



The American Institute of Architects

APPLICATION FOR MEMBERSHIP

APPLICATION NO AP 12342

Dated December 6, 1956

Received December 27, 1956

NOT Granted December 27, 1956

MEMBERSHIP NO 12342

- A Name of applicant John Saunders Chase, Sr. Chapter Houston
- B Address of applicant 2916 Blodgett, Houston 4, Texas
- C Application received with check for \$ 20.00 on December 27, 1956
- D Application returned for correction 19
- E Application in due order on 19
- F Acknowledgments to applicant and chapter on December 27, 1956
- G Certified resolution of chapter executive committee recommending admission
~~or that applicant be denied~~ received on December 27, 1956
- H Record of registration, Form S39, Sent 19 Received. 19
- I The applicant has been examined as to his professional qualifications by
- J The applicant is currently registered as an architect or licensed to practice architecture in the states of
- K Application sent to The Board of Examiners on 19
- L The Board of Examiners reported on application on 19
- M The applicant was requested to furnish additional evidence of his professional qualifications on or before 19, which was received.

REPORT:

As a result of its findings on the evidence submitted The Board of Examiners unanimously reports that in its opinion the applicant is* qualified for membership in The American Institute of Architects.**

THE BOARD OF EXAMINERS

Date 19

Chairman

CERTIFICATION OF ELECTION AND ASSIGNMENT

I, Secretary of The American Institute of Architects, hereby certify that, under authority vested in me by The Board of Directors, I have this day duly elected

to membership in The Institute, and hereby declare him to be a corporate member of The Institute and assign him to membership in the Chapter.

Date 19 Secretary

- N Applicant admitted on 19
- O Notice to applicant and notice of assignment to chapter on 19
- P Notice of denial of application to chapter and applicant and \$ 20.00
returned to applicant on December 27, 1956

INSTRUCTIONS

Type in all information carefully and sign with ink.

Mail both copies to the secretary of the local Chapter of The Institute, with check for \$20.00 made payable to The American Institute of Architects.



The American Institute of Architects

APPLICATION FOR CORPORATE MEMBERSHIP

I, the undersigned, do hereby apply for corporate membership in The American Institute of Architects.

1. My full name is John Saunders Chase Sr.

2. I am a Natural citizen of the United States.

3. My legal residence is in the City of Houston, Texas

County of Travis State of Texas

4. My address in The Institute records will be

Number 2916 Street Blodgett
City Houston Zone 4 State Texas

5. I am engaged in the profession of architecture as a practicing architect and teacher.

6. I desire to be a member of the Houston Chapter.

7. I declare that I will comply with the By-laws; and the Standards of Professional Practice of The American Institute of Architects, which are attached hereto; and the Rules and Regulations supplementary thereto; and that I understand the duties, responsibilities, and obligations of a member of The Institute; and that I have read and understand all the information contained in this form and its attachments.

8. I have filed the duplicate of this application with the secretary of the Chapter above named. I am not indebted to The Institute or to any of its component organizations.

9. I enclose my check for \$20.00, for admission fee and the first year's annual dues, of which \$1.00 is for a year's subscription to the *Bulletin of The American Institute of Architects*. It is my understanding that if I am not admitted to membership \$15.00 will be returned to me, and \$5.00 retained by The Institute as an examination fee.

Date December 6, 1956

John Saunders Chase Sr.
Applicant sign full name in ink
1.

STATISTICS

10. Date of birth January 23, 1925 Place of birth Annapolis, Maryland

11.(a) I am registered or licensed to practice architecture in the following-named states:

Texas

(b) I passed the State Board Examination in the following-named states:

Texas

(c) I hold Certificate No. of the National Council of Architectural Registration Boards, for having passed their Standard Examination.

EDUCATION

12.(a) I attended high schools, private schools, colleges, universities, as follows:

Name of School, College, University	Location	No. of Years	Year of Graduation	Degree
Bates High School	Annapolis, Maryland	4	1941	Diploma
Hampton Institute	Hampton, Virginia	4 $\frac{1}{2}$	1948	B.S.
University of Texas	Austin, Texas	2 $\frac{1}{2}$	1952	M. Arch.

(b) I have held the following-named scholarships or other honor awards, and have traveled in the following-named countries:

Maryland State Scholarship from Morgan College to study at Hampton Inst.

I have traveled in:

1. Manila, Luzon, P.I.
2. Japan

PROFESSIONAL TRAINING *

13. I list below, in chronological order, the periods of my training as draftsman, the names and addresses of my principal employers, and my classification as draftsman while employed by each:

Employer	From	To	Classification
Mr. Henry Livas AIA Architect Hampton Inst. Virginia	1946	1948	Draftsman
Mr. D. Conner, S. 17th St. Phila. Pa.	1948	1949	Draftsman
John S. Chase, Architect (work in my own office, designing, drafting, specification writing and const. supervision. From 1952 to 1954 my work was supervised by Mr. David C. Baer, Arch't.)	1952	present	Architect-Owner.

* (NOTE: Applications received after July 1, 1953, must conclusively show that applicant has had three full years of experience in architectural work, in offices, governmental employment, or teaching, in addition to graduation from an architectural school; or eight full years of such experience without formal education; or equivalent combinations of both of the foregoing.)

I have am presently teaching architectural drafting at Texas Southern University with a rating of Assistant Professor. 1952-present.

THE AMERICAN INSTITUTE OF ARCHITECTS
DEC 19 1953
WASHINGTON, D.C.

PROFESSIONAL PRACTICE

14. I list below, in chronological order, the periods during which and the states in which I have practiced architecture as an individual or as a member of a firm or corporation or as a public official or have taught architecture or the arts and sciences allied therewith. (State names of firms or corporations or public office and of schools or colleges.)

John S. Chase, Architect	Texas	^{From} 1952	^{To} 1956 or present
--------------------------	-------	-------------------------	----------------------------------

15. Is architecture your principal vocation? Yes, however, I am on the faculty at Texas Southern University as Assistant Professor and head of the dept. of Architectural Drafting.

BUSINESS AFFILIATIONS

16. I list below other business in which I participate or own an interest, and the extent of such participation or interest.

Charter Member of the Texas Southern Finance Corporation. Member Board of Directors.

PRESENT OR PREVIOUS MEMBERSHIPS IN ARCHITECTURAL ORGANIZATIONS

- | | | | |
|-------------------------------------|---|--------------|--------|
| 17. Member of Institute from | - | to | - |
| 18. Junior of Institute from | - | to | - |
| 19. Associate of | - | Chapter from | - to - |
| 20. Junior Associate of | - | Chapter from | - to - |
| 21. Student Associate of | - | Chapter from | - to - |
| 22. Member of State Organization in | - | from | - to - |

REFERENCES

Five references are required, at least three of whom shall be corporate members of The Institute in good standing. All references must be available for direct contact.

