

APPENDIX B.

FORM OF APPLICATION FOR ASSOCIATE MEMBERSHIP,
AMERICAN INSTITUTE OF ARCHITECTS.

4th May 1901.

To the Secretary of the American Institute of Architects:

SIR: I respectfully apply for Associate membership in the American Institute of Architects. I have carefully examined the Constitution and By-Laws of the Institute and agree, if elected, to honorably maintain and obey them.

My full name is Charles Donagh Maginnis

My address is 100 Boylston Street Boston Mass.

I am employed by _____

I am a member of the firm of Maginnis Walsh & Pullerain

I began the study of architecture in the year 1886

I began the independent practice of architecture in the year 1876

Received,
OCT 21 1901

The accompanying photographs show buildings or other work designed by me.

Answered _____

No. 1 is St. Leo's Church Leominster Mass. (the interior and an Exterior) ✓
(Give description of same.)

No. 2 is St. Patrick's Church Whitinsville Mass. (" " " " ")

No. 3 is St. John's Seminary Chapel Brighton Mass. (Detail Portico)

The accompanying drawings are Three-quarter inch Scales of St. Leo's - Exterior of St. Charles Hall, Jameton
(Give description of any drawings the applicant may choose to submit.)

Respectfully submitted,

Charles D. Maginnis
(Signature of applicant)

We, the undersigned Fellows or Associates of the American Institute of Architects, have carefully examined the above statement, and believe it to be accurate. We know Mr. Charles D. Maginnis personally, are familiar with his professional work and practice and desire his election as an Associate Member of the American Institute of Architects.

(The signatures of three Institute Members are here required.)

J. S. Shuriputh
C. H. Blackall
Edmund M. Keelwright

We, the undersigned residents of Manchester know Mr. Maginnis personally, and believe him to be capable in his profession and honorable in all his dealings.

(Here the candidate may secure the signatures of residents in the city or town wherein he is at present practicing. The address of each indorser must follow his name.)

Wm. Hoop Ames 42 Chauncy St. Boston
J. E. Fowles 87 Quincy St.

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MEMBERS ELECTED, 1905.

FELLOWS.

Schmidt, Richard Ernest	Illinois, Chicago.
Coolidge, J. Randolph, Jr.	Massachusetts, Boston.
Maginnis, Charles D.	Massachusetts, Boston.
Goodhue, Bertram G.	New York.
Trowbridge, S. B. P.	New York, New York.

ASSOCIATES.

Schnaittacher, Sylvain	California, San Francisco.
Fuller, Thomas J. D.	District of Columbia, Washington.
Dozier, Henrietta C., Miss	Georgia, Atlanta.
Walker, Harry Leslie	Georgia, Atlanta.
Fellows, William K.	Illinois, Chicago.
Nimmons, George C.	Illinois, Chicago.
Stanhope, L. E.	Illinois, Chicago.
Proudfoot, William T.	Iowa, Des Moines.
Rose, William W.	Kansas, Kansas City.
Levi, Louis	Maryland, Baltimore.
Collins, Charles	Massachusetts, Boston.
Lowell, Guy	Massachusetts, Boston.
Putnam, William E., Jr.	Massachusetts, Boston.
Rice, Arthur Wallace	Massachusetts, Boston.
Stevens, Edward F.	Massachusetts, Boston.
Taylor, Bertrand E.	Massachusetts, Boston.
Chittenden, Alpheus W.	Michigan, Detroit.
Plym, Francis J.	Missouri, Kansas City.
Spiering, Louis C.	Missouri, St. Louis.
Eidlitz, Cyrus L. W.	New York, New York.
La Farge, C. Grant	New York, New York.
Magonigle, H. Van Buren	New York, New York.

AMERICAN
 Perkins, Frank E.
 Smith, Henry Atterbury
 Welch, Alexander M.
 Dyer, J. Milton
 Garfield, Abram
 Hubby, R. Germain
 Striebinger, Frederic W.
 Billquist, T. E.
 McClure, Colbert A.
 Molitor, John
 Isham, Norman M.
 Jackson, F. Ellis
 Wilson, Charles C.
 Willcox, W. R. B.

January 11, 1929.

MEMORANDUM - for the Office:

Please note that the new office of Mr. Charles D. Magianis is:

Statler Building,
Boston, Mass.

E. C. K.

Noted -
SS.
Moby
Frey
SMH

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS

- DL = Day Letter
- SER = Serial
- NM = Night Message
- NL = Night Letter
- CDE = Code Cable
- LC = Deferred Cable
- NLT = Cable Night Letter
- Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 708 14th St., N. W. Washington, D. C.

1935 SEP 19 AM 4 28

NA42 37 NL=RV NEWYORK NY 18

E C KEMPER, THE OCTAGON=

NEWYORK AVE & 18 ST WASHDC=

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

JAMES E MCLAUGHLIN ARCHITECT AND CHAIRMAN W P A MAY BE
 DETAINED IN WASHINGTON OVER WEEKEND STOP IF HE SHOULD
 APPLY TO YOU KINDLY DO HIM THE COURTESY OF ENDORSING
 CHECK FOR HIS HOTEL EXPENSE KINDEST REGARDS=

CHARLES D MAGINNIS.



WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS

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THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

File

September 19, 1935

Dear Mr. Maginnis:

In Mr. Kemper's absence from the city on vacation we wish to acknowledge your telegram asking that Mr. Kemper endorse the check of James E. McLaughlin, W.P.A. Chairman, if he should be detained in Washington over the week-end.

We shall be glad to do what we can for Mr. McLaughlin should he get in touch with this office during Mr. Kemper's absence.

Sincerely yours,

Assistant to Executive Secretary

W/g

Mr. Charles D. Maginnis, F.A.I.A.,
Statler Building,
Boston, Mass.

Charles D. Maginnis, F.A.I.A.

Wendell T. Phillips, A.I.A.

Charles D. Maginnis Jr.

Paul W. Norton, M.Am.Soc.C.E.

MAGINNIS & WALSH

Architects

STATLER BUILDING

BOSTON

Telephone Hancock 0370

Address All Letters To The Firm

Feb. 4 1940.

My dear Kempster:

Would you be so good as to
send me a list of the Boston Fellows as
revised since the last Anniversary in my possession
which, singularly, dates to 1930.
Kindest regards to all the Oclafans!

Very sincerely,
Charles D. Maginnis

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

file

February 6, 1940.

Dear Mr. Maginnis:

Responding to yours of February 4:

Herewith is corrected page from the 1938 Annual
number of THE OCTAGON showing the changes in the member-
ship of the Boston Chapter, due to deaths, resignations,
changes of address, new fellows, etc.

With kind regards.

Sincerely yours,

Mr. Charles D. Maginnis, F.A.I.A.,
Statler Building,
Boston, Mass.

ECK:LF

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

May 12, 1941

Dear Mr. Maginnis:

Your letter of May 9th reached The Octagon this morning.

Mr. Kemper left Washington, yesterday, to join the convention tour which left Chicago this morning for California, and we are glad to respond to your inquiry to the best of our ability.

The by-laws state "The Jury of Fellows shall obtain such evidence of the standing, achievements and qualifications of the nominee, by written communication or otherwise, as it deems necessary. All such communications and the answers thereto shall be privileged." (Chapter III, article 1, section 3 (a) - page 15.)

As you have noted, the forms on which nominations for advancement to fellowship are made are marked "Confidential" and after they are filed with The Jury of Fellows at The Octagon they are so treated.

However, the members, chapters, or state association members of The Institute who file nominations must sign the forms and write or secure supporting letters and data in the nominee's behalf. To that extent, of course, the nomination of a member for advancement to fellowship, cannot be kept confidential.

Enclosed is a copy of each form of nomination: by Individual Members and by Chapter. On one of these forms we have marked certain instructions of The Jury of Fellows with red pencil which bear out your understanding that an executive committee of a chapter should be informed of any nomination proposed by a committee of the chapter; and, in addition, a nomination by chapter action must be signed by a majority of the executive committee or governing board of a chapter. Note paragraphs (b) and (c) on the last page, as marked.

In addition, the nominees are charged with securing endorsing communications from "members of the nominee's chapter and Institute members from as wide a territory as possible."

We hope this will prove helpful to you; if not, let us know and we shall be glad to try again.

Mr. Charles D. Maginnis, F.A.I.A.,
Statler Building,
Boston, Massachusetts.

Sincerely yours,

Assistant Executive Secretary

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

September 29, 1941

Dear Mr. Maginnis:

President Shreve has told me of his talk with you regarding USHA defense housing fees on the occasion of your recent visit to The Octagon.

We expect to have a meeting soon of the Joint Committee of the planning professions which has been negotiating with the Federal Works Agency regarding contract terms and fees. It will be helpful if you (Mr. X) would advise me of any pertinent matters that may have arisen in your discussions with U.S.H.A. relevant to a contract for services on a housing project. We will, of course, be careful not to identify any statement you may make with your office.

Both Shreve and Kemper reported that you were in your usual good spirits which I take to be the accompaniment of continued good health.

With warm personal regards,

Sincerely yours,

Secretary.

Mr. Charles D. Maginnis, F.A.I.A.
Statler Building,
Boston, Massachusetts.

CTI:MSD
cc: President Shreve

Charles D. Maginnis, F.A.I.A.

MAGINNIS & WALSH

Charles D. Maginnis, Jr.
Eugene F. Kennedy, Jr.

Architects
STATLER BUILDING
BOSTON

Telephone Hancock 0370
Address All Letters To The Firm

March 11, 1942.

Mr. Edward C. Kemper
The Octagon
Washington, D. C.

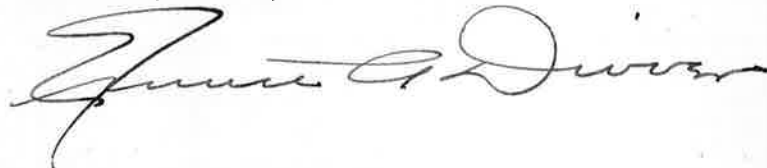
Dear Mr. Kemper:

We are writing a little article on St. Patrick's Cathedral, New York, and are desirous of finding, if possible, any reference in the American Institute of Architects' records of Mr. Renwick, the architect. We find from a biographical reference that Mr. Renwick was a Fellow of The American Institute in 1857, and we thought it possible that the records of The Institute may have some reference to him and his work in the proceedings held in Philadelphia on October 11 and 12 in 1876. Mr. Renwick died in 1895, and it is possible if there was no reference earlier, there may have been subsequently.

I am assuming that The Institute keeps a record of all such proceedings, and that you will undoubtedly have easy access to these.

I trust this will not be any trouble to you, and I take this opportunity of sending my best wishes.

Sincerely yours,



THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

Maginnis

March 19, 1942

My dear Miss Divvers:

Your letter of March 11th, with regard to James Renwick, F.A.I.A., one of the Founders of The Institute, was received while we were preparing for a special meeting of The Board of Directors, now being held in New York City.

Therefore, this is the first day on which we could give any attention to your request.

We have made a search of those records which are available (that is, not in storage) and find only a memorial which appeared in the Proceedings of the 1895 Convention of The Institute - which was the year of Mr. Renwick's death.

A copy of the memorial is enclosed, and we hope it will prove of some use to you.

