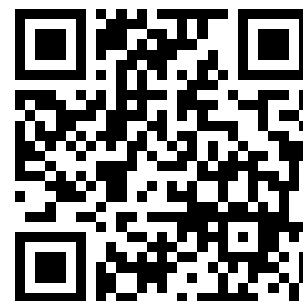


---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google™ books

<https://books.google.com>



University of Virginia Library  
NA1 .A325 V.14 1926  
ARTS,JOUR Journal of the American Instit



YX 001 788 672



1034

LIBRARY OF THE  
UNIVERSITY OF VIRGINIA



FROM THE BOOKS OF  
BENNO JANSSEN  
ARCHITECT







12041

NA  
A325  
v. 14  
1926



4

SANTUARIO DE GUADALUPE, PUEBLA, STATE OF PUEBLA:  
THE FAÇADE

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

January, 1926

Number 1

## A Gorgeous Background

Being a Tribute of Appreciation

**C**ON *EL mayor placer, Señor Redactor.* And yet, pleasant as is the task, I sadly fear that I have neither the knowledge, nor the ease and grace, nor (trivial as it may seem), the soft Castilian elegance with which one should be endowed to write something that will be truly appropriate—but above all sympathetically comprehensive—to accompany the pictures we selected from the nine special volumes recently presented to the American Institute of Architects by the Mexican Government.

At first it seemed easy—merely a grateful acknowledgment of a handsome gift; or, if that would not suffice, then the addition of a more or less technical review of the collection of unique buildings, lavishly pictured in those most originally bound and beautifully strapped volumes. But after several attempts along conventional lines, I find it much more difficult. The magnitude of the task overwhelms me! Indeed, as I see it now, looming bigger and bigger, the subject is rather what those buildings represent than the structures themselves; since it is not only an architectural record of the brilliant Spanish occupation, but the very spirit of both Latin and Aboriginal America during centuries of splendor. Therefore, Mr. Editor, great as is my pleasure, in all modesty I hesitate. Obviously the subject is too large, far too magnificent for my inexperienced pen: and yet, perhaps—perhaps by letting my pen fly—by linking reality with fancy—it may intuitively take us in spite of my limitations, far, far beyond the merely obvious; and then up, up, upward to that mystic realm, still unfamiliar to us, but long well known to the eagle and the snake.

Are you willing to hazard such a journey? If so, prepare to enter a new world. You consent? Good! But, not to make the transition too sudden, I must allude to history. I am sorry it must be but the briefest of passing allusions—for I would like very much

to explain how the eagle and the snake came to adorn the flag of modern Mexico; how the sun-worshipping Montezuma, and other native emperors held court; how the viceroys of mighty Spain lived and governed; how the highly-cultivated European Emperor, that Napoleon III sent to Mexico, planned, built, and died; how the half-Indian Porfirio Diaz fought for, planned and built a modern nation; and more, much more, how he graced Chapultepec Castle with all the dignity and elegance of an hereditary monarch absolutely dominating his vast and varied country, until he was white-headed and very old; and, you who think of splendor in terms of the days of the Doges, think of this, actually up to within less than twenty years ago. But I must not waste space and time on such worldly subjects. Instead, we must follow my winged pen up to the rarified and purer realm of *Espiritu Santo*.

I warn you, this is your last chance to withdraw from the expedition. You are resolved? That is splendid! But do you fully understand that you must substitute the Holy Spirit for the Commercial Spirit; the beautiful for the useful, the ethical for the practical, the quiet and the contemplative for the noisy and the heedless? Fully understood, it is? I am delighted; and, that being so, you will soon be able to grasp the essence of it all. But again I warn you, my friend, that you must forget about the way we live—all about hot-dog stands, filling stations, garages, billboards, factories, concentrated-childless-apartment-houses, commercial skyscrapers, and many other things we love and worship. You must, in short, not only forget these, and all of our ugly skylines; but you must also abandon many of your preconceived opinions.

As a start, toward clear thinking and unprejudiced understanding, I suggest, first of all, that you recall that we of the North exterminated our Indians and never



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

lived with them; while the Spaniards of the South converted their Indians and *did* live with them. Moreover, they taught them to work with their hands, to create, and not to feed machines; how to make many beautiful objects, how to worship the Virgin, how to live gracefully and, stranger yet, to sing at their work. In short, in spite of cruelties and persecutions imposed over long periods, they gave them (at least some of them), contentment. They made "the joy of the working" very real, by keeping them ignorant of the material blessings of organized labor, ignorant of free speech, ignorant of opportunities to secure white-collar jobs, ignorant of "one-room suites," ignorant of sanitary bath tubs, cash-registers, nickel-in-the-slot machines and electric toe-nail clippers, in fact of nearly everything that did not contribute to the glory of the Church. So ignorant, indeed, that full grown men soon got into the habit of taking off their hats, not only to woman and priests, but also to each other, a wasteful habit that persists to this day, for they often may still be seen standing, hat in hand, exchanging compliments, praising their patron saint or inquiring why fresh flowers have just been placed on such a shrine or altar by the good *padre*; or was it by a woman? And if you are polite, or have an air of being interested or sympathetic, they will take off their *sombreros* to you with a kindly smile; with idle, leisurely grace, and say something about God, as you pass by. You are sure of a benediction if you are patient and intelligent enough to admire their churches—in short, if you are *simpatico*. They do not seem to realize that time is money.

But we must not go too fast, nor must I be too ironical.

### The Pre-Columbian Period

Now, much as these native designers, builders and craftsmen owed to the Spaniard, they owed something also to their own ancestors, since a few of them, at the time of the coming of Cortez in 1521, were enjoying the very real culture that then reigned in Aztec Courts and Temples. Indeed, if Prescott, and other serious writers, are to be believed, the war-like Aztecs were a noble, brave, and self-sacrificing race; devoting much time to worship and to building places of worship, and thus it followed that their descendants, living in a rich land where everything conduces to loveliness, naturally inherited many artistic and spiritual traits from their forebears. So let us not forget the Holy Spirit of either the pagan Aztecs, recorded by ideographs of Fire-Gods and Moon-Goddesses cut on many an impressive ruin, nor the Holy Spirit of the more ancient pagan Mayas, carved on numerous temples and pyramids, in the form of feathered serpents, and of many wonderfully conventionalized forms too, taken from real serpents; since the serpent was their God. For thus we know that both races knew that

it was right and fitting that places of worship should be conspicuous, nay, the most prominent in all communities, which we do not know, or if we do, no longer find it profitable; and from the latter we learn that the Mayas were a modest people who unlike ourselves did not represent God in their own image. Also, and of equal importance, from the great number and size of their religious monuments, we perceive with surprise, I will not say with contempt, how ardently they believed and how united they were in one belief; while the marvelous consistency of their wholly original ornament—a type of sculpture which, for sheer force and dramatic power, has never been equalled—tells us that they gave their descendants an artistic heritage of no mean importance.

But interesting and significant as all this is, I realize that the background behind the background must not be stressed, gorgeous as it was, and interwoven as it surely is, with the subject I am about to develop. Suffice it then that the Spaniard could never have taught the Indians, with whom they worked and lived, and worshipped, to build what is depicted in the accompanying illustrations, had they not already been possessed both of an aptitude for building and a reverence for the Great Spirit. This established, I can now confine myself to the *Espiritu Santo* of the Christian Invader.

Take a long breath, close your eyes and drift back to the year 1521.

### What the Spaniards Found

Beneath us a glorious panorama unfolds.

Rising from a luxurious cosmos, which has survived countless volcanic eruptions, earthquakes, tidal waves, and racial and tribal wars, we behold a vision of eternal snow ringed about with forests primæval. Some look like northern growths, others belong to the tropics. It seems as if every possible climate were there; while down a great crater, soon to be known as "The Sulphur Mines of Cortez," there is steam and snow, side by side, with great icicles as thick as tree trunks gleaming against sheer walls of yellow sulphur.

In no other land could we see such contrasts. Let us approach, even though we hear the earth rumbling. It is a land of terrible earthquakes and many *tremblores*.

In detail, peak after peak, forest after forest, delight our wondering eyes. Soon we are singling out mighty mountains, blueing and dwindling away to indigo distances, that are positively theatrical. Individual objects of lesser size rivet our attention. We plunge into a fascinating forest—nowhere else is such wild and luxuriant flora to be found, nowhere such a varied and beautiful fauna. Orchids in hundreds of varieties star the mossy trunks and branches of great trees; many forms of air plants dangle by unseen threads, while the Holy Ghost pear, its very name an omen,



THE CHURCH OF SAN MARCOS, PUEBLA, STATE OF PUEBLA:  
THE FAÇADE





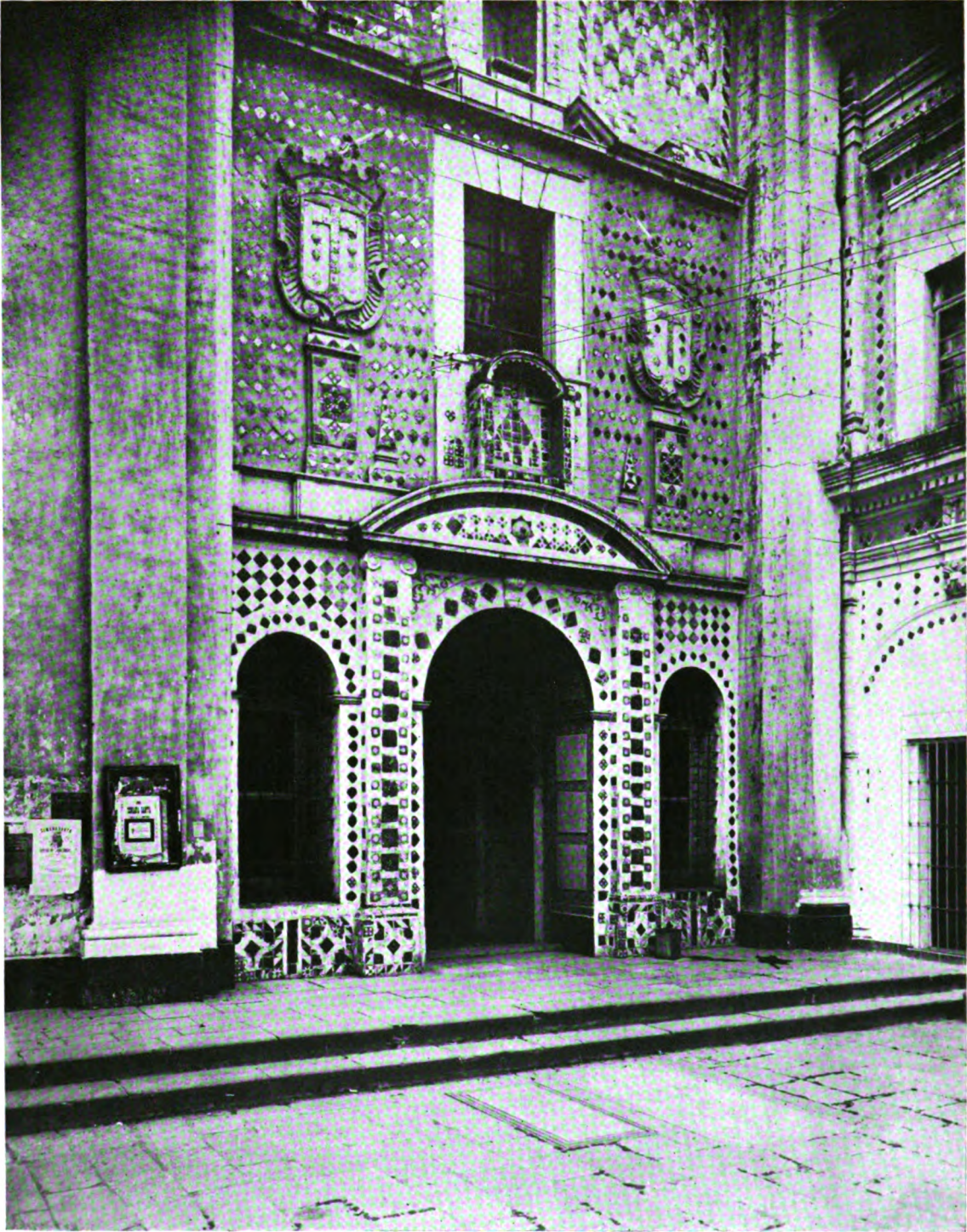
SANTUARIO DE LA LUZ, PUEBLA, STATE OF PUEBLA:  
DETAIL OF THE FAÇADE

jewels weird trees filled with parrots and monkeys. Large and small animals prowl about. Over yonder, a pair of long, sleek, mottled jaguars, their thirst slaked at a bright crystal pool, stand perplexed by its edge, studying towering clouds, building, building, building, in that sky of drink. Do they scent the coming of the *conquistadores*, or are they vaguely dreaming of distant "Castles in Spain"? We do not know, but they seem restless and uneasy. Subtle influences are at work. What next?

Tree-climbing snakes coil over high branches, intent on stealing bird eggs; and lizards, remarkable for their size and iridescence, all afire with green, blue and scorching gold, dart about or sun themselves furtively on the cliffs. In the salt water are all manner of sharks; flying fish burst suddenly through the surface, speeding through the air in fan-like formation, so close to the water that their under fin often cuts the surface, and thus one now disturbs the slumber of a great turtle, two or three hundred years old and yet not nearly old enough to have learned to dread the cut-water of a modern steamer. In the clear, sparkling air, that seems to be dancing with tiny particles of gold and silver, sombre carrion-eating *xopilotes* wheel watchfully over sacrificial altars, as secure in their means of livelihood as Gyp-the-Blood in the shadow of Tammany Hall. Large and small birds with gorgeous plumage, like the graceful *quetzal*, with its

pair of incomparably beautiful long trailing feathers, and others like the *beija-flor* (the "honey kisser"), with equally poetic names, make us think how much more inspiring the programs for our architectural competitions would be if written in ideographs of beautiful feathered-work, by Mexican savages, instead of by the most sterile and matter-of-fact of men. There are butterflies of vivid hue and powdered wing, whose joyous care-free movements are full of inspiration; and, "not so good" (I know the profession as well as its professors), here and there in the steaming lowlands there are great swarms of poisonous mosquitoes nosing about, intent on tormenting and destroying whom they can; and once in a while we spy a specimen of the flapping sanguinary vampire (from which we of the enlightened North have coined the words "flapper" and "vamp"). Who says that we derive nothing from American classical antiquity? But I digress, my pen slipped—indeed it took a sort of nose dive. Next, just under the surface of the earth and beneath the bark of rotting logs, there are myriads of gleaming beetles, and over on that ledge, in the sun-baked *arroya*, an army of leaf-eating ants is on the march, their green burdens erect on the backs like so many little sails on a fleet of fishing boats putting to port in Indian file. Down among the tangled roots and in among the buttresses of giant *caibas* are nests of venomous *tarantulas*, savage *mygales* and the deadly *fer-de-lance*.





CHURCH OF EL CARMEN, PUEBLA, STATE OF PUEBLA:  
DETAIL OF A COURTYARD DOORWAY





THE CHURCH OF LA CRUZ, QUERÉTARO, STATE OF QUERÉTARO:  
THE TOWER AND DOME

Now we turn our attention to the products of the forest and more especially to the riches of the earth. We see precious woods, oil-bearing plants, medicinal plants, dyewoods, fibre-producing cacti and exotic trees of such grace and beauty that words fail us. They have an air of dreamy languor that altogether eludes analysis.

But what truly excites us most is gold, gold, gold! And silver too. The latter crops out in great abundance. Gold and silver enough to build countless churches and cathedrals. And last of all in hundreds of primitive settlements, squatting and walking before wattled palm-thatched huts, we see strange men and women, and in a few massive, stately and richly carved palaces, we behold, with a feeling of genuine admiration and respect, lithe, graceful men—strong, brave men—kingly men!

They seem used to the embellishments of life. Rank means much to them. Delicate courtesies and attentions are exchanged. All the chiefs are attended by scores of servants, but underlying and overarching all is the spirit of something bigger and better than man.

Attended by a vast and brilliant suite we witness a wonderful and gorgeous ceremony. A girl is being sacrificed to appease the anger of strange gods. A score of the finest and noblest men stand at attention behind the Emperor, in his robe of gorgeous feathers.

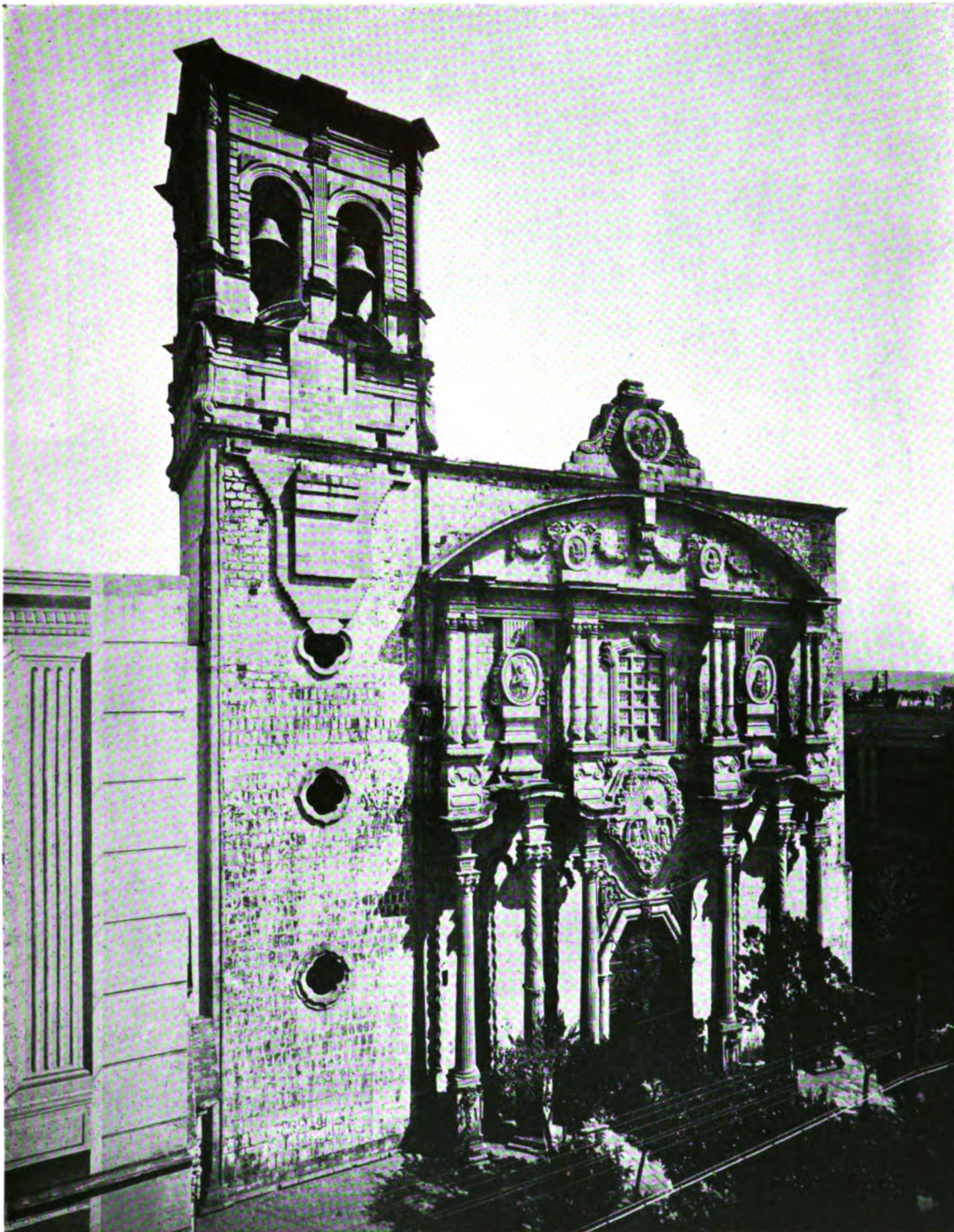
These men do not resemble our own sedentary, unexclusive but masterful captains of industry at all. These are aristocrats!

### The Invaders Themselves

Having separated ourselves from our own country, from the region enjoying the greatest degree of material prosperity that the world has ever known; where opportunities for advancement abound, and where countless conveniences and luxuries are within the reach of the many, as well as the few—having gotten out of our own day, away from our own customs, back to the year 1521; that is, back a century before the landing of the Pilgrim Fathers, which means three full generations before my own deeply religious witch-burning but, for all that, thoroughly plebeian ancestors settled in bleak and sterile New England, we may now mingle with the newly-arrived *conquistadores*, who are establishing themselves, with much pomp and praying, in exuberant and scintillating New Spain. They are princes, noblemen and gentlemen of adventure.

Under the Holy Cross and under the flag of blood and gold they have come to spread Christianity with a vengeance; (they baptised 800,000 Indians during the first ten years, according to so painstaking a writer





THE CHURCH OF SAN FELIPE, QUERÉTARO, STATE OF QUERÉTARO:  
THE FAÇADE





THE CHURCH OF SAN ANTONIO, QUERÉTARO, STATE OF QUERÉTARO:  
A GROUP OF CONNECTING DOMES

as Wallace Thompson.) We find them, like all pious empire-builders, quite willing to carry their share of the "white man's burden," providing it is sufficiently profitable in terms of tangible wealth; but unlike many, they propose to spend a large portion of what they loot most valiantly on the Church and wholly to the Glory of the Queen of Heaven.

Like Dante and Virgil going down into Hell, up to Purgatory, and upward again to Paradise, we proceed happier than they, mostly through a Paradise of enrapturing beauty. The trail from the sea, where at the very water's edge, on clear days, we behold the gleaming summit of snowy Orizaba, is first through the *tierra caliente*, a steaming, marshy, hot region; thence up the valley of the turbulent Rio Blanco to the luxurious and sub-tropical *tierra templada*, then up to the steep and less thickly wooded mountain side, to the great wind-swept plateau called the *tierra fria*, though it is not cold at all, but as mild as Pennsylvania; and then up to the region of snow, ice and grim stark craters.

Our companions are a gay and ruthless lot. As the first party nears the lofty opening in the mountain that gives access to the vast Mexican plateau they become subdued. A great calm settles down upon them as a Franciscan friar, bearing a golden cross, takes the lead. Reaching the summit, he commands them

to kneel and thank God for His divine protection. After much praying and chanting he raises the cross up into the folds of the royal standard, waving triumphant in the rarefied air; solemnly naming the spot *Esperanza* in the name of Church and King.

We watch them and their Indian guides. The latter do not seem to recognize either the solemnity nor the significance of the occasion. As the swashbuckling troop advances gaily we note the chased and embossed brass helmets gleaming in the sun, the strange weapons, the silks and satins, the broad slouched hats with one great feather and the long loose topped boots sagging below the knee. It is significant that the red and yellow banner emblazoned with the royal arms is borne behind the cross. It seems like an invincible army; but though the invaders know of the Aztecs and recognize them as brave men, and well organized in their way, yet no one dreams that there is to be a *Notche Triste*, during which the Spanish are to be completely annihilated—massacred to the last man!

As the years go by, more and more Spaniards appear. It is noticeable that but few women accompany them. Instead, there is the horse! Richly caparisoned animals on which the leaders ride; seated on saddles mounted with silver and some inlaid with precious stones.

The horse, for the first time in North America, is





THE CHURCH OF EL CARMEN, CELAYA, STATE OF GUANTANAMO:  
THE TOWER





THE CHURCH OF SAN AGUSTÍN, QUERÉTARO, STATE OF QUERÉTARO:  
THE DOME

much more of a curiosity to the Indians than to the Spaniards. It appeals to them mightily. In the horse they see new possibilities—new visions of dominion and power. “It will be worth while,” the shrewd ones whisper, “to make friends with the Invaders in order to get horses. We must get some horses and learn to ride them.”

In the meantime, friars have been arriving in increasing numbers. Indeed, the landing place (now the Island Fortress of San Juan de Ouloua) has become a combination arsenal and store house. There are as many holy emblems, sacred vessels and vestments as there are swords and blunderbusses. The arquebuse and the crosier, the little brass cannon and the big gilded cross are both needed to enforce the holy spirit, while gorgeous as are the uniforms of the officers and men, they yet are as nothing to the vestments of the priests and bishops.

In the storehouse, there are also vast collections of images, lamps, draperies, holy pictures, bells and candles, as well as powder and bullets.

They are—these dashing men—as picturesque and as brilliant a body as ever adorned any pageant of the Middle Ages. Among the leaders are good, as well as crafty, priests and generals. In support of this Wallace Thompson says: “Among the mass of scheming, struggling white men who were the

pioneers of Mexico were many great teachers and many philanthropists whose benefactions and foundations survive to this day. In the laws of the Council of the Indies and in the writings of the viceroys are records of a true attitude of altruistic protection of the Indians. They are not all buccaneers as we of the North have been led to believe. Among the men are many sensitive and accomplished craftsmen; masons, carpenters, iron workers, tile makers, painters, carvers, and upholsterers; and while all wear the shining breastplates and helmets of the warrior; though soldiers, they expect to spend most of their time at their respective trades. Their mission is to build great missions—strongholds of piety and civilization! They are to make the Indians useful, and, among the natives they themselves are to find wives.

### The First Three Centuries

Mr. Editor, as our flight, thanks to the see-all, hear-all apparatus we have with us, extends over a period of four hundred years, it is, therefore, not necessary to limit our excursions to the air-ways above Mexico. Along those routes, during the first century, we have witnessed the establishment of the Spaniard; and as we flew, watched conquering bands raising their gilded crosses over massive missions in the building, everywhere from Florida to California and from





THE CHURCH OF SAN JOSÉ, PUEBLA, STATE OF PUEBLA:  
THE DOME OF THE CHAPEL DEL SAGRARIO



SANTUARIO DE LA LUZ, PUEBLA, STATE OF PUEBLA:  
THE DOME

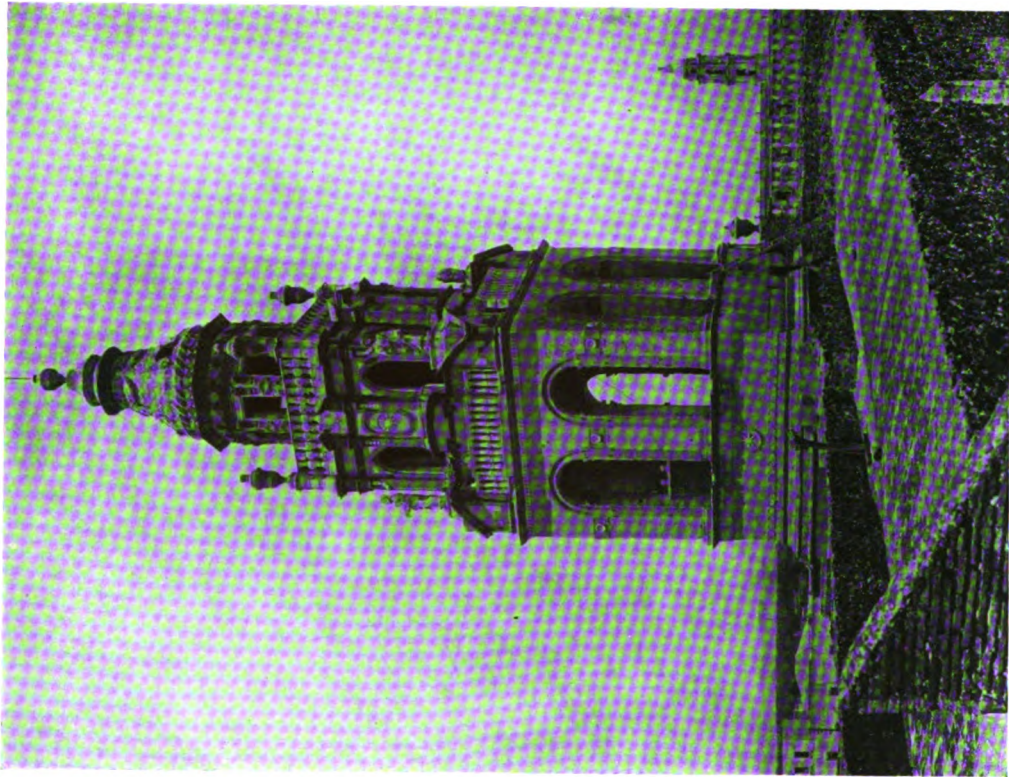


THE CHURCH OF SAN FELIPE, QUERÉTARO,  
STATE OF QUERÉTARO: THE PRINCIPAL DOME

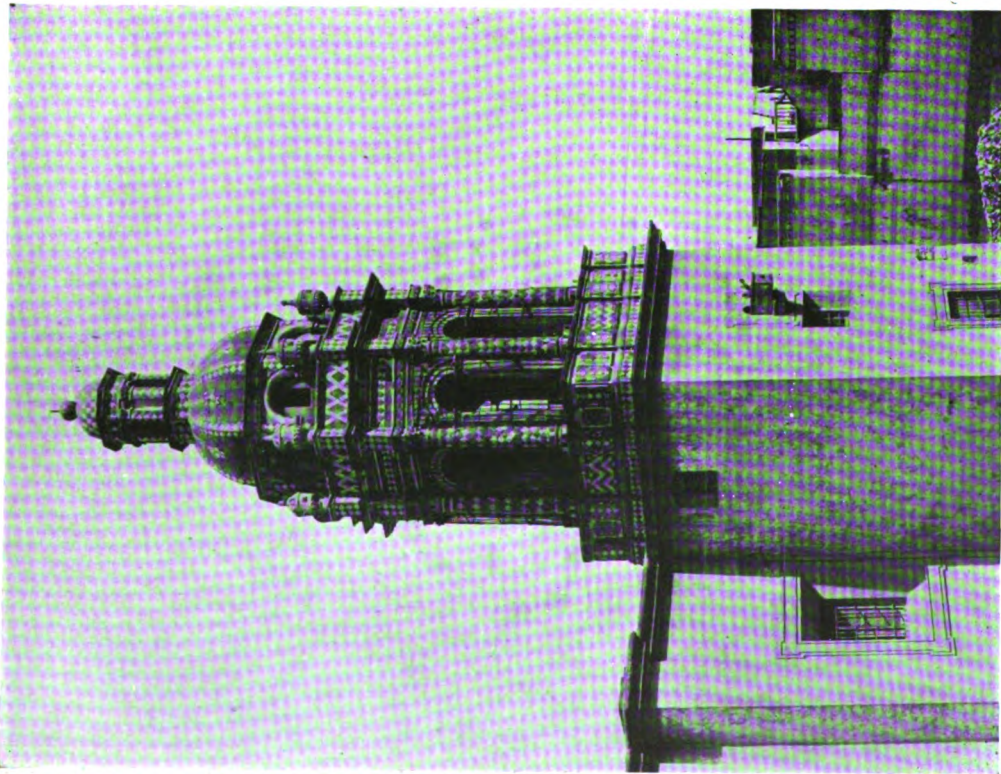


THE CHURCH OF LA SOLEDAD, PUEBLA, STATE OF PUEBLA:  
THE DOME



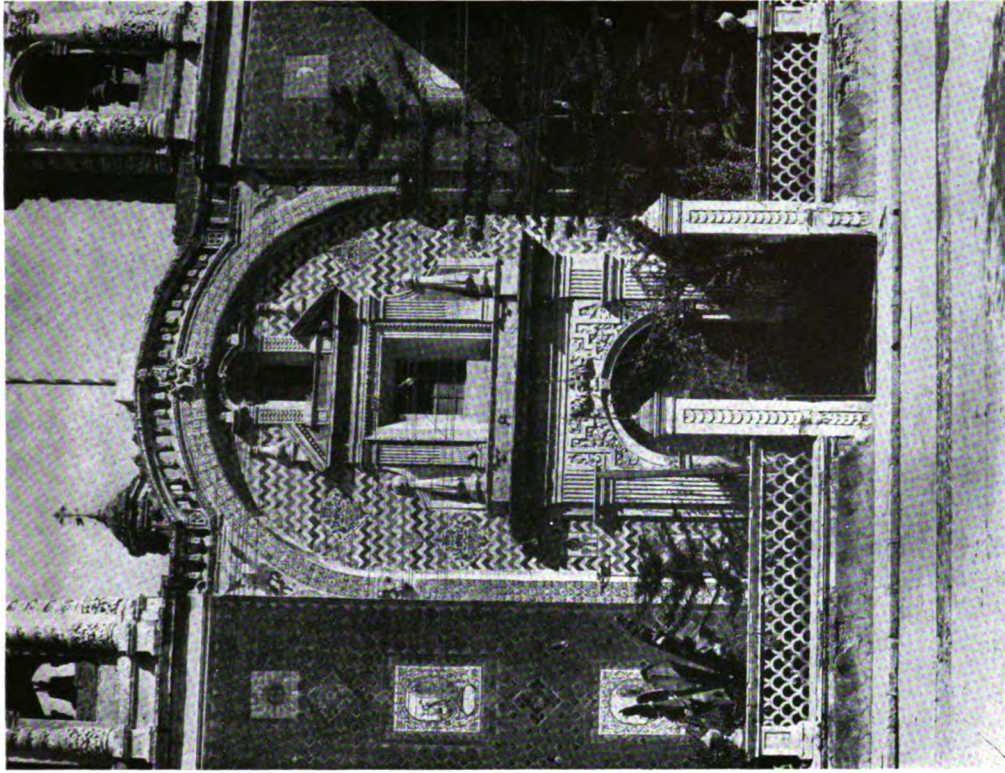


THE CHURCH OF SAN ACUSTÍN, CELAYA, STATE OF GUANTANAMO:  
THE TOWER

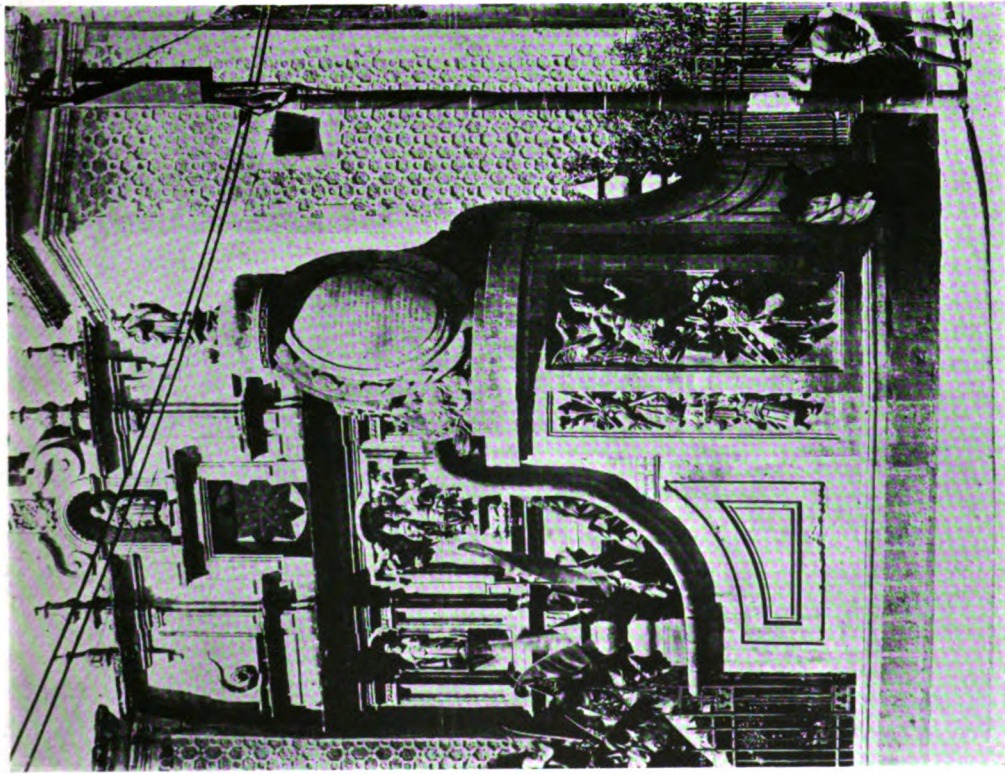


CHURCH OF LA ENCARNACIÓN, MÉXICO, D. F.:  
THE TOWER





SANTUARIO DE GUADALUPE, PUEBLA, STATE OF PUEBLA:  
DETAIL OF THE FAÇADE



CHURCH OF SAN HIPÓLITO, MÉXICO, D. F.:  
THE MONUMENT COMMEMORATING "LA NOCHE TRISTE" (See text, page 8)





PARROQUIA DE ANALCO, PUEBLA, STATE OF PUEBLA

California to Peru. Gliding swiftly northward during the second century, we also witnessed the hardy, plain, earnest Protestant English building their flimsy little settlements along the Atlantic seaboard; basing their hopes upon character and private initiative. Gradually we saw the English extend their outposts back into the wilderness. We likewise saw other Europeans, of varying creeds, establishing settlements here and there, and stranger yet, beheld the Thirteen Original Colonies with a French Empire, wild and unexplored, to the North and to the West of them, yet wild as it was, already sparsely dotted with Catholic crosses.

Two centuries have elapsed. Courtly denizens of the Spanish Empire, with its four Vice-Royalties, of which New Spain is but one, look on amused from the entire length of the Cordilleras, observing with haughty disdain the restricted activities of the English; noting, however, with satisfaction that the Protestants are not united, while in Maryland the English are almost wholly Catholics. Their little log huts and frame meeting houses seem so provincial. Meantime they glory in the fact that the rough massive missions of the earlier days of New Spain have been supplemented by an architecture at times richer than that of Spain itself.

Spanish and Italian architects, both native designers and artisans, have all been working with a single pur-

pose. Vast cathedrals have been finished or are still in the building; thousands of beautiful churches have been started and some have been finished for generations. Others, so late as the year 1926, are not completed, though they were in use two hundred years ago, but the Vicar of Heaven in Rome, who like ourselves traverses centuries back and forth every day, has no doubt but that they will be finished, even if Dr. Parkhurst's beautiful Presbyterian church in New York City, with its lovely Mexican dome, could only withstand the fierce and savage onslaughts of materialism for thirteen short years.

Many extensive palaces are being built, while some are already mellow with age; and there are *haciendas* in the richest mining and agricultural regions that are veritable castles with extensive dependencies around them—castles on a scale, so far as height of ceiling and magnificence of approach is concerned, that are the equals of many of the most impressive in Europe. And there are many cities with much finer plazas than in the United States today. Mexico City, founded by Cortez himself, is indeed a monumental place, laid out on lines as broad as those of modern Paris, including many fine plazas, alamedas and well built streets, the whole supplemented by an aqueduct constructed along Roman lines.

An aristocracy has grown up all over New Spain.

Prodigious wealth has been the means of establish-





THE CHURCH OF SANTA MARÍA TONANTZINTLA, CHIOLULA, STATE OF PUEBLA:  
THE TOWER AND THE GREAT DOORWAY





PARROQUIA DE "LA CAÑADA," QUERÉTARO, STATE OF QUERÉTARO

ing many great families. Powerful land owners and over-lords, controlling vast territories, are the possessors, not only of their own great feudal strongholds in the country, but of their own palaces in the Capital, the latter in some instances over two and three hundred feet square. Others, also, own estates in Spain, from which they come and go, and finally return to end their days; looking upon their great provincial estates as mere workshops and mines with suitable residences attached in which temporarily to house their patrician sons and daughters each with his, or her, large suites of retainers and managers, while "doing their bit" to extend the faith and to enrich a proud Spanish family.

What is so very different from the most exalted life of the same period in New England is the lavish scale on which all buildings are built, and the lavish scale of life itself. But more significant than that is the rapid growth of the *mestizo* class.

While pure Spanish blood is at a premium, and while the best of the Creoles are a little lower in the social scale, though just as white and just as superior as the *peninsulares* in breeding and culture, there are, to the contrary notwithstanding, certain families among whose most distinguished antecedents were those who married Aztec princesses—great Indian ladies, who were received at the Court of Spain as full equals. Moreover, it is a matter of record that a descendant

of Montezuma became one of the viceroys to Spain, while Spain at one time encouraged mixed marriages to such an extent that she proposed the establishment of three native kingdoms in the New World in order to bring about a whole series of "royal marriages."

Now, Mr. Editor, before entering the third century of Spanish rule, let us reflect, for a moment, upon the habits and customs of the great families of Mexico as they were two hundred years ago. Proud, intolerant and, in a few cases, highly educated, they all thought a great deal about manners. Reserve, good manners and personal dignity. The Church was their background. Every great house had its own chapel and some *haciendas* more than one, with the cross and a saint or two always adorning its skyline. In church or at home the Mexican was often an exquisite. Grandees drove out in state through even the dustiest and dirtiest of villages; while the progress of a bishop was far more colorful and impressive than the progress of a new president of the United States from the inaugural ceremony at the Capitol to his temporary residence in the White House.

There was nothing temporary or insecure about the hereditary families of Mexico under Spanish rule; while the princes of the church lived in great palaces beside their cathedrals, such as no bishop or cardinal in the United States has yet seen fit to build.

"That is all very well," you remark, with just a





**THE CHAPEL OF THE KING, CHOLULA, STATE OF PUEBLA:  
THE DOMED ROOF**



THE CHURCH OF EL CARMEN, PUEBLA, STATE OF PUEBLA:  
THE TOWER

shade of resentment; "but what was the condition of the masses?"

As I have said before, my friend, the masses were Indians and *Mestizos*, as they still are, but the Spaniards by this time had converted nearly all of them, who found joy in the church. It was their solace and their hope. Their school and their theatre. Their

hospital and their Heaven. The church civilized the Indian, but since Mexico gained its independence, the church has lost much of its authority over them, and the Indians themselves, in the past hundred years, have in consequence lost as much as they have gained.

ALBERT KELSEY, F.A.I.A.  
(*To be continued*)



# From Foreign Shores

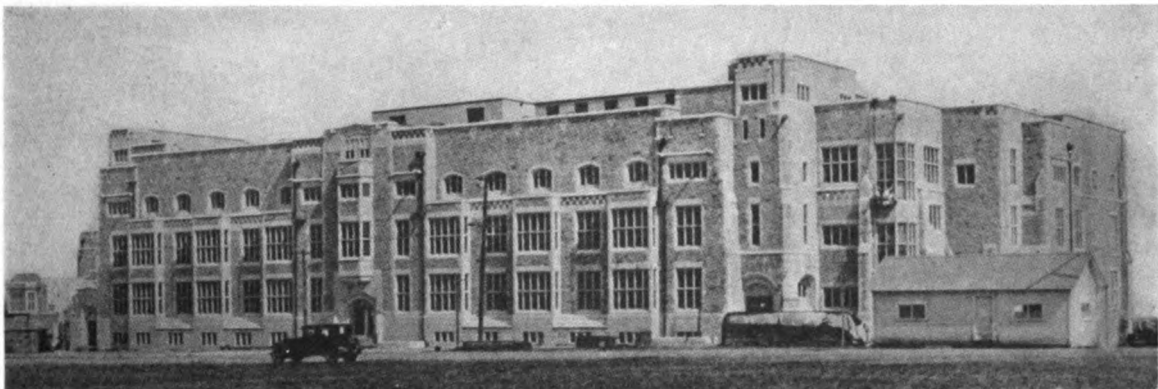
## *Concerning Anniversaries*

**T**HERE ARE two days, we are told, upon which it is well for a man to stop, take stock of the actualities of the past and contemplate the possibilities of the future. One of these is New Year's Day: when all the world—all Christendom at least—goes through the motion of turning over a new leaf and makes new resolutions, or renews the old ones made a year since and, within the twelvemonth, many times broken. Each New Year's Day sets a new milestone and marks the beginning of a new period of progress in the life not only of the individual but more especially of the race. The anniversaries of his own natal day mark similar periods in the life of the individual alone. Both New Year's Day and birthday are days on which serious thought of one's relations to himself and to the world at large may well be uppermost in the mind. And now for me, particularly, comes another anniversary close upon the heels of the New Year: one which has to do with myself and in a measure with those loyal readers who have followed in these pages the unadventurous voyages of my "paper boat." For with this article I am undertaking my twenty-first voyage and am beginning to feel more or less like a seasoned skipper. As long as I enjoy undertaking these voyages and piloting my paper craft I, at least, am fortunate that the high seas of literature are free to all navigators and that no license is required of the happy pilot that he may steer his craft into these ports of literary fancy. It is bad enough that certain architectural ports are closed to one who cannot show his license tag or produce his registration papers. Let us thank the little gods, and whatever big gods there may be, that, as yet, outside of architecture in certain benighted districts, the paths of beauty and of art endeavor are free and may be traveled freely without the meddling intrusion of some formalistic board of examiners. It will be a sad day for art in a dreary world when the shackles of

licensed practice are clamped on aspiring wings—and Pegasus is made to draw the licensed peddler's wagon. What formulas and laws and externally imposed limitations can do to the human mind is a caution. When the time comes for me to take out a license to sail my paper boat I shall leave the navigation of what then must necessarily become a slave ship to one whose self-respect is not so deeply ingrained as is mine, and to whose existence the balmy air of freedom is not so vital.

## *Legislation and Its New Love*

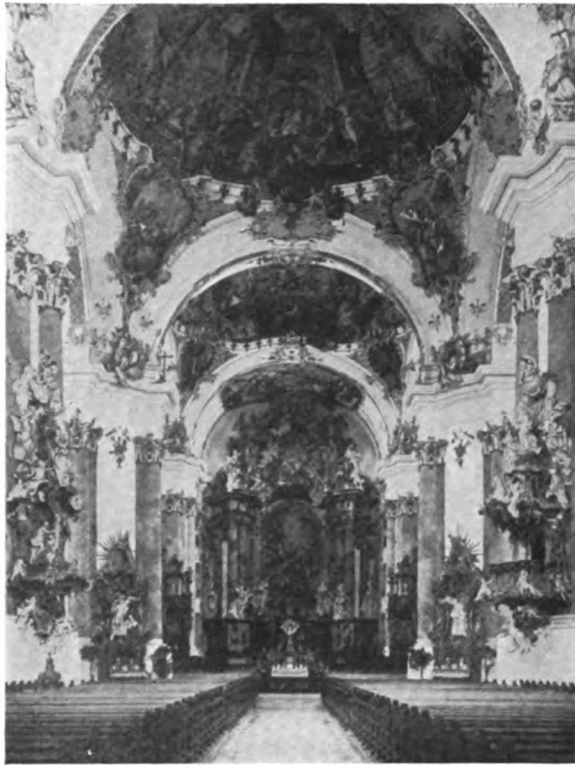
Perhaps I spoke too thoughtlessly when I thanked the gods that outside of architecture in certain benighted districts the paths of beauty and art endeavor were to be trodden freely, for that is not so. A new profession has developed in this country and is licensed to practice in many states and, like architecture, soon will of necessity be licensed in all the states. This new profession, which, if it does not so call itself, we may call "cosmeticlature" or perhaps "lipstickomography," concerns itself, as does architecture in the minds of many of its practitioners, mainly with beautification of the exterior—in architecture with grafting a skin upon the structural skeleton; in "cosmeticography" with treatment of the skin with which nature already had covered the skeleton. If the practice of either profession deserves to be protected by license surely the practice of the other equally so deserves, and a powerful lobby is seeing to it that lipstickomography is so protected, and within the year have put their laws through many state legislatures; and this in spite of the opposition of organized bodies of surgeons, dentists, and barbers. You will remember that the engineers opposed the enactment of an architectural license law until they had one enacted which preserved and assured to the engineers all the advantages and perquisites of both engineering and architectural practice, the latter of which consisted, in the engineering mind, merely in cosmeticising the engineering structure, though to the architectural mind the practice involved the de-



SCIENCE BUILDING, UNIVERSITY OF BRITISH COLUMBIA  
SHARP & THOMPSON, Architects

*From "The Journal, R.A.I. of Canada"*

*"One of an interesting group of practicable buildings which proclaim an academic relationship"*



From "Baukunst"

THE CHURCH AT OTTOBEUREN, GERMANY (1737)  
JOH. MICH. FISCHER, *Architect*

"Germany of the Past—an architectural aid to  
spiritual repose and religious contemplation"

sign of a structure upon which the beautiful exterior was to be imposed. The whole thing is producing a lot of class-conscious groups acting selfishly and sometimes perhaps a bit hypocritically, to no marked advantage to society—particularly along the line of cosmeticography.

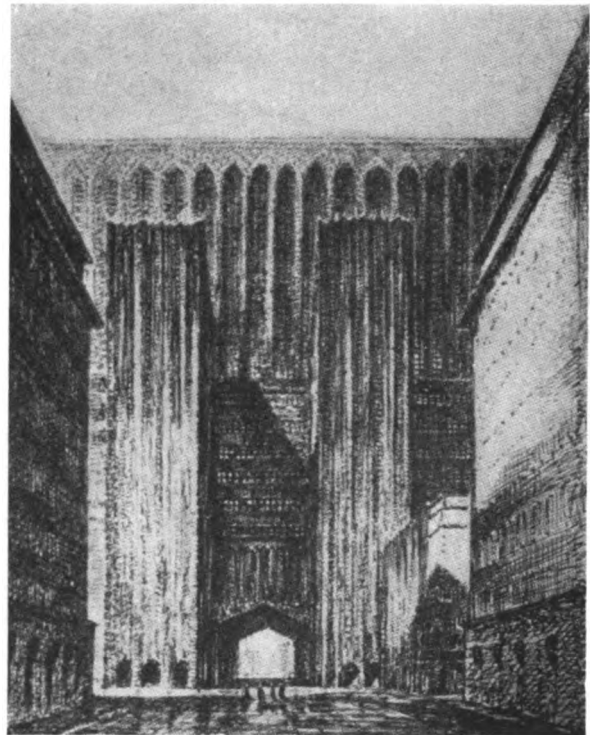
Am I making too much of a mountain out of this molehill of legal restriction? It was with no slight feeling of disgust that I noted a suggestion to the Executive Committee of the American Institute of Architects that no one not disfigured with a license tag should be admitted to membership in the Institute! Pass that rule and we shall see another Boston Tea Party. I am not so far afield as it may seem in making these remarks, for the British architectural press is still discussing and urging registration of architects as a panacea for all professional ills, and that warrants me in discussing the matter here.

And in England even before registration has become an accomplished fact, the fear that the augmented Royal Institute of British Architects will dominate registration has suggested the organization of another large society, outside the Institute, which, entered freely at first though later by examination, shall protect the interests of those who are not members of the former body.

*Character-Building and Stair-Climbing*

Somebody is using architectural talent, over in France, to the benefit of society. The garden suburb of Stras-

bourg is one instance which I have in mind, and I get the facts from *The Architect*, London, 9 October, 1925, in an article by B. S. Townroe, entitled *Housing and Character-Building*. It is an interesting scheme and will bear study by all concerned with ameliorating living conditions by the way of garden cities. The first paragraph of Mr. Townroe's article reads: "On the fortifications of Strasbourg, strengthened by the Germans and now disused, there is being built today a unique garden suburb. The primary object of those responsible for the project is to encourage marriage, and the bringing up of healthy children. Accordingly, all the tenants are carefully selected on a scientific plan with this aim in view. Probably no other housing scheme of such magnitude has been carefully thought out to encourage character building." As distinguished from the English garden city cottages, and those suggested by certain American designers who don't quite understand the American idea of a dwelling, these houses are all furnished with cellars under their entire extent, and these cellars are put to practical use in various ways enumerated, and fitted to the needs and desires of the Alsatians. Twenty-seven types of houses, all detached, give variety externally and internally. The scheme was developed in competition and there was a very large entrance of architects whose work was judged by a specially selected and highly qualified jury, on which the only member



From "Städtebau"

A FOURTH-PRIZE RENDERING IN COMPETITION  
FELIX ASCHER, *Architect*

"Germany of the Present—in which the restless,  
active spirit of commerce and industry gains  
poise and strength"



## FROM FOREIGN SHORES

outside the laity was the Inspector-General of Architectural Designs in Paris.

"But," as Mr. Townroe says, "the unique and most interesting part of the scheme is the manner in which the tenants are selected. Applicants are required to fill in a form answering a number of questions. They receive points insofar as the answers afford a satisfactory indication as to the probability of a family and as to the way in which children, if any, are likely to be brought up. Points are deducted for unfavorable replies, which are carefully tested by a special committee in order to ascertain their accuracy. Those applicants who obtain the greatest number of marks are given the opportunity of becoming tenants at rents that vary from 2,400 francs a year to 2,800. At present rate of exchange these rents would mean that for 10s. a week a house can be leased that in London or Edinburgh would certainly be rented at £2 or £3 a week.

"As the aim is to attract married couples, six points are given to those who are in the first year of marriage, but if they have been married four years and have had no children, two points are deducted for each year beyond four. For every child twenty points are given, but this is divided by the years of marriage. Thus, if



From "Baukunst"

A PALACE IN MUNICH (1735)  
FRANÇOIS CUVILLIÉS (1695-1768), *Architect*

"Pretty good of the kind—and a pretty good kind for these days"



From "The Architects' Journal"

PROPOSED RE-HOUSING SCHEME,  
LIMEHOUSE FIELDS, STEPNEY  
HARRY BARNES, V.-P.R.I.B.A., F.S.I., and  
W. R. DAVIDGE, F.R.I.B.A., F.S.I., *Architects*

"When one has had a trot along an exposed gallery after a pretty little climb of eight flights, he still has one more to go to get to bed. Who wouldn't rather live in the suburbs!"

a couple have been married for three years and have three children, they will receive sixty points, but if a child has only arrived every third year in the course of nine years their total will then amount to twenty. A point is deducted for every year above thirty years for the husband and over twenty-five years for the wife. If the husband does not earn a living for the family, fifty points are deducted." Then run on additions or deductions, as the case may be, for *unearned* income; brothers, sisters, parents, (and cousins and aunts possibly).

"The questionnaire," to quote, "certainly looks formidable, but the houses are so attractive, the rents comparatively so low, and the environment so delightful that there is no lack of applicants. But even if the replies given to the questionnaire are satisfactory, there are still two other requirements. The applicants are asked to provide a health certificate, and also a special committee have a look at their present residences, and if these are dirty or untidy, more marks are lost. This is to insure that the tenants when chosen will take proper care of the houses."

Let us contrast, in imagination, this pleasing picture of a possible life of happiness in idealistic surroundings with one in what is contemplated and, perhaps, eventuating in the London slums, as presented in *The Architects' Journal*, London, 7 October, 1925. We can recognize that Strasbourg conditions are not London or Limehouse conditions, and yet entertain the opinion that these lat-





From "The Architect"

TWO DESIGNS FOR THE  
NEW PREMISES FOR THE EAGLE, STAR AND  
BRITISH DOMINIONS INSURANCE Co., LTD.,  
THREADNEEDLE STREET, LONDON  
GUNTON & GUNTON, F.F.R.I.B.A., Architects

"Compare this with the other presentation of the  
same building"



From "The Builder"

"The better of two designs published for this  
building. The one from a model shows a dis-  
tinctly unrelated crown"

ter conditions may be remedied by something more ap-  
proaching the Strasbourg solution than the solution so  
generally proposed of replacing the low slum buildings  
with many-storied multiple dwellings. As has been seen  
in a recent instance, the slum dwellers much prefer  
being moved out into garden suburbs to living in ten-  
story tenements. Can one visualize a ten-story tene-  
ment as an environment for character-building—that is,

without a special definition of "character"? The ques-  
tion is so big and the answer involves so much that it  
seems sheer impertinence so much as to mention the  
topic in a paper of this sort. But there are little super-  
ficial (?) points which will force themselves on one  
who contemplates life in its various aspects and has an  
underlying (even if sentimental) conviction as to what  
is due to humanity in the way of possibilities of happi-  
ness on this mundane sphere—for if we are not happy  
here in this life we never will be in any other. The scheme  
for the Stepney development contemplates five super-  
posed two-story dwellings reached on alternating stages  
by traversing narrow outside balcony runways from  
remote stair towers. Whether these towers contain  
lifts, or elevators, I cannot say, as a tower plan is not  
shown; but the Mayor of Stepney in an article discuss-  
ing the layout seems to think that the tenth floor, like  
all the others, is reached only by stair climbing and re-  
marks that if lifts are not to be incorporated in the  
scheme the buildings should not be of more than eight  
stories: six between the vertical walls and two in the  
roof.



From "The Architect"

STRASBOURG GARDEN SUBURB:  
A WORKMAN'S HOUSE  
PAUL RUTTÉ and JEAN SORG, Architects

Think of the mothers and the children of the Stras-  
bourg community faced with the necessity of climbing  
nine flights of stairs to get home from play or work.



## PARIS LETTER

I hardly believe they would stand it after living a year in the detached houses which have been provided for them at so much less a rental.

### *Shortsighted Craftsmen*

Of course the British trades unions are in a measure responsible for the bad conditions under which their members live and work and for the community's inability to provide better quarters at reasonable rates—as they are in great measure responsible for the depressed industrial conditions now prevailing in Great Britain. From *Notes and Comments* in the number of *The Architect* cited above I glean: "Christopher Straight writes a very good article in the *Sunday News* on the advantages of increased output in the building trade, and emphasizes the point that most of these advantages fall on the worker. He begins by quoting a bricklayer who says he lays 500 bricks a day but could lay 1,000, but whom would it profit?" (Note the whom—I wonder if he said it—and having said it would be content to work with his hands!) "To begin with, the writer says that out of every ten bricks laid, nine are on buildings used wholly by the workers (1) to work in, (2) to live and sleep in, (3) to amuse and educate themselves in. If, therefore, the bricklayer and other workman could easily do more it would bring down the cost of all these items." And then, as indicated, taxes and rentals would decrease, living would cost less and wages, by a demonstrable process, would increase. But who wants to work? There or here! Germany seems to be the country where they work—both because they love it and because it gets them somewhere.

### *Bought in America*

I find this in the *Notes and Comments of The Architect*, 2 October, 1925, and I thoroughly subscribe to the sentiment expressed: "The remaining portions of Warwick Priory have been sold at what is described as a 'highly satisfactory figure' to an American and are to be taken down and transported stone by stone to America for rebuilding there. The portion so dealt with includes the Saxon wing, the sixteenth-century part with a stone front and the Georgian wing.

"Such transactions as this are pure vandalism and do not reflect credit on either the purchaser or the seller. The seller is, for money, parting with a building of historic associations here and nowhere else. The purchaser does an even more foolish thing. He spends his money on securing the erection of a building in a locality in which it has no association or connection. The action, in a word, shows greed on the part of the seller and vanity, ostentation and bad breeding on that of the purchaser."

To my way of thinking we have altogether too much display of this sort of bad taste in this country. It demonstrates a want of imagination and sensitiveness on the part of the client or owner and, too, a lack of appreciation of or faith in the creative genius of the architect in America. This latter is not so strange when one takes into consideration the dearth of original design in our country and the great amount of "lifting" from foreign sources in which our architects long have been, and still are, indulging.

Twilight is gathering; the port lights twinkle; but before darkness falls completely there is time to make snug-berth at the end of my twenty-first voyage.

IRVING K. POND.

## Paris Letter

**D**URING the summer of 1925, the artists of Paris have lived and worked in the atmosphere which the Exposition of Decorative Arts contrived to throw about them; to these men it seemed that the Exposition had created a new architecture, a new mode of expression in its attendant arts of furniture, decoration and *bric-à-brac*. But while the latter work is well designed and executed, built to last, and more than likely to be reproduced in the Parisian shops, the character of the buildings themselves was of a somewhat different order. To design their structures in the spirit of the Exposition, as predetermined by its promoters, the architects were compelled to plan the projects as though they were intended to be permanent. However, in actual practice, the edifices were simply constructed in wood and plaster, for the most part, although a few of them were erected with reinforced concrete skeletons hidden beneath surfaces of other materials; and on the whole the basic and established principle was more or less forgotten. In some of this work, the architects' conceit and fancy has gotten quite outside the realm of pure reasoning and cold logic, and some arrangements and dispositions of form, which would not have been incorporated in structures built to last, are here to be found.

But if the Exposition has once more evidenced to us

the evolution which architecture is undergoing, it has made even more patent the changes in furniture and *décor*, fabrics, ceramics and ironwork.

To gain an accurate conception of the modern tendencies of our own art, we must look for traces of it abroad in the cities and the country, and in the side-streets of Paris, where we will discover many analagous tendencies. Yet a disparity in feeling is apparent: in the Exposition these movements were happily and skilfully expressed, while without that charmed circle, they appear dreadfully practical and often awkward in reality. Nevertheless, these manifestations of the new spirit should be viewed with an air of tolerance and friendly interest, for is there not a parallel and a precedent in the painful gropings which preceded the upward flight of architecture in the eleventh and twelfth centuries which continued into the eighteenth before its impulse spent?

### §

The factor which weighs most heavily in the transformation of our architecture—which is going on all about us—is not, however, a question of art or form, but of economics! The popular type of construction is that which effects the greatest economies. All tradition has gone by the board, and the designs for new build-

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ings plainly show the constant search for greater and yet greater saving of expense. And as the pressure increases, the size of rooms, hallways and corridors decreases. The architect today is dealing with new problems which he did not sense before the war, but which that event in history has undoubtedly accelerated and intensified. Accordingly, fewer houses are being built, and a great number of apartment houses and tenements—not to accommodate the vast transient population of Paris, but to house, more or less permanently, its office clerks and workmen, many of them with their families. A number of these buildings contain nothing but bedroom-and-kitchen flats.

Another new type of building, as yet little known in France, is cropping up in the heart of Paris, hard by the Bourse and the great boulevards—it is the office building, which, modelled after American precedents, is conveniently laid out and comfortably equipped.

But whatever the type of construction, economy is ever the watchword and the shibboleth, economy the effect upon which are expended the greatest care and effort. It is—we may pardonably say—the epitome of these new phenomena in the art of building in our country, a country rich in natural resource, and where workmanship, even in those years of pressure just preceding the world war, was abundant, excellent in point of technique and endowed with that traditional spirit which kept it aloof from adverse social movements.

The material resources are still available, but from them are chosen only those most easily and quickly brought to the scene of operations, and which may be worked with a minimum of manual labor. And reinforced concrete is ever growing in favor. While four or five years' apprenticeship is requisite to the making of a good stone-dresser, and three years to make a common mason, men can be instructed—under the direction of a few foremen—in the mixing and pouring of cement in a few months. Cement has become the framework of many buildings, and in cases in which façades in stone are to be employed, they are afterwards "applied" like a veneer, in the fashion which we call American. Building stone itself has become a precious stone, a mark of rank and wealth—for it is used only in the relatively luxurious and expensive dwellings. Many of the low-rent tenements and lodging-houses, and the small detached houses of the Paris suburbs, are built of blocks cast of slag, clinkers and cement. I recently saw, for the first time, a house built entirely of cement: walls, frame, floors and roof, standing in a town near Paris.

The influence of foreign workmen, and particularly those from Italy, has made itself felt in the building methods used. The Italians seem less painstaking than their French confrères, but profit quickly from the lessons they receive, and—by way of compensation—they are bringing in with them some valuable processes little employed in this country, especially in the construction of staircases in brick and cement, an economical solution of that specific problem.

Great mechanical improvements in vertical transportation in construction work may be noted in passing (again acknowledgment to the United States), and the rapid whipping aloft of building materials—long a familiar sight

in the American news-reels—may now be viewed at first hand.

### §

Yet these changes in methods and materials seem to have effected, in general, no corresponding characteristics in architecture; we fail to grasp at the opportunities afforded by these new processes, and seem only to play safe and reproduce the time-honored forms and orders of the past. Such illogical and unnatural composition, however, can be but temporary. An example may be found in the huge business building which has just been completed almost in the centre of Paris. The owners and architects had wished to employ the conventional forms of architecture in stone: engaged pilasters, cornices, and so on; and yet at the same time to profit by the use of a concrete skeleton and to use large bays. The marriage of old and new in this instance is not successful: one is struck by the disturbing sense of frailty imparted by the supports in their stone sheathing; and the stone lintels, made solid only because of the beams which bolster them from behind, appear unreal.

Architects who respect tradition still compose their façades as though they were built wholly of stone; and their works maintain an air of verity and sincerity which they actually do not possess; and their buildings are not constructed with the huge bays which concrete frames make possible. As to the architects who are committed to the new architecture, they are few and far between, and, outside of a few examples which we have mentioned, one encounters few serious attempts at modern work.

The important commissions are generally given to men of experience and mature judgment but who lack the audacity or inclination to venture far afield; while the younger generation of architects must content itself with what the smaller towns afford and in works of little import. As for the competitions of the Beaux-Arts, they are not what they were fifteen years ago. A few years more will determine whether the modernist movement will attain in architecture the same proportions as in the decorative arts. Those who are keeping up with the times are following these tendencies with interest.

### §

Despite financial difficulties, the municipality of Paris has been compelled to effect some important changes within the city to deal with the traffic problems which are daily becoming more complex. The last section of the Boulevard Haussmann has finally been cut through to the corner of the rue Drouot, between the rue Taitbout and the great boulevards, and great and startling are the changes in appearance which have been wrought. Following in the wake of this operation, as always happens, a dozen new building projects are in hand, undertaken by banks, insurance companies and commercial organizations, and many landmarks have vanished in the process. It will be curious to watch the new skyline and façades take shape, and to see whether the new or old, or whatever other form, is to dominate this quarter of Paris and create its new atmosphere. Incidentally, of course, the extension of the Boulevard Haussmann will cause no small relief in traffic congestion from this point as far as the Opéra.

## SPEAKING OF UGLINESS

Another pressing problem, and one of longer standing, is the closer linking-up of the city upon either bank of the Seine. The old Pont des Tournelles has disappeared, and the new bridge replacing it, built of reinforced concrete, is already in hand. It is high time to be considering other outlays of a similar nature.

During 1925, while the Exposition was in progress, an iron footbridge—for pedestrians only—was thrown up alongside the Pont de la Concorde, from which the sidewalks have been removed and which now carries only vehicular traffic. We still face the fact that enough has not been done, and that the bridge must be widened. But how? This masterpiece of the pontist's art, simple and yet powerful, is a part of the marvelous *ensemble* of the Place de la Concorde. To trifle with its perfection is perilous, for the touch of a hasty or careless hand can easily mar the harmonious whole. Life oftentimes exacts a heavy penalty of those who live, and evolution in humans and in cities cannot be forestalled for long. Without it we could not possess the fine architectural monuments which we treasure today and which have replaced those of another age, whose loss is of course bemoaned by many of us. In the specific case of the Pont de la Concorde, it is to be earnestly hoped that the solution of the problem will cause no heartburnings. Certainly no project could be more monstrous than the proposal, espoused in certain quarters, to maintain the temporary iron footbridge!