<u>Mr. David C. Baer</u>	<u>1200 Bissonnet, Houston, Texas</u>
<i>Member</i>	<i>Address</i>
<u>Mr. Howard Barnstone</u>	<u>811 Lovett, Houston, Texas</u>
<i>Member</i>	<i>Address</i>
<u>Mr. Joseph Krakower</u>	<u>505 Avondale Ave. Houston, Texas</u>
<i>Member</i>	<i>Address</i>
<u>Mr. T. E. Lightfoot Sr.</u>	<u>5201 Fannin Street, Houston, Texas</u>
<i>Reference</i>	<i>Address</i>
<u>Mr. Hilyard R. Robinson</u>	<u>1927-11th St. N. W. Wash. D. C.</u>
<i>Reference</i>	<i>Address</i>

DUPLICATE

No AP



Name of Chapter
THE AMERICAN INSTITUTE OF ARCHITECTS

UNFAVORABLE RECOMMENDATION OF CHAPTER
ON APPLICATION FOR MEMBERSHIP

TO BOARD OF DIRECTORS,
THE AMERICAN INSTITUTE OF ARCHITECTS:

I, the undersigned Secretary of The Houston Chapter, The American Institute of Architects, do hereby certify that the following is a true copy of a resolution adopted by the Executive Committee of this Chapter at a duly called meeting thereof held on December 17 1956, recommending that JOHN SANDERS CHASE, SR. be not admitted to membership in The Institute:

"Whereas, JOHN SANDERS CHASE, SR. an architect having his legal residence principal place of business within the territory of this Chapter, duly applied on December 6 1956 for membership in The American Institute of Architects, and

"Whereas, the Executive Committee of this Chapter has carefully considered his qualifications for membership in The Institute; be it

"Resolved, that The Houston Chapter, The American Institute of Architects, believes it would not be to the best interests of The Institute to admit JOHN SANDERS CHASE, SR. to membership in The Institute at this time and recommends to The Board of Directors of The Institute that his admission be denied, without prejudice."

Date December 21 19 56.

Abel B. Pierce, Jr.

~~Secretary~~
Secretary.

(Strike out title not applicable)

Type in name of officer and of chapter.

Type in date and name of applicant.

Type in name of applicant. Strike out the words "legal residence" or "principal place of business" which ever are not applicable.

Type in name of chapter.

Type in name of applicant.

per 27

December 27, 1956

Mr. John Saunders Chase, Sr.
2916 Blodgett Street
Houston 4, Texas

Dear Mr. Chase:

The Secretary regrets to inform you that your application for membership in The Institute and its Houston Chapter, dated December 6, 1956, was not granted because the Chapter so recommended.

The present action was taken without prejudice and will not act in any manner as a bar to your reapplication and future admission.

Your check for \$20.00 is enclosed, thereby returning to you, as agreed, the entire amount of the admission fee and dues in advance deposited by you with The Institute.

Sincerely yours,

Secretary

ELW/mjj

Copy to the Secretary,
Houston Chapter, A.I.A.



The American Institute of Architects
APPLICATION FOR MEMBERSHIP

APPLICATION NO AP 15612

Dated January 23, 1960.
Received June 9, 1960.
Granted July 1, 1960.

MEMBERSHIP NO 15612


A Name of applicant John Saunders Chase Chapter Houston
B Address of applicant 2916 Blodgett, Houston 4, Texas
C Application received with check for \$20.00 on June 9, 1960.
D Application returned for correction 19
E Application in due order on June 9, 1960.
F Acknowledgments to applicant and chapter on June 10, 1960.
G Certified resolution of chapter executive committee recommending admission
~~which applicant has received~~ received on June 9, 1960.
H Record of registration received June 9, 1960.
I The applicant has - been examined as to his professional qualifications by
Texas Board of Architectural Examiners
J The applicant is - currently registered as an architect or licensed to practice
architecture in the states of Texas.
K Application sent to The Committee on Membership June 20, 1960.
L The Committee on Membership reported on application on June 20, 1960.
M The applicant was requested to furnish additional evidence of his profes-
sional qualifications on or before 19 , which was received.

REPORT:

As a result of its findings on the evidence submitted The Committee on Membership unanimously reports that in its opinion the applicant is* qualified for membership in The American Institute of Architects.**

THE COMMITTEE ON MEMBERSHIP

Date June 20, 1960.

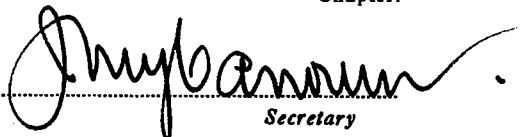

Chairman

CERTIFICATION OF ELECTION AND ASSIGNMENT

I, Secretary of The American Institute of Architects, hereby certify that, under authority vested in me by The Board of Directors, I have this day duly elected

John Saunders Chasd
to membership in The Institute, and hereby declare him to be a corporate member of The
Institute and assign him to membership in the Houston Chapter.

Date July 1, 1960.


Secretary

N Applicant was admitted on July 1, 1960.
O Notice to applicant and notice of assignment to chapter on July 1, 1960.
P Notice of denial of application to chapter and applicant and \$
returned to applicant on 19

THE AMERICAN INSTITUTE OF ARCHITECTS ARCHIVES For information or study purposes only. Not to be recopied, quoted, or published without written permission from the AIA Archives, 1735 New York Avenue, NW, Washington, DC 20006

6/16/60
Approved
after consultation
from with Assistant
Director, General
Membership Dept
JH

APPLICATION NO 15612

INSTRUCTIONS

Type in all information carefully and sign with ink.
Mail both copies to the secretary of the local Chapter of The Institute, with check for \$20.00 made payable to The American Institute of Architects.



The American Institute of Architects
APPLICATION FOR CORPORATE MEMBERSHIP

I, the undersigned, do hereby apply for corporate membership in The American Institute of Architects.

1. My full name is John Saunders Chase
2. I am a Natural citizen of the United States.
3. My legal residence is in the City of Houston, Texas

County of Travis State of Texas

4. My address in The Institute records will be
- Number 2916 Street Blodgett
- City Houston Zone 4 State Texas

5. I am engaged in the profession of architecture as a practicing architect and teacher.
6. I desire to be a member of the Houston Chapter.
7. I declare that I will comply with the By-laws; and the Standards of Professional Practice of The American Institute of Architects, which are attached hereto; and the Rules and Regulations supplementary thereto; and that I understand the duties, responsibilities, and obligations of a member of The Institute; and that I have read and understand all the information contained in this form and its attachments.
8. I am not indebted to The Institute or to any of its component organizations.
9. I enclose my check for \$20.00, for admission fee and the first year's annual dues, of which \$5.00 is for a year's subscription to the *Journal of The American Institute of Architects* and the *Memo-a-Newsletter*. It is my understanding that if I am not admitted to membership \$10.00 will be returned to me, and \$10.00 retained by The Institute as an examination fee.

Date January 23, 19 60

PAID

\$20.00 - 6/16/60

John Saunders Chase

Applicant sign full name in ink

STATISTICS

10. Date of birth January 23, 1925 Place of birth Annapolis, Maryland
11. (a) I am registered or licensed to practice architecture in the following-named states:
Texas
- (b) I passed the State Board Examination in the following-named states:
Texas
- (c) I hold Certificate No. 1780 of the National Council of Architectural Registration Boards, for having passed their Standard Examination.

EDUCATION

12. (a) I attended high schools, private schools, colleges, universities, as follows:

Name of School, College, University	Location	No. of Years	Year of Graduation	Degree
Bates High School	Annapolis, Md.	4	1941	Diploma
Hampton Institute	Hampton, Virginia	4½	1948	B.S. Arch. Engr.
University of Texas	Austin, Texas	2½	1952	M. Arch.

- (b) I have held the following-named scholarships or other honor awards, and have traveled in the following-named countries:

Maryland State Scholarship from Morgan College to study at Hampton Institute.

I have traveled in:

- a. Manila, Luzon, P.I. b. Japan

PROFESSIONAL TRAINING*

13. I list below, in chronological order, the periods of my training as draftsman, the names and addresses of my principal employers, and my classification as draftsman while employed by each

Employer's Name-Address	Type of Business	Classification of Position	Period of Employment by month and year
Mr. Henry Livas, A.I.A.	Architecture	Draftsman	1946-48 Sept. to June
Mr. D. Conner, A.I.A.	Architecture	Draftsman	1948-49 Sept. to Sept.
John S. Chase	Architecture	Architect	Sept. 1952 to present.

I have an am presently teaching architectural drafting at Texas Southern University with a rating of Assistant Professor., from September 1952 to present.