Sincerely yours,

Assistant Executive Secretary

Miss Eunice A. Divvers,
C/o Maginnis & Walsh,
Statler Building,
Boston, Massachusetts.

W/g
Enclosure

EXTRACT FROM PROCEEDINGS OF THE TWENTY-NINTH ANNUAL CONVENTION OF
THE AMERICAN INSTITUTE OF ARCHITECTS - ST. LOUIS, MISSOURI - 1895

IN MEMORIAM

JAMES RENWICK, F.A.I.A.

Of New York, was born in 1818, and died June 24, 1895.

Mr. Renwick was born and died in New York where he began his practice at an early age. Living to a good old age, and retaining an active interest in his profession, for he had never ceased active practice, he was brought into professional relations with two full generations of architects, and was contemporary with the senior Upjohn, with Dr. Walter, the brothers Hatfield, and others who lived and practiced fifty and sixty years ago.

Striking in personal appearance, active and alert in mind and body, a good student, a hard worker, and filled with restless ambition and earnest enthusiasm, he early acquired a large practice and was fortunate in being employed on work which had enlisted his early hope and longing. He, a Protestant, gave the design of the Roman Catholic St. Patrick's Cathedral to Bishop Hughes, its projector, and to Cardinal McClosky, by whom it was completed.

Among the numerous buildings which he designed, space will allow of the mention of but a few: Grace, Calvary, St. Bartholomew's, St. Stephen's Churches, and the Church of the Covenant, in New York; the Smithsonian Institution and the original Corcoran Art Gallery, in Washington; Vassar College and the College of the City of New York.

Mr. Renwick married a daughter of the late William H. Aspinwall, and having no children of his own, his kindness of heart and fondness for the young was made manifest in his devotion to those who were brought into contact with him, and endeared them to him as to a father.

He was one of the founders of the Institute, and retained his membership from 1857 to the day of his decease.

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

23
COPY

May 8, 1943

Dear Mr. Maginnis:

The Institute received from the Regional Director of its New England District, H. Daland Chandler, your gift of \$100.00 to the War Chest program - with particular reference to maintaining the office of a Washington Representative.

This gift is much appreciated, will be reported to The Institute Board, and a more formal acknowledgment will come to you in due course.

Sincerely yours,

Assistant Treasurer

Mr. C. D. Maginnis, F.A.I.A.
Statler Building
Boston, Massachusetts

ECK:ER

Charles D. Maginnis, F.A.I.A.

Charles D. Maginnis, Jr.
Eugene F. Kennedy, Jr.

MAGINNIS & WALSH

Architects

STATLER BUILDING
BOSTON

Telephone Hancock 0370
Address All Letters To The Firm

THE AMERICAN INSTITUTE OF ARCHITECTS
JUL 2 1943

June 30, 1943.

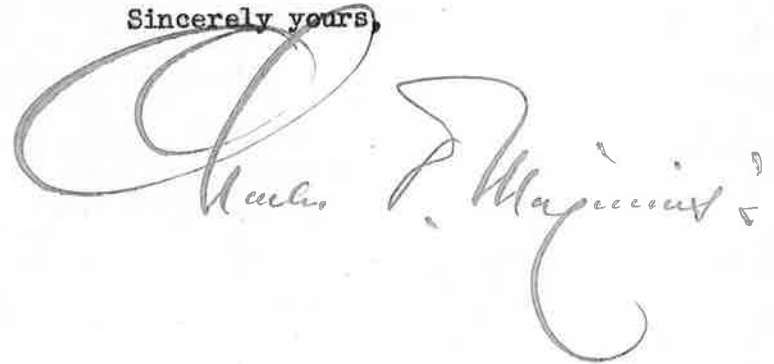
Mr. Edward C. Kemper
The Octagon
Washington, D. C.

Dear Kemper:

I have now few occasions for writing to you, so I am pleased that I need to ask you for a copy of Document 177, because it gives me an opportunity to express the hope that you are very well and that you are successfully enduring the various disadvantages which come of residence in Washington during war-time, not to speak of the meteorological inflictions which are independent of the sins of men and must be borne with philosophy.

With kindest regards, believe me

Sincerely yours,

A large, elegant handwritten signature in cursive script, reading "Charles D. Maginnis". The signature is written in dark ink and is positioned below the typed name "Charles D. Maginnis".

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

July 2, 1943

Dear Mr. Maginnis:

It is good to hear from you in your letter of June 30.

We are sending several copies of A.I.A. Document No. 177,
herewith.

We missed your presence at the annual meeting of The Institute
in Cincinnati. It was really a fine one.

Many of your friends asked about you and you were really
needed to help Herrick Hammond and Frank Voorhees welcome one
Richmond Harold Shreve into the ranks of the past presidents. They
had lots of fun doing it, and apparently the new Past President had
mixed emotions!

With affectionate regards from all of us here at The Octagon,
I am

Faithfully yours,

Mr. Charles D. Maginnis, F.A.I.A.
Statler Building
Boston, Massachusetts

ECK:AP

THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

C
O
P
Y

MAGINNIS & WALSH

Statler Building

Boston

July 1, 1943.

Mr. Richmond H. Shreve
11 East 44th Street,
New York, N. Y.

My dear Shreve:

I have just finished reading your impressive address at the Convention with its account of your fruitful stewardship.

I had already met returning delegates, who were enthusiastic about the success of the Convention. I was told that, grave as the matters were which came to its consideration, there was a lightness of spirit throughout in which I might have felt at home, and that even Louis LaBeaume obviously enjoyed himself. I had been coming to think of myself as too obvious a critic of the new professional pattern, and in consequence morbidly fearful of seeming a mere symbol of those invalidated principles which are charged with having put our interest at such public disadvantage.

You see I have also read this morning Fisher's very admirable paper on the Washington Scene, which only increases my apprehension that I "lag superfluous on the stage". Is it decent of me to continue to inflict my presence on architectural Conventions? Of late I have been conscious of their genial indulgence, but this is probably because I have been at pains to reduce my antiquated principles into terms of entertainment.

I am regretful in spite of all that I did not go to Cincinnati, chiefly that I missed the opportunity to meet you again in that atmosphere, and to deepen still further a friendship which I cherish so very much. Your administration has been a thoroughly notable and stimulating contribution to the profession, and I am sure you must be happy as you feel the sense of its wide appreciation.

With kindest regards and best wishes, believe me

Sincerely yours,

(signed) Charles D. Maginnis

P.S. Just to draw a smile, I extract a thought from a letter from my brother who has his own perspective of life; — "I notice that people are getting worried about the Peace and appear to be afraid of it, so that it might be better to remain as long as we can in the comparative safety of the war".

THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

C
O
P
Y

File

July 6, 1943.

My dear Charlie Maginnis:

For so you are called by those who know you with such minimum familiarity as is slowly acquired in the case of one so venerated. There is always difficulty in slapping the back of one who wears a halo, and in your case the halo is preferred to the back-slapping.

Your letter, as always, is full of the grace and charm of that facility of expression which only you possess. One so capable in conveying a sense of the nuances of discussion of a subject so elusive as the esthetics in the practice of architecture cannot fail to be sensitive - indeed, oversensitive - as to his own relation to the practice of the art. After reading and rereading your letter of the first of July, it would seem to me important that I should remind you that there exists in the minds of those of us recently dealing with Institute affairs greater mis-giving as to the appropriateness of the service such as we have rendered or such as Fisher describes in his statement than there can possibly be on your part with respect to your relation to the Institute and to the profession.

While what we do may have merit in emergency or when realism has full play, it leaves one often with a lonesome sense of having worked in the cellar, concerned with the foundations and the plumbing, while one's colleagues (with halos) achieve recognition in the general acceptance of the gay expression of the doorway, the studious quality of the library, or in the devotion inspired through the intangibles which you possess and others of us covet. These intangibles are only temporarily in the background, certain to resume their places as the attributes most admired by your fellows. You have only to review the stream of honors and of recognition which the profession accords the artist among the architects as compared with the utter lack of official recognition of those of us who deal with humdrum.

It would have done your soul much good to have heard how often at Cincinnati men recorded your absence and noted that there was none to turn a phrase or embroider an incident with the depth and daintiness which only Maginnis brings to our assemblies. You must come back again, if only because you are irreplaceable.

I should not acknowledge or attempt to reply to your recent letter without expressing my appreciation over the recent years of having been written to so intimately - and so often - and in a way which always aroused the colorful, the ideal, the effort to do one's best along with a sense of affection for the writer. You are very good to say that you think well of what I have tried to do in the short two years at my disposal and to

Charles D. Maginnis, Esquire

-1-

THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

July 6, 1943.

Speak of our friendship as one which means much to you. I trust that as we sit together on the bench assigned to Past Presidents, we may retain and increase the mutual regard which I am happy to feel means so much to both of us.

Thank you for your brother's bon mot, which is truly the basis for a smile but which must not become the basis for a philosophy. Otherwise, what shall we do with Walter MacCormack's Post War Program?

With affectionate regards,

Sincerely,

Charles D. Maginnis, Esquire
Statler Building,
Boston, Mass.

RMS:MEH

COPY

2-3

Maginnis

File

July 12, 1943

Mr. Richmond H. Shreve
11 East 44th Street
New York, N.Y.

My dear Shreve:

Your letter brought unfamiliar blushes to my aged cheeks, and I have a sense of shame as I realize what furtive pleasure I derive from compliments which I so little deserve. Flattery, I have heard, does a fellow no actual harm if he is careful not to inhale it. The assurance of your affection is, however, something that I can take to my heart without deprecations.

With kindest regards, believe me

Sincerely yours,

(signed)

Charles I. Maginnis

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

File

November 26, 1943

Dear Mr. Maginnis:

Yours of November 24 at hand this morning.

(See 4424)

The Institute's Committee on the Architect and Governmental Relations is quite active in urging upon Senators and Representatives the recognition of the private architect.

Committees have been appointed in every chapter and it seems quite probable that the request for your aid came from the Boston Chapter group.

This work is being done by and under the leadership of Roy F. Larson, Chairman of the Committee and Joe Leland and Matt Del Gaudio, members of his Executive Committee.

Perhaps a telephone call to Leland would clear your point.

Washington continues to be a hectic place but there does seem to be a little less confusion in the war effort than at first. Please do not fail to come to see us at The Octagon when you are in Washington next, and in the meantime to call on us for any service we might render in any way.

Faithfully yours,

Mr. Charles D. Maginnis, F.A.I.A.
Statler Building
Boston, Massachusetts

ECK:ER

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File

MAGINNIS AND WALSH

THE AMERICAN INSTITUTE OF ARCHITECTS ARCHITECTS ••
126 NEWBURY ST.
BOSTON 16, MASS.

2-3
Maginnis

Charles D. Maginnis, F. A. I. A.

Charles D. Maginnis, 1944 I. A.

Eugene F. Kennedy, Jr., A.I.A.

WASHINGTON, D. C.

Tel. COMmonwealth 6878

Please address all letters to the firm.

MAY 24 PM 2:34

- 1. Send May
- 2. Make statement *Done*

May 23, 1944.

Back to file

Mr. Edward C. Kemper
The Octagon
1741 New York Avenue N.W.
Washington 6, D. C.

Dear Mr. Kemper:

Many thanks for your letter about Mr. Kidder Smith. I had a suspicion that the name of The American Institute of Architects was employed by him in his letter to the New York Times in a way to create undue implications. Undoubtedly the person who first drew my attention to the letter accepted it as a statement of The Institute.