Paris presents a constant contrast—the lively boulevards and the steady flow of newer and larger buildings, monuments to wealth and commerce, against the spectacle of other quarters, in which the slums are sinking into delapidation and ruin. A recent tragedy has served to emphasize the disparity. The city has been buying up, in these densely populated districts, properties which are in a shocking state of disrepair and insanitation. These tenements are being wrecked and the ground cleared away; the vacant land thus created is being resold as sites for low-rent housing developments. One of these ancient multi-family houses, destined for destruction, collapsed the other day, killing a number of inhabitants. Several years ago architects had pointed out the danger to which the tenants of these old buildings were exposed, and the city had forthwith condemned and closed the structures. But homeless and penniless folk, edicts notwithstanding, cannot live under the stars forever, and bit by bit these old houses found themselves surreptitiously reinhabited. This accident is unhappy in more than its one direct implication. Though it is rare that a building collapses in this fashion, the fact remains that one has done so, and the lives thus snuffed out should serve to strengthen the opinion of the profession and the people that these public menaces, condemned by the authorities, should be razed to the ground as soon as possible.

G. F. SEBILLE.

## Speaking of Ugliness

OF UGLINESS the world holds a plenty, we know, and yet there is little in that knowledge upon which to hang a theme. A relative thing, to be sure, is ugliness, as the taste of birds' nests to the Occidental or the chromatic scale to the Oriental are ugly, each to the other, until they have been acquired. I have seen an adobe hut on the desert that seemed to blend itself with the vastness of that sandy waste. Yet its outlines were rude, its doors and windows staringly square and ungracious. But, by comparison, this rough structure took on a touch of homeliness. It seemed to stand as a pleasant and sorely needed refuge in the midst of a loneliness so great that few there be who can endure the facing of it, for loneliness really means facing yourself with no means of escape.

Now ugliness in architecture, if felt at all, which it mostly isn't, is very hard to bear, for it is generally slow to vanish. Time may spread over it a veil of associative affection, or the vines may grow up and over the crude outlines, the paltry ornament, the ill-proportioned thing. Decay may lend a hand and, even by the touch of its rot and decrepitude, take away, or soften, some of the too obvious hideosities that once were drawn upon good white paper tacked to a board in an architect's office.

For that remains the great mystery of architectural ugliness after all. Much of it—far too much—was born in the usual manner by which architecture comes into being. And how, you ask, was it ever possible to draw such things? What the hand and what the eye that ever

guided a pen over such a vulgar route? How can these things be? How can we let them be built? And yet they are—and we let them be. Like warriors steeled to the grisly business of death, we train ourselves to be unmindful of them. So must we train ourselves if we are to preserve any sanity or peace of mind, and thus we learn to walk like mourners, oblivious and unmoved.

Not only do we learn to ignore ugliness, but in time we acquire the habit of becoming untouched by the pedantries, the academicisms, the petty pilferings, the architectural banalities; even the *feux d'artifice* cannot challenge us out of our acquired isolation as we walk the streets, save only when we are frankly out for a genuine tour and a new reconnaissance of the world in which we move and do not much live.

We have all known our painful experiences, however, for with all our stoicism there are moments when ugliness can wound us to the quick. I remember revisiting an old garden in Liège, to find that the house where I had once dwelt had been converted into a shop, and the garden made into an appanage of litter and disarray. I have never been able to heal the memory of that wound, just as I can never see again the bit of English landscape that once spread out behind the palings of my garden. It held a sheepfold, a group of haystacks that were moulded into the scene as though by the hand of a marvelous sculptor. Hedgerows there were, of blackthorn, and a bit of plantation. Into the midst of it came one day a builder and planted a pair of what he called cottages. Red brick, black mortar, bleakness and bareness without



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

a saving touch of beauty anywhere, and my landscape was gone forever.

In other places I have been so wounded, as have we all. The retirement of the old and the advent of the new is seldom an unalloyed blessing. I have seen many parts of London rebuilt in my day, and if I were asked to name the spot where the new architecture was worthy of the old, I would be hard put to find an answer. As for the boldly new, the brand new, the oppressively new, the offensively new, that is strewn all over the globe. How, I often ask myself, can there be any interest in or reverence for architecture when the mass of it still remains so hopelessly ugly or so patently dull, insipid, banal? I do not decry the true achievements, even as I have lately revelled in the gorgeous pageant that now passes like a flame over Florida.

Here is much ugliness, but much beauty as well—and even the ugliness is not oppressive, for behind it there lies the unmistakable fluttering of freedom, the will to be gay, the wish to let go and be done with conservatism and timidity—and the drab and dreary dullness of so much of our modern architecture. Of a truth here *is* color—neither reticent nor retiring are its users, and if the designers are gay one feels quite certain that they have caught gaiety from their clients. This kind of ugliness, when it results from poor proportion or vagaries in color that offend too pointedly to be ignored, has an excuse that makes it at least philosophically tolerable. That is, of course, the excuse for the ugliness which is objected to in every new movement that tends to break with tradition. Eventually we often accept the old ugliness as the new beauty, so unconscious are we of the nature of the forces that mould our tastes and opinions, and so the relative factor in ugliness operates without being discovered. It is as though some clever prestidigitator was forever having his joke on the world.

But there is, after all, one type of architectural ugliness that is too definite ever to pass through the crucible where we change our views. There are buildings so ugly, so hideous, so offensive, so unrelated in every way to their environment that they can never be made beautiful. Not even though the whole environment were changed to match the ugliness of their garb could they be brought within the range of what is relatively beau-

tiful. Of such buildings is the jabber-faced court house at New Orleans. Viewing it again after the lapse of years I am struck anew with the fact that it is probably the most monstrously ugly building that man has ever had the hardihood to inflict upon a suffering earth. Years ago, when it was fairly new, I used to think of it as a bounder who had forced his way into the drawing room of a lady, for to what else may one more aptly liken the environment into which this beast of a structure was flung. Picture the simple brick and stucco façades of the old *Quartier* in New Orleans, the slender columned balconies with their fretted trim of iron, the lichened walls of the patios, the tufts of green foliage rising above the garden enclosures, and then come, if you must (it were better to dodge it and miss some quaintness) upon this insolent degradation of the art that is called architecture. No pyre will it make, for flame would balk at digesting its ugliness. Only some hellish cataclysm will ever claim it for its own. No longer does it wear the look of the bounder. Today it has put on the face of the *déclassé*; it wears the unmistakable look of the poor human who has been flung without the pale not by his own acts, but by the brutal hand of Chance—and who must bear his ignominy to the bitter end.

For may it not be that buildings have the capacity to suffer the indignities that are put upon them? Do you not sometimes hear rather than feel the murmur of a complaint, or the faint echo of a lamentation? Or are these merely the reflected anguish that has, we think, been hushed up by our acquired stoicism, our trained avoidance of the ugliness in which we live and move and have our being? An anguish which, though it escape utterance, is secretly buried within us, biding its time. Sympathetically it rises, and what we think we hear in complaint and lamentation is but the anguish of ugliness becoming articulate in ourselves as we are brought face to face with it once again. Thus does it remind us that just as our nerves finally give way before the noise that we think we have learned not to hear, so does ugliness cast a blight that even the most heroic of stoics can never escape and from which the whole world suffers in torture without knowing why.

CHARLES HARRIS WHITAKER.

## Dissertations in *Æsthetics*—III

### *The Calculus of the Æsthetic*

*The greatest music and the greatest architecture are evoked out of the void and each has an infinity of material from which to build up its various edifices.*—BERTRAM GROSVENOR GOODHUE.

IT IS difficult to express an opinion on matters of art without dogmatizing, and yet it would seem to be impossible to think seriously and habitually about matters of art without learning to distrust dogmatic judgments.

There is every excuse, to be sure, for the critic who

dogmatizes. He knows, in the first place, that his perception of points of technique is infinitely more acute than that of other men of equal intelligence but without his training; he can identify the work of different periods, of different schools of the same period, and of different individuals of the same school, readily and confidently, by characteristics which others cannot appreciate even when pointed out to them. In many of these traits, moreover, which do not even exist to the unschooled eye, he finds sources of the most intense pleasure, the deepest and most enduring satisfaction.

There is little wonder then that he feels that he may speak with authority, and that he passes without hesita-

## DISSERTATIONS IN ÆSTHETICS

tion from pronouncing on the authenticity of a Corregio or a Kiyomitsu to assigning these and other artists, and their work, to ranks and places according to a regular scale of excellency, saying that such-a-one is superior to such-a-one, that this school lacks the lofty what-you-may-call-it which that school possesses in such rich measure, that a particular work is or is not in the best manner of the artist, and that the decline of a given art began in the year 1643 precisely.

It is reasonable, I say, for him to regard his judgment in these matters as unerring—and yet there are considerations which might well keep him from too pontifical an attitude, even in those fields where he feels that he has progressed farthest toward complete understanding. For it is the common experience of critics that they find themselves disagreeing, not only with the profane many, which is only to be expected, but with their fellow critics and alas! with themselves.

Indeed the whole progress of the critical faculty in man, the whole process of growth in æsthetic appreciation, consists in a reconsideration of former judgments, a revaluation of old standards, a series of conversions to new faiths.

He is a rare and an unlucky student who has never come in contact with a new and alien art, an art which at first sight was unsympathetic and even repellent to him, but which changed with growing familiarity until its first grotesqueness yielded to understanding, until his first dislike gave way to grudging liking, until suddenly he perceived in it a whole new range of æsthetic values, a new, admirable, and masterly rendering of eternal truth.

And this process is not merely one of accretion; in advancing to the new position he abandons the old; he turns with contempt today from the work which yesterday he admired to rapture.

In theory, also, we acknowledge an orthodox canon of what is good in art and what is bad, but practically the articles of this creed are far from being accepted œcumenically. Some of them—for instance: that regarding the preëminence of the Greeks—are practically among the *quod semper; quod ubique; quod ab omnibus*; others are held by a sufficient body of the faithful to entitle them at least to respect; but every critic defends among his favorite theses some doctrines condemned as black and damnable heresy in the writings of the fathers, and almost everyone holds fast to some erratic tenet or other which hardly rises to the dignity of heresy but must be classed with the totem and the tabu, the theogeny of the Kami and the metaphysics of the warlock and the dervish.

Vaguely aware of this inconsistency, and yet unable to combat the critics' claim to superior discrimination, the bulk of mankind rally in their millions to the manly slogan, "I know what I like," and feel in their hearts that their position is basically identical with that of their betters. And with good reason, for in the end the judgments of the critic are, as has been said, dogmatic, insofar as they relate to intrinsic and not to technical excellence, and the critic in expressing them—"knows what he likes."

In truth the student of artistic values is in much the

same unfortunate position as the student of electricity, knowing a multitude of interesting facts and phenomena resulting from a force, which itself remains indefinable.

It is curious to note how persistently attempts to account for the quality which we call design, after a certain amount of generalizing about such abstractions as unity, variety, harmony and restraint, slide off with intense relief into discussion of the minutizæ of technique, leaving the grand question "What is this Art, anyway?" still unsolved.

Besides this great and basic question there are a number of minor problems which continually arise, expressly or by implication, in any discussion of art, and it is a peculiarity of most of these that they have long been settled and yet will not down, and that it is easier by far to decide them than to give a reason for the decision that does not involve some inconsistency or require some reservations.

Among these are, for example, the question of the connection between art and "nature," or the extent to which the mere delineation of objective fact enters into the field of art—and if so, or not, why?—; the question of the connection between art and what is commonly called "beauty;" of the connection between art and ethics; of the nature and proper scope of conventionalization; and a dozen others on which it is impossible not to form an opinion, or to form one that can safely be pushed to its extreme.

To arrive at a basis for the discussion of these questions it is necessary to consider of what materials this art is composed, and since, by the use of the word as a general term, we concede a unity among the arts and a common nature belonging to them all, we may begin with some single art, and the simpler for our purposes the better.

The art of musical composition deals with a single sense, to which it appeals through a strictly limited group of stimulations. (While this statement is equally true of all the arts its truth is not always equally evident, so that this premise may be allowed to stand.) It depends upon and consists of relationships between sounds, and these relationships are such that they may be expressed by definite mathematical ratios.

They are of three orders; of time: that is, the sounds follow one another at intervals, and these intervals are definite and measurable in themselves and comparable with respect to one another; of pitch: that is, the sounds are vibratory, and their rates of vibration are definite and measurable in themselves and comparable with respect to one another; of intensity: that is, the sounds are produced with varying degrees of force which are definite, measurable, and mutually comparable.

The appreciation of music therefore depends on the perception of certain mathematical relationships between sounds.

Needless to say these relationships need not, and in most cases cannot, be consciously identified as mathematical. No one outside of a laboratory ever thinks of a chord as the resultant of vibratory frequencies having to each other some such values as 256:320:384, but in order to be sensible of the chord as a chord such a ratio must exist and must be realized by the hearer.



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

When we consider architectural form or sculpture we are dealing with extension in space, or length, breadth and thickness. Painting involves two distinct sets of relationships; spatial, as in architecture—resulting from the combination of certain lines and masses of particular sizes and shapes; and vibratory, as in music—resulting from the combination of certain colors which differ from one another by the measure of their relative vibration rates. In all these arts, and in every art, however, we are dealing with ratios, capable of numerical expression, definite, measurable, and comparable, and the examination or cognizance of a work of art consists of a series of double measurements and comparisons, whether we measure by ear the vibration rates of two notes and compare them to determine their intervals, or by eye the width and height of a doorway to judge of its proportion.<sup>1</sup>

The numerical expression of the ratios which are present in music are of a comparatively simple description. A succession of single notes may be represented as an ordinary series:

$$a:b:c:d:e:f:a:c:d:e \dots \dots \dots$$

The chord struck simultaneously would be expressed as a sum

$$a+b+c+2a$$

and a succession of chords becomes

$$a+b+c:d+e+f:e+g+h: \dots \dots \dots$$

In architecture the colonnade may be expressed as  
 $1=1=1=1=1=1 \dots \dots \dots$

But for the most part the ratios are of a more complicated kind. In sculpture, for instance, we have to deal with intricate angular measurement and intersections of solids and surfaces of all sorts of subtly varying contour. Color introduces another set of functions varying by infinitely small increments. Value (though difficult to disassociate altogether from color) probably a wholly distinct series again.

So that the attempt to express numerically even a few square inches of a bust or portrait would produce a set of equations more staggering than the pages of integrations in the books on the theory of æronautics, or radio telegraphy.

But what must be insisted upon is that these numerical equivalents necessarily exist; that they must necessarily be perceived in some transcendent fashion for the music to be anything but noise; for the painting to be more than a jumble like a dirty palette; for the architecture to have meaning other than that of a heap of toy blocks; and that, in fine, this numerical relationship, which each part bears to every other part and to the whole—as it is the only thing which all the arts possess in common—

is the art; it is what the artist strives for, what we grasp and feel, and feed upon.

We perceive then that the quality of artistic appreciation is not unlike the faculty of the lightning calculator or the mental processes of the adding machine. It requires the ability to grasp and solve on the instant a variety of intensely intricate and obscure mathematical values without being conscious of them as such and without any necessary clear understanding of the intermediate processes.

Let us now endeavor to apply this general idea to some of the particular problems which have been found difficult of satisfactory solution, so that we may see whether it involves any absurdities or whether it may be developed into a consistent and satisfactory theory.

The qualities of style and scale are easily accounted for by supposing that in addition to recognizing the relationship between the individual factors in the composition, the eye or ear also perceives and compares the relationships between the relations.

Let us assume, for instance, that we have to do with ratios which may be expressed numerically by the equations

$$\begin{aligned} a+b+c+d &= e \\ 2a+2b+2c+2d &= f \\ \sin \sqrt{b} &= d \\ \text{and } 2 \sin \sqrt{2b} &= g \end{aligned}$$

The first two expressions are similar in form and quite distinct from the last two. Similarly a whole series of ratios may have a common algebraic form which links them into a group that is distinguishable from all other groups of different forms.

This similarity of form moreover is not an abstraction. It is governed by and governs the physical relationships of which the formulæ are the numerical equivalents. A particular type of equation corresponds to a particular type of physical curve, form or shape. A mathematician recognizes at a glance that  $x+a=2y$  represents a straight line sloping upward from left to right at an angle of less than forty-five degrees. He can similarly identify the numerical expressions peculiar to a circle or a parabola, a helix or a cardioid. The only reason why we cannot so distinguish the mathematical expression or formula belonging to an Ionic capital is that it has never been reduced to form. We may be sure, though, that the form of the numerical equivalents to two such capitals would bear a family likeness.

The inherent unity of a composition (which is scale) or of a number of compositions (which is style) may be considered then as depending on the recurrence of relationships possessing similar numerical forms. Since similarities of spatial ratios may persist in spite of changes of color, and similarities of color ratios in spite of changes of form, and since both may survive any amount of transposition (which is merely the addition of a constant), works of the most distinct character, undertaken from the most diverse points of view, may and do possess this unity.

Let us next consider the question of specialized artistic sensibility or the restriction of the field of art to sight, hearing and, in a lesser degree, touch. At first sight

<sup>1</sup>This thought is well expressed in the following passage from Vernon Blake's book, *Relation in Art*, published since this was written:

"A line of a drawing... a phrase of music. What essentially do they appear to be? They are simply a series of relations. Relations of position in the case of the line... while the phrase of music is evidently neither more nor less than the arrangement of its composing individual notes, of course, considered in time, so that the silent intervals assume a positive value in the scheme.

"The nature or spirit of the *ensemble* of these relations (or shall we say the *series* itself of the relations?) constitutes the individuality of the work of art."

Though dissenting from its conclusions, I cannot express too strongly my opinion of the value of this admirable book to the student of the philosophy of art.

## DISSERTATIONS IN ÆSTHETICS

there appears to be no reason why the senses of taste and smell should not equally respond to artistic stimuli of their own, and the evident fact (in spite of Brillat-Savarin and the *Dictionnaire des Gourmets*—or is it the *Almanach des Gourmands*?) that such arts are incapable of development, has been usually accounted for by assuming a certain baseness or grossness as belonging to these senses.

It is easily seen that as the stimuli which appeal to these senses involve neither intervals of time, dimensions of space, or rates of vibration—in other words, have no extension—they are immeasurable, incomparable, incapable of being reduced to definite ratios, and consequently essentially inartistic.

Since the province of art is bounded by the expression of certain relationships, and since these relationships may be and are completely contained in and ascertainable from the work of art itself, the work depends on nothing extrinsic for its complete understanding and appreciation and has no necessary resemblance to anything outside itself.

If it should resemble anything in nature, a new set of ratios may be presented, namely: the relationships between the various elements or components of the composition and the elements or components of the natural object, scene, sound, or other physical reality with which it has been compared, but such relationships are in no sense necessary or even advantageous. In most cases they will have no deeper significance than that a certain arrangement or pattern (ratio) occurring in nature has suggested the arrangement or pattern (ratio) deliberately used by the artist.

This brings us to the question of convention, involving the double problem of the reason for its existence and the manner in which it is brought about.

Convention may be defined as the reduction of the proportions of an object to numerical values of such orders as the artist and his audience are capable of perceiving and comparing. The artist modifies the irregularly varying ratios of the natural object, leaving out decimal places, extracting the roots of powers with complex exponents, and bringing all the terms of the expression down to a common denominator with the terms of the other elements of decoration or composition with which he has to deal, so as to eliminate all numerical values except those which have orders and characters such as can be appreciated and grasped by him and by the audience to which his labors are directed.

It may be well at this point to consider the possible objection that all this is merely a restatement in far-fetched mathematical terms of wholly familiar ideas, for instance that what has just been said is merely another way of putting the familiar phrase "eliminating the non-essential."

The answer is that it is not the non-essential which is eliminated in conventionalization, nor the essential which is emphasized. What is eliminated is the incomprehensible, and what is enforced is the familiar, the comprehensible, the colloquial.

In fact the word essential has little meaning in this connection. In wood block reproduction one convention reduces all form to light and shadow; another ignores

shadows entirely. In what sense have these two conventions both eliminated the non-essential?

What they have eliminated (to return to mathematical phraseology) are the high powers of fractional terms, the squares and cubes of  $dy/dx$ , which, "being of infinitesimally small value, may be ignored." They have reduced an involved and unwieldy formula such as  $\Sigma ab^3 + \sin^2 a \sqrt{x} - 10 = P$  to  $2+2=4$  in the one case, and  $2 \times 2 = 4$  in the other.

Doubtless the noticeably pictorial quality of twilight and sunrise scenes is due to the same toning away of minor relationships in nature, and accentuation of those full tones and broad outlines which correspond most closely to definite numerical values.

In every type of convention the development is towards ease of perception. This depends principally upon the degree and kind of education of the senses possessed by those by whom the convention is evolved and by those towards whom it is directed, and this in turn depends upon their æsthetic background.

We have reached the point where we must consider the laws of the growth of artistic appreciation, and of the alternation of complexity and simplicity in stylistic development.

The ability to perceive and compare numerical values and relationships, which is the ability to create and appreciate art, is not only unequal in individuals but is progressive and capable of growth and intensification.

Let us suppose that when the first fumbling efforts at artistic expression begin, the mentality of the primitive craftsman and his tribefellows is such that they can just barely grasp the relationship between one and one, two, three, and four, and that accordingly forms whose dimensions bear to each other whole number ratios of low numerical value produce an effect which is pleasing to him and to them.

He proceeds to decorate his paddle and spearshaft with notches, equally spaced, with squares, with equilateral lozenges and triangles, and for the time repetition and combination of these simple forms suffice. They express all that he has to say; his patrons receive from them all that they can contain.

But in time these few ratios, which at first may have been apprehended with some difficulty, become common-places. Constant acquaintanceship with them gives a more complete grasp of their possibilities, and the artist's comprehension passes on to more abstruse relationships. He may advance, for instance, from the ratios of one to two and one to three, to the more abstract idea involved in the ratio two to three. The next step may be to grasp the relative value of three and five or of five and seven.

Each advance in the complexity of the ratios dealt with paves the way for further progress in understanding, until at length a difference is perceived between such values as say 2 and  $1/20$  to 1 and 2 to 1, and this difference assumes a significance to the eye and the mind. So the rectangles begin to elongate, the straight lines give way to flowing curves, the craftsman's vocabulary is multiplied, and refinement after refinement testify to his ability to perceive ever more minute fractional differences.

From this, carried farther and farther, result after ages the crisp taper of the Florentine escutcheon, the



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

sweep of the Bhodisat's draperies, converging fold over fold, the careless, masterly spotting of the Gothic light and shadow, the pearly modulations of a Whistler horizon.

It may be that these refinements are all directed toward the modification of the minor terms of existing ratios, without changing the broad general forms of the ratios themselves. Generations have been spent lovingly pondering over the difference between  $16/522$  and  $17/523$ , as in the long years during which the Greeks, a hair's breadth at a time, elongated the Doric column and stiffened the slope of its capital. Or the general form of the formula itself may be modified, introducing a new era of art.

It is impossible for us to advance in the direction of complexity faster than we are able to progress in the faculty of perceiving complex ratios. It is wholly possible, however, for us to pass at a bound from a comparatively limited and simple range of values to a comparatively complicated range.

It would be wrong to conclude that the primitive artist, in passing from the simple to the complex, also passed from the less perfect to the more perfect. The less involved harmonics which were his staple are no less sound and true because he has made progress with his multiplication table. Indeed there is something in the simpler relationships which seems to afford the more solid and enduring satisfaction, just as there is something in the more complex relationships which seems to convey a keener and livelier pleasure. Though we tire of them, we return to them, and the taste of the passing ages fluctuates between the involved and the simple, wearied by each in turn, but never exhausting wholly the relish which each in its turn can afford.

It would be interesting to consider to what extent the actual concrete values which are employed in the several arts may be common to more than one. Whether the notes of a masterly piece of music, reduced to numerical notation and charted on cross-section paper, would inspire a motive for a frieze or a mosaic; whether the formulæ which underlie the architecture of Michaelangelo, and make all his work a consistent whole, are the same as those which similarly underlie his painting.

This would, however, consume pages rather than paragraphs, and while what has been said is perhaps too brief and compact to permit the reader to follow readily the train of reasoning it is intended to present, it may be

already too long and too minute for the first rough expression of a nascent philosophy.

But there is one further point which must be discussed, however briefly, since it flows logically from what has gone before and brings us back to the point where we began.

If the basis of art is the ratio, *there is no choice between ratios*. Unless we are prepared to contend for some sort of a Pythagorean order of precedence between the numerals we can scarcely maintain that  $7/3$  is a more desirable quantity than  $3/7$ ,  $\pi$  than *eta*, or  $\sqrt{x}$  than  $x^2$ .

It is and must be the perception of the ratio and not the ratio itself in which æsthetic creation and appreciation lie and the ability to perceive is the result of education, habit, and if we choose to call it so, prejudice.

Ratios are infinite in possible number, and hence there is an infinity of possible expressions and an infinity of possible perceptions, each perfect, complete and good in itself and each capable of producing equal æsthetic satisfaction to those whose faculties are properly educated to enable them to comprehend the relationships which are therein presented.

Here then is the answer to critical dogmatism; that insofar as we comprehend, all is good; insofar as we do not comprehend, all is bad; but the thing itself is neither good nor bad, except in the sense that it is itself, and therefore true, and therefore excellent.

When we praise, then, we are almost sure to be right, for praise is the proud fruit of understanding; but when we blame, we are almost sure to be wrong, for blame is the confession of mystification and ignorance.

You ask me, thereupon, whether yonder lithographed tin fruit can be precisely as good art as an Italian primitive. Truly I cannot resist the conclusion that it is. I confess humbly that I do not comprehend its ratios, but I am certain that if I did comprehend them I would see that they were good. I am certain, too, that in some other civilization, with ten thousand years of a different culture behind them, the critics would exalt it to its place in the gallery, admitting its supreme mastery, and classing it (according to the nature of that culture and the history of those years) with the masterpieces of utter severity and restraint, or with the chief works of an almost too opulent development of sensuous splendor.

And with this confession of faith, perhaps it would be as well, for the time being, to have done.

FRANCIS P. SULLIVAN.



# The High Expense of Choosing An Architect

## Some Reflections

**C**HOOSING the architect means buying professional service or buying advice. Even the plans themselves should not be construed as commodity. They are advice on how to build. They are put down on paper because the advice is too technical and detailed to be given orally.

The length of time a salesman spends waiting for a customer, as well as with the customer, has to be paid for and borne in the cost of the goods. The time the architect spends waiting for clients or hunting for clients has to be paid for as well as the time he spends in serving and advising them. It all has to be covered by his fee.

It is in the interest of clients to cut down *all* the expenses of the architect which are not a direct benefit to the client. So far as the client is concerned, the time the architect spends in hunting business is absolute waste, because it adds little of value to his professional experience.

Architects are chosen either:

### INFORMALLY

1. Because of Free Sketches.
2. Because of Cheap Price.
3. Because of Financial Connections.
4. Because of Real Estate Connections.
5. Because of Social Connections.
6. Because of Acquaintance.
7. Because of Friendship.
8. Because of Relationship.
9. Because of Reputation.
10. Because of Special Ability.

or

### FORMALLY, *i.e.*, BY COMPETITION

1. Open.
2. Restricted.
3. Combination of the two.

To bring client and architect more easily together, it must be made easier for clients to find out about architects. All hokum and pretense must be abandoned. It is theoretically splendid for architects to maintain that selection should be made on the basis of professional qualifications, but they have got to realize that not one man in a thousand has the information on which to base such a judgment.

The holding of competitions is an extremely doubtful method of choice for other than monumental buildings, and it is not always satisfactory then. The principal advantage to the owner is the variety of ideas which are developed. It should be remembered, however, that these ideas are developed separately and at great cost to the individual architects, whereas the owner might derive greater benefit more cheaply from a group of architects acting in consultation.

Except on very large projects the owner shuns the ex-

pense of a professional consultant, because it is one which at best can bring him only an indirect result.

The owner, above everything, wants to know what the architect can do and what his ideas are going to be on the owner's particular problem. If the owner speaks to one architect he doesn't want to be forbidden to discuss his building project with another. Has the architect modeled his code of ethics too closely upon the exclusive system of professional advice-giving used by physicians? Both doctors and architects live by selling the professional advice which their training qualifies them to give. Neither can afford to give very much free advice. The architect is put to a greater personal expense, however, in rendering his advice through the development of the detailed plans so that proportionately the time spent in preliminary conferences is relatively unimportant. The doctor has established a system of clinical service where the best advice is made equally available to those who cannot afford to pay.

There is little doubt remaining that the architectural profession has got to work out something resembling an architectural clinic where general advice can be given to the public at a very low figure.

There are many types of work, however, in which the services of an architect are essential, such as the small school, library, or church, or the small village community hall. A competition as recommended by the Institute is altogether too cumbersome a method for the selection of an architect for such work. In the first place it costs too much and takes too long, and both money and time must be saved if real results are to be obtained. In the second place the formal competition doesn't allow the owners to get personally in touch with the architects who are being considered and understand their personalities.

It ought to be possible to work out a "two or three conference" method of selection. Competing architects could be asked to confer with the client and discuss his needs with him. A memorandum of the points agreed upon could be sent to each competitor after each conference. At certain of the conferences all of the competing architects could be present in the spirit that, whoever got the work, they as a group were prepared to discuss and advise the best course to pursue. Through this method the owner would have a chance to learn something of the abilities of the respective architects: first, to draw him out and interpret his wishes, and second, to execute the design.

The architectural profession and the public would benefit were a definite system to be worked out which would allow clients to consult architects in a preliminary way, paying a small sum without relation to percentage, based either on time spent in preliminary conferences or the exchange value of the advice given. It is possible that variants might be established with definite stipulation as to the type of sketches or advice to be furnished and the remuneration therefor. An Institute circular of information upon this method would be of assistance.

The money paid to an architect forms part of the



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

total cost of the finished building. In most cases, this total cost is such an important item that, if it run too high, it may jeopardize the owner's ability to continue to own the building and perhaps force the foreclosure of the mortgages. It has been asserted, and more owners than architects appear to be aware of it, that practically all of the services which an architect gives can be secured indirectly by other means. In other words, the highly trained practicing architect has, besides his brother architects, two other classes of people as virtual competitors. First, anyone with sufficient intelligence to make a few diagrammatic lines upon a sheet of transparent paper can make drawings from which any building in the city of New York *may legally* be erected. Second, any firm of steel fabricators, iron workers, stone cutters, plumbers, tin-smiths, cabinet-makers, and sometimes even carpenters have enough talent in their shop drafting force to supply the necessary detailed drawings when an architect is not employed. Furthermore, where architects are incapable of supplying specialized details, the drafting forces of such organizations are generally depended upon to supply—"for the architect's approval"—necessary shop drawings. The architect has no monopoly of the ability to draw.

When an owner is willing to have the steel designed by the shop drafting force of the fabricator that is to supply it, it is difficult for that owner to see why he is expected to pay his architect a commission of 6 per cent. on the price of the steel. It costs the fabricator perhaps 2 per cent. of the cost of his contract to redesign his steel, but he figures on doing it on most of the estimates he submits because thus he may be able to effect economies that may secure him the contract. This is usually done even when the steel is completely and carefully designed before proposals are requested. His price covers this extra cost; the owner pays it in the end, but it is a masked cost which seems merely to be part of the price of the steel.<sup>1</sup>

The architect is one of the few survivors of the percentage form of compensation. The trend of the modern mind has been toward the business ideal of the fixed price. Prices are made inclusive of the overhead and profit which the seller gets. Can you imagine a customer going into a store and prizing a table and being pleased with a clerk who replies that the table costs \$100 plus our commission of 25 per cent.? Any clerk knows better than that. Therefore he is likely to answer that "the price of the table is \$150, but we will allow you a discount of 16 2-3 per cent. because this is our January sale." With the price so stated the customer thinks it is a wonderful bargain. All sorts of masked costs are hidden in such practices. They are not in the interest of the customer, but the psychological effect is pleasing to him and accordingly he gets taken in. An architect may be honest with his client, but the psychological effect on the client instinctively leads him to react against the added percentage even though he recognizes that he is getting value for what he pays.

One of the suggestions which recently came into the

<sup>1</sup> Certain classes of architects have abused this way of doing things. Witness the scandalous attempt to shift responsibility published in Bulletin No. 5 of the Structural Steel Board of Trade of New York, and reprinted in *The American Architect* (20 December).

hands of the Committee on Uneconomic Practices of the NEW YORK CHAPTER was that part of the architect's fee should be paid by the contractor. The reason given was that the architect served both contractor and owner. The contractor, it was claimed, would then be able to ask for better service in the preparation of working drawings and specifications with the result that he would grow to depend more on the architect for his drawings and less on his own staff. On the other hand, the architect's role as an interpreter of the contract would be more apparent to the owner, and it was contended the architect would be more likely and more able to be fair to the contractor. The suggestion provoked more laughter than serious consideration. It should be mentioned here, however, so that the profession may realize what their business associates are thinking. Architects have it in their power to render widely differing types of service. Until recently they had had it within their power to charge on the same basis whatever the service rendered. The growth of other agencies capable of rendering the same service has confronted architects of all types with a serious situation.

The foregoing suggestion should be plumbed for its serious import. It reflects a real grievance of the contractor. It suggests the removal of a psychological obstacle from the mind of the contractor and from the mind of the owner. One must not forget the pleasure of the purchaser of the table upon learning he was to get a discount while in reality he paid the seller a 25 per cent. profit.

So far as the Institute is concerned, the elimination of waste in choosing the architect is a question of emphasis. Should the Institute, representing the organized profession, spend its energy in protecting the individual rights and privileges of the architect? Or should it *throw its weight toward creating a relationship, whatever its form may be, which will encourage the owner to believe that architectural advice is worth having and that it is easy and not difficult to get all of the advice that he is willing to pay for?* Whether he knows it or not, professional men, who call themselves architects, are not of value to the owner because they are architects, but because they can furnish the advice and service he needs better than any other agency. If architects forget this and spend too much of their time merely defending their present prerogatives they are likely to awake some day to the fact that other agencies have taken over their capacities to serve.

The case in question may be restated tersely and plainly as follows:

Architects give specialized services.

For some of these they get more than they deserve.

For some of these they get less than they deserve.

The client doesn't understand just what the architect does.

He knows he can get *some* of the services of the architect from his contractor, or others; he sometimes thinks he can get all of the services elsewhere.

Like the man who bought the table, he is pleased to think that he is thus getting a reduction or saving the architect's fee.

Too much emphasis must not be put on the defense of empty prerogatives to the exclusion of the study of

## THE SECRETARY'S PAGE

how best the profession can serve, and of making these facts understandable to the public.

The architect is competing not only against other architects for their services, but against miscellaneous persons, and outside business factors as well.

The architect is not understood and on top of it has to overcome a psychological obstacle.

At the present time most architects are harrassed and worried by these very problems. There is no reason why the status of the profession should be at the mercy of the whims of circumstance. A straightforward attempt should be made to control our own destiny.

ARTHUR C. HOLDEN.

## The Secretary's Page

**T**HE MINUTES of a dozen Chapters are at hand as this page is being brought into existence. The majority of the documents recount chapter meetings and events of recent date, although there are a few which extend back to the summer of 1925. A résumé of the activities of these Chapters follows.

**BALTIMORE CHAPTER** has had under consideration the question of electing honorary Chapter members, such membership to be extended to those who, though not members of the profession, have signally advanced the cause of architecture.

**BROOKLYN CHAPTER** held its meeting of 24 November, with Mr. J. Monroe Hewlitt, Regional Director of the Seventh District, at which Mr. Hewlitt addressed a large attendance on the subject of "Functions of the Institute Chapters."

**CHICAGO CHAPTER** held a joint meeting, 10 November, with the Producers' Research Council at the Architect's Club of Chicago; this was fully reported in the *JOURNAL* for December.

**CLEVELAND CHAPTER**, in a recent session, adopted the following unanimous resolution: "That the **CLEVELAND CHAPTER** of the American Institute of Architects favors the grading and making of lumber products as advocated by Mr. Herbert Hoover, Secretary of Commerce." At a meeting in the near future, the Chapter will have as guest of the evening Mr. C. Herrick Hammond, Regional Director of that District.

**KANSAS CHAPTER** has been active in public information work. Prof. Paul Weigel, head of the Architecture Department of the Kansas State Agricultural College, has broadcasted by radio two addresses on European architecture and city zoning. Mr. Ralph E. Scammel, the Chapter Secretary, spoke on Kansas building codes before the Kansas Engineering Society convention last month.

**KANSAS CITY CHAPTER**, in its session of 25 November, considered a number of local and chapter matters.

**KENTUCKY CHAPTER** has appointed a Committee on Local History, whose object is to secure photographs and write articles on the history of fine examples of Kentucky architecture for publication in the daily press. The Chapter has been considering the matter of a State Registration Law for a number of sessions, but no definite procedure in the matter has as yet been determined. An informal meeting was held during the late convention of the American Hospital Association in Louisville, for the purpose of meeting visiting architects who were attending that function. Messrs. Myron Hunt of Los Angeles, Carl A. Erikson of Chicago, and Edward F. Stevens of Boston were among the guests.

**NORTH CAROLINA CHAPTER** has adopted a resolution

"that we organize in the different cities sub-chapters to promote close interest in architecture and the allied arts, to meet at stated intervals and report at the regular meetings of the State Chapters, to be officered by Chapter members but open to all architects." It was agreed to appoint a Chapter member in each district to organize this movement.

**PHILADELPHIA CHAPTER** had, as the feature of its December meeting, a lecture on "Color in Architecture" by Mr. Leon V. Solon.

Aside from its recently chronicled efforts on behalf of the Jail designed by H. H. Richardson, the **PITTSBURGH CHAPTER** has been indulging in several interesting social activities. A Chapter golf party was held at the Shannopin Country Club during the summer, combined with a short business session. Toward the end of October, the Chapter held its first Ladies' Night, at which a record attendance of 72 members and guests was achieved, and apparently a very gay affair it was. The Chapter is also planning to participate in the Beaux Arts Ball of 1926, to be held in collaboration with the Architectural Club and the Associated Artists.

The printed minutes of the **SAN FRANCISCO CHAPTER** contain a great deal of matter relating to local business, election of the new officers, and so on.

A resolution was adopted at a recent meeting of the **WEST TEXAS CHAPTER**, held in San Antonio, requesting the Mayor and City Commissioners to refer to the members of the Chapter the new municipal building ordinance, for their consideration and suggestions, before it is put to a vote by the Commission, thus avoiding misunderstandings and shortcomings in the city building code in the future.

The November meeting of the **WISCONSIN CHAPTER** was held in Madison, instead of Milwaukee, and 16 architects from the latter city went by car to the session, which lasted all day, the members lunching together, visiting all the prominent and interesting buildings in Madison, including the university, and dining together in the evening. At this affair 58 men were present, one of the largest attendances in the history of the Chapter, and it was the sense of the gathering that this should be but the first of a number of "exchange" meetings to follow.

### Institute Business

#### Nominations of Officers

The following members of the Institute nominate Milton B. Medary, Jr., of Philadelphia, for President of the Institute for 1926-1927:



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Daniel R. Huntington, Paul Richardson, Arthur L. Lovell, Carl Siebrand, Sherwood D. Ford, H. A. Moldenhour, Jos. W. Wilson, Louis Baeder, Andrew Willatsen, W. G. Brust, Fred B. Stephen, J. Lister Holmes, Roland E. Borhek, George Gove, Herbert A. Bell, and Earl N. Dugan, of the WASHINGTON STATE CHAPTER.

Alan McDonald, John McDonald, Thomas R. Kimball, J. D. Sandham, Louis W. Smetana, N. R. Brigham, Frederick S. Stott, F. A. Henninger, Edwin B. Clarke, Harry Lawrie, George B. Prinz, Mark M. Levings, Frederick W. Clarke, and Hiram A. Salisbury, of the NEBRASKA CHAPTER.

Harry F. Cunningham, of the FLORIDA CHAPTER, and Victor Mindeleff, Delos H. Smith, James Rush Marshall, Francis P. Sullivan, Edward W. Donn, Jr., P. C. Adams, Waddy B. Wood, B. V. Flournoy, L. P. Wheat, Jr., Albert L. Harris, Frank Upman, William I. Deming, Ward Brown, and Horace W. Peaslee, of the WASHINGTON, D. C., CHAPTER.

W. R. B. Willcox, O. R. Bean, Wm. G. Holford, Ellis F. Lawrence, F. S. Allyn, Charles D. James, A. E. Doyle, Morris H. Whitehouse, and John V. Bennes, of the OREGON CHAPTER.

An extended official announcement on the subject of the nomination of officers and directors to be elected at the coming Convention will appear in the JOURNAL for February.

## Public Works

Since the last Convention of the Institute the whole question of a public buildings program has developed during the summer and autumn and has been introduced into the present Congress in the form of certain bills, at the beginning of the session. This is a very distinct advance over the previous national legislation which has usually appeared at the end of a session in the form of appropriation bills when their analysis and careful discussion was made impossible by a lack of time. It will be recalled that during the last session of Congress President Coolidge had recommended the expenditure of fifty million dollars for a building program within the District of Columbia, and at the end of the session was reported to have given his approval to an additional appropriation of one hundred million dollars for a building program outside the District.

This 150 million dollars took the form of an appropriation bill issuing from the Committee on Public Buildings and Grounds of the House, and was known as the Elliott Bill. It was a marked advance over the previous forms of omnibus bill, the last one of which was passed in 1913. The outstanding characteristics of the Elliott Bill were the appropriation in a lump sum by Congress, leaving the decisions concerning the individual expenditures in the hands of executive departments; the recognition of the obligations arising out of the competitions held some years ago for three of the principal executive department buildings; and the provision for employment of expert service in connection with the design of any public buildings erected from this appropriation.

This bill was passed twice by the House, but failed in the Senate Committees, although it was believed a majority of the Senate were in favor of the bill, had it reached the floor.

This same bill has already been introduced in the pres-

ent Congress, the only change being in the amount appropriated, which is 165 millions in the new bill. The Committee on Public Works has been in conference with Congressman Elliott and recommends that this bill should receive the earnest support of the Institute and of all those interested in an orderly procedure in appropriations for government buildings.

While the Elliott Bill provides a definite means of expending the 165 millions appropriated in an orderly fashion, there is no legislation to continue such a procedure after the moneys appropriated by this bill have been expended. The Institute Committee is therefore preparing a bill providing for a permanent Public Building Commission which we believe should be created for the purpose of collecting all information concerning sites and buildings used by the Federal Government in the District and elsewhere, and in coöperation with the Bureau of Budget to report to Congress with recommendations for appropriations—this Commission to function also in the expenditure of any funds appropriated. Such a Building Commission should, in our opinion, be similar to the Public Buildings Commission created in 1916, which made an exhaustive report with recommendations, but limited to the needs within the District, and completing its duties with the submission of its report. The Public Buildings Commission now functioning in the District is limited in its duties to the assignment of space in owned or rented buildings within the District.

The recommendations which the Committee will make to Congress, suggesting the creation of such a permanent Commission, are the result of conferences with senators and representatives who have been sufficiently interested to discuss the matter with President Coolidge and we believe will give such a recommendation favorable consideration when introduced.

The subject of a Department or Division of Public Works has also actively engaged the attention of the Committee on Public Works. This whole question was intimately related to the reorganization bills which had been before Congress in various forms since President Harding's appointment of a commission to study reorganization. Prior to that appointment a bill, known as the Jones-Reavis Bill, had been introduced by the Engineering Societies coöperating with the American Institute of Architects. This bill provided for a Department of Public Works with four assistant secretaries, one of whom should be an architect and another an engineer, the remaining two being qualified to take care of the legal and other questions arising out of the administration of the public domain. This bill was abandoned in the interests of a general reorganization.

The attempt to bring about a general reorganization, however, has met with so much opposition, because of its necessarily sweeping character, that it is doubtful whether such a bill could be passed. This condition has been recognized and met by the introduction in the present Congress of a bill, known as the Smoot-Mapes Bill, which permits the President by executive order to transfer bureaus and agencies into more workable groups, subject to the approval of Congress. The Committee believes that this bill should receive the earnest support of all members of the American Institute of Architects, as

## VICIOUS "OWN-YOUR-HOME" PROPAGANDA

it offers the means of gathering together all of the government agencies in charge of design and construction of public works.

A bill is in preparation, which it is hoped will be jointly introduced by the Engineering Societies and the American Institute of Architects, creating a Division of Public Works, somewhat similar in character to the Jones-Reavis Bill introduced in 1919. Should this bill be successful it will form a division which should eventually absorb all non-military engineering work and result in a separate Department of Public Works.

M. B. MEDARY, JR., *Chairman.*

### Vicious "Own-Your-Home" Propaganda

The Committee on Community Planning was asked by the Board of Directors to investigate and report upon various expositions held from time to time ostensibly in the interests of the "Own-Your-Home" movement. The report of the Committee which covers the whole gamut of "own-your-home," "better homes," "home beautiful" expositions and their like is briefed as follows:

These expositions have frequently been run in the past more in the interests of real estate development than to help progress in good home building. It is the observation of this committee that the real estate motive on the whole tends to block rather than help progress in attaining a rational solution of the home problem. Even from the home builder's standpoint we are inclined to believe that the average layman who wanders through a maze of new and half-tried building construction exhibits, mixed up with an equally elaborate maze of household appliances, is confused rather than informed. We venture the belief that the architect whose client has recently emerged from one of these expositions will require one or two extra sessions before his mind can be relieved of a mass of foolish and unrelated notions.

This is the more to be deplored since we are without doubt in the midst of a period of remarkable change and progress in regard to building methods and materials which might with the proper guidance lead to very great advancement in the important field of moderate-priced dwellings.

On the other hand, however, there must be set up in our cities a continually increasing barrier against ready progress due to the ever increasing complexity of urban conditions and the restrictive measures and ironclad building codes made necessary to cope with bad practice and speculative construction. Real progress in housing in this country has long been delayed by the absence of any concerted attempt to develop an adequate technique of house building which might intelligently direct and influence our practices and methods of planning and construction. In certain European countries very definite progress has been made in recent years, and there we find the architect taking the lead in developing modern methods of meeting the housing situation. In many of those countries there are one or more government plants

devoted to continual study and actual test of various methods of house construction. Such experiments consist not merely in testing the strength or quality of materials but in studying their related application and economies in connection with well-developed principles of cost distribution.

The Institute might well undertake the initiative in establishing either within or without the Building Exposition movement a Bureau devoted to the genuine test and application of building methods both old and new in relation to the small house problem. Such a movement should be isolated entirely from the realm of advertising and propaganda. It should also be predicated upon a careful investigation of the entire field of American housing in relation to the actual facts of cost and in relation to the problems of city expansion. It is difficult to suggest in just what way the individual architect or local chapters might best undertake to improve the present situation.

The profession is, unfortunately, distinctly lacking in contact with or knowledge of the subject, especially of the actual relation of cost factors which bear upon the problem. The architect is quite as likely as anyone to be carried away with the promise of some new method of construction effectively to usher in the millennium of ideal low-priced homes. The building of small homes in quantities is a matter with which he has little sympathy or acquaintance. Those who do obtain a working knowledge of small house costs are the speculative builders who by constant repetition do gain even in an unscientific way some fairly reliable knowledge of the subject, but it is for the most part not to their interest too closely to analyze the facts or to have them made known to the public.

We are aware that certain desultory and more or less effective steps have been taken by Real Estate Boards and by certain of these Expositions to set up better standards in some particulars. We cannot, however, either anticipate or expect a genuine and progressive improvement with either the present mixed objectives or the limited understanding of the actual facts on the part of both the builders and the public.

The vast areas of small frame houses, on the outskirts of our larger cities and which are potentially our future slums, if not directly fostered by the "Own-Your-Home" propaganda, are at least its by-product. The idea has been indiscriminately broadcast that everyone should and can have his own home, and the ideal is very definitely a free-standing single family dwelling, however humble that may be. This committee believes that such an ideal is not only irrational but is actually vicious in its influence at the present time. While doubtless a small proportion of the home-seeking public may obtain what it is led to desire and expect, a much greater proportion become the victims of the speculative builder who, together with the land promoter, is by far the largest present gainer from this entire movement. We do not doubt that many who lend their influence to the "Own-Your-Home" movement are genuinely interested in the welfare of the home seeker. They may, on the other hand, be in no position to realize the real facts of the situation which prevails in many urban districts. For



instance, in the vast suburban area of New York City, which has been built up over many square miles of territory with one or two types of the cheapest frame houses, the cost of the entire structure is usually not more than one-third of the selling price. The cheapest frame houses are not only built on the same wide wasteful streets that prevail elsewhere but frequently on "avenues" 80 feet wide with a centre parking strip. The extra length of underground piping, in any case an excessive part of the cost, has to be taken out of the already deplorable quality of the interior fittings in order not to encroach upon the large factors of financing costs and profits which must be extracted from this highly speculative venture.

The Small House Service Bureau would seem to be the natural point of contact for the Institute with the "Better Homes" movement, and in fact in its own interest might lead the way in a study of those factors which directly affect the use and welfare of the small house. Our own forecast would be that the speculative land movement and the tendency to sidestep the problem of increasing public costs will soon render the detached suburban home quite as antiquated as its city prototype. However, studies in (1) Economy of house design and grouping; (2) Relation of house cost to accessory and financing costs; (3) The relation of new materials to costs; (4) The variations in practice and costs in different sections of the country, might all be appropriately made by that committee and the information thus obtained might perhaps be brought to the public through the agency of the "Better Homes" movement insofar as it may be found acceptable to them.

A plan might be considered which would attempt adequately to represent the Institute in the "Own-Your-Home" Expositions and which, if properly carried out, might exert a marked influence on the movement. This should take the form of an effective display demonstrating the related cost factors in the present-day home building, including building and accessory costs and suggesting such improvements and savings as might readily be effected by better construction, more suitable types of dwellings, and better site planning and grouping for modern urban conditions. Such an exhibit would require a considerable amount of study in preparation and financial backing in its display. Should the Board feel that such an effort should be made and will undertake to back it up, this Committee will cooperate with any other in an effort adequately to represent the Institute in this important matter.

In conclusion, the Committee cannot recommend these expositions for indorsement by the Institute or any serious participation therein short of a comprehensive study and demonstration of the factors involved in the improvement of American home building. It would caution the architect not to place much reliance upon efforts at bringing about economies through changes in structural methods unaccompanied by a thorough house cleaning in present speculative building practices.

It would, however, emphasize the great need and opportunity for intelligent leadership in this movement of such vital importance to the welfare of the American people.

## Education

The previous report of the Committee (in the JOURNAL for July, page 310), gave a description of the Summer School given for the representatives of ten colleges<sup>1</sup> at the Art Institute of Chicago, with the funds provided by the Carnegie Corporation of New York. As a result of the Committee's experience with this course and its previous experience in promoting the appreciation of the fine arts, it recommends to the Corporation three projects for consideration and favorable action.

The Committee appreciates very much the support and aid of such a powerful institution as the Carnegie Corporation, and if the service just rendered by the Committee should result in a continuance of this assistance, the results the Committee might attain in the future would probably be far beyond, in importance, anything heretofore attempted.

Some of the results accomplished are the desirable publicity given the Institute among the middle west colleges and educators, the prestige given its Committee on Education as an authority and a vigorous promoter of the appreciation of art by the public, and the kindly appreciation of the artists of the allied arts for helping to bring the message of their arts to the students and educators of this part of the country.

Perhaps the greatest benefit resulting to the arts involved has been the great opportunity to reach a vast audience with the propaganda and messages which the Committee has been sending out in a more limited way for the last six years. As a part of the program now being carried out at these ten colleges, a paper will be read to the student bodies or published in the college papers, setting forth, in simple language, the manifold benefits to be derived by every student, not only in college but all the way through life, from a limited study of architecture and the allied arts. Thus this message will reach a vast audience of students and there is already an indication that college professors, teachers and citizens of the vicinities are much interested in hearing it. If it brings the results commensurate with those obtained by the use of similar ideas in the past, the demand for art instruction in the middle west will materially increase.

Another feature is a presentation of the functions of the architect, engineer and builder, in the lecture on modern architecture, and which will be read to the students of these colleges, particularly to counteract the unjust inroads of the engineer and contractor in the field of architecture, by showing that their training does not fit them to practise architecture properly, and that for the welfare of the building art and the growth and development of architecture, engineering and building, the public should discriminate and give to each one of these callings the work which properly belongs to it. As the audience addressed in this case consists largely of persons who, as they pass from college out into the world, will sooner or later become the leaders and chief clients among the people of the country, it is fortunate to be able to inject

<sup>1</sup>Northwestern University, Evanston, Ill.; Knox College, Galesburg, Ill.; Miami University, Oxford, Ohio; Wooster College, Wooster, O.; Grinnell College, Grinnell, Ia.; Carleton College, Northfield, Minn.; University of Nebraska, Lincoln, Neb.; University of Minnesota, Minneapolis, Minn.; DePauw University, Greencastle, Ind.; Berea College, Berea, Ky.

## PAN AMERICA AND THE CONGRESS OF ARCHITECTS

into their education an antidote for this malicious practise and a proper idea of the true relation and function of each of these callings.

Good work is being done by the Indiana high schools. A committee of some of the art teachers and authorities of the state have published a bulletin of some sixty-five pages as a guide for the schools in teaching art, providing for the teaching of the appreciation of architecture, painting, sculpture and the industrial arts, interior decoration, home planning and other subjects of very great importance—many of the most important subjects for which the Committee has been working. There are twenty different quotations from its propaganda. The course of study is based upon the use of *The Significance of the Fine Arts* as the chief text book of the course.

In the matter of sending architectural drawings from our schools to the new college of architecture being founded at Dublin, Ireland, in compliance with the directions of the Board last March, unavailing efforts were

made to secure a proper collection. Recently, however, the chairman in conference with Mr. F. H. Bosworth, Jr., President of the Association of Architectural Schools, discovered that the collection of drawings, sent from our architectural schools to the R. I. B. A. Convention in 1924, had only recently returned. It was decided to appeal to the schools for the whole or a part of these drawings to present to the new Irish college; this will make a very valuable collection, and will no doubt be interpreted as a very friendly act on the part of the Institute.

The Committee has recently secured again the services of Mr. C. Howard Walker to lecture on the fine arts at an important meeting of the Head Masters Association, representing the preparatory schools of the east, at their convention in Philadelphia 2-3 February, through the efforts of C. C. Zantzingher.

GEORGE C. NIMMONS, *Chairman.*

## Pan America and the Congress of Architects

PAN AMERICA is much written of and discussed in current literature, and is being treated in its various aspects by our dailies and periodicals in response to enthusiasm created in various ways. Wealth has been lavished in efforts to develop a real spirit of coöperation in the Americas—North and South—and has reached the climax of its material expression in the erection of the Pan American Building in Washington, and in the establishment of the North American Branch of the Pan American Union, with headquarters in that city, in that consistent and charming building. These efforts have resulted in contacts of different degrees of importance and influence.

It is a regrettable fact, however, that even the much traveled and read person in the United States or Canada knows little of Latin America or its people, nor does the cultured Latin American know much of the United States or Canada, notwithstanding the fact that he *does* know more of us than we of him.

It is also true that our intercourse has been largely inspired by commercialism, which has not always been conducted along the most approved ethical lines, and therefore not productive of the happiest relations, nor has it inspired the greatest confidence.

It would be foolish to condemn or discourage this phase of our intercourse, when statistical facts prove a wonderful development in commerce between Latin and Anglo-Saxon America, and vast mutual benefit derived from it. Our exports to Cuba and South America are nearly four times what they were ten years ago, and our imports more than doubled in the same decade. All this indicates a growing mutual appreciation.

And now the golden opportunity presents itself to the Architects of North and South America to establish and promote intercourse in an entirely new field. Our ideals and ethical standards are totally different from those of the merchant, and touch a new chord in the harmony of affairs.

The Pan American Congress of Architects is the medium through which this theme may be developed, and has been organized for this purpose as well as the uplift of the profession and practice of architecture.

It was the writer's privilege to attend the Second Congress held in Santiago de Chile in September, 1923, and his statements are therefore from experience.<sup>1</sup>

The Congress is splendidly organized, and was attended in 1923 by delegates from nearly all the Latin American countries, and the United States. The preliminary program and general prospectus for the Third Congress, to be held at Buenos Aires in 1926, have already been issued, these Conventions being held every three years. The President of the Congress, Señor Horatio Acosta y Lara, a distinguished architect of Montevideo, Republic of Uruguay, was made Honorary Corresponding Member of the American Institute of Architects at the Convention held in New York City last April. The Institute has its representative in the Permanent Committee (Executive Board) of the Congress, who is also a member of the Foreign Relations Committee of the Institute, thus establishing a complete inter-relationship between the Institute and the Congress.

At the risk of becoming tedious, I would call attention to another feature, not the least important—the diplomatic element of the Congress. Its members are accounted representatives of their respective countries as well as their professional organizations. The National Governments, including that of the United States, support the movement. The State Department in 1923 issued special credentials to our representatives, the appointments having been made by the President, duly signed by the then Secretary of State, the Hon. Charles Evans Hughes.

The Congress may be made the instrument for a much broader and more intimate intercourse between the

<sup>1</sup> Attention is directed to the report on the Second Pan American Congress of Architects, published in the JOURNAL of December, 1923.



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Americas—North and South—and while the politicians and diplomats wrangle, the professional men, by meeting sympathetically on common ground, may accomplish much toward the perfection of the ideal and the mutual uplift of our profession.

Those who are privileged to attend the Third Congress have in store for them a reception such as only the hospitality of our Latin brothers can offer, and will be amply repaid by a realization of what Pan Americanism really means.

The New York Convention was honored by the presence of representatives from Chile, Peru, Mexico, and Cuba. At the Second Congress in 1923 the United States sent two delegates. I would urge that a delegation, consisting of representatives of the several Regional

Divisions of the Institute, should go to Buenos Aires in 1926. Nothing would be more enlightening or more pleasurable than a visit to that wonderful continent, and a contact with its culture based on a civilization much older than our own. A realization of the fact that Buenos Aires is a modern city of 2,000,000 population, splendidly planned and the second Latin city of the world; with Montevideo, another beautiful city of 450,000 population,—just one night by boat across the mouth of La Platte River; with Sao Paulo, 750,000; and Rio de Janeiro, with its indescribably beautiful harbor, should be a convincing argument for a good delegation to the Third Pan American Congress of Architects.

FRANK R. WATSON.

## From Our Book Shelf

### Tools and Tuns

There was once an English Parliamentary Commission set up to make a study of the drink question, or what we used to know as the "saloon problem." Its report was as full as the most ardent consumer of reports could wish, but its conclusions were summed up in a brief question and answer. "Why do people get drunk?" queried the Commission, and answered, as a result of its labors, "To escape their environment." The report has a considerable moral thus attached, and for those who tilt forever at the windmills of symptom, it might be studied with profit. It recurs to my mind by one of those curious trains of thought. For on reading Mr. Martin S. Briggs's new book,<sup>1</sup> I fell to wondering why it is that people do so love to rummage the past, and I came to the rough general conclusion that they like to escape from the present. I even went so far as to wonder if people generally do not live more in the past or the future than they do in the present. I opine we should find that they do if we had access to all their thoughts.

Mr. Briggs, who has already made one interesting excursion into the period of the Muhamedan, now adventures into the wider field of the workman and his tools. He has put together a story of architecture based upon the hand of the craftsman and not upon the head of the architect, who is, as facts go, a rather late comer on the scene. With some two hundred and fifty illustrations he has supplemented his text and thus made it easy to understand all the little details of experiment out of which architecture has been evolved. He covers every trade and does a thoroughly interesting as well as instructive job, and I should say that no student of architecture, no matter in what stage he may find himself, would regret a reading of this little book.

Perhaps the train of thought to which I have referred was set going by one or two of Mr. Briggs's gentle whacks at the present. He also flings a sharp reproof, now and then, and yet is so thoroughly free from dogma that I came to the conclusion he had made the journey

into the past with less of that deadly mental luggage than most travelers are wont to carry. Into the past they take their prejudices, their hates, their loves, and their fears, while your true traveler goes unbagged and to see what he can see, and from him one is likely to get something resembling the truth. So I feel as I turn the pages of Mr. Briggs's book. He is so careful to give chapter and verse when he finds himself in the vicinity of something that he considers might well be set down as a fact, that it would be hard to wish to pick a bone with him over any of the things he says. I would question some of his deductions, here and there, but mostly as they relate to the present.

By a coincidence I happened on Mr. Maynard's book<sup>1</sup> at the same time. This is likewise an adventure into the past, for Mr. Maynard has taken one of the counties of England—the most interesting, perhaps, so far as building is concerned, since it was across the Channel and through Kent that there filtered all the building lore of Christendom—and looked up its old inns. They are a quaint and curious lot, and at the very outset he thumps me in a melancholy region by telling me that there was a time when anyone in England could make and sell ale, and, of course, we all know the association of that glorious beverage with an English inn. Which is why there seems to be an extra thrill in looking at the picture of one where refreshment has been served for eight centuries, although whether or not the extra in that thrill comes from a constitutional amendment or not, I really cannot say. I have had a slice off the joint and a pint of bitter and some bread and cheese in many a curious hostelry that stands away from the beaten path—the "Fish and Anchor," and the "Beetle and Wedge," to mention a pair that are clear in my memory, and it is a happiness to know that those oaken beamed and smoke blackened rooms cannot be taken away from me as I sit and muse upon them. And it is no idle question I raise when I ask what part the grape and the hop have played in architecture and whether any great and durable architecture is likely to

<sup>1</sup>*A Short History of the Building Trades.* By Martin S. Briggs. Oxford Univ. Press, New York City.

<sup>1</sup>*The Old Inns of Kent.* By D. C. Maynard. Phillip Allan & Co., London.

## FROM OUR BOOK SHELF

result from ice-water and coca cola. Neither Mr. Briggs nor Mr. Maynard venture any speculations in this direction, which seems a pity, since they both have more than a passing interest in architecture as a great art.  
C. H. W.

### British Past and American Present

Among the many publications today concerning things British are three studies of architecture and craftsmanship which may well be considered together. Each reflects in its own way things that are fine and gracious from a past to which many are turning, perhaps somewhat automatically. The slim little volume on furniture<sup>1</sup> is addressed, it seems, to the collector, and yet there is another suggestion here, as though everyone were a collector, or to phrase it more carefully—the book might rest upon the assumption that such things are essentials of culture. Now in a way this is true. There are a hundred sketches by the author illustrating all the types of furniture from the sixteenth to the eighteenth centuries. The origin and evolution of various forms are discussed with a view to giving concise information to meet a "widespread interest in old English Furniture" both in England and America. We learn that the historic period began in 1485 with the Tudor, followed by the Elizabethan, Jacobean, Cromwellian, Jacobean (*redivivus*), William and Mary, Queen Anne, and Georgian periods, each discernible, yet all overlapping in their transitions. It is a picture-book and a good one, yet I wonder if all of us get the right cultural help from it. Does this become automatically just another of the theses and sketch-books and histories that have been written, drawn, printed, and disseminated ever since Thomas Rickman and others in and about 1848. What! must we again bestir the sleeping dead that have been aroused so often? Surely it is not culture to ape, and is not apeing to forget one's own personality in bland dreams of grandeur?

All of which is not meant to apply directly as against this book or others of the kind but only as a sign-post, crude enough in truth and home-made, to show the local road to travellers who will never reach their destination if they merely follow the largest car ahead. Why then do we arouse the past? To do it honor and to help ourselves by precept. And for help we must depend upon interpretation rather than upon emulation or copy. We shall not look upon such books less favorably if we definitely acknowledge them to deal with things honorably laid to rest.

The outline of the development of English furniture given here is clear and interesting. Prior to the time of Henry Eighth the houses were scantily furnished and only the bare necessities were provided for. Oak was used for the frames and there was no softening upholstery. None of the Norman work remains and in the Elizabethan period the last traces of Gothic were eliminated. The use of oak culminated with the Cromwellian period, and in the second half of the seventeenth

<sup>1</sup> *English Furniture at a Glance*. By Chas. H. Hayward. Putnam's, New York City.

century a new modelled feeling replaced the ancient squareness, and veneers were introduced with structures of walnut and finely grained woods. Mahogany came into use at the end of the reign of Queen Anne, and Chippendale (1750-1779) showed the true craftsman's grasp of material and expression and influenced strongly all who came after. Sheraton (1760-1779) carried on with individuality the old tradition and after him came the heavy effects of the nineteenth century.

Like the book on furniture the companion volume<sup>1</sup> on English architecture is a picture book. An introductory note points to the "restricted leisure" of men and women today in whose minds it is hoped to "induce a desire" to pursue the subject further. Our attention is invited to the romance of architectural achievement, the "highly abstruse" side of architecture is deprecated, and a pertinent interest is promised "those about to visit the Old Country."

The third book,<sup>2</sup> and the one I desire to mention most favorably, has no preface. It treats historically of architecture in England, and deserves a word of comment from the reader upon the characteristics displayed in the treatment. One almost desires to write a preface for it which would say that the author enjoys the visual side of architecture, apart from formal classification, and that he loves his subject matter so much that his patriotism protrudes. While not technical about building construction, he leaves a memory of stones and their uses, of wood traditions, and of humanity in touch with both—all of which is healthy reading for the architect.

On page twenty-nine he says that "the restored north door of Westminster Abbey is so well done that it really is quite as good as its original prototype ever can have been." And yet he feels that copy, generally, is lifeless. He makes one realize that things cannot be kept as they were. Man and the elements know changes and build-ings are not excepted, or we should come to honor rust more than iron. In between the two extremes comes patina which may be called the memory of change, and truly it should be honored as such. False patina is a lie that comes from experimental science. When new replaces old it should be only in such a way as to allow patina to form. And this means a future. The skill, originality, power, resource, and imagination of the Gothic builders made a future and allowed patina to form.

It is pleasant to find an outline like this interspersed with comment of a human sort. Dwell for a moment upon the manuscripts that are preserved containing, as the author says, "valuable pictures of contemporary Gothic architecture, in most cases copied from actual buildings." And so we learn that once they made the picture of a structure *after* it was built, giving it honor and long life. And then again we find here the story of St. Wilfrid's needle, the opening in the crypt at Ripon Minster. Here, in mediæval days, "girls used to try to squeeze themselves through the opening, an operation which was known as threading the needle. If successful in getting through they acquired a reputation for blameless conduct." Would that building stones meant as

<sup>1</sup> *English Architecture at a Glance*. By Chatterton and Harvey. Putnam's, New York City.