Mr. Henry Livas, Hampton Institute, Hampton, Virginia

Mr. D. Conner, South 17th Street, Philadelphia, Pa.

*(NOTE: Applications must conclusively show that applicant has had three or more years of experience in architectural work, in offices, governmental employment, or teaching in addition to graduation from an architectural school; or eight full years of such experience without formal education or equivalent combinations of both of the foregoing.)

THE AMERICAN INSTITUTE OF ARCHITECTS

PROFESSIONAL PRACTICE

14. I list below, in chronological order, the periods during which and the states in which I have practiced architecture as an individual or as a member of a firm or corporation or as a public official or have taught architecture or the arts and sciences allied therewith. (State names of firms or corporations or public office and of schools or colleges.)

Owned and operated my personal architectural business, together with employment at Texas Southern University as Instructor of Arch't. Drafting. All in the state of Texas

From 1952

To present

15. Is architecture your principal vocation? Yes.

BUSINESS AFFILIATIONS

16. I list below other business in which I participate or own an interest, and the extent of such participation or interest.

Charter member of the Texas Southern Finance Corporation. Member Board of Directors 1957.

PRESENT OR PREVIOUS MEMBERSHIPS AND APPLICATIONS IN ARCHITECTURAL ORGANIZATIONS

17. I have previously applied for membership or associateship in the Houston chapter of The American Institute of Architects. The details concerning this application are as follows:

Rejected through mutual consent.

*Letter of rejection sent
by the Sec'y. on unfavorable
recommendation by Chapter (Houston)
Dec. 27, 1956*

18. Member of Institute from

to

19. Junior of Institute from

to

20. Associate of

Chapter from

to

21. Junior Associate of

Chapter from

to

22. Student Associate of

Chapter from

to

23. Member of State Organization in

from

to

REFERENCES

Five references are required, at least three of whom shall be corporate members of The Institute in good standing. Member references must be available for personal contact by the local chapter officers.

Mr. Thompson McCleary, A.I.A.

Member

3270 Sul Ross, Houston, Texas

Address

Mr. Walter T. Rolfe, A.I.A.

Member

5100 Travis, Houston, Texas

Address

Mr. Howard Barnstone, A.I.A.

Member

811 Lovett, Houston, Texas

Address

Dr. Samuel M. Nabrit, Pres. TSU

Reference

3201 Wheeler, Houston, Texas

Address

Rev. Earl R. Boone, Pastor Antioch
Baptist Church

Reference

318 Andrews, Houston, Texas

Address



THE AMERICAN INSTITUTE OF ARCHITECTS

HOUSTON

(Chapter)

5202 Willow, Bellaire, Tex.

(Address)

SECRETARY,

BOARD OF ARCHITECTURAL EXAMINERS,

Address (Perry Brooks Bldg.) State Office Building, Room 1011
Austin 1, Texas 201 East 14th
Austin, Texas

RECORD OF REGISTRATION

OF

John S. Chase

(Name of Applicant)

Dear Sir:

The above named applicant for membership in The American Institute of Architects is an architect practicing in your state.

To qualify for such membership, an applicant, must be registered or licensed by the state to practice architecture therein.

Will you please answer the following questions relating to the applicant's registration, to assist The Institute in determining his eligibility for membership? A duplicate of the form is enclosed for your files.

Date 4-20-60 19.....

George H. Swart
Chapter Secretary

1. Is the applicant registered or licensed to practice architecture in your state? Yes
2. Was his registration or licensing by examination? Yes or by exemption? No
3. What was the scope of the examination? N. C. A. R. B. Syllbus
4. What was the period of the examination? 4 days. Written examination 36 hours; Oral examination -- hours.
5. When examined, did applicant have a certificate from the National Council of Architectural Registration Boards? NO. If so, give Certificate No.
6. Date of first registration 13 July 19 54 Registration No. 1780 Is it current? Yes

John H. Lewis
(Signature of Secretary of Board)

Date 22 April 1960

TEXAS BOARD OF ARCHITECTURAL EXAMINERS
(Name of Board)

July 5, 1960

Mr. John Saunders Chase, AIA
2916 Blodgett
Houston 4, Texas

Dear Mr. Chase:

The Board of Directors of The American Institute of Architects takes pleasure in informing you that it has acted favorably on your application and welcomes you to corporate membership in The Institute. In approximately six weeks time, you will receive a certificate of membership duly executed by the officers of The Institute.

You are assigned to the Houston Chapter and the Texas Society of Architects effective July 5, 1960.

I sincerely hope that you will take an active and interested part in your chapter activities since it is through these activities that Institute policies are developed. Your cooperation and participation will contribute to the advancement of Institute objectives and increase the benefits to be derived from Institute membership.

I want you to know that my office is always at your service to the fullest extent of its powers.

Sincerely yours,

J. Roy Carroll, Jr.
Secretary

Enclosures



77
Chase, John S.
44E (200) PLEASE RETURN

THE AMERICAN INSTITUTE OF ARCHITECTS
THE OCTAGON, WASHINGTON 6, D. C.
Office of The Secretary

NOTICE OF RESTORATION OF MEMBERSHIP

To John S. Chase, AIA
2916 Blodgett
Houston 4, Texas

Payment for your indebtedness for dues to The Institute has been received, and your suspension has been lifted as of the date of this notice. The Board is gratified that you have been able to do this and assures you of its continued good wishes.

Notice of the restoration of your membership has been given to the chapters of which you are a member.

Date December 27, 1963.

Clinton Gause
Secretary.

Had been suspended for 1962 Regular & Supplemental Dues.

Copy of this notice as "Notice" to the following:

~~Jerre Mabry~~.....~~Executive~~..... Secretary
~~Houston~~..... Chapter, A.I.A.
~~John G. Flowers, Jr.~~.....~~Ex. Director~~.....~~XXXXXX~~
~~Texas Society of Architects~~..... State Organization Member

March 14, 1977

**Mr. John S. Chase
1201 Southmore Street
Houston, TX 77004**

Dear Mr. Chase:

I have the pleasure of informing you that the Jury of Fellows advanced you to Fellowship in the Institute effective March 2, 1977, for your notable contributions to the advancement of the profession of architecture. With this action, you are also admitted to the College of Fellows.

The Investiture of Fellows will be held on Sunday, June 5, 1977, in San Diego, where the AIA's Annual Convention will take place on June 5 - 8. At this ceremony, the newly advanced fellows will receive their medals. More information will be sent to you in the near future as to the place for the Investiture as well as other details.

The Officers of the Institute and the Jury of Fellows join me in the hope that you will be present to receive this honor. Please send your reply to me at your earliest convenience.

I take this opportunity to express my personal congratulations and good wishes.

Sincerely yours,

**Robert M. Lawrence, FAIA
Secretary**

Enclosure

cc: John M. McGinty, FAIA, Sponsor



JOHN S. CHASE
A.I.A., ARCHITECT

March 18, 1977

Mr. Robert M. Lawrence, FAIA
Secretary
The American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006

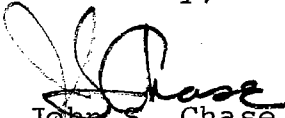
Dear Mr. Lawrence:

I was extremely pleased to receive your letter dated March 14, 1977, informing me that I had been advanced to Fellowship in the Institute effective March 2, 1977.

I do plan to attend the Investiture of Fellows on Sunday, June 5, 1977 in San Diego.

I wish to extend my sincere appreciation to the Institute for this honor.

Sincerely,


John S. Chase
A.I.A.
Architect

JSC:pff

cc: Mr. John McGinty, FAIA

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Chase, FAIA

TUSKEGEE, ALA.