Would you be so kind as to tell Mr. Saylor that I have not received a copy of the May number? **II**

I am sure Washington is very attractive these days if one could find his way into it. I hope the midsummer will deal mercifully with you.

With kindest regards, believe me

Sincerely yours,

Charles D. Maginnis

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

October 25, 1944

Dear Mr. Maginnis:

On behalf of The Jury of Fellows we are responding to your letter of October 19th, concerning the availability of Mr. William Roger Greeley for advancement to Fellowship in The Institute:

(See 2-9)

We find from our records that from the standpoints of length of membership and good standing Mr. Greeley is eligible for such nomination.

Enclosed are two forms for nominations - one for use by chapter action, and the other for individual members.

Sincerely yours,

For the Secretary to
The Jury of Fellows

Mr. Charles B. Maginnis, F.A.I.A.
126 Newbury Street
Boston 16, Massachusetts

Enclosures

THE AMERICAN INSTITUTE OF ARCHITECTS

1741 New York Avenue, N. W.

Washington, D. C.

THE OCTAGON

Inter-Office Communication

file

March 22, 1948

Memorandum:

Mr. Raymond J. Ashton was in Washington on this date to attend meetings of The Jury of Fellows.

He asked that there be prepared and given to him before his departure, copies of all speeches of Charles D. Maginnis, F.A.I.A., which were on record at The Octagon.

The following data was prepared for Mr. Ashton and delivered to him:

- 1937 - July issue of THE OCTAGON (on page 55 appeared transcription of his remarks "Closing of the Convention.")
 - October issue of THE OCTAGON (on page 3 appeared "A Message to Architects.")
- 1938 - Typewritten copy of extract from the January issue of THE OCTAGON (page 3) entitled "Salutation."
 - Typewritten copy of extract from the Proceedings of the Seventieth Convention, A.I.A., at New Orleans, La., - Address at Dinner Session.
 - May issue of THE OCTAGON (on page 3 appeared "Opening of the Seventieth Convention.")
- 1939 - January issue of THE OCTAGON (on page 3 appeared "New Year Salutation of The President.")
 - July issue of THE OCTAGON (on page 11 appeared "The Mid-Western Conference of Architects.")
 - October issue of THE OCTAGON (on page 3 appeared "Opening of the Seventy-first Convention.")
 - Typewritten extract from the Proceedings of the Seventy-first Convention, A.I.A., at Washington, D. C., - Address at Dinner Session.
- 1940 - June issue of THE OCTAGON (on page 70 appeared "The Profession of Architecture and Society.")
- 1942 - Typewritten extract from the Proceedings of the Seventy-fourth Convention, A.I.A., at Detroit, Michigan.
Mr. Maginnis' remarks at Cranbrook meeting.
- 1943 - February issue of THE OCTAGON (on page 13 appeared article on "Ralph Adams Cram.")

H. Gervais

S A L U T A T I O N

On the brink of the New Year there is the temptation to prophecy which I shall resist in the persuasion that, unlike so many, I have not the gift of it. Instead, I salute the members of The Institute with a prayer that the Recession is only a passing cloud and that the sun will shine soon again and gracious things rise up to invite its shadows. It is always timely for The President, however, to speak of The Institute, with which he has grown familiar in the months since June. It is still a vague institution to most of us. To some, The Institute would appear to summon to the imagination a body of grave gentlemen who are sitting in The Octagon in a sort of mephitic vapor, unconscious of the realistic world outside and of the complaining storms which beat against the walls. From the point at which I am just now privileged to regard it, I receive a vastly different impression.

The Octagon itself has been for years an office of rare efficiency where a few clerks and a dynamic Executive Secretary dispose of a multitude of business matters. In this picturesque centre is registered the daily pulse of The Institute. From it lines of communication, constantly humming, radiate to The President in Boston, The Secretary in Pittsburgh, The Treasurer in Los Angeles, to the members of The Board, the chairmen of committees, and to the chapters. Mr. Kemper does not permit The President to forget for long the responsibilities of his position, whatever the claims of his occasional clients, to whom devotion to The Institute does not always appear the superior obligation.

The Secretaryship, with its fine tradition of service, carries its own assurance of complete adequacy and the implication of heavy and important duty in close cooperation with The Octagon.

As the office is now constitute, The Treasurer may fairly be said to be himself one of the treasures of The Institute and his contribution imposes upon the entire membership a high obligation of gratitude not only in the loyalty of its spirit, but in its exceptional and versatile quality.

As to The Board I could wish that the critics of The Institute (and for its good I hope it may always have them) might witness its functioning at one of its typical sessions, where, in miniature convention, important issues, familiar to some already, are submitted to fresh and exhaustive consideration, and new matters constantly await critical and constructive thought. These deliberations, which draw representative opinion from the geographical centres, extend over three or four days and often terminate at midnight.

Then there is the long list of committees, some with large personnel, which are engaged in putting into effect the general policies of The Institute and the decisions of the last convention. When well done this is a very arduous and valuable service which should be remembered. At the moment, for example, the Committee on Housing, under very able leadership, is addressing itself to a task of formidable proportions in the purpose to relate our profession responsibly to a great social purpose.

Finally there are the chapters, each of which is in thought and policy an Institute in petto, on the health and efficiency of which depend the fortunes of the organization. Subject only to the authority of the convention, the chapters have jurisdiction in their own neighborhoods, and a free scope for enterprise to the general good. Many of them are exceedingly efficient, and are a vivid and beneficent influence in their communities. In the midst of the everyday drama it is the chapters which first encounter complaint of The Institute. Here, too, it may be often satisfied. Complaint takes many forms, and no organization, I believe, is free of it. One hears, for instance, that The Institute is not sufficiently realistic, that it cannot compel commissions from an unwilling Government, that its ethics are too exacting or are not uniformly exacting, that it is not interested in the younger men. How far these indictments are valid is reasonable matter for chapter opinion. The Institute obviously can be no more militant, no more conservative, no more enterprising, no more anything whatsoever than its chapters in formal judgment ordain. AS it is the function of the yearly convention to give validity to such judgments, chapters should be at pains to reach conviction on controversial subjects in advance of that occasion, so as to shape the final expression of The Institute will.

A prosperous New Year to all and a happy and harmonious Institute!

CHARLES D. MAGINNIS

... The Dinner of The Institute was held in the Grand Ballroom, Hotel Roosevelt, President Maginnis presiding ...

PRESIDENT MAGINNIS: Ladies and Gentlemen:

For your almost perfect comfort, it has been arranged that this shall be a speechless dinner, with an obvious and regrettable qualification which concerns only the feelings of The President.

Something happened on the floor of the Convention the other day to which I am bound to refer which indicates how occasionally The Institute may be the victim of its own gentlemanly instincts.

It seems to be a matter of difficulty, having elected a president for a year, to know how delicately to withdraw him. (Laughter) As a consequence, I am finding myself entering a second year. I leave the consideration of this critical matter for your further deliberations. (Applause)

Of course, it is obvious that the initiative out of such a crisis might fall reasonably upon the gentleman himself but that action would involve self-immolation and a certain measure of heroism of which he may not always be capable, and the tradition is so firmly fixed that there will be almost an inevitable suggestion that he was leaving The Institute somewhat in disgrace. (Laughter)

Even eliminating all those considerations which perhaps qualify the suggestion of my re-election, I feel bound still to acknowledge my sense of the very great honor which under these circumstances has come to me. I had no illusions of the onerousness of this office. In fact, during the year past I had fairly definitely arrived at the idea of the qualifications of a president of The Institute. First of all, he should have no embarrassing clients (laughter) and the others are of no consequence. (Laughter)

Even in convention, I noticed that there are certain periods of time for rest implied in the program, but they are purely theoretical, I find. (Laughter)

In the effort to steer a reasonable course, we have been endangered in encountering Scylla and Charybdis. Reminding me of the gentleman who was surprised to learn that Scylla and Charybdis were concerned with mythical geography. He had always thought they were man and wife - like Sodom and Gomorrah! (Laughter)

Of course, the highlight of our Convention was that moving moment when we assembled at the Delgado Museum to do honor to the genius of Paul Cret. I think we are definitely under the obligation to apologize to Mr. Cret for having perpetrated such a triumphant assault upon his modesty. (Laughter)

Because on the floor of the Convention there was that very remarkable change of sentiment that indicated harmony when we adopted the measure which enlarges the scope and representative character of our organization, I shall make no further reference to the proceedings of the realistic session except to indicate my great satisfaction with the impressive supporting gesture of

the New York Chapter when it found that its opinion did not happen to agree with that of the majority of the delegation. I should substitute another word for "delegation". I mean the Convention.

But the experience which we draw from the event at the Delgado Museum is interesting because we all felt, I think, that those occasions are good for the spiritual health of The Institute. They give us a fresh consciousness of the nobility of our interest. The American Institute of Architects does not give its honors lightly. Nor does it give its honors narrowly, because tonight we are to recognize claims of outstanding artists in other fields.

The Fine Arts Medal has been bestowed on Carl Milles, in his claims to distinction represented in the citation which will now be read.

* * *

(Here followed presentation of Fine Arts and Craftsmanship Medals, announcements of elections to Honorary and Honorary Corresponding Memberships, presentation of fellowship certificates, and announcements of elections of Regional Directors.)

* * *

And now we come to a moment which threatens to render me speechless, because I have got to express, however inadequately, our thrilling sense of the hospitality of New Orleans. (Applause) (Audience arose in applause)

We have been impressed not only by the generosity but chiefly by its most unaffected cordiality. We all have learned new ideas of the hospitality of the South.

I suppose I ought to promise that we will come back again. I know it is in our hearts to feel that impulse.

It has been a great experience to come actually into the life of the French quarter for a brief time; to have been aware of how well it has preserved its integrity in the midst of difficulties. I should like to think that there is an active sense here in New Orleans of the great value of that asset in establishing the claims of New Orleans to a unique physical individuality amongst American cities. I think I speak for all of you when I identify particularly our sense of the charm and graciousness of the ladies in New Orleans. (Applause)

We shall carry away a great, dear memory of Mrs. Labouisse and her group.

... (The Members and Guests arose and applauded) ...

It is fitting at just such a moment as this that I declare the Seventieth Convention of The American Institute of Architects closed. (Applause)

... The Dinner of the Convention was held in the Grand Ballroom of The Mayflower, President Maginnis presiding ...

PRESIDENT MAGINNIS: Ladies and Gentlemen:

Now that I am released from the trammels of parliamentary law (Applause and Laughter) you may be left apprehensive perhaps as to the fate of this occasion. The tradition of levity and even of rowdiness is so associated with architectural dinners that as I look out upon this company I am embarrassed at its intimidating air of conventional respectability (applause) which might have been so gaily qualified if the modernists elected to appear in shorts (applause) and the traditionalists in togas!

When the world is so unhappy, I was not sure that it should be fitting we should be merry, but I got courage when I recalled in a series of crises which have come to England in the course of the centuries London "Punch" has always carried on in the interest of the national standards. (Applause) I am myself a subscriber to London "Punch", so I am not to be identified with that cynicism which questions the capacity of "Punch" to mitigate the horrors of war. What I am concerned to point out is merely the amiability of the intention.