<sup>2</sup> *Architecture in England*. By Cyril Davenport. Dutton, New York City.



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

much as this today and were also as integrated with life!

Past, present, and future: tenses only, and yet when regarded as ideas they gain sense as applied to architecture. Only the ignorant use, the overlapping and misunderstanding of meaning: these bring reproach. Each in its place and straightway our understanding of all becomes clear and we begin, perhaps, to form a true patina of our own.

D. H. S.

## "And Never the Twain Shall Meet"

It is necessary to quote the brief preface of *Architectural Compositions in the Indian Style*,<sup>3</sup> that its spirit and purpose may be understood.

"For some years," says the author, "I have been a student of both religion and architecture, with the result that my architectural interest has been largely centered in temples and shrines for worship, while my religious thought has sought to express itself in terms of architecture, in conceiving designs for religious edifices. This has led me to make a number of compositions for temples and shrines done in the Indian style of architecture which are here reproduced."

Clearly a work prepared in such a mood cannot be examined from the same point of view as a purely archaeological, or historical, or critical book, and certainly not from the standpoint from which it would be proper to approach a work intended (as so many books on architecture are) to be merely a source book for the designer.

At the same time the types employed do not readily evoke religious associations in the western mind. That they are indebted to Byzantium for their original impulse does not much help the case, for the very likenesses we observe may lead us too far in assuming non-existent spiritual kinships.

For that matter we are far from a real understanding of Byzantine thought. The differences of belief and practice between the Eastern and Western Empires, which kept Christendom divided against itself even when it was most a unit against Islam, are more obvious than intelligible, and he is a rare student who has more than a superficial knowledge of even the principal monuments of the Orthodox rite.

A knowledge of the monuments of the Moguls is rarer still and harder to come by, while the Moslem theology and the art forms that are its expression are still to be interpreted to us.

The elaborate character of the ornament of most oriental styles has led to its emphasis to the neglect of their more solid merits.

These designs, in which, from the scale of the reproduction, the intricacy of the decoration is lost in grey monotone, show (if proof is needed) that the character of the style, like that of any other good period, does not lie in its ornament, but in its composition. There is a strength and repose in the surfaces, a dignity in mass, and a refinement in scale and silhouette, which belong only to epochs of developed consciousness. It is sophisticated architecture, the result of knowledge and cool choice rather than enthusiasm.

<sup>3</sup> *Architectural Compositions in the Indian Style*. By Charles Mason Remey. Privately Printed.

This is most marked in the second design illustrated, the "Shrine of Pilgrimage Upon a Plain by the Sea," which I would select as the most successful and also (with diffidence) as the one which most faithfully follows the best manner of its prototypes.

The interest which this series of studies evokes naturally extends to the buildings which inspired them and makes one regret all the more that well-chosen illustrations and sympathetic interpretations of them are not more readily accessible.

The author is to be thanked for the rare generosity of adequately (which is to say copiously) providing plans and sections for the better understanding of his intentions.

F. P. S.

## Spanish Galleons

Four hundred years ago the Conquistadores of Spain brought home to Seville and Cadiz their caravels laden with gold from the new El Dorado. Today the Conquistadores of the publishing world are sending forth new caravels—paper boats Mr. Pond would call them—under the quickening breeze of the belated reciprocal interest of America in all things Spanish. A veritable Armada seems to be forming to assault our shores, and no Drake has yet appeared to safeguard us against the insidious charm of the Hispanic genius. It may be that the fluttering of Spanish pennants will one day cease as suddenly as it began and we shall either submit ourselves to the fascinations of some other romantic appeal or soberly set about to acquire an artistic patrimony of our own. Meanwhile, as the Spanish furore lingers, let us examine what each caravel has to offer in the way of challenge. The little vessel lately launched by Mr. F. R. Yerbury, A. R. I. B. A., and bearing the imprint of Ernest Benn, Ltd., London and William Helburn, New York, is smart enough in appearance and bears upon its prow the titillating title, *Lesser Known Architecture of Spain*. A foreword by Mr. Yerbury explains that its cargo of forty-eight plates was selected at random from a large array of photographs, and that though these specimens are varied in character, "it is intended from time to time to issue further portfolios of Spanish Architecture, and it may be possible to confine these to specific subjects such as churches, domestic buildings, iron work, wood work," and so on.

The promise of this statement is reassuring, in a sense. If criticism may be made of the present offering it must lie against the too haphazard and unsystematic selection of the plates, which seem to have been chosen sometimes more for the clearness of the negative than for the interest or value of the subject. Neither a thread of theory nor a chain of historical sequence seems to bind them together, and certainly they are lacking in the quality of picturesqueness which makes so many collections of architectural photographs irresistible. One might also cavil a little at the title, for surely the gardens of Aranjuez and of the Alcazar at Seville, the Altamura Palace, the Corridors of the University of Salamanca and other subjects can not be entirely unfamiliar to the architectural profession in these days of copious photography.

## FROM OUR BOOK SHELF

Yet something of the charm of Spain is here and it has been so pleasant for the writer to turn these handsome pages that any reservations seem unworthy.

The Spain of legend and of story,  
Of Moor and bold conquistadore,  
Of roving bands of dark banditti,  
Who hide in caves and shun the city,  
The Spain of Carmen's mocking laughter,  
Of low-ceiled inn with sagging rafter,  
Still weaves her spell and casts her magic  
Compounded of the droll and tragic.

\* \* \*

The Spaniard's cup of bliss is full  
When like ourselves he throws the bull.

L. LA B.

### The Mistress Art

This is a book<sup>1</sup> into the making of which the distinguished author has undoubtedly put much thought—and out of the study of which the reader should get much food for the same. It is an important book in some ways, and as such one hopes that it may have many readers, fearing all the while that it will not. For such is the way of the world, that while tripe finds always a ready market, the *paté de foie gras* must await the rare buyer who knows and wants good things.

The book is made up of a Preface and some eleven Essays on various phases of Art. All of the problems dealt with in the various Essays are approached from the Architectural viewpoint, and the "Mistress Art" serves as the "Touchstone" to prove the gold (or the lack of it) in each of the questions handled. The Preface is particularly good, in that it makes a pass or two at the critic and the (so-called) connoisseur—poisonous persons both. To quote a bit (which is the easiest way to review after all): "Since the middle of the last century the Arts have been the happy hunting-ground of the literary man. The artist is too busy with his own work and though he alone knows 'the aims and ideals of Art,' if I may borrow Mr. Clausen's title, he is not trained to compete with the gladiators of the pen. The result is, that with the public that takes some little interest in art, the gladiators have it all their own way. They amuse themselves with setting up a succession of altars to unknown gods in painting and sculpture, and with disquisitions on architecture which have little relevance to the conditions under which that art is, and has to be, practised, . . . and one is sometimes tempted to think that the connoisseur and the critic are the most dangerous enemies of art, because they will not leave the arts alone to follow their natural and logical development, but insist, *ex cathedra*, on imposing formulas of their own invention."

There are many things in the book with which some of us do not agree—but there is really no particular point in reading only books with which one agrees, is there?

<sup>1</sup> *The Touchstone of Architecture*. By Sir Reginald Blomfield, R.A., M.A.

Just as well read the A B C's or Magonigle's famous lines concerning the virtuous Zenobia, Queen of Palmyra.

The first Essay is a discussion of the matter of "State-aided Training in Art in England." Schools are supposed to be veritable hot-beds of system. And yet it would appear from this discussion of Art Schools in England—sometimes amusing, sometimes very sad, always quite illuminating—that system has been chucked overboard and there are apparently no two of them that teach the same stock stuff in the same stock way. Horrors of horrors!—no wonder that English Architects do things that are almost original now and then. The curriculum of one of these State-aided Schools, for example, includes instruction in "Architecture, confectionery, sign-writing and design."

Some of Sir Reginald's remarks are quite appropriate for application to Art Schools in America—or in Timbuctoo, or where not. For example: "I suggest that no student ought to be admitted to the School unless he submits work proving that he possesses exceptional ability for the Arts, and in addition to these testimonials of study there should be some test of work done in examination in the School, showing that the competitor actually has his skill at the end of his fingers. We do not want, nowadays, in the Arts, the laborious practitioner; there is room for the man with real gifts, but not for the other." And he suggests that "the aim of these Schools should be to make the artist a better craftsman, and the craftsman a better artist." And again: "Lastly, I come to the teacher. Here I am skating on thin ice, and I shall only state my conviction that the best teacher in any art or craft is the working artist or craftsman, the man engaged in the actual exercise of the art that he has made his own, and who comes back to give the students the results of his hard-won experience." May one not venture the suggestion that one reason for the fact that our own Architecture has become little more than technique (which is Not Art), little more than the stringing of skeletons dressed in borrowed clothes on the village clothes-line, may be that the majority of our readers is not made up of men who practice or have practised—but of men who have learned *all* their lore from the musty tomes on dusty shelves and never found the SOUL behind it all?

In another of the Essays the author quotes another writer who speaks of the "singularly delicate and sane taste of the eighteenth century" and then goes on to remark that "in those days there were scarcely any exhibitions, not many dealers, and in the modern sense no Art Schools." He speaks of the present "bewildering succession of fashions borrowed from all times and all countries, which are the despair of the designer who has something to say of his own." He decries the modern standards of "Art values" established by the connoisseur and the dealer, neither of whom pays any attention, in establishing the "value," to the beauty or quality of the piece, nor to its "purpose as the expression of emotion and individuality." "Age of force," he says, "gives an added value to beautiful things, because, besides their intrinsic beauty, it invests them with a wealth of associations, derived from the fact that they express the ideals of past generations, that they have survived the-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

vicissitudes of time, and that in the lapse of centuries they have acquired a certain mellow dignity denied to younger rivals. But when this feeling is exaggerated into a demand, not only for the literal reproduction of bygone art, but even for the simulation of the effects of age, it becomes the merest sentimentality, one of the most insidious enemies of our own generation."

It crops out here and there in the Essays, that Sir Reginald believes that our Art, if we are to have one, should be builded upon a "Classic" base—and upon none other. There is a really fine Essay on "Atavism in Art" with which one disagrees heartily in most all its details—but *de la discussion jaillit la lumière*, and one is glad to find something with which to disagree, when that something is so very well set forth as is this. One learns (and then happily forgets) that Romanesque Churches are "grim and ferocious even to barbarism in the motive of their design"—one observes that Sir Reginald has a theory all his own as to the significance of Gothic Art and one finds that he heartily dislikes Gothic Art and pities the deluded men who have fiddled about with it, and then one finds that Sir Reginald does not know the slightest thing about Gothic Art after all, so one is content—and again happy to disagree.

There is a masterly Essay on "Greek Architecture" which one would like to quote almost in its entirety. There is a part of it that one cannot resist, and here it is: "The aim and ideal of the Greek was beauty of form, and this beauty, which he sought in the first instance as the expression of his religion, ultimately became almost a religion in itself. . . . He merged himself in this work, without thought of the expression of himself in his vision of a divine and immutable beauty. It hardly occurred to him that his individual emotions were worth recording. . . . Although religious emotion was the source and inspiration of his work, his work was impersonal. He was aloof from that feverish anxiety for self-revelation which has made much modern art so interesting pathologically, and so detestable otherwise. . . . To him technique was never an end in itself. In Hellenistic art it became so, but not in the Golden Age," and so forth.

There is a good Essay on Sir Christopher Wren, another on Architecture and Decoration, and a concluding Essay called "Off the Track," or "Thoughts on Art." To take the time nowadays to stop and think would, of course, be to run "Off the Track," or at the very least to be hopelessly side-tracked.

And regardless of all the rest of the book—the last paragraph is sufficient excuse for its existence and secures for good Sir Reginald a full pardon for all sins, past, present and to come. "Yet the work of interpretation, of conveying to others this lofty vision, is surely a noble one. It is not for the artist to cut capers to the pit, or play for the applause of the gallery. Rather it is his high privilege to give the finest expression that he can to the thought and emotion within him, and in doing so let him think of an audience beyond the reach of advertisement and intrigue. For all he knows the spirits of the mighty dead may be watching him, and far into the distant future stretch the ranks of the generations to come. If his work has any element of greatness in it,

somewhere among those ranks will be found a kindred spirit, and his appeal will not have been made in vain."

Now and then through the book one finds recurring the great and present Truth (unconsciously implied perhaps, unconsciously expressed probably) that Art and Religion are one. Just as the world today needs Art (not technique), so does the world need Religion (not creed). When we have the one, the other will come all by itself, for they are one and the same thing. Look to the mountain tops of the "Mistress Art" and one sees Karnak, Parthenon, Santa Sophia, Chartres and her sisters—all real, living emotion—Religion; all real, living expression—Art.

HARRY F. CUNNINGHAM.

## Viennese

While Sir Christopher Wren was building to the glory of London, Fischer von Erlach was doing a prodigious bit for the beauty of Vienna. The twenty-odd pages of text and thirty-seven plates of Mr. Lanchester's little book<sup>1</sup> give us a pretty good picture of this little-known contemporary of Wren's. In a career of about thirty years, working under the limitations of his time and his environment, he seems to have accomplished all that could be expected of a rather large present day office in quantity and considerably more than is usually accomplished in quality. The work of von Erlach shows a praiseworthy understanding of building and design. Of course there is much Baroque, but it is done with restraint and is quite obviously of stone and not of chewing gum. This little book leaves no doubt that von Erlach was a member of architecture and that he deserves to be remembered as one who did much for the beauty of a beautiful city.

B. J. L.

## Books Received

*American Society of Heating and Ventilating Engineers Guide, 1925-26.* Volume 4. Containing design and specification data for planning and construction of modern heating and ventilating installations. The annual publication of the American Society of Heating and Ventilating Engineers, New York City. 1925.

*Rotherham Regional Planning Scheme.* Report to the Joint Town Planning Committee. By W. R. Davidge, F.R.I.B.A., Consulting Town Planner. County Borough of Rotherham, 1925.

## Played On a Penny Whistle

It was once said by Lord Macaulay in one of his essays that every schoolboy knows who murdered Atahuallpa. It is equally well understood by every architect that Materialism has in it the seed of that thing of which Idealism is only reminiscent. This puts the whole ques-

<sup>1</sup> *Fischer von Erlach.* By G. H. V. Lanchester. Charles Scribner's Sons, New York. One of the *Masters of Architecture* series.

## FROM OUR BOOK SHELF

tion into a perfectly simple formula so that there need be no further worry about it. Everyone knows what Materialism is and everybody knows about Idealism. We talk about them quite freely and each of us knows in which camp we stand. The idealist aims at the vision of a perfected whole. The materialist concentrates upon the necessities of a part and blandly accepts the results of this necessity.

It is a very curious thing about this person who calls himself a materialist. Having been, at great length and at great expense, taught the laws and customs of composition, he becomes absorbed in risers and treads and hand rails and fails to see the opportunity for a masterpiece of decoration on the wall of the landing above. He worries about ways and means, knows what Portland cement is made of and has a very unfashionable preference for hard pencils.

The idealist goes at things in quite another fashion. He shuts his eyes and has an inspiration, and while the demon of creation has him in its grip, his disregard of intermediate steps is almost heroic. The strength of materials and limits of cost are to him only pitfalls and obstructions thrown into his way by heedless hands. He is impatient and exceedingly hard to get along with, his vision is always before him and he pursues it until it is achieved. But who shall say that because he is led through thickets and bogs his vision is only a will-o'-the-wisp?; and even if that is so, it has been commented by a close observer of this twentieth century that the most foolish things may be the most real.

Now, taking another view of this vision—from whence does it come? Are we allowed by a divine providence to see something that has not been seen before? Can the human mind grasp that which is beyond its experience? Of course, we talk about ultra violet and infra red and a fourth dimension but our descriptions of them have to be in terms of the visible spectrum and the more usual three dimensions. The heaven of the fundamentalist should be as beautiful as description can make it but after all its streets are paved with gold and it is a somewhat material heaven. Is it possible that our idealist draughtsman can do more than have a vision which is in terms of experience and may he not be, after all, the materialist? These questions are very important.

As to that poor fellow with the hard pencil. What does he get out of it? Has he had any fun? Everything in his building fits. No one bumps his head. The water really gets off the roofs and into the drains. The budget balances and the building pays; but we all know that this is not architecture. It must, however, be something. If the building does its work and if it pays it satisfies a material want. If it does that it adds to contentment. Contentment is the ultimate good and it is a well-known fact fully recognized by all architects that to whatever extent a material thing represents this ultimate good it has, in our eyes, something of beauty. When all of those material exactitudes have led to this resultant we are almost faced with the discovery that our hard-pencil enthusiast is an idealist.

Isn't this curious! But we should not be too surprised because we have long since been told in story and song that things are never what they seem. Therefore if

materialism has in it the seed of that thing of which idealism is only reminiscent and if we know that the materialist is really an idealist and the idealist is really a materialist, there is only left "that thing" to reach for, aim at, work over, draw out, rub out, make models of, fight over, build, criticize and do better next time, and the problem of architecture is solved.

ORPHEUS.

## Architectural Advertising

The WASHINGTON, D. C., CHAPTER has taken a forward step in bringing the attention of the possible building public to the Institute and its aims. An advertisement is being published in the classified section of the District of Columbia telephone directory, under the general heading "Architects" and the listing "American Institute of Architects." It runs as follows:

"The American Institute of Architects  
is a national professional society

which stands for the highest type of service. Information as to local membership, as to what constitutes architectural service, and as to what it should cost, may be obtained from the Secretary, Main 2962."

## Letters to the Editor

### The Capital Plan

TO THE EDITOR OF THE JOURNAL:

The United States Government consists of three coordinate branches, LEGISLATIVE, EXECUTIVE and JUDICIAL. They are the pillars on which this Government rests and should be located in buildings each separate and distinct from the other.

The Capitol and the White House are wonderful buildings with magnificent landscape settings. The Supreme Court has no building; it convenes in the Capitol. This is not the proper place for it. It should have a wonderful building with a setting as magnificent as have the Capitol and White House, so that all three branches of the Government will have separate buildings, which with their settings ought to excite the admiration of and be an inspiration to all who see them.

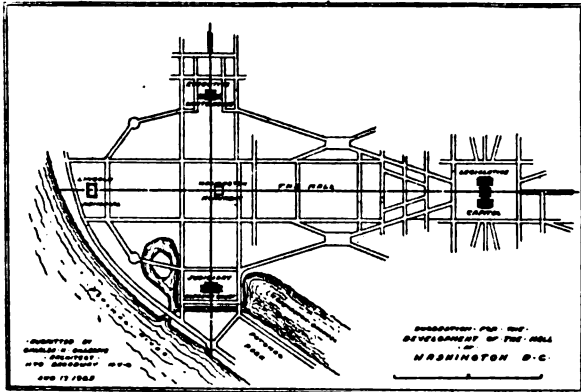
The Park Commission Plan of 1907 sets aside a park territory, disposed upon two major axes. The longer axis extends east and west from the Capitol through the Washington Monument to the Lincoln Memorial. The shorter axis extends north and south from the White House to an intersection with Maryland Avenue extended. At this point, the southern extremity of the north and south axis, and the last cardinal point in the development of the Mall (which point has been selected for the Roosevelt Memorial), I believe a building for the Supreme Court of the United States should be erected.

The three branches of the Government would then be located at the points of a triangle. The Executive (White House) in the north, the Legislative (Capitol) in the east, and the Judiciary (Supreme Court) in the south, and thus three of the four cardinal points will be occupied by the three coordinate branches of the Government.

This is a constructive idea advanced as a future and



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS



intelligent policy for our Government to follow with respect to the Supreme Court, and I suggest that this site be held in reserve that the Supreme Court building may be built upon it some time in the future.

I have prepared a plan which accompanies this letter showing the development of the Mall with respect to the Capitol, White House, and where the Supreme Court should be located, and I am sure that if this plan is adopted, our Government in Washington will have buildings with landscape settings matchless for their splendor and grandeur.

CHARLES H. GILLESPIE.

## The Small House Again

TO THE EDITOR OF THE JOURNAL:

After reading President Edwin H. Brown's letter in the October JOURNAL and that of Mr. Robert D. Kohn in the November issue I wish to know if these gentlemen read carefully the Editorial Note in the August JOURNAL?

The Editor formally states the question, clearly sums up the object sought by the discussion, names the jury and invites discussion.

I endeavored to confine my September remarks to the Institute's position in regard to the A. S. H. S. B., Inc., named articles printed that applied and made direct quotations from printed matter issued by the Bureau, naming the publication in which it appeared.

The Editor gave information as to page 316 mentioned. I spoke for myself in regard to my experience in the closing paragraph. I do not find an answer to a single point raised, in the letter of Mr. Kohn. How the writer appears to Mr. Kohn is immaterial. So is all else in his letter in so far as pro or con the question stated. His points may be good but "have nothing to do with the case."

Are Institute members satisfied with the presentation of the intent of the Bureau as given by President Brown or the results reported in his letter? He tells us that the most prosperous Division has been unable to pay to members any of the money invested and directs attention to articles of incorporation that limit dividends to 8% and claims that as no dividends have been declared they are practically "non-profit making." To date, then, they are actually non-profit making and from the business point of view, at least, failures.

President Brown admits other complaints than mine as to disregard of law by Bureau advertisements. His suggestion for local treatment is interesting. So is the deduction from incorrect quotation and his attempt to evade Bureau responsibility. So long as the Institute remains moral sponsor for the A. S. H. S. B., Inc., the least its head can do is to hold each Division and agent responsible "for sporadic, erroneous

statements concerning it," when appearing as a part of Bureau propaganda or advertisement.

Much the October letter presents does not apply to the case except as it is the expression of the President of the Architects' Small House Service Bureau of the United States, Inc.

ARTHUR C. HOLDEN.

TO THE EDITOR OF THE JOURNAL:

[A communication sent with the unanimous approval of the NEW JERSEY CHAPTER.]

We note the letter of the ten Members on page 478 of the December JOURNAL regarding our Resolution published in the November JOURNAL, and that, after proponents of the Small House Service Bureau have filled page upon page, issue after issue of the JOURNAL in the interests of the Bureau, some of these proponents among this ten delicately and courteously chide this Chapter and slap its wrist for taking up a page and a half in one issue with its Resolution in the interests of the Institute.

That letter of this ten answers what the ten themselves set up. It is no answer to our Resolution. To answer our Resolution requires the facts and figures for which it asks. Without said facts and figures there can be no answer to our Resolution by anyone. With said facts and figures before the Institute and its Members, when that time comes, there may be something more to say.

Our Resolution was not addressed to the merits or demerits of the Small House Service Bureau and its Divisions, *per se*, or of stock plans, *per se*. It was addressed to what we regard as the injury done and being done to the Institute through its connection with the Bureau, and by its going into the business of preparing and marketing stock plans with all the accompanying ballyhoo through its subsidiaries, and to hope for a discontinuance of the condition.

Our Resolution does not ask the identity of the personnel responsible for the Small House magazine. We know that, for the Institute is itself responsible through its subsidiaries. It does ask the identity of all with whom the Institute through its subsidiaries has had dealings, and does ask for the personnel, not of the subsidiaries, but of all with whom they have dealt.

Our Resolution does not ask about the agreements between the Bureau and its Divisions, but does ask all details of all agreements and understandings between these subsidiaries of the Institute and all those with whom they have dealt. Our Resolution does state our main objection to the connection between the Institute and the Bureau, and more than once; and nowhere in our Resolution is there inference of any fear (the ten's word) other than of the harm being done to the Institute by its connection with the Bureau.

We hasten this to you, lest any Institute Member, not yet having read our Resolution, assume the ten's letter to be a sincerely careful and comprehensive presentation of the matter.

HUGH ROBERTS,

Secretary, NEW JERSEY CHAPTER.

## The Small House in the '80's

TO THE EDITOR OF THE JOURNAL:

Some forty years ago a firm of architects, practicing in New England and New York, published a book of over two hundred cottage plans, with elevations, perspectives and detailed drawings. The enclosed introduction to the book gave a warning to the building public of that time to beware of ready-made plans which I think is just as appropriate today.

AN INSTITUTE MEMBER.

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS  
ISSUE OF JANUARY, 1926

## ERRATA

- 1 Page 44, second column, line 7.  
Read "THOMAS ERNEST WHITE."  
*Not* "ARTHUR C. HOLDEN."

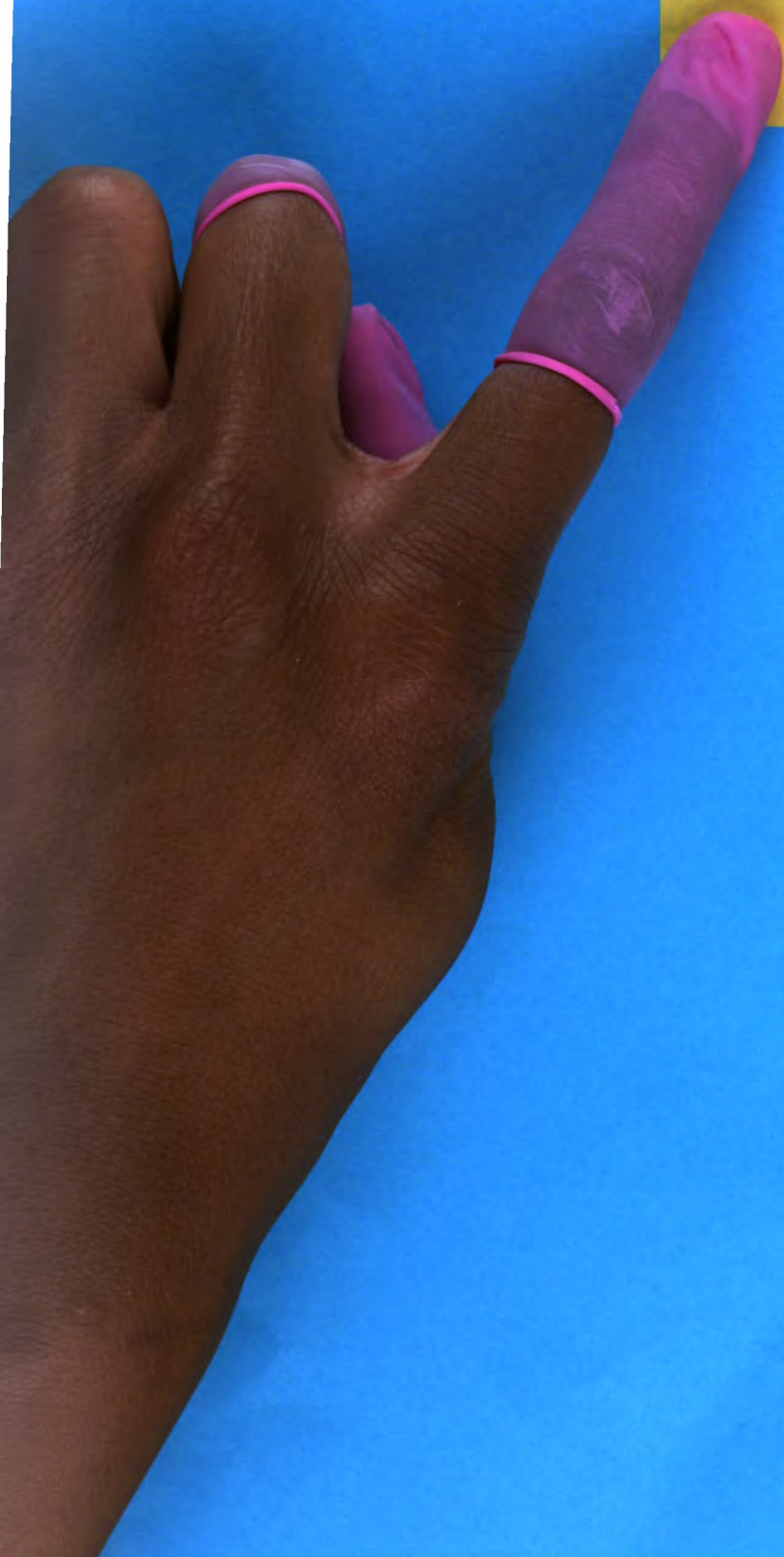




THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS  
JANUARY, 1931

# ERRATA

THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS  
JANUARY, 1931  
PAGES 10 AND 11



## LETTERS TO THE EDITOR

The following extracts have been made from the introduction:

There have sprung up during the past five or six years in many directions several persons and firms imitating that part of our business referred to (the supplying of books of plans). Most of them, however, put out designs that are very crude, and offer services that would apparently be of a very inferior order and clap-trap generally. Their methods are of the worst order of quackery: making deliberate calculations to mislead the public by issuing pictures; sketches of the imagination, never built, and with impossible costs of construction—given to catch the ignorant, only to prove disappointing to them when tried. Rumor has it that one of these quacks has been scheming to close up all the architects' offices in the country so as to have a monopoly of the plan business himself, though he is not an architect, but claims to know more than them all.

An architectural journal, which has been supported by architects who furnish it, free of cost, with designs for publication, wishes to draw plans. It publishes the following: "Should any of our readers desire to procure plans and specifications for building, whether churches, schools, dwellings, stores, carriage houses and homes, or if they desire plans made for alterations, enlargements or additions of any kind to existing buildings, erection of porches, bay windows, extensions, wings, and so on, they are reminded that all business of the kind will receive prompt attention at this office on very moderate terms." A well known building monthly, commenting on this, says: "Doubtless the very 'moderate terms' prove quite effective, and while the regular skilled practitioner may by these terms be enabled to 'take a rest,' young draftsmen and would-be architects will have excellent opportunities to pick up a few ideas at the expense of the persons caught by the moderate terms."

Others in the field issue catalogues of plans, giving a few dimensions, and the same matter on every page, about furnishing plans and urging people to pay from \$25 and up for a set of ready-made plans of the design they may select, although that would probably never be what could be used to meet their wants.

A client once showed us plans and specifications for an 18-room house, for which he paid \$15—all contained on a sheet of paper two feet square, but useless to the owner. He employed us as architects to draw up proper plans and details, and have the works executed, which cost \$3,800, and cheerfully and properly paid us for our services.

If one writes these vendors of plans, asking if a design can be executed for the amount asked they will answer, "it can be done if our plans and specifications are followed." If so much can be done why don't they complete and deliver the house itself at any point for a stated price? But their great object is to sell plans. The costs given in the catalogue are stated to be the actual cost of the structures such as will be secured by buying the materials and hiring the labor performed by day's work.

Therefore it would appear that a great deal of building is done in that locality by the day, and very cheap and quickly, which, however, is a delusion and a snare. A builder once remarked: "Why, at such prices the material must all be stolen."

These vendors advertise that they alone inform owners fully and accurately about actual costs and all other matters, instead of being like others giving information to

architects, or plainly in the interest of builders. They counsel the public "to avoid trouble in building by having plans and specifications, and not trusting to untried plans made by amateurs. But be sure and get theirs; they make no mistakes, and sell them for a quarter what an architect charges." They state that in all their specifications good materials are called for, that it is poorest economy to expend the labor in working up inferior materials, and yet look at the costs given for completed buildings—often less than the best materials required in the building can be bought for. Beware of persons offering to do more than they or anyone can possibly accomplish.

A gentleman saw in a newspaper an advertisement of a handsome house (cost \$1,500), with a glowing description of the interior finish, its beauties in the way of Queen Anne stairs, mantels, and so on. He asked the advertisers if it had ever been built for the money, and if so where and for whom. . . . He was referred to two men, who told him that the houses cost very much more, and were not built according to the description in the advertisement. One of the men had received a letter from the advertisers saying that the house should certainly be built for \$2,000; but when cornered, they finally had to acknowledge to him that no builder would build it for less than \$2,800 to \$3,000. This they stated after some of their own builders had figured it up, and this in view of the fact that the advertised cost is \$1,500, figured according to material and labor in the locality in which the two men had built. The advertised \$1,200 house by the same business house has cost in like manner \$2,100 to build in a cheap way. Many more such instances could be recited. . . .

So little does the buyer appreciate the difference in the skill and labor of one architect and another, that he often allows a paltry difference in charges of one-half per cent. of cost—a difference which he would think trivial in comparing the merits of two existing buildings if he were purchasing—to determine the choice between architects, without regard to their qualifications on which the whole success or failure of the building will depend. It should be borne in mind that it requires from seven to ten years of study and close application to be reasonably admissible to practice, and for this time and cost of preparation the architect is entitled to as fair a return as any investment of time and money can be. If you get cinders in your iron, it is because there are cinders in the pay; there is always good iron to be had.

## Travel

A summer school and tour through Italy, for American students, conducted by Prof. Paul Valenti, R.A.B.A., A.I.A., under the auspices of the Italian Government, is announced for 1926. The tour leaves New York on 26 June and ends on 16 September in the same city, permitting a two-month sojourn in Italy. During this time all the great architectural centres and points of exceeding interest will be visited, supplemented by lectures, *en tour*, by Prof. Valenti. The tour and tuition entail an expense of \$625.

An illustrated brochure giving full details may be had upon application from Prof. Valenti, Washington University, St. Louis, Mo.



## An Open Letter

TO THE CHAPTER PRESIDENT AND MEMBERS  
OF ALL CHAPTERS OF THE  
AMERICAN INSTITUTE OF ARCHITECTS:

As the response to the PITTSBURGH CHAPTER's appeal for support in its movement to preserve the Allegheny County Courthouse and Jail, as designed by H. H. Richardson, from destruction, has been so very generous and whole-hearted that the Secretary finds it impossible to thank personally all those who have helped in this undertaking, he is using the pages of the JOURNAL for this purpose.

Will the Chapter Presidents, together with their Officers and Members, accept the hearty thanks of the PITTSBURGH CHAPTER for their willing coöperation and support in our endeavor to preserve Richardson's masterpiece; and although the civic election of last November has temporarily brought the matter to a standstill owing to a change in administration, it will again become active early in the new year, and the letters which you have written will be formidable evidence for its preservation.

THOMAS W. LUDLOW,  
Secretary, PITTSBURGH CHAPTER.

## Competitions

A competition for a two-story brick apartment building and a five-room brick bungalow, to be erected in a new housing development in Niles Centre, Ill., was recently instituted with the approval of the *Chicago Chapter*. The professional adviser is Elmer C. Lowe, A. I. A., of Evanston, and Harry B. Wheelock, President of the *Chicago Chapter*, is one of the three members of the Jury of Award. The first prize of \$1,200 for each building carries with it the supervision of construction work on the two buildings; there are second, third and fourth prizes of \$300, \$200 and \$100, respectively.

The first preliminary competition for the annual Paris Prize of the Society of Beaux-Arts Architects will be held on 17 February. The Paris Prize entitles the winner to enter the advanced work of the Ecole des Beaux-Arts in Paris, and to receive \$3,000 for his expenses for two and a half years' residence and study abroad. Competitors must be American citizens and under 27 years of age on 1 July, 1926. Application for circular should be made to H. O. Milliken, Chairman, 126 East 75th Street, New York City.

THE GOVERNING Committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the first Competition for a Fellowship of the value of \$1,500, the holder of which is to pursue the study of architecture in foreign countries, as determined by the Committee and under the guidance and control of the

School of Architecture of Washington University. This Fellowship is open to graduates in architecture of recognized architectural schools of the United States, who shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and be between 21 and 31 years of age at the time of appointment. Application blanks and full particulars can be obtained from the head of the School of Architecture of Washington University, St. Louis, Mo., to whom all candidates are required to forward their application blanks, properly filled out, not later than 31 January. The Governing Committee of the Scholarship consists of Louis La Beaume, Gabriel Ferrand and J. Lawrence Mauran, *Chairman*.

## Obituary

James Stewart Barney

Elected to Fellowship in The Institute in 1894  
Died at New York City, 22 November, 1924

The late Mr. Barney prepared for the practice of his profession in the office of George B. Post, and was a student in the Columbia School of Architecture. Later he was associated in practice with Otis Chapman. Among the works designed and constructed by him were the Broadway Tabernacle, Troy Library, Hotel Navarre, and buildings for Grace Church parish.

After two decades of professional practice he retired to live in Paris, entering an atelier as a student, specializing in the study of painting in both water colors and oils. During the last several years he devoted himself to painting in oil, in which he showed great ability and acquired an enviable reputation as a painter of landscapes, and was at the height of his art when his untimely end came.

Mr. Barney possessed a remarkable talent in all branches of art, was a leader in thought for the best interests of his profession, and a valued member of the NEW YORK CHAPTER; a man of brilliant mind, with an engaging personality that endeared him to all who knew him, and gave him a high place in the esteem and affection of those who were so fortunate as to be given his friendship.

James H. Forsythe

Elected to The Institute in 1920  
Died at Minneapolis, Minn., 1 November, 1925

James H. Forsythe was a graduate in Architecture of the University of Pennsylvania and Master in Architecture of Harvard University, from which he received the Nelson Traveling Fellowship in Architecture and traveled abroad and studied at the American Academy in Rome. He was Associate Professor of Architecture and Advisory Architect at the University of Minnesota and a member of the MINNESOTA CHAPTER of the Institute.

F. M. MANN.



*The Allerton Club, Chicago, Illinois—Murgatroyd & Ogden, Architects*

**T**HE Allerton Club is worthy of the careful study of the designer who is interested in beautiful brickwork. The building fairly bristles with interesting details, which have been skillfully worked into an exceptionally pleasing composition. Space does not permit even a catalog of these striking details, but they are readily apparent to the trained eye.

One of the outstanding features of this building is the fact that the architects have depended almost entirely on face brick for their effects.

You will find many splendid examples of the modern use of face brick in "Architectural Detail in Brickwork," a portfolio of many halftone plates, showing various treatments of the brick wall surface, ready for filing. It will be sent postpaid to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

## AMERICAN FACE BRICK ASSOCIATION

1750 Peoples Life Building · Chicago, Illinois





# Structural Service Department

LEROY E. KERN, *Technical Secretary*

*In connection with the work of the Committee on Structural Service of the American Institute of Architects and in collaboration with other professional societies and organized bodies having the same objective—improvement in building materials and methods and better shelter for humanity in all its manifold vocations and avocations*

## Abstracts

**Tests of Impure Waters for Mixing Concrete (4a).** (*Bulletin No. 12 of the Structural Materials Research Laboratory. Lewis Institute. Pages 44. Size 6" x 9".*) The principal conclusions from these tests are:

(1) In spite of the wide variation in the origin and type of the waters used, and contrary to accepted opinion, most of the samples gave good results in concrete, which seems to be because the quantity of injurious impurities present is quite small. The following samples gave concrete strengths below the strength-ratio of 85 per cent (considered the lower limit for acceptable mixing waters): Acid waters, lime soak from tannery, refuse from paint factory, mineral water from Colorado, and waters containing over 5 per cent of common salt.

(2) The quality of a mixing water is best measured by the ratio of its 28-day concrete or mortar strength to that of similar mixes with fresh water. While the lowest permissible strength-ratio is a matter of judgment, waters giving strength-ratios which in general fall below 85 per cent should be considered unsatisfactory; if only isolated tests are made, 80 per cent should be the limiting value. The time-of-setting test appears to be an unsafe guide as to the suitability of a water for mixing concrete.

(3) Neither odor or color are any indication of quality of water for mixing concrete. Waters which were most unpromising in appearance gave good results. It may safely be said, however, that any natural water suitable for drinking can be used without question for mixing concrete.

(4) Distilled waters gave concrete strengths essentially the same as other fresh waters.

(5) Bog waters which were thought to be unsuitable for mixing concrete generally contained only small quantities of foreign materials and gave good results. The strength-ratios for the individual samples were seldom below 90 per cent.

(6) Sulphate waters produced little or no ill effects until a  $\text{SO}_4$  concentration of about 1 per cent was reached. For a concentration of 0.5 per cent the average reduction in strength was about 4 per cent; a concentration of 1 per cent was required to produce a reduction in strength of more than 10 per cent.

(7) Concrete mixed with sea water (about 3.5 per cent salts, mostly sodium chloride) and cured in the moist room gave higher strength than fresh-water concrete at ages of 3 and 7 days; at 28 days and over, the strength-ratios for sea water ranged from 80 to 88 per cent. Air-cured concrete mixed with sea water was lower in strength than similar fresh-water concrete at 3 months; but showed a recovery in strength at later ages and gave strengths equal to that obtained with fresh water. (In spite of the satisfactory strength results, it seems unwise to use sea water in reinforced-concrete construction, particularly in the tropics, on account of danger of corrosion of reinforcement.)

(8) Synthetic sea water gave concrete and mortar strengths similar to natural sea water.

(9) Concrete mixed with water from the Great Salt Lake

(about 20 per cent sodium chloride) gave strength-ratios from 65 to 77 per cent at ages of 28 days and over. This water is not satisfactory for mixing concrete, unless allowance is made for about 30 per cent reduction in strength.

(10) Water from Devil's Lake, North Dakota (0.15 per cent sodium sulphate and 0.15 per cent sodium chloride), gave normal concrete strength and showed no ill effects.

(11) Water from Medicine Lake, South Dakota (3.5 per cent solution of sulphates, largely magnesium;  $\text{SO}_4$  concentration 2.8 per cent), gave strengths similar to that obtained with sea water. The lowest strength-ratio was 84 per cent.

(12) Waters from drains and small streams in sulphate districts gave satisfactory strengths at ages up to  $2\frac{1}{2}$  yr. The lowest strength-ratios were about 90 per cent.

(13) Concrete made with solutions of common salt and cured until test in a moist room showed a slight increase in strength at 3 days for solutions of 10 per cent and less. Solutions of low concentration (1 and 2 per cent) also showed a slight increase in strength at 7 days; after 7 days, however, all concentrations gave material reductions in strength. Strength-ratios as low as 60 per cent were found for a 20 per cent solution at early ages and for 10 per cent and 15 per cent solutions at the later ages. Concrete made with salt solutions and cured in the moist room for 28 days, then in air, gave results at 3 months almost identical with that for moist-room curing. The addition of salt reduced the strength at 1 yr. about 12 per cent; at  $2\frac{1}{2}$  yr. there was no reduction in strength. The apparently conflicting results for moist-room and air-curing have not been explained.

(14) The use of common salt for the purpose of lowering the freezing point of the mixing water during cold weather should not be permitted; 5 per cent of salt lowers the freezing point of water about 6 degrees F., but reduces the strength of concrete about 30 per cent.

(15) Mine and mineral waters gave generally good results in concrete. Pumpage waters from coal and gypsum mines also gave good results in concrete.

(16) Water containing sanitary sewage gave essentially the same concrete strength as fresh water. Water from the Illinois River, which carries sewage from Chicago, gave strength-ratios at 28 days and 3 months of 83 and 85 per cent for moist-room curing; for air-curing strength-ratios ranged from 92 to 102 per cent.

(17) Waters containing refuse from oil refineries gave erratic strengths. These samples generally gave strengths near normal, but in some cases material reductions in strength were found. Setting time of cement with one water sample was, initial 10 hr., final 42 hr.

(18) "Bubbly Creek" water, highly polluted with Chicago Stockyards waste and of an offensive odor, showed strength-ratios of about 100 per cent for all ages, mixes and consistencies.

(19) Tannery wastes generally gave reductions in concrete strength; the lowest strength-ratios were about 80 per cent (lime soak water).

(20) Brewery and soap works wastes gave concrete strengths essentially the same as that of fresh water.



## STRUCTURAL SERVICE DEPARTMENT

(21) Waste from a gas plant and a corn products factory gave good results; the strength-ratios ranged from 90 to 100 per cent.

(22) Paint factory waste water gave strength-ratio from 80 to 90 per cent.

(23) A spent plating bath containing sulphuric acid, after dilution to 10 and 20 per cent of its original concentration, gave strength-ratios as low as 85 per cent for the 10 per cent solution and 75 per cent for the 20 per cent solution. For different consistencies both solutions gave about the same strength-ratios which ranged from 88 to 106 per cent. Lower strength-ratios were obtained with the rich concretes than with the lean.

(24) The strength of concrete mixed with all samples of impure waters showed normal increase at 28 days with additional quantities of cement. The impure waters gave about the same strength-ratios regardless of the mix used in the concrete tests. For the usual range in mixtures (1:5 to 1:4) the strength increased about 1 per cent for each 1 per cent additional cement.

(25) There was a marked reduction in strength of concrete with increase in quantity of mixing water for both fresh and impure waters. Increasing the quantity of mixing water 1 per cent reduced the strength of concrete about the same amount as if the quantity of cement were reduced 1 per cent.

However, a comparatively slight increase in quantity of mixing water produced a greater reduction in concrete strength than that caused by the use of the most polluted mixing water that is ordinarily encountered. These tests show the importance of the water-ratio strength relation in concrete which has been pointed out in numerous other reports from this Laboratory.

(26) The effect of impure waters was in general independent of the consistency of the concrete. Acid waters from a spent plating bath gave somewhat higher strength-ratios in the wetter concretes.

(27) The strength of concrete cured in a damp condi-

tion at normal temperatures increased with age for both fresh and impure waters. The strength was approximately proportional to the logarithm of the age at test.

(28) The effect of impure mixing waters on the tensile and compressive strength of 1:3 standards and mortar at ages of 3 days to 2½ yr. was generally similar to that on the compressive strength of concrete. In the mortar tests a few waters gave somewhat higher strength-ratios and one water gave a somewhat lower strength-ratio than was obtained in concrete.

(29) The percentage of water required for normal consistency of cement when mixed with the impure water was, with a few exceptions, about the same as for fresh waters. Water from Great Salt Lake, solutions of 5 to 20 per cent of common salt, refuse from an oil refinery, Medicine Lake water, and acid water from a spent plating bath, required somewhat higher percentages for normal consistencies than fresh water.

(30) The time of setting of portland cement mixed with the impure waters was about the same as for fresh waters; however, there were some notable exceptions. In most instances the samples giving low concrete strength-ratios were slow setting. On the whole the tests show that time of setting is not a satisfactory test for suitability of a water for mixing concrete.

(31) None of the impure waters caused unsoundness of the portland cement when subjected to the standard test over boiling water.

(32) Most specifications for water for mixing concrete are so worded that they would, if strictly enforced, exclude nearly all but rain water and distilled water; these tests have shown that almost any impurity may be present without necessarily producing ill effects. The important point is not whether impurities are present, but do the impurities occur in injurious quantities?

(33) The effect of sugar and similar compounds was not studied; earlier tests have shown that these compounds are most detrimental and must be avoided.





THE CONVENT DEL SAGRARIO, QUERÉTARO, STATE OF QUERÉTARO:  
A STAIRWAY



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

February, 1926

Number 2

## Dissertations in *Æ*sthetics—IV

**T**HE ANCIENT Egyptian, confronted in his own time with the point of view of the Ancient Greek, as expressed some centuries later in the temples of the Acropolis, might conceivably have denied the beauty that we see in them. And the Ancient Greek, in turn, confronted in his time with the vaults, flying buttresses and carving of the Gothic builders, might have denied the criteria of taste thus expressed. So the Gothic builders might have made light of the Renaissance in Europe, both early and late, as an altogether dubious expression of taste and culture.

There is no direct way of testing the validity of these assumptions. But the conservatism which attended these several cultural expressions may be taken as competent circumstantial evidence that each group in turn would have looked upon succeeding expressions, had change taken place with sufficient velocity, in much the same depreciating or antagonistic light that our own spokesmen for the Classic, the Gothic or the Early Renaissance view the plastic expressions that have so recently emerged about the shores of the Baltic. Given the outlook of the Ancient Greek, Gothic is revolutionary—subversive of art.

But it is utterly impossible for us to look upon Gothic from the viewpoint of the Ancient Greek; nor can we look upon the arts of the Renaissance from the viewpoint of the Gothic builders. We are forced to view these several expressions in retrospect. All those past events and their causal circumstances constitute the genetic background of our lives. There is nothing altogether strange, nothing utterly alien in that wide range of diverse and differing expressions. We recognize beauty in the forms: we comprehend and appreciate the differing criteria of taste revealed. We approve. And so we conclude from this accumulation of evidence that, underlying this back-

ground of interest, activity and resulting expression in form and color, there lie norms of *æ*sthetic evaluation, changeless—durable—absolute. And having served throughout the past we conclude that they are adequate to serve throughout the future. But we must not overlook the fact that the fifty centuries of recorded history, and the long reach of unrecorded time that passed before, fall within a single cultural category cut off from our own time by a revolutionary change of such magnitude as definitely to mark a new era. The cultural framework of the fifty centuries still serves as the framework of our own life; we live in an interval representing, at most, the first phase of transition. But we have passed far enough, in point of time and experience, beyond the moment that marked the revolutionary change readily to recognize the two main currents of characteristic action. All that time lying in the background—dim, unrecorded or unrevealed—was definitely characterized by the technique of handicraft, the apprehension of phenomena in terms of workmanship, and deliberate action. Our own era is as definitely characterized by the technique of the machine, the apprehension of phenomena in terms of science, and velocity.

During all that earlier period—the long interval of time stretching far back into the beginning, when animistic beliefs held sway—there could be no other outcome to conscious, creative effort than that derived directly from manual operations. The extreme outpost of aims, ideals and aspirations remained enclosed within the rigidly limited frontiers of what it had been possible for men to accomplish with their hands and simple tools. God came to be conceived as the supreme artificer. Out of use and wont confined to the operations of handicraft, stabilized and wrought into a pattern of action through untold ages, certain habits of thought took shape which, containing a de-

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

finite range of preferences, served to establish criteria covering the entire range of human interest and activity.

But we live at a time when hands and simple tools no longer set limits to what may be done. The machine and the scientific point of view have released forces undreamed of during the long centuries given over to manual effort. And these forces, if not now fully comprehended, have been brought under proximate control. Ends are now conceived in terms of these new forces; and labor, that is to say, manual effort, although still deemed essential, is viewed as altogether impotent to achieve the newly conceived ends. Boldly, systematically, by the newly acquired methods of science, we explore uncharted fields of interest and curiosity. Step by step, mysteries are unfolded and resolved; new activities develop and give rise to material facts. The ordinary, commonplace aims of life now take flight well beyond the old frontiers which for ages marked the horizon of aspirations.

All of this would seem to indicate that the aims which serve to animate are not, as some propose, figments of the imagination unrelated to reality. An aim may fly a little way beyond the frontiers of past achievements, but it draws its life from the fields of reality from which it took flight. But idle curiosity, toying with the material facts of reality, discovers new ways of handling them; and new ways of handling the material facts of reality give rise, in time, to the establishment of new techniques. And a new technique is pregnant with new material facts and forms. Out of aims that wing their way a little beyond the frontiers of past achievement; out of curiosity, toying with facts that cannot be comprehended; with action moving towards ends that are opaque—through a sequence of impersonal events, nameless, causal circumstances, established ways and means of life, customs, institutions, habits of thought, aims, ideals, and the norms of evaluation go by disuse and decay and are succeeded by others.

Sometimes change takes place without stress and the development of conflict between the old and the new. This we term growth, development or evolution, however tardily it takes place. Sometimes change takes place reluctantly accompanied by discrepancies, stresses and conflict; this we term revolution. In the typical case, it is the institutional scheme and the habits of thought—the established point of view—that stands to arrest change.

Long after a new system of material ways and means, such as the machine process arising out of the introduction of a new economic factor, the machine, has superseded the old methods of handicraft, and the new process has come into something like full effect, the ancient, preferred forms of archaic

devices linger to hamper and to serve makeshift purposes. And after the new processes have conquered the field of industry and long after tools and implements have shed the hampering archaic forms, the aims and ideals associated with the archaic processes linger in the cultural scheme and so impose upon the new technology the production of archaic arrangements and forms.

But intimate contact with the new industrial processes gives rise to preoccupation with the new technique. And those who are forced by circumstance constantly to deal with the new material facts acquire a new viewpoint which sets aside the old regards and preferences and so clears the way for new aims and ideals.

Now, under the new order in which we live—a world of machinery, engineering and velocity in place of the archaic world of handicraft and deliberate action—a majority spend their lives, work and take their recreation, under the rigid surveillance of mechanical processes made relentless by the recent introduction of credit economy whereby pecuniary considerations have largely usurped all others. To those of this new world, where time and velocity are rated as matters of greater urgency than personal human needs, the habits of thought, aims, ideals, and aspirations of the archaic order of handicraft production acquire an absurdity—appear as completely beside the point as the slow moving process of handicraft itself. To these matter-of-fact persons the processes of handicraft are, of a necessity, slow, irksome, and inordinately wasteful.

But the fact that the archaic processes of handicraft are thus viewed as wasteful is sufficient to make them highly serviceable to those whose lives are devoted primarily to the consumption of amenities, or the ceremonial and competitive use of things—such as sumptuous or extravagant display, or that form of use which seeks to emulate or surpass, and is now commonly referred to as “conspicuous expenditure.” For handicraft and its products lend themselves readily to such ends. Things made by hand constitute an ever-decreasing proportion of things produced; thus they are rare and so they are expensive. So wasteful relatively has handicraft come to be rated that ladies and gentlemen may engage in these archaic processes of production along certain lines without risking their social status. In fact, to produce by handicraft processes anything that is now as a matter of course produced by the machine is not necessarily to “work” or to “labor”; and when things are so produced, outside the main stream of current industrial events, they need not necessarily be well wrought, nor serviceable, nor of intrinsic (æsthetic) value. On the contrary, it is distinctly advantageous if such articles fall appreciably below the older stand-

## DISSERTATIONS IN ÆSTHETICS

ards of the archaic handicraftsmen so as to avoid being mistaken for articles produced by the machine process. Not only, for example, must a thing, to meet this particular demand, be "hand painted", or "hand carved", or "hand wrought", but the evidence of such an origin must be obvious and unmistakable. To fail in this respect would be to forfeit the requisite amount of appreciation. So that in this new era of the machine, the archaic handicraft processes that still stand over from the past are affected by a number of factors which serve to render such products appreciably more crude and of lower intrinsic value than was the case when everything was made by hand and handicraft was the order of the day. This emphasis upon the exaggeration of crudities and imperfections means that the handicraftsmen of today, whose function it is to supply this demand, must serve as actors on the industrial stage, trained to fumble as did the ancient craftsmen during the primitive days of the industrial arts.

Now this attitude toward the preservation of an archaic order of industry constitutes at the same time a definite attitude toward current machine processes of production. It is all a part of our underlying assumption that things of æsthetic value cannot emerge out of the central industrial current of our own time. The teaching of art and æsthetics takes as its point of departure the axiom that the handicraft process alone may generate forms of distinction—objects of art.

The term "fine arts," as we use it, expresses little more than a confused association of ideas—a loosely bounded category of activities; and the eligibility of an activity and its product to this category involves more than a question of æsthetics. Under the current point of view debate concerning eligibility cannot be carried to grounds of finality until it has been taken outside the fields of æsthetic interest. For an activity, to be accorded a place among the "fine arts", must be rated non-industrial. This is a matter of modern commonsense and there is no debate about it. With this point favorably disposed of, debate as to the position of any activity in a scale of relative values may revolve about matters æsthetic or no more may be involved than pecuniary canons of taste.

That an activity must be definitely non-industrial, to be accorded a place in the sun of the "fine arts," carries consequences of importance to æsthetic activities and the industrial arts generally. For by thus establishing the boundaries beyond which the æsthetic impulse may not legitimately express itself, it follows that the only industrial activities that may be utilized to this end are those which have passed into such an advanced stage of disuse or decay that there can be no risk of confusing the effort expended with materially productive work.

As a corollary, it follows that current industrial activities are left to develop in relative technological freedom from æsthetic considerations.

This exclusion of æsthetic activities and interests from participation in our new industrial technology operates to render the material outcome devoid of those qualities which might appeal on established æsthetic grounds. But in such a sweeping and revolutionary change in technology as characterizes the present, this act of exclusion need not necessarily be viewed as a loss. For a new and revolutionary technology would certainly develop, if unhampered, new forms and expressions which could not readily be classified and rated under æsthetic standards of appraisal evolved out of long centuries given over to archaic processes. Whether or not our new technology will ultimately develop methods and products that will satisfy the æsthetic interests turns upon the degree of freedom which attends its course of development into a stabilized system of industrial use and wont.

We are now and again made conscious of the satisfaction, the sense of exhilaration, the thrill which accompanies the attainment of a hoped-for goal that seemingly lies entirely within the realm of this new technology and the scientific point of view. And while we may not acknowledge that such activities and accomplishments bear any relation to æsthetics, it does not follow that they are of an altogether alien order. For it may be that what we now treat as the gratification of æsthetic interest is, at bottom, no more than the gratification of our ever-shifting pecuniary canons of taste. It may also be that out of a prolonged period of cultural borrowing we have lost the ability to comprehend and appreciate a truly creative experience. And our ability to discriminate between an æsthetic and a technological achievement has become so confused and contaminated, by aims and purposes that are alien, that we cannot clearly differentiate between "accomplishments" of intrinsic æsthetic value, and those which yield a purely technological satisfaction.<sup>1</sup>

Satisfaction, exhilaration, a thrill may accompany the completion of vast enterprises which are looked upon as technological accomplishments, but such responses should not be confused with those which arise out of a purely workmanlike, or technological, or scientific handling of the facts of reality. For, as is often the case, workmanship, technology and science may be acting the part of reluctant servants laboring, not with workmanlike, technological or scientific ends in view, but in the interest of altogether alien aims—business exigencies and pecuniary profits. Ofttimes the sole claim to distinction made by these vast enterprises of this new order, which so give rise to gratifica-

<sup>1</sup> For example, is the rhythmic hum of a tuned eight-cylinder explosive engine an æsthetic or a technological experience to the workman who has done the tuning?



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

tion, is magnitude; and oftentimes their significance is solely confined to the monumental social waste involved in their creation and use.

All this is not to imply that æsthetics is a matter of morals and social economics; what relation there may be between these interests is here beside the point. It merely runs to indicate how we confuse technological and pecuniary activities and objectives and so, oftentimes, charge technology and science with the chaotic and non-æsthetic character of our activities and the material environment which arises out of what we do. The dominating factor giving rise to the peculiar expression characteristic of our time is the institution of business and the quest of pecuniary gain. Modern technology is not free to pursue its own course toward adequacy and perfection; it is as yet the servant of an alien master.

So for the guardians of the archaic æsthetic standards to assume that our new industrial technology is sterile ground with respect to the growth of æsthetics, is to ignore the nature of the motives that now serve to animate us, and to overlook the nature and significance of those responses that flood creative activity and which are uncontaminated and guided solely by technological and scientific aims. It is, after all, through sustained technological, creative activity, quite aside from the ways and means involved, that æsthetic standards and criteria are established and rendered, for the time being, fixed and durable. Æsthetic standards and criteria are derived from the creative activities which underlie a stabilized scheme of use and wont, that is to say, stabilized over a sufficient period of time approximately to obliterate the institutions of the past which thus become alien and archaic.

This is not to suggest that we, who live in this transitional phase of a vast and sweeping technological change, are due to witness our current industrial processes yield experiences and products of a truly indigent, æsthetic significance. For only in rare instances may those who engage in this new technology carry on their work under the guidance of the workmanlike, technological, or scientific aims which serve to animate them.

The aims and the exigencies of financial business completely dominate the modern scene and touch the lives of those remotely situated with respect to the "market". And accomplishment is all but universally measured in terms of pecuniary values—the court of last resort. Thus, in the fields of workmanship, engineering and science, achievement in terms of the technology involved is not alone sufficient to be treated as accomplishment. Thus those who strive in these fields must therefore strive for other ends than those which serve to interest and to animate them. As

matters stand, it does not seem at all likely that the non-pecuniary interests and activities covered by the terms workmanship, engineering and science will be afforded sufficient freedom of action to lift the new industrial arts, which rest upon them, to a plane where æsthetic significance will adhere to the processes, the day's work and the material environment which results.

In many respects we of this new era of machine technology and science occupy a position similar to that occupied by those who lived during the dusk of the era of handicraft. The workmanlike or technological aims which had, during the course of centuries, given rise to industrial activities and products that satisfied æsthetic interests, by degrees became contaminated by the alien, that is to say, pecuniary aims of petty trade. The technology and the arts of the craftsmen decayed under the contaminating contact of the new point of view as to the criteria of accomplishment.

The decay of handicrafts and the arts of the craftsmen are ordinarily laid to the intrusion of the impersonal economic factor, the machine, and the consequent rise of machine technology. But these merely added velocity to a movement well under way when the machine entered to stamp the future as a time marked off from all that had gone before. That the two factors, the machine and the new methods of finance, appeared together suggests a genetic relationship between the two. The coincident appearance of the machine with its consequent machine industry and petty trade with its consequent systems of economy may be set down as due to historical accident. But whatever the cause, the important point lies in the condition that either was of sufficient force as a factor to contaminate the aims of the handicraft era.

Our position is similar in that the aims of our technology and the related arts have been contaminated with the pecuniary aims of business which is an outgrowth of petty trade of earlier times. It differs in that having been contaminated at inception our technology has been afforded no opportunity to pursue those interests which lead to perfections from which æsthetic values spring. As a consequence our industrial arts, our technology and our science are largely without æsthetic content and significance. And the secular trend indicates that they are not likely to be endowed with these qualities. Thus the question intrudes: Are our industrial arts, our technology, our science, to be barren and fruitless with respect to æsthetic significance? Is the overwhelming residue of material facts which forms the precipitate of our hectic activities to have no other significance than may be derived from the high velocity at which vast magnitudes are produced?

FREDERICK L. ACKERMAN.

# The Architect and His City<sup>1</sup>

IT WOULD be as easy to criticize our civic authorities for not consulting the artist more frequently, as it would to blame artists or architects for failing to qualify themselves fully to undertake housing and town planning work. Such recriminations are seldom profitable. In a democratic country the authorities must reflect the attitude of the citizens, and men will naturally neglect branches of work which they are seldom invited to undertake. Moreover, in this case the default is part of a deeper schism in our society; and it is questionable whether the fullest recognition by each party of the beam which obscures their own vision, and the mere mote from which the other party suffers, would suffice to mend matters. For there has grown up during the progress of modern industrial civilization an unprecedented degree of misunderstanding and estrangement, between two sections of the community, endowed with different temperaments and faculties; for simplicity we may call them the practical men and the artists; though it is difficult to use the latter term without calling up a vision of the landscape painter or the maker of pretty trifles, so thoroughly have the artists been squeezed out of their proper place in the main affairs of the community.

For good city building the estrangement between these two types of men is disastrous. I suspect it is equally so in other spheres, and that it is in no small degree responsible for the serious condition of chaos into which our industrial affairs seem to have drifted.

Every observant visitor to America must realize that this condition is causing no less anxiety in that new country, reputed so wealthy, than it is in the older and more war-impooverished lands nearer home. It is authoritatively estimated that less than one-third of the families in that rich land have an annual income reaching the \$1,700 necessary at their prices and high standard to meet what the United States Department of Labor calls "a minimum budget of health and decency." Yet estimates assess the waste of man-power and natural materials in the industry and commerce of that country at figures so high that I hesitate to quote them.

Never perhaps was the need for dwellings and the other products of industry greater throughout the world than it is today; never probably was there so extensive equipment or such latent power of production; yet how difficult seems the task of applying that immense power to satisfy those urgent needs. Why is this, and why you may well ask should it be recalled now? The reason is that like the modern cities with which we are concerned tonight, industrialism has developed haphazard, lacking order, lacking design. Now in city building these are the very qualities which we know it is the function of man's artistic faculty to contribute. I fear the deficiency of that contribution in the sphere of city building is but part of a general neglect. For the in-

dustrial age, having smothered man's natural hunger for beauty in a mass of material production, has lost the ability to understand the artistic temperament or to appreciate its proper function in human society.

Let me say at once that seeking recognition for the place of the artist implies no want of appreciation for the qualities of what we have called the practical man, meaning thereby fortunately the majority of mankind, nor any undervaluing of the importance of all that he contributes to our life. The very existence of civilized well-being depends on these same practical men, engineers, men of business and the like, carrying on their activities and perfecting their methods. It is their persistence which has carried forward the processes of production, it is their faithful labor which has erected the edifice of industrial civilization, building it up stone by stone, testing the firmness of each step before the next is taken. This is their function and their method, and it is invaluable. But it is not all, it is not enough. We know that it is just in this manner that our industrial towns have grown to be what they are. Building added to building, street to street, without general plan; each want satisfied as and where it arose. Hence the confusion. There has been no vision of the artist to precede and guide the building of the practical man.

The temperament called artistic is difficult to define, and frequently misunderstood; it includes, in greater or less degree, the imagination to see visions of what might be, the desire to realize them, and the power to give clear expression to them. It constitutes one of the most practically valuable gifts with which man can be endowed, if according to the degree and character of the endowment its possessors can be made to play their proper part in the human community.

The full faculties needed for creative work in the fine arts are, however, possessed by very few of those who share the temperament. Unfortunately, the fact that there are a few who not only see visions of great beauty, but have the exquisite power of expressing them in so-called works of art, has led to the assumption that these forms of expression are the only ones appropriate for the artist; and that it is the duty of all those who share the endowment, shunning practical affairs, to seek, however imperfectly, to express themselves in one or other of the fine arts. Hence we see hundreds of those who have been blessed with some moderate degree of artistic gifts wasting their lives in the production of second-rate pictures or art fancies! Meanwhile the practical affairs of the community lack the inspiration and design which their imagination if properly trained might well have been adequate to contribute. It is small wonder that the artists standing or thrust aside from the main streams of life have too often been content to play in the eddies; and at times in mischievous mood to tease the rest of society by persuading them to accept jazz patterns for great paintings, and for stately human effigies compiled from the child's box of bricks.

<sup>1</sup>The following excerpts from a paper by Dr. Raymond Unwin, F.R.I.B.A., present a development of the ideas he expressed in his address at the Convention of the Institute in 1925, and are reprinted from the *Journal of the Royal Institute of British Architects*.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The terms artist and practical man represent no complete or scientific division; most men enjoy in some degree and may learn to use the faculties of both; otherwise where would the architect be! Nevertheless, the terms do represent with sufficient accuracy a specialization of temperament, of faculty, and of methods of work, the understanding of which is necessary for coöperation between the two types of men, as its appreciation is important for the public. The clear advantage of such specialization and coöperation is not diminished by quoting rare examples of the practical artists or the imaginative engineer. Most men, being creatures of but limited powers, can only reach a decent level of competence by specializing in the use of those faculties with which they have been more generously endowed. It is the coöperation of such men that in some degree compensates for the general absence of the superman. The danger of this plan arises when men specialize for too much separation in their spheres of work, instead of specializing for coöperation in the same spheres.