NEWS

W, 3,900

FEB 21 1980

B. J. Miller

Noted architect Institute speaker

Noted architect, John S. Chase recently lectured to Tuskegee Institute architectural students in the Institute Chapel.

The Houston architect focused his presentation on

A Fellow in the American Institute of Architects, Chase received his Bachelor of Science Degree from Hampton Institute in 1948. He went on to be the first Black to enter and graduate from

the University of Texas, receiving a Masters degree in Architecture, and Texas' first black member of the National Council of Architectural Registration Boards. The firm of John S. Chase,

FAIA, Architects was established in Houston in 1954, with a branch office established in Washington in 1975. Chase has received numerous professional honors and community service

awards, including the "Houston Citizens Chambers of Commerce Business Achievement Award," and the "Outstanding Contributions in the Field of Architecture" award, given by his hometown, Annapolis, Maryland. He is a member of Hampton Institute's Board of Trustees and Chairman of the Board for Huston-Tillotson College in Austin, Texas. Chase was the fourth person to participate in the Department of Architecture's Visiting Lecturer Series for this academic year. Previous speakers were noted Chicago Architect Stanley Tigerman, Miami architect Robert Boerema; and Tuskegee's Division of Humanities' Portia-Pittman Fellow, Nelson Stevens. Future speakers will include Dr. Harold Grant, Auburn University; world renowned Architect Paul Rudolph; and architects Gunnar Birkerts and Charles Gwathmey, the latter two jointly sponsored with Auburn University.

Two Institute Award Winners

WASHINGTON, D.C. — American Institute of Architects headquarters here announced the recipients of two of its annual awards to be presented at the AIA convention in Honolulu June 6-9.

Wilmington, N.C., architect and preservation leader Leslie N. Boney Jr. will receive the Institute's highest service honor, the Edward C. Kemper Award.

Houston architect and community leader John S. Chase FAIA, member of the U.S. Commission of Fine Arts, will be presented with the Whitney M. Young Citation.

Commemorating the late executive director of the AIA, the Kemper Award recognizes a member "who has contributed significantly to the Institute and to the profession of architecture." The 1981 recipient was former AIA president Robert L. Durham FAIA, Seattle.

In selecting Boney, the AIA board of directors cites "his excellent award-winning work...and high standards of ethical professionalism which have directly influenced the practice of architecture in his region..." The board also commended "his indirect service to the architects of this country, through his continuing example of integrity, talent and hard work, which has made him a unique architect eminently deserving of the Kemper Award" — the highest honor his

peers can confer for professional service.

Active in the AIA since 1946, Boney has served on both the AIA board of directors and the AIA Foundation board and as chancellor of the College of Fellows. While a member of the AIA board, Boney offered Congressional testimony to successfully preserve the Lincoln Memorial against attempts to alter its original design.

As a spokesman on Congressional issues affecting the profession, Boney was instrumental in making the six percent fee limitation for design applicable to federally owned schools. He participated in a number of joint architect-engineer legislative affairs conferences.

Also at the national level, Boney chaired the AIA Resolutions Committee, the State Government Affairs Committee and the Congressional Relations Committee. He has served on 20 other national AIA committees. Boney also has been especially interested in preserving and improving the Institute's archives and its architectural print collection.

Named in honor of the late urban and civil rights leader, the Whitney M. Young citation is awarded to "an architect or architecturally oriented organization in recognition of a significant contribution to social responsibility."

Chase was cited in his nomination for having "demonstrated a continuing interest in the improvement and advancement of architecture" both as a professional and as a community leader. He has "given unstintingly of his time and efforts to numerous committee assignments and positions of the Houston Chapter and the national AIA."

In 1980, Chase was appointed by President Carter to the Commission of Fine Arts. Serving a four-year term, members review architectural designs of buildings, parks, monuments and memorial sponsored by the federal government. In addition to this honor, Chase has received recognition from the General Services Administration for his "outstanding contribution to design excellence."

Past president and one of the founders of the National Organization of Minority Architects, Chase has served on a number of national AIA committees including the National Inquiry Committee and the Housing Committee. Chase was secretary of the Houston Chapter in 1972 and served as its director from 1973-75. He was also a member of the chapter's Urban Planning and Design Committee, Speakers Committee and the Professional Practice Committee.

Daily Pacific Bldg
1/4/82

CHASE, JOHN S

Black experience at U

Editor's note: We are indebted to Almetris Marsh Duren for the photos and much of the information from her "Overcoming: A History of Black Integration at the University of Texas at Austin" published by the University Press in 1979.

By TRACI BRANSFORD and EDDIE REEVES

Thirty-six years ago this month, a young postman applied for admission to the University School of Law. He was fully qualified academically — his background included a bachelor's degree from Wiley College and several hours of graduate school credit from the University of Michigan. But the young man, Heman Marion Sweatt, had one physical distinction that outweighed all else: his skin color.

Sweatt was denied admission to the School of Law because he was black. This denial had a great impact on the University and the country with more repercussions than anyone could have imagined.

On May 16, 1946, Heman Sweatt filed suit based on the grounds that the denial of his admission constituted an infringement of the rights guaranteed him under the equal protection clause of the Fourteenth Amendment. The suit was filed against the University president, UT System Board of Regents, registrar and the dean of the law school. The 126th District Court ordered that legal instruction be provided for Sweatt in an educational institution supported by the State of Texas.

Since there were no black law schools in Texas, UT and Texas A&M University swiftly worked to create one. An arm of Prairie View University in Houston was to accommodate blacks with two black attorneys as professors.

Meanwhile, the Austin community, UT students and other concerned individuals rallied and solicited funds to aid the NAACP, which backed Sweatt. Supported by this civil rights organization, Sweatt appealed his own case. It failed in the 3rd Court of Appeals, but in March 1947 the lower court judgment

was set aside and the case sent back to the court.

Finally, a black law opened in Austin on May 1947, and a new black undergraduate college offering cooperative programs "equal" to that offered at UT opened in 1948. This undergraduate school became Texas Southern University, and it opened without incident. Again Sweatt took his case to the Court of Civil Appeals, which ruled in his favor. The fight went to the Texas Supreme Court, and then in March 1950, the U.S. Supreme Court ruled that Sweatt be admitted to UT law school.

Sweatt was admitted in 1950 but never graduated because of alleged tensions and pressure from school officials. Nevertheless,

he succeeded in breaking a major barrier. Sweatt forced the University to become the first institution of higher education in the state to admit blacks to its graduate programs.

As a result of the Sweatt case, blacks sought entrance to graduate and professional schools. In 1954, then University student Logan Wilson stated that University policy was to admit black graduate students; they could not pursue their studies at a state Negro college. Thus black undergraduates were not permitted to enter the University; they could attend other institutions.

Wilson's policy statement rendered useless by the Supreme Court's Brown v. Board of Education decision.