Humor is a very illusive, and very difficult, and even dangerous element - difficult to capture. Architecture occasionally achieves it. (Laughter and applause)

Something of the tragedy of humor came early to the spirit of my own youth. In the far reaches of my youth, I was a junior draftsman in the office of an ecclesiastical architect. As the figure of the gentleman is no longer biographically identifiable, I am free to say that he was not a very good architect. He was justified in holding an equally qualified opinion of myself. (applause)

I say I was a junior draftsman. I want to qualify that. I was a senior draftsman. And I was also head draftsman by virtue of the fact that I was the only draftsman! (Applause and laughter) And upon that hangs the story.

He was what you might call a Victorian functionalist, if you could possibly know what I mean! (Laughter) I don't want to intimate by that that I have any disposition to recreate the society of the '90's in order to illustrate the sort of things he was doing the drawing for. He was quite satisfied with society as it was. I don't want to imply that he had any extraordinary gift but rather to indicate on the other hand that there was something missing. (Laughter) If the modernists will keep to their seats, I will go a little further. And I say quite frankly that when nature fashioned him she intended him for a particularly ingenious competitor. Now this is the place to say, if I do consider an apology, the negativeness of that time becomes obviously the positiveness of today. (Laughter)

Now, he was a very nice fellow, a man of tranquil and perfectly respectable affections and the only weakness in his character was that he had a persuasion

of having a sense of humor; a pretension which I found painfully difficult to accept. (Laughter) And I thought it was not one of the loyalties that can be exacted from any honest draftsman. His was not a reasonably or adequately provoking humor, having in mind those reasonable standards that you are accustomed to apply to the humor of your friends. It consisted largely of a certain clownishness.

I responded smilingly for quite a time after I became employed but I was conscious that it palled after a while. In the loneliness of my position mine was the only countenance that could register the fortunes of his wit. When I would not respond, he would say, "Charlie, is there something the matter?" (Laughter) I took refuge in this but I could not always be indisposed. It was particularly aggravating at those times when he had found a new client. (Laughter) But in my inferior relations to the fortunes of the firm, it reached me in a rather diluted emotion. We were developing a very distinct incompatibility when he got particularly ill. I have always looked back with happiness at the thought that nothing that I did interrupted the illusion as he went through heaven that he was still the humorist.

We miss from our feast tonight, with a very poignant sense of its meaning, those distinguished men who were to have contributed to the International Congress of Architects not alone because of the historic implication of their presence but for the opportunities that such a visitation held for those personal intimacies which come to their best in such an atmosphere as this.

At a time when architectural thought is becoming more and more impatient of national boundaries, the coming of the Congress to America was particularly suggestive. The flow of Atlantic travel had hitherto testified with discouraging emphasis to the superior magnetism of the older cultures. That a corresponding curiosity about America had been awakened in the foreign profession clearly signified the emergency of new architectural sympathies. In the felicitous promise of the occasion, we were not unmindful that the American accomplishment must submit itself to a particularly critical scrutiny. Our visitors were sure to be puzzled by much of the articulation of the American scene; were sure to conceive how slow and exigent is the process of a new and completely convincing society. In its contemplation, they would have found it was no negligible accident of history that as a nation we were still unborn when the tired intellect of Europe was beginning to rejoice over a re-birth. No architect, as we were well assured, could be indifferent to the circumstances that Gothic art had already entered its eclipse before it was quite certain that the Almighty had even considered an America. Perhaps it might have been unfair to present so spacious an idea merely to deflect an unfavorable opinion of us. Indeed the philosophic temper of many of our visitors would probably have disposed them to envy us the advantage that we had as little history to forget. We have been critically accused of being inhospitable to the new order. But it must moderate the disappointment of those who expected better things of us that the youth of our architectural schools are now so safely under the dominion of chronological emotions.

As it slips its ancient moorings, Architecture is clearly headed for a high adventure. What abiding satisfactions reside in its daring program, what vindication is to follow its unsettlement of venerated principles, how adequate

is this new vernacular to the entertainment of two hemispheres -- these are matters which reasonably provide our speculation. But it is to an outraged Muse of history we must finally turn for this decision. Her spirit may still be gracious.

... (Prolonged applause) ...

... The session was held at Cranbrook, The President, Mr. Shreve, presiding .. (On the occasion of presenting a citation to Mr. George Gough Booth, Honorary Member of the A.I.A.) ...

MR. CHARLES D. MAGINNIS: Mr. President, Mr. Booth, Ladies and Gentlemen:

One would like to act and to look with some becoming reference to the implications of this sort of setting, and you will have to accept me in all the evidence of the typewriter and common place modern gadgets!

Let me say in 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. I am glad to pay this personal tribute to the great architect who presides over Cranbrook. (Applause)

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 to 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 effect 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 preception 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 weaning 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 conservatisms. 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 ingratiations, 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 also 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 idiosyncracies which, as there was nothing else to do with them, were invested with a philosophical symbolism. Ferre-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 deflecting 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 encyclopedic talent for six percent. 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 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 to it 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 works are religiously cubical. In this respect he is an annoyance to another and particularly vivid modernist 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 flambouyantes 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 stultifying 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 elegance 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 imediate, 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.

THE AMERICAN INSTITUTE OF ARCHITECTS

1741 New York Avenue, N. W.
Washington, D. C.

1948 DEC 10 PM 3:06

WASHINGTON, D. C.
9 December 1948

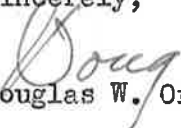
THE OCTAGON

Inter-Office Communication

Dear Ed:

Enclosed is copy of December 6 letter from J. Woolson Brooks and my reply with regard to Mr. Maginnis' papers. You may know whether or not there are any in the archives, other than the ones I have noted. Perhaps you might like to take this on as a little side issue and get them together for future use.

Sincerely,


Douglas W. Orr, President

DWO:GBK

Mr. E. C. Kemper, Executive Director
The American Institute of Architects
Washington 6, D. C.

C O P Y

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ARCHITECTS

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HUBBELL BUILDING

DESMOINES 9, IOWA

Mr. Douglas William Orr
96 Grove Street
New Haven 11, Conn.

Dear Mr. Orr:

Reading and rereading of Chas. Maginnis' eulogy of Ed Kemper in the current "Journal" intensifies my desire to have the collected papers of his published. Would it not be worth while to delegate a special committee to arrange for the private publication of all the choice thoughts to which Mr. Maginnis has given utterance? I did not subscribe to the recording of his voice, feeling that the words themselves expressed everything.

But the delicacy of his sentiment and the terrific markmanship which he uses to pick words of exact and expressive meaning deserves some kind of permanent record. There is a Shakespearian quality which would benefit all students of our language. I strongly urge that something be done about it.

Hastily,

/s/ J. Woolson Brooks

J. Woolson Brooks

December 6, 1948

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

COPY

Mr. Kemper

9 December 1948

Dear Mr. Brooks:

I am intensely interested in your letter of December 6 and your suggestion that the papers of Mr. Maginnis be preserved for I agree wholeheartedly with your statement that his utterances have a Shakespearian quality. Certainly his ability to choose the exact word to convey explicit meaning is all too rare in the architectural profession. I understand that Mr. Maginnis is now busy writing memoirs which will probably sum up most of his activities.

I feel sure there are no collected papers having to do with his Institute activities other than copies of those addresses he made during his incumbency as President. I will make inquiry at The Octagon to learn what may be available.

I think you would be delighted with the recording of Mr. Maginnis' acceptance speech at Salt Lake City because it reproduces, quite faithfully, all his eloquence and emphasis.

Sincerely yours,

Douglas William Orr
President

DWO:GBK

Mr. J. Woolson Brooks, F.A.I.A.
Hubbell Building
Des Moines 9, Iowa

COPY TO

FILES PRESIDENT SECRETARY TREASURER

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2-3
COPY

Maginnis

December 15, 1948

Dear Doug:

Responding to yours of December 9 with regard to papers by Mr. Maginnis:

We have no collection here, but it is safe to say that all of his writings which have been published by The Institute could be assembled easily. The Codification would be of great help in this respect.

Early in the year some of his papers from 1937 to 1943 inclusive were assembled and made available to Ray Ashton.

In any event, all of them which have been printed are a part of the historical records of The Institute and could be copied or reproduced in some way, if needed.

Sincerely yours,

Mr. Douglas William Orr, President
The American Institute of Architects
96 Grove Street
New Haven, Connecticut

ECK:MSD

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COPY TO

FILES

PRESIDENT

SECRETARY

TREASURER

DEPARTMENT OF PUBLIC AND PROFESSIONAL RELATIONS
THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON, D. C.

2 3

COPY

Maginnis

file

January 26, 1949

Dear Mr. Maginnis

We thought you might be interested in having the attached clipping, covering an article entitled - "Artist in Stone," written by Herbert A. Kenny in "The Sign," Union City, New Jersey.

We think it is a fine, well written and illustrated tribute to your accomplishments and personality. We enjoyed reading it here.

Yours sincerely,

Edmund R. Purves

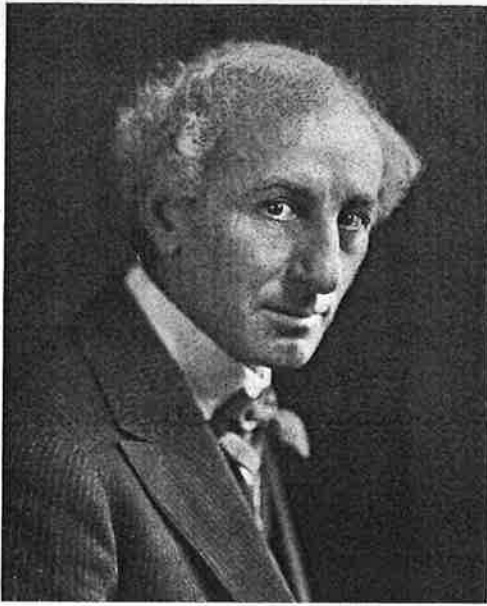
Edmund R. Purves
Executive Director, A.I.A.

ERP/M/srs

enclosure

Mr. Charles D. Maginnis, F.A.I.A.
126 Newbury Street
Boston 16, Massachusetts

bcc: Executive Director's file ✓



ROBERT CLOSSON SPENCER, JR.

PRECISION and breadth stand out as conspicuous characteristics in the work of Robert Closson Spencer, Jr. He believes that the joy of creative work is legitimate, that it is not only the right of the architect, but that it also is essential for the greatest good to the client that the architect should experience that pleasure which comes from doing original work. And the noteworthy fact is that he never forgets his convictions nor recedes from his position. His work is uniformly in harmony with his theories.

His precision he inherits from his father and from his grandfather, who was the author of the Spencerian System of Penmanship. His breadth and his democracy come, I suspect, from his mother. At least, it is safe to assume that most creative democrats—for that is what he is in architecture—have mothers noted for quiet force and unassuming strength and sweetness.

He was born in Milwaukee, April 13, 1864. After the usual common and high school training he entered the University of Wisconsin and graduated as a mechanical engineer in 1886. He commenced his study of architecture at the Massachusetts Institute of Technology, after which he studied and worked in the offices of Wheelwright & Haven, and with Shepley, Rutan & Coolidge. He crowned his eastern experience by winning the Rotch Traveling Scholarship in 1891 and for two years he studied in Europe as the eighth Rotch scholar. The colored drawing of the ceiling of the central dome of the Villa Madonna, Rome, which was published in the Rotch Scholarship Envois, has shown his ability to work and to show every detail without the loss of breadth. Many acquire breadth by elimination, but Robert Spencer never does. He includes everything, but always keeps all parts in proper relation. This drawing is one of many made during his study of Italian interiors from the standpoint of decoration and color.