Without attempting exact definition, we associate especially with the artistic temperament or faculty, the power to see that which is not there, to call up visions of what might be. An example of method may best illustrate what is meant. The planning of a cottage home is generally thought to be very simple. The ordinary person supposes that the plan is the result of following a few easily-learned rules, coupled with regard for sundry "don'ts"; that a short list of requirements can be made, and that by a system of modification, trial and error, ticking off the points as dealt with, the design can be compiled. These methods have their place no doubt, but it is not thus that real designs emerge. The truth is that the problem, far from being simple, is as complex as the family life which the dwelling is destined to accommodate. Every room should have its appropriate aspect, size, shape and relation to the other parts of the house. Ready inter-communication must be provided without involving sacrifice of space in the building, loss of comfort in the rooms, or waste of time to its future occupants. Each room in turn must have its door, window, fire, and other parts in right relation and arranged to leave suitable spaces for furniture. All this must be kept within strict limits of cost; and in addition to being convenient in use and comfortable to rest in, the building should be pleasing to look upon; which means that its mass must set happily on the site, and its color harmonize with its surroundings; that the plan shall be one which will roof well and light well, and that the proportions of all the external parts shall so harmonize that the whole design will look well.

It will be realized that in the making of such a design if the place, size or form of any part is modified a score more parts will need to be adjusted to restore the right relation or the balance of the composition; a tedious process, and little likely to succeed on the compilation method. How, then, does the artist work on such a problem? When he comes upon the site, as Kipling expresses it, "he makes a magic"; and as he intently meditates on the problem there rises before him an image of the cottage that is to be. He sees the spot where it should stand, the form and color which will

best fit into the picture. He sees, too, the opportunities for use and enjoyment which the site affords, and watches the life being lived there. He does not try to remember, one by one, the innumerable "do's" and "don'ts"; for should he be tempted to put the door, window and fire in wrong relations, he would see the cook standing in her own light, or the door swinging irritatingly against the easy chair in which the occupant was trying to read. Instead of the ineffective compiling of details, the artist holds the plastic design suspended in his imagination while he studies it and moulds it, seeing by an instantaneous series of pictures the effect on the exterior view of each internal modification, working the details of plan or elevation with the whole always visible in the back of his mind to help him and check him. This process of design is frequently swift in working, for imagination acts by flashes; but it is not easy, and needs both training and a special kind of knowledge. To create the pictures the mind must be stored with the properties which compose them. The requirements, the conditions, and, in this case, the life of the occupants, must be so thoroughly and sympathetically understood as to have become almost an instinctive equipment.

You may think that I have over-elaborated this simple process; that most of the possible combinations both in plan and design have been explored and tested, and that the sites on which cottages have to be erected offer few opportunities of any kind, except as regards such sunlight as the state of our atmosphere and the heights of adjacent buildings may allow to fall on our dwellings.

You would be rather astonished how frequently even this important opportunity is overlooked: how many houses are still being built with sunless living-rooms and sun-baked larders. But let us carry the matter a stage further. Consider the laying out of those dreary sites which offer so few opportunities; instead of compiling the plan by adding plot to plot and street to street in obedience to the practical considerations of so-called profitable development, thus effectively destroying any valuable opportunity of convenience, pleasure or beauty which the site offered, suppose there could be brought to bear on that initial stage of laying out the same kind of imagination, the same magic of design; need it any longer be true that the cottage sites offer no opportunities? That a few more houses should be crowded on the estate is no doubt an important practical consideration, but how supremely unimportant it really is compared with the destruction of the beauty of the land, and of the possible pleasure of living upon it, which may easily result!

If any imagination, even faintly endowed with the artistic faculty, had been present to see what might be, can we for a moment believe there would have been that which, alas, we find in the many square miles of dreariness and squalor which constitute so large a section of all our modern towns?

If, in the planning of the cottage or the lay-out of a building estate, we see that scientific knowledge and methods of compilation cannot—without the aid of the imagination of the artist—prove successful, in the wider



## THE ARCHITECT AND HIS CITY

sphere of town planning the difficulty of compilation and the need of imagination are not less, but greater.

Hitherto the work of town planning has suffered for want of clearer understanding, even on the part of those well versed in the subject, of the difference of faculties and methods needed for success. If the practical man has sometimes thought that complete mastery of the science of the subject would suffice to enable him to practise that which is as much an art as a science, it must be admitted that the artist has at times also imagined that his training and his art have forthwith qualified him to become a planner of towns, forgetting that this particular art is based on an extensive science, which must be at least understood. The artist may, indeed, have trained his imagination and possess the faculty of design; but before he can design a city plan he must master the subject. The knowledge he needs is not merely that of the barrister getting up his case, though he, too, will have many briefs to study; nor, on the other hand, is it the complete and scientific knowledge of industry, commerce, land values, drainage, road construction, and so forth, which the economist, the valuer, or the engineer must possess; though a general familiarity with all these is required. What the artist specially needs is a sympathetic insight into all the relationships of city life, a realization of the reactions which take place between the city environment and the human society which it clothes and expresses. He needs, in fact, that particular range of knowledge which will enable his imagination to picture the city as it might be, to see the life of the people going forward in it, to see all the different parts and functions in their true relation. He needs this that he may be able to study his vision effectively and mould it to meet the realized conditions, or modify it to avoid the apprehended difficulties. The kind of knowledge needed is extensive rather than intensive; for there must be maintained a degree of detachment from the details of the problem if the city and the life of the city are to be seen fairly and seen whole. The town designer must prepare his imagination for this work by watching and thinking over the phases of city life; meditating on their comparative manifestations in many towns; entering sympathetically into the needs and limitations, musing all the time on visions of how work might be made more efficient and town life more pleasant.

In every case there is much preparation to be done; thorough knowledge of that which is must precede and be the basis of useful visions of that which may be. That knowledge we speak of as the survey; in order that it may be adapted to the designer's method, it should be set out as far as possible in graphic form. After the artist has expressed his vision much will remain to be done in preparing the design for practical execution. What I urge is that the function of the artist, the stage of design, shall not be overlooked. Let the preparation be as scientific and as complete as may be; when the actual planning stage is reached there is need for the imagination of the trained designer to lay hold of the multitude of conditions, conflicting interests and requirements, and with a vision of the city life al-

ways present as a guide, to appraise them at their relative value. The designer will study his site, picture its opportunities for work, for business or for play, and will mould the vision of the ideal city until it satisfies the needs and is itself so harmonized with the natural features of the land that city and site become welded into one conception, a complete design. This, it seems to me, is the special contribution which the artist has to make to city building; he must contribute the vision of what the city might and should be, and translate that vision into the design through which it can be realized.

The practical man or engineer, already versed in all the sciences connected with town planning, if he has the necessary artistic faculties, may cultivate them until he becomes also a master of design and creator of beauty. The artist or architect already trained in design may study the economic and engineering problems and become also a master of the sciences of the subject. Either may cover the whole field of work if he is possessed of all the necessary powers. But it must be recognized that faculties are lavished on few men with such liberality; and that the methods of work are so different that the practice of either may render more difficult success in the other. The detachment from much detail and the free use of imagination which are essential for the designer may well be dangerous for the engineer. The necessary concentration of the constructor on the perfection of his detail and the security of each stage of his edifice may tend to restrict the freedom of imagination which is the designer's greatest help.

It is the need for the different faculties for which I plead, and because they must mainly be assembled through coöperation I look for a greater measure of mutual appreciation of function and method. The practical man must realize that his work will be worth much more if it is guided by the comprehensive vision, the coördinated design. The artist must recognize that his vision to be of service, his design to be practicable, must be conditioned by the limits of what is and what is possible, which the scientist or the engineer may determine. There is little use dreaming of lakes in a land where the water supply available does not equal the evaporation.

I seek then to enlist your help in this project of mutual understanding between the artist and the practical man, between the man who sees what might be and the man who knows what is.

As architects we have perhaps a special opportunity to help towards this better understanding, for our work touches both the artistic and the practical. If our buildings occasionally have pinnacles they must always have structural stability. If at times we reach up with the artist to the beauty of the clouds, we are compelled with the practical men to keep our feet firmly planted on mother earth; and the visions which our spirits may gather in those higher regions serve but to help us more fittingly to solve our practical problems. If, as the distinguished Finlander Saarinen recently expressed it, our function is "to create harmony and beauty on a foundation of the practical," we should, through understanding something of the temperaments and experiencing the

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

methods of work of both the artist and the practical man, be in a position to help each to a greater understanding and better appreciation of the other.

I suggest that as the need for this is urgent, so the time is not inauspicious. Mere materialism is losing something of its hold. Science, so long its main support, seems busy now knocking away the props, and, breaking through former bonds, it is reaching out to new spheres of knowledge and experience less and less distinguishable from the spiritual.

Dissatisfaction with the results of a civilization of quantity, and economic pressure are alike forcing the more civilized countries to give greater attention to quality. It is becoming clear, at least, that prosperity will not much longer be attainable by selling large quantities of indifferent products to the more backward peoples. The quantity business is so easy to learn, and they are all rapidly acquiring it.

Apart from the disillusionment, and the searching for wider coordination, which have been referred to as noticeable in America, many other signs that a change is taking place in the scale of values may be noticed in that land to which we look for forecasts. Perhaps it is enough to refer here to the wonderful development of architecture, and the increased respect shown for it. When even the rampant demon of advertisement hides his diminished head in the presence of dignity like that of a Pennsylvania Railway station, one realizes how great a change has already come. A desire for order and for quality, a love of beauty, in short: values of a more spiritual character are gradually re-asserting their influence.

Some people always imagine that art or design consists in sacrificing important practical considerations for the sake of mere appearance. On the contrary, the assumption is unwarranted.

No such natural conflict, in fact, exists; the practical and the artistic are two aspects of one purpose, and both are equally necessary to successful attainment; without the other each alike is maimed.

I have already suggested that, as architects, we may contribute to secure cooperation among those who help in city building. But what about the general public; can we do nothing to stimulate in them, and find expression for, that natural desire for beauty of surroundings which has been almost universal since the earliest dawn of civilization? I suggest that we can; that we each have a special duty to our own city; and that the only influence at once sufficiently widespread and potent is the influence of the home.

It is natural, and it is well, that all young architects should aspire to play a distinguished rôle in their profession, to design the greater buildings for which monumental character is appropriate. But even that more distinguished work must in the long run depend on the appreciation of the public; and I suggest for your consideration that house building, which as we have seen far outweighs all other branches of work in volume and in value, also exceeds it in the influence which it exerts on the minds of the people, and in the extent to which it may contribute to or ruin the beauty of cities.

That eminence may be reached in this work needs no

proof in the presence of our honored president; that lasting fame may be also be found the names of the brothers Adam testify.

The work, too, excels in human interest and in the number of contacts which it establishes with every branch of communal life. If you become really interested in the house you cannot stop there; you will be led to think of its surroundings, of the laying-out of the sites, provision for recreation and the enjoyment of life, preservation of the natural amenities or the creation of new ones. You will thence find yourself involved in wider and wider interests until all the questions of town planning and city building are brought within the sphere of your attention. Ultimately you will reach the goal of the monumental building, but will see it not as a detached project for a competitive design, but as a point of climax in the city plan. Your approach through the long avenue of city life will reveal such buildings in better perspective, and in truer relation to their neighbors. You will realize through that approach, as others cannot, the background of the city against which all its important and its public buildings stand forth, to adorn it and express its activities.

If there is even a measure of truth in my view that this approach to architecture from the dwelling is best for the architect, and that the interest and appreciation of the people can best be stirred in their homes whence it will spread in widening areas until it embraces the whole town, then I suggest that in our architectural training greater emphasis might be laid on this work. Let every student study the life of the home and learn to plan and design the small house thoroughly; let him follow this with some study of the combination of small houses into buildings composed of two, three, four or more dwellings, and the further combining of these larger units both in plan and elevation into more extensive groups, developing by the arrangement architectural relations and unity, in harmony with the contours or other features of the ground. This affords a truly fascinating field of design which few have yet explored, and fewer mastered. From this he will proceed to the development of sites and their relation to the town plan; when in due course he comes to exercises in monumental design he will at least have some idea of their place in the city, and the background against which they should stand. Incidentally, as our schools must turn out many architects whose opportunities for monumental work will be long in coming, and some whose gifts do not qualify them for such work, we shall at least have trained numbers of men better qualified to occupy that almost limitless field of house building and city planning which offers ample scope for men of very varying talents.

Finally, we must not forget that, be we artists or be we practical men, we are citizens of our town or village; and to the extent that we are specially qualified to judge in such matters, are the more responsible as trustees for posterity that our city is handed down to it with its treasures intact and its beauty preserved or restored. Therefore let us get together in ways appropriate to our local circumstances.

RAYMOND UNWIN.



## Illustrations of Old Mexican Architecture

(In continuation of the article "A GO RGEIOUS BACKGROUND,"  
in the last issue)

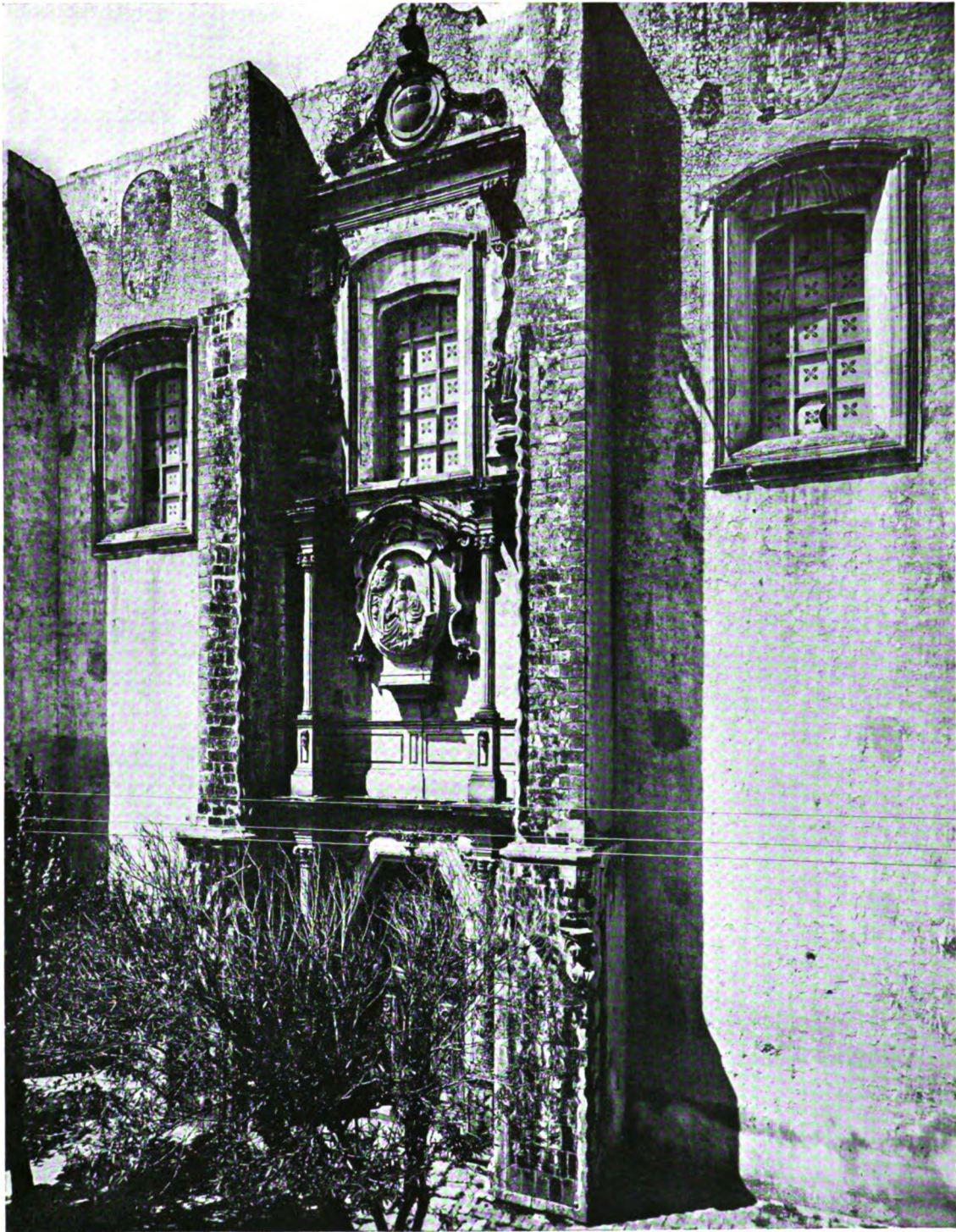
THE CHURCH OF LA COMPAÑIA, PUEBLA, STATE OF PUEBLA:  
THE GREAT SQUARE DOME





THE CONVENT OF CHURUBUSCO, MÉXICO, D. F.:  
DETAIL OF THE FAÇADE





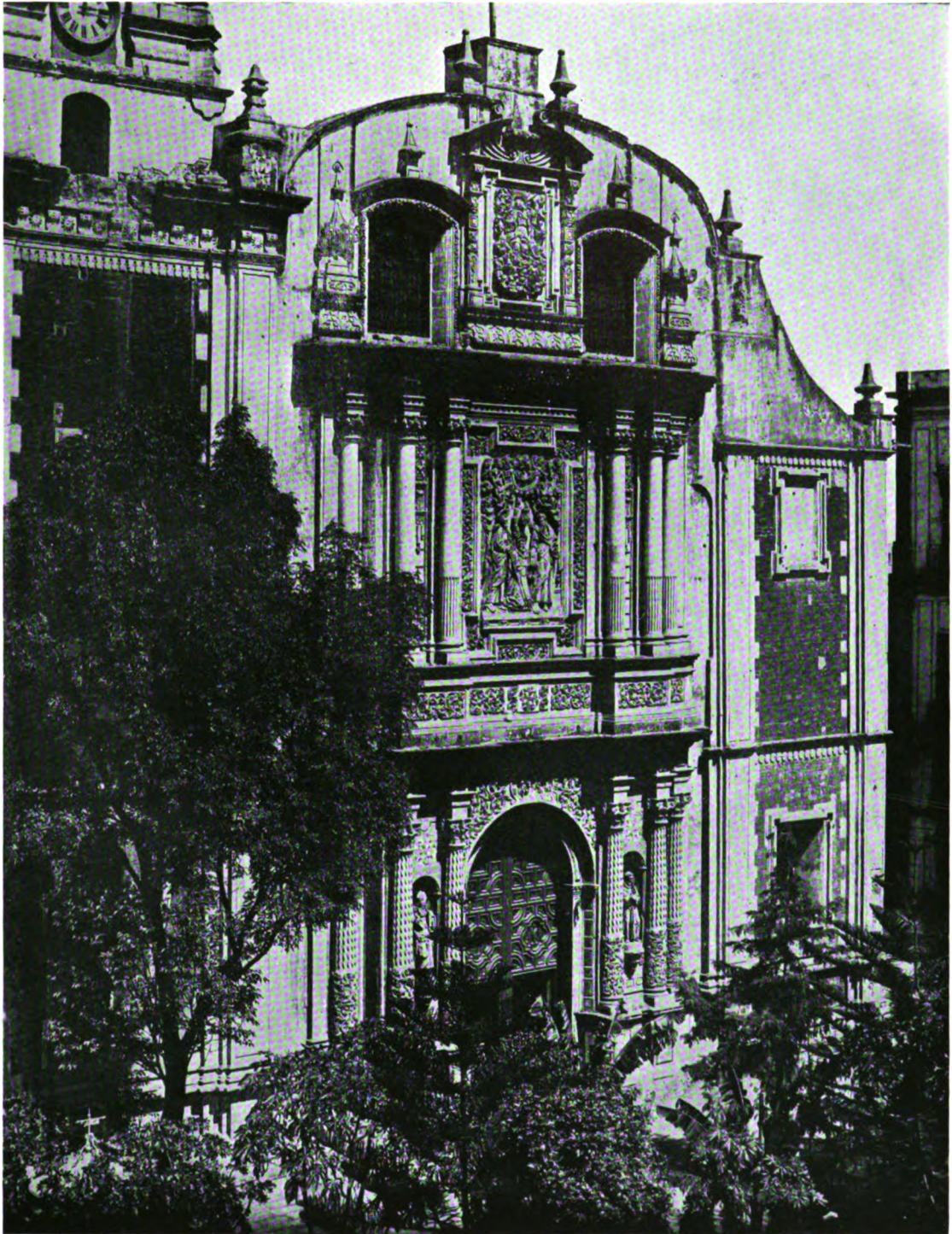
THE CHURCH OF SAN FELIPE, QUERÉTARO, STATE OF QUÉRETARO:  
THE EASTERN DOORWAY



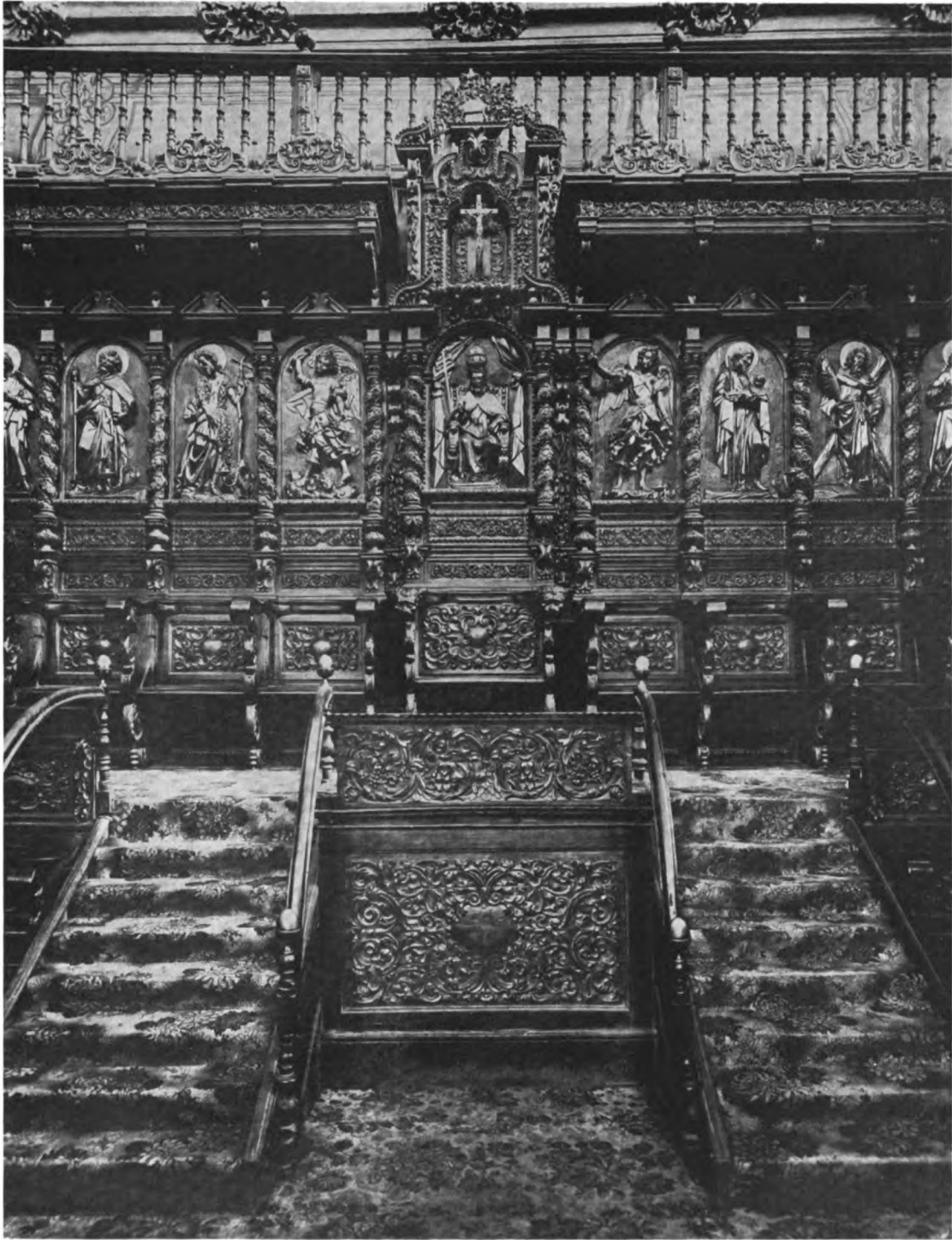


THE CHURCH OF GUADALUPE HIDALGO, MÉXICO, D. F.



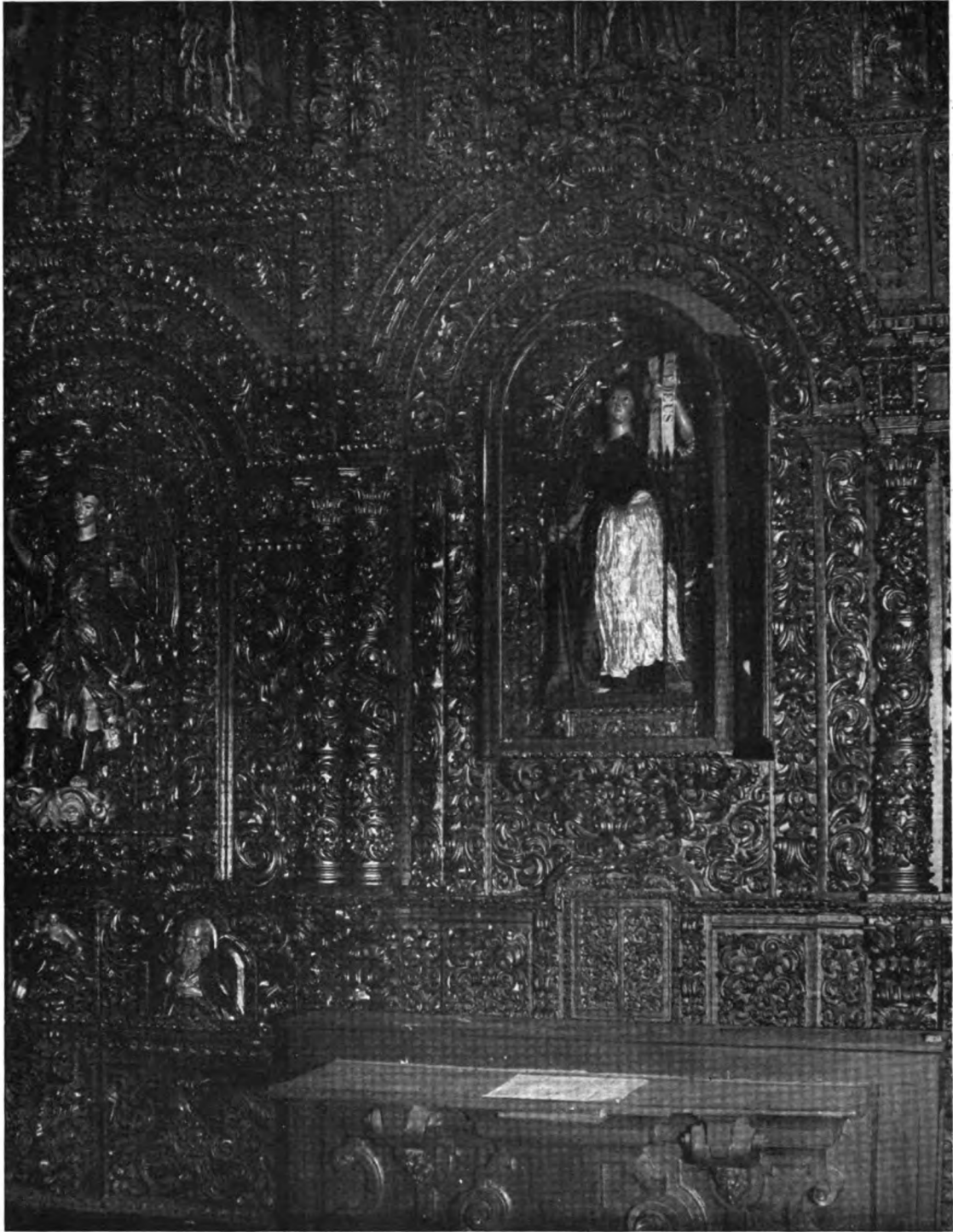


THE CHURCH OF SANTO DOMINGO, MÉXICO, D. F.



THE CATHEDRAL, MÉXICO, D. F.:  
THE CHOIR STALLS





**THE CATHEDRAL, MÉXICO, D. F.:**  
**DETAIL OF THE ALTAR OF THE CHAPEL OF THE ANGELS**





THE CHURCH OF SANTO DOMINGO, MÉXICO, D. F.:  
THE DOME



THE CHURCH OF SAN HIPÓLITO, MÉXICO, D. F.:  
THE DOME

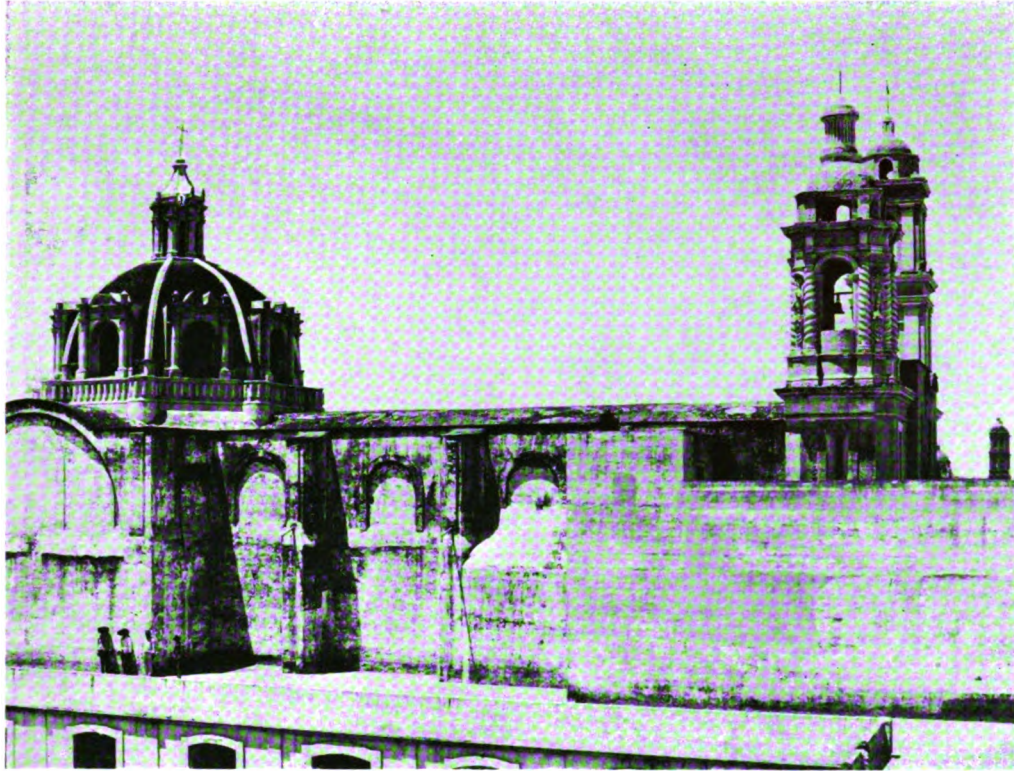


THE CHURCH OF SANTA ROSA, QUERÉTARO,  
STATE OF QUERÉTARO: THE DOME



THE CHURCH OF EL CARMEN, CELAYA,  
STATE OF GUANTANAMO: THE DOME



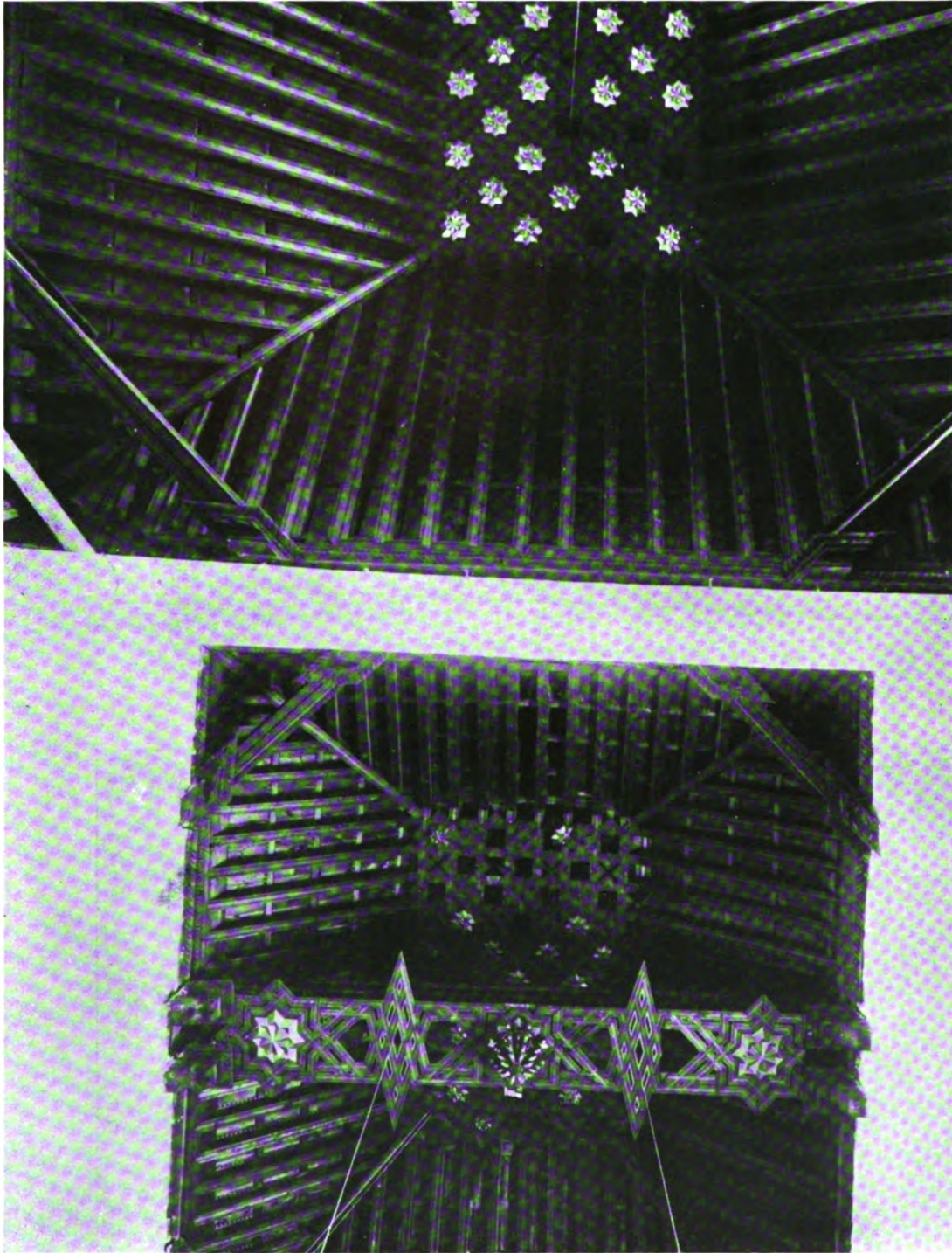


THE CHURCH OF SAN JUAN DE DIOS, PUEBLA, STATE OF PUEBLA



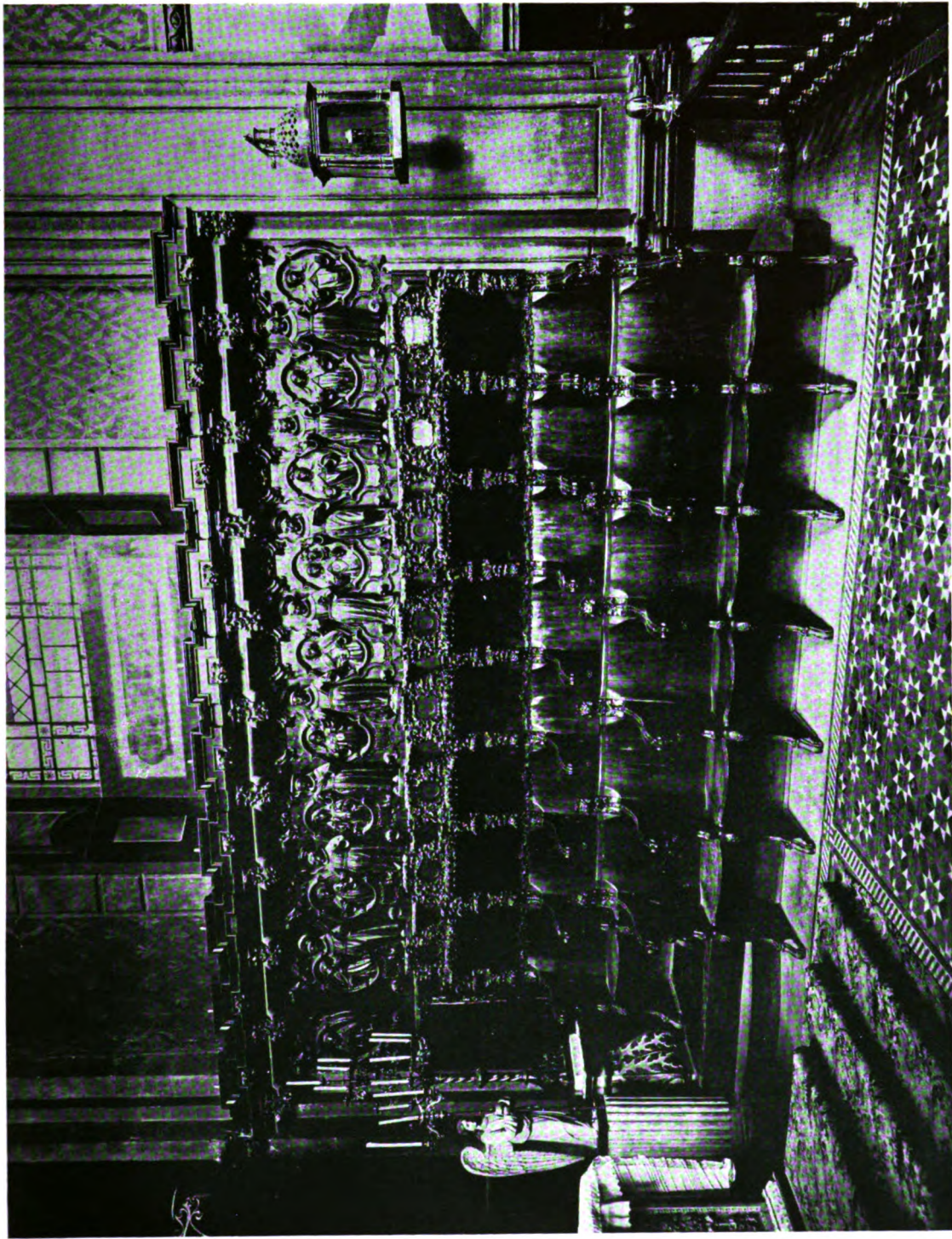
THE CHURCH OF XONACA, PUEBLA, STATE OF PUEBLA:  
THE GATEWAY





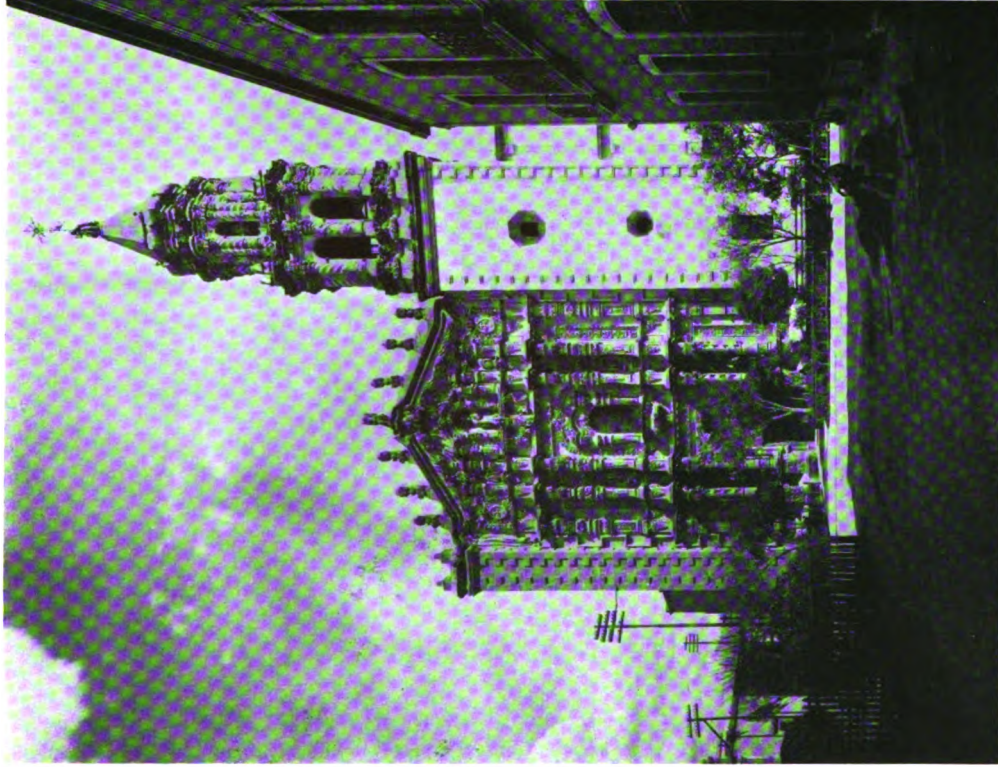
THE CHURCH OF SAN FRANCISCO, TLAXCALA, STATE OF TLAXCALA;  
DETAILS OF THE ROOF OF THE NAVE



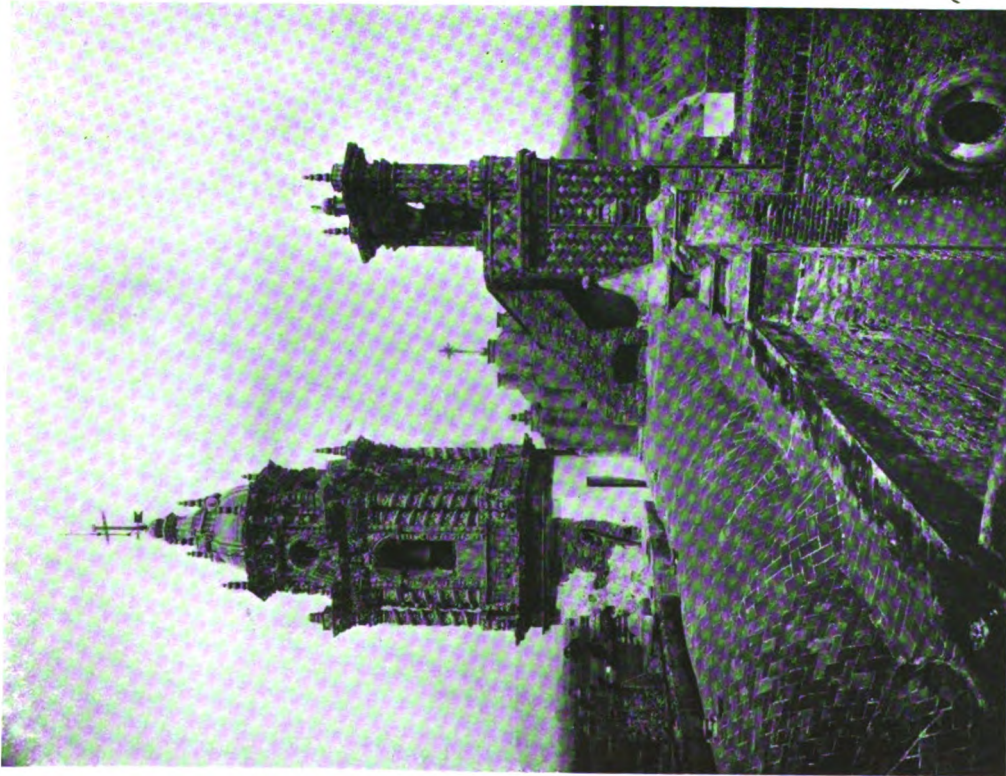


THE CHURCH OF GUADALUPE HIDALGO, MÉXICO, D. F.:  
THE CHOIR STALLS





THE CHURCH OF EL CARMEN, SAN LUIS POTOSÍ, STATE OF POTOSÍ:  
THE FAÇADE



THE CHURCH OF SAN FRANCISCO, ACATEPEC, CHOLULA, STATE OF PUEBLA:  
THE TOWER AND THE GREAT BELFRY



## Models, Cameras, and Perspectives

THE ISOLATED position of the Pacific Telephone & Telegraph Building on a narrow and "small but mighty" street several squares distant from the main geographical and traffic artery of San Francisco, and the fact that this location south of Market Street would leave the building the dominating structure on this part of the city's skyline for as many years as we can see ahead or until the entire character of its growth is changed, called for an unusual method in the study of this problem.

The main sidewalk or pedestrian view is to be had from the intersection of the street on which the building faces and Market Street, two blocks distant. This made of particular importance the sharp perspective view of the street façade and the portion which showed above the tops of the adjoining eight-story buildings. The isolated position in the city's skyline made its distant view even more important, and the glimpses that were to be obtained from various nearby streets or intersections had likewise to be given study. Had the building been tucked in the midst of many other large buildings, straight massive walls, allowing its neighbors to provide the *entourage* or "building up", would have been the thing, but this structure is practically surrounded on all sides by a plateau of eight-story buildings. Thus there were other things to consider; the nearby glimpses and the distant silhouette. To make perspectives for full study of these angles would have been impractical and would not have given the results obtained by the use of the model. With our model we were able to walk any direction and distance (at the right scale) to view our problem. The model was made in sections and the continuity of vertical lines allowed us to slide the various sections up and down. There was no guess work as to foreshortening from the various viewpoints.

In order to show the owners something definite as well as to make further studies ourselves, we made photographs of the model from the various angles,

had them enlarged to the right scale to fit other photos of the existing surroundings, and then made new negatives of the original composite and had final prints and enlargements made from them. The visualisation for the layman was complete.

The model also allowed us to study the effects of sunlight at various times of the day. An electric reflector rigged up on a high pole was our toyland sun, and with it, projections and the effect of contrasting curved and sharp faces of piers were studied, also the horizontal shadows. It was surprising to see how much showed up at 1/8" scale. A full height sectional model at 3/4" scale and full size models of the curved and sharp piers and the repeating spandrels were also made and set out in the sun. The flowering of the secondary vertical motifs was only arrived at from the light studies which showed that ornamentation confined only between the piers left the effect rather flat. Something was needed to compensate for the absence of the usual cornices. This is particularly felt in the sharp views up the face of the building. We wanted to get a solid mass with a textural surface treatment and with a silhouette that set firmly on the ground. We played for the effect of changing lights, and for the study of effects desired nothing could have taken the place of the models and composite photographs.

The model was made of cut-out cardboard with wood moulds, run to accurate scale profiles for vertical piers. Paper cut-outs, adhesive tape, toothpicks, pins, chewing gum, and so forth, did for the details, and isinglass—with muntins in chinese white—for windows. The whole was painted the desired color, stone joints marked off, and stones picked out in shades.

We are indebted to Faxon Atherton for the preparation of the models, and to Gabriel Moulin for the photographic work shown on the six following pages.

TIMOTHY L. PFLUEGER.

### We Are Pleased—

That *A System of Architectural Ornament*, by Louis H. Sullivan, of which only a few copies remain, was placed by the American Society of Graphic Arts as one of the 50 examples of beautiful typography during 1924,—that his *The Autobiography of an Idea*, of which the edition is almost exhausted, was for many months a "best seller" among non-fiction books, and has now been recognized by the American Library Association as a great literary work and as one of 40 worth-while American books recommended to the Committee on Intellectual Relations of the League of Nations. *Sticks and Stones*,

by Lewis Mumford, of which the best chapter appeared in THE JOURNAL prior to its appearance in book form, was similarly recommended by the American Library Association. *Bertram Grosvenor Goodhue, Architect and Master of Many Arts*, is now in its second binding; its sales and appreciation, both publicly and privately expressed, have far exceeded our anticipations. *Old Bridges of France* (900 copies only), certainly one of the most beautiful books ever made, for which the profession should be forever grateful to Prof. William Emerson, is rapidly becoming exhausted.



ILLUSTRATION OF A COMPOSITE PHOTOGRAPH COMPOSED OF A PHOTOGRAPH OF A MODEL INSERTED IN A PHOTOGRAPH OF THE SITE OF THE BUILDING FOR THE PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA (SEE PAGE 69)

J. R. MILLER & T. L. PFLUEGER, *Architects*





PHOTOGRAPH OF THE COMPLETED BUILDING DESCRIBED ON PAGE 70





PHOTOGRAPH OF MODEL OF THE BUILDING DESCRIBED ON PAGE 70  
(See text, page 69)

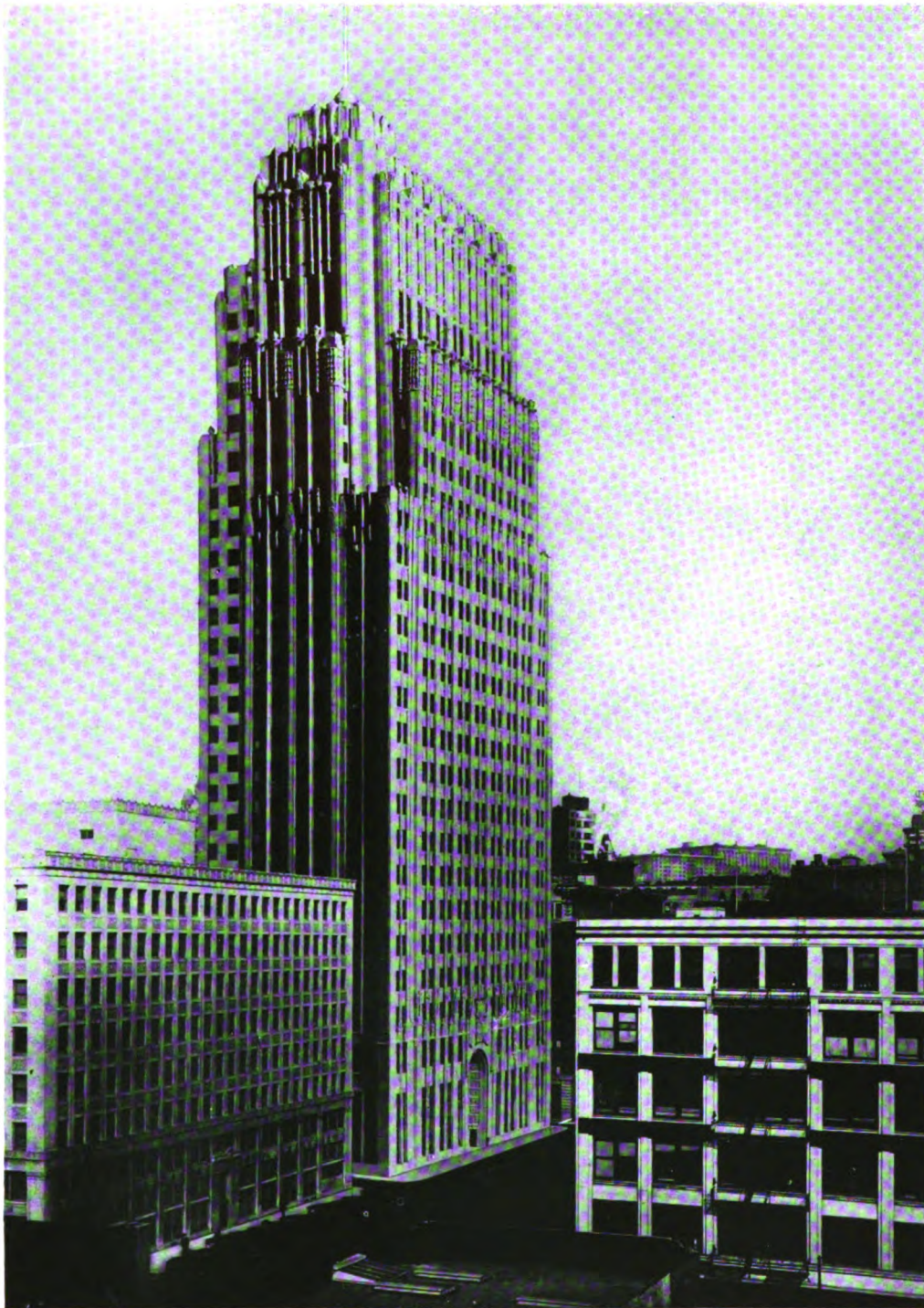




PHOTOGRAPH OF THE COMPLETED BUILDING DESCRIBED ON PAGE 70 (See text, page 69)

NOTE.—This photograph was taken from an angle slightly different from that of the model, in order to show more of the mass of the building.





PHOTOGRAPH OF MODEL OF THE BUILDING DESCRIBED ON PAGE 70  
(See text, page 69)





**PHOTOGRAPH OF THE COMPLETED BUILDING ON PAGE 70  
(See text, page 69)**

# Marginalia Architectura

Magister Petrus

**W**HILE THE British Royal Family has, of late years at least, produced several members of unquestionable respectability, it may not be generally recognized that there have been kings in England who were noted for the practice of virtue and piety of an heroic order.

The last of these was Edward called "the Confessor," who seems indeed to have been not only a good man but a truly efficient ruler.

Whenever in later times the patience of the people was overstrained by royal exaction and partialities, it was to "the good laws of Edward" that they appealed, demanding their restoration and enforcement, and when they had had time to compare the conduct of his life with that of a few of his successors, his merits seemed so plain as to call for public recognition of his sanctity.

Now Edward, while living, in the fulfillment (or rather in lieu of the fulfillment) of a vow, had built and richly endowed an abbey church called Westminster, still to be seen and more or less widely known, and Henry, the reigning king, thought it appropriate to set up a shrine in this church for the housing of his relics.

In order to make it of a beauty and richness befitting a royal saint he looked about for an artist skilled in marble and mosaic work, such as was then done with perfection by the Romans, and it seems probable that he may have commissioned the Abbot of Westminster, who visited Rome twice about this time, to engage such an artist for him.

At any rate an inscription on the shrine, still partly uncovered and legible, shows that he secured the services of one "Peter, a Roman citizen," whose identity is still much in doubt.

It is known, however, that among various Peters of the craft who lived in Rome at this period, there was a certain Magister Petrus Vassallettus, or Vassalectus, or Bassallettus, or Vasilictus (for he seems to have had a truly Shakespearian indifference to the spelling of his name) who had not long before completed his most excellent work, the cloisters of the church of St. Paul Beyond the Walls.

The beauty of this noble arcade, like that of St. John Lateran's, has been glorified too often for many words to be spent on it, but it is worth noting that these two are among the few works of architecture which have been greatly admired both by architects and by those of untrained taste. It is delightful to see how the driest and most matter-of-fact archæologists, dragging his reluctant readers through the antiquities

of Rome at the rate of twenty dates to a page, pauses in spite of himself and becomes lyric over these lovely, twining, sparkling columns. Their richness strikes the eye and the imagination at once, and critical study confirms their claim to the admiration that cannot be withheld at first sight.

That thirteenth, which has been called the greatest of centuries, did not, so far as the city of Rome is concerned, produce many important monuments. There were other more pressing things than building to engage the minds and encumber the revenues of Innocent, Nicholas, and Honorius. So that, except for this one meagre opportunity, of which he made the very most, the works of Magister Vassallettus were not many nor extensive at home, and if it was indeed he who made the shrine of St. Edward, it led to no further employment of the sort in foreign lands.

But what he had given him to do he did gravely, and thoughtfully, and well, making a throne here and an altar there, a bit of carving around the door of this church, and a quaint lion in the wall of that portico, and marking them with his name when the occasion offered, as all men who sincerely believe in their own work like to do.

There is a paschal candlestick in St. Paul's carved by him with figures in relief and an oddly poetic motto: "Every tree bears fruit. I am the tree that bears lights and carries offerings. On the festive day I announce the good news that Christ has risen. So do I offer gifts."

The shrine of Edward is empty and defaced. Some time ago a fresh piece of the old mosaic that had been hidden by plaster was brought to light and seen to be "of glass, yellow like gold. In two months it was all picked away." From the time when a curious cockney, coming upon the neglected coffin standing with gaping lid in a dark loft, thrust in his hand and felt "the head and shoulders covered with dust, and the jaws still round and full of teeth," and brought away the crucifix from around his neck, there is no record of the fate of the king's bones.

Of Magister Petrus' end still less is known. His son whom he brought up in his own craft followed him and the family name can be traced for three generations.

An inscription, perhaps an epitaph, is recorded, which, in all its curttness, shows how the men of his own time looked upon him: "*He was noble, this Vassallettus, and learned in his art.*"

Which of us, craftsman, king, or saint, could hope to leave a worthier memory behind him?

FRANCIS P. SULLIVAN.



## London Letter

IT IS unfortunate that there are a few clouds to darken the dawn of what otherwise promises to be a brighter year for the British building industry and the architectural profession in general.

The question of wages of course remains the stumbling block to individual peace, and already, during the past year, there has been radical disagreement within the ranks of the master builders themselves, resulting in the "blacklisting" by the Master Builders' Federation of three or four firms who have refused to tie themselves down to a definite maximum rate for certain skilled trades. There is no doubt that certain firms which are bound by agreement to pay at a definite rate are ready to wink at the action of a foreman who manages to pay every week a certain bonus entered as "overtime," and so there is a good deal to be said for the few big concerns who believe that the open payment of operatives by results is the only just and practicable method. The result of this schism is a very trying situation for architects who are getting in representative tenders for work, since no firm in the Federation will tender if the blacklisted builders are invited, and yet these latter include some of the best-organized concerns in the building industry.

On top of this anomaly comes a fresh situation of great difficulty created by the action of the government in deciding to undertake under its own management a mass production building scheme in Scotland which includes at least two thousand houses of "alternative methods" of construction, *i.e.*, houses not of the ordinary brick type.

About three months ago the Prime Minister offered to Scotland a special subsidy of £40 per house on all houses built of steel up to the number of four thousand, but less than a quarter of this total has been applied for, with a result that the offer is now withdrawn, and the government purposes to give its orders for these houses direct.

The reason is that the building unions have boycotted the scheme for steel houses by threatening to stop all classes of work in any area where they might be erected. The unions' attitude is one of opposition to "any interpretation of the fair wage clause in building contracts which means paying below the standard rates and not observing the standard conditions in the building industry"—in other words—there must be no depression of wages in the building trade. The government's attitude is that the unions have been holding the country up to ransom, that there are more than a million unemployed in this country, and that engineers who would be glad to work on the new type of dwelling are not allowed to earn a living and are forced to live on the dole.

It looks as if serious trouble may be brewing; and in the meantime there is of course much discussion and criticism of the steel house, which has been described in Parliament by a member of the opposition as a "glorified army hut with the corrugations ironed out."

§

The troubles of the industry have not prevented a little seasonable festivity, and a touch of delicate irony has been mixed with clever fun in the Annual Pantomime given in the R. I. B. A. galleries by Students of the Architectural Association School of Architecture. The theme of the revue was the endeavor of the "President and Secretary" of the R. I. B. A. to discover the answer to the question, "What is Architecture?" to which the emissaries were sent out all over the world, including the United States, in an endeavor to answer the riddle. The American scene was a clever representation of a cinema film entitled the *Leaven of Love*, with best Hollywood captions. But even in New York the young hero does not quite find out what architecture is. He only discovers that in New York you "find through architecture a way to love."

§

What is called the "Rima controversy," mentioned in our last "Letter," seems now to be definitely settled, for Epstein's panel to W. H. Hudson is to remain where and as it is. But in the meantime there have been some rather degrading exhibitions of press publicity by people who dislike "modernism" and Epstein, and some of whom might conceivably be better employed than in attacking brother artists in the newspapers.

Back in November, and following on a "Grand night dinner" in Gray's Inn, a party of law students drove in a taxi to Hyde Park and put on the Hudson Memorial as much green paint as was possible in the time immediately preceding the arrival of a bulky figure in blue. It took H. M. Office of Works several days to remove the paint, and during this period a number of "eminent artists and leaders of public opinion" put their heads together and wrote a letter to the papers describing the work as of repellent character and clamoring for its removal. To everyone's astonishment this press attack was signed by, amongst others, Sir Frank Dicksee, who is President of the Royal Academy, and who by this action made a great step towards lowering the dignity of his position and the prestige of the august body over which he presides.

Fortunately for architects the President of the Royal Institute did just the opposite, and with several others

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

asked in the *Times* that an artist's work should be allowed to stand the criticism of time and be spared vulgar abuse, and very shortly a strong counterblast to the advocates of removal nipped the whole protest movement in the bud.

It has all been rather sordid and the net result is that the public can still continue to scratch its head and wonder about Art, just as it has always done from time immemorial.

§

A much more serious question than that of the mere suppression of a memorial is the decision of the London County Council to destroy Waterloo Bridge and build another in its place, "of a width sufficient to take six lines of vehicular traffic." The decision was received with cheers by the County Councillors and with a chorus of groans by the rest of the country.

It is a very complicated problem, involving the whole question of the replanning of London's traffic arteries and the future of the Thames as a waterway. It is also bound up with local politics and the particular interests of the L. C. C. as a London tramway authority.

The L. C. C. is the trustee of over 16 millions of the ratepayers' money invested in tramways, and its bridge and improvement policies are focussed very largely in relation, not to London traffic conditions as a whole, but to its own tramway undertakings; it desires the new bridge to be constructed with six lines of traffic instead of four, so that its tramways may be brought from the south side of the Thames to the Strand.

Quite apart from this question of over-bridge traffic, there are the interests of the Port of London Authority, which body undoubtedly feels that the day of the arched bridge is past, and that for the answer to the statement that you cannot have suspension bridges you have only to journey to New York. Waterloo Bridge lies with its narrow arches across a bend of the river, and it is the most difficult of all the bridges to navigate because the tides set athwart it instead of straight through it; it is this fact which makes any proposal to widen the present bridge almost impracticable from the point of view of navigation.

So much for the protagonists of rebuilding, but on the other side are those who believe that any new bridge should not be at Somerset House at all, but at Charing Cross. And that whatever decision is made, no effort should be spared to maintain Rennie's masterpiece as a monument of beauty if not as a utilitarian structure.

§

There has been a good deal of very genuine dismay over the announcement that the guarantors of the

British Empire Exhibition at Wembley may be called upon to the tune of anything between 15/— and 20/—in the £.

The loss on Wembley is estimated at £1,581,905, 2s, 1d, the presence of the penny being no doubt explained by a desire to emphasise the closeness of the estimating. The total of the guarantees was £1,700,000, of which amount the government itself provided some £600,000.

The capital outlay on Wembley amounted to £2,-739,594, and the total revenue £2,724,935, but on the expenditure side £1,657,246 went in salaries, upkeep, advertising and bank interest. It is interesting to note the cost of the buildings which, including the Stadium (£505,567), the Palaces of Industry and Engineering, the Palace of Arts and the Indian Pavilion, totalled £1,378,128.

The sum total of the fees paid to architects and surveyors, apart from those due on work from individual private exhibitors, reached the jolly little figure of £83,062.

It is generally agreed that the opening of Wembley for a second year was a wise and profitable step even from the strictly financial point of view, but that the railway companies might have earned much more money for the exhibition and themselves if they had run far more transport, and at cheaper rates to their patrons.

When the announcement of the loss was first made there seemed every likelihood that an official inquiry would be pressed for. But now that the Prince of Wales has made a generous contribution of £1,000 from his own pocket no doubt bygones will have to be bygones.

§

The task of public education in architecture continues, the latest manifestation being the institution in Bradford of Pleasant Sunday Afternoons at the local crematorium, where interesting lecturettes are given by the superintendent on the advantages of cremation and the mechanical process of transition from body to ashes. For five guineas one may become a Life Member of the National Cremation Society, the advantage being that in whatever part of the country you may decide to draw your last breath you can always be cremated expeditiously and free of charge at the nearest crematorium.

It is said that recently at one of these lectures there was a queue of nearly a thousand people (mostly women). And yet there can still be found persons to declare that these Englishmen will take their pleasures sadly!

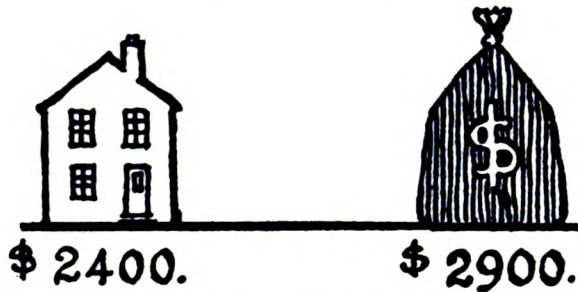
London,  
January, 1926.

"X."

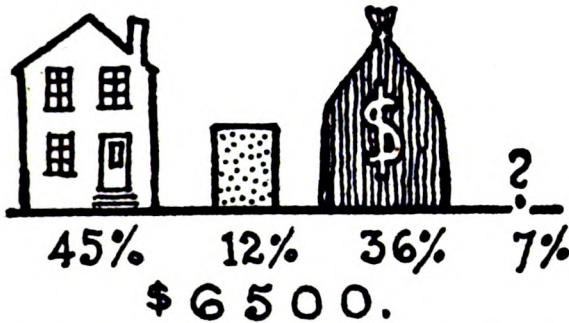


## WHERE THE MONEY GOES!

### Where the Money Goes!

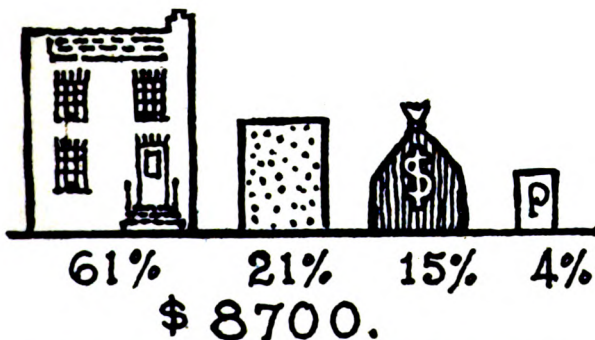


Distribution of Building Costs (left) and all other Costs (right) in Speculative House Selling at \$5300.



Distribution of Costs in Speculative Six Room House (Left to Right)

Building Costs	Land and Outside Improvements	Financing and Selling	Unfinished Public Improvements
----------------	-------------------------------	-----------------------	--------------------------------



Distribution of Costs in a Six Room House Built by a Non-profit Corporation Whose Dividends are Limited to 6% (Left to Right.)

Building Costs	Land and Outside Improvements	Financing and Selling	Community Features
----------------	-------------------------------	-----------------------	--------------------

From Exhibits Published in *The Federationist*, Prepared by The Committee on Community Planning, A. I. A.