First black graduate Successful architect

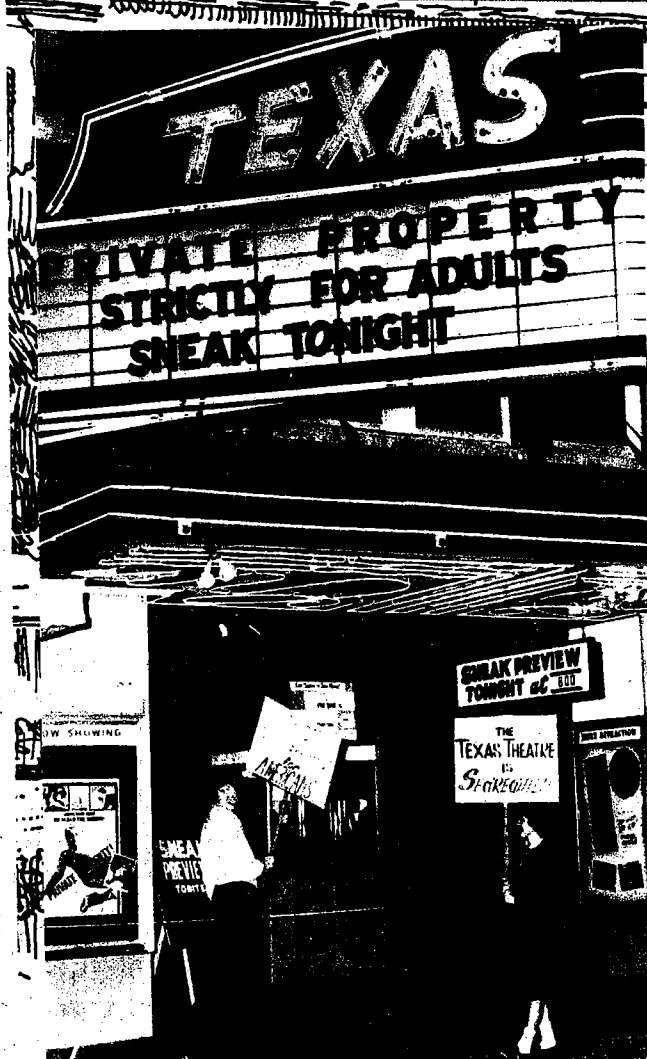
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John Chase, however, enrolled in the School of Architecture in June 1950, while Sweatt enrolled the following September as a law student.

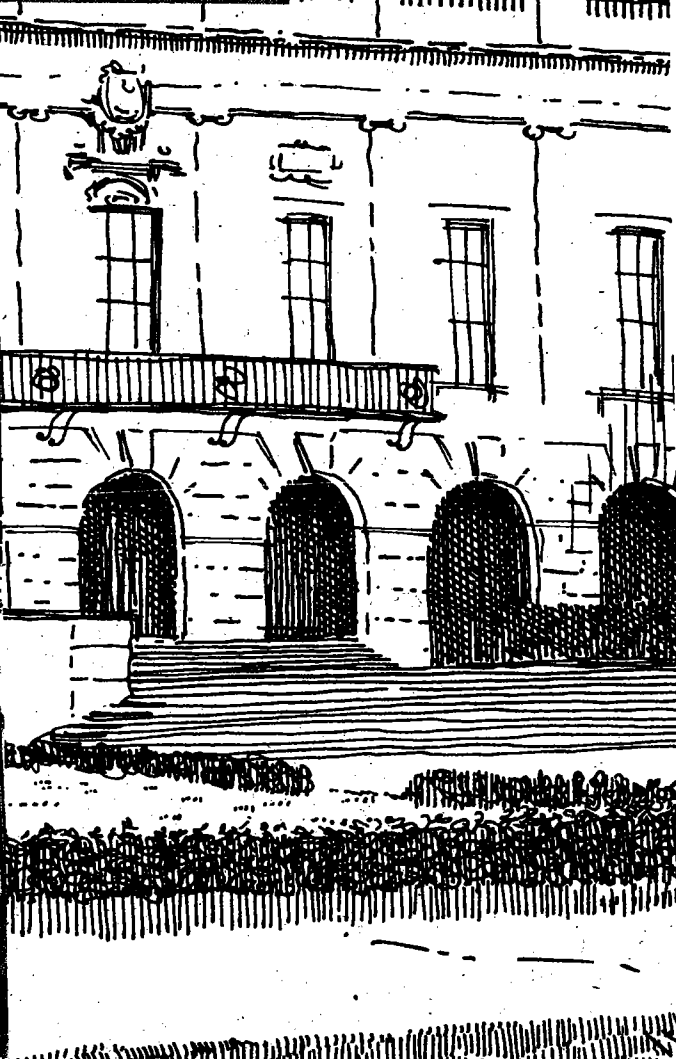
Chase is a successful architect, but his memories of the University are mixed. He departs with a very good opinion of the campus and its origin, but he wanted to move to a better neighborhood. Phila crowded a room to graduate. Chase a animosity toward other black students. "You better not threaten some very good mates could have been there were



Heman Sweatt



Picketing a segregated theater



ick experience at UT laced with turbulen

Editor's note: We are indebted to Almetris Marsh Duren for the photos and much of the information from her "Overcoming: A History of Black Integration at the University of Texas at Austin" published by the University Press in 1979.

By TRACI BRANSFORD and EDDIE REEVES

Thirty-six years ago this month, a young postman applied for admission to the University School of Law. He was fully qualified academically — his background included a bachelor's degree from Wiley College and several hours of graduate school credit from the University of Michigan. But the young man, Heman Marion Sweatt, had one physical distinction that outweighed all else: his skin color.

Sweatt was denied admission to the School of Law because he was black. This denial had a great impact on the University and the country with more repercussions than anyone could have imagined.

On May 16, 1946, Heman Sweatt filed suit based on the grounds that the denial of his admission constituted an infringement of the rights guaranteed him under the equal protection clause of the Fourteenth Amendment. The suit was filed against the University president, UT System Board of Regents, registrar and the dean of the law school. The 126th District Court ordered that legal instruction be provided for Sweatt in an educational institution supported by the State of Texas.

Since there were no black law schools in Texas, UT and Texas A&M University swiftly worked to create one. An arm of Prairie View University in Houston was to accommodate blacks with two black attorneys as professors.

Meanwhile, the Austin community, UT students and other concerned individuals rallied and solicited funds to aid the NAACP, which backed Sweatt. Supported by this civil rights organization, Sweatt appealed his own case. It failed in the 3rd Court of Appeals, but in March 1947 the lower court judgment

was set aside and the case was sent back to the court.

Finally, a black law school opened in Austin on March 10, 1947, and a new black undergraduate college offering courses and programs "equal" to those offered at UT opened in Houston. This undergraduate school became Texas Southern University, and it opened without Sweatt.

Again Sweatt took his case to the Court of Civil Appeals determined to have his rights. His fight went to the Texas Supreme Court, and then in March 1949, to the U.S. Supreme Court. On June 5, 1950, the U.S. Supreme Court ruled that Sweatt be admitted to UT law school.

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ceeded in breaking a major barrier. Sweatt forced UT to become the first institution of higher education in the South to admit blacks to its graduate programs.

As a result of the Sweatt case, blacks sought entrance to UT graduate and professional schools. In 1954, then UT president Logan Wilson stated that University policy was to admit black graduate students only if they could not pursue the same studies at a state Negro school. Thus black undergraduates were not permitted to enter UT since they could attend other colleges.

Wilson's policy statement was rendered useless by the U.S. Supreme Court's *Brown vs. Board of Education* decision

University functions without much evidence of discrimination in admission or seating. The first problems arose when Barbara Smith, a young black music student, auditioned for and won a starring role in the opera "Dido and Aeneas," opposite a white student. After ominous threats, harrasing phone calls and tantrums from legislators, Smith was told that she would not appear.

Racial segregation was still practiced at theaters on the Drag, local businesses and the 40 Acres Club. The Texas Cowboys even staged annual minstrel shows in blackface.

In November 1960, a bomb exploded in the stairwell of the YMCA where 25 students were

meeting to discuss further action to integrate restaurants on the Drag. No one was seriously injured, and two UT students were charged with the bombing.

The most evidence of discrimination in those early years was in housing for black students. In 1959 *The Daily Texan* investigated housing for blacks and used pictures to illustrate that the dorms were "separate but unequal." Black women in the Whitis House complained of unsafe and unsightly conditions — no fire extinguishers, faulty wiring and plumbing, loose wallpaper and inadequate kitchen facilities.

The housing struggle continued until June 1964 when a memo, from then UT president Norman Hackerman, prohibited discrimination in employment, admission and housing on the basis of "race, creed or color."