In recognition of his work the American Institute of Architects conferred the honor of fellowship upon him in 1909. His interests as well as his attainments are shown by his membership and activity in the University and City clubs of Chicago.

He began independent practice in Chicago in 1895 and in 1905 he took into partnership Mr. Horace S. Powers.

Robert Spencer was one of the first to put the popular periodical article on domestic architecture upon a basis dignified, valuable, and suggestive. His series of articles on Farm Houses in the *Ladies' Home Journal* in 1900 were a distinct contribution to society and to architecture.

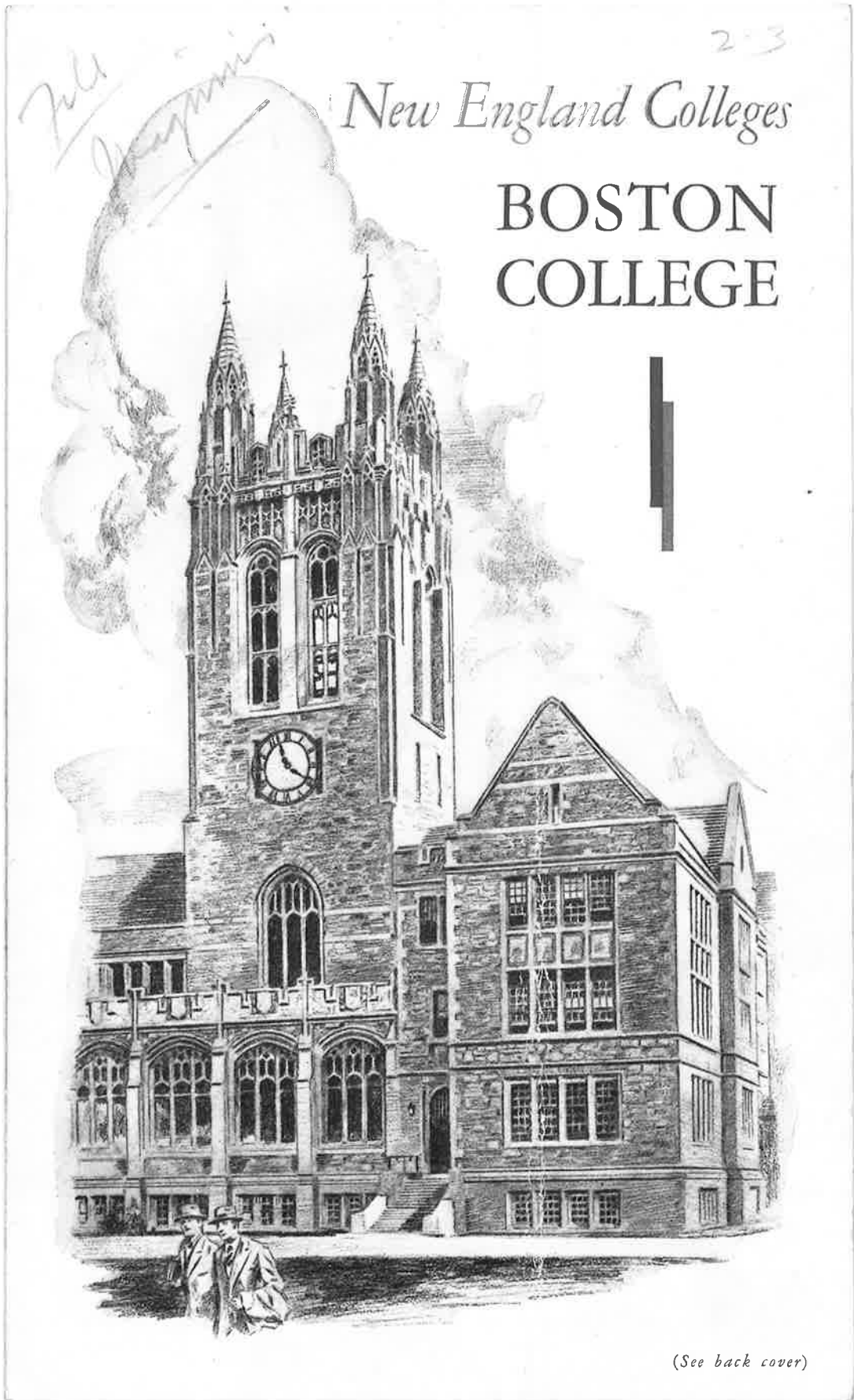
In addition to the value which his clients receive in his work, and the pleasure which he and his associates get from doing it, he never fails to interest and satisfy his brother architects, whether it be the drawing they look at or the finished construction. — D. H. P.



CHARLES D. MAGINNIS

CHARLES D. MAGINNIS was born in Londonderry, Ireland, in 1867, and educated at the Cusack's Academy in Dublin, and later won the Queen's Prize in Mathematics at an examination held at South Kensington, London. He declined appointment to the English Civil Service when seventeen years old and came to Boston as a lad in 1886. He began his architectural experiences when he entered the office of W. P. Wentworth, a man who in his day was associated with much of the most serious and the best work of Boston. About 1888 he entered the office of the late E. M. Wheelwright, who was then serving as city architect. Mr. Maginnis rapidly made a brilliant reputation for himself as a draftsman, his pen and ink renderings being particularly fresh and original in their style. He remained with Mr. Wheelwright until 1896, when with Timothy Walsh and Matthew Sullivan he formed the firm of Maginnis, Walsh & Sullivan, later continuing the business with Mr. Walsh alone. He has been a member of the Municipal Art Commission of the City of Boston since 1908 and of the Massachusetts State Art Commission since 1911; a Fellow of the American Institute of Architects; member of the Boston Society of Architects, Boston Architectural Club; very prominent in the Arts and Crafts Society, and a frequent contributor to the architectural periodicals, besides having published a very clear and much sought for work on the subject of "Pen Drawing." He has won his chief fame in the designing of Roman Catholic churches, a task to which he has brought a degree of enthusiasm and thorough appreciation of the possibilities of material, the value of wall surfaces, and the efficient massing of ornament, light, and shade, that are his not merely by temperament, but also because of careful training. He is essentially an artist and is able to embody in his work those delicate shades of meaning which count for so much in an architect's life, but which so few of us are able to make real. In all of his work, however humble the building or however exalted the problem, he never loses sight of the essential character of the edifice. He has used color a great deal—indeed, all his work has a quality of color even though carried out in monotone, and monotony or mere adherence to types has never been his limitation. He loves his problems and works over them, idealizes them, dreams of them, until they assume visible, blooming shape. And though his architecture is so thoroughly picturesque, and though the element of color plays so large a part therein, he follows perfectly legitimate academic tradition. He is a product of the American School of Architecture, plus all the idealism which made the early Italian Renaissance so charming, and his churches in every instance are truly monuments of architecture. Scattered as they are throughout the country, they are works of careful, conscientious art and a joy to all who behold them. — C. H. B.

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(See back cover)

THE NEW HAVEN RAILROAD

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Number 1 \$1.25

- Clam Broth
- Broiled Fresh Mackerel, Maitre d'Hotel
- Mixed Pickles
- Stewed Tomatoes
- Head Lettuce, French Dressing
- Bread and Butter

- Dessert
- Coffee
- Milk

Number 2 \$1.25

- Consomme
- Baked Chicken Pie, Individual
- Sweet Pickles
- Green Peas
- Sliced Tomato, French Dressing
- Bread and Butter

- Dessert
- Coffee
- Milk

Number 3 \$1.50

- Mock Turtle
- Celery
- Roast Saddle of Native Veal with Dressing
- Spinach
- Cauliflower
- Lettuce and Tomato Salad
- Bread and Butter

- Dessert
- Coffee
- Milk

Choice of Desserts—Fresh Strawberry Ice Cream, Rhubarb Pie or
 Apple Dumpling, Vanilla Sauce

MINERAL WATERS, ETC.

Apollinaris.....	.35	Corona (Perfectos).....	.35
Poland Spring, still.....	.25	El Rey Del Mundo (Piccolos).....	.25
Silver King.....	.40	Cuesta-Rey Queens de Laxe.....	.20 (3) .50
White Rock.....	.25	La Mas Fermosa Perfecto Granite.....	.20
Vichy, Celestins.....	.40	E. & E. (Invincibles).....	.15
Pluto Nesia.....	.35	Overland (Perfectos).....	.15
Bromo Seltzer.....	.25	N.Y., N.H. & H. R. L. Specials.....	.15 (2) .25
	.15	MFavorita (Cabinet Extras).....	.15 (2) .25
		Royal Moor (Perfectos).....	.15 (2) .25
		E. & E. Special Selection.....	.15 (2) .25
		7-20-4 (Londres).....	.15 (2) .25
		Kilby (Perfecto).....	.15 (2) .25

BEVERAGES

Budweiser, Anheuser-Busch.....	.30	Camel.....	.20
Pabst Blue Ribbon.....	.25	Chesterfield.....	.20
Cider, Ruspitz Sparkling.....	.35	Lucky Strike.....	.20
Ginger Ale.....	.25	Old Gold.....	.20
Anheuser-Rusch (Dry).....	.40	Fabma.....	.25
Bellast (C. & C.) Imported.....	.35	Raleigh.....	.25
Chequot Club Sec.....	.25	Marlboro.....	.25
Chequot Club Golden.....	.35	Metacorno.....	.25
C. & C. Imperial Dry.....	.40	Pall Mall.....	.25
Canada Dry.....	.40	Playing Cards.....	.75

In order to avoid embarrassing situations, the management requests the co-operation of passengers in a strict observance of the Prohibition Law and requests that passengers kindly refrain from the use of intoxicating liquors as beverages while upon trains.

SMOKING IN DINING CARS

Differences in personal taste make the question of smoking in dining cars an unusually difficult one to handle. Experience over a long period of years has proven that the practice is generally annoying to patrons. However, in all trains, space is especially provided, elsewhere, for those who wish to enjoy the use of tobacco without inconveniencing others. The co-operation of patrons with the management, and with the Steward in charge of this car, is therefore, requested to the end that any possible cause of objection may be avoided.