### Fair Florida

"Coral Gables is to be partially typically Spanish by 15 December. George E. Merrick, owner and developer, announced that reproduction of the Spanish community appearance is being rapidly placed upon the Miami district, at a cost of approximately \$2,000,000.

"A broad market place, crumbled fountain supplying water, watchtower roofed with mottled tiles, sidewalks, cafes, Andalusian gardens and tiny shops nestled between massive masonry is the motif. Arrangements have been concluded with some of the best designers of New York to complete the project."—*Local Newspaper*.

### Education

The Committee on Education of the Association of Professional Men's Clubs was lately assigned the task of studying during the past year five paths of inquiry, and the work of the Committee has more than passing interest to the practitioners of architecture. The five subjects are indicated below in quotation marks, and the report of the Committee follows each.

I. "A tendency amongst professional practitioners to move away from the common comradeship of college days into the limited associations of strictly craft companionship."

During college days the university has contributed to the broadening of vision, the liberalizing of ideas and the appreciation of the world's progress. That this same attitude, to some extent at least, be continued after college days, it is only necessary for the professional group to band together into some form of an association which shall continue these same ends. The committee suggests that the Association of Professional Men's Clubs should recommend to each of their associated clubs that they take steps, in the organization of their weekly programs, to maintain this same attitude toward life, toward comradeship within the professions and toward an understanding of each other and of the contributions of each group to the liberalizing of thought and of human activity. To this end it is recommended that the program committee of each club should arrange their programs in such a way as to bring about the following:

a. That its membership may have an opportunity to know each other more intimately, that the spirit of comradeship shall be fostered and regarded as a fundamental principle of the associated clubs.

b. That informal programs shall be provided in which an opportunity shall be given for discussion of the professional attitude and the professional progress of the city.

c. That at least one program each month shall be devoted to a study or discussion of current scientific, social and economic questions in order that a general professional attitude may be maintained toward human education and human progress.

d. That the spirit of the programs of the year shall be such as to keep the challenge before each and every member of the club that his mind may be liberalized and the spirit of growth shall not be quenched.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

II. "A tendency in each profession toward extreme specialization, moving away from the ordinary day to day needs of common men."

*Extreme specialization tends toward "monkism."* The cloister may do for the university specialist, but *he who touches humanity, influences humanity, cures humanity of its ills, leads humanity to purer conceptions of life, must live with humanity.* He must do more than simply live with humanity, *he must live his profession with humanity.* He only can lead who has vision and knows the upward path. At the same time, he must keep only one step ahead of his followers. To this end your committee recommends:

a. That the program committee shall provide at least once each year for a meeting which shall be open and which shall bring together, not only the professional group, but the influential members of the other groups. It should be the purpose of such a meeting to *present professionalism in its right attitude to the public* and it should endeavor to lead the public mind to something of an understanding of the progress which has come and is coming to the world through the work and study and service of the professional group.

III. "A professional tendency to ignore valuable cognate material residing in skills and knowledges of the other professions."

IV. "A tendency in various professions to conceal their own mysteries from the knowledge of practitioners in other professions."

The laws of God's universe are so inter-related that no one law can operate successfully except as it takes knowledge and provides for the thousand and one other operating forces which are also universal in their nature. Human error often comes as the result of a blind following of an established law that has excluded from the vision other forces that must be recognized and computed in the final results. To this end your committee recommends that:

a. If possible one meeting each month shall be devoted to a formal discussion of the relationship which exist among the professions. To this end the fundamental problems of a profession should be presented to

all in order that the radiating lines of that profession may be discovered and each profession may find its "cognate material" its inter-relations and its inter-responsibilities.

b. In connection with the above study, it should be possible, from time to time, to provide a "professional clinic" in which a professional case may be presented, informally discussed and a solution established.

V. "A tendency in the general educational field to permit general education to determine at graduation. A tendency to lose the fervent hope of extending collegiate interest, and the passion for general culture throughout a life time. A tendency away from making mutual professional interests and common cultural pursuits a life long connective tissue to unify all professional practitioners in each community into one friendly and cohesive group."

The five problems presented last year by the committee are inter-related and if the suggestions which have been made for the solution of the first four problems are carried out, much of the work will have been accomplished which is stated in problem five. Culture, to whatever degree it may have been obtained, is best maintained and augmented by keeping it actively at work in begetting other cultures.

NOTE: Why the continuing implication that a professional man may only come from a college, or the daring assumption that the college does what, we shall all admit, it ought to do? "Professionalism is an attitude of mind," wrote George Herbert Palmer, and it is nothing more or less than that. It is to be found where it resides, this attitude of mind, and quite a good many "uneducated" men are possessed of it. Might not this Committee on Education, which is setting a real pace by courageously avoiding the usual educational buncombe, conduct an inquiry as to whether or no the colleges have depraved professionalism by assuming a proprietary control over the awarding of degrees, and to the consequent debarment, from professional ranks, of thousands who might be useful teachers, for example, and who were unfortunate enough to lack the funds necessary to procure the trademark?

EDITOR.

## The Secretary's Page

*"Omnibus ad quos presentes littera pervenerint, Salutem!"*

AS IS WRITTEN on college degrees or something like it. In more current parlance: "Good-day, Ladies and Gentlemen, of the radio audience!" As the readers of this page you are almost as intangible as such an audience and you do not know me as secretary or announcer.

One word of explanation:

I am very glad to be able to tell you that your Secretary, Edwin Brown, is better. His charming Christmas card showed his present habitat, a tent in the desert. He is to stop there until he feels like work again, which, D. V., will be soon. William Steele's new business connection in Florida makes it quite impossible for him to

continue as Secretary *pro tem.*, to everybody's great regret. How well he did his job! As the work of the Secretary's office must go on, your Board of Directors have in their wisdom selected me *pro tem pro tem* to carry on, until the forthcoming Convention. So, asking your indulgence and craving your attention to my modest efforts to fill the shoes, or hold the pen, of the man of your direct choice—once more, Fellow Members,

*Salutem!*

§

The lack of a signature to *The Secretary's Page* in the January number is explained by the necessary change in the acting secretaryship. Consequently, the news of the



## THE SECRETARY'S PAGE

Board's visit to the Coast is somewhat stale. It is none the less very, very good. The cordiality of our meetings was like the unlimited hospitality of the architects of the Coast, to be expected, they being what they are. To me it was interesting to find that their difficulties and squabbles were very much like those in the Chapters of my own Region, once more proving that there is nothing in this geographical difference stuff. The country over, a Chapter is a going, live concern or not, for various reasons. Of course the first reason for success is interest on the part of the members in Institute, *i.e.*, professional, affairs. After all we've heard about "What does the Institute do for me?" and all that nonsense, we must conclude that we have members who are not interested in the Institute. I cannot believe that they are many, for in the essence of things a professional man must be interested in his profession, which for us I maintain is our Institute. The question is not "What does the Institute do for me?" but rather "What can I do for the Institute?", for the Institute is not created to make either business or business opportunities for its members; far from it, and quite on the contrary, its very essence is to offer opportunities for service to the Nation in the advancement of art. But of this more again.

An able Chapter President with enthusiastic officers about him can contribute more to the success of Chapter activities probably than any other one man. He for his term heads up the professional life and interest of his Chapter's membership. It is quite clear to me that architects like each other, that they want to help one another, and consequently with this good-fellowship as a basis we will continue to pull together and advance the high aims of the Institute. And this, all of it, was particularly evident in our trip. I ask you, Mr. Pessimist, did those 300 people go to that lunch-party at the Uplifters Club in Los Angeles for any other reason than to register their interest in our profession? Did men (and their wives) turn out at the station at 8 A.M. to welcome us just because they liked us? Far from it, my friends; we came as the representatives of the profession they love, which embodies for them the high ideals they adhere to. In honoring us with their cordial hospitality and courteous consideration they were expressing to you all, members of the Institute, their belief in the Institute. As such it was a high honor to accept it. To private individuals their solicitude for our welfare would have been almost embarrassing. Remember, we went on this journey as your representatives and at your cost. I am deeply grateful for the opportunity. It took three weeks plus away from the office, but then I saw the Grand Canyon! How small even the Institute's great interests seem looked at from the rim. You cannot tell about it; photographs give no idea of it; painting fails utterly to express it.

I am inclined to establish another anniversary in my life, like my wedding day or birthday, if you will—my Grand Canyon Day, 16 December, which Goldsmith, my wife and I spent in almost silent contemplation on the rim.

It came as a climax to all of the rest. I went to it unprepared for its grandeur, save as all the other beautiful things we saw on the Coast were a preparation.

Quite personally and truly this atmosphere of Los Angeles—I mean of the Chapter there—was my best preparation. Sincere friendships; devotion to the public weal; stern determination to defend the right and fight for it, if need be; ambition to create the beautiful; willingness to share the joy of creation; self-abnegation; unselfishness—with all of these as my last impressions of contacts with my fellows, I came to the Grand Canyon! The morning I left a typical Angelino said to me "For the service of the Institute I'll do anything humanly possible!" With such men out there, we need have no fear for the future of the Institute and I started on my homeward journey with a light heart.

§

This page goes to press the middle of January, so at this writing I've had time to get some idea of what the duties of the secretary are. With the President, I've been to Washington for a meeting with the Convention Committee concerning arrangements for the forthcoming Convention. The Headquarters must be designated and the place of meeting approved, to say nothing of planning for the Sessions. We also met with some members of the Committee on the Octagon and discussed not only the condition of the Octagon House and its upkeep, but also the plan for the development of our property. This matter must be brought to the Convention for action. Bear in mind that our property in Washington is increasing rapidly in value. We must formulate definite plans for the future, given the historic importance and the almost unique beauty and interest of the Octagon House itself, the need for proper office space for our own business, the possibility of properly housing and caring for collections of drawings, prints, and books, which are already ours, or are about to become ours, or which we may make. You are all familiar with the thought that we should have our own meeting room and exhibition space. Can we have, in conjunction with this, some office space for allied organizations such as the Federation of Arts or others? It is possible; and I for one earnestly believe that we should be about it.

To you all it is needless to say that such things cannot be done without money. It is up to us to back our opinions about this with hard cash. The property is ours; the improvements when completed must be ours, free of debt. The Board plans to bring the whole subject before you in convention for determination.

§

While we are thinking of money, let me say a word about the budget for the coming year, which, as it stands, is, as the accountants say, "in the red." Please read Steele's analysis of finances on the Secretary's page in the Christmas number and then scrutinize the budget carefully. Note the income and its distribution. Our dues are on a pre-war basis; all our expenses are as of today! We are trying to do the impossible. In so trying, we have left undone much that we should do. There may be sins of commission, as well as of omission, *i.e.*, what we do spend may be wrongly spent, but I am very sure that we owe more to education than we now give: both education in architecture and education of the pub-

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

lic; more exactly, we should much more generously support the recommendation of the Committee on Education, and we should fully meet the requirements of the Committee on Public Information. A recent Convention enthusiastically endorsed the work of the Beaux Arts Institute of Design: substantial support of the B.A.I.D. is our best opportunity to assist the coming generation in the development in our art. And imme-

diately beside this lies the need for creating in the public generally a more discriminating taste by giving it a better insight into our aims, a surer understanding of our ambitions, and a greater sympathy for our art. This taken with what I have just said means that America of Tomorrow may demand more and receive more from our successors.

C. C. ZANTZINGER, *Acting Secretary.*

## Institute Business

### Official Notice to Members

The Fifth-ninth Convention will be held in Washington, D. C., on 5, 6 and 7 May, 1926. Information concerning Convention subjects, hotel headquarters, transportation, and similar matters will be sent to every member in due course.

The attention of all Chapters is called to the desirability of electing delegates well in advance of the Convention. Some Chapters do this customarily, and in addition discuss in Chapter meetings those subjects which may come before the Convention for consideration. The advantage of this procedure is that the delegates of the Chapter are informed of the sentiment of its membership, and can truly represent that membership on the floor of the Convention.

### Nomination of Officers

As required, the Acting Secretary now advises each member of his privilege of nomination by petition, under the procedure indicated in Section 1, Article X, of the By-laws. This section provides that any fifteen members from not less than two Chapters may nominate, by petition, candidates for the offices of Director and President, Director and First Vice-President, Director and Second Vice-President, Director and Secretary, and Director and Treasurer, about to become vacant; and that any fifteen members from not less than two Chapters within a Regional District may nominate a candidate for Regional Director from that district, when the office is about to become vacant, provided such nominations are filed with the Secretary of the Institute not less than thirty days prior to the Convention at which the election is to take place.

The offices and directorships to become vacant at the time of the Fifty-ninth Convention are those of President, First Vice-President, Second Vice-President, Secretary, and Treasurer; and those of three Directors whose terms expire.

Candidates for Directors shall be selected from members of the Regional Districts where vacancies are about to occur.

The three Directors to be elected at the coming Convention will represent the three Regional Districts named below:

No. 8—States: Colorado, Washington, Montana, Oregon, Idaho, Wyoming, Utah, Alaska, New Mexico.

Chapters: Colorado, Montana, Oregon, Utah, Washington State.

No. 5—States: Pennsylvania (Pittsburgh and Erie Chapters only), Ohio, Kentucky, Indiana, Michigan, Illinois. Chapters: Central Illinois, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Erie, Grand Rapids, Chicago, Indiana, Kentucky, Pittsburgh, Toledo.

No. 3—States: Pennsylvania (exclusive of Pittsburgh and Erie Chapters), New Jersey, Delaware. Chapters: New Jersey, Philadelphia, Scranton—Wilkes-Barre, Southern Pennsylvania.

The names of all nominees filed with the Secretary of the Institute not less than thirty days prior to the Convention will be sent to each member at least two weeks in advance of the Convention.

The complete roster of present Officers and Directors may be found on page 8 of the *Annuaire*.

The following members of the Institute have nominated M. B. Medary, Jr., of Philadelphia, Pa., for the office of President:

Richard E. Schmidt, Carl A. Erikson, Hugh M. G. Garden, Byron H. Jillson, Elmer C. Jensen, John A. Holabird, John W. Root, Martin Roche, N. Max Dunning, H. B. Wheelock, Alfred Granger, Joseph C. Llewellyn, Leon E. Stanhope, Frederick J. Teich, Clarence W. Farrier, Howard L. Cheney, Pierre Blouke, Walter T. Stockton, J. C. Bollenbacher, Charles E. White, Jr., Harry H. Bentley, Earl H. Reed, Jr., Frederic B. Schmidt, Elmo C. Lowe, R. C. Llewellyn and M. J. Morehouse of the CHICAGO CHAPTER.

M. H. Goldstein, N. C. Curtis, Francis J. MacDonnell, Emile Weil, Charles R. Armstrong, Richard Koch, Victor Wogan, of the LOUISIANA CHAPTER.

Robert D. Kohn, Charles Butler, Frank H. Holden, Frank E. Vitolo, Frank Goodwillie, Clarence S. Stein, John Taylor Boyd, Jr., Charles B. Meyers, F. Mathesius, Jr., Lansing C. Holden, Wm. Harmon Beers, Lawrence Grant White, Burt L. Fenner, Wm. Mitchell Kendall, T. J. vander Bent, Wm. R. Mead, H. Van Buren Magonigle and Ben J. Lubschez of the NEW YORK CHAPTER and Henry Wright of the ST. LOUIS CHAPTER.

The following members of the Institute have nominated Frank Conger Baldwin, of Fredericksburg, Virginia, for the office of Secretary of the Institute:

M. H. Goldstein, N. C. Curtis, Francis J. MacDonnell, Emile Weil, Charles R. Armstrong, Richard Koch, Victor Wogan, of the LOUISIANA CHAPTER.

M. B. Medary, Jr., C. L. Borie, Jr., John F. Harbeson, Ernest H. Yardley, John Irwin Bright, Edwin H. Fet-



## INSTITUTE BUSINESS

terolf, Ellery K. Taylor, Arthur I. Meigs, George Howe, Arthur H. Brockie, Emyln L. Stewardson, George B. Page, George I. Lovatt, John P. B. Sinkler, E. P. Bissell, Walter H. Thomas, C. C. Zantzinger, Edward W. Donn, Jr., Fredk. H. Brooke, A. P. Clark, Jr. and Delos H. Smith of the PHILADELPHIA and WASHINGTON, D. C., CHAPTERS.

Robert D. Kohn, Charles Butler, Frank H. Holden, Frank E. Vitolo, Frank Goodwillie, Clarence S. Stein, John Taylor Boyd, Jr., Charles B. Meyers, F. Mathesius, Jr., Lansing C. Holden, Wm. Harmon Beers, Lawrence Grant White, Burt L. Fenner, H. Van Buren Magonigle and Ben J. Lubschez of the NEW YORK CHAPTER and Henry Wright of the ST. LOUIS CHAPTER.

The following members of the Institute have nominated C. C. Zantzinger of Philadelphia, Pa., for the office of Secretary of the Institute:

LeRoy E. Kern, Charles H. Higgins, A. L. Harmon, Lansing C. Holden, Kenneth M. Murchison, C. B. J. Snyder, R. H. Shreve, Egerton Swartwout and Wm. Harmon Beers of the NEW YORK CHAPTER.

Thomas E. Snook, Jr., Wm. H. Gompert, John B. Slee, Wm. P. Bannister, T. E. Snook, H. C. Bowman, Charles C. Wagner, D. D. Streeter, R. F. Schirmer, Adolph Goldberg, Clarence S. Hotopp, Walter J. Ramming, Ralph M. Price, Henry C. Van Cleef, John M. Infanger, Isaac Kallich, Arthur R. Koch, Lester B. Pope, George Francis Kiess, Alfred F. Evans, Stephen W. Dodge, Frederick W. Monckmeyer, J. Monroe Hewlett, Frank H. Quinby and A. F. Gilbert of the BROOKLYN CHAPTER.

### Applications for Membership

5 February, 1926.

#### TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

ALABAMA CHAPTER: Milton Smith Osborne.

BOSTON CHAPTER: Lloyd M. Hendrick, Jr.

CENTRAL NEW YORK CHAPTER: John F. Strobel, Jr.

COLORADO CHAPTER: Raymond Harry Ervin.

DETROIT CHAPTER: Warren Samuel Holmes.

FLORIDA CHAPTER: Bruce Paxton Kitchell, Chandler C. Yonge.

KANSAS CITY CHAPTER: Edward W. Tanner.

NEBRASKA CHAPTER: Arthur D. Baker.

NEW YORK CHAPTER: Henry Boehm, Elliott L. Chisling, Eugene Cotter, Frank Cheney Farley.

RHODE ISLAND CHAPTER: Raymond J. Henthorne.

SAN FRANCISCO CHAPTER: C. Harold Hopkins.

SOUTHERN CALIFORNIA CHAPTER: John W. Binderheim, Claude Knight Smithley.

WASHINGTON, D. C., CHAPTER: Gilbert L. Rodier.

WEST TEXAS CHAPTER: Miss M. F. Doak, Andrew Fraser.

WEST VIRGINIA CHAPTER: Alex B. Mahood.

You are invited, as directed in the By-Laws, to send privileged communications before 5 March, 1926, on the

eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

Yours very truly,

C. C. ZANTZINGER, *Acting Secretary.*

### Allied Architects Associations

#### FELLOW MEMBERS OF

#### THE AMERICAN INSTITUTE OF ARCHITECTS:

A major problem before the architectural profession during the past five years has been that of practice by architects brought together in business combinations commonly called "Allied Architects Associations." Nearly a dozen such organizations have been formed or are in contemplation. Various causes have led to this trend in practice.

It might be assumed at the outset that so long as such combinations are formed in a legal manner and conduct their business on ethical bases there could be no more objection to them than to the old-time firm or corporation of three to five architects. Obviously, however, the profession has sensed the fact that practice by large groups like commercial business by great corporations may threaten monopoly, and is bound to raise new problems. Urgent protests, and severe criticism by individual architects, and requests from Chapters for guidance in the matter, have brought the whole subject before the Board of Directors of the American Institute of Architects.

Preparatory to discussion of the matter by the 59th Convention, the Board has instituted inquiries for facts and principles involved. The following may be considered as a preliminary report to the membership designed to present briefly the present aspects of the situation.

In the First Place, the method of organization in favor seems to be an incorporated body whose stockholders are competent, reputable architects of a given city or section. In some cases the corporation is permanent and in others limited to one specific undertaking. In some cases the corporation is a non-profit affair beyond moderate compensation for work done by each individual and the profits are devoted to the interest of architecture by establishing scholarships, libraries, or supporting architectural schools. In others, profits are divided among the stockholders, or go into the Chapter treasury.

In the Second Place, reasons are given in advocacy of practice by groups, as follows:

- (a) To secure public work which otherwise would be awarded to incompetent architects whose chief qualification is political pull.
- (b) To render the best public service by the coöperative effort of the most capable and experienced talent which should produce the finest architectural achievement.
- (c) To eliminate wasteful competitions.
- (d) To enable local architects to do local work by combining against outside practitioners.
- (e) To give all the members an interest in public buildings. To benefit architecture by increasing opportunities for young men to get experience

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

on important work in collaboration with older architects. To secure training and development of the whole group by conference, consultation and criticism.

(f) To benefit Chapter finance.

In the Third Place, disadvantages of group practice are claimed by its critics to be:

- (a) Tendency to draw the profession into politics.
- (b) Cutting off individual opportunity and profit.
- (c) Want of personal responsibility to clients.
- (d) Advertising and other activities of an association bring it into unfair competition with the individual practitioner.

In the Fourth Place, discussion thus far indicates certain dangers in group practice:

- (a) The failure of one man in a group to discharge his duty may bring discredit on the whole association. In one case it is reported that want of effective supervision allowed a contractor to do defective work which resulted in cancellation of the commission of many thousands of dollars to a group of some fifty architects who not only lost their fees on several millions of dollars of work, but were publicly discredited as well. Manifestly a group must assume responsibility for the acts of every one of its members whether the lapses be ethical or æsthetic or financial, in their results.
- (b) The power of a combination of men to get work may lead to monopoly. Shutting off opportunities to individuals who may choose to practice alone seems to them unjust and likely to engender bitter feelings.
- (c) Continued success of a group tends to carry them into undue political activity.
- (d) A group of architects in successful practice may easily dominate Chapter policies, and gradually usurp duties and activities belonging to Chapters and even to the Institute as a whole.
- (e) There is the question of fair dealing between architects, and as to whether it is possible for a large body of men engaged actively in soliciting work through hired agents to exercise the same

careful censorship of publicity that the honorable practitioner maintains.

- (f) There is grave danger to the profession when a group organization's continuance suggests permanence and continued encroachment upon the field of the outsider.
- (g) Individuality of expression is necessarily curtailed and artistic merit may consequently be limited.

In Conclusion: It is desirable that each Chapter of the Institute shall discuss this subject as fully and frankly as it pleases before the next Convention. In the meantime, the Board of Directors urges the advisability of a cautious and conservative attitude. A new method, however laudable its motives and admirable its results, if it contains the seed of discord, deserves thorough consideration before being adopted.

Each group contemplating the formation of an association is recommended when formulating its plan of organization to safeguard the following considerations which the Board of Directors regard as fundamentally important in the practice of architecture:

- (1) It is for the best interests of architectural design that the designer or designers of any architectural work should receive personal recognition and credit.
- (2) It is essential that personal responsibility for all professional services should be maintained as clearly as in individual practice.

The first of these conclusions involves the integrity of our art. The second involves the proper protection of our client's interests.

It has, therefore, by the Board of Directors, been "RESOLVED, that while circumstances may arise which render it expedient to form an Allied Architects Association in the public service and for specific work, nonetheless the Board believes that the formation of such associations for general practice is not in the best interests of the art of architecture and that therefore the definite establishment of an association bringing together a large percentage of the practitioners of a given section to practice architecture as such an association is to be discouraged."

Respectfully submitted, D. EVERETT WAID, *President*.

## Registration

THE IRISH seem to have adopted an interesting course in relation to the schools of medicine in the Free State, which, in a way, has its relation to registration of architects and all others engaged in professions. It seems that the General Register for medical doctors has long been in England and that the right to practice medicine in Great Britain has rested with such registration. The Irish do not like it that England can say whether a graduate from a Free State school shall practice medicine, so the Free State eliminates the British Register. Consequently, graduation from schools of medicine in the Free State does not serve in the rest of Great Britain. This is pleasing to the British doctors though a condition not of their seeking. It confines the

practice of the Free State graduates to Ireland. It prevents the appointment of such graduates to the politico-medical positions in the British service. Such service has usually been the method of advancement.

This may seem strange to us but it reflects a somewhat similar situation in our country. Our system of government places all the professions under the local control of the states just as with many other things. State statutes vary, leading to difficulty in the transfer of the right to practice any profession from one state to another. An architect has but little trouble in interstate practice if he can show that he has been in practice for more than ten years. He can prove his case by evidence that other men have admitted his contention that he is an



architect by employing him to plan and supervise their buildings. But the young man who has not served as an architect of important works must obtain the right to interstate practice by passing a state board examination unless he can show that he is a graduate of a school of architecture approved by the American Institute of Architects.

In certain of the states, schools of architecture are recognized to a very limited extent, and the only approach is then through state examinations. As a rule the state examinations are not unreasonable. One state cannot be expected to accept the registration of another state if that registration was obtained because of a provision of law that admitted any person who called himself an architect prior to the passage of the act. It seems reasonable that any state should require that the training of the architect from another state should be equal to that required in the state to which a transfer privilege has been asked.

It will be seen that we do exactly as the Free State is doing. In theory we do not let other states pass on the qualifications of a person seeking to practice in our home state. Other states tell us we must keep our young architects with us until they can prove that they are the kind of architects that the other states recognize. The only difference between the attitude of the Irish Free State and that of our states is that there is a very friendly feeling between the state boards which helps to remove technicalities.

Generally this is accomplished through the National Council of Architectural Registration Boards. Just now we have an exodus to Florida and the architects in that state, in granting registration to those from other states, have shown a generous fairness which is more than creditable, as it must be a severe test of their unselfishness.

To an extent, we have nationalism in each state. We call it "state pride." It is not only that, it is rather minding our own affairs. This is not so bad in government as some believe. Fortunately the competent in the professions can carry on interstate practice notwithstanding the fact that the door is not open "to anybody and everybody."

International practice likewise has its own problems. The right of one country or state to pass upon the technical qualifications of a person not a citizen is very doubtful.

It is trying the subject of another government. This situation is usually met under the general laws which grant the right to practice a profession to those from other countries who have earned eminence in their service.

If we did not have laws which fix the basis on which to start in the practice of a profession, particularly architecture, we would have a crowd rushing from the cellars to hang out signs that there is an architect within. This happened to architecture; we are still suffering from the infection. Resort to statutory regulation checked the disease but brought about a conflict of remedies. But with all this, the cure is working well even though the medicine may happen to be distasteful to some of us at times.

W. P. B.

## From Our Book Shelf

Peruzzi

In all probability there is no master in a brilliant epoch of art who has received so little recognition, while deserving as much, as Baldassare Peruzzi of Siena. In consequence, the monograph by Mr. Kent<sup>1</sup> has a double value; not only does it form an admirable work of reference regarding Peruzzi's efforts, but it goes far toward building a true estimate of his genius. This latter is not accomplished by flag waving nor trumpet blowing, but rather by a clear-cut, scholarly setting forth of Peruzzi's life in the terms of his works.

The fifty-six years that Peruzzi lived are shown in eight episodes through which the reader is taken from Siena to Rome, from Latium to Emilia, and back again to Rome for the climax of Peruzzi's career, followed by his death and subsequent burial in the Pantheon. Always in the background, however, lies Tuscany, the province of his birth, in the soil of which lay the seeds of his genius.

Following this, in a final chapter, the author reviews Peruzzi's qualities and methods, and, almost as an epilogue, shows how his tomb has been neglected and his name made undeservably obscure.

The text is not long, words have not been wasted, nor is there much eulogizing, but to the casual student of the Renaissance, whose acquaintance with Peruzzi is generally limited to the Massimi, the Albergati and the Pollini palaces, it is a revelation of the fertility of Peruzzi's invention, the quality of his design and to the quantity and variety of his works. How many tourists to Rome enter the little church of Santa Maria della Pace in search of Raphael's "Sibyls" and stand before its unveiling, totally unconscious of Peruzzi's altarpiece at their backs which, if they would but turn, would prove far more lovely than its more famous neighbor? It is true that of the many-sided geniuses of the Renaissance Peruzzi was preëminently an architect, and while we are never permitted to overlook this fact, pains are taken to show his ability in painting and knowledge of sciences. "A volume could be written on his talent . . . but here is enough to say that his knowledge of painting must have helped him immensely in his architectural work, especially in selection of materials with reference to texture, color and composition."

Carefully and systematically, the author has laid before us the known works of Peruzzi in all fields, and, with them, all those others which seem to bear the stamp of his genius. Beside these, he places the facts and references to establish his contentions. Amid this thorough work one cannot help but feel his enthusiasm in the task and his enthusiasm for Peruzzi and if this enthusiasm has led to a generosity in attribution, it must also be acknowledged that Mr. Kent has been meticulous with his authorities.

Supporting his text he has given an excellent bibliography and a carefully prepared list of the works attributed to Peruzzi, together with the authorities for such

<sup>1</sup> *Baldassare Peruzzi, Architect, Painter, Engineer.* By William Winthrop Kent. Architectural Book Publishing Company, New York City.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

attribution. Accompanying these are eighty-nine well-chosen plates of illustrations, largely photographs of buildings, but containing many reproductions of plans, drawings and sketches. One of the most interesting of these is Peruzzi's sketch for the main doorway of the Massimi palace.

Mr. Kent has seen Peruzzi as a man of deeds and it is these deeds that are put before us, as if to say, "Look, is not the creator of these worthy of still greater fame?"

The author has strengthened this viewpoint by his conciseness, by the elimination of all things irrelevant to the single idea, and by condensing the text almost to the point of abruptness. It is in this very strength that lies the greatest weakness. The things which make the book invaluable to the student and historian tend to limit its appeal only to them. But in spite of a chronological tendency, the author succeeds in transferring his enthusiasm for Peruzzi to us, and by the force of his statements makes us disciples. In fact, we are quite ready to accept many of his surmises as established truths. We cannot help wishing that the text might have been extended and that some phases of Peruzzi's work might have been treated more fully, but what higher praise for any book than to regret its ending.

JAMES CHILLMAN, JR.

## London Forever!

Out of the inexhaustible store of London comes another little book,<sup>1</sup> which I suppose will be regarded as romantic or architectural according as the illustrations satisfy the one or the other reason which leads to an interest in such books. The authors have made a good selection, so far as I am concerned, but I am one of London's most fervent adorers and not to be trusted in appraising the architectural value of seventy photographs. I love the place and many of these pictures revive memories that are precious. Other lovers may feel differently, for who can evaluate another's affections?

The manner of printing leaves a certain hardness and coldness. I like illustrations to be warmer and with more hints of color. But an architect might well say that the detail was perfect and the outlines exceedingly sharp and clear. No doubt that is what was sought.

C. H. W.

## Letters to the Editor

### The Small House

TO THE EDITOR OF THE JOURNAL.

THE NEW JERSEY CHAPTER asks and will appreciate the publication of this letter, which it adopted unanimously at its meeting 16 January, in the February JOURNAL. We so will most fully and conveniently acknowledge the many responses received with reference to our Resolution about the Institute's connection with the Small House Bureau which was published in the November JOURNAL and express our appreciation of them.

We regard the increasing tendency, shown by the cor-

<sup>1</sup>Some Lesser Known Architecture of London. By James Burford and J. D. M. Harvey. William Helburn, New York. 1926.

respondence, to see that there is another and not so pretty side to the course of the Institute in the small house matter, with interest and satisfaction, for it points to coming correction.

We think it is becoming increasingly evident that there is no majority of the members in favor of that course; but only a small minority. We do not believe that a majority ever did favor it; but that the majority rested quiescent in a belief, which it should have been safe for them to hold, that those who initiated this subject would not initiate anything which would be hurtful to the Institute. And we agree that they would not intend to hurt or injure it.

Replying to some who have written, and to others who have thought the same without writing, we limited our endeavors to efforts toward cutting the connection between the Institute and the Bureau because, to us as Institute members, that connection and what seems to us its smirching of the Institute are the main things, and we ask the information we do ask in all the detail we do ask because only with such detailed information will it be possible to know the truth.

With the cutting of the connection between the Institute and the Bureau interest in the lesser questions would lessen if not vanish.

This is why we did not ask in our Resolution in the first place, and why we do not now ask:

In what way, if any, and to what extent, if at all, has the control of the Bureau by the Institute been exercised; and is it because of this control, or in spite of this control, or because this control though voted has been lacking or disregarded, that the Institute passes out copies of *The Functions of the Architect* with one hand while it passes out stock plans with the other; or that, just as one used to get a free chromo with a pound of tea, one now, in various parts of the country, gets a free set of stock plans and specifications with the lumber, while the dealer proclaims that these stock plans have been put out by the great American Institute of Architects, the same society to which Mr. Architect belongs and has praised.

We have not asked and do not ask these questions because they are not the main one, and because, even if they were answered satisfactorily, if they could be, the main question would remain untouched.

We have raised and we do raise the main question: the severance of the connection between the Institute and the Bureau, and the questions as to the personnels and the finances, in just the way we did raise them, because we deemed the time to have arrived to do so.

We direct the Secretary to forward this letter to the Editor of the JOURNAL for the purposes indicated.

For the New Jersey Chapter,

HUGH ROBERTS, *Secretary.*

## Obituary

Burt L. Fenner

Elected to Membership in 1908

To Fellowship in 1913

Secretary of the Institute 1915-1916

Died at New York City, 25 January, 1926

Herbert Richard Mainzer

Elected to Membership in 1911

Died at New York City, 13 December, 1925



# THE GENERAL CONDITIONS

*of the Washington, D. C., Chapter of the American Institute of Architects - - - Edited by its Committee on Practice*

VOLUME I—NUMBER 1

*"Practicing's good for a good little girl.  
It makes her nose straight and it makes her hair  
curl."*

WE COMMENCE to consider PRACTICE, by consulting the dictionary:

1. To perform or use habitually or experimentally.
2. To perform repeatedly by way of training.
3. To instruct by repeated exercise.
4. To pursue regularly.
5. To plot with artifice or carry out by secret devices.

Unfortunately we find the dictionary inadequate. Not one of these definitions corresponds to what we mean by practice when we speak of a "Committee on Practice." The one common idea that runs through all of them is that of a repetition, and if practice means only doing the same thing over and over again, surely the practice of architecture has already been brought near to the pitch of absolute perfection.

"Ah! but—" you say, "there is a standard to be attained."

Precisely, so that what is lacking in these definitions is that they do not take this standard into account. If we do bring it into the picture, architectural practice becomes "the continual pursuit of the good in architecture;" that which is good for us (which includes among other things a livelihood); that which is good for architecture; and that which is good for our neighbors.

It is likely that there are many problems of practice arising daily which require thought and pains to solve them satisfactorily. As to what some of these problems are, and how they are to be met and faced, we shall hope with your help to make some progress toward determining this in future issues of our little paper.

§

If we were to read in the morning paper that the architects of Saint Paul, Minnesota, had sprung a new thing on the profession in the institution of an architectural clinic for the betterment of their city, we would feel just a tinge of regret, perhaps, that we did not think of the idea first. Now, as a matter of fact, the St. Paul Pioneer Press and the St. Paul Rotary Club are discussing what the Washington architects

are doing, and are trying to adapt our scheme to St. Paul.

For over three years the ARCHITECTS' ADVISORY COUNCIL, organized by members of the Chapter, has reviewed all plans filed for building permits, and week after week has sent its constructive criticisms to owner, designer and builder. It cannot but be a source of satisfaction to those who have given freely of their time and help to know of the many instances in which this advice, so freely given, has accomplished the desired results.

§

One of the most important pieces of architectural work that have been done in the city of Washington since the old Court House was built, is the RESTORATION of that same noble building. Every time we pass it we receive a fresh thrill of delight from the view of its gracefully proportioned façade and we thankfully approve the wisdom of those in authority who decide to preserve its architecture and adapt the interior to modern requirements instead of replacing it with a new ten-story "up-to-date" building.

The Capitol should receive the same treatment. In spite of the fact that it was recently subjected to a half-baked criticism by a literary connoisseur of architecture who listed it as one of the "Horrors of Washington," the Capitol, so far as exterior design goes, is undoubtedly one of the grandest buildings in the world. The fact that it is necessary to coat the greater part of the building with paint to preserve it from year to year is a disgrace to the richest nation on earth.

The central portion, including the cast-iron dome, should be reconstructed in marble and the interiors should all be made worthy of the exterior.

§

There has been organized, by a nucleus from the WASHINGTON CHAPTER, a corporation known as the ALLIED ARCHITECTS OF WASHINGTON, D. C., including thirty-five of the ablest practitioners associated for public and semi-public work.

The unique and distinguishing feature of this organization is its development of coöperative and collaborative work, the sifting and exchange of ideas by the ablest practitioners in the city. Competitions for large projects have the double disadvantage not only of





# Structural Service Department

LEROY E. KERN, *Technical Secretary*

*In connection with the work of the Committee on Structural Service of the American Institute of Architects and in collaboration with other professional societies and organized bodies having the same objective—improvement in building materials and methods and better shelter for humanity in all its manifold vocations and avocations*

## The Architect and Standardization<sup>1</sup>

An architect, interested in specification work, has recently sent to the A. E. S. C. certain information regarding the utilization of standards and specifications by architects that should be given careful consideration by all concerned in the supply and acceptance of building materials. The architect is probably the largest organized group of purchasers, as he controls the purchase of materials for the building owner, amounting to more than two billion dollars per annum.

The architect specifies practically all of the materials purchased, and has done this for many years. Nevertheless, he uses almost a negligible number of the standard specifications that are available as issued by technical societies, trade associations, and others, and of those which he uses, that for Portland Cement (A. E. S. C. No. A 1-1922), and the A. S. T. M. specifications for Structural Steel, are the chief.

The architect is not in a position to test the materials delivered for his work, as would be done by a large industrial purchaser. The materials go into buildings of widely different character, in different localities under different contractors, and by different mechanics. On account of limitations of storage, and so on, delivery of material is usually made just before it is to be used on the job, instead of long in advance of use, as is common practice in other large scale manufacturing operations.

On account of the difficulty of assuring suitability of the material by physical test or chemical analysis, the architect frequently specifies materials by particular makes. He cannot, for instance, afford to have some hundreds of analyses made, in order to determine which of a large number of varnishes submitted would be more suitable for his purpose.

To make specifications more useful to the architect, specifications should permit him to predetermine the service to be expected from the product meeting the requirement, and the standard specifications must therefore be interpreted in terms of service, either by the body that prepares them, or by some other authority; second, means must be devised, possibly by the establishment of a laboratory having functions similar to the Bureau of Standards in connection with Government purchases, or the Underwriters' Laboratories in connection with electrical appliances, by which manufacturers who wish to do so can have their products tested and registered as complying with certain standards, national or otherwise; or as a third possibility by trade associations certifying to the compliance of products of their members with the standards; or by the development of the practice on the part of manufacturers, of labelling their product so that its compliance with the appropriate specifications is guaranteed or can be readily determined by a comparison of the specifications on the label with those required to be applied. In order to make possible even a reasonable fraction of the savings that may be inherent in the general use of specifications, it appears evident that there must be means provided by which compliance with specifications can be assured in some way that will provide for distributing the cost of test, analysis and administration

over a very large number of consumers, and possibly something may be developed along some or all of the lines suggested above, by which this can be brought about. It is a very large question, and one in which the Government is particularly interested in respect to its possibilities for making useful to the largest possible number, the Dictionary and Encyclopedia of Specifications which are being prepared by the Bureau of Standards and the Bureau of Foreign and Domestic Commerce.

**Shellac (25b11).** (*Technologic Paper of the National Bureau of Standards No. 232. Pages 19. Size 7" x 11".*) A description is given of the source, manufacture, uses and common methods of testing shellac. The generally accepted iodine method for determining rosin in flake shellac may be subject to very large errors, and this method cannot be applied to cut shellac. The amount of material soluble in a light petroleum distillate and the acid number of this material are quite constant for pure shellac, and a method of determining adulteration, both by rosin and other substances, which can be as easily applied to cut shellac as to flake shellac, has been developed. Suggested specifications for pure orange flake shellac and orange shellac varnish are given.

**Architectural Terra Cotta Investigations (9a).** (*Technical News Bulletin No. 98 of the Bureau of Standards.*) The National Terra Cotta Society for years has been supporting a research associate at the bureau to secure and maintain a quality of architectural terra cotta giving the best performance of this ware in buildings.

The physical properties of terra cotta have been determined, including compressive strength, transverse strength, tensile strength, resistance to freezing, and the coefficient of expansion. The tensile strength, as compared with building stone of like absorption, was found to be high.

Investigations of the expansions of the glaze, body and underlips have also been undertaken. The coefficients of expansion of 20 samples of each of these materials have been measured by the interferometer method. Crazing of the glaze in some cases was found to be due to the glaze having a greater coefficient of expansion than the body.

To study the serviceability of this ware in buildings, terra cotta in service 2 to 30 years was examined critically on 535 buildings in practically every large city east of Kansas City. It was found that terra cotta must meet certain requirements in climates having freezing weather. Keeping water out of terra cotta structures by proper flashing was found to be beneficial, especially where steel which would otherwise rust is used in the structure.

An investigation of manufacturing methods, with the object of standardizing manufacturing practices insofar as these affect the quality, included a visit to 14 terra-cotta plants. The good and poor practices employed by the different plants are being pointed out to the industry.

Other research on terra cotta consists of a study of eight ceramic bodies, including four commercial terra-cotta bodies. Twelve different ceramic finishes were used on the specimens, and all the test pieces were made at terra-cotta plants in accordance with standard practice. Outdoor service tests are being conducted on specimens moulded in the shapes of balusters and coping. In addition, laboratory tests are being conducted on the same bodies. It was found that the methods of firing and cooling terra cotta and the types of kilns in which they are fired have a decided influence upon the quality of the ware.

Twenty cements are being investigated to determine their suitability for joining pieces of terra cotta. It was found that some of these cements produced very good joints, the most promising being those of the zinc-oxychloride type.

<sup>1</sup>From a Report by the American Engineering Standards Committee, of which the Institute is a member.









WHITBY  
A Sepia Drawing by Randolph Schwabe

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

March, 1926

Number 3

## The Relation of Construction to Design<sup>1</sup>

I HAVE CHOSEN to discuss the phase of this subject which has to do with the character of workmanship involved in construction, and the relation of that workmanship to design.

From the building of King Solomon's Temple, to the rise of the building contract system, construction was conducted almost wholly under the guild system of craftsmanship.

These guilds were composed of the entered apprentice, the craftsman, the master craftsman, and the Master Builder. The Master Builder and the architect were in most cases one and the same person. The guilds, as it were, housed the entire building family. They created a social order which was sufficient unto itself.

In this social order it was possible for the entered apprentice to aspire to the hand of the daughter of the Master Builder. These guilds afforded every opportunity for the advancement of the entered apprentice along the different stages of craftsmanship to the goal of Master Builder. Only the skill and energy of the craftsman prescribed the limits of his advancement.

Under the scrutinizing and critical guidance of the guilds, craftsmanship attained to a high degree of excellence and perfection in construction and creative arts. Through the guilds the architect or Master Builder was constantly in close, sympathetic touch with the craftsman.

The craftsman was the architect's other self; he caught and interpreted the architect's thought, and strove through his genius and skill to achieve its perfection. His work was his exaltation, his achievements his crowning glory. He was in all truth a man among men.

In this atmosphere of sympathetic collaboration was no repression, but rather a powerful appeal to his spiritual or better self which quickened his imagina-

tion and initiative and opened wide the gates to self-expression.

(And here let me say that any program or system which does not reckon with that spiritual or better side of man will sooner or later go on the rocks.)

Under these conditions, afforded by these guilds, the relation of construction to design was a most intimate one. It produced buildings which were marvels of durable construction and surpassing beauty, and which were to become an inspiration to succeeding centuries.

### The Trades Unions

The trades unions originated in England. In 1892 after more than two centuries of development, trade unionism in the United Kingdom numbered one and one-half million members. We find but few of these were members of the building trades as indicated by the fact that in 1880 the Bricklayers' Union in England had only three hundred and three members.

The trades unions operated independently of the craft guilds and were organized for an entirely different purpose. Webb in his *History of Trades Unions in England* says: "In no case did any trades union in the United Kingdom find its origin either directly or indirectly in a craft guild."

Prior to the Civil War few trades unions existed in America, and such as existed were purely local in their import and few, if any of them, represented the building industry.

The labor union, as we know it in the building industry, is something quite different from the trades union of the past. It is an institution which developed coincidentally with the great industrial building expansion which followed the Civil War. In Colonial days, continuing on down to this expansion period, building construction was prosecuted under a system of craftsmanship similar to that of Europe, the owner buying the material and the Master Builder with his craftsmen doing the work. Doubtless this period was

<sup>1</sup>A paper read before the National Convention of the Association of General Contractors of America, in Portland, Oregon.



involved in some labor troubles, but only such as were local in character and of no national significance.

Beginning with the early seventies, building construction went ahead by leaps and bounds and became one of our foremost industries.

At this time the building contract system came prominently into use and with it came the contractor.

## The Contract System

In the early stages of the building contract system the component parts of a building were let in separate contracts, with the architect functioning in the capacity of Master Builder. In 1888 the first important general contracting firm in America was organized. It was, I believe, a firm in Chicago which came into existence practically on account of the desire of the owner to have a stipulated price for the work, and to make one concern responsible for the carrying out of the entire job, thus avoiding the making of numerous contracts with the inescapable confusion resulting when the various parts are not under one authoritative direction. Thus the transition from Master Builder to contractor, thence on to the general contractor, was completed.

Enormous amounts of capital throughout the United States now began to flow through the medium of the general contractor and the contract system into building construction.

Under this system the Master Builder was to attempt a double rôle. Henceforth he was to attempt to "carry water on both shoulders". As Master Builder he was to endeavor to maintain sympathetic relations with labor, while as general contractor he was inseparably linked up with capital.

The general contractor became the king-pin of the contract system, and so far as the interests of labor were concerned, the tangible representative of capital, and therefore the legitimate target of its antagonism.

Labor was quick to detect the joker in the contract system, which was the urge it contained for cheap labor and long hours, to the end that larger profits should accrue to the general contractor, who was now far removed from labor's sphere of activity or influence. The old-time collaboration between employer and craftsman was effectually disappearing, craftsmanship was on the wane, the building trades unions grew enormously and entered the field as national institutions.

Under the contract system labor considered that it did not receive a fair share of the profits, which were supposed to be large, its identity was submerged, its work exploited without much reference to workmanship; "Quantity, not Quality," was the slogan which was dinned continuously into its ears. Its antagonism to the general contractor and to capital became

more bitter each day, and the decadence of craftsmanship became more and more evident as labor took up the gauntlet thrown down by the infamous contract system. This system contained no appeal to his spiritual or better self, it stifled his imagination and closed the gates of self-expression. Hence the relation of construction to design became seriously impaired.

The general contractor under the contract system is a gambler, the figurehead of an iniquitous system which was forced into existence by the timidity of capital. He does not necessarily wear a checked suit and twirl a roulette wheel, but his is nevertheless a game of chance—and you all know it.

Is it reasonable to expect honest construction under a system which places a premium upon dishonesty, forces labor into antagonistic organization and crucifies craftsmanship?

The contract system has bred a multitude of mongrel contractors, the natural progeny of a dishonest system. These individuals or concerns know nothing of construction and are not interested in good workmanship. They compile their bids from the aggregate of sub-bids, and trust to shopping, peddling, poor workmanship and cheap material to pull them through. Such individuals are not contractors, they are brokers, wolves in sheep's clothing, preying upon the building public. Such are entitled to no place in building construction which has ever been a calling of high and honorable estate.

What chance has design to receive its proper interpretation and execution when ground between the upper and nether millstone of a gambling broker and cheap, unskilled labor?

This miserable contract system, evolved, as stated before, from the timidity of capital, is unjust to labor, to the general contractor, to the architect, and to the owner—to all concerned.

When will the owner, the building public, come to recognize the fact that, whether the contractor doubles his reasonable profit or loses money on his contract, he—the owner—always suffers loss under the contract system? For the owner it is "heads you win, tails I lose".

Look back over the fatalities in the ranks of the general contractors along the trail of devastation left by the contract system the past forty years. If the story could be told of the financial ruin, the hopes, the homes, and the fortunes which have been wiped out, it would indeed be a pitiful one. In early manhood, during a visit to New Orleans, Lincoln witnessing the public auction of a slave girl, exclaimed to his companions, "Boys, if I ever get a chance to hit that thing, by God, I'll hit it hard!"

May we hope for a Lincoln or a St. George to come, buckle on his armor and slay this hydra-headed dragon, which, stalking in our midst, has upset our building household, sucked up the milk of human kindness, cre-

## THE RELATION OF CONSTRUCTION TO DESIGN

ated division and strife where harmony and collaboration are imperative, until construction has become a whited sepulcher in its relation to design.

General contractors and architects, recognizing the decadence of the crafts, are making an effort, here and there, to revive interest in craftsmanship. Guilds have been established. One, organized in the city of Portland, Oregon, three years ago, has greatly stimulated good craftsmanship by giving suitable recognition and reward where it belongs. In many places schools have been established where young men are taught the handicrafts and prepared to enter the trades.

These efforts to restore the guilds and to provide new and skillful workmen among the coming generation are most commendable. However, it certainly seems too bad that the product of all this effort should in turn be fed into the maw of the contract system, where the worst is equal to the best, and where it will inevitably be shorn of every vestige of pride and spirit in its work.

Thus far it must be patent that my remarks have been arrayed against a system and not against individuals. I wish it to be so understood.

### Cost-Plus System

I will now consider a panacea for some of the ills of the building contract system. History tells us of the Dark Ages, a period of 400 years of cultural confusion when civilization seemed to hibernate, yet we all know that out of this darkness came the wonderful Renaissance, the revival of letters, art and architecture. There is nothing so bad that it cannot be crowded out by that which is good. May we not hope then for a rebirth of craftsmanship following the confusion of the last fifty years, and a return to the true process of building construction which was one founded upon confidence? Nine-tenths of the world's business is transacted upon confidence. Why shouldn't the building business be conducted on a basis of confidence in the general contractor and the craftsman?

There have always been many of the legitimate and better class of general contractors, who, recognizing the injustice of the contract system to all concerned, have striven to promote a more equitable system of building construction. During recent years a great deal of construction work has been carried on, on the actual cost basis plus the general contractor's percentage. If you will excuse a personal reference, I wish to say that for the past ten years our office has put forth every effort to substitute for the contract system this method of actual cost plus a percentage to the general contractor, and we have reason to believe that the results have been satisfactory to our clients.

Under the actual cost system, the owner pays for just what he gets and the gamble is taken out of the

building business. Under this system the owner pays only the sum of the paid invoices for material plus the sum of the paid and signed payrolls after they have all been checked on the job, in the contractor's office and the architect's office—to this the contractor's percentage is added.

If the actual cost plus a fixed fee to the general contractor system is used, then an additional compensation of an agreed percentage is paid the general contractor on all extras.

In the selection of a general contractor for the work, the following qualifications are exacted.

a. The contractor must have sufficient capital with which to carry on the work and have a known reputation for honesty.

b. The contractor's credit in the material market must be such as to make that market anxious to provide him with material at the most reasonable rates.

c. The contractor's organization, equipment and management must be such as will insure the performance of construction on the most economical basis consistent with good workmanship.

d. The contractor must be a Master Builder in the true meaning of the term. He must know good workmanship and of what a day's work consists, in each of the component parts of building construction.

When such a general contractor is selected, he is asked to make a careful estimate of the cost of the work according to the plans, specifications and scale details. This duty he performs knowing that he is employed to do the work. Hence he is not under the stress of competition and there is no incentive to misrepresent.

If there is occasion to revise the plans, his figures are also revised to cover such changes. The contractor's percentage or fixed fee is determined in relation to the character of the building.

With a general contractor in charge of the work who measures up to the above-mentioned qualifications, construction will bear its proper relation to design and the owner's best interests are assured.

Under this system, the owner, the architect, the Master Builder and the craftsmen, employed by the Master Builder, become—as of old—one family housed under the same roof.

Under the contract system, as soon as the contract is signed, the feelings and attitude of the parties to the contract toward each other undergo a metamorphosis. The owner suddenly visualizes the contractor as a "skinner" and fiend for extras, with the architect as his only bulwark of defense. The contractor immediately beholds the architect and the owner as co-conspirators consumed with diabolical intent to lop off every vestige of his coveted profit.

Under the actual cost system, no such calamity can possibly overtake the enterprise. Friendly and effective

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

collaboration hovers over the undertaking like a benediction. Energy, pride and spirit are unfettered. Enmity cannot thrive in such an atmosphere.

The fear that craftsmen will loaf on a time and material job is a false fear, especially when their employer is of the Master Builder type described above. Human nature is the same today as it was 300 years ago. It possesses the same potentiality of spirit, pride, energy and achievement as it did then. Let every man on the job come to know that his is an important integral part of the work, that his efforts to please are going to be suitably recognized and rewarded. Consult with him as to the best manner of executing his part of the work and wisely bestow encouragement and praise when earned.

This will quicken his imagination and unshackle his initiative. Then pride in his work and loyalty to his trust will be the result and "loafing on the job" will become an obsolete phrase.

Many times, even in the course of construction, an owner will make fundamental changes in the plans. Under the contract system this is a calamity. Whether true or not, the owner is positive that he is being gouged by the contractor. No matter what the occasion may be, to mention "extra" to an owner is like "shaking a red rag at a bull". It has come to be bred in the bone of the building public that under the contract system the "extra" is an evil device invented by the contractor to add materially to his profits. Under the actual cost system the most radical changes are made without causing a ripple in the harmony of those concerned. At completion of the work under the actual cost method, much to the satisfaction of the owner, he has a complete file of paid invoices, payrolls and statements, which set forth plainly where every cent of his money was spent and he can reassure himself that he has had everything he has paid for and that he has paid only what it actually cost.

Again overlook a personal reference. One year ago our office in Seattle constructed a commercial building under the actual cost system described above at a cost of \$150,000. When the work was nearly completed, the owner gave a dinner to all the mechanics who had worked on the building, together with their wives and sweethearts. The dining room, 40 by 100

feet in size, was seated to capacity. When the dinner was over, speeches were made by the contractor, the architect and the owner. The owner was generous in his praise of the workmen and commended the fine spirit which they had shown in their work. He remarked that when he built another building he wished to see them all back on the job.

We have another case in point today, which is nearing completion at a cost of \$70,000, under the actual cost system. The day before Christmas, the owner came to the job and presented each workman thereon (approximately thirty men), with a clean, crisp, five-dollar bill and wished them a Merry Christmas.

This graceful recognition by the owner in both instances produced a reaction on the men which was indeed good to see and hear. You must admit that, had this work been done under contract, there would have been no incentive on the part of the owner for such recognition of services.

No doubt many, perhaps all of you have had experience with this system or some similar one. You are probably sensible to the equal advantages it affords; you are also aware of the fact that its use presupposes responsibility, integrity and ability on the part of the contractor.

With the increase of this type of general contractor the confidence of the building public will increase and the use of this system of construction will become more general until that day when it is universally accepted and the contract system, with its brokerage contractor and other obnoxious parasites, will have disappeared, and our friend, the walking delegate, resurrecting his kit, will find himself at the head or tail of a guild of genuine craftsmen.

This consummation, so devoutly to be wished, will not come in its fullness this year or the next, but the goal, through continuity of purpose, will eventually be reached. Each step in the right direction, as Shakespeare says,

"Shall lend a kind of easiness

To the next. The next more easy;

For use almost can change the stamp of nature,  
And master thus the devil, or throw him out  
With wondrous potency."

HARLAN THOMAS.

## Marginalia Architectura

### A Certain Rich Architect

**N**OT LONG since, when the Signori, in their wisdom, laid open the tax rolls to public inspection, so that anyone might know what his neighbor possessed, it was seen by all that those who followed the most noble and gentle mystery of archi-

ecture were but meagrely repaid for their pains, since their earnings were on the whole even less than those of the bankers, the merchants, the wine-sellers, and other men of miserable condition, whose poverty was also thus made manifest.

Marking this, it occurred to me that it might be of interest to the architects of the present day to know



## MARGINALIA ARCHITECTURA

that there was once one of their profession who had great possessions, and to be told by what means he arrived at this estate, and how he bore himself therein. For though the passing of time has brought about so many changes and such great improvements in manners that it is hardly possible for us to understand the intent of some of his contrivances, much less imitate them to our own profit, there may still be encouragement to be had from the very realization that it is not in the nature of things inevitable that an architect must live in penury.

This most unique of architects was blessed (or cursed) with the name of Domenico Giuntalocchi, and we first encounter him in the little city of Prato, studying the arts of design under the worthy, but somewhat impractical old Niccolo Soggi, who loved him like a son and taught him freely all that he knew, "laboring to render him excellent in his vocation."

Domenico made the most of this instruction, but there is no use blinking the fact that his master's ability was not much above the journeyman order. Witness those arches in the church of the Brotherhood of the Annunciation over which he has been laboring now these two years, until everyone is tired of watching him pattering away at them, and yet so far the first of them is only half completed. No wonder that when the distinguished Il Rosso arrived from Florence, with the backing of so many men of influence, the rest of the work was taken away from Niccolo and given to him.

Moreover if Niccolo did take pains to teach Domenico, there was the less gratitude due him since it was no more than he would do for anyone at all for the asking. So when Domenico was finished with tutelage, instead of staying on as old Niccolo's assistant, as the old man had rather expected, he took himself up to Rome, where, through favor of the Portuguese Ambassador, he became acquainted with the noble and elegant Don Ferrante Gonzaga, Viceroy of Sicily.

It is notable that in this affair the young Domenico showed a skill beyond his years, and a finished manner worthy of the most famous architects of his age, for though there is no chapter on the subject to be found in Vitruvius or Vignola, Gwilt or Guadet, it is acknowledged by all that it is in his choice of acquaintances that the judgment of the matured and practiced architect is best displayed.

Certainly no patron could have been better for Domenico's purpose than Don Ferrante, for in the first place he had in mind fortifying and renovating all the towns of his viceroyalty; secondly, he had all the riches of the Indies at his command; thirdly, he had very vague ideas about what he wanted except that he preferred things elaborately decorated with carvings and, as far as possible, mainly of marble, and last of all, he did not want to be bothered with details.

All this suited Domenico very well, and in turn Domenico pleased the viceroy, so that when he set out for Sicily he took Domenico in his train and presently put him to work "on all the buildings and fortresses of the province."

Now, while Don Ferrante "appointed for Domenico a most honorable stipend" besides providing him with a horse and a servant, Domenico had no mind to limit his gains to this wage alone, and in a very short time he had so arranged matters that he (to borrow a term bodily from the racy Sicilian idiom) "stood in with" all the local builders and dealers in materials. "The men well inured to heavy labor," "the beasts of burden, with the men who had them in charge, conveying sand and marl", the foundries, and in fact everyone who had or hoped to have any part in Don Ferrante's operations all shared their earnings with Domenico very generously, and in a short time he had amassed enough wealth to enter politics.

In pursuance of this ambition he laid out twenty-five hundred crowns—in what manner we are not told exactly, except that it was "where it would do the most good"—and, shortly after, he was honored with several offices, carrying comfortable fees and no very onerous duties.

In course of time, Sicily being duly provided with buildings and fortifications, Don Ferrante transferred himself to Milan, and there Domenico, with a finger in every piece of construction undertaken, daily grew richer and more powerful.

All this time Niccolo Soggi had been growing poorer and poorer, and older and older, till at last he found himself at the end of his rope. He had always kept himself informed of Domenico's progress, feeling not a little pride that he had started the boy on his career, and considering that, with so many jobs in hand, Domenico could surely find work for him, he decided at last to take a salaried position rather than struggle along with his vanishing practice. So he took himself up to Milan to put the proposition before Domenico, but unfortunately he found that there were obstacles in the way of this program which he had never expected.

For one thing he found it very hard to see Domenico at all; sometimes he did not come near the office for days at a time, and when he was there he was continually occupied with important conferences at which he might by no means be disturbed. When at last old Niccolo got by the office boy and the office manager, the secretary and the stenographer, the great man shook his head and told him that work was very dull just then.

"I'm not doing anything but a couple of palaces", he complained, "and everybody knows there is no money in them. I have to keep a pretty big organization going over the slack period, and it wouldn't be fair to take

you on over the heads of the men who have been working for me right along, would it now? But I'll tell you what I'll do. I'll bear you in mind and if anything comes up I'll let you know. And here's ten crowns. You needn't bother about paying me back."

Then, when he had gone, Domenico called in the office boy and the office manager, the stenographer and the secretary and said to them (again translating as literally as may be the quaint phrasing of the Tuscan patois): "Who let that old bum in here? What do I pay you for? Do you think I haven't anything to do except to see every tramp draftsman that used to know me in Prato? If he comes around again throw him out on his ear." And he put on his sword (for by now he was wearing a gold key and had been accepted by all the best people) and went off to lunch at the Ducal Palace.

To finish with old Niccolo (not that he is of the slightest importance, but since he has been mentioned it may be well to be rid of him once for all) he went up to Rome where, strangely enough, the most important architects made much of him, every one of them having some story to tell of a kindness that Niccolo had done him in the past. At their instance Pope Julius III appointed him to supervise certain works of his at Monte Sansovino, where, in course of time, he died, leaving behind him the name of "a sincere and upright man," but, so far as I have been told, no worldly estate whatever.

Domenico also died after a time and before his death his mind turned back to Prato where, he was aware, all men spoke hardly of him for the way in which he had recompensed Niccolo Soggi, so that he had not one friend in the whole place nor any that wished him well. Considering how to remedy this condition, he drew up a will leaving ten thousand crowns to the commune to defray the expense of

scholarships for the sons of its citizens. Thereupon the grateful and fickle men of Prato placed his likeness in their council chamber "as one who had deserved well of his country."

And so everyone, in the end, was satisfied.

I would gladly tell you something about the professional accomplishments of Domenico, and especially as to how he displayed his talents in those buildings and fortifications which he erected in Sicily, but, though I have searched assiduously, I have not come upon a single mention of his name in connection with any of the buildings of the island that remain to our day. The Reverend Cola Alibrando of Palermo speaks of a certain Domenico "da Carrara" as being "*architetore ingegnoso ed al presente (1535) nostro concittadino*" and this date corresponds well enough with the time of his activities there, but, except for the coincidence of Christian names, there is nothing to connect this reference with our Domenico.

It is impossible therefore to identify a single building that came from his hand. Moreover no record can be found as to the whereabouts of the image that was set up by the men of Prato to commemorate his services.

Indeed it seems that if it had not been for the fact that Niccolo Soggi (who, you will remember, was no great shakes after all) once applied to him for a job and was refused, his very name would have been forgotten long ago.

And if you ask me which of the characters in this tale I would rather have resembled, I should say, without hesitation, that I would have preferred to be the opulent, careless, splendid Don Ferrante Gonzaga, Viceroy of Sicily.

And if there is any other moral to be drawn from the story, I leave it with confidence in your own hands to decipher.

CRISTOFORO CAMPANILE.

## This Cinematerial Age

### I—Skyscrapers and the Future

ARCHITECTURE is usually the last handiwork of man to disappear from the scene. Built through the ages, of the most durable materials possible, the habitations and temples of a civilization remain when everything else has perished. The archæologist excavates and measures, the tourist stands and goggles, but both get their main impression of civilization at any period from the ruins of buildings. It is, therefore, an interesting subject for speculation to try to determine what our architecture of today, particularly in America, and more particularly in New York City, would yield to the archæologist of the future as

bases from which to measure our degree of cultural advancement. Assuming, what is by no means true, that time will deal as gently with our structures after some great climatic change has dispersed us, as it has dealt with those of ancient Egypt and Greece, what will our remains tell to the curious eye of the unknown excavator 3,000 years after the end?

This excavator or explorer will, of course, have read all the then existing works of ancient history dealing with that more than half legendary city on an island where buildings rose into the air many times taller than the tallest tree, buildings whose cost was many kings' ransoms. He will come and, digging in the glacial fill or chopping away the jungle growth, may

## THIS CINEMATERIAL AGE

perhaps decide that all these legends were but legends after all. For it might just chance that he would come first to a vast city of mean ruins which had obviously never been more than six stories high; a city where all the rooms were very small and very dark and with certain curious chambers that puzzled the excavator as to their uses, because very evidently they had never had any light or any air. After a while, however, he would come to other things better confirming the great legend of tremendous towers. He might even find proof of the greatest of all myths,—that actually there was a building twenty-five times and more the height of a two-story house. All that he will find, however, in all probability, will be a tangled mass of steel and terra-cotta, with such inscriptions as "Express to the 27th Floor," and perhaps other fragments may disclose the fact that "\_\_\_\_\_ Realty Co" had something to do with the fiftieth floor.

Thus the reclamation of the historic past would go on until those interested in such things would have a pretty good idea of what New York looked like in the early part of the twentieth century. They would examine the remarkable materials used and discuss the magnificent engineering abilities displayed in rearing these gigantic structures until, having exhausted their admiration and wonder, they would begin to inquire what these buildings were for. Why did the old New Yorkers build such enormous structures in long rows and scattered clumps with so many smaller ones all around and in between? Were these "skyscrapers," as they were called in those days, temples? If so, why so many and so scattered? Were they palaces of great potentates and nobles? If so, why so many little rooms? Or were they perhaps tombs, so built because there was no open space in which to bury the dead? Who knows? The great archæologists of one country will write letters of acrimonious dispute to the great archæologists of another country. Weighty volumes will be published about single inscriptions that seem to show that these buildings may have been barber shops, candy stores, or any one of a dozen things. Yet no one will ever solve the mystery. No one will ever know why those weird towering shafts of brick and stone-encased steel were thrust up and up into the air to glower from their inadequate bases at the shadowed streets below.

Nor is this altogether strange for, when all is said and done, there is no reason for these buildings vital enough to survive the ravages of time and shine forth through the devastation which will be all around. There is no reason which can survive to account clearly to the future inquirer for the peculiar style of architecture he is examining. For there is only one reason given for erecting these monstrous things and that one, we are beginning to discover, is false. We have, for so long, been told that these great heights are de-

manded by the comparatively small plots on which these buildings must be built that, for many years, we have believed it without question. We have never thought to ask why these plots must be small and have just taken it for granted that it must be so. Now we are beginning to discover that this is all wrong. We are finding out that this heresy is really founded in man's ruling passion: the anxiety to be near and like everyone else.