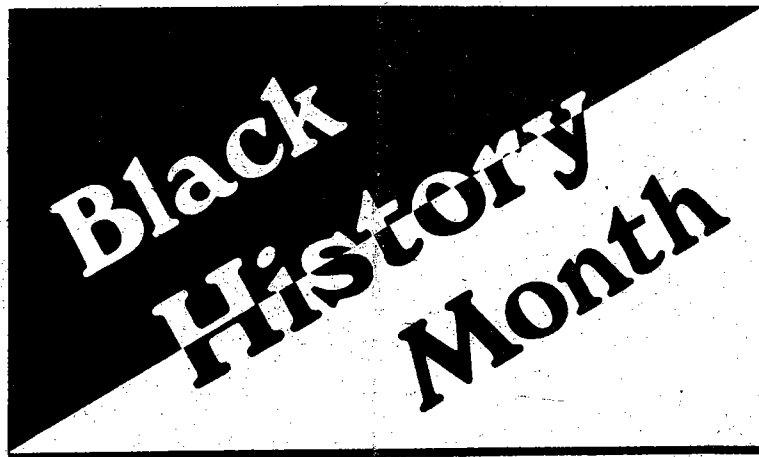
By 1966, blacks were becoming a force to be reckoned with. A rising black consciousness emerged. The Negro Association for Progress conducted campus rallies.

The next fall, NAP members picketed a football game and worked to institute a class in black history, which the *Texan* called "perhaps one of the most worthwhile goals of NAP."

Other groups such as the Afro-Americans for Black Liberation, continued working diligently for equal rights through the 1960s.

Near this time, blacks began to focus on recruitment and retention, the same goals striven for today. Ethnic programs, Program on Educational Opportunity, Project Info, Afro-American culture classes, the Council on Legal Education and the addition of the Afro-American Culture Room in the Texas Union Building in 1970 all combined to aid blacks. When the position of student ombudsman was created, Carnegie Mims, a black second-year law student, was the first to hold the position.

A changing image of blacks has surfaced at UT. While still a small minority on campus, blacks are noticed in every almost aspect of UT and involve themselves in a wide variety of the University's activities and organizations.



First black graduate recalls past

Successful architect says he wasn't a crusader

When John Chase enrolled for summer school at the University in June 1950, his only distinction, besides a quick mind, was that he was the first black to enter the University. Two years later, in 1952, Chase was the first black to graduate. In May 1950, the Supreme Court handed down its decision in the controversial Sweatt case, allowing blacks to attend the University's graduate programs. Because the case was named for Sweatt, most people believe that Heman Sweatt was the first black to attend the University, not realizing that, at the same time that Sweatt was filing his case, several other desegregation cases were being filed. Two other students had been admitted, but they had dropped out in protest when they found that their classes were to be held across the street from the University.

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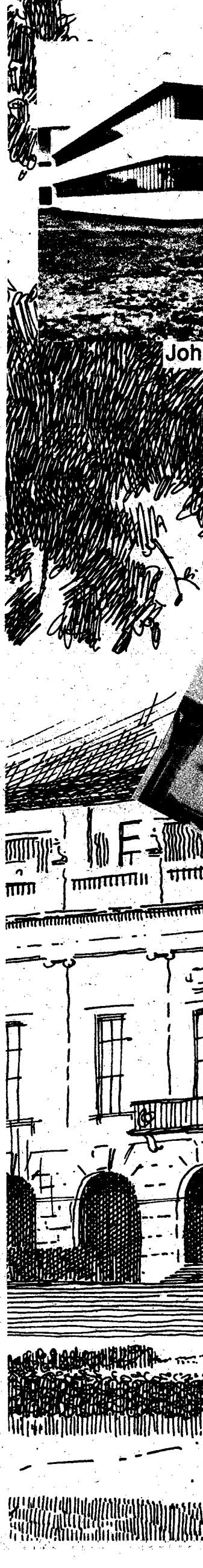
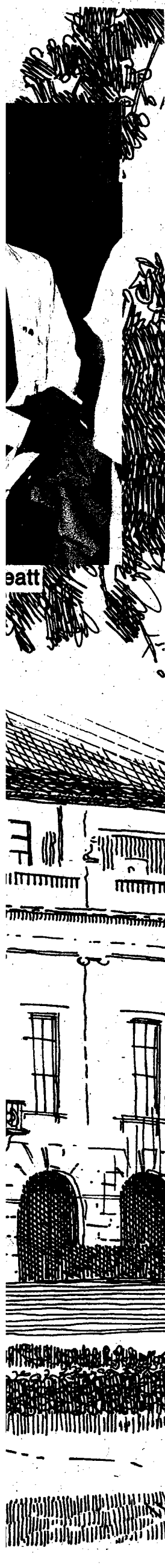
Chase is now a successful Houston architect, but he still recalls, with mostly fond memories, the events of his two years at the University. "I had investigated the architecture department at Texas and it had gotten very good marks," Chase reminisced in a phone interview from his Houston office. "I am originally from Annapolis, Md., and I wanted to come to the Deep South, the frontier. Philadelphia and Chicago were already crowded at that time and didn't have much room to grow."

Chase acknowledged that there was some animosity on campus toward him and the few other blacks that attended UT during his stay. "You better believe it," he said. "I have a whole notebook full of the nasty letters and threatening letters I got. But I also received some very beautiful letters. I had other classmates come up to me and put me at ease. We did have a lot of nasty things happen, but there were also good reactions."

"I didn't realize until I was in there and the papers and TV began playing it up. The pressure was there. I did not feel I was a crusader at all. I didn't think that I should have to crusade, it would just come."

Chase laughs often and seems to hold no bitterness toward an institution that didn't want him. He explains how, in the process of fulfilling his master's degree in architecture, that he qualified for an undergraduate degree. It was denied because the undergraduate programs were not yet open to blacks. He still finds humor in the incident.

This June, Chase will fly to Hawaii to be awarded the Whitney M. Young honor from the American Institute of Architects for significant contribution to social responsibility for his work in the community. It's been 32 years since Chase first made headlines at UT, but he is still publicly known for his accomplishments here and abroad.



laced with turbulence

at struck down the "separate but equal" doctrine in educational policies and opened the door to public education on an integrated basis.

In July 1955, five years after opening the University to graduate students, the Board of Regents declared complete integration of University enrollment, effective September 1956.

The first black undergraduates were admitted to UT in fall 1956. That semester 104 blacks were accepted: 30 freshmen, 55 graduate students and 19 transfer students. The battle for integration had been won, but the victory was not without problems. There was an unwritten policy that blacks could not participate in public dramatic performances, the marching band or on varsity athletic teams.

Surprisingly, blacks attended

meeting to discuss further action to integrate restaurants on the Drag. No one was seriously injured, and two UT students were charged with the bombing.