PAY ONLY UPON PRESENTATION OF CHECK

Waiters are forbidden to accept verbal orders

PORTIONS AND PRICES PER PERSON

Relishes	Celery 40	Imported Sardines in Oil 60
	Mixed Sweet Pickles 25	
	Stuffed Olives 25	Olives 25
Soups	Mock Turtle Tureen 40, Cup 25	Consomme, Hot or Cold, Cup 25
	Clam Broth, Cup 25	
Sea Food	Cherrystone Clams 40	Cocktail 45
	Broiled Fresh Mackerel, Maitre d'Hotel 85	
Grilled	New England Spring Chicken, Half 1.25	Ham and Fried Eggs 80
	Sirloin Steak 1.50	Lamb Chops, each .55
	Minute Steak with French Fried Potatoes 1.25	Bacon and Fried Eggs 80
Roasts and Entrees	Roast Prime Beef 90	Hot Roast Beef Sandwich 65
	Roast Saddle of Native Veal with Dressing, 1.00	
	Baked Chicken Pie, Individual 80	
	Roast Beef Hash with Green Pepper 75	
	Vegetable Plate with Dropped Eggs 75	
	Rib Ends of Beef, Browned Potatoes 85	
	Baked Boston Beans 35, with Brown Bread 45	
	Dining Car Club Sandwich 85	Minced Ham and Scrambled Eggs 65
	Spanish Omelet 75	Omelet with Asparagus Tips 75
Vegetables	POTATOES—Hashed Browned 25	Boiled 20
	Grilled Sweet Potato 25	Fresh Spinach 25
	Fresh Asparagus on Toast 50	Cauliflower in Cream 25
Cold Meats and Salads	Cold Roast Prime Beef, Potato Salad 1.00	Cold Sliced Chicken 1.00
	Chicken Salad, Mayonnaise 1.00	Egg Salad 60
	Lettuce, French Dressing 35	with Roquefort or Russian Dressing 50
	Lettuce-Tomato, French Dressing 50	Roquefort or Russian Dressing 65
	Asparagus Tips, Vinaigrette 40	
Bread, etc.	French, Graham, Raisin or Rye Bread 15	
	Toast, Dry or Buttered 20	Bran Muffins with Raisins 15
Desserts	Home-made Rhubarb Pie 25	Baked Apple Dumpling, Vanilla Sauce 25
	Fresh Strawberry Ice Cream 30; with Cake 40	
	Guava Jelly 30, with Cream Cheese 40	Extracted Honey 25
	Figs in Syrup 25 with Cream 35	Orange Marmalade 25
	Raspberry or Strawberry Preserve 25	Bar le Duc 30
	Fresh Strawberries with Cream 40	
	Orange 15, Sliced 25	Grapefruit, Half 25
	New England Table Apple 15	Baked with Cream 30
Cheese with Toas'd Crackers	Imported Roquefort 30	Cream 25
	MacLaren's Imperial 25	Camembert 30
Coffee, Tea, etc.	COFFEE—Pot 25	Demi-Tasse 15
	Instant Postum 25	Sanka 25
	TEA—Orange Pekoe, English Breakfast, Oolong, Pot 25	Iced 25
	Walker-Gordon Milk 15	Buttermilk 15

The Table Water is purified by the Boston Filter

H. L. Densberger, Superintendent,
 163 Dorchester Ave., Boston, Mass.

STEWARDS IN CHARGE JNO. A. PFAFF

050830

BOSTON COLLEGE

CHESTNUT HILL, MASSACHUSETTS

ERADLED in the basement of the Jesuit Church of "Old St. Mary's" in the North End district of Boston, and later in a disused Masonic lodge-room on Hanover Street, Boston College finally found more adequate quarters in new buildings of its own on Harrison Avenue, in the near neighborhood of the old New England Conservatory of Music. The exigencies of the Civil War led to the use of the new buildings for the first three years as a house exclusively for Philosophy and Theology. But in September, 1864, the doors once more opened to lay students, and a period of slow but ever constant growth set in that finally necessitated another removal of the institution to ampler grounds suitable for the more numerous and the statelier buildings that the program for the "new and greater Boston College" demanded. This led to the transfer in 1913 of the College department to the present peerless site on University Heights, just across the Newton boundary and overlooking the beautiful Chestnut Hill Reservoirs and Park. The wisdom of this final removal is shown by this that the present total enrollment, including the Law and Graduate Schools situated in the Beacon Hill section of the city, is approximately four thousand. Boston College High School, now an entirely distinct institution, occupies the original buildings on Harrison Avenue and James Street.

The style of architecture chosen for the projected twenty buildings to house exclusively the various undergraduate departments was, naturally enough, that of the great Mediaeval Universities whose perennially new Philosophy and Ethics form during the Junior and Senior years the crowning features of the Students' work at Boston College. Four of these twenty buildings are already in use:—the Administration Building whose majestic Gothic tower (shown on the front page) dominates the country-side; the Science Hall for lectures and laboratory-work, seeing that Modern Science shares with the Ancient Classics and Mediaeval Metaphysics the place of honor in this school; the exquisite Library Building; and lastly a Residence Hall, St. Mary's, for the Faculty.

The course of Studies followed at Boston College is that prescribed by the "Ratio Studiorum" of the Jesuits, in general use in their other schools throughout the world, being a careful synthesis of the finest traditions of the Mediaeval Universities, supplemented by the better features of the Renaissance education, and the whole brought into touch with Modern life and times by the constant addition of whatever new educational material or methods the wisest exponents of nineteenth and twentieth century culture can suggest.

Among the many distinguished Alumni there stand out the Dean of the Catholic hierarchy of America, His Eminence, Cardinal O'Connell, and Major-General Hugh A. Drum, U. S. A., Chief of Staff of the First Army of American Expeditionary Forces in France.



—A DINING CAR SERVICE—

THE NEW HAVEN R. R.

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C. D. MAGINNIS, 88, ARCHITECT, DEAD

Designer Noted for Work on
Ecclesiastical Buildings
Was Honored by Pope

Special to The New York Times.

BOSTON, Feb. 15—Charles D. Maginnis, noted as an architect of ecclesiastical buildings and of hospitals, died today in St. Elizabeth's Hospital. His age was 88. The London-born architect, who received many honors in his career, designed buildings in twenty states, Canada, Mexico and China.

Mr. Maginnis received his early technical training in Dublin and won high honors in mathematics and drawing. He settled in Boston in 1885 as chief engineer in the office of Edmund M. Wheelwright.

In 1898 Mr. Maginnis founded the architectural firm of Maginnis, Walsh & Sullivan, later Maginnis and Walsh and more recently Maginnis & Walsh & Kennedy.

He was made a Knight of Malta by Pope Pius XII in 1945 and received the Laetare Medal of the University of Notre Dame in 1924. He held honorary degrees from Boston College, Holy Cross, Tufts and Harvard.

He twice received the gold medal of the American Institute of Architects for ecclesiastical design. The first was for the Carmelite convent in Santa Clara, Calif., in 1925. Two years later he won the second for the Trinity College chapel in Washington.

Mr. Maginnis served two terms as president of the American Institute of Architects, in 1937 and 1938. During the second term, he was chosen president of the International Congress of Architects held in Washington. In 1947, the institute conferred upon him its highest award, the gold medal for excellence in architectural design.

Among the buildings designed by Mr. Maginnis are the National Shrine of the Immaculate Conception in Washington and the Cathedral of Mary our Queen in Baltimore. Both are under construction.

He designed buildings at Notre Dame, Holy Cross and Boston College. The present high altar and exterior bronze doors of St. Patrick's Cathedral in New York also were designed by him.

Mr. Maginnis was a member of the National Academy of Design, the National Institute of Arts Society of New York.

In 1907, he married the Miss Amy Brooks of Newton, Mass., a poet, who later died.



Winn Studios, 1939

Charles D. Maginnis

**Deaths and
Funerals**
1955 Feb 15
Charles D. Maginnis
Noted Ecclesiastical
Architect, Aged 87

Charles D. Maginnis of Brookline, past president of the American Institute of Architects and a Knight of Malta, died yesterday at 87. His home was at 218 Dean road.

Internationally famed for more than a half-century, Mr. Maginnis



CHARLES D. MAGINNIS

was credited with being one of less than a half-dozen architects responsible for the present high quality of American ecclesiastical architecture. He designed cathedrals, churches and various other buildings in 20 states, Canada, Mexico and China.

Mr. Maginnis was born in Londonderry, Ire., and received his early technical training in Dublin, where he won high honors in mathematics and drawings. He settled in Boston in 1885, and for several years was chief designer in the office of Edmund M. Wheelwright, the famed city architect.

Among his best-known products in this area are the Gothic buildings of Boston College and Holy Cross.

Following his election to the presidency of the Boston Society of Architects, he rose through successive offices of the national organization to become president of the American Institute for two terms in 1937 and 1938. During the latter term, he was chosen president of the International Congress of Architects, held in Washington. In 1947, the institute conferred on him its highest award, the gold medal for excellence in architectural design.

Recognition of his abilities came also from many educational institutions. Notre Dame University in 1924 awarded him the Laetare Medal. He received honorary degrees of LL.D. from Boston College in 1921 and Holy Cross College in 1925; doctor of humane letters from Tufts University, 1945; doctor of arts from Harvard University, 1949.

Made Knight of Malta

Pope Pius XII conferred on him the rank of Knight of Malta in 1945.

He designed many buildings that won high distinction both here and abroad. Twice he was awarded the Gold Medal for ecclesiastical architecture by the American Institute of Architects—in 1925 for the Carmelite Convent at Santa Clara, Calif., and in 1927 for the Chapel of Trinity College, Washington, D. C. The Tower Building of the Boston College group received the Diploma of Honor at the Budapest Exhibition in 1930. The firm received the J. Harleston Parker Gold Medal for the Boston College Science Building in 1926,

and in 1954 for Nazareth, designed for Archbishop Cushing.

Mr. Maginnis contributed much time and talent to many civic and private organizations. He was president of the Charitable Irish Society, the Eire Society and the Catholic Alumni Sodality of Boston. He held membership in the following societies: The National Academy of Design, the National Institute of Arts and Letters, the American Academy of Arts and Sciences, the Boston Architectural Center, was first president of the Liturgical Arts Society, New York; trustee of the Boston Museum of Fine Arts, former chairman of the Art Commissions of Boston and Massachusetts, master member of the Arts and Crafts Society, Boston; member of the Visiting Committee of the Harvard School of design, Bostonian Society, American Federation of Architects and the Massachusetts State Association of Architects, Chapter of the A. I. A.

The funeral will be held Friday with a solemn high requiem mass in St. Lawrence's Church, Brookline, at 10 a. m.

Mr. Maginnis is survived by two daughters, Alice M. and Elizabeth, and a son, Paul F. Mrs. Maginnis, the former Amy Brooks of Newton, and a son and partner, Charles Jr., died in recent years.

DEATHS

ANDERSON—Of 9 Sterling st., No. Quincy, Feb. 14, Amanda C., wife of the late Charles W. Anderson. Relatives and friends are invited to attend the services at the Russell Funeral Home, 644 Hancock st., Wollaston, Friday, Feb. 18, at 1:30 o'clock. Friends may meet at the funeral home Wednesday evening and Thursday afternoon and evenings.

ANGRETTOLA—In North End, Feb. 12, Carolina (Natola), beloved wife of Modestino, mother of Mrs. Frank Cassino, Rose Pagiarulo, and San. Funeral from Joseph A. Langone Funeral Home, 55 Merrimac and Chardon sts., Thursday at 8:30 a. m. Solemn Requiem High Mass at St. Leonard's Church at 9:30 a. m. Relatives and friends invited. Member of Third Order of St. Francis. Maria Santissimo Della Grazia. Sons of Italy. Loggia Italia Redenta 909.

BOYD—In Dorchester, suddenly, Feb. 14, Margaret J. (nee Omen), beloved wife of John H. Boyd and mother of John R. of Pennsylvania, Margaret, Mrs. Edna Doucette, Mrs. A. Dorothy Peckham. Residence 93 Train st. Funeral from the Milton Funeral Home, 1126 Washington st., Dorchester Lower Mills, on Thursday, Feb. 17, at 8 o'clock. Solemn High Mass of Requiem at St. Ann's Church at 9 o'clock. Relatives and friends kindly invited. Visiting hours 2-5 and 7-10 p. m.