When New York City's population began to increase by leaps and bounds the newcomer wanted to live and conduct his business in the same part of the town as his predecessors. So the farms were subdivided, again and again, into smaller and smaller pieces. Then when the practical limit to subdivision had been reached and passed, buildings were built higher. Then these were torn down and still higher ones replaced them. There might have been a limit reached which would have stopped this foolishness had not first the elevator and then steel skeleton construction made their appearance. Even by Nature were we betrayed for when men found their loads too heavy for ordinary foundations they found at the same time a solid bed rock near the surface which would support any load they could impose. So it has gone on. Every day old buildings are torn down and new much higher ones erected in their places. Often, where a low structure would be entirely adequate otherwise, it must be built higher because those around will cut off its light if it does not compete with them in the great American dimension. In other cities, where no such economic pressure has existed, skyscrapers are built just the same and pointed to with pride as showing that these communities are up-to-date and wide awake. So the skyscraper has become the great American architectural shibboleth or password into the realm of original and fundamental creations.

Granted that all this is true, how do we know that it is fallacious, that it is founded on misconception? The answer is "look around you". With all the intensive concentration of modern methods, a very large percentage of all the buildings in Manhattan are those first built upon their respective sites. As the new buildings go up the older ones become less and less valuable and more and more disdained, until whole districts become slum dwellings or warehouses. No system of land development—and that is what building is—which enormously increases the value of a small section of the community while, in so doing, it gradually forces down the value of all the rest, is either a desirable or sound one. And that is just what the skyscraper is doing. Each one built in the sections considered appropriate makes a little more impossible the proper development of property in other not so favored sections. This is not only because it draws people away from these sections to its increased accommoda-



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

tions but because it ties up enormous sums of money that might otherwise have been better distributed.

Neither can it be claimed that eventually this sort of development will spread to the entire city for it can easily be shown that even our unnecessarily large number of streets would be insufficient to accommodate the traffic that would then exist. No palliatives of opening up through arteries, double decking streets, or digging more subways would be able to cure the terrible congestion that would thus be created. Stand at any street intersection where big buildings abound and visualize every street corner in the city made like it. The idea at once becomes absurd.

If, therefore, this system enhances the value of certain small districts at the expense of many larger ones and cannot undo, by indefinite expansion, the harm it has done, it would seem time to replace it with another and better system. If this system is directly traceable to the multiple sub-division of large pieces of property would it not be better to return to the large pieces of property? In the realm of housing reform this has been attempted. Various men, working along different lines from different starting points, have finally arrived at much the same conclusions. They have discovered that, if a thousand acres of tenements were to be razed, new houses no more than six stories high may be constructed to house more people than were there before. They have found that not only is this so, but that large park areas may be left in each block which will give much greater light and air than can be given by tightly enclosed yards and courts. They have learned that fewer and wider streets will care for the traffic, foot and wheeled, better than those we have. In other words they have found that the solution of the building problem is not in the building itself but in the scientific use of the land.

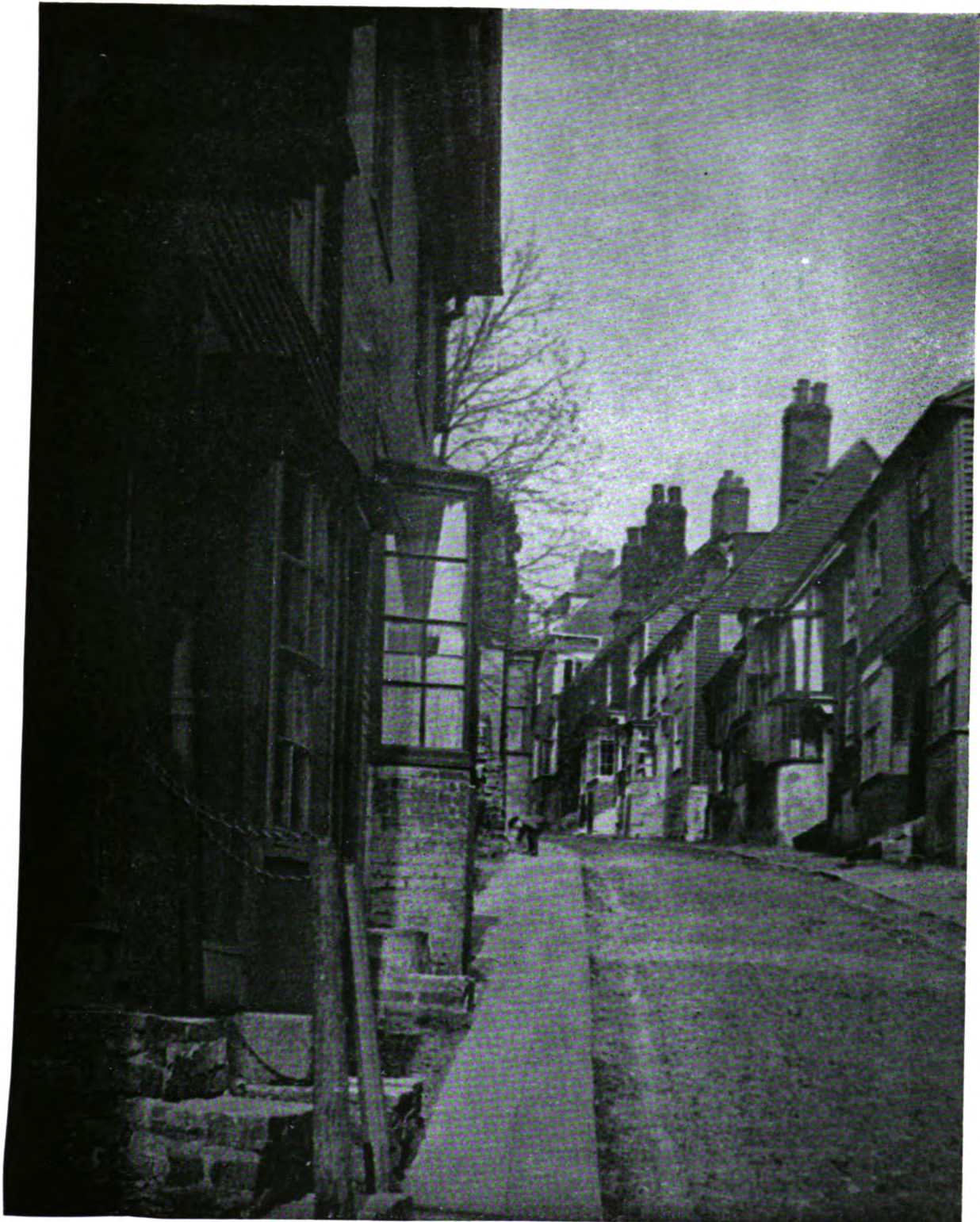
If this is true of dwellings it is equally true of commercial structures. It may very well be that the ideal height for business is more than six stories, but it certainly is not sixty. Scientific study of large areas of land to be devoted to various sorts of businesses will show what that height is. When that height or series of heights is determined some reasonable basis upon which to build will be at hand. Upon this foundation a new theory of building economics

can be reared that will in the end result in the greatest benefit to the community at large. The uprooting of the idea that a grotesquely tall business tower must be built immediately adjacent to another grotesquely tall business tower, even though the lot is so small that half the floor space is taken up by elevator shafts, will of itself go a good way toward solving other problems like traffic congestion. This new theory of building economics will lead us back to the realization that it is the land that is the only thing that really counts. It will make us see that the value of the land, as a whole, can be enormously increased by sensible development. It will make us realize that our present system is actually preventing a proper relative increase in such value.

Finally, if such a system is adopted and intelligently carried out before the great earthquake or tidal wave destroys our civilization and leaves only ruins of a wonderful city as a subject for interminable argument for future scientists, we shall have also attained, presumably, a degree of artistic achievement unsurpassed in the history of mankind. These two things will cause us to leave behind us a city which, instead of raising question, will be the outstanding example for all future peoples: a city built up in consonance with the governing idea that the land is the fundamental basis of all life and all existence.

So, perhaps, the bewilderment of the explorer of the fiftieth century is overdrawn. Perhaps, instead of query and debate, the sages of that far distant future will set it down at the beginning of their histories that: "in the early part of the twentieth century there became evident a new movement in which the thought of the people was turned to a better development of the one natural resource on which their existence depended, the land. As this movement grew there grew with it a corresponding perception of real values in many other phases of life until finally this people set up for themselves artistic and philosophic standards which enabled them to become a civilization better and truer than any which had preceded them. This civilization may be best traced by its architecture, usually the last handiwork of man to disappear from the scene."

LEONARD COX.



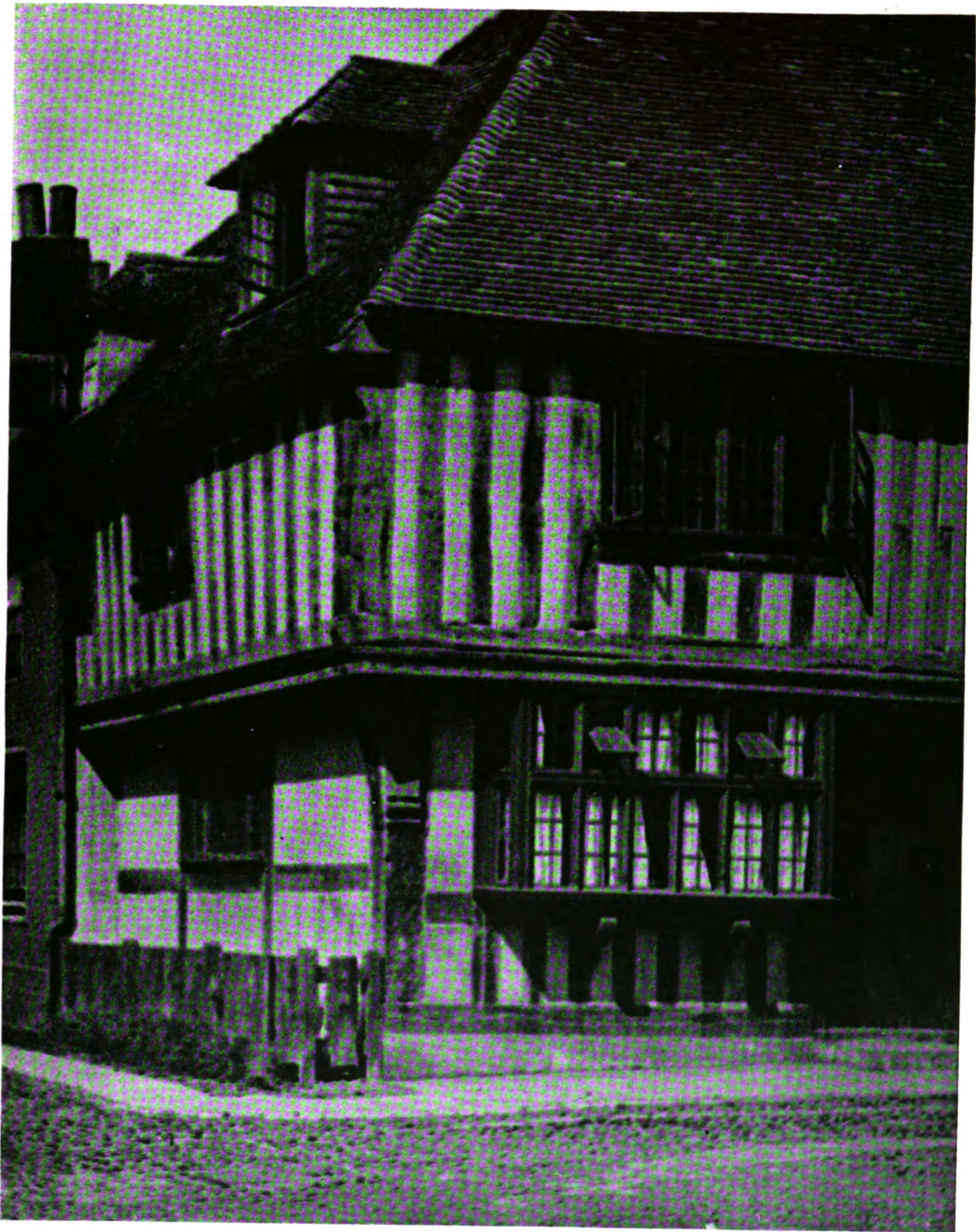
**RYE, SUSSEX, ENGLAND: MERMAID STREET**  
**Photograph by F. R. Yerbury**





**RYE, SUSSEX, ENGLAND: A STREET**  
Photograph by F. R. Yerbury





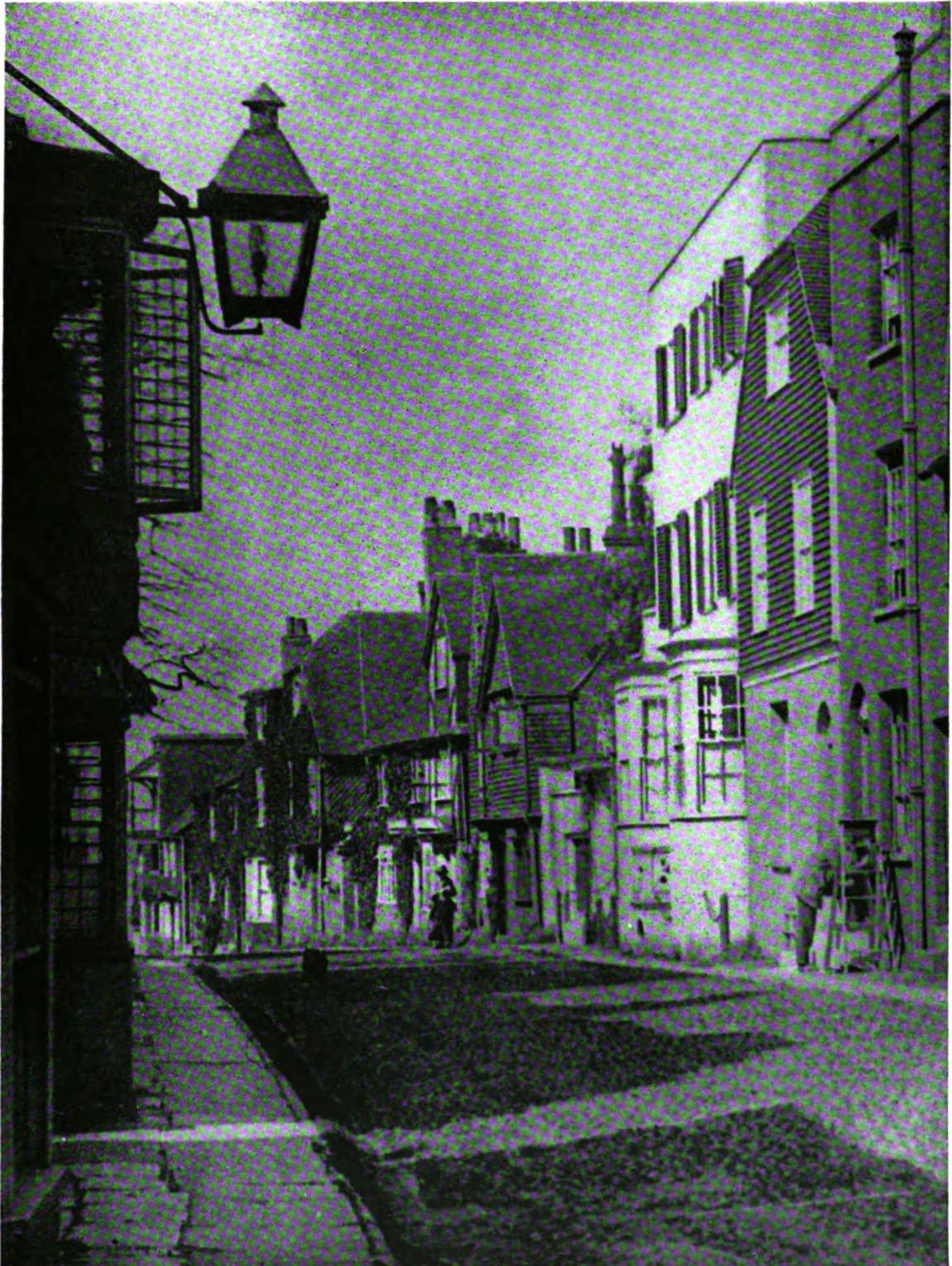
**RYE, SUSSEX, ENGLAND: HOUSE AND SHOP**  
Photograph by F. R. Yerbury





**RYE, SUSSEX, ENGLAND: MERMAID STREET**  
**Photograph by F. R. Yerbury**





RYE, SUSSEX, ENGLAND: A STREET  
Photograph by F. R. Yerbury





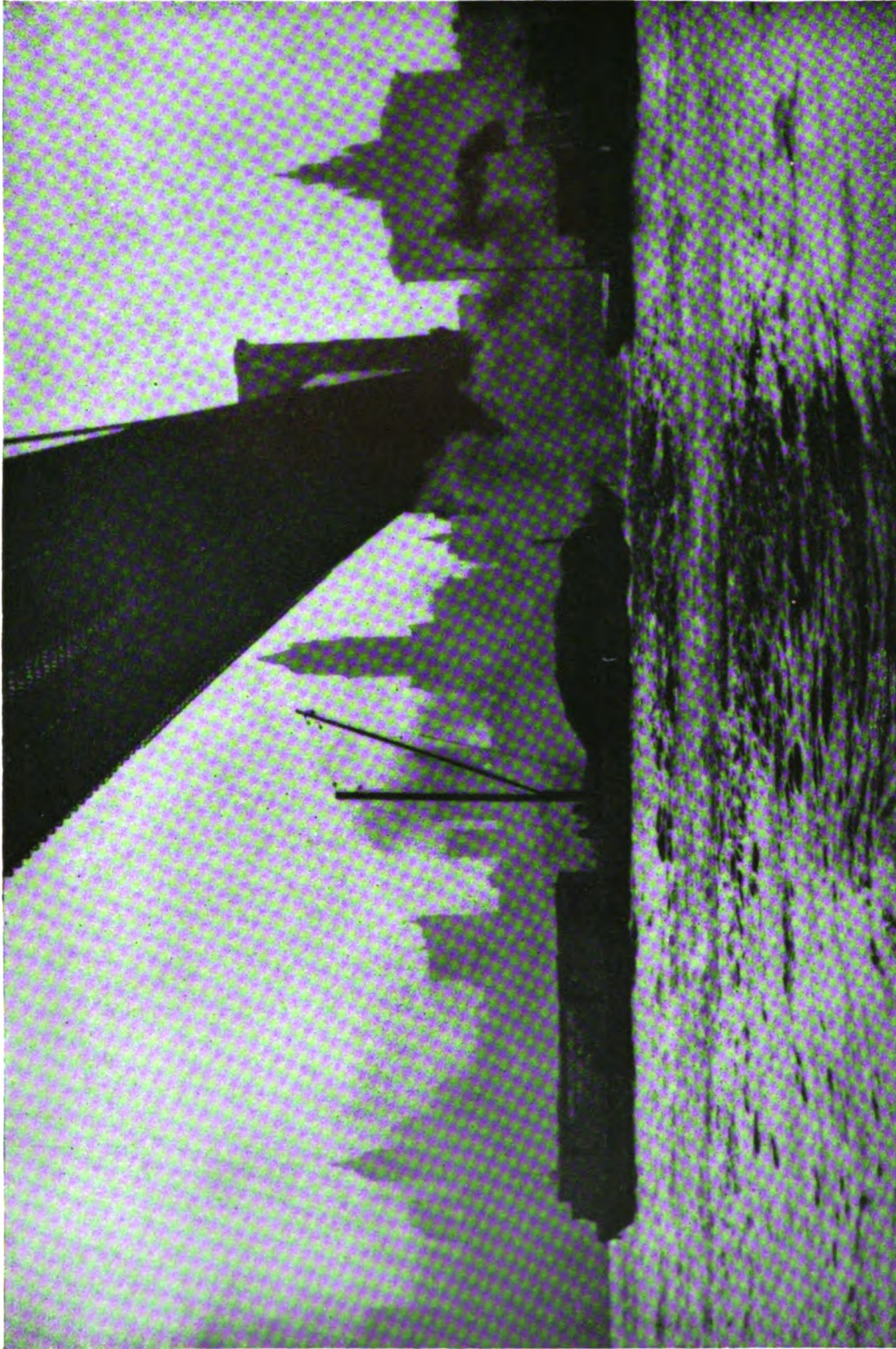
**PONTE FABRICIO, ROME**  
After the etching by Randolph Schwabe





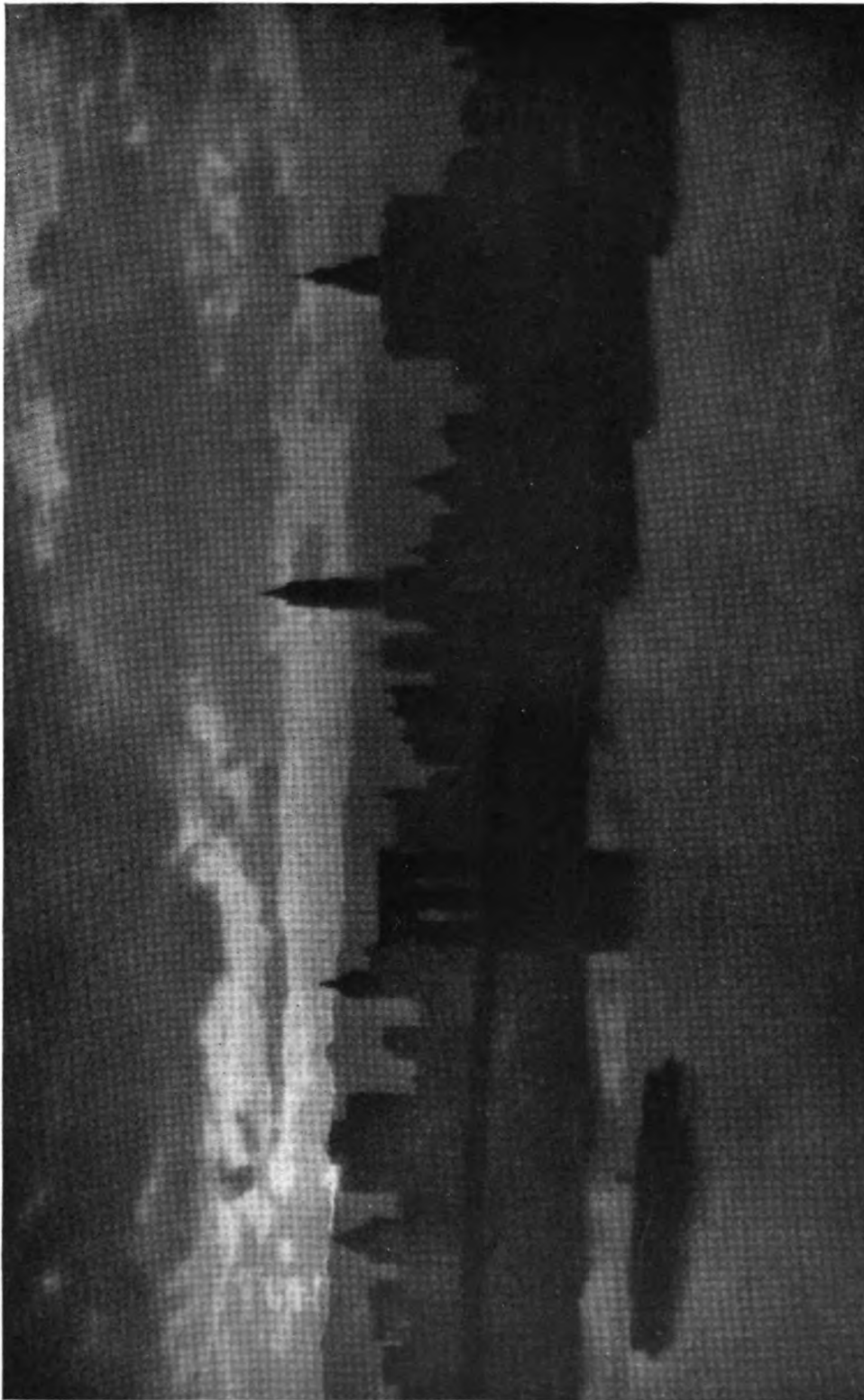
**THE QUADRANT, REGENT STREET, LONDON**  
(Now destroyed)  
After the etching by Randolph Schwabe



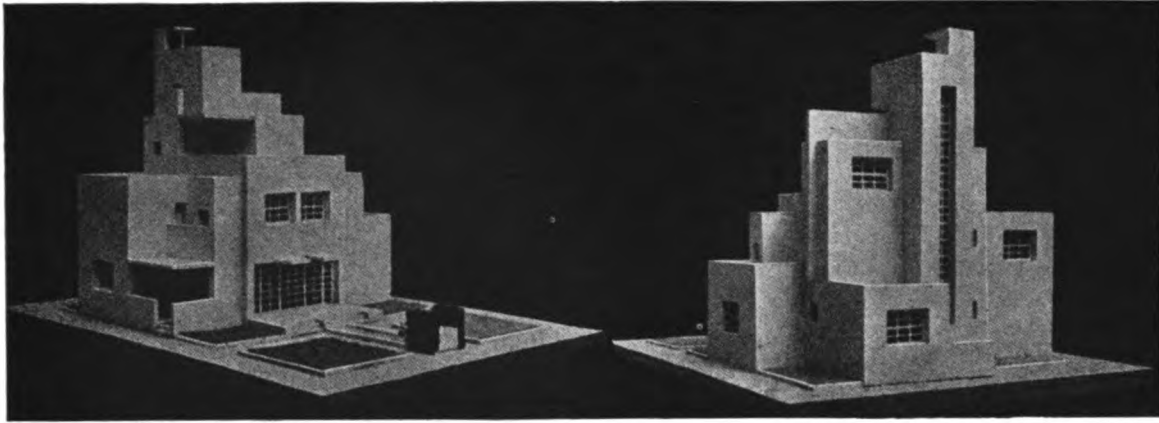


THE BRIDGE—FROM BELOW  
Photograph by Richard Southall Grant





**THE BRIDGE—FROM ABOVE**  
Photograph by Richard Southall Grant



MODEL FOR A VILLA

MALLETT-STEVENS, *Architect, Paris*

From "*Wasmuth's Monatshefte*"

*"What the misguided spirit of the zoning law can do to the innocent French villa"*

## From Foreign Shores

### *Great Expectations*

WHEN these words catch the eye of the gentle reader the writer, if everything shall have gone according to expectations, will be treading "Foreign Shores" in the flesh and will be taking notes not from the fluttering leaves of architectural publications but from the solid buildings dating down from decorous ages past as well as from less sturdy ones representative of a jazzy present. At just about the time these pages leave the press, the writer of these words will be, probably, in a state of mind impossible of expression in words—a mind steeped in wonder and awe; a state induced by contemplation of a work of art emanating from the soul of mere puny man—that is, puny as compared with the bulk in time and space of that great universe of which man, in his entirety, is so seemingly but a trivial and insignificant part. I say seemingly; for after all can the mind which encompasses, visions, weighs and measures a universe, which envelops it, which apprehends it and formulates

it; be a lesser thing than the universe itself?—a universe which is batted about as a shuttlecock in the vast reaches of the mind! All this because art so far transcends nature. That is, one leaving the sunlit out-of-doors with all its immensity of physical space passes through a lowly portal and enters a seemingly vaster space. The spaces of nature hemmed in with the ætherial blue did not impress by their vastness—do not impress as vastness—as do the spaces bounded by the material vaults and springing piers and arches framed in the mind of man and given expression by the power of man over the physical facts and materials of nature. To jazz the above conception: I expect the interior of the physically insignificant, bulbous bulk of Hagia Sophia to loom up bigger in my mind than all out-doors. If it does not I shall be deeply disappointed and shall record that disappointment in some future article from my pen. Just at present the reader is more concerned, if he be concerned, with the voyage of my paper boat than with the movements of that steel hulk which, when he reads this, is transporting



From "*Journal of the R.I.B.A.*"

AUCTIONEER'S AND ESTATE AGENT'S INSTITUTE,  
LONDON

GREENAWAY AND NEWBERRY, *Architects*

(Awarded the R.I.B.A. Medal for the best London street frontage, 1924)

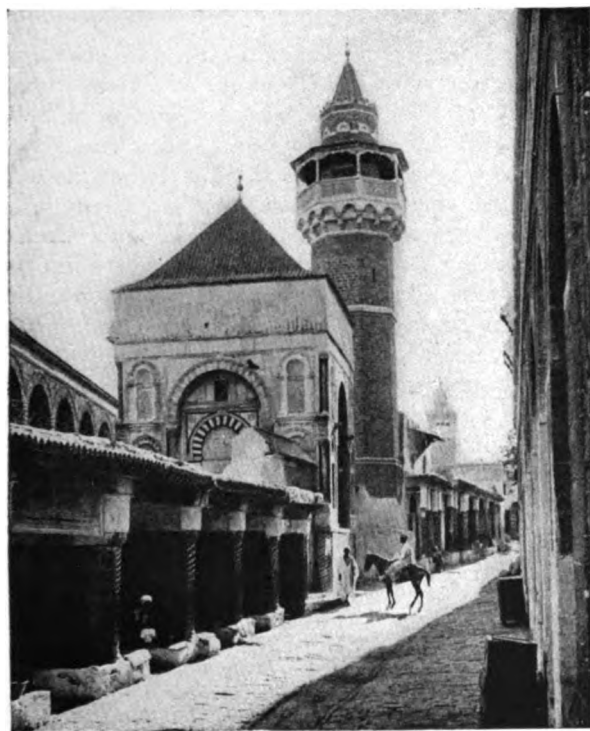
*"Would never bring the blush of shame to the cheek of Modesty"*

## FROM FOREIGN SHORES

my body from port to port on Mediterranean shores while my soul transports itself on the wings of entrancing visions.

*Why So and So? Well, Now, Why Not!*

Here is a most important document on "heredity and environment", embodied in the *Notes and Comments of The Architects' Journal*, London, 2 December, 1925. The caption is—Why "Edwin Landseer"? And the answer is: "Many have been the inquiries of late about the 'front names' of Sir Edwin Landseer Lutyens. Americans especially, whose keen curiosity in such matters is a national idiosyncrasy, were wont to inquire, when Sir E. L. Lutyens was being lionized in the States: 'Well, now, how did he get the Edwin Landseer part of his name, anyhow? Is he in some way related to that famous artist?' Yes, 'some way'. To set the matter at rest once for all, we venture to explain that the father of Sir Edwin Lutyens—the late Mr. Charles Lutyens—was an ardent admirer, apt pupil, and affectionate personal friend of the great painter and modeller of animals. After him, therefore, Mr. Charles Lutyens naturally named his son, whose marked accomplishment as a graphic artist—he might have become a great painter if he had not preferred the career of an architect—is thus explained by heredity and environment."



From "*L'Architecture*"  
MAUSOLEUM OF SIDI YOUSSEF, TUNIS

"Here is where I was on 17 February"—I. K. P.



From "*Wasmuth's Monatshefte*"  
APARTMENT HOUSE, PARIS  
SAUVAGE, Architect

"Can domestic architecture in France be said to be getting a set-back? Yes, and No!"

I think it has never before been my privilege to see, outside some encyclopædic work on sociological psychology, so complete, succinct, and lucid a statement of the working hypotheses of heredity and environment. I think the environmental reaction is thoroughly understood by Americans in general; and not one would, for sake of information or out of curiosity, ask any of the numerous pickanninies bearing the name of George Washington Andrew Jackson Thomas Jefferson Claybee if by chance he was related to any or all the individuals catalogued in his baptismal name. Our British cousins should not put it down as due to an idiosyncratically dominant curiosity in an American when he propounds some pleasant neighborly question.

### *College Buildings*

With a few notable exceptions the new college buildings of our land are lacking in any sort of charm. This is almost without exception so in the case of state or municipality—built and endowed or maintained structures. In our own state educational institutions style and distinction has been conferred upon certain buildings erected by alumni or friends; but the state itself and the politicians in charge have consistently refused to allow upon our campuses buildings other than





ADMINISTRATION BUILDING, MANITOBA AGRICULTURAL COLLEGE, WINNIPEG  
SAMUEL HOOPER, *Architect.* V. W. HORWOOD, *Provincial Architect*

From "*Journal R. A. I. C.*"

*"A fountain-head of culture—agriculture"*

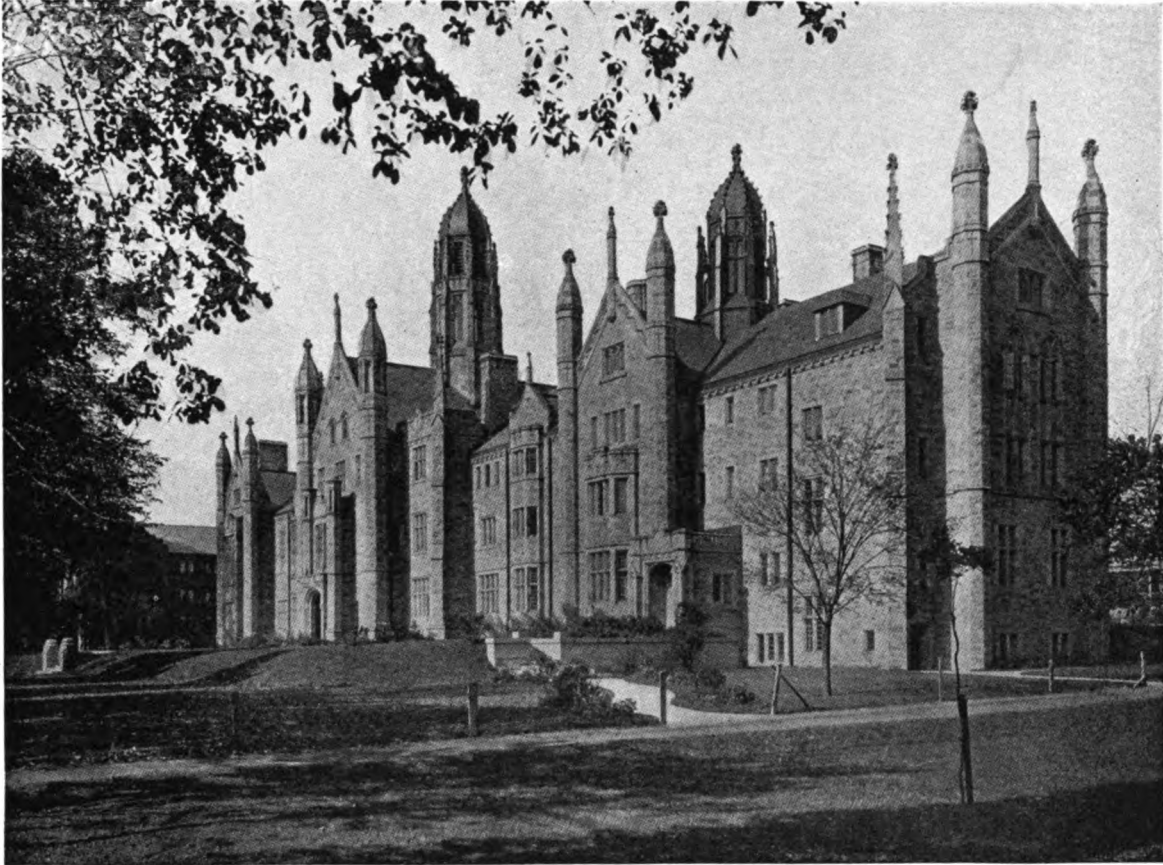
the grandiose or the commonplace or both in one. Is there no charm, or vitality, or individuality in college life which may find itself properly expressed in the college buildings? I know that the function of the college, as outlined by its authorities, is to produce men and not to shine through the splendor of its buildings. But it is a mistake to consider brick and mortar, steel and concrete, when wrought into a building, as purely materialistic. They are materialistic, purely material and of the earth earthy, unless they are touched by the finger of life, unless the spirit of life has been breathed into them.

Men of fine culture and of fine sensibilities are not coming out of colleges which consider their buildings merely as material adjuncts—that is, consider that the buildings should be material and divorced from the spiritual life of the college; from the spiritual life of the man who has left college. I take it that there is a distinct connection between the mellow roundness and culture which mark the graduate bodies of such colleges as Oxford and Cambridge and the mellow charm of the buildings with their cloistered walks and ingratiating quadrangles. The theatrical transcripts of these buildings which are beginning to mark even our older institutions do not breathe forth the atmosphere

of the originals, for they are not the sincere expressions of ourselves or of what we hope our selves may become. They are, as I say, theatrical transcriptions, or imitations of something real and vital. These remarks are called forth by what I have recently seen of the work in our own country and, too, by what is sent to me through the pages of *Construction*, Toronto, Canada, and the *Journal* of the Canadian Institute which present numerous illustrations of what is going on in that vast region beyond our Northern border. Colleges are being planned and erected on a large scale in Canada but with few exceptions do the buildings echo the charm of Oxford and Cambridge. The Canadians are too much like us in matters material and not so awfully unlike in matters spiritual and cultural. I can imagine higher types of all these qualities than embodied in either of us. However, I imagine I'm going to take it out in imagination for some time to come.

*From Far Away*

The *Journal* of the Japanese Institute has arrived in numbers once again upon my dock. Nothing especially inspiring from my point of view adorns the pages. The local work smacks of German, English and American



NEW TRINITY COLLEGE, TORONTO  
DARLING AND PEARSON, *Architects*

From "Construction"

"Are the aspiring lines a bit overdone?"

parentage—mostly German, which is not so strange, as German architectural art is showing rising vitality. From the South American lands come varied offerings. They are a strange blend of the naïve and the technically difficult—modern Spanish and French in character. Frequently subjects taken from our own journals are presented and these generally are those which we would call indicative of our best. They, down there, seem to like our residential design and, barring the English of similar type, there is none better. In matters of convenience we lead, but in matters of style, of adaptation to and expression of individual taste, I am inclined to yield the palm to the English.

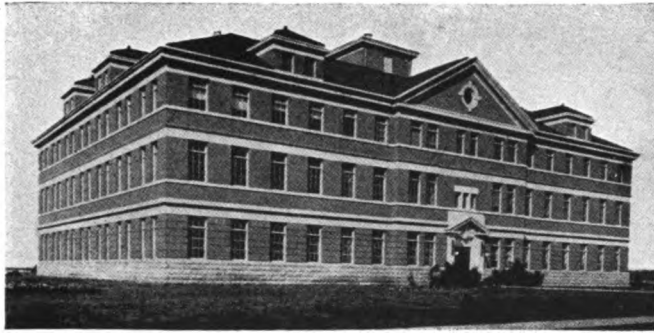
#### *The Vanished Paris Show*

I am sorry not to have seen the recently closed exposition of modern craftsmanship in Paris. What one got from the illustrated press indicated an exhibition of no low order of merit. From the oral description of those who saw the show the color appeal must have been intense, while materials and texture added immensely to the charm, for real charm there was. Only

very rarely do we get a chance in this country—do we get a chance to bathe our spirits in an atmospheric flood of color and rich texture. Sometimes one of us tries to prepare such a bath—and some brute comes along and paints it out with a modified French grey!

#### *The Perennial Question*

I picked up a copy of *The Architect*, London, for 25 September, 1925, and my eye caught the question: What is the architect? I thought I knew what is an architect though apparently so few others do, even among architects themselves. But here was a very good "explanation of what the architect's functions embrace;" and if the article, which is by Mr. Arthur Gruenberger, has not already been quoted in some architectural publications in this country, it might well be. I think the article appeared originally in the *Architectural Association Journal*, of London. The article takes the form of a dialogue between one who is materially interested in knowing and one who knows. It is altogether convincing. But "What is the Architect" is not the only perennial question. *The Builder*, London, in various issues discusses editorially some of



From "Journal R. A. I. C."

ENGINEERING BUILDING, MANITOBA AGRICULTURAL COLLEGE

SAMUEL HOOPER, *Architect.*

V. W. HORWOOD, *Provincial Architect*

*"Anything is good enough for Engineering students"*



From "Construction"

APARTMENTS, TORONTO

S. D. COON & SON, *Architects*

*"Rather difficult to place the vintage of this—  
somewhere about 1876-1926?"*

them, two of those touched upon being Education as possibly involving a stereotyping process, and Architectural Competitions. Both these topics have occupied a place in my thought recently; especially competitions. Our British friends dislike the idea of criticism by a competitor—fearing the charge of being unsportsmanlike. Certain of the British architects, however, fear that this attitude may become an unwholesome one. Many a time criticism is needed and would be wholesome, and many a time again no one but a competitor would be in position to know the facts as only a competitor would have studied the program sufficiently to get all the bearings.

A cause for criticism might well exist when a jury takes the law unto itself and chooses a design made in complete defiance of the plain implications or direct charge of the program. In such cases the owners should have the right to disregard the finding of the jury, or, not so disregarding, lay themselves open to the charge of wilfully or otherwise misleading those competitors who could read, and did read, the conditions, and sought to abide by them. There have been two cases of this sort quite recently, to my personal knowledge. In one case, however, the owners refused to abide by the award while the competitors who had objected to the decision were stigmatized as "poor losers". In each of the two cases an uninformed branch of the architectural press virtually came to the defense of the declared winner. No, the method of procedure in competitions is not yet established on an ethical basis nor is it likely to be for some time yet.

I think they handle the subject better in England than we do here, but there have been plenty of cases over there when owners and losers alike have had good reason to complain; and in some cases the losers have! If I remember rightly I directed attention to one specific case and showed how the town was likely to suffer for a long period because of the short-sighted action of a professional jury—in this case I believe it was a single individual whose technical appellation has, for the time, escaped me. Really competitions are a joke—though most architects seemingly like the joke even when it's on themselves.

#### *Au Revoir*

As you scan these words, gentle reader, just imagine yourself with me far away from malign competition and educational conditions enjoying oriental architecture in North Africa, oriental architecture built by the French in an excess of orientalism, or dodging crocodiles on the banks of the Nile a thousand miles inland, or "weeping at the tomb of Adam"—doing in a night a distance which it took the Israelites of old forty years to accomplish under the leadership of Moses—the tourist agents have it better systematized now—imagine yourself with me on the good ship *Samaria* sailing the Vesuvian Bay—and the Bay of Biscay, too—but imagination stops short in the Bay of Biscay—and the unloading of certain cargoes begins—but just ahead is England and Scotland and our imaginations can work comfortably again.

IRVING K. POND.



## Paris Letter

**B**Y A CURIOUS coincidence, the centenary of Charles Garnier was celebrated at the moment when workmen began demolishing the Exposition of Decorative Arts. The Garnier celebration began with an official ceremony in the great monument with which he is so intimately associated. It was followed by an exposition of his designs and the studies, sketches and *maquettes* of the great artists who collaborated with his works: above all, Baudry and Carpot. It is almost fifty years since the Opera was finished; during that time much has been said and written of it. The polychromy on the façade, the superabundance of ornament and its neo-grec character have been particularly attacked. Of the polychromy there is no longer question; time has done its work and the adjustment has been made. It was Garnier himself who said "*que l'architecte fait les monuments et que le temps les parfaits.*"

The lateral façades affirm themselves as more and more worthy of representing the art of the end of the nineteenth century, and their broken silhouette offers a happy contrast to the calm lines of the façade. The great stairway retains its incomparable value. The clear and straightforward plan remains striking, despite the distraction of the sumptuous details, the richness of the materials and the picturesque balconies.

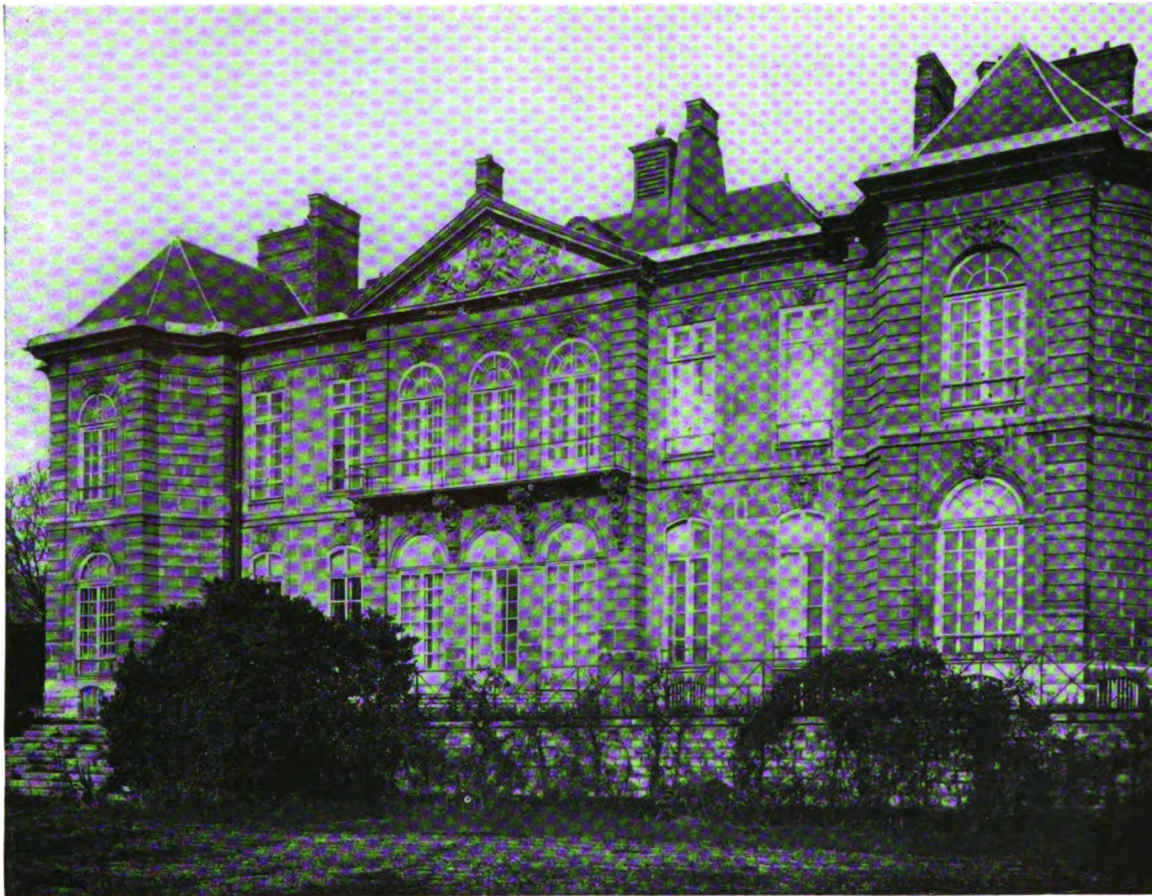
This profusion of luxurious materials was not lost to sight by the orators of the occasion, who could not do less than compare it with the poverty of expression in the iron and cement with which architects of the present day are obliged to content themselves as they seek to realize the problems which have been entrusted to them. From this comparison some of the moderns boast the great superiority of their art and their work. They declare that "Versailles and the Opera only exist as works of art," but exaggerations such as these follow the advent of every new style, and many greatly talented men have rather blindly fallen into line. Before these thoughts so lightly shed one felicitates oneself that he does not possess those superior gifts which prevent great artists from trifling with the works of their predecessors. The great reproach that Garnier suffered has always been the bad taste of his ornament; truth to tell, this impression, which was undeniably excusable, seems to me slowly to have lost its violence and in certain quarters completely to have disappeared.

Very recently I happened to study the details of the foyer and the hall. I was astonished to find them appropriate for the use to which they are put, and I shall maintain with some obstinacy that the garland—the symbols, the lyres, serve as a perfect *leit-motif* for many varieties of interpretation. The symbolic sculpture accords with the ornament. As for the painting

of Paul Baudry, it is full of harmony and movement, of light and enthusiasm. Could there be a better work for giving the finishing touch for a palace of music and dance? Times without number it has been said that the Opera was only a sumptuous highly colored salon, dominated by reds, browns and gold, spoiling—as some believe—the scenic effect. Such is the opinion of those who love their rooms cold and naked, or neutral perhaps. Their theory is seductive and their logic perfect, and the application of their principles has been consecrated by experience. At the same time one may also say that this is no more than an illusion. During the play, with the lights down, one no longer sees the *salle*. Now, what remains for the critic? And when the presentations are full of great scenic movements and intense light, does not the *salle* seem to extend and enlarge the scene? Between the audience and the play a kind of sympathy is established; the painting and the sculpture seem to animate the moving scene and even the superabundance of details gives a generous life and a mysterious appearance to the walls and the columns, whose functions during the play it is better to forget. Many artists have noted—especially in certain cases—this union of sound and scene, audience and actors. The great actor, Gémier, recently gave a series of representations of *The Merchant of Venice* in which the crowd, by means of a forestage, overflowed to the very edge of the first seats in the orchestra. The effect was striking and architects ought always to plan so that such an arrangement of physical facilities might easily be made. All of which indicates very clearly that Garnier knew the value of contrasts and how to utilize them, as, for example, the informed simplicity of the lateral stairways and corridors whose candelabras and details are among its happiest parts.

The amplitude of these *dégagements*, already apparent to the visitor, is completely revealed upon examination of the general plan of the structure: it is by reason of this plan that the Paris Opera marks a step in our art. The enormous importance of the corridors, of the vestibules and the stairways, in their relations to the *salle*, the sharply-defined dividing line between the foyer, the *salle*, the scene and the accessory parts of the building—a division well confirmed in the plan, were clearly sensed by Garnier, and they are an object of study which ought to be required of all architectural students; they remain as a matter of endless admiration of the older practitioners.

There comes the question whether, from the practical point of view so stressed in the present day, some parts of the Opera have not become obsolete in the half century of its existence (the building was completed toward the close of the year 1874). I see but two parts



HOTEL BIRON, PARIS  
J. AUBERTIN, *Architect*, 1728

of the whole composition which need readjusting to modern means and requirements. First, the lack of elevators is a matter which should be easily remediable, since it is scarcely more than a question of a little study.

The second point is the uncovered entrance for those of the audience who arrive by carriage or automobile. A covered entrance was provided for subscribers under the pavilion of the left lateral façade, and it gave access to the house beneath the *salle*, in the circular vestibule from which the grand stairway is reached. But most of the carriages discharge on the great *perron* along the main façade, and, in bad weather, it is necessary to walk some sixty feet in the open air before reaching the grand vestibule at the street level. The solution of this problem is not readily apparent, nor is it simplified by the huge increase in the number of automobiles used today by opera-goers.

The automobile may well serve as a link between Garnier's heyday and our own more mechanistic day, and its ever-increasing presence in the streets does remind us of another unwelcome difficulty—the scarcity of garages in the centre of the city. The stables and

coach-houses of the old Parisian town houses which, just twenty years ago, as the transitional stage in urban transportation was beginning, were found hard to use for the function for which they were designed, have been little by little let for use as warehouses and as annexes to business buildings. The demand for more space by the expansion of business within the city has rendered even more acute the scarcity of these buildings, and has caused just so much more space to be taken away from carriages and automobiles. The number of vehicles is steadily multiplying, and if there were housing quarters available for them they would multiply even more rapidly. Some of the ancient covered markets, belonging to the City, and which are no longer serviceable, have been let to private companies which are busy rebuilding them as garages. Upon large numbers of vacant lots, and frequently upon strips or plots of land lying between two buildings or in the interior of blocks (the municipal regulations are liberal to the point of laxity in this respect), large garages are being built and seem to be operating profitably. But in the very heart of Paris the





PLACE DE LA BOURSE, BORDEAUX

situation is acute, and—with no solution forthcoming from the perplexed authorities—a major operation is possibly in sight.

The financial difficulties of France are levying heavy toll upon the nation's artistic patrimony. First of all, any estimate of the value of the works of art, the pictures, the furniture, porcelains, *bric-à-brac* and bijouterie which are being exported, forces a realization of the tremendous loss we are sustaining, even though these antiques are not being destroyed. But what is far more disturbing is the fact that the State can no longer maintain a number of famous and historic old buildings and has been forced by the present program of rigid economy to dispose of them to private interests who, we can be only too sure, will not long preserve the æsthetic character of these relics of France's past glory. It is with no small misgivings and heartburns that the artist sees such treasures plundered from the national exchequer.

So far, the Chateau de Gaillon, lately reported as going under the hammer, has not been sold, unless it has been done without publicity, but the danger is great, and it is to be earnestly hoped that the representa-

tions and protests which have been made to the government will have their effect. The future of the magnificent garden attached to the Hotel de Biron in Paris, which shelters the works of Rodin, likewise hangs in the balance, and the City authorities have filed objections to the rumored sale of this famous spot.

Our historic and architectural monuments have another dangerous enemy—fire. On 1 December last year a serious conflagration broke out in the upper portion of the Palais de la Bourse, Place Richelieu, in Bordeaux, caused by the carelessness of a plumber's helper who set fire to certain papers in the Archives with his soldering lamp. It required more than five hours of desperate work before the firemen had the flames under control.

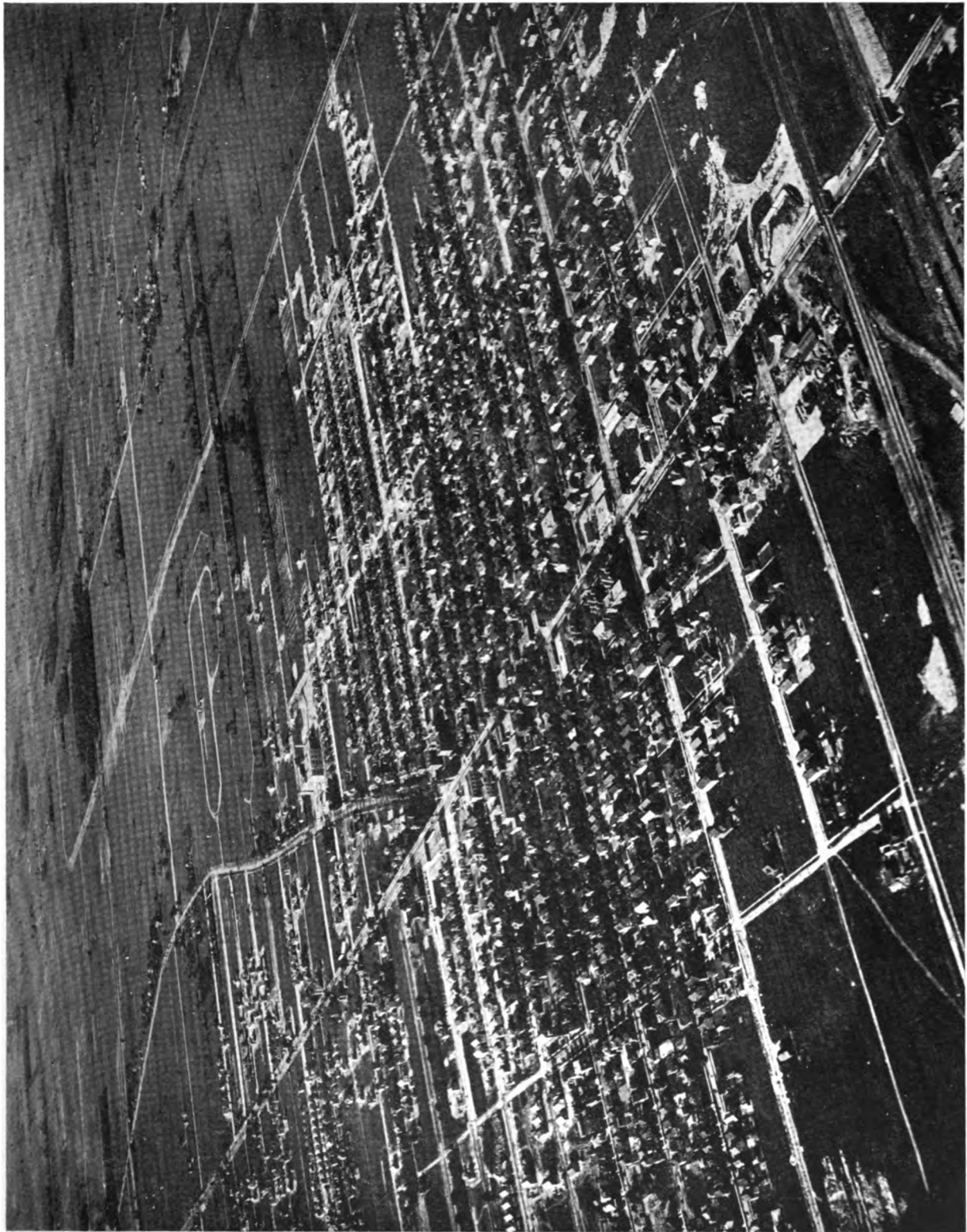
This monumental structure was built in 1740 by J. G. Gabriel (1667-1742), father of the architect J. A. Gabriel (1710-1782), author of the Garde-Meubles and of the Ministry of the Marine, which ornament the Place de la Concorde in Paris. The Palais de la Bourse is symmetrically balanced by the Customs House buildings in Bordeaux, which were designed by the same architect. G. F. SEBILLE.





ENVIRONS OF AN IMPORTANT NORTHERN AMERICAN CITY  
AN EXAMPLE OF A SUBURBAN VILLAGE OF THE LATE NINETIES, "UNPLANNED"—TO LIVE IN.  
(See *Community Planning*, p. 118)





ENVIRONS OF THE SAME CITY  
AN EXAMPLE OF A SUBURBAN VILLAGE, OF THE LAST DECADE, "PLANNED"—TO SELL  
(See *Community Planning*, p. 118)

# Community Planning

## "Lo!" the Poor One-Family House

THE "housing problem" is no longer a matter of academic interest. It is a very real subject, affecting all who struggle to maintain some semblance of home ideals amid the difficulties and changes of present day conditions. Could we change the existing economic structure or, still more important, could we but change the present grouping of society into great cities, some of the human aspects of home owning might again be pertinent to our problem. But as things stand, like it or not, we should put our trust only in a frank, cold-hearted, study of the real facts which render home owning increasingly difficult and house substitutes increasingly necessary.

In the 15 December issue of the *Survey* there were two significant articles on the "Housing problem". In the first, one of its editors reviewed the hearings of the Housing and Regional Planning Commission of New York



ONE OF THE "TENEMENTS" OF THE BRIDGEPORT HOUSING COMPANY

State in which it was shown that the recent advent of cheap single-family houses (quite new to New York on a large scale) had resulted in smearing cheap one-family houses over vast areas within the metropolitan city limits. These may be more correctly called tinder boxes, which constitute not only the most expensive type of housing, (that is, the least actual house in terms of structural value for the money), but also a vast fire hazard greater than anything previously known to the world. The question immediately intrudes: How could the greatest city in the world allow such a situation to arise? The answer is that the vast array of boiler plate restrictions of New York City, than which there are none more carefully riveted, do not apply to supposedly suburban areas within the city. In these latter it had been assumed that congestion did not and would not exist. Not one noticed when congestion arrived in the form of solid rows of little houses on narrow 20-foot lots which now spread over solid miles of its outlying territory.

Quite as significant was the other article in the *Survey* by Mr. Rubinow on the existing situation in our sister metropolis of Philadelphia. Now Philadelphia is that paragon city of "homes" and "good citizenship", as anyone will know who has followed, these many years, certain annual talk-fests on housing "betterment". It comes with something of a shock to read the present plight of that fair city revealed in its "home" building record since 1920. While New York and Chicago—irrespective of the quality of their efforts—have been building new housing accommodations much faster than population growth, thus relieving the handicap of the war period, Philadelphia has failed to keep up with actual population growth.

It is no less disconcerting to observe such terse and pointed statements as the following: "There are not enough homes in Philadelphia and not enough homes are being built because it is a 'city of homes.' If a comparison is made at present between a modern multi-family dwelling and a so-called single family home in Philadelphia, usually inhabited by more than one family, the comparison is not at all in favor of the latter. When an ordinary little workingman's home in Philadelphia is converted into a two or three-family home, or when, as even more frequently happens, rooms are subdivided among two or three families without any structural changes, the results are even worse."

The fact is that sentiment, profitable house building and finally unlimited land speculation, have been so badly mixed up in this whole matter that the limited character of thinking has been quite out of proportion to the volume of talking for many years past. In the so-called "Own-your-home" movement and even in city planning circles, there has been a conscious, though unadmitted, compromise with business, and frequently with bad business, with the idea that any sort of houses were better than no houses, and, on the part of a few very naïve groups of housing workers, the idea that even a poor one-family house was, by contrast, better than any kind of multi-family house.

The writer would be the last one to discount the merits of good one-family houses or to overlook the deficiencies of multi-family houses as frequently built by unscrupulous speculative builders. It is time, however, that we should look facts in the face. Sentimental nonsense has too long kept our minds on an impossible ideal, thus diverting our attention from the real facts and the real changes which are taking place in urban conditions. This very highly wasteful and questionable process of striving for an impossible ideal (even when obtaining for a few a short-lived relief from the oppressions of the landlord) on the rim of the city, is no new process but has been going on for at least twenty-five years. We have had ample opportunity to observe its workings and results. The process has been much the same throughout the country and is nothing other than a logical change made necessary by unchecked land increment as shown on the diagrams which may be found upon the opposite page of the *JOURNAL*.



# COMMUNITY PLANNING

Diagram I

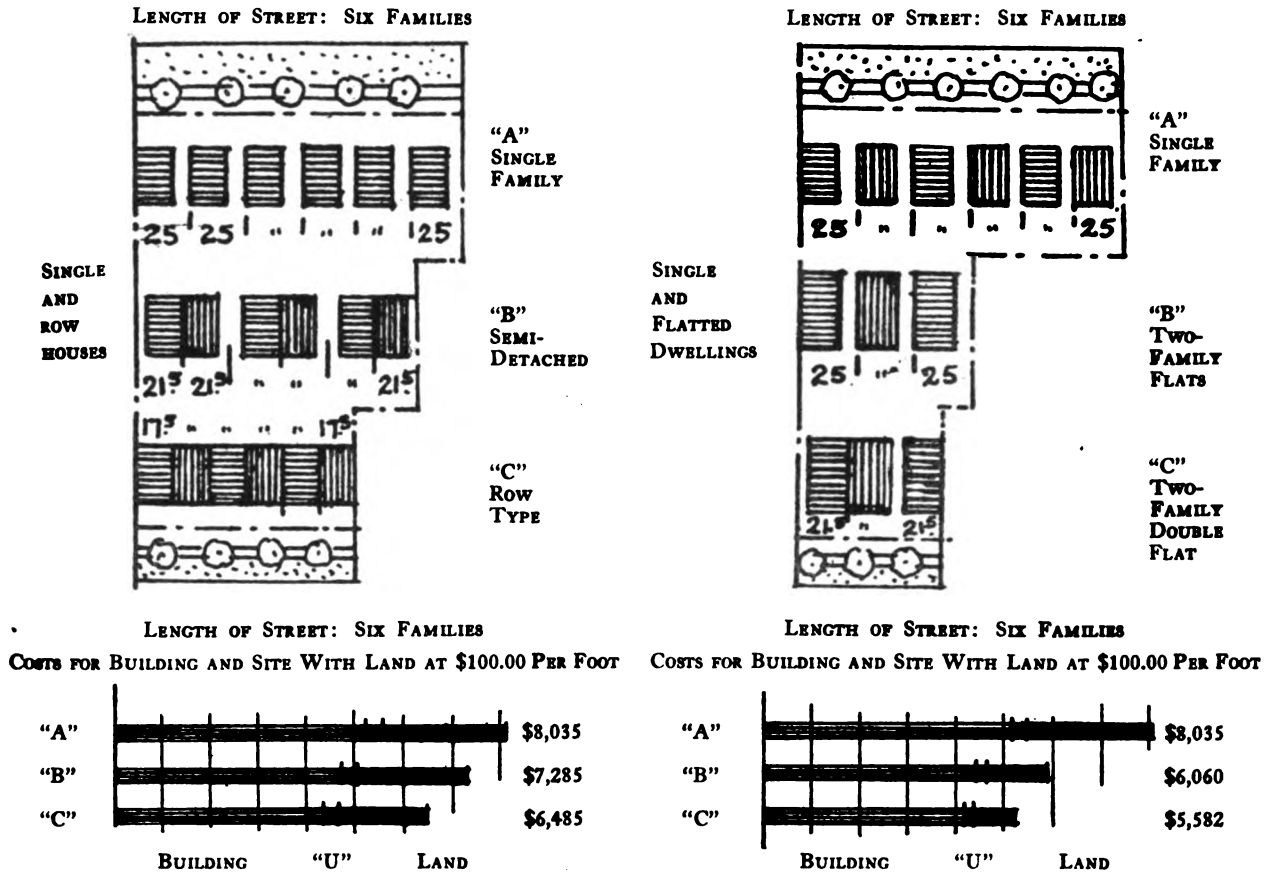


Diagram I

Transitional housing takes place in various distinct forms in different communities where tradition and custom act to compromise in one way or another the antiquated ideals of a bygone age. The transition from single to solid row houses, as in Philadelphia, will be seen to be less effective in both cost saving and land congestion than the transition as in St. Louis from the single house to the four-family flats or the six-family three-decker. Both are inevitable and, as shown in Philadelphia, at least one has become ineffective in meeting the present emergency.

How closely these changes are related to land increase is shown in diagram II which shows: the slow but losing fight of the one-family house in St. Louis under increasing land costs from 1900 to 1920; the sudden rebound after the war, when land values in relation to building costs were temporarily halved by the cheaper dollar; and the rapid return to 1916 normal as soon as land and public service absorbed the new cost standards.

Diagram II

Here is revealed a direct and simple working of economic laws which artificial palliatives such as Zoning are powerless to allay.