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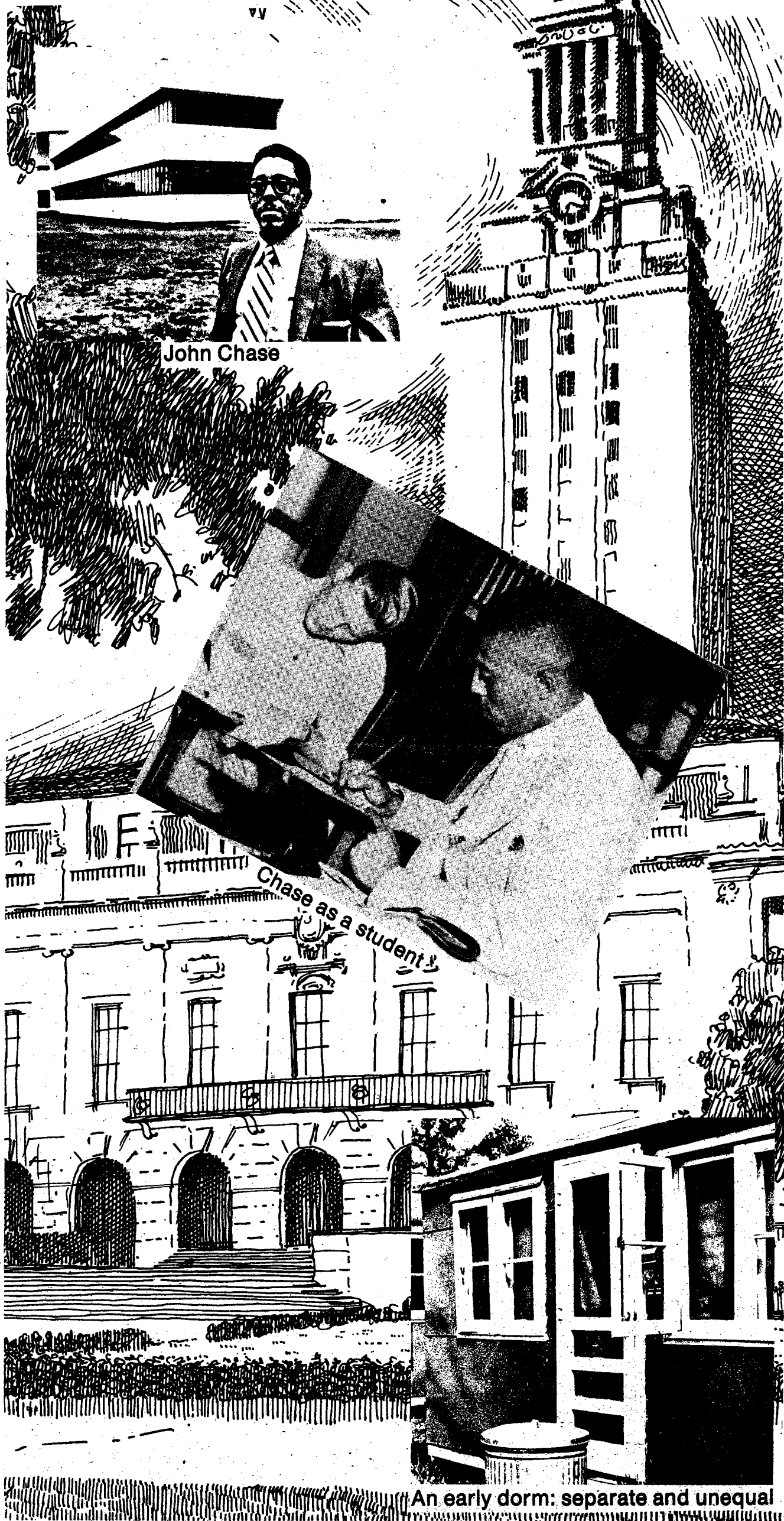
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John Chase

Chase as a student

An early dorm: separate and unequal



minority architects, they concluded.

Without disparaging the trials of nonblack minorities (or, for that matter, architects as a whole), to be Cuban in Miami or even Mexican American in Texas is not to be African American anywhere. "Over the years, [being Hispanic] has been an advantage," Mexican-American architect Elias Reyna describes the work of his San Antonio firm. "I didn't experience any problems. I guess I was fortunate in many ways." His firm Reyna and Associates, Architects, founded in 1976, has experienced the downslide of the Texas economy lately, but his work with schools, housing, and public projects benefited from the firm's Hispanic origins. "All our work has been public," Reyna says. "Being ethnic, an architect probably has higher access to public work than private work because of support from the ethnic political community."

Rafael Longoria, of the Houston firm Longoria/Peters, recalls a kind of discrimination at the Houston firm Ford, Powell and Carsons, where he claims Hispanics were slotted into production, not the "glamour" design area. "Not that they had a policy of discrimination," he muses. He contends that the greatest determinant in placing employees in design has to do with whether they attended a prestigious university. "The practice of architecture is a very social profession."

And "it's not the easiest profession at all," says Paul Devroux, principal of Devroux & Purnell, associate architects of Liberty Place (pages 74-75) and other Washington, D.C., projects. "When you get down to a list of four or five firms, any could do the work." Even a seemingly successful firm like his 18-person practice, founded in 1973, has to compete with nonminority firms. In the case of Devroux & Purnell, that means joint ventures

with larger firms and aligning themselves with a strong partner, sometimes a nonminority firm.

Find an African-American architect, and you find an architect told that the gentleman's (i.e., white gentleman's) profession was not available: you couldn't join the country club; you wouldn't have the social connections; and racism's other less subtle clues. In Texas a generation ago, the AIA had to wave the apprenticeship requirement for registration of John Chase, a black architect, because "there wasn't a single firm in Houston that would hire him," says Longoria. The response of a racist society and profession hits the self-esteem of black architects at their artistic and human core. "You never know whether you're incompetent or whether you're black," one African-American designer in the upper reaches of competence notes.

The comment is a measure, but only one, of the toll that this treatment takes on African-American architects, as on all African-Americans. "We're a barometer," says Bond. A society that slights its poorest (black) cities, impoverishes its hard-pressed (black) schools, and scorns its underprivileged is scarcely likely to swell the tide that raises all boats. On the other hand, a profession that endorses the capacity of design to empower, or at least enhance, the lives of its members could start by empowering the constituency that it most neglects or abuses. In so doing, by joining with those trying to pierce the circle of injustice, it will enhance the art of architecture and the reach of some of its most talented practitioners. ■

—JANE HOLTZ KAY

Research for this article was contributed by Claude Engle.

The San Antonio, Texas, firm Reyna Caragonne (now Reyna and Associates) designed the first phase of Gardendale Elementary School (above left) as a 10-classroom facility with a kitchen and cafeteria. The main, east-facing entrance and drop-off area has a peaked entrance and glass facade (above). A curved glass block wall (top left) along the east elevation announces the axis to classrooms. The firm's Loma Park Elementary School (below and bottom) includes 28 new classrooms that double the school's original space. Numerous other public commissions constitute the Hispanic firm's portfolio.



CHASE, JOHN

Books Now you Know: a Portfolio of African-American Architects

Can African-Americans be architectural insiders? **Bradford C. Grant** describes the place of black architects and the first book to document their work.

African American Architects edited by Jack Travis, Princeton Architectural Press, New York, 1991, 96 pp., \$22.95.

To be an African-American architect in today's profession is to be constantly faced with the need to identify, represent, and explain oneself in a system where orthodox Western norms are the absolute standard. Because of this, there has always been duality and incongruity in the representation of African-American architects. Now, Jack Travis has given us *African American Architects in Current Practice*, the first publication to represent black architects and to locate their identity within the larger architectural system. Read along these lines, it suggests that black architects, individually and collectively, have long tried - with varying degrees of success - to represent and define themselves in the context of the established field.

There are four ways black architects see their relationship with the profession. The most hopeful approach is to assume a strong connection to and preoccupation with the mainstream of the architectural profession and its legitimizing powers. The act of becoming a registered architect and participating in professional practice should allow black architects to define themselves with this mainstream. Yet many of the black registered architects who choose to connect with mainstream practice are still marginalized within it. This is reflected in the extremely low numbers of licensed black architects (some 947 - approximately 1 percent of all licensed architects in the U.S.), the low number of private commissions awarded to black architects, and their minimal exposure in the architectural press. As Travis's book clearly illustrates, there are noted and established black architects - a definite, if small part of the mainstream, though often at the margins and overlooked.