BRIGHTA—Edward C. Jr., in Quincy, the 15th, the beloved husband of Alice M. (Tower) Brighta of 8 Harvey Lane, Houghton Neck. Reposing at the Sweeney Funeral Home, 74 Elm st., Quincy Center, until Thursday morning at 8. High Mass of Requiem in the Church of the Most Blessed Sacrament at 9 o'clock. Relatives and friends are respectfully invited to attend. Visiting hours 2-5 and 7-10 p. m. Interment, Mt. Wollaston.

BROWN—In Boston, Feb. 13, Georgine

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*Architects
Biography
Maginnis, Charles D.*

Charles Donagh Maginnis

The May number of the Journal of the American Institute of Architects is largely a memorial to Charles Donagh Maginnis, one of the few architects of modern times of whom it truly may be said that they were world famous. A native of Londonderry in Northern Ireland, born in 1867, he came to Canada in 1885 and settled in Boston in 1890. The instruction and guidance which started him on his career as a designer of beautiful buildings were provided by Edmund Wheelwright, a worthy master.

But Mr. Maginnis himself was excellent material. The inspiration of religion quickened him into his noblest work. Washingtonians have before their eyes a prize-winning example of his artistry in the imposing chapel of Trinity College. Other outstanding productions for which he was responsible are the apse of Trinity Episcopal Church, Boston; the Gothic spires of Boston College; the Carmelite Convent, Santa Clara, California; and the design for the National Shrine of the Immaculate Conception, now under construction at Catholic University. Edifices with the same distinctive qualities of grace and charm are scattered over 20 States and in at least three foreign countries. Members of his profession showered their highest honors on him, and his church gave him a papal knighthood and the Laetare medal.

Mr. Maginnis, however, through all his 88 years, was modest, gentle, kind, rich in good humor, a man good to know. The commemoration he undoubtedly would have appreciated most is that of Archbishop Cushing, who said: "Scores of his one-time pupils, now masters in their own right, are proud to acknowledge their indebtedness to him and to proclaim their determination to perpetuate the ideals which have become associated with his name."

FILE COPY - PLEASE RETURN

MAGINNIS, CHARLES D.

Washington STAR.

J.F.P.

X

Maginnis, Charles
Donagh.

Charles Donagh Maginnis

The May number of the Journal of the American Institute of Architects is largely a memorial to Charles Donagh Maginnis, one of the few architects of modern times of whom it truly may be said that they were world famous. A native of Londonderry in Northern Ireland, born in 1867, he came to Canada in 1885 and settled in Boston in 1890. The instruction and guidance which started him on his career as a designer of beautiful buildings were provided by Edmund Wheelwright, a worthy master.

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Mr. Maginnis, however, through all his 38 years, was modest, gentle, kind, rich in good humor, a man good to know. The commemoration he undoubtedly would have appreciated most is that of Archbishop Cushing, who said: "Scores of his one-time pupils, now masters in their own right, are proud to acknowledge their indebtedness to him and to proclaim their determination to perpetuate the ideals which have become associated with his name."

RALD TRIBUNE, WEDNESDAY, FEBRUARY 16, 1955

Charles D. Maginnis Dies; Architect Designed Churches

BOSTON, Feb. 15 (AP).—Charles D. Maginnis, eighty-eight, architect and past president of the American Institute of Architects, died here today.

A native of Londonderry, Ireland, Mr. Maginnis received many honors during a brilliant career.

He designed many churches, cathedrals and other structures in the United States, Canada, Mexico and China. He twice received the gold medal of the American Institute of Architects.

The rank of Knight of Malta was conferred on Mr. Maginnis by Pope Pius XII in 1945. He was awarded the Laetare Medal

by Notre Dame University in 1924.

One of the gold medals was for his design of the Carmelite Convent at Santa Clara, Calif. The other was for his work on the chapel of Trinity College, Washington, D. C. His firm twice won the J. Harleston Parker gold medal.

Mr. Maginnis designed the National Shrine of the Immaculate Conception in Washington and the Cathedral of Mary Our Queen, Baltimore, both now under construction.

Mr. Maginnis was educated at Cusack's Academy, Dublin, and was the winner of the Queen's Prize in mathematics, South Kensington, London, in 1883.

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THE AMN INSTITUTE OF ARCHITECTS=

1741 NEW YORK AVE NORTH WEST WASHDC=

WITH DEEP SORROW WE ADVISE YOU OF THE DEATH THIS
MORNING OF MR CHARLES D MAGINNIS FUNERAL WILL TAKE PLACE
AT TEN OCLOCK FRIDAY MORNING AT SAINT LAWRENCE'S CHURCH
BROOKLINE MASS=

MAGINNIS AND WALSH AND KENNEDY=

Member
Maginnis Charles (sr)

2
(

KGG AMER. INST. OF ARCHITECTS

WASHINGTON D C
FEBRUARY 16 1955

BOOK DAY LETTER (to each of the following)

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CLAIR W. DITCHY
5 WEST LARNED ST
DETROIT MICHIGAN

RAMMOND J ASHTON
24 SOUTH WEST TEMPLE
SALT LAKE CITY, UTAH

GEORGE BAIN CUMMINGS
99 COLLIER STREET
BINGHAMTON NEW YORK

GLENN STANTON
208 S. W. STARK ST.
PORTLAND, OREGON

DOUGLAS WM ORR
111 WHITNEY AVE
NEW HAVEN CONNECTICUT

RALPH WALKER
101 PARK AVENUE
NEW YORK, NEW YORK

(contd)

cc: Mr. Eger

cont'd

KGG Amer. Inst. of Architects

FEBRUARY 16, 1955

(Day letter as follows)

WITH DEEP SORROW WE ADVISE YOU OF THE DEATH YESTERDAY OF MR
CHARLES D MAGINNIS. FUNERAL WILL TAKE PLACE AT TEN OCLOCK
FRIDAY MORNING AT SAINT LAWRENCE'S CHURCH BROOKLINE MASS.
CREER REPRESENTING BOARD AT FUNERAL.

EDMUND R. PURVES

member
maginnis, Charles (sr)

FILE COPY - PLEASE RETURN

February 16, 1955

Mr. Eugene F. Kennedy, Jr., F.A.I.A.
126 Newbury Street
Boston, Massachusetts

Dear Genet:

The sad news of the loss of Charles Maginnis reached us this morning. I have wired a number of our past Presidents and other Institute officers who I think were particularly close to him. I trust I have missed no one.

Philip Creer, the Regional Director from New England, is attending the funeral as the representative of The Board of Directors.

Although the news was not entirely unexpected, it is nevertheless a great shock to all of us who had the privilege of knowing and working with Mr. Maginnis. He lived a full life, he contributed prodigiously to his profession and to architecture itself. Another great man has gone.

With my heartfelt sympathy to you and your partners,

Cordially yours,

Edmund R. Purves

ERP:MSD

*member
maginnis, Charles D*

EUGENE F. KENNEDY JR., F. A. I. A.
ONE TWENTY-SIX NEWBURY STREET
BOSTON MASSACHUSETTS

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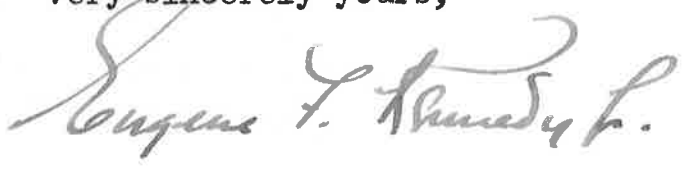
April 1, 1955.

Dear Mr. Purves:

Your message of sympathy graciously sent to us on the death of Charles D. Maginnis is deeply appreciated and cordially acknowledged with thanks on the part of myself, the family and the members of the office.

Mr. Maginnis was truly as magnificent a man as he was preeminent as an architect. While we shall all miss him greatly, the high purpose and great integrity always associated with his name will stay with us as long as his memory.

Very sincerely yours,



Mr. Edmund R. Purves
The American Institute of Architects
1735 New York Avenue N. W.
Washington 6, D. C.

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*Member
Maginnis Club*

F

FILE COPY - PLEASE RETURN

February 28, 1955

Mr. Philip D. Creer, Director
New England District, A.I.A.
423 Industrial Trust Building
Providence 3, Rhode Island

Dear Phil:

Thanks ever so much for the clipping about the funeral of Mr. Maginnis and also the copy of Tom McDonough's letter, which I am sending over to Henry Saylor.

I am sure no more beautiful tribute could have been paid to one who served a full life devoted to those things in which he had immeasurable faith. The eulogy as read by the Archbishop is one of the loveliest I have ever read. It describes so well all the feelings and accomplishments of Mr. Maginnis. We have lost a great man.

We are all extremely grateful that you, Clair, and others of The Institute were in attendance at the funeral.

Sincerely yours,

Edmund R. Purves
Executive Director

P:msd
cc: Mr. Saylor (w/f)

CHARLES D. MAGINNIS, ARCHITECT

By Dennis H. Keefe, AIA, with Frederick W. Atherton

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In 1996, my firm was asked to prepare a plan for the restoration of the Chapel at Emmanuel College on the Fenway in Boston. Later, following a newspaper article on the project, I had a phone call from Elizabeth Maginnis, the daughter of the architect who had originally designed Emmanuel College in 1914. Her interest and encouragement, backed by a collection of family archives, prompted this brief examination of the life and contribution of a man who played a critical, even revolutionary, role in shaping the architecture of Roman Catholic churches and educational institutions in the early decades of the twentieth century.

Charles Donagh Maginnis was born in Londonderry, Ireland, in 1867. At the age of 16 he won the Queen's Prize for Mathematics from the South Kensington Museum School in London. His family emigrated to Canada and, within a year, to Boston. At that time, the practice of architecture in Boston was an aristocratic profession; Boston architects were a tight society of men who belonged to the proper clubs, had studied at MIT or the Ecole des Beaux Arts in Paris, and had made the requisite Grand Tour of the architectural monuments of Europe. The young immigrant Maginnis, on the other hand, had no formal architectural training—and certainly no social connections. He later recalled having interviewed with more than 100 architects before being accepted, without pay, as a draftsman. Once he had proven himself, he was paid two dollars a week. Maginnis later en-

tered the office of Edmund Wheelwright (best known for his design of the Harvard Lampoon Building and Boston's Horticultural Hall), where he eventually became chief designer.

Four years later, Charles D. Maginnis. Maginnis went out on his own. He rented a small office in downtown Boston and supplemented his income by teaching pen and ink drawing. Soon after, he was asked by a Boston church magazine to write about Catholic church architecture. The resulting article was an impassioned plea for higher standards in church design. American Catholic churches of the time were usually large, barn-like



John J. Burns Library, Boston College

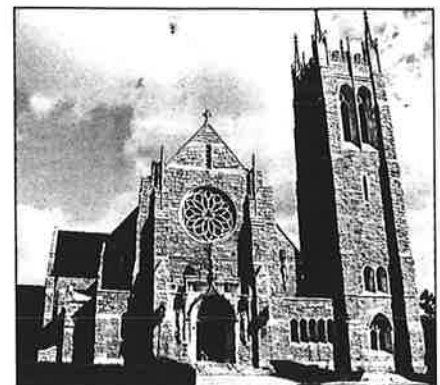
The article was read by a priest who was so compelled by Maginnis's ideas that in 1898 he asked the young architect to design a new church. When the astounded client learned that his architect had never actually designed a church, Maginnis secured the commission by swiftly replying, "Say, rather, that I have never designed a *bad* church."