While we are on the subject it may be worth while to

present the problem in a somewhat different way by a diagram of the output of an individual either in rent or in corresponding interest on his investment on the part of the home-owner, for the land factor in various kinds of

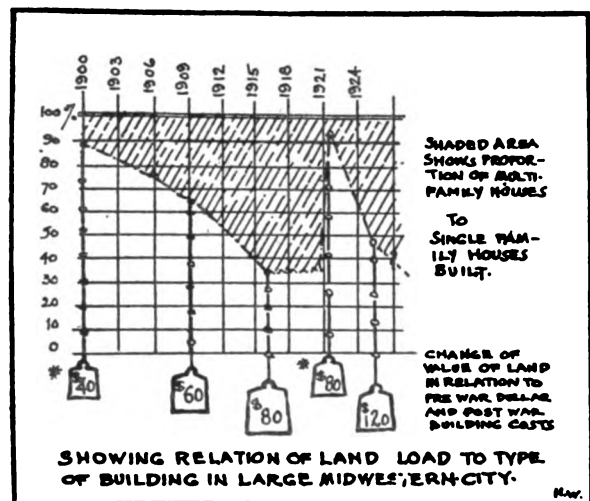


DIAGRAM II

\* NOTE:—The \$80.00 land cost per front foot shown for 1921 is the equivalent, in the purchasing power of the dollar, of the \$40.00 cost in 1900, which explains why single-family houses began to be built again in large numbers.

house units. The accompanying diagram is taken from a study of five kinds of housing built under the direction of the U. S. Housing Corporation for the munition works during the war. It is obvious that the worker who has \$10.00 a month extra to devote to his dwelling may, if he sees fit, buy the use of proportionately more land and public facilities, but this \$10.00 is often an important factor of the family budget and cannot be wished away on sentimental theories about "Owning-your-home", or "Better Citizenship".

Diagram III

It should be observed that the above comparisons do not apply as between good or bad one-family houses, or good or bad multi-family houses, but to carefully planned dwellings of various types all built under the direction of a government housing agency. The tenements which show

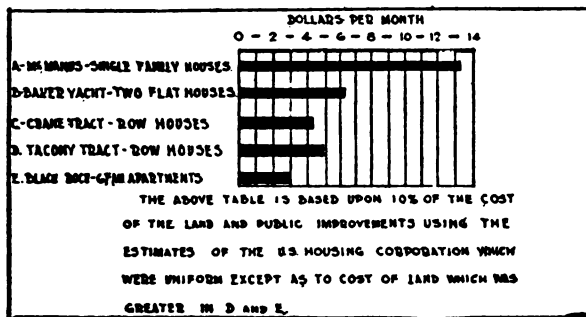


DIAGRAM III

TABLE SHOWING RENTAL CHARGES NECESSARY TO COVER THE LAND COST OF FIVE TYPES OF DWELLINGS BUILT UNDER THE DIRECTION OF THE UNITED STATES HOUSING CORPORATION FOR WAR MUNITIONS WORKERS

such a marked advantage of this diagram are attractive free-standing three-story dwellings with five good sized rooms each, only two families to each floor, with large lawns and expansive outlook, with ample playgrounds and with the conveniences of heating from a common source as well as janitor care and maintainance by an expert management.

IV—Bridgeport Housing Company Apartments

If such gains in the economy of multi-family dwellings are to be observed under Government supervision where the profit motive has been removed, how much more must they operate where land speculation and sale is the motivating force which underlies most building of the moderate (?) price houses in all our cities.

The writer in a recently published article<sup>1</sup> analysed the prevailing New York suburban house in the following terms:

"By taking to pieces a (speculative) \$5,300 house we will find that the entire expenditure for labor, material and building contracts, with fixtures such as gas stoves, and electric outlets usually supplied, will average not more than

<sup>1</sup> See *Where the Money Goes* in the JOURNAL, February, 1926.

\$2,400 or less than 45 percent of the selling price. The balance of the money goes for outside improvements—land, profits and money costs, the last two of which are by far the largest and most important factors. The reasons for these large money costs are simple.

- "1. Such building is of a highly speculative nature and the real estate 'operator' who sells the land and who usually finances the small contractor requires a large profit.
- "2. The small amount of the actual building value reduces the amount of the first mortgage money obtainable. The rest of the money required must then be secured through the payment of large bonuses and high rates of interest, all of which enter into the final cost to the purchaser.
- "3. The neighborhood is likely to run down rapidly because of the incomplete public improvements which the purchasers cannot afford to finish for many years because of the large monthly payments made necessary to clean off the second mortgage loans."

If as here shown we have already reached a point at which the average purchaser obtains less than 50% of his purchase value in actual building and equipment, we can see how much less he may expect as land prices continue to soar skyward; such will doubtless be the sorry plight of our great Southern Boom State where cardboard and stage scenery are being resorted to in order to bring the combined house and land cost within the remotest proximity to the purchasing power of the normal citizen.

Environs of an Important North American City

The trend of the present movement toward home poverty is significantly illustrated by the accompanying photographs from one of our larger northern cities. (p. 116-17).

Within a radius of 8 miles from the city centre are two communities. One was settled in that foolish early period of suburban growth when people submitted to long daily rides expecting thus to reach at least a pleasant quiet haven of tree-lined streets, green lawns and occasional gardens and orchard patches. The other is of recent origin, since the automobile, the concrete street and unbridled land speculations have combined so to increase the cost of producing home sites that these former luxuries may no longer be afforded in even the more remote areas of recently converted farm land.

Once more we are trying to pluck the goose that lays the golden eggs. It won't work any better than it ever has before. It is highly improbable that we will make much real progress in housing improvement until the profit motive can be largely subordinated, and above all things, until the blighting effect of rapid land increment can be avoided. Otherwise all of the ingenuity of the architect and other well meaning efforts toward economy and good management are quickly discounted by increased capital charges and seldom reach the home purchaser. Under the very best conditions that we may hope for, it will take long years of experimentation to produce results commensurate with the present technical advances of such countries as England and Holland; but in the



## "LO!" THE POOR ONE-FAMILY HOUSE!

meantime little is to be gained by excusing ourselves because of supposed American "preferences" for foolish and wasteful types of houses; particularly those ridiculous bungalows which have been fostered by our popular magazines. Americans want good practical homes such as they really can afford to own. Unfortunately they are in a bad way when they seek to obtain reliable and sound advice on the subject.

Examples of important and well applied technical experience in this field in America are unfortunately lacking. Some praiseworthy experiments in special construction methods may be cited, but mere savings in construction costs, however commendable, can have but scant effect under the complicated conditions and gross wastes in other than construction items. Furthermore, our foolish idea that houses of one kind or another should be segregated in different neighborhoods and the present tendency of each individual builder to repeat incessantly one particular and usually stupid type of house over large areas, renders us equally devoid of opportunities for any reliable comparison of various types of dwellings.

Just three years ago the writer was present at an annual gathering of "experts" who met to discuss land crowding in relation to the housing problem. A resolution was favorably considered to the effect that "All housing should be divided into two parts: one-family houses and all other kinds of dwellings, with the weight of the conference to be cast definitely for the former and against the latter." In a protest against such a short sighted policy the writer made a seemingly unfortunate reference to a scientific approach to the problem and was laughed to his seat. More recently a Chief of Police in a Western city has advocated the idea of a 20th amendment directed against the immoral apartment house!

Fortunately in the last few years there has been offered an opportunity for some scientific progress in this matter of better adapting the home to the new order, which is to be reviewed in a second article in our next issue, entitled, "The Six-Cylinder House with Stream-line Body."

### The Great Smoky National Park

In the October, 1921, issue of the *JOURNAL* this committee endorsed "A project for an Appalachian Trail" proposed by Mr. Benton MacKaye. This was a project for a continuous mountain trail through the Appalachian Range which forms the divide between the most populous areas of the United States—the Atlantic Seaboard and the Northeastern Central States. The idea was for a continuous mountain trail following the crest of the principal divisions of the Appalachians from New England to the southern terminus of the Great Smokies which occupy the junction of North Carolina, Tennessee, Georgia and Alabama and form the most lofty and picturesque section of the whole Appalachian Range. Succeeding years have seen various existing and new sections of this trail carried out and connected up, especially in the

northern sections from New England to Pennsylvania, but latterly our attention has been diverted to our southern shores of Florida and the Gulf coast, where our recreational and wandering proclivities have blossomed out in the present great land gamble.

In the meantime, the lumberman's axe is sweeping up the slopes of the Great Smokies and elsewhere, and will shortly destroy the primæval forest of massive hard woods and conifers of this beautiful region. The eastern populated seaboard has no great national preserves such as exist in the West. It is proposed to make in the Smoky Mountains region a National Park of 500 square miles. The land has been carefully spied out by foresters, landscape experts and others, and there is a definite movement endorsed by Secretary of the Interior Work, and by many important bodies enumerated in recent articles in the press. In order to relieve this project of the taint of "log-rolling" and to make it an example of its kind, it is proposed that the reservation shall be purchased through outside sources and turned over to the people of the United States as a National Park. Tennessee and North Carolina have made State appropriations and local communities have joined in the campaign for funds, which centres in the "Conservation Association," W. P. Davis, President, Knoxville, Tenn. Incidentally this great region, in addition to its scenic value, also forms the watershed of the Tennessee River with its wonderful power possibilities, and its preservation is necessary to make good the vast expenditure on the Muscle Shoals project.

Of course one's blood boils to think it is necessary to consider buying back our own mountainsides for the benefit of the health and welfare of our people but it is said that \$5,000,000 will buy back this entire 500 square miles of primæval grandeur. Think of it! There are single square miles of the Gulf Coast land boom where with scant improvement the present speculative value of the land is more than this entire amount. May we not assure the good people of North Carolina, Tennessee and the adjoining states that the American Institute of Architects is back of them to a man, first to clinch this proposal for a National Park tract and then to follow it by definite measures to preserve all of the remaining natural beauty and water power possibilities of this great region?

### Housing and Town Planning

The International Conference on Housing and Town Planning will be held in Vienna in September, 1926. The definite dates will be later announced.

The principal subjects of discussion will be:

- (1) The conditions of land tenure in each country and how far they prevent good planning.
- (2) The rational distribution of cottage and apartment houses.

HENRY WRIGHT,  
*Chairman.*

## Played on a Penny Whistle

Now upon this subject of advertising. First let it be remembered that when an Attic shepherd or faun is giving an outlet to his emotions on the classic tibia and if he be really disturbed about something, his usual minor pipings are likely to be pitched in a major key. It is probable that a faun would express sadness in that inverse manner, so the penny whistle will be understood when its tootlings are changed from the after-mid-day minor into a more positive note.

From time to time old subjects, old controversies come up for review and break out once more with all of the intensity of their earlier discussion. It then becomes necessary to go back to first principles so as to make sure whether new conditions have really grown up to such an extent that the new discussion is based upon something other than the old principles. It was so with debased coinage, greenbacks and free silver. The whole question was apparently settled again and again but someone made a figure of speech about a cross of gold and the frenzy was on once more.

Now as to advertising. Is it really good business? There was a time when that view of the case was hardly discussed. Architects considered themselves to be professional men who did not give promissory notes for what they would do but allowed their achievement to tell quietly what might be expected of them. It was considered so far from proper that one should make these promises in advance that the Institute prohibited its members from doing it. As time went on and we came to believe that we had become more civilized, the prohibition was removed on the basis, among other things, that no one really cares to go into this kind of competition. Prohibitions are after all rather undignified and admit the possibility of the action in question being common practice. Nevertheless the question of whether this practice is good or bad business must be answered. If it really is good business it is only good business because the public is better served thereby. If that can be shown, we as architects must be ready to sacrifice what we call our professionalism to the best interests of the public and if advertising is one way to bring this about it will not be enough for us to take a negative position. We must pronounce advertising to be one of our duties. This might well be placed on the ground that the public has a right to be informed where to go to receive the better rather than the worse service, but before we take this position finally, we should try to see clearly where it will lead us.

The situation as it stands now is no true guide to its possible development. At the present time there are a few architects who, because the Convention concluded to remove the actual prohibition against advertising, have decided to make full use of what they believe

to have been a more liberal and sensible view. Others may be expected to do the same thing. From the standpoint of returns it is quite possible that the first ones in the field will succeed but when it has been taken up by everyone the expense of the competition will be very great. Old discussions which never came to a conclusion as to what were the limits of dignified advertising must be re-opened and settled. Architects will long be divided between those who do and those who do not until it is finally proved that architecture best serves the public by so advertising itself. Those who believe this, and if they are doing it they must believe it, should go to the next Convention and begin the long fight to make advertising mandatory. It will be a hard fight because it will re-open many other questions that have seemed to be settled. The question of the right of the public to be its own judge of what is best for it in the matter of competition is not unrelated and this will follow. It will have to be decided whether it is not fair to the public to let them know that one architect can afford to serve them at a lower rate than his competitors. Other forms of business do this. Organizations of business men and Chambers of Commerce, which have even now begun to study and copy the codes which architects have long since set up, will have to be shown that after all the public is not being so well served under these codes and methods as under others.

But if this is a duty, those who have it at heart should not shrink from it. It will be hard and it will put a serious check upon those in the Institute who have hoped that the prohibitory and mandatory elements in our code could be modified into affirmative statements as to what an architect may be expected to be and do. Hard as it is, if the public is best served by advertising, those who believe it ought to assume the burden and break down this and many other false idols which we have worshipped.

A penny whistle can only play the simplest combination of notes but if there is anyone who cares to discuss this subject in the pages of this journal let him not be so limited. The Penny Whistle is ready to go into the lists with a brass band or a full orchestra.

ORPHEUS.

## Inspiration and Aspiration

A theme like that *Played on a Penny Whistle* in the first ensemble of the JOURNAL for 1926 is such as to thrill the heart of any rock whatever and, since it is Orpheus who plays, the architectoliths are among the first to leap into charmed motion. Off we go swaying and dancing with weaving lightness until, alas, your music ends and we are released. Look now, Orpheus, upon our plight. The dance ideal is done—we die.

## PREPARING THE PUBLIC BUILDING SOIL

Hear the thump and clatter of our fall to earth, give ear to the lament that quivers on the air as hard material truth grinds against our hearts and we know that we are but stones. We have lived but to die again—alas!

But as we lie here inert once more it becomes our balm to recall to memory the joyous mood we knew and to ponder the question whether it was Material or Ideal. And straightway we wonder whether there is really an antithesis here for we are wont to talk about what we call Reality with a new set of values, some of which we hope you may care to consider.

(For does not the musician play always with the secret hope of raising responsive voices?)

We recall your words, "Contentment is the ultimate good", and "to whatever extent a material thing represents this ultimate good it has, in our eyes, something of beauty." Now, on the face of things we agree with you, for are not all stones contented? But over and above what you say we fancy we discern a lilted philosophy that says, "Acres of Diamonds", reassuring the individual of his ultimate worth even though he be a lowly stone. And will this not tend to keep him a stone, a contented, satisfied, smug stone? For with us beauty, contentment, "ultimate good" lie in action,

ideal, graceful action into which you charmed us and from which you flung us when you said "the materialist is really an idealist and the idealist is really a materialist."

It may have been the paradox, but I think it was more the ponderous weight you threw upon "really" that put us off our balance. If now, as we recover ourselves, we may aim to live "really", shall we not come close to a solution? For we think that reality is the true antithesis of ideality, the two being parts of the whole. The ideal is after all the ideal based upon the real which is real. Stones are stones but how they love to dance!

And now, as we retire to our silent world, we shall think of you kindly and even gratefully if you leave us the song as we know it, "Things are *seldom* what they seem." Suffer us to keep that "seldom", for it may be the "that thing" for which you reach, the pensive silver piping that thrills where all else is dumb.

We are done. Perhaps you let us down more abruptly than you knew or meant. Our plea? It may be a matter of accent only. Think of us as awaiting the Dance of Ideal Reality and praying that your tunes may come again and again and again!

ARCHITECTOLITH.

## Preparing the Public Building Soil

ON A CERTAIN Monday morning, during the war, I stood under the portico of the National Capitol at Washington. The Senate was to convene at noon, and Senator Newlands and I were discussing certain aspects of the opposition that had developed all over the country to the erection of a huge power house on the banks of the Potomac and at a point where its towering stacks would inflict irreparable damage upon the proper development of the Capitol City of the Nation. Senator Newlands was a valiant leader of that opposition, as he was ever an ardent and courageous champion of every movement that tended toward the ultimate perfection of Washington.

As we stood at the Capitol and looked down the Mall and let our eyes wander over the prospect that ought eventually to be one of the most magnificent in the world, a humorous twinkle came into the eyes of Senator Newlands, and he said: "You see it was planned originally that when the representatives of the people stood where we are standing now, their eyes should be drawn, as though magnetically influenced, to the White House nestling among the trees. But by one of those diabolical architectural miscarriages from which the City of Washington has suffered so much, the Treasury Building was located at a point where it obscures the view that was intended to symbolize certain aspects of our form of government. Money vaults now blind the eyes and weave a spell of greed. And that episode", said the Senator, "has perhaps had a far more dreadful effect than we have ever realized."

There was still the faint twinkle in his eyes as he spoke, but it quickly vanished and a look of sober misgiving took its place. For, in addition to the impending battle over the proposed power house, Senator Newlands was deeply concerned with the whole slipshod method by which money was, or was not, being appropriated for the badly needed buildings in the Capitol, and for the even more slipshod and wasteful methods by which money was being dissipated in ill-conceived and disordered appropriations for post-office and other governmental buildings throughout the country.

"It is hard to build permanently in these matters", said the Senator, "for much of our present system of Congressional action is no more than shifting sand. We can only establish fundamental principles and methods as we instill knowledge into the people.

"I lament, as do you, the ill-considered actions of my colleagues both in the Senate and the House. But as I view the pressure that is brought to bear upon them, by their constituents, how shall I blame them overmuch? They ought to resist this pressure, but that is expecting almost too much, and, even though they were strong enough to resist, the pressure would still be there.

"As long as the people generally view the National Treasury as a pot into which they may dip just as successfully as their representatives in Congress evince their capabilities as 'pot-dippers', just so long will we have to face disorder and chaos in the spending of public money for governmental buildings. And just so long will there be that same national apathy to the proper development



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

of Washington, for money spent in the Capitol City brings no direct prestige to any Congressman, or Senator in any community. Out of the heads and the hearts of the people must come any permanent changes, and the folly of berating us for doing what our constituents order us to do, in these matters, is a folly which leads nowhere, as follies generally do."<sup>1</sup>

Senator Newlands died before the end of the war, or else he would have been somewhat heartened at the change that has come in respect to the national attitude toward national finances. The burden of taxation has set people to thinking even to the point where it is outspokenly proposed to conscript wealth as well as men, should we have another war. The word "Budget" has taken its place among the permanent things that we associate with government. No one pretends that the budget idea has been developed to absolute perfection, but it has come to stay as an idea. People believe in it. They want it. They will have it.

But at the time when Senator Newlands was telling me the things I have written down, affairs were in a bad way. Washington had been all but ruined by the "ten-ten" method of building. This was one of the cleverest ideas for dipping into the National Treasury that has ever been worked out. One department, or one bureau in a department, needed more space. They were always needing more space, and bureaus outgrew their quarters as fast as a healthy youngster wears out shoes. Enter on the scene a land owner and a money lender: "We will build you a nice new building", was the burden of their song. "All you have to do is to sign a ten-year lease at an annual rental of ten per cent. of the cost and you shall have your nice new building all in a jiffy."

Now the head of the bureau, or even the secretary of the department could not sign such a lease; that could only be done by an Act of Congress. So the lease would be put up to the Senate and the House by some friend and I do not remember a single instance where there was any debate. It was such a cheap and easy way! No money to be voted outright! Only a lease, with the rent not payable until the next term of Congress! No wonder that many of these projects slipped by and began to dot the city in a meaningless and inharmonious disarray. The owners turned a handsome profit, for the item of cost on which the ten per cent. rental was based never had much scrutiny in Congress, and thus, besides an initial profit, the promoter of the building had it paid for in ten years! The people of the United States paid for its upkeep and operation. The owner could go to Europe and wander joyously for ten years. He got his straight ten per cent., and his whole equity at the end.

Congress sanctioned many leases of this kind. The Departments were housed all over the city (they still are!) in every conceivable kind of structure. Today

<sup>1</sup>The last omnibus public buildings bill was passed in 1913. Numerous buildings therein included are not yet built for the appropriations are obsolete. In 1916 one of the worst assaults on the Treasury was planned. It was then that I prepared an analysis of the whole subject (JOURNAL June, 1916). It astounded President Wilson and he promptly assured me that no bill based upon such a premise would receive his sanction. He so notified Congress, but the House, under the pressure of political necessity, passed the bill. It escaped President Wilson's veto because the Senate declined to consider it. C.H.W.

the annual rental paid runs to a million dollars, and any financier, be he of but little experience, can tell you what the Government would be justified in expending when it is borrowing money at an average of somewhere around 3 1-2 per cent. If he were a financier of real ability, he would take into account the savings that could be effected when the various activities were housed properly instead of being cooped up in quarters never designed for the purpose and strung out all over the City of Washington.

Now it hardly needs to be explained—and yet it is strange how little it is understood—that when the United States appropriates money for public buildings the item is not one of "Expense" but of "Capital Investment". There is here a vast difference. It is not explained on the books of the Nation, and it is rarely understood when the question of "pork-barrel" legislation is discussed, and when efforts to do away with that form of legislation are being made.

"Pork-barrel" bills are not "Expenses", except as they are indefensible "Capital Investments". In thousands of cities and towns in the United States, the Government is renting quarters. Post offices are the largest item. The financial problem is in these cases always the same. What is the postal revenue in the town? What is the rental expense? The amount the Government would be justified in spending for a post office building is determinable by these items. But the postal revenue tells something else. It tells whether the town is growing and at what rate and thus operates as a prime factor in any case, and as a vital factor in case the town is growing fast. For then the Government must face the problem of a building large enough to accommodate future growth. In many cases it ought to acquire land for additional building, even though it does not use it all at first. The whole problem is one with which every trained business man is familiar. There is nothing mysterious about it. No problem could be more straightforward in its outward aspects or more susceptible of a right solution by the established methods of business practices.

What then is the difficulty? Why this perpetual discussion of "pork-barrel" legislation—these raids on the Treasury that people do not understand—this great defect in our financial department—a defect so great that thousands of communities are badly served with post-office quarters while the expense of carrying on the postal business is out of proportion to what private business would tolerate? Well—the money for public buildings has to be appropriated by Congress, and thus political factors become involved in the problem. There is some political prestige and power accruing to the Representative who "brings home the bacon", and that, in a nutshell, is, and always has been, the source of the difficulty. A properly ordered budget, prepared by experts, is all that Congress ought to deal with, when it comes to matters of finances. Individual bills for the appropriation of money ought not to be tolerated. Congress is incapable of measuring their worth in the first place, and reference to the Committees having jurisdiction does not remove the political influence. In the old days, the party in power distributed so much pork among its

## PREPARING THE PUBLIC BUILDING SOIL

own members and threw a comforting slice to its opponents. Each knew that if party power changed, the distribution of pork would change. And as long as political parties can keep their fingers on the details of finance, such things will continue. The fault is inherent in the system and not in the men that are trying to run it.

The whole administration of public buildings should be under a Department of Public Works and Domain, and such a department should take the place of the Department of the Interior whose name is a misnomer. For the needed sub-division of such a department, Architecture, Engineering, and Domain, there should be Assistant Secretaries to preside over each activity, just as there are today Assistant Secretaries in all other Departments who have charge of separate major activities. Legislation of this kind is being asked of the present Congress and is being actively supported by the various professional bodies concerned, and it is in this general direction that the Institute's Committee on Public Works is working, as described by Mr. Medary in our January issue.

One aspect of the question needs greatly to be publicly explained, and that is the use, influence and effect of architecture in relation to the expression of the form of government under which we live. If the American citizen who sees the Capitol at Washington, for the first time, were asked to explain the feeling that took possession of him, he would probably be at a complete loss for words. We Americans are not freely articulate, when we are under such spells as that woven by the sight of the towering dome in Washington. But if we could get ourselves clear, and free our minds of the tawdry political spectacle covered by that dome, and give words to the primitive emotions that then would stir us, we should no doubt make a simple statement to the effect that the Capitol was the symbol of an idea which has been in and out of our mind ever since we learned to recite the Declaration of Independence, and read in our histories of what happened in '76. So too would we say, if we were freely articulate, just what the simplicity of the White House expressed, for it is really more architecturally expressive of the idea of democracy than is the Capitol. That structure has borrowed the outer garb of monarchical forms, while the White House proclaims the detestation of every form of monarchy that was in the mind of the founders of the Nation. All architecture expresses something—be it the power and the beauty of a great building, or be it the poverty and ugliness with which the owner was satisfied or which the architect created in his incompetence.

The architecture of a democracy should be democratic, should it not? Can there be any basis for keeping it imperialistic? It should not be evolved in bureaus and departments,<sup>1</sup> but it should be inspired by and related to the life that goes on in the town or city where the building is to stand. Or do we want a standardized archi-

ture for our public buildings? Or do we want an eloquent architecture—one that derives its eloquence from the history, traditions and customs of the people; one that will be a lesson in restraint, in order, in intelligence, in beauty, to all the people in the town where it stands? An architecture that will have meaning and not be, as so many of our public buildings are, mere meaningless jumbles of outworn ideas, of unintelligent motifs, of materials brought for hundreds or even thousands of miles, when the right materials to use lie near at hand. All great architecture has grown out of the use of materials that were native to the locality in which the building was done, and we, with all our wealth, cannot set aside this fundamental principle. It is only in our folly that we drag building materials from one place to another; it is only in our folly that we let the public buildings of our land be designed by any centralized bureau or by architects distantly removed from the scene. Architecture is a great educational force. It cannot be plucked up by the roots and transplanted. It has to grow out of the soil of culture and understanding; and hired gardeners do not make that soil; public interest and public affection have first to be aroused, and a public building that has not its roots solidly implanted in the life of the people it serves is not likely to add much culture and understanding to the soil. But a public building in which the public were privileged to participate, insofar as the discussions of its purposes and arrangement were concerned, and which grew out of their life and customs, and in which their own local materials were used and in which their own local architects had the chance to do the designing, might well become an object of such affection as the people of the Old World have for their masterpieces of architecture. (I would rather see a community try to get a fine building while working with enthusiasm with one or more local architects, and fail, than to see some unrelated work, even though architecturally better, transplanted from a distant soil. A people that tries is on the way, but a people that blandly accepts is rather hopeless, is it not?) This is an affection that has hardly begun to manifest itself in our country, save for the old colonial structures of the Atlantic seaboard or the charming courts and balconies of French New Orleans, but it is an element that we might well begin to absorb and inculcate in our life. Toward the advancement of architecture to its rightful place in any cultured civilization the public building program of the United States, intelligently conceived and administered, would add a splendid impetus and emphasis.<sup>1</sup>

CHARLES HARRIS WHITAKER.

### From Our Book Shelf

#### The Lead Pencil

Batsford and Scribner's have just published *The Art of Drawing in Lead Pencil*.<sup>2</sup> As for the text, I conclude

<sup>1</sup> By Jasper Salwey. 1925.

<sup>2</sup> NOTE.—On 15 February the House passed the Public Buildings Bill involving appropriations of some \$165,000,000, and providing that the money should be spent within the discretion of the Departments in question. In other words, the House appears to surrender its right of designation. A similar bill, passed by the House last year, was defeated in the Senate. Perhaps by the time these lines appear in print the Senate's action will have been taken. C. H. W.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

that one may learn a good deal from it, although I have no abundant faith in books as teachers of technique, or of expression, for that matter. But the illustrations in this fairly small book are exquisite specimens of what the pencil will do when it is held rightly in the hand and when a bit of that marvellous substance known as the human brain is connected with that hand. And oh! the work of Ruskin, Prout, Griggs, Bone, Fitton, Parsons, and a host of Englishmen who liked pencils! If there were not a word of text the book would be a delight, and if out of the written words any reader gained

one little bit of help in trying to do what he wanted to do with a lead pencil, he would be forever grateful to Jasper Salwey. More than that, he could never avoid getting joy and inspiration from the drawings reproduced.

In the present day when the reproductive processes have been levelled to the last stage of printing depravity, this little book stands out, in the quality of its illustrations, like a blazing bonfire on a winter-smitten wold. May it journey long and far!

S. I. R.

## Institute Business

### The Fifty-ninth Convention

FELLOW MEMBERS OF THE AMERICAN INSTITUTE OF ARCHITECTS:

Attention of our members, and all other architects, is called to the next annual meeting. The 59th Convention will occur in Washington, D. C., in the fine new building of the Chamber of Commerce on Lafayette Square. Note 5-7 May on your calendar.

The Program which will be sent to members (and to other architects who request it) will include certain features of entertainment. Notable men will address the Convention and the delegates will have opportunities for discussion of subjects upon which there are divergent opinions. Although the Board of Directors are working hard to dispose of routine business which would be a bore in assembly, there will be questions for consideration and decision of the Convention.

Chapters should be warned that there is possibility of some new policies being inaugurated and of some old ones being modified. The delegates who are coming (and as many members as possible who are not voting delegates) should know their Chapter's mind and be ready to discuss "The Small House Service Bureau," "The Scientific Research Department," "The Structural Service," "State Registration and Architectural Education," "Significance of the Fine Arts," "Architecture and the Public," "The Proposed Development of the Octagon Property," "The Plan of Washington," and "The Proposed National Department of Public Works." The Convention will consider also the raising of dues, and so on, and the election of new officers and other Directors.

Young architects and draughtsmen are particularly invited. Members are urged to make it a vacation week, bring their wives, and also to invite all architects whether members or not to attend all sessions of the Convention.

The Washington Hotel will be official headquarters. Reservations there or elsewhere should be made as early as possible. Try to remain over Saturday of Convention Week. That, thanks to the Convention Committee, may be the best day of all.

D. EVERETT WAID,  
*President.*

### Applicants for Membership

1 March, 1926.

TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

BOSTON CHAPTER: Edwin Thayer Barlow, J. Robertson Ward.

BROOKLYN CHAPTER: Stephen Lengyel, Paul Simonson.

CENTRAL NEW YORK CHAPTER: Melvin L. King, John Vincent Leonard.

CHICAGO CHAPTER: Albert Lawrence Lloyd, Everett Stanley Meder.

CINCINNATI CHAPTER: Prentice Duell.

DAYTON CHAPTER: Harold Coffman Harlan, Freeman A. Pretzinger, Edwin F. Simpson.

FLORIDA CHAPTER: Edgar Albright.

IOWA CHAPTER: Leland A. McBrown.

KANSAS CHAPTER: Russell Robert Hibbs, Florian A. Kleinschmidt.

KANSAS CITY CHAPTER: James Bendel Tracy.

KENTUCKY CHAPTER: Edw. J. Diebold, Joseph H. Kaltenbach.

NEW JERSEY CHAPTER: Benjamin Goldberger, Girard Lindsley.

NEW YORK CHAPTER: Louis C. Jaeger, Herbert Lippman, Charles A. Luckhurst, Yasuo Matsui.

PHILADELPHIA CHAPTER: Howard I. Eiler, A. A. Ritcher, Clarence S. Thalheimer.

RHODE ISLAND CHAPTER: Robert R. Meikle.

SOUTH CAROLINA CHAPTER: Arthur W. Hamby.

SOUTH TEXAS CHAPTER: Ernest Langford, Douglas E. Steinman.

ST. LOUIS CHAPTER: Ralph Cole Hall.

TENNESSEE CHAPTER: H. M. Burnham, Walter R. Nelson, J. Frazer Smith.

WASHINGTON STATE CHAPTER: John A. Creutzer.

WEST TEXAS CHAPTER: Carleton W. Adams, Raymond Everett, Max Clayton Frederick.

You are invited, as directed in the By-Laws, to send



## INSTITUTE BUSINESS

privileged communication before 1 April, 1926, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

C. C. ZANTZINGER,  
*Acting Secretary.*

### Nominations of Officers

The following members of the Institute have nominated Milton B. Medary, Jr., of Philadelphia, Pa., for the office of President:

George W. Allen, Wilbur B. Shook, Kurt Vonnegut and Herbert Foltz, of the INDIANA CHAPTER.

H. W. Gardner, Wm. H. Lawrence, William Emerson. J. Lovell Little, B. F. W. Russell, Sidney T. Strickland, Wm. Power Blodget, J. Harleston Parker, Thomas Mott Shaw, Frank A. Bourne, Wm. Stanley Parker, Wm. B. Coffin, Alanson H. Sturgis, R. Clipston Sturgis, Frederick S. Kingsbury and C. Howard Walker of the BOSTON CHAPTER.

D. Knickerbacker Boyd, Paul P. Cret, Thomas M. Kellogg, Albert Kelsey, Charles Z. Klauder, Henry A. Macomb, Robert R. McGoodwin, Thomas Nolan, Edgar V. Seeler, John P. B. Sinkler, Emlyn L. Stewardson, Warren P. Laird, John Hall Rankin, Edward A. Crane, E. Perot Bissell, Victor D. Abel, Roy Banwell, Wm. Pope Barney, George G. Bassett, Ralph B. Bencker, Carl P. Berger, George H. Bickley, Wesley L. Blithe, Andrew C. Borzner, Clarence W. Brazier, Arthur H. Brookie, G. Edwin Brumbaugh, Jr., Morgan Bunting, Wm. M. Campbell, John J. Carroll, Irwin T. Catharine, Wm. B. Cavin, J. Frank Clark, Wm. S. Covell, Israel Demchick, Carl deMoll, M. Edmunds Dunlap, F. Ferdinand Durang, H. Louis Duhring, Jr., E. Nelson Awards, Herbert F. Everett, Edwin H. Fetterolf, E. B. Gilchrist, Benj. M. Hall, John McArthur Harris, J. L. Heacock, Charles L. Hillman, Oscar M. Hokanson, Leicester B. Holland, Wm. J. H. Hough, George Howe, George S. Idell, Lewis S. Jacoby, John Craig Janney, Virgil L. Johnson, Walter T. Karcher, W. R. M. Keast, Fiske Kimball, D. M. Kirkpatrick, L. D. Lance, Robert Lange, Louis Levi, George I. Lovatt, E. Wm. Martin, S. E. Martin, Watson K. Mawby, Harry Maurer, Gilbert McIlvaine, Richard W. Mecaskey, Arthur I. Meigs, Walter Mellor, John Molitor, Frederick A. Muhlenberg, George B. Page, Harry Parker, G. W. Pepper, Jr., Emile G. Perrot, Ephraim M. Pickin, Wm. W. Potter, H. Bartol Register, Louis H. Rush, John S. Schwacke, Howell Lewis Shay, Edward P. Simon, Joseph P. Sims, Livingston Smith, Stuart R. Smith, H. R. Stackhouse, Wm. C. Stanton, Henry A. Stetler, Harry Sternfeld, Ellery K. Taylor, J. H. Taylor, Walter H. Thomas, Wm. H. Thompson, Marmaduke Tilden, Jr., H. B. Tobias, R. J. Wadsworth, Frank R. Watson, Herbert J. Wetherill, G. Morris Whiteside, II, John T. Windrim, Clarence E. Wunder, Edwin A. Yeo, Calvin James Young, Carl A. Ziegler, Edward T. Boggs, Wallace E. Ruhe, Paul A. Davis, III, C. C. Zantzinger, Arnold H. Moses, George M. D. Lewis, Thomas A. Foster, Fred. J. Mack, Frank B. R. Sahn, Donald F. Innes and David H. Morgan of the PHILADELPHIA, PITTSBURGH, SCRANTON—WILKES-BARRE and NEW JERSEY CHAPTERS.

The following members of the Institute have nominated Abram Garfield, of Cleveland, Ohio, for the office of President:

John L. Mauran, Ernest J. Russell, Louis LaBeaume, E. C. Klipstein, Benj. W. Morris, Harry J. Williams, H. I. Schenck, Wm. A. Bohnard, Albert Skeel, W. R. McCornack, F. R. Walker, Charles Morris, James M. Hamilton, H. E. Weeks and Charles Schneider, of the SAINT LOUIS and CLEVELAND CHAPTERS.

Nat G. Walker, Haskell H. Martin, W. R. Ward, Jr., Leon LeGrand and Jas. D. Beacham, of the SOUTH CAROLINA CHAPTER.

The following members of the Institute have nominated Abram Garfield, of Cleveland, Ohio, for the office of First Vice-President:

Sylvain Schnaittacher, John Reid, Jr., Albert J. Evers, Wm. B. Faville, Fred H. Meyer, Ernest Coxhead, Earle B. Bertz, William Mooser, G. F. Ashley and J. S. Fairweather of the SAN FRANCISCO CHAPTER.

Harold O. Sexsmith, David J. Witmer, Walter Webber, H. C. Nickerson, H. Palmer Sabin, Edwin Bergstrom, Roy C. Mitchell, E. L. Taylor, J. E. Allison, David C. Allison, Myron Hunt, Sumner M. Spaulding, Henry F. Withey, Loyall F. Watson, Sumner Hunt and A. M. Edelman of the SOUTHERN CALIFORNIA CHAPTER.

William Adams Delano, Charles Butler, Egerton Swartwout, William Harmon Beers, Robert D. Kohn, Lansing C. Holden, Clarence S. Stein, Frank H. Holden, of the NEW YORK CHAPTER; Harry T. Stephens, NEW JERSEY CHAPTER; Henry K. Holsman, CHICAGO CHAPTER.

The following members of the Institute have nominated William L. Steele for the office of Second Vice-President:

William Adams Delano, Charles Butler, Egerton Swartwout, William Harmon Beers, Robert D. Kohn, Lansing C. Holden, Clarence S. Stein, Frank H. Holden, of the NEW YORK CHAPTER; Harry T. Stephens, NEW JERSEY CHAPTER; Henry K. Holsman, CHICAGO CHAPTER.

The following members of the Institute have nominated C. Herrick Hammond, of Chicago, Ill., for the office of Second Vice-President:

Sylvain Schnaittacher, John Reid, Jr., Albert J. Evers, Wm. B. Faville, Fred H. Meyer, Ernest Coxhead, Earle B. Bertz, G. F. Ashley and J. S. Fairweather of the SAN FRANCISCO CHAPTER.

Harold O. Sexsmith, Walter Webber, Roy C. Mitchell, H. C. Nickerson, H. Palmer Sabin, Edwin Bergstrom, E. L. Taylor, J. E. Allison, David C. Allison, Myron Hunt, Sumner M. Spaulding, Henry F. Withey, Loyall F. Watson, Sumner Hunt, A. M. Edelman and David J. Witmer of the SOUTHERN CALIFORNIA CHAPTER.

H. B. Wheelock, Robert C. Ostergren, Leon E. Stanhope, John A. Nyden, Byron H. Jillson, Henry K. Holsman, John A. Holabird, Alfred S. Alschuler, John W. Root, Martin Roche, Victor A. Matteson, R. C. Llewellyn, M. C. Chatten, Ralph C. Harris, John W. Weiss, John R. Fugard, J. L. Hamilton, F. E. Davidson, Clarence W. Farrier, Richard E. Schmidt, Pierre Blouke, Alfred Granger, J. C. Llewellyn, Howard L. Cheney, Harry H. Bentley, M. J. Morehouse, Bertram A. Weber, Charles E. White, Jr., Howell Taylor, J. C. Bollenbacher, Frank L. Venning, John D. Merrill, Frederick Hodgdon and Earl H. Reed, Jr., of the CHICAGO CHAPTER.

Leigh Hunt, Robert A. Messmer, A. C. Eschweiler, Jr., E. O. Kuenzli, Wm. G. Herbst, Peter Brust, G. J. deGelleke, Alexander C. Eschweiler, Walter W. Judell, H. W. Buemming and T. L. Rose, of the WISCONSIN CHAPTER.

Merritt Harrison, George W. Allen, Warren D. Miller, Robert Frost Daggett and Herbert Foltz, of the INDIANA CHAPTER.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

H. E. Hewitt, F. N. Emerson, R. S. Gregg and Warren W. Day, of the CENTRAL ILLINOIS CHAPTER.

The following members of the Institute have nominated Frank C. Baldwin of Fredericksburg, Va., for the office of Secretary:

H. W. Gardner, W. H. Lawrence, William Emerson, J. Lovell Little, B. F. W. Russell, Sidney T. Strickland, Wm. Power Blodget, Arthur Wallace Rice, J. Harleston Parker, Thomas Mott Shaw, Frank A. Bourne, Wm. Stanley Parker, William B. Coffin, Alanson H. Sturgis, R. Clipston Sturgis, Harold D. Walker, Frederick S. Kingsbury and C. Howard Walker of the BOSTON CHAPTER.

J. H. Cady, W. F. Fontaine, Roger Gilman, G. F. Hall, Albert Harkness, Gorham Henshaw, J. F. Hogan, E. B. Homer, F. Ellis Jackson, R. C. N. Monahan, R. H. Shaw, A. F. Shurrocks and R. R. Meikle of the RHODE ISLAND CHAPTER.

The following members of the Institute have nominated C. C. Zantzing of Philadelphia, Pa., for the office of Secretary:

Sylvain Schnaittacher, John Reid, Jr., Albert J. Evers, Fred H. Meyer, Ernest Coxhead, Earle B. Bertz, G. F. Ashley and J. S. Fairweather of the SAN FRANCISCO CHAPTER.

H. Palmer Sabin, Edwin Bergstrom, H. C. Nickerson, Roy C. Mitchell, E. L. Taylor, Walter Webber, J. E. Allison, David C. Allison, Myron Hunt, Sumner M. Spaulding, Henry F. Withey, Loyall F. Watson, Sumner Hunt, A. M. Edelman, David J. Witmer and Harold O. Sexsmith of the SOUTHERN CALIFORNIA CHAPTER.

The following members of the Institute have nominated Richard E. Schmidt, of Chicago, Ill., for the office of Treasurer:

William Adams Delano, Charles Butler, Egerton Swartwout, William Harmon Beers, Robert D. Kohn, Lansing C. Holden, Clarence S. Stein, Frank H. Holden, of the NEW YORK CHAPTER; Harry T. Stephens, NEW JERSEY CHAPTER; Henry K. Holsman, CHICAGO CHAPTER.

The following members of the Institute have nominated Paul A. Davis III, of Philadelphia, Pa., for the office of Regional Director for the Third District:

D. Knickerbacker Boyd, Paul P. Cret, Thomas M. Kellogg, Albert Kelsey, Charles Z. Klauder, Henry A. Macomb, Robert R. McGoodwin, Thomas Nolan, Edgar V. Seeler, John P. B. Sinkler, Emlyn L. Stewardson, Warren P. Laird, John Hall Rankin, Edward A. Crane, E. Perot Bissell, Victor D. Abel, Roy Banwell, Wm. Pope Barney, George G. Bassett, Ralph B. Bencker, Carl P. Berger, George H. Bickley, Wesley L. Blythe, Andrew C. Borzner, Clarence W. Brazer, Arthur H. Brockie, G. Edwin Brumbaugh, Jr., Morgan Bunting, Wm. M. Campbell, John J. Carroll, Irwin T. Catharine, Wm. B. Cavin, J. Frank Clark, Wm. S. Covell, Israel Demchick, Carl deMoll, M. Edmunds Dunlap, F. Ferdinand Durang, H. Louis Duhring, Jr., E. Nelson Edwards, Herbert F. Everett, Edwin H. Fetterolf, E. B. Gilchrist, Benj. M. Hall, John McArthur Harris, J. L. Heacock, Charles L. Hillman, Oscar M. Hokanson, Leicester B. Holland, Wm. J. H. Hough, George Howe, George S. Idell, Lewis S. Jacoby, John Craig Janney, Virgil L. Johnson, Walter T. Karcher, W. R. M. Keast, Fiske Kimball, D. M. Kirkpatrick, L. D. Lance, Robert Lange, Louis Levi, George I. Lovatt, E. Wm. Martin, S. E. Martin, Watson K. Mawby, Harry Maurer, Gilbert McIlvaine, Richard W. Mecaskey, Arthur I. Meigs, Walter Mellor, John Molitor, Frederick A. Muhlenberg, George B. Page, Harry Parker, G. W. Pepper, Jr., Emile G. Perrot,

Ephraim M. Pickin, Wm. W. Potter, H. Bartol Register, Louis H. Rush, John S. Schwacke, Howell Lewis Shay, Edward P. Simon, Joseph P. Sims, Livingston Smith, Stuart R. Smith, H. R. Stackhouse, Wm. C. Stanton, Henry A. Stetler, Harry Sternfeld, Ellery K. Taylor, J. H. Taylor, Walter H. Thomas, Wm. H. Thompson, Marmaduke Tilden, Jr., H. B. Tobias, R. J. Wadsworth, Frank R. Watson, Herbert J. Wetherill, G. Morris Whiteside, II., John T. Windrim, Clarence E. Wunder, Edwin A. Yeo, Calvin James Young, Carl A. Ziegler, Edward T. Boggs, Wallace E. Rube, Milton B. Medary, Jr., Arnold H. Moses, George M. D. Lewis, Thomas A. Foster, Fred J. Mack, Frank B. R. Sahn, Donald F. Innes, and David H. Morgan, of the PHILADELPHIA, PITTSBURGH, SCRANTON—WILKES-BARRE and NEW JERSEY CHAPTERS.

## The Small House

On motion by the Executive Committee, this NEW JERSEY CHAPTER, American Institute of Architects, having in mind the recent consideration in the columns of the JOURNAL of the Institute's connection with the Small House Bureau, asks its delegates, yet to be selected, to introduce, advocate and support the purpose indicated by the following Resolution, at the coming Convention, and directs the Chapter Secretary to forward a copy of this motion and of the Resolution to the Institute, to each Director of the Institute, to the President and the Secretary of each Chapter, and, through the courtesy of the JOURNAL and its Editor, to each Institute Member, as requests for further present consideration and discussion of the subject, that Delegates may be informed as to membership opinion before the opening of the Convention:

RESOLVED, that the endorsement and the control by the Institute of The Architects' Small House Service Bureau be and hereby is withdrawn, and further, that the Secretary of the Institute be and hereby is directed to notify the said Bureau and each of its Divisions, each professional architectural publication in the country, and any and all others concerned, of this action, transmitting a copy of this Resolution in each case.

## Letters to the Editor

### Small Houses

TO THE EDITOR OF THE JOURNAL:

I have been directed as Secretary of the NEW JERSEY CHAPTER to forward you the views of a member of the Institute, Mr. Frederick J. Griffin, in which he explains himself very clearly concerning the Small House Bureau. He comments as follows:

"There is hardly a week that I do not get one or two calls for stock plans. The general public seems to have the idea that all architects sell plans, not service, especially if they belong to the American Institute of Architects, because of the advertising of A. I. A. house plans in the papers. It is a very difficult job to do business with a man settled upon paying \$25 for a set of plans.

"For the last three years I have sent out to people living in my vicinity one hundred copies of *The Functions of the*

## LETTERS TO THE EDITOR

*Architect.* I shall continue to do so this year with another list. This may help the situation some. At least, I intend to do what I can to educate the people.

"It is very difficult to understand how the Institute can sell a paper on the advantages of architectural service and at the same time sell plans to eliminate this service. It is very evident that those who run the Institute do not make their living building small houses."

These sentiments express the views of about two hundred of our members, most of whom are striving to obtain a good practice and we think their views are worthy of consideration.

HUGH ROBERTS, *Secretary.*

### The Next Convention—What Will It Do?

TO THE EDITOR OF THE JOURNAL:

Several matters may engage the attention of the next Convention, in Washington in May. One of these may be the relation to the Architects' Small House Service Bureau. The columns of the JOURNAL have been open to discussion and there are indications, as by the letter signed by Thomas Edward White on page 44 of the January issue, that the question has become obscured. Can it be made plainer?

To the editor of the JOURNAL, in suggesting the discussion, the question seemed to be: "Should the Institute endorsement and control of the Bureau be continued or withdrawn?"

Would the question be clearer if there were substituted the question that perhaps underlies the whole? Suppose the Convention were to discuss this: "Should the name of the Institute be lent to groups of architects who may wish to experiment with an idea?" If the Convention said no, that would be that. If it said yes, then would arise the question as to how. By what action? By Convention action? By a majority vote? Should a hundred men be trusted in such a matter or is the field too open for the effect of oratory? Would a two-thirds vote be safer? Or three-fourths? Or to be safer still, would two Conventions be required to affirm?

Or should the name of the Institute be lent in the way by which the United States Constitution is amended? Convention action first, and then ratification by the Chapters? By how many Chapters then? A majority? Two-thirds? Three-fourths?

Or should the name of the Institute only be lent after a letter ballot by the members? What would then be required? A majority vote? Two-thirds? Three-fourths? Should the proportion relate to the whole number of members or to those voting? Should it be, say, two-thirds, but not less than a majority of the whole number of members? Do all these questions seem absurd? If so they are asked because it seems vitally important to establish the size of the majority that shall have the power to lend the name of the Institute for cooperative group effort or extraneous private ventures. (We are not here dealing with internal rules and regulations.) If no principle is established, other groups may wish to borrow this name and, at present, would have ground to feel justified in asking for the loan of it.

Certainly there are dangers ahead in lending it, for the name of the Institute to be of any value to anybody, must be above suspicion, must it not?

Therefore, is not the name of the Institute the vital factor? Is not the lending of it something that should, in some manner, be made the vital concern of every member? Is it not time to deal with the principle now, rather than to become fogged in the merits or demerits of any idea which any group of architects may ask the Institute to endorse?

HARRY T. STEPHENS.

### Chapter Publications

TO THE EDITOR OF THE JOURNAL:

The publication in the February JOURNAL of *The General Conditions*, the official publication of the WASHINGTON, D.C. CHAPTER, creates a precedent which I should gladly see followed by all Chapters whose activities justify a monthly publication, and what Chapter's activities should not?

In such an organization as the Institute the natural and proper sources of ideas and activities are the Chapters, not the central governing body and not the Conventions. The more closely the membership of the Institute can be kept in touch with the activities of the various Chapters the more homogeneous and helpful the Institute will become.

But each Chapter should stand as the embodiment of the Institute in the minds of the community in which it is located. This is a serious responsibility in any case, but in the case of the WASHINGTON, D. C. CHAPTER this responsibility gains weight from the fact that Chapter represents us all at the seat of our Nation's government, at one point of contact with all other governments.

Therefore I have been somewhat hurt by the wholly flippant reference to the grade of fellow and I am moved to express the hope that in spite of any sins of omission or commission on the part of the Institute that may require discussion or correction, the WASHINGTON, D. C. CHAPTER in its public utterances may be inclined to give more serious thought to its special function of guardianship of the dignity of our historic professional institution.

J. MONROE HEWLETT.

### Obituary

Burt L. Fenner

Elected to Membership in 1908

To Fellowship in 1913

Secretary of the Institute 1915-1916

Died at New York City, 25 January, 1926

In the death of Burt L. Fenner the country has lost one of the most outstanding figures in the architectural profession. Architecture is a difficult and many-sided profession today, and Fenner contributed the valuable service of a trained architect, of an admirable executive officer and of a sound business man; he also gave an abundant common sense to every phase of professional work which he undertook. Many men have contributed to the success and the growing usefulness of the American Institute of Architects, but none did more essential work for the Institute than he. No one could work with Fenner without being impressed by the sound value of his judgment on any matter coming up for consideration, and his experience was so wide, and so perfectly coordinated in his mind, as to make his statements overwhelmingly convincing.

He had long served the Institute before he was called on to take the position of Secretary at a critical point in the history of the Institute. It was going through a period of reorganization, it was ceasing to be an unimportant and loosely managed body of men, who, in some ways, were almost amateurs in architecture, and was be-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

coming an influential professional body of the highest standing, destined to have considerable power. It was his work, as Secretary, which largely contributed to the standing which the American Institute of Architects has today. This work he did with no apparent effort, a side issue of public service in a busy life, for in 1915 he had been a partner in McKim Mead & White for ten years, and after the deaths of Stanford White and McKim, he was the chief executive in the most important firm in the country. Under such conditions it was no small task which he performed for the Institute in the years of 1915-1916.

No less notable was his work for the Government during the war. Housing was a very important factor in our contribution to the war, and Fenner was largely instrumental in the establishment of the United States Housing Corporation, with Mr. Eidlitz as its head. As at first organized there were three departments, architecture, engineering, and landscape architecture, which were intended to cooperate and work together under the leadership of Mr. Eidlitz. Mr. Fenner was the head of the architectural division. It became very quickly apparent that it required more force than the chief possessed to reconcile the rival claims of architect, engineer, and landscape architect in the control and direction of each undertaking. It speaks volumes for the regard in which Mr. Fenner was held, that when another man was put at the head of the architectural division and Mr. Fenner made General Manager, with full control over all three, it was accepted at once. From that time on every project was handled with dispatch and without the slightest sign of friction or conflict of authority.

In outlining thus briefly the outstanding instances of public service, one has not touched at all on the regular work of his professional life. The important works by the firm during the last twenty years are in themselves the best testimony to what he did there: the Municipal

building, the Pennsylvania station, the Post Office, the Pennsylvania Hotel, the Morgan Library, the Metropolitan Museum, all executed in New York during this time. Again this makes no mention of the charming personality which endeared him to all who knew him. No one in the profession was more widely known, none so generally respected, and none had such a host of friends and yet was so wholly lacking in enemies. He has laid down his life at his prime. Born in 1869, he was in his 57th year. After a year of practise in Rochester, his home town, he studied at the Massachusetts Institute of Technology in 1890-91, and then in 1891 entered McKim's office, and was taken into partnership fifteen years later, in 1906. Thirty-five years in the office, twenty years as partner!

Such is his record. His death leaves a gap which will be hard to fill, and the personal loss will be felt by the host of young architects who have come out of McKim's office, and who have known and valued Fenner's influence, and also by that greater host of men who knew and loved him.

R. C. S.

## Thomas Nash

Elected to the Institute in 1915  
Died at New York City, 7 January, 1926

## Sylvain Schnaittacher

Elected to the Institute in 1905  
Elected to the Board of Directors in 1924  
Died at San Francisco, California, 10 February, 1926

## Louis Chapell Newhall

Elected to the Institute in 1907  
Elected to Fellowship in 1914  
Died at Boston, Massachusetts, 26 December, 1925

## Institute Business

Meetings of the Board of Directors held on December 11, 12, 13, 14, 1925<sup>1</sup>

**MEMBERS PRESENT.** The meeting was called to order by President D. Everett Waide at 11:15 A. M. on December 11, 1925, at the Biltmore Hotel, Los Angeles, California. Present: First Vice-President Garfield; and Directors Fisher, Zantzinger, Sayward, Schnaittacher, Goldsmith, Hewlett and Jackson; also the Editor of the JOURNAL, Mr. Whitaker; and the Executive Secretary, Mr. Kemper.

The President reported good news from Secretary Edwin H. Brown who, in September, was obliged to give up the duties of his office and take a complete rest; also he reported with regret the absence, and the resignation, of the Acting Secretary, William L. Steele, who

must now relinquish most of his Institute duties on account of the demands of business affairs; and the absence of the Treasurer, Wm. B. Ittner, who was prevented from attending by unexpected business.

Other Directors absent on account of business were C. Herrick Hammond and Nat G. Walker.

**ACTING SECRETARY ELECTED.** The resignation of Vice-President Steele was accepted with regret, and with appreciation of his services as Acting Secretary. Director C. C. Zantzinger was elected Acting Secretary, to serve until the 59th Convention or until the return of the Secretary.

Later in the meeting Director Wm. E. Fisher was elected to serve on the Executive Committee to succeed Wm. L. Steele, resigned.

**MINUTES CORRECTED AND APPROVED.** The Minutes

<sup>1</sup>There have been deleted from these minutes various items of a privileged nature.

## INSTITUTE BUSINESS

of the meeting of the Executive Committee held on September 17, 18, 1925, were presented. A reading was dispensed with and the minutes were approved as printed.

**ALLIED ARCHITECTS' ASSOCIATIONS.** At the April meeting of the Board of Directors a number of letters, with various enclosures consisting of newspaper clippings, and pamphlets, were read from Institute members of the SOUTHERN CALIFORNIA CHAPTER. These letters commented upon the activity of the Allied Architects' Association of Los Angeles and expressed in general the opinion that the Association is tending to disrupt the SOUTHERN CALIFORNIA CHAPTER, and that the theory of its organization is wrong in principle. The letters considered by the Board in April were then resubmitted, and are identified by this reference in lieu of a relisting.

Later communications were read from members of the Allied Architects' Association of Los Angeles, from the opposing group in Los Angeles, and from architects and allied groups in other parts of the country, including a letter of November 28, from the President of the Allied Architects Association of Denver.

The President stated that under the suggestion made by the Executive Committee he had secured data concerning the organization and operation of similar groups of architects in other parts of the country, including Allied Architects' Associations in Buffalo, New York; Washington, D. C.; Atlanta, Georgia; and Columbus, Ohio; also a report from the Chairman of the Committee on Architectural Relations, Harry T. Stephens, concerning the returns made to his Committee on the questionnaire sent out in 1923. On motion, it was—

*Resolved*, that the President be requested to write a letter to the SOUTHERN CALIFORNIA CHAPTER expressing the views of the Board of Directors on the principle involved.<sup>1</sup> The substance of this letter may be used in communicating to other Chapters the views of the Board.

**PUBLIC WORKS—REPORT OF COMMITTEE.** The President presented the report of the Chairman of the Committee on Public Works, Milton B. Medary, Jr. It referred to the meeting of the Committee held in the Octagon House, Washington, D. C., on November 18, and the appearance thereat of representatives of American Engineering Council, who sought the cooperation of the Institute with respect to proposed legislation for reorganization of the Department of the Interior. The draft of act presented by the engineers was substantially the same in principle as that agreed upon early in 1925 between the architects and engineers, and later abandoned by the engineers. Under it practically all construction agencies of the Federal Government would be grouped in a single department. The engineers said that the return to their first position was due to substantially changed conditions in Washington, and their feeling that it would be better to have the united support of the groups in the building industry, including the Institute.

The Committee also gave consideration to proposed legislation providing for the design and construction of public buildings on a merit basis free from pork-barrel methods. The report set forth resolutions adopted by the Committee with respect to these matters, as follows:

<sup>1</sup>The President's statement appears on page 83 of the February JOURNAL.

### *Resolutions of the Committee on Public Works*

1. *Resolved*, that the Committee endeavor at this session of Congress to secure legislation providing for a public buildings commission, national in scope and in accord with the principles of the draft agreed upon at this meeting.

2. *Resolved*, that the Committee endorse the reintroduction of the Elliott Bill, modified so as to substitute the proposed commission for the executive officers named in the Elliott Bill of the 68th Congress.

If the Elliott Bill of the 68th Congress is reintroduced prior to the creation of the proposed national commission it should be endorsed and supported by the Institute.

3. *Resolved*, that the Committee express its willingness to endorse the proposed bill of the engineers, as submitted by their representatives at this meeting, if the terms describing the Architectural and Engineering Secretaries are changed to conform in principle to the terms describing such secretaries in the Jones-Reavis Bill, and under general designations, as follows:

1. Assistant Secretary of Architectural Design and Supervision of Construction.

2. Assistant Secretary of Engineering Design and Supervision of Construction.

3. Assistant Secretary of Construction Contracts and Superintendents.

And on the further condition that the proposed bill contain a clause providing for cooperation of the various Assistant Secretaries somewhat in the following manner—that said four Assistant Secretaries<sup>1</sup> shall, under the direction of the Secretary of Public Works and Domain, coordinate and bring into efficient relation all of the functions included in this act, to the end that the work of the Department shall be harmoniously and most economically performed and administered.

The Committee was of the opinion that the Office of the Architect of the Capitol should not be reassigned and should be left where it is.

4. *Resolved*, that the Committee request the Chairman to discuss these matters with Senator Pepper, particularly those covered in Resolutions 1 and 2; to draft such bills as may be required; and to arrange for their introduction early at the coming session of Congress.

Mr. Medary's letter of November 21, to the Secretary of American Engineering Council and draft of amended engineers' bill accompanying the same were read.

The Chairman desired the action of the Board on the resolutions of the Committee, above quoted, and on the amended form of the engineers' bill. On motion, it was

*Resolved*, that the program of the Committee be approved, and the Committee requested to proceed.

**NATIONAL CAPITAL PARK COMMISSION—PROPOSED LEGISLATION.** A letter of November 19 was presented from Colonel C. O. Sherrill, Executive Secretary of the National Capital Park Commission, in which he asked the Institute to endorse a draft of bill accompanying the letter, in lieu of the bill introduced at the last session of Congress, as sponsored by the Chairman of the Committee on the Plan of Washington, H. W. Peaslee. Mr. Peaslee's report of November 25 was then read. On motion it was—

*Resolved*, that the matter be left with the President, the Acting Secretary, and the Chairmen of the Committees on Public Works and Plan of Washington—with power.

**PUBLIC INFORMATION—REPORT OF COMMITTEE.** The report of the Chairman of the Committee on Public Information, William Harmon Beers, was presented. The report is briefly summarized as follows:

<sup>1</sup>The fourth Assistant Secretary is for Public Domain.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The Committee submits to the Board an outline of the program which it hopes to adopt during the ensuing year, and requests approval thereof.

The work of the Committee in recent years has fallen heavily upon the shoulders of one or two members, causing serious sacrifice to their professional work. Much time has been spent preparing newspaper articles from material submitted in form not suitable for publication. With this condition in mind the Committee has engaged a new Publicity Representative qualified by experience and education to understand the scope of Institute publicity, to grasp the essentials and ideals of the Institute, and to aid the Committee in forming a definite plan of action, thereby eliminating waste effort and clearly showing to the Institute what the Committee is doing. James T. Grady, in charge of publicity for Columbia University, and also for the Society of Engineers, has been engaged as such representative for the year 1926.

The report then outlined the general scope of the publicity which the Committee hopes to disseminate and the means by which the basic material is to be obtained. Much of it will come through the Executive Secretary, because the Secretary's Office at the Octagon House is normally the news centre of the Institute, hence the headquarters of the Institute's public information system should be in the Octagon House. The Executive Secretary should furnish to the Publicity Representative data concerning the Institute, its Committees, and Chapters, not of a confidential nature, as fast as it becomes available to him. It will be the duty of the representative to vitalize this data, and to put it into concrete articles employing journalism's idiom and technique.

The pages of the JOURNAL of the Institute are a primary source of publicity material and page proofs should be sent promptly to the Publicity Representative.

Under the general plan the Committee on Public Information would act as the ultimate arbiter in questions that might arise. The Chairman would confer with the Executive Secretary of the Institute and with the Publicity Representative in matters of general policy, and the Committee would sanction those definite fields of interest on which efforts should be concentrated. In short the Committee would be the responsible liaison department between the Executive Secretary and the Publicity Representative regarded as a unit, and the Institute. The annual report to the Institute on public information would be a document emanating from the Committee on Public Information.

The report outlined the character of the material to be sent out, and the publicity processes to be followed, with a discussion of ways and means under which the real activities of the architectural profession, of interest to the general public, can be made available to that public.

In conclusion the Committee stated the conception of its duty to be to arouse the interest of the public, in matters of public and special interest; to act as a clearing house and so to combine the different Chapter publicity efforts as to make the work one group effort. As an aid to this it was suggested that a subcommittee be appointed consisting of one member from each Chapter, preferably the Chairman of the Public Information Committee of the Chapter if such exists, who would confer directly with the central committee for items of interest to its particular activities and who would in turn send to the central committee data of interest to other Chapters.

Other proposals were on the correlation of work of the various Institute committees; the synthesizing of the professional press and the Institute JOURNAL and the architectural schools with their individual research; radiography as a means of publicity in education, with a special subcommittee in charge of this activity.

Another duty of the Committee relates to the question of exhibitions and lectures, requests for which are continually being received. There should be lectures and travelling exhibitions available to supply this demand.

In conclusion it was stated that this work cannot be undertaken successfully unless an adequate appropriation is provided by the Institute. To meet the fee of the Publicity

Representative, the cost of stenography and typewriting, the cost of postage and printing, and the cost of successfully publicizing the Institute Convention—there will be required an appropriation of \$6,000.

On motion, it was—

*Resolved*, that the report be approved in principle. The Committee should be advised of conditions which limit the appropriation on the 1926 Budget to two thousand dollars.

**EDUCATION—REPORT OF COMMITTEE.** There was submitted a preliminary report from the Chairman of the Committee on Education, George C. Nimmons. The report, dated August 15, reviewed the program of work which the Committee on Education has on hand. It was supplemented by a second report of November 5. They are briefly summarized as follows:

**HONORARY DEGREES TO ARCHITECTS AND ARTISTS.** The Committee is giving its attention to the determination of ways and means by which may be brought about the award of honorary degrees to architects and artists of note by the educational institutions of the country. Some definite action may be taken by the Committee at its next annual meeting.

**SCHOOL OF ARCHITECTURE AT NATIONAL UNIVERSITY OF IRELAND.** The report referred to correspondence referred to the Committee by the Board announcing the foundation of a School of Architecture at the National University of Ireland. The new school through its Dean, Professor R. M. Butler of Dublin, has requested drawings and whatever related aid that it may be possible to obtain from the American architects. The Chairman has taken steps to comply with this request.

**LECTURES ON BUILDING MATERIALS.** The Producers' Research Council has submitted to the Committee the request that it be given an opportunity to present to the architects and architectural students a series of lectures and moving pictures showing the nature of various basic building materials, their manufacture and proper use. The Council also desires to know whether it would be desirable to put such of this material as is suitable into a series of books containing information which might be most useful to the practicing architect. Some of the subjects referred to are brick, lumber, concrete, tile, terra cotta, brass, copper, asbestos, paint, varnish, metal windows, insulation, acoustics, etc. It has been pointed out that the films and lectures might be appropriate for Chapter meetings, as well as a means of instruction to architectural students. The Association of Collegiate Schools of Architecture has acted favorably in the matter by appointing a special committee to cooperate with the Research Council.

The Council is now waiting for some action or recommendation from the Committee on Education. It is believed that an opportunity is offered for service of real value to the profession. It is proposed to appoint a special committee to give the desired cooperation to the Producers' Research Council.

**EDUCATION OF THE PUBLIC.** The architectural schools of the country have made most satisfactory progress in recent years. The Committee on Education remains ready to serve them in every possible way, but it appears that the greatest need at the moment is an effort for the education of the public in matters pertaining to architecture and its allied arts. The education of the people should show an improvement corresponding with the raising of architectural education. For this reason the principal efforts of the Committee in recent years have been devoted to arousing the public to architecture and to inducing the schools and colleges to include a limited study of architecture in their courses as a part of the general education of the people. Many colleges are responding admirably and some are introducing training in the fine arts into their curricula. One of the greatest difficulties is the scarcity of art teachers properly trained for college work, although the demand for them is increasing.

The experience of Professor Woodward of Newcolm College at New Orleans, who has recently given a course of art



## INSTITUTE BUSINESS

lectures at some of the colleges and cities of the South, which was made possible by the Waid Education Fund, and under the direction of N. C. Curtis, of the Committee, reveals a most interesting and encouraging attitude of the southern people towards the fine arts. A copy of the report of these lectures was attached to the report. It showed the enthusiastic reception accorded this activity throughout the southern states. The Committee plans to continue the lectures.