Another means to define and represent the black architect is group insularity. In this alternative, self-definition and self-understanding become important as one practices in the architectural mainstream. The National Organization of Minority Architects (NOMA), the historic black universities' schools of architecture, and other "minority" and black professional groups operate, in part, as a collective self-empowering network. At its best this method (and these organizations) transport the black architect's professional representation to

AFRICAN AMERICAN ARCHITECTS

IN CURRENT PRACTICE

Photos, left to right, top to bottom:

J. Max Bond, Jr.
Wendell J. & Susan M. Campbell
John S. Chase
Robert Traynham Coles
Paul S. Derroux, Jr. & Marshall E. Purnell
Louis E. Fry, Sr.
Louis E. Fry, Jr.
Louis E. Fry, III
Harvey B. Gantt
Robert Kennard
Roderick Lincoln Knox
Robert P. Madison
Roger W. Margerum
Charles F. McAfee
Cheryl L. McAfee
Harry L. Overstreet
Harry G. Robinson III
Harry Simmons, Jr.
Howard F. Sims
Harold R. Varner
Norma Merrick Sklarek
William J. Stanley III & Ivenue Love-Stanley
Donald L. Stull
M. David Lee
Dr. Sharon E. Sutton
Lou Switzer
Roberta Washington
James M., William N., & R. Joyce Whitley
Vernon A. Williams
Leslie A. Williams



Books of Note

Possible Palladian Villas (Plus a Few Instructively Impossible Ones) by George Hersey and Richard Freedman, MIT Press, Cambridge, Mass., 1992, 188 pp., \$32.50 cloth, \$17.50 paper, \$15.00 Macintosh design disk.

An architectural historian and a computer scientist explore Palladio's ineffable geometry. Try out the disk; you might fancy yourself a Palladian sampler.

Measure of Emptiness: Grain Elevators in the American Landscape by Frank Gohlke, essay by John C. Hudson, Johns Hopkins University Press, Baltimore, 1992, 112 pp., \$59.95 cloth, \$29.95 paper. Gohlke's exquisite photos of grain elevators in the Midwest reveal the cultural iconography of these imposing structures.

Looking Around: A Journey Through Architecture by Witold Rybczynski, Viking, New York, 1992, 301 pp., \$22.

These thirty-five essays (written between 1986 and 1991) are musings on topics from architectural criticism to weekend bungalows and designer star gazing.

Baths and Bathing in Classical Antiquity by Fikret Yegül, Architectural History Foundation, New York, and MIT Press, Cambridge, Mass., 1992, 512 pp., \$65. This scholarly volume explores the social and political significance of the Roman baths, not to mention their exceptional architecture.

instream practice while developing a strong self-identity, one central to the black architectural experience.

A third, idealistic strategy is to locate the black architect as a unique and independent individual. Here, black architects position themselves not as part of a larger professional group but as individuals, rejecting the mainstream and its validating powers. The culture of the profession promotes this independence; it is consistent, perhaps endemic, to the creative imperative of the architectural designer. While it allows a degree of self-definition, this strategy often makes it difficult for the black architect to influence and benefit from the larger architectural community.

Finally, a most enlightened method to secure an appropriate identity for the black architect is to position oneself in the area of "cultural politics of difference" and to locate in a critical "organic" middle ground – an approach developed by the cultural critic Cornel West. One's practice becomes a critical place, with membership in the mainstream and a close grounding with one's personal history and with black architects. In this way, the black architect identifies with the mainstream yet is clearly sustained by the power of his or her ethnic identity and black architectural experience.

African American Architects in Current Practice, the first book to represent the black practicing architect, is an important book, one that gives rise to questions of identity and the visibility of difference. Travis positions 35 architects, interior designers, planners, and educators in a collective context of mainstream architectural practice and teaching. He also shows that they are integral members of the black architectural experience. Their dual roles are best illustrated in the short portfolio and statement for each architectural firm. As a group, the architects show a strong dedication to the architectural mainstream, while noting their allegiance to the collective identity of the black architect.

The statements present an idea and a philosophy of visibility, voice, and the "cultural politics of difference."

It is important to note that in each profile we are presented with the faces and credentials of each featured architect first and buildings next, as if to promote visibility and identity rather than architectural style and form as the major representation of the black architect. This format, along with minimal design analysis, regrettably reduces the critical discussion of distinctions in black architectural aesthetics. (Travis is currently at work on a second book that will explore issues of Afrocentric architecture.) There is really no explicit critical analysis of the featured projects. The circumstances, meaning, and noble ideas behind the work are much more inspirational than the resulting architecture. One is certainly encouraged (and should not be surprised) by the depth of accomplishments of each featured architect. Illuminating as the works are, they must be examined in the context of a system that has been successful in constricting the creative opportunities of black architects.

Several of those featured are the first black Americans in some significant aspect of architectural practice. For example, John Chase is the first African-American licensed to practice in Texas, Harvey Gantt was the first to enroll in the architecture department at Clemson University and the first to run for federal office, Harry Overstreet was the first to inherit a major noted white firm (the one established by Bernard Maybeck), and Norma Sklarek is the first black female licensed to practice in California. The others could also define themselves as the first or the only black architects in some important area of their professional life.

The historical-theoretical component of the book is delivered in nine brief introductory essays. Although they are not critical analyses of the design of black architects, they aid in giving background of their role. Richard Dozier gives a chronological history of the black archi-

tect, while Sharon Sutton writes about underlying issues of power, politics, and the paradox of black architects, including that of black women architects. The essays cover personal statements and observations by Harry Robinson, Harry Overstreet, and Harvey Gantt as well as a brief biography by Michael Adams of Paul R. Williams, one of the most celebrated mid-century black architects. Two essays, by the distinguished historian Vincent Scully and Eugene Kohn of Kohn Pederson Fox, are most novel – the only attempts by their white counterparts, in the book or perhaps anywhere, to explore and define the role of black architects. The words from these two apparently validating voices are consistent with the desires of the black architect to establish a two-fold identity.

This book is, in many ways, an outgrowth of Travis's professional involvement with the film director Spike Lee in *Jungle Fever*, where Wesley Snipes was cast in the lead role as an architect. Travis was his coach, as well as the architect who designed Lee's boutique and home. It was Lee's influence (a "wake-up call") that motivated Travis to research, investigate and document his fellow black architects. In much the same way that Spike Lee markets T-shirts, "X"-hats and other consumer items, Travis has developed a series of T-shirts and a 1993 calendar on the theme of his book (available from JTA, New York, N.Y.). Both items are beautifully designed, with a layout that mimics the cover and graphic design of the book.

The calendar and, especially, the T-shirts are popular with black architecture students, symbols of identity and representation in much the same way "X" hats are for African American youth. What does it mean to wear the words of your professional identity? Do black architecture students and professionals feel empowered by wearing a T-shirt that virtually labels them? It seems to be a way to be hypervisible, as if blacks in the field are so rare that they must wear a title to aid their representation, to the

profession at large, to each other, and to themselves. In a similar way the calendar is a display and a reminder of the identity of the black architect, an item I find quite expressive and powerful. The recording of the days and months is its least important role. (In fact, because of the calendar's graphic layout, it is very difficult to determine a date.) Its power is in its display; the 35 black architects from the book are arrayed in a form like an Egyptian obelisk. Travis chooses to show black faces but not their buildings, making the people, if not the buildings, a visible part of the black collective identity.

African American Architects in Current Practice is a grand starting point in establishing the visibility, identity, self-representation, and professional reflection of black architects. The book is a robust assertion of their existence; it helps them to establish a vision of themselves. The challenge that Travis offers is for black architects to acquire the network and resources needed to thrive, and the black cultural capital to continue to progress, as architects.

Bradford C. Grant

The author is an associate professor in the College of Architecture and Environmental Design at California Polytechnic State University, San Luis Obispo. He is co-author of the Directory of African American Architects.