With this commission in hand, Maginnis went into partnership with two other young architects, Timothy Walsh and Matthew Sullivan. Their firm prospered and soon developed a reputation for ecclesiastical projects. Their biggest break came when they won the competition to design the Jesuits' new Boston College campus on a commanding summit in Chestnut Hill. Maginnis's collegiate Gothic buildings for BC drew broad critical acclaim. Other work of the period demonstrates his ability to find inspiration across a broad sweep of Christian history, and to work within a budget. The diverse heritage of American Catholics was expressed in the Lombardic style his first article championed at Immaculate Conception in Cambridge (strong Baltic overtones on the entrance front signify that this is an ethnic Lithuanian parish), while an inventive Anglo-French Gothic mode suits the picturesque setting of



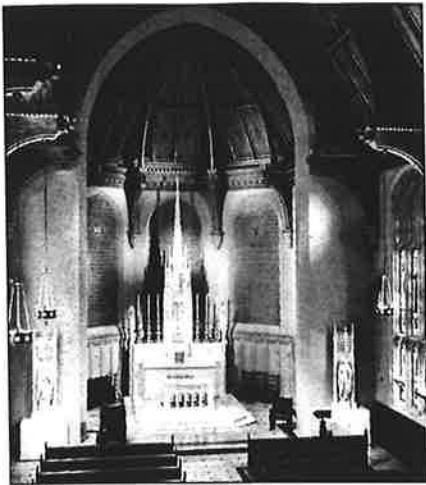
Charles D. Maginnis's first church, St. Patrick, Whitinsville, Mass.

brick boxes with an overlay of paint and plaster scenography—an architecture of surface and color, not of depth and strength. Maginnis pointed out the folly of taking elaborate European churches as models for such buildings when only a superficial copy was affordable. He urged study of the traditional styles of northern Italy, where brick used in simple volumes encased well-proportioned, relatively austere interiors.



St. Theresa of Avila, West Roxbury, Mass., Maginnis's grandest gothic church in greater Boston.

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Emmanuel College Chapel as restored in 1998

Our Lady of the Presentation in Brighton. The modest resources available for a summer church take form in inexpensive shingles at St. Theresa, Sagamore, on Cape Cod, a charming contrast to the rich masonry grandeur of Maginnis's early masterpiece, St. Catherine of Genoa in Somerville.

Design Philosophy

In the aftermath of the Modernist revolution, it is easy to overlook the freshness and originality in the work of a self-described "conservative" architect like Charles Maginnis. In 1926 he wrote, "Our architecture for years to come must continue to be reminiscent." In churches, especially, he justified the use of the Gothic style on the basis of its intellectual and emotional content, asserting that "no other system of architecture ever approached it in the felicity with which...it interpreted the genius of the Catholic religion." Note, however, that this pronouncement does not hamstring creativity by presuming that new work never could surpass the work of the past; indeed, he speaks from the opposite conviction: that in building upon so strong a foundation as the Gothic, the modern architect one day would excel all that had gone before.

Emmanuel College Chapel

The Chapel at Emmanuel College demonstrates how Maginnis deployed Gothic memories with a logical rigor very much of his own time. Both inside and out, richness and intricacy are concentrated in crucial small areas. The nave walls are neutral in color and absolutely plain. Sculpted ornament is restricted to the reredos, shrine canopies, and the



Trinity Church, Boston, Mass., chancel as redesigned by C.D. Maginnis, 1938.

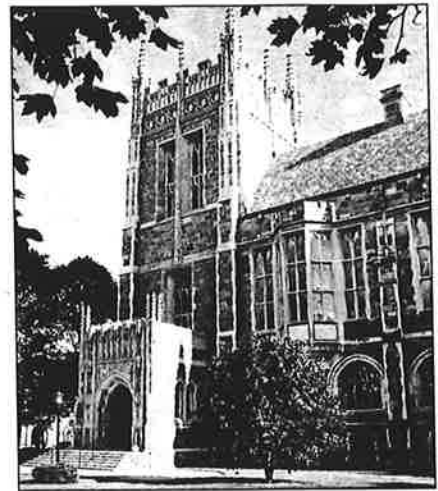
sheltering roof. Painted decoration is likewise confined to the apse, shrine alcoves, and ceiling, with a clear hierarchy of enrichment designed to draw the eye towards the liturgical heart of the space by use of ever-greater amounts of gold leaf as one approaches the altar.

Such restrained use of ornament represented a marked change from the Victorian taste for elaborate pattern blanketing all available surfaces. When every plane is heavily enriched, the mass and solidity of the whole tends to dissolve; not so a Maginnis church, which will always declare and celebrate its structural integrity and sinewy mass. Emmanuel's altar and shrines are given due prominence by their pristine whiteness and strictly disciplined form: a serene, yet radical, reversal of Victorian over-elaboration.

Design to the Ends of Emotion

Maginnis' concept of the function of a church was not narrowly utilitarian. In his essay on "Architecture and Religious Tradition," he wrote, "The problem which the church presents to the architect is...so abstract that the urgency of realism is represented in the single function of seating a congregation. The rest is design directed to the ends of emotion." What distinguished a church from an auditorium, he said, was "the principle of the Divine Presence by...which the altar is theologically the Church....Terms of high dignity are demanded to give the testimony of it."

The desire to provide a proper setting for the altar accounts for the generous size of the typical Maginnis apse: "A deep chancel," he wrote, "contributes so sensibly, so definitely, to the devotional effect of the church that it is impossible to contrive any appreciable measure of such effect without it." To dignify the altars of the very largest churches, such as St. Patrick's Cathedral in New York City, he would employ the ancient device of a



John J. Burns Library, Boston College.

baldacchino to announce the altar's position of primacy over the heads of even the greatest throng.

Trinity Church, Boston

Maginnis' statements on altars are particularly relevant to his 1938 remodel of the apse at Trinity Church, which reflects a sea-change in taste within this famous "Low Church" Episcopal parish. In the early 1870s, H.H. Richardson had designed Trinity as a lavish auditorium for the sermons of Phillips Brooks. The building ripples outwards from a massive pulpit, and the original ornamentation around the "communion table" was no more dramatic than that of the side transepts. As a Roman Catholic, Maginnis doubtless would have found that Trinity's interior had little appeal to the emotions and insufficient regard for the altar.

His competition-winning design changed all this, creating a true altar fashioned of shining white marble and gold mosaic nested in a Byzantine setting of green marble and gold-leafed polychromy. The sacramental worship of Catholicism, the ancient emotional appeal of ritual mystery, reasserted dominance over Protestant Episcopal preaching in this most unlikely of locations.

Such an enormous change in Episcopal taste had evolved slowly over the forty years of Maginnis' practice, due in no small part to the compelling works and impassioned writings of Gothic Revivalists such as Ralph Adams Cram and Maginnis himself. The landscape punctuated with elegant masonry churches we take for granted in metropolitan Boston practically owes its existence to Maginnis, Cram, and colleagues.

The Emperor Augustus claimed he found Rome a city of brick and left it a city of marble; Maginnis found the American Catholic Church in haphazard shrines of plaster and lath, and left it with a noble architecture of its own.

"Felicitous Expression" of Function

Ironically enough, by 1938, this great reformer of Catholic taste would have been perceived as deeply reactionary by younger architects preaching the pure-functional gospel of International Style Modernism. Opposing their party line, which held that architectural beauty was an automatic byproduct of functional planning, Maginnis contended that "beauty is the felicitous expression of function and as such clearly assumes the engagement of the imagination."

We now see that Maginnis perceived many subtleties the high Modernists missed in striving for a purely utilitarian architecture. "Less is more" only to a well-considered point, one which Maginnis found. Because they engage the churchgoer on so many levels—body, memory, reverence, and imagination, most Maginnis churches, now from fifty to one hundred years old, still stand as vital works of art, loved, used, and

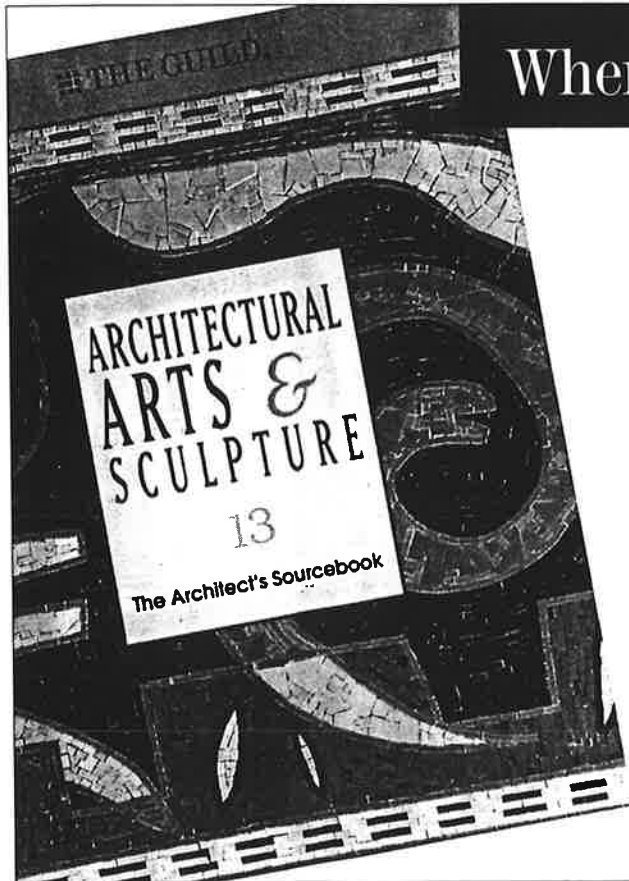


National Shrine of the Immaculate Conception, Washington, D.C.

admired by all who enter. Similarly, the campus buildings he designed, not only at Boston College and Emmanuel College, but at St. John's Seminary, the College of the Holy Cross, and as far away as the University of Notre Dame, brought a grace and character to these institutions that set a high standard for Maginnis's successor architects.

By any measure, Charles Donagh Maginnis was one of the most distinguished architects of his generation. Long esteemed by his colleagues, he was elected president of the Boston Society of Architects, and later, national President of the American Institute of Architects. In 1948, he would earn the Gold Medal of the American Institute of Architects. It is striking to note that the previous recipient of the AIA's highest award was Frank Lloyd Wright and the next would be Eero Saarinen. Maginnis was the first Bostonian so honored, and only the fourteenth architect to receive the medal in a fifty-year period. Boston College, Holy Cross College, Tufts University and Harvard awarded him honorary degrees. When he died in 1955, many of his eulogists referred to Maginnis as a genius, and architect William Emerson, Dean of the School of Architecture at MIT, acclaimed him as "an heroic figure."

All personal accounts praise Maginnis for his charm, wit, and modesty. George Edgell, Director of the Museum of Fine Arts, noted that: "Of all the Yankee aristocrats among the museum trustees, Charles Maginnis is the truest gentleman, in the finest meaning of the word. □



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