**INCREASING THE SUPPLY OF ART TEACHERS.** The most valuable assistance which the Committee can give the colleges generally is towards increasing the supply of teachers properly trained to teach art in colleges; in determining what the best course in art appreciation should be; in adding to the supply of data, subject matter and illustrations of what should be taught in respect to the fine arts; and of carrying on of the same propaganda with which the Committee has been engaged for the last six years, of spreading broadcast the great need of training in the fine arts as a part of everybody's general education, and the great benefits to be derived from a better knowledge and understanding of them.

**COLLEGE EXAMINATION QUESTIONS.** The former Chairman of the Education Committee, C. C. Zantzing, while not now a member of the Committee, has given great help in the efforts to persuade the College Examination Board to include questions about the fine arts in the entrance examinations which they hold for admittance of applicants to college. Considerable progress has been made. The Board is in sympathy with the movement, but takes the stand that in order to justify the inclusion of questions about art they must feel sure that the demand, for art study is sufficient. The Education Committee realizes that the moment the examination board begins to include art questions in the examinations the preparatory schools will begin to give proper attention to the teaching of the fine arts. Mr. Zantzing has given personal attention to the development of this movement and has also acted for the Committee in taking care of architectural questions submitted to that Committee by the different colleges of the country as to their architectural problems.

**PUBLIC APPRECIATION OF ART—THE CARNEGIE CORPORATION GRANT.** One of the most important matters with which the Committee has had to deal was the expenditure of the five thousand dollars granted by the Carnegie Corporation for carrying on the work which the Committee has been doing in the field of the public appreciation of art. This grant was made prior to the last A. I. A. Convention in New York, of which notice at that time was sent to the members of the Committee. As a prior condition the Corporation required a program of work to be done for its approval. The one selected provided for a special art course at the Art Institute of Chicago. This consisted of selecting ten colleges which would agree first to give a course of instruction open to all of their students, on Architecture, Painting and Sculpture, beginning this fall and lasting one year. This course to be one which had for its object the knowledge and understanding necessary to appreciate these arts. Each college was to send an art teacher, best qualified for the work, to the Art Institute of Chicago, where he or she would take an intensive course on these arts for one month, the substance of which course they were to repeat to their students beginning in the fall. The travelling expenses and board of these teachers were paid, a set of lantern slides, and art books relating to the subjects taught, are to be provided each college. The slides are now being made and the books ordered.

The Trustees of the Chicago Art Institute have extended to the Committee valuable cooperation which consumed a large part of the time of important members of their staff in making some 4,000 lantern slides of the best masterpieces of art, in ordering the books and in making up the notes and data to be used by the colleges. During the course all the art objects of this Institution, and its Library, were turned over for the free use of the college representatives. (A program of the complete course was attached to the report).

At the conclusion of the course the college representatives attending adopted a resolution to the effect that the course had

been an unqualified success and the teaching, lectures, discussions, and demonstrations by artists and the great appreciation of art objects by the Institute had resulted in giving them an experience and a fund of information that would be of the greatest value in their future work and particularly to the students of their colleges to whom the course is to be repeated.

All of the \$5,000 was spent except \$99.18, which the Corporation afterwards gave to the Committee. A financial statement was submitted with the report of November 5.

The further development of the plan is the repetition of the extensive art course in the colleges of the representatives who attended. These include the University of Nebraska; Berea College, Kentucky; Carleton College of Minnesota; Grinnell College of Iowa; and others. It will be interesting to watch the results obtained and to see if the interest in the fine arts aroused by the course in Chicago can be transmitted with increasing force to the students. The college presidents concerned are all in favor of the plan and if the enthusiasm of their representatives is indicative of results there is reason to be most optimistic. The Committee on Education hopes that the results will be so satisfactory that the Carnegie Corporation, which is committed to a program of promoting art in the lives of the American people, may continue its support.

In its second report, of November 5, the Committee outlined the three projects which it has brought to the attention of the Carnegie Corporation.

1. That a definite course for the study of the Appreciation of the Fine Arts be determined that will have its beginning in the primary schools, continuing on through high school and into college.

2. That steps be taken to increase the supply of properly qualified teachers of art.

3. That the pension system provided for colleges be extended to include the teachers of art in those art museums in which classes of instruction are maintained.

Attached to the supplementary report of November 5 was a copy of the report of the Committee to the Carnegie Corporation with regard to the art course at the Art Institute of Chicago, including a complete financial statement.

The supplementary report concluded with discussions concerning the value of the art course conducted at the Art Institute; the work done by the Committee in presenting properly the functions of the architect; and a commendation of the good work that is now being done in the high schools in the state of Indiana, where the course of study is based upon the use of *The Significance of the Fine Arts* as the chief text book.

In conclusion, the report called upon the members of the Committee to be prepared to attend the next Convention of the Institute, at which time the annual meeting of the Committee on Education will be held.

After discussion, and on motion, it was—

*Resolved*, that the Board of Directors of the American Institute of Architects hereby conveys to the President and staff and Board of Trustees of the Art Institute of Chicago the thanks and appreciation of the American Institute of Architects for the cooperation rendered by the Art Institute of Chicago to the college representatives at the Carnegie Art course in 1925. On motion, it was—

*Resolved*, that the Board of Directors of the American Institute of Architects hereby conveys to the Carnegie Corporation, on behalf of the profession of architecture, its thanks for and appreciation of its generous gift of \$5,000.00 expended under the direction of the Committee on Education, to assist the progress of architectural education in the United States. The Board of Directors is highly gratified with the work of the Institute Committee on Education which administered the gift and with the splendid results obtained from the use of the money.

ART LECTURES IN SOUTHERN CITIES—UNDER WAID

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

**EDUCATION FUND.** Attached to the report of Chairman Nimmons was a report of August 13 by Professor Ellsworth Woodward, Director of Art, Newcoln College, New Orleans. In it he discussed conditions in the South and outlined his lecture tour. On motion, it was—

*Resolved*, that Professor Woodward be thanked for his efforts and for the report which is approved.

(The report was published in full in the *JOURNAL*, September, 1925.)

**COMMUNITY PLANNING—REPORT OF COMMITTEE.** At the September meeting of the Executive Committee correspondence was submitted from the Managing Director of the Own-Your-Home Exposition, which sought the coöperation of the Institute. It was decided that the question of coöperation should be left in the hands of local Chapters, which are free to participate in expositions of this kind if they believe them to be properly conducted. It was also directed that the correspondence be referred to the Committee on Community Planning for report to the Board of Directors as to the broader principles involved and with reference to the attitude of the architect towards such movements.

The report of the Chairman of the Committee on Community Planning, Henry Wright, was presented under date of November 20. The report, and a letter of November 19, addressed to the Chairman of the Committee by Arthur C. Holden, reviewed the character of these expositions, their purposes, and their influence. The conclusions of the Committee were summed up as follows:

The committee cannot recommend the indorsement by the Institute of the "Own Your Home" Building and Equipment Exposition in its present form or any serious participation short of a comprehensive study and demonstration of the factors involved in the improvement of American Home Building. It would caution the Architect not to place much reliance upon efforts at bringing about economies through changes in structural methods unaccompanied by a thorough house cleaning in present speculative building practices.

We would, however, emphasize the great need and opportunity for intelligent leadership in this movement of such vital importance to the welfare of the American people.

On motion, it was—

*Resolved*, that the report be accepted and referred to the *JOURNAL* for publication.

(This report appeared in the *JOURNAL*, January, 1926.)

**BUILDING COMMITTEE—REPORT.** The Chairman of the Building Committee, D. Everett Waid, reported concerning conditions at the Octagon House.

The work of restoring and refurnishing the Octagon House has proceeded to completion with respect to the drawing room, except the carpet, which is being made in England.

The restoration of the basement kitchen is under way. The Committee hopes it will be completed and the kitchen furnished with genuine period utensils in time for the Convention.

Plans have been made to put the grounds around the Octagon House into better condition, and the Washington member of the Committee, Edward W. Donn, Jr., is giving this his personal attention.

Further refurnishing of the building is impracticable until the new building is completed, for the reason that all the rooms are occupied for office purposes by the Institute or its tenant, the American Federation of Arts.

The Chairman said he would like to bring before the Board the drawings for the development of the adjoining property and the proposed exhibition building. These drawings were then shown. The Chairman referred to the old stable and to the great difficulty of using it in any adequate plan. If the Convention will approve the plan now submitted by the Committee, the Institute can go ahead and raise funds to erect the building and properly endow it.

The meeting voted unanimously as follows:

*Resolved*, that the Board of Directors approves in general the plan proposed by the Building Committee. It is the sentiment of the Board that the whole question of the improvement of the Octagon property should be brought to the Convention in the Board's report with a view to securing the approval of the Convention and its direction to proceed on the basis of the recommendations of the Building Committee.

**MAP OF THE UNITED STATES—GIFT OF ROBERT D. KOHN.** The Chairman of the Building Committee, D. Everett Waid, reported the gift of a map of the Eastern part of the United States, by Robert D. Kohn. The map has been appropriately framed and hung at the Octagon House.

It was voted that the gift be accepted with thanks to Mr. Kohn.

**REPRESENTATION ON THE AMERICAN CONSTRUCTION COUNCIL.** Correspondence was presented with regard to Institute representation on the American Construction Council. On motion, it was—

*Resolved*, that the appointment of representatives be left in the hands of the President.

**SECURITIES AND INVESTMENTS—APPOINTMENT OF CHASE NATIONAL BANK.** The President reported a referendum of September 29, 1925, to the Board of Directors, on which all voted favorably except Mr. Brown, who is absent from his office. The referendum called attention to the great inconvenience of the present method of cutting coupons, selling securities and reinvesting, when officers and directors are changing and living in various parts of the country. For a charge of one tenth of 1% per annum, the Institute can secure the services of a large trust company which will guarantee to safeguard the securities, clip the coupons and deposit the proceeds as the Institute may direct. It will also execute orders for selling or reinvesting securities and will keep the Institute fully advised in such transactions.

The President stated that upon the completion of the favorable vote the necessary arrangements were made. His letter of November 21 was read, as follows:

November 21, 1925.

The Chase National Bank  
of the City of New York,  
Trust Department,  
New York, N. Y.

Dear Sirs:

Referring to the securities which I recently delivered into your custody, I am writing you to recite the circumstances as a matter of record:

These securities, in the form of bonds, are the property of the American Institute of Architects, incorporated under the laws of the State of New York, and amount in par value to \$106,275.00; they represent investments of the several Funds—as indicated by the inventory.

## INSTITUTE BUSINESS

It is understood and agreed that you will, as a routine matter, forward the proceeds of the interest coupons when due in the form of checks payable to the American Institute of Architects, mailing such checks to the Treasurer, American Institute of Architects, The Octagon House, Washington, D. C.

It is understood that you will sell any of these securities when so instructed by letter from the Treasurer of the Institute (when accompanied by an authorization from The Board of Directors in the form of a Resolution—or by a Resolution of the Executive Committee—duly certified by the Secretary or President of the Institute). The proceeds of such a sale shall be transmitted in the form of checks payable to the American Institute of Architects, as in the case of interest, or you will reinvest such proceeds—and invest other cash—as directed by the Treasurer of the Institute on the authority of the Board of Directors, or Executive Committee, duly certified by the Secretary or the President of the Institute.

The Officers of the Institute are elected annually at the Convention, usually held about the first of May. After each such election the names of the Officers will be duly certified to you by the preceding Secretary of the Institute.

This agreement, it is understood, shall continue in force until terminated by further action of The Board of Directors of the American Institute of Architects.

Your annual charge for the service of taking safe custody of the securities mentioned above will be one-tenth of one percent. of the par value thereof.

Very truly yours,  
(S) D. EVERETT WAID,  
President.

On motion, it was—

*Resolved*, that the letter of the President to the Chase National Bank of the City of New York be approved and that it be sent by the President, with the added certificate of the Acting Secretary to the effect that it expresses correctly action taken by the Board of Directors of The American Institute of Architects.

**GIFTS OF \$5,000 AND \$1,000—ANONYMOUS.** At the September meeting of the Executive Committee, it was found that no formal record has been made of the anonymous gift to the Institute of \$5,000.00, recorded under the "Exhibition House Property Fund" on the Budget of 1925. To November 15, \$145.90 of the income to date from this gift were used in part payment for the drawing room table. In order to make the record complete the following action was taken, on motion made and seconded:

*Resolved*, that the gift of \$5,000.00 be reported as accepted in accordance with the stipulation of the donor, that it be used for the proposed new Convention Exhibition and Office Building, and that the balance not so used within the years 1925 and 1926 shall be otherwise appropriated in accordance with the express wish of the donor.

With reference to the anonymous gift of \$1,000.00 to the Octagon House Property Fund, the following action was taken, on motion made and seconded:

*Resolved*, that the gift of \$1,000.00 be reported as accepted in accordance with the stipulation of the donor that it may be used, if necessary, for paying for the carpet and table in the drawing room and if not necessary for that purpose or if there is a balance, that it be used for temporary advances on equipment for the restored kitchen, and that any ultimate balance be used by the Building Committee for any work of restoration at the Octagon House that the Committee may decide.

**ADDITIONAL APPROPRIATION—COMMITTEE ON PLAN OF WASHINGTON AND ENVIRONS.** A letter was presented from the Treasurer in which he recommended that the appropriation of the Committee on the Plan of Washington and Environs be increased by \$100 by transfer from the Contingent Account of the Current Fund. On motion, it was—

*Resolved*, that \$100 be added to the appropriation of the Committee on the Plan of Washington and Environs for the year 1925, by transfer from the Contingent Account of the Current Fund.

**Appropriations Overdrawn.** The Treasurer reported the overdrawal of the following appropriations on the 1925 Budget, as of November 15, 1925:

Medals and Awards.....	\$214.21
Contracts .....	57.40
Convention Committee and Reports....	781.55
Plan of Washington and Environs.....	41.61
Judiciary .....	525.74

On motion, it was—

*Resolved*, that the Treasurer be authorized to transfer these amounts from the Contingent Account of the Current Fund, or other moneys, to the appropriations concerned; and to take similar action with regard to other overdrawals appearing on December 31, 1925. The Treasurer is requested to submit a complete list of the appropriations overdrawn in 1925 to the Board of Directors at the May meeting.

**JOURNAL SUBSCRIPTIONS—DELINQUENT MEMBERS—RETIRED MEMBERS—JUNIORS.**

*Delinquent Members:* Are carried for two years, and often three before being dropped. During this time they receive the JOURNAL for which the Institute pays the Press of the A. I. A., at the end of each year, regardless of the fact that the member's dues have not been paid to the Institute. In the case of a delinquent of three years' standing who is dropped, on the basis of a \$2.50 subscription, the Institute now suffers a cash loss of \$7.50, which is taking the dues of the paying member to send the JOURNAL to the member who does not pay. On the basis of a \$5.00 subscription, the Institute would take a cash loss of \$15.00 on the three year delinquent. There is also the loss on the Anniversary and Proceedings for three years.

A standing order of the Board provides that the JOURNAL shall be the official means of communication between the Institute and its Members. Various official notices, particularly Convention notices and the names of applicants for membership are sent to the membership solely through the JOURNAL.

To stop present losses and to legalize the proposed procedure, the Treasurer recommended the following amendment to the By-laws, which has been approved by Institute Counsel:

Article VI, Section 4. Add the following to the last sentence: "and after one year of delinquency they shall not receive the JOURNAL. Upon payment of arrears the delivery of the JOURNAL shall be renewed, but delinquent members shall not be entitled to past issues."

On motion, it was—

*Resolved*, that the amendment proposed by the Treas-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

urer be approved and issued as a notice to the membership prior to the Convention.

*Retired Members:* At present there are 36 retired Fellows and Members who pay no dues. It was recommended that they continue to receive the JOURNAL at the expense of the Institute. On motion, it was—

*Resolved,* that the sending of the JOURNAL to retired Fellows and Members be continued.

*Juniors:* They now pay to the Institute \$5.00 a year for which they receive the JOURNAL, the Annuary, the Proceedings, and other documents; also an engrossed Juniorship card, which is renewed each year. The Treasurer recommended that the Board address a communication to the Press asking if it desires to continue to furnish the JOURNAL to Juniors at \$2.50 per year. If the Press does not wish to do so the Treasurer recommended that the By-laws be amended by striking out the sentence of Article III, Section 3 of the By-laws which directs that Juniors shall receive the JOURNAL. On motion, it was—

*Resolved,* that special appropriations be added to the 1925 Budget, and the 1926 Budget, providing for payment to the Press of \$2.50 for each Junior in addition to the subscription of \$2.50 for each Junior as required in the By-laws.

**HONORARY AND HONORARY CORRESPONDING MEMBERS—JOURNAL SUBSCRIPTIONS.** A recommendation was submitted from William Gray Purcell of the OREGON CHAPTER, in which he recommended that the JOURNAL be sent to Honorary and Honorary Corresponding Members. At present they receive engrossed certificates of election; the Annuary; and the Proceedings.

There are 72 Honorary Members and at \$2.50 each it would cost \$180.00 per annum to send them the JOURNAL. There are 33 Honorary Corresponding Members and at \$2.50 each it would cost \$82.50 per annum to send them the JOURNAL. The total cost per annum at \$2.50 per subscription would be \$262.50. At \$5 per subscription the cost would be \$525.00. On motion, it was—

*Resolved,* that the Board does not find it possible at the present time to direct the sending of the JOURNAL to Honorary and Honorary Corresponding Members.

**ANNUARY IMPROVEMENT.** The Chairman of the Finance Committee, Charles H. Higgins, offered in his report a recommendation for the improvement of the Annuary, as follows:

A further recommendation which I would put forward is that the Year Book be edited and published with a view to answering the questions of any member of the Institute: "What do I get for my dues?"... In a word, make the Year Book an offensive rather than a defensive weapon; make it such a volume that the member receiving it, and looking to see if his name has been correctly spelled, which seems to be the first impulse, finds himself with a feeling that it is worth something to appear in such a publication; that it may alone be worth his dues.

On motion, it was—

*Resolved,* that the Annuary be printed as a better book typographically, omitting biographical or similar data; and that the Budget be modified to provide an income of \$500.00 from the sale of the book to non-members. There shall be no direct advertising for the purpose of making sales.

**DELINQUENTS.** The Treasurer reported the names of delinquent members, as of November 15, 1925. Each has received ten statements of account during the year and a personal letter of November 25, from the Treasurer. It is customary to take action in this matter at the fall meeting of the Board of Directors, because dues for the new year become payable in January. It is better to drop those delinquents who must be dropped before they have incurred further indebtedness. On motion duly made and seconded, it was—

*Resolved,* that those members who, on December 31, 1925, are delinquent for more than one year be given until February 15, 1926, to make payment in full, or to reach some agreement with the Treasurer as to future payment. Otherwise the Institute and Chapter membership of each delinquent coming under this resolution shall be terminated on March 1, 1926, effective December 31, 1925, upon notice to him from the Secretary to that effect. It was further

*Resolved,* that the Presidents of Chapters and the Regional Directors having jurisdiction be advised of the names of the delinquents in their territories and that they be requested to assist the Treasurer in saving the Institute and Chapter memberships of those concerned.

**REPORT OF THE TREASURER.** The Assistant Treasurer, in the absence of the Treasurer, submitted the auditor's statement of the books of the Institute for the eleven months ending November 30, 1925, and reported that receipts and expenditures, under the Budget of 1925,<sup>1</sup> were on a normal basis.

**FINANCE COMMITTEE—REPORT—BUDGET FOR 1926.** The report of the Finance Committee, Charles H. Higgins, Chairman, was presented. The Committee submitted a draft of Budget for the year 1926 and made the following major recommendations:

- a. That the percentage of dues allocated to the Reserve Fund be reduced from 10 per cent to 5 per cent.
- b. That the annual dues be increased to \$25.00 a year.
- c. That the Annuary be improved, and that \$1,000 additional be provided for that purpose.
- d. That it be suggested, should "c" be adopted, that an item might be set up on the credit side of the Budget to cover sales of this book at \$5.00 each.

**NOTE:** The above items apply in consideration of the Budget for the ensuing year. The following items are more with a view to the future.

- e. The study of expenditures in connection with the JOURNAL.
- f. The study of expenditures in connection with the Scientific Research Department.
- g. The consideration of graduated dues with a view to making it very easy, in a money way, for young men to enter the Institute as they leave the schools; if practicable, on the payment of only an entrance fee, of say, \$10.00; to have his dues progressively increased as time goes on, until he reaches the full dues at, say, the age of thirty or thereabouts. The primary object being, of course, to recruit promising young men, and have them form ties with the Institute in the formative period of their career. Further consideration of higher dues for some. The only separate class now existing to which this might apply is that of "Fellows."

On motion, it was—

<sup>1</sup> The Budget was sent to all members in the circular of Jan. 30, 1926, and is not repeated here.

## INSTITUTE BUSINESS

*Resolved*, that the Acting Secretary be requested to formulate and issue to the membership as notice an amendment to the By-laws, reducing the percentage of dues allocated to the Reserve Fund from ten per cent. to five per cent. Further, it was

*Resolved*, that the Acting Secretary be requested to formulate and issue to the membership as notice an amendment to the By-laws, fixing the dues of Members and Fellows at \$25.00 a year, and at the same time removing the existing provision which fixes the dues at \$20.00 a year if paid in January. The amendment should provide that dues may be paid annually or semi-annually, and that members become delinquent after six months of non-payment.

The amendments if adopted by the Convention should become effective July 1, 1926.

The Acting Secretary was requested to submit these amendments to the membership with a letter of explanation during the month of January. On motion, it was—

*Resolved*, that the recommendations of the Finance Committee as set forth in paragraphs (e), (f) and (g) of the report, with regard to the expenditures of the JOURNAL; to the expenditures of the Scientific Research Department; and to graduated dues be referred to the Executive Committee for consideration, and report to the Board of Directors at the May meeting.

*Resolved*, that the Budget as amended and as it appears in this record be adopted, to become effective January 1, 1926, the beginning of the fiscal year of the Institute.

On motion, it was—

*Resolved*, that the Officers be given authority to make minor adjustments to balance the Budget before it is finally printed.

**INSTITUTE DUES—THE \$5.00 INCREASE.** The Acting Secretary read a letter of September 28 addressed to the Board of Directors by Goldwin Goldsmith, Regional Director of the Sixth District. He reported the resolution of the third Regional Conference of the Sixth District as follows:

*Resolved*, that the Five Dollars tax for delinquency in payment of dues is unfair and unbusinesslike, and therefore it is the sense of the conference that the Regional Director be requested to place the matter before the Board of Directors.

On motion, it was—

*Resolved*, that the Secretary be requested to advise Regional Director Goldsmith of the action taken with regard to the amount and payment of dues.

**INSTITUTE MEMBERSHIP IN VARIOUS SOCIETIES.** In considering the Budget the Board directed its attention to the number of societies in which the Institute now maintains membership; and to contributions made for various purposes. It was the view of some Directors that the Institute should discontinue its affiliation with each and every one of these societies and should adopt in place of affiliation a policy of coöperation, wherever coöperation is justified. Others felt that these memberships are valuable and should not be discontinued without careful investigation. On motion, it was—

*Resolved*, that the subject of affiliation with other societies, and contributions to them, as exemplified in the 1926 Budget, be referred to a special committee of three,

which is to report to the Executive Committee at the March meeting. The Executive Committee is requested to report to the Board at the May meeting with its recommendations concerning a proper policy for the Institute in these matters.

The appointment of the special committee was left in the hands of the President.

**THE WAID EDUCATION FUND.** President Waid referred to the Education Fund. He desired to add to the income of the Education Fund, for the use of the Committee on Education, the sum of \$500.00. In connection therewith there will be a principal sum added to the Fund which will be donated to the Institute, and under the terms of the original deed of gift. On motion, it was—

*Resolved*, that the gift be accepted for the Institute with the appreciation and thanks of the Board of Directors.

**OUTLINE OF DUTIES OF DIRECTORS.** Several Directors expressed a hope that some plan might be devised by which the duties of Directors; and the activities of the Institute and its special and standing committees could be summarized under one binding. Such a document might also contain explanatory paragraphs concerning each item of the yearly budget.

**INSTRUCTIONS TO COMMITTEES.** There was discussion of the necessity for continuity of committee work. To bring this about it was suggested that incoming committees be furnished with information concerning past committee reports and existing programs of work. On motion, it was—

*Resolved*, that when instructions to the various committees are issued they shall be advised fully of their duties; and their attention shall be called to the reports of their predecessors appearing in the Proceedings.

No formal action was taken, and the suggestion was left in the hands of the Executive Secretary.

**PRESS OF THE A. I. A.—ELECTION OF DIRECTORS.** The President called to the attention of the Board its duty to elect annually Directors of the Press of the A. I. A. There are nine such Directors to be elected, one of whom shall be *ex officio* the Treasurer of the Institute. On motion, it was—

*Resolved*, that President D. Everett Waid be and is hereby elected proxy to attend the next annual meeting of the stockholders of the Press of the American Institute of Architects and to cast the vote of the Institute for the election of members of the Board of Directors of the Press.

**THE ARCHITECT'S STATUS IN THE BUILDING INDUSTRY.** The Executive Secretary formally called to the attention of the Board of Directors conditions which, in the opinion of many, threaten the proper status of the Architect in the Building Industry. Encroachment by other elements of the industry, upon the field of the architect, have been observed for several years and are becoming more apparent each year. Correspondence of Charles E. Fox, of Chicago, President Waid, and T. E. Snook, Chairman of the Committee on Contracts, was presented. The activities of the National Association of Building Owners and Managers were outlined. Documents of the Association showing the scope of its operations were

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

exhibited. The failure of cities and states to call upon the architect in problems of civic nature was noted; also the measure of the architect's responsibility for this state of affairs. The work of the American Engineering Council against public disregard of Engineers was cited.

Letters from John Taylor Boyd, Jr., dated September 12, 1925, and Charles C. Platt, dated November 23, 1925, were submitted. On motion, it was—

*Resolved*, that the correspondence and related data be referred to the Chairman of the Committee on Industrial Relations; and to the Chairman of the Committee on Education, with a request that each Chairman make an independent report to the Board of Directors at the May meeting. Each report should briefly state the opinion of the Chairman as to the degree of danger evident or inherent in modern developments in building operations to the proper status of the architect; the causes which have produced those dangers, if any; and the policy or program of procedure which the Institute should follow, insofar as possible, to protect the profession and to lead it into a stronger position in which the status of the architectural profession as the real head of the building industry can be maintained and strengthened.

**COMPETITIONS—REPORT OF COMMITTEE.** At the meeting of the Executive Committee held in Asheville, North Carolina, in February, 1925, there was a general discussion of the Competition situation throughout the states and the fact that the Institute has not assumed a proper leadership by using modified Competition documents which would insure the adoption of correct principles by School Committees, other building committees, and owners who insist upon some form of competition. The difficulties encountered by the Standing Committee on Competitions in meeting this situation were appreciated, but the Executive Committee felt that the time had arrived for some definite action. One of the items of evidence considered by the Committee were the Competition Documents issued by Strayer, Englehart and Hart, the essentials of which were in accord with Institute principles. The Executive Committee instructed that the subject and the correspondence be referred to the Committee on Competitions with directions to prepare a general simplified shortened form of Competition Program with accompanying self-explanatory circular, suitable for use by school building and other committees.

For the Standing Committee the Chairman, Charles H. Butler, submitted a preliminary report on November 23, briefly reviewed as follows:

The Chairman has examined with care the letter written by Myron Hunt as Acting Chairman of the Committee, dated April 3, 1925. This letter suggested a system of coefficients for the use of juries. The Chairman is of the opinion that the Institute has quite enough to do in determining the method of holding competitions without trying to tell juries how to judge them. It might be of interest, however, to publish the letter in the *JOURNAL*, merely as indicating a method which a jury might adopt. The report referred to other letters, one from the Regional Director of the Sixth District, concerning unsatisfactory conditions in that district, and the other from a member of the *KENTUCKY CHAPTER*, of the same tenor. The Committee's comment upon these matters was to inquire what has been done by the Institute in securing publicity for the Institute's recommendations as to methods of selecting an architect, whether by direct selection or by competition.

With regard to competition as a means of selection, the Chairman is convinced, after reading many letters and listening to many arguments, that a fundamental difficulty lies in the utter ignorance on the part of even members of the Institute as to just what these requirements are. In view of such conditions it is reasonable to conclude that the Circular of Advice and Information regarding Competitions, A. I. A. Document No. 144, is "by its verbosity, confusion and repetitiousness beyond the understanding of the average architect, and entirely incomprehensible to the layman."

The Chairman has with great reluctance proceeded to re-write the entire document. The draft is now in the hands of the Committee and will be submitted later. It is hoped to make the language of the circular not only more intelligible, but less stilted, and less calculated to irritate the average business man by its didactic tone. It is the present intention to strike out the requirement that open competition be held in two stages and to reduce the fundamental requirements of the Institute to three, as follows:

1. That all competitors be on an equal footing, this result to be secured by employment of a Professional Adviser, issuance of the same program to all, and anonymity.
2. That technical training be represented on the jury by the inclusion of at least one practising Architect.
3. That there be a definite agreement between the Owner and the Competitors as to compensation of the winner.

It is the firm belief of the Chairman that if the Institute requirements could be thus simplified and their reasonableness made clear first of all to its own members they could in turn make the layman realize that these requirements are only as a business man would insist on before risking his time and money.

The suggestion of the Board was requested on the question as to whether or not the revised circular should include a specification "specifically setting forth the nature of expert engineering services for which the architect will be reimbursed."

With regard to Battle Monuments to be erected in France, the Commission in charge thereof had proposed to hold competitions, but after conferences with the Professional Adviser, Paul Cret, and the Chairman, it has decided to make outright selections of architects.

In regard to the Kansas City Memorial competition and the resolution of the Executive Committee, the sentiment of the Committee so far expressed is that the development in this particular case is no reason for restricting the discretion of the Standing Committee. An interesting suggestion has been made by Mr. Goldsmith—that the Standing Committee should not have the right to approve a program over the protest of the local Chapter. The question that presents itself is would the converse of this proposition be true?

The Chairman is inclined to agree with those members who feel that because on one occasion the Standing Committee acted in such a manner as to offend a Chapter is not a reason for restricting the action of the Standing Committee for all time.

With regard to the instructions of the Executive Committee that a general simplified shortened program be prepared, the Chairman desired to know if the Executive Committee had in mind at the time the resolution was adopted the present Standard Form of Competition Program, A. I. A. Document 115, and just what portions of that document could be omitted to advantage. He was doubtful whether any general form could be produced which would be simpler or shorter than the existing standard form.

On motion, it was—

*Resolved*, that the report be referred to each member of the Board with the request that the comments of individual Directors be made to the Executive Committee, which is requested to report to the Board at the May meeting with recommendations.



## INSTITUTE BUSINESS

**APPLICATION PROCEDURE.** There was discussion of the procedure permitted by the By-laws under which an applicant may make direct application for membership in the Institute. It was the sense of the meeting that every application should come forward with the knowledge of the President or Secretary of the Chapter to which the applicant will be assigned if elected. The following standing order was adopted on motion duly made and seconded:

*Resolved*, that a standing order be issued that hereafter the form of application for Institute membership shall require the signature of the President or Secretary of the Chapter to which the applicant, if elected, will be assigned, and that no application shall be considered complete unless such signature appears in addition to the endorsements of three other Institute members now required, from whom letters of recommendation shall be requested.

In reprinting the form of application a note should be made stating that the signature of the President or Secretary of the Chapter is not an endorsement but an acknowledgment of knowledge that the application is under way.

**REGIONAL DIRECTORS—REPORTS ON MEETINGS WITH CHAPTERS.** Acting under the new policy of the Institute, which provides that each Regional Director shall visit his Chapters once each year at the expense of the Institute, the Regional Directors reported visits to their Chapters, as follows:

William E. Fisher, Eighth District; C. C. Zantzinger, Third District; William J. Sayward, Seventh District; Sylvain Schnaittacher, Ninth District; Goldwin Goldsmith, Sixth District; J. Monroe Hewlett, Second District; Ellis F. Jackson, First District.

These reports showed a generally satisfactory condition and a high degree of interest by the Chapters in the affairs of the Institute. All Directors were impressed by the favor with which the Chapters regard the Regional Directorship idea and with the hearty support which they are giving it.

Director Zantzinger recommended to the Directors a practice of more general communication among members of the Board, by the use of carbon copies of letters. He suggested that written reports on the visits of Directors to their Chapters be circulated to the entire Board.

**DENVER ARCHITECTURAL AWARDS.** A letter of November 16 was presented from the Chairman of the Fine Arts Committee of the City Club of Denver.

The City Club has decided to hold a competition every year with the idea of making an award for the best dwelling, and an award for the best type of building of other construction, erected each year. They feel it desirable to have a jury of outside architects and to make the award solely on the basis of exterior design. The co-operation of the Institute was requested. It was, on motion, therefore

*Resolved*, that the letter be referred to the Chairman of the Committee on Competitions for action, with the request that he confer on the subject with the **COLORADO CHAPTER** before replying.

**STEEDMAN MEMORIAL FELLOWSHIP.** The President submitted a letter of May 18 from Louis La Beaume of the **ST. LOUIS CHAPTER**, which transmitted a copy of the agreement establishing the James Harrison Steedman Memorial Fellowship in Architecture at Washington

University. In this document the donors placed certain responsibilities on the American Institute of Architects and the **ST. LOUIS CHAPTER**.

The matter was placed before the Directors by mail, and Mr. Goldsmith's letter of October 12 was read. On motion, it was—

*Resolved*, that the documents be received and filed and that the **ST. LOUIS CHAPTER** be notified, through Mr. La Beaume, that the Institute will accept any duties that may be imposed upon it under the agreement, on the understanding that the "recognized architectural schools" referred to in Section 3 shall be those schools which are in fact the accredited schools of the Institute.

**THE LEVI SCHOLARSHIP.** The President read a letter of December 1, 1925, from Julian Clarence Levi concerning his intention to establish a scholarship for French architects to travel and study in the United States. On motion, it was—

*Resolved*, that the President be empowered to appoint a special committee to act in this matter.

**CHAPTER BY-LAW AMENDMENTS—POWER OF APPROVAL.** In view of the absence of the Secretary, and with regard to the general approval of Chapter By-law amendments, the Board of Directors elected Director Zantzinger, the Acting Secretary, to perform the duties of the Secretary in passing upon these amendments.

**STENOGRAPHIC REPORTS OF MEETINGS OF THE BOARD OF DIRECTORS.** The Acting Secretary called to the attention of the Board recommendations made by past Vice-President W. R. B. Willcox, and by past Vice-President Ellis F. Lawrence, that verbatim stenographic reports be made of the meetings of the Board of Directors. They point out the advantage of such a record and the fact that absent Directors would have a complete account of every action taken and the discussions leading thereto.

No formal action was taken.

**BIOGRAPHICAL DATA OF INSTITUTE MEMBERS.** Director Hewlett reported as Chairman of a special committee, appointed at the April Board meeting, that his Committee held a conference in New York to consider ways and means of compiling biographical data of Institute members. The conclusion was reached that it is not possible to do anything more than was set forth in Mr. Upjohn's prior report on the subject.

Mr. Whitaker said that the **JOURNAL** greatly needs biographical information for use in preparing obituary notices. He said the Press would be willing to send out, as a supplement, the questionnaire proposed by Mr. Upjohn, in order to get such data which would be of great value. It was therefore

*Resolved*, that the Press be authorized to send out a questionnaire as described, in accordance with recommendations of Messrs. Hewlett and Whitaker.

Mr. Whitaker said that he would like an expression from the Board as to the policy the **JOURNAL** should follow in printing obituary notices. There was some discussion but no formal action was taken. Those Directors expressing an opinion were in favor of brevity.

**THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU.** The Institute has received various communications for and against the principles and operation of the Small House Service Bureau.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The Board also considered the resolution of the NEW JERSEY CHAPTER, Mr. Edwin H. Brown's letter in the JOURNAL, and related correspondence. On motion, it was—

*Resolved*, that there be placed on the program of the Convention a review of the Small House Service Bureau in the light of the accomplishments of the Bureau since its creation.

**THE SMALL HOUSE SERVICE BUREAU—ELECTION OF DIRECTORS.** The President presented a letter of November 14 from the Technical Director of the Small House Service Bureau with regard to the nomination of Directors to serve for the year 1926. The present Institute representatives on the Board of the Bureau are as follows: Herbert W. Foltz, Indianapolis; William Emerson, Boston; Andrew J. Thomas, New York; Robert K. Fuller, Denver; Ellis F. Lawrence, Portland, Oregon; Charles A. Favrot, New Orleans; F. M. Mann, Minneapolis; E. H. Brown, Minneapolis; C. Herrick Hammond, Chicago. On motion, it was—

*Resolved*, that the President be authorized to make these nominations.

**INSTITUTE MEMBERSHIP AND THE YOUNGER MEN.** Letters of October 14 and October 20 from Frank Arnold Colby, Institute member, were submitted in which he recommended a closer contact between the Institute and the younger men of the profession through the utilization of the Small House Service Bureau and in other ways. He referred to the apathy which the young men now have towards Institute membership, which results to the disadvantage of the profession as a whole and to the very great disadvantage of the young men themselves.

The President commended the work of the BROOKLYN CHAPTER which constantly gives encouragement and support to the younger members of the profession. It has a class of membership for "student affiliates" and at the present time is sponsoring an architectural competition, open only to the student affiliates. Three prizes are given as well as honorary mention certificates. On motion, it was—

*Resolved*, that the Acting Secretary be requested to call to the attention of Mr. Colby the Associateship and Juniorship classes, and to say that the question of the Small House Service Bureau will be discussed at the next Convention.

**CONVENTION HEADQUARTERS—1926.** At the last Executive Committee meeting Director Hammond was requested to get in touch with the President of the Chamber of Commerce of the United States to see if the auditorium of its new building in Washington is suitable and available for the 59th Convention of the Institute.

A letter was submitted from Director Hammond stating that the auditorium of the Chamber of Commerce has been secured. There was discussion as to the suitability of this auditorium and the possible advantage of using the auditorium in the Corcoran Gallery of Art. On motion, it was—

*Resolved*, that the selection of the auditorium be left in the hands of the President with power.

With regard to hotel headquarters, a letter of October 20 was read from the Manager of the Washington

Hotel offering favorable room rates and favorable luncheon rates on the same basis as in 1924; also a letter of November 3 from the Manager of the Mayflower. On motion, it was—

*Resolved*, that the Washington Hotel be designated as hotel headquarters.

**CONVENTION PROGRAM—1926.** The President outlined his ideas for the 59th Convention and expressed his purpose of conferring with the Directors and the Convention Committee in the development of a program. He much desired to hold down routine business and to give the greatest possible amount of time to subjects having to do with architecture.

Various suggestions were made by members of the Board with regard to the program and a letter from the Chairman of the Convention Committee was read.

The development of the program was left in the hands of the President and the Convention Committee with power.

**EXHIBITIONS AT THE FIFTY-NINTH CONVENTION.** The question of exhibitions at the Fifty-ninth Convention was considered. After discussion and on motion, it was—

*Resolved*, that no national exhibition of architecture be held at the Fifty-ninth Convention; and that the holding of an exhibition of school work be left in the hands of the Chairman of the Committee on Education with power.

**CONVENTION OF 1926—MEETINGS OF CHAPTER OFFICERS.** A letter of June 13 was read, addressed by the BUFFALO CHAPTER, through its Secretary, H. A. Fruauff, to the Board of Directors. The Chapter commented upon the desirability of a closer and more visible contact between the Institute as a national body and the Chapters as component parts thereof. It suggested that at Institute Conventions one noon-day luncheon period be set aside and designated on the program as the time when personal recognition will be given to the Presidents and Secretaries of Chapters. On motion, it was—

*Resolved*, that the suggestion of the BUFFALO CHAPTER be accepted with thanks and referred to the Convention Committee.

**CONVENTION COMMITTEE—1926.** The President reported the appointment of Victor Mindeleff as Chairman of the Committee on Convention Arrangements. The complete personnel will be announced at an early date. On motion, it was—

*Resolved*, that the Committee on Convention Arrangements be instructed to make arrangements for the Fifty-ninth Convention, under the general direction of the President and in accord with the program adopted by the Board. The attention of the Committee is called to its appropriation on the Budget and to the major items customarily charged against that appropriation. It is requested to prevent any overdrawal of the account.

**HONORARY MEMBERS.** There was consideration of nominations of Honorary Members and their election at the 59th Convention, as provided for in Article IV of the By-laws. There were 7 Honorary Members elected at the 58th Convention. In previous years letters have been sent out to Chapters asking for suggestions addressed to the Board of Directors giving the names of those considered worthy of the honor. On motion, it was—

## INSTITUTE BUSINESS

*Resolved*, that the Acting Secretary be requested to send a similar letter to all Chapters requesting any suggestions they may have not later than April 1, 1926.

**HONORARY CORRESPONDING MEMBERS.** There was consideration of nominations of Honorary Corresponding Members and their election at the 59th Convention as provided for in Article IV of the By-laws. There were four Honorary Corresponding Members elected at the 58th Convention. On motion, it was—

*Resolved*, that each member of the Board of Directors, and the Chairman of the Committee on Foreign Relations, be asked to submit any recommendations to the Board of Directors, through the Acting Secretary, not later than April 15, 1926.

**NOMINATIONS OF OFFICERS BY DIRECTORS—BY-LAW AMENDMENT PROPOSED.** The Executive Secretary reported that Secretary Edwin H. Brown, before his temporary retirement, directed that the attention of the Board of Directors be called to present Article X, Section 3 of the By-laws, concerning Convention procedure for the nomination of Officers and Directors by the Board of Directors. The present requirement is that "at the opening session of each Convention, the Board of Directors shall report its nominations, if any, made under the provisions of Section 2 of this Article."

It has been found difficult to comply with this. During the sessions of the Board prior to the opening of the Convention, the Board is pressed with the preparation of its report to the Convention. It is suggested that the By-laws be amended to provide for the submission of any nominations by the Board at the beginning of the morning session of the second day of the Convention.

The following form was suggested:

Amend Article X, Section 3, second sentence to read as follows:

At the opening of the morning session of the second day of each Convention, the Board of Directors shall report its nominations, if any, made under the provisions of Section 2 of this Article.

On motion, it was—

*Resolved*, that the proposed amendment be approved and issued to the membership prior to the Convention.

**DRAWINGS OF UNITED STATES CAPITOL.** A report of July 20 was read from Director William E. Fisher with regard to the drawings of the United States Capitol, by Thomas U. Walter. These drawings are owned by Mrs. Wegemann of Denver. In conversation with her it was agreed that gifts or loans of these drawings had better be delayed until a suitable exhibition building is erected on the property of the Institute.

The report was accepted, with thanks to Director Fisher for his efforts in this matter.

**CHURCH ARCHITECTURE—CORRESPONDENCE WITH BUREAU OF ARCHITECTURE OF THE METHODIST EPISCOPAL CHURCH.** The President submitted a letter of October 26 from E. M. Conover, Director of the Bureau of Architecture of the Methodist Episcopal Church, also a memorandum addressed by Mr. Conover to 473 district superintendents and 21 Bishops of the Methodist Episcopal Church. The memorandum set forth the importance of architectural service in church building and urged the employment of a competent architect. It was a straight-

forward, complete and comprehensive statement of the value of architectural service. On motion, it was—

*Resolved*, that the President's letter be endorsed, and that the correspondence be referred to the Public Information Committee and to the JOURNAL.

**ALLEGHENY COUNTY JAIL.** The Acting Secretary submitted a report of November 21 from the Chairman of the Committee on Preservation of Historic Monuments and Scenery, A. Lawrence Kocher. It described the work of the PITTSBURGH CHAPTER in trying to prevent the destruction of the Allegheny County jail building. This building is a part of the Allegheny County Court House group which is generally considered to be a masterpiece of H. H. Richardson. The Committee felt that the destruction of the building would be nothing less than wasteful of the art of the country and it recommended that the Board of Directors take appropriate action.

The Chairman of the Committee has written to the County officials concerned and endorsed the recommendations of the PITTSBURGH CHAPTER. The Chapter has also conducted a country-wide propaganda through the Chapters of the Institute. The Chairman felt that it would be of great assistance to the efforts of the PITTSBURGH CHAPTER, as well as to the Institute Committee, if the official endorsement and encouragement of the Institute could be given to the project. After discussion, the following action was taken, on motion duly made and seconded:

*Whereas*, the recent growth of the City of Pittsburgh now requires the construction of a bridge over the Monongahela River, and

*Whereas*, the erection of the proper approaches to the bridge have seemed to some to require the removal of the Allegheny County jail, an architectural monument of which Pittsburgh is most justly proud, and

*Whereas*, the members of the PITTSBURGH CHAPTER of the A. I. A. have proposed plans for these approaches that seem to make it possible both to preserve and to utilize the original jail building, and

*Whereas*, the jail together with the Court House constitute a group which is a masterpiece of one of America's greatest architects, Henry Hobson Richardson, therefore be it

*Resolved*, that the Board of Directors of the A. I. A. ask the authorities of the City of Pittsburgh most carefully to study the advantages of the several plans that have been presented for the approaches to this bridge, in the hope that Richardson's great group of buildings may be preserved for the lasting embellishment of the city and the enduring benefit of art in the United States of America.

**SCIENTIFIC RESEARCH DEPARTMENT—REPORT.** A report of November 24, 1925, was submitted from the Chairman of the Scientific Research Department, N. Max Dunning. It contained the following recommendations:

1. Do away with the Structural Service Committee as such and substitute for it Regional Representatives of the Scientific Research Department—one in each Chapter.
2. Have the member of the Board of Directors from New York become automatically a member of the Advisory Board of the Scientific Research Department.
3. Have the Technical Secretary of the Scientific Research



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Department appointed as "Alternate" for all delegates of the Institute on all Committees for Technical Investigation—Standardization Simplification of Practices, and other Committees of a like character.

4. Issue a monograph for distribution to the membership of the Institute, or possibly to the entire architectural profession, to be prepaid jointly by the Advisory Council and Director of the Scientific Research Department and a designated Committee of the Producers' Research Council and approved by the Board—setting forth the motives that led to this affiliation of the Producers with the Institute; the objects that have already been accomplished and the opportunities for coöperative effort that lie in the future.

After a reading of the report and discussion the following action was taken, on motion duly made and seconded:

*Resolved*, that recommendation No. 1 be adopted.

*Resolved*, that recommendation No. 2 be not adopted.

*Resolved*, that the procedure proposed in recommendation No. 3 be referred to the President with power.

*Resolved*, that it is the sense of the Board that it is inexpedient to issue at the present time the monograph proposed in No. 4.

**ADVERTISING MATTER—CIRCULAR ON SIZE AND CHARACTER.** The Acting Secretary presented for consideration a revised edition of the Circular on "The Size and Character of Advertising Matter Intended for Preservation by Architects," A. I. A. Document No. 211. This draft was prepared by the Scientific Research Department and was approved by the Director, N. Max Dunning, and by the Advisory Council of the Department. On motion, it was—

*Resolved*, that the revised circular on Advertising Matter, A. I. A. Document No. 211, be approved and issued to the membership free of charge for the first mailing. Thereafter single copies shall be furnished without charge to all members requesting the same; and additional copies shall be furnished at five cents a copy, to cover the cost of printing and mailing. The same procedure shall apply to non-Institute members, commercial firms, and all others.

**STANDARD CLASSIFICATION FOR FILING—REVISED EDITION.** A letter of October 31 was presented from the Secretary of the Scientific Research Department, stating that the next revision of the Standard Classification for Filing, A. I. A. Document No. 172, will be released by the Department in January or February, 1926. On motion, it was—

*Resolved*, that the document be issued if and when approved by the Chairman of the Scientific Research Department, the Chairman of the Advisory Council, and the President of the Institute. Copies shall be sent complimentary to the membership of the Institute, and to all others desiring single copies.

**METRIC SYSTEM—PROPOSED MEMBERSHIP IN ALL-AMERICA STANDARDS COUNCIL.** A letter of October 21 was presented from the All-America Standards Council inviting the Institute to become a member of the Council. A subscription membership for one year costs \$5.00. The purpose of the Council is to secure national legislation placing the United States on the metric basis in merchandising. The metric system has been endorsed by Institute Conventions and on various occasions by the Board of Directors. On motion, it was—

*Resolved*, that the All-America Standards Council be advised of the previous Convention endorsements of the metric system, and that the Institute holds itself in readiness to take action at the proper time.

**SCIENTIFIC RESEARCH DEPARTMENT—COÖPERATION WITH DEPARTMENT OF COMMERCE.** At the September meeting of the Executive Committee attention was given to the desirability of speeding up Institute action on proposed standards and codes. The following action was taken by the Executive Committee:

*Resolved*, that the Executive Committee recommend to the Board of Directors that in those cases of this kind in which material delay may be involved in waiting for Board action that the President be empowered to give approval in the name of the Institute.

On motion, it was—

*Resolved*, that the above recommendation of the Executive Committee be adopted by the Board of Directors for the guidance of the Scientific Research Department and the President of the Institute.

**MEMBERS ELECTED.** The Acting Secretary reported the election of the following applicants to Institute membership, effective December 5, 1925, by Referendum Vote of the Executive Committee: ALABAMA CHAPTER: George Gehred; CHICAGO CHAPTER: Vernon S. Watson; CLEVELAND CHAPTER: O. L. Lenski; DETROIT CHAPTER: Lancelot W. Sukert; FLORIDA CHAPTER: Coleman Hobart Sherwood, A. B. Thumel, Angus S. Wade; IOWA CHAPTER: John Normile, Charles L. Ritts; PHILADELPHIA CHAPTER: Conrad F. Neff, Emile G. Perrot; SOUTH TEXAS CHAPTER: Joseph C. Beck; TENNESSEE CHAPTER: Albert E. Gredig, John H. Ryno.

**MEMBERS ELECTED.** The Acting Secretary reported the election of the following members, effective September 25, 1925, and their assignment to the NEW YORK CHAPTER as Institute members in good standing therein: Paul R. Allen, Charles G. Anderson, Roger H. Bullard, Howard Chapman, Leonard Cox, J. Andre Foulhoux, Thomas L. Gleason, Parker Morse Hooper, Walter McQuade, Harry B. Mulliken, Louis C. Sigloch, Jr., Wm. Lee Stoddart, William Van Alen, Wakefield Worcester.

**DISCIPLINARY RULES—REVISION.** The Acting Secretary read a letter of November 6 from the Chairman of the Judiciary Committee, Wm. L. Steele, in which he submitted with a complete explanation a revision of the "Rules for the Guidance of the Committee on Practice and the Judiciary Committee of the Board of Directors," A. I. A. Document No. 210. Directors Fisher and Sayward, members of the Judiciary Committee, supplemented the report of the Chairman. The revision was directed at the April meeting of the Board of Directors with the object of simplifying and generally improving the present document. On motion, it was—

*Resolved*, that the revised form of the Rules be approved as read, and that the document be submitted to the Fifty-ninth Convention for ratification.

**VISITS TO PACIFIC COAST CHAPTERS.** The Board adopted suitable resolutions of thanks and appreciation addressed to the WASHINGTON STATE, OREGON, SAN FRANCISCO, and SOUTHERN CALIFORNIA CHAPTERS, and the British Columbia Society of Architects, by whom its members were entertained.





THE STROGANOFF IVORY  
Actual size 10 by 6¾ inches.  
(See text, page 155)



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

April, 1926

Number 4

## Ten Years of Discovery in Greek Sculpture 1915 - 1925

**T**HE TEN years between 1915 and 1925 have been more fruitful in discovery in the major branch of Greek art than almost any decade in the nineteenth century except, perhaps, that of 1880-1890, when the treasures excavated from the Acropolis at Athens were being identified and repieced. The growth of the study of archæology and the rapidly increasing knowledge of the artists of Greece and their styles have increased the possibilities of discovery by indicating fresh lines of research and new sites for exploration. Thus the excavations of 1907-1910 at Sparta proved—to the general surprise of scholars—that that city was, at any rate in the seventh and sixth centuries B.C., one of the chief centres of art in the Peloponnese. A not unexpected sequel has been the discovery this year of a magnificent sculpture in Parian marble but of local workmanship, which makes it essential to extend into the fifth century the practice and appreciation of art in this reputed artless city. With such clues to go upon it will not be surprising if the fuller excavation of Corinth and Sikyon, which, unlike Sparta, were reputed in antiquity to be the home of early Greek art, will produce other masterpieces.

The product of ten years of research has enriched the museums of Europe in an astonishing way. A total of twenty first-class pieces of sculpture have been added to museums and a considerable number of smaller pieces of less importance have also turned up. The purpose of this article is to deal with the twenty principal pieces, which are divided among the different countries as follows: Greece and England take six each, Italy four, Germany two, France and Bulgaria one each. America, curiously enough, has fared badly in this ten years, but her previous triumphs are too numerous for her to be envious.

The means by which these new statues have reached their museums can be divided into three headings. There is firstly the discovery by legitimate and scientific excavation. This has produced three masterpieces for Italian museums, six for Greek and one for Bulgarian. Secondly, there is chance discovery or illegitimate excavation, the products of which at once reach the market. As Italy and Greece are the principal sources of discovery, the markets to which works so discovered are sent are usually those outside these two countries. Thirdly, there is what might be called rediscovery, that is: the finding of works whose importance had, since their discovery, been so little appreciated that they were either thrown away or treated as rubbish, until the expert eye detected them in their limbo of neglect. Such are works like the Cottenham relief, a fine Attic work of the early fifth century, found in a field near Cambridge, or the numerous important heads found in the forgotten corners of the Vatican cellars by Prof. Amelung in 1922, or the quite numerous fragments of the Parthenon frieze which have been extracted from the rockeries of country residences in England and abroad, or which have remained unidentified in various collections.

Works which fall into the last two classes lose seriously in scientific, though not in financial value, by the fact that their place of origin is either unknown or suppressed. Famous works like the Boston Throne or the two new archaic statues at Berlin (which will be discussed below) lose seriously in importance because the place where they were found, though known to purchaser and vendor, must remain a secret as between those parties or their fellow conspirators. On the other hand, works like the new Spartan statue or the Etruscan pedimental group are of great importance



FIGURE I



FIGURE IIC

because the circumstances of discovery make it possible to date them from external as well as from internal evidence and because they throw additional light upon the history of the place and culture to which they belong.

Perhaps the most gratifying results of this ten years of discovery are that the period of art best represented is the earliest, which is precisely the period about which further knowledge is most welcome. Five out of the total number of works can be safely assigned to the sixth century B.C. and two to the first half of the fifth.

The earliest and in many ways the most important is the new statue recently acquired by the Berlin Museum at the amazing price of £50,000 sterling. The statue is in Pentelic marble and more than life size. (Figure I.) It was bought from a well-known Paris dealer and is said to have been found in Attica not far from Athens. In style it is astonishing and has in many ways seriously upset the traditional views on early Attic sculpture. It is of the "Kore" or "Maiden"

type which was found in such numbers on the Acropolis, but in proportions and treatment it is fundamentally different from anything yet found in Attica. It must be admitted that it has little charm and could be best described as *bizarre*. It is the sort of work which one might well have expected to find on the outskirts of the Hellenic world, say in Cyrene, or even in Sicily, but the fact that it is cut in Pentelic marble makes it practically a certainty that it was found in Attica. A closer inspection makes it more easy to reconcile it with Attic work, because the eyes and mouth resemble those of statues such as the Calf-bearer in the Acropolis Museum or of one or two early Attic heads now in the Louvre. The treatment of the hair on the forehead is indeed characteristically Attic, but the feeling of Ionic sculpture seems to pervade it. Ionic sculpture and its influence did not really get hold of Attic artists till Peisistratus was firmly established at Athens in 540, and yet by no stretch of the imagination could this statue be dated as late as that. It must belong to the first quarter of the century and,



FIGURE IIIA





FIGURE IIA

as such, represents some early or preliminary Ionic influence which invaded Attica and had no profound effect upon the main course of its development. If we only knew more of the circumstances of its finding we could, perhaps, be better able to tell its date.

Most important of all recent finds in Attica are the three statue-bases which were found by chance, in February, 1922, imbedded in a fragment of the city wall of Athens near the gate which led down to the Piræus in ancient times (Figures IIA and B). Two of the bases bore sculptures in relief on three sides, and the third showed traces of a painting and of an inscription which had been deliberately defaced. The two sculptured bases are in almost perfect preservation, and in one case the original coloring of a deep vermilion background was in perfect condition. Both give more information as to the condition and methods of relief cutting at the close of the sixth and beginning of the fifth centuries than has been provided by any monuments since the great discoveries of sculpture in the excavation of the Acropolis. In subject alone they throw much new light on the manners and customs of ancient Athens at this early period. The earlier of the two is in the finest Ionic style of the time of the Peisistratidæ. One side represents six athletes

playing a game of ball, divided into two teams of three a side. It constitutes our first information as to games of this type in Greece. The central of the three sides shows a wrestling scene done with great vigor and virility; the subject, however, is well known and it gives us only a more elegant illustration of Greek wrestling than we already possess (Figure IIC). The remaining side, on the other hand, shows a scene which is unique in Greek art—a group of four men of whom two, in the centre, are seated while another stands behind each of the seated figures. In the centre, held by each of the seated figures by a leash, are a dog of a hunting type, and a cat, facing each other in fighting attitude. The whole scene represents the leisure occupation of the young men of Athens, a scene comparable to the engravings which show an eighteenth-century cock-fight (Figure IIA).

The other sculptured base shows—in the same way—three scenes, but the three seem to be united into one composition (Figures IIIA and B). The central relief shows the now famous group of the “hockey-players,” and the side panels two almost identical groups of three men and a chariot of four horses driven by a charioteer. The leading man is entering the chariot. All hold long spears and shields and the charioteer





FIGURE IV

holds a goad. The subject, as in the last, seems to represent the occupations of the young men of Athens. But the occupations are different. The so-called hockey is not really a game of this type but rather a game for two players in which a hooked stick is used for hooking a ball, as in the preliminary "bully" of a game of hockey. Two players on each side of the central pair await their turn to play and one, on the right, leans against a wall. The treatment of the relief is at once more advanced and yet less successful than in the first relief. The side panels are less elegant, but still done with care and accuracy. The subject of the side panels is one more suited to the ten years before the battle of Marathon when Greek youths were trained in warlike exercises, such as the race in full equipment of war, or the race in which an armed man jumped in and out of a chariot in motion. In style the reliefs can be associated with a group of works of the period 500-485 B.C., a time when art was experimental in Attica, and its canons not clearly established.

Berlin again made a notable purchase in 1915 when the Museum acquired for a million and a half French francs the magnificent statue, about two-thirds life size, of a seated goddess (Figure IV). It is said to have come from near the site of the ancient Locri in Calabria, near the toe of Italy. It reached Berlin from Paris during the war, after having been destined for Italy, and its history is involved in much confusion and obscurity. It is undoubtedly one of the finest Greek sculptures known and belongs to the first quarter of the fifth century B.C. In style it is probably of local workmanship by an artist who had studied in a fine school of Ionic sculpture, but who retained many of the mannerisms of contemporary Sicilian work. A glance at the coins of Syracuse of this period shows a certain similarity of feature, though the predominating feeling is that of eastern Greece. The hair, the graceful folds of the drapery and the serenity of the face class it with the best of late archaic sculpture. It was most probably the cult statue from a temple, and, as such, one of the very few cult statues that we possess. That such a statue could be unearthed from one of the Greek towns of Great Greece is testimony to the treasures that may await the excavators at these sites. Great Greece is a field at present only partly explored by excavators. Greece is more fortunate in having the collaboration of foreign archaeologists of every nationality; Italy prefers to manage her own excavations, though the task is much above her resources both of money and of excavators. The Greek sites of Italy will thus remain for years to come the happy hunting ground of the clandestine searcher and the dealer.

One great triumph, however, remains to the credit of recent Italian excavation. At the Etruscan town of Veii, in the Roman Campagna, were unearthed in 1915 one complete statue (Figure V), larger than life size, in terra cotta, and fragments of others which make up a group that probably formed the sculptural decoration of a great Etruscan temple, the work of an Etruscan artist at the close of the sixth century B.C., under strong Greek influence. We know in fact of a certain Etruscan sculptor in terra cotta called Vulca who actually worked at Veii at this time and there is strong *prima facie* evidence for attributing the work to him. It has been made possible, by a comparison with a fine Etruscan helmet now in the Bibliothèque Nationale at Paris, to identify the group. The helmet shows in relief a scene of Heracles and Apollo struggling for possession of the body of a stag. The Apollo and the body of the stag agree so closely in attitude with those of the surviving figure and the fragment of the stag that it is certain that the artist of the helmet was copying the pedimental group at Veii. Other fragments found at the same place give us a small part of the Heracles and the head and





FIGURE IIIB

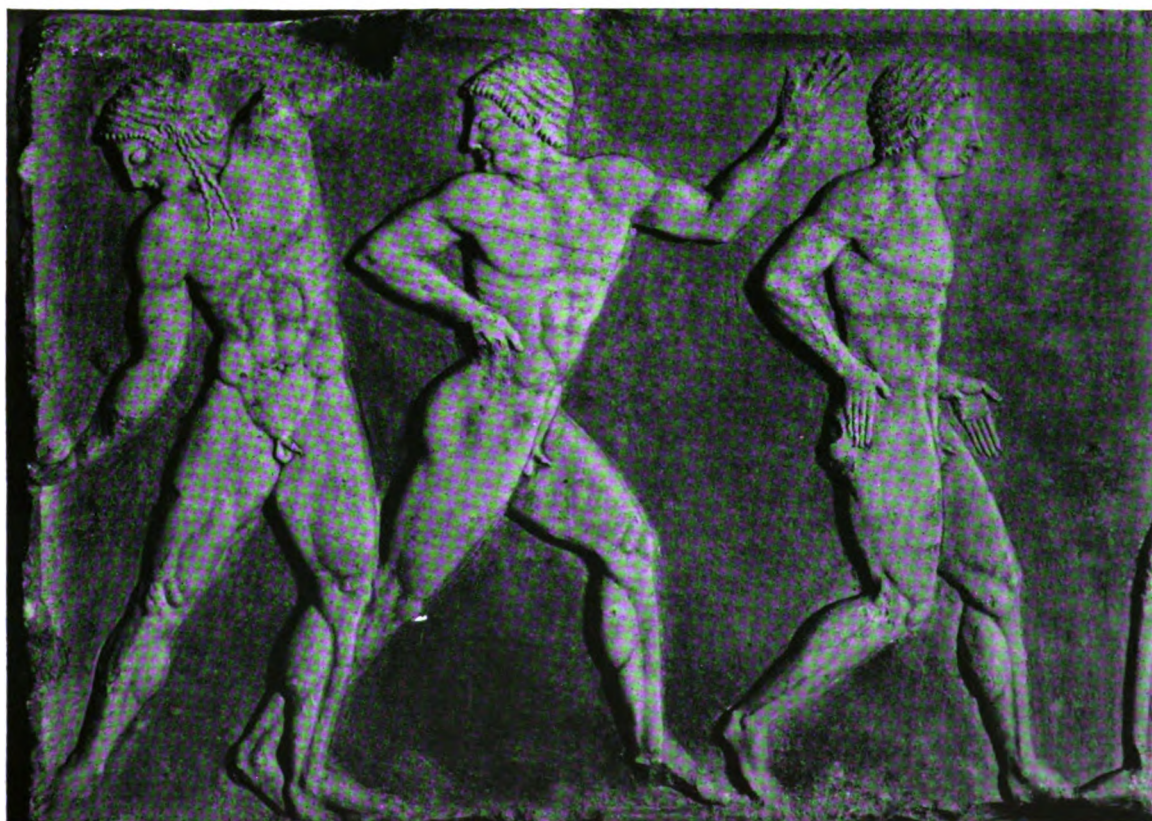


FIGURE IIB





FIGURE V

parts of the body of a figure of Hermes who probably stood behind one of the combatants. Of the remainder of the group we cannot reconstruct anything with certainty.

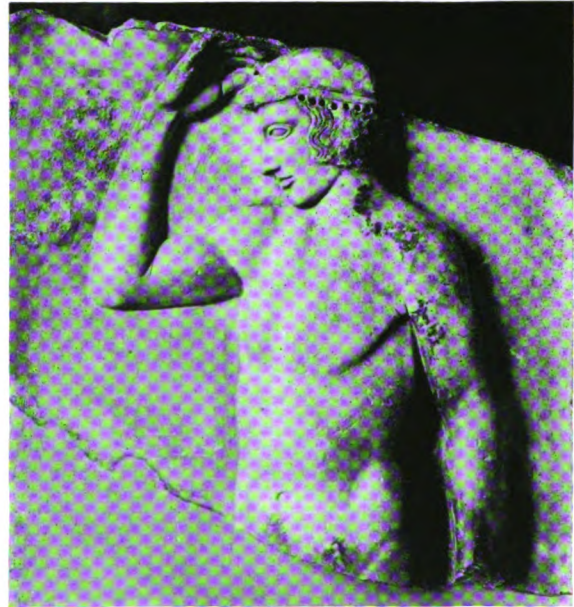


FIGURE VI

The magnificent figure of Apollo is stately and impressive, but has all the peculiarities of Etruscan art. It well interprets Greek art, but just falls short of the elegance to which Greek art accustoms us. The figure stands rather heavily and is, in structure, heavily conceived. But as a monument of what the Greeks could teach a competent and artistic nation it is of the highest importance for the study of Greek art. As a work in terra cotta, an art which the Greeks practiced but little, it is a technical triumph. The baking and painting of so large a figure demanded the highest technical efficiency, and this the Etruscans often evinced.

To the close of the archaic period in Greece belongs one of the most attractive and interesting of recent discoveries. It is a small statuette, some three feet in height, in Pentelic marble, of a girl running rapidly towards her right but looking to the rear. It was found in the summer of 1923 at Eleusis, outside the sanctuary. The treatment of the face and drapery all belong to the period 470-480 B. C., but the attitude is a startling anticipation of later work in its vigor and rapidity. The falling and flying drapery exhibit all the cunning and elegance that the late archaic Attic artist had developed to the full. The sweeping folds of her chiton blow in harmonious lines behind her, while her impassive archaic face and her startled attitude suggest without expressing the violence of her emotion. There seems little doubt that she is Persephone flying from Hades, and as such is the only representation of this goddess in archaic sculpture that we possess. Whether the statuette comes from the pediment of a small shrine or not it is impossible to say. Certainly no similar archaic work is known. As a new contribution to our knowledge of Attic work of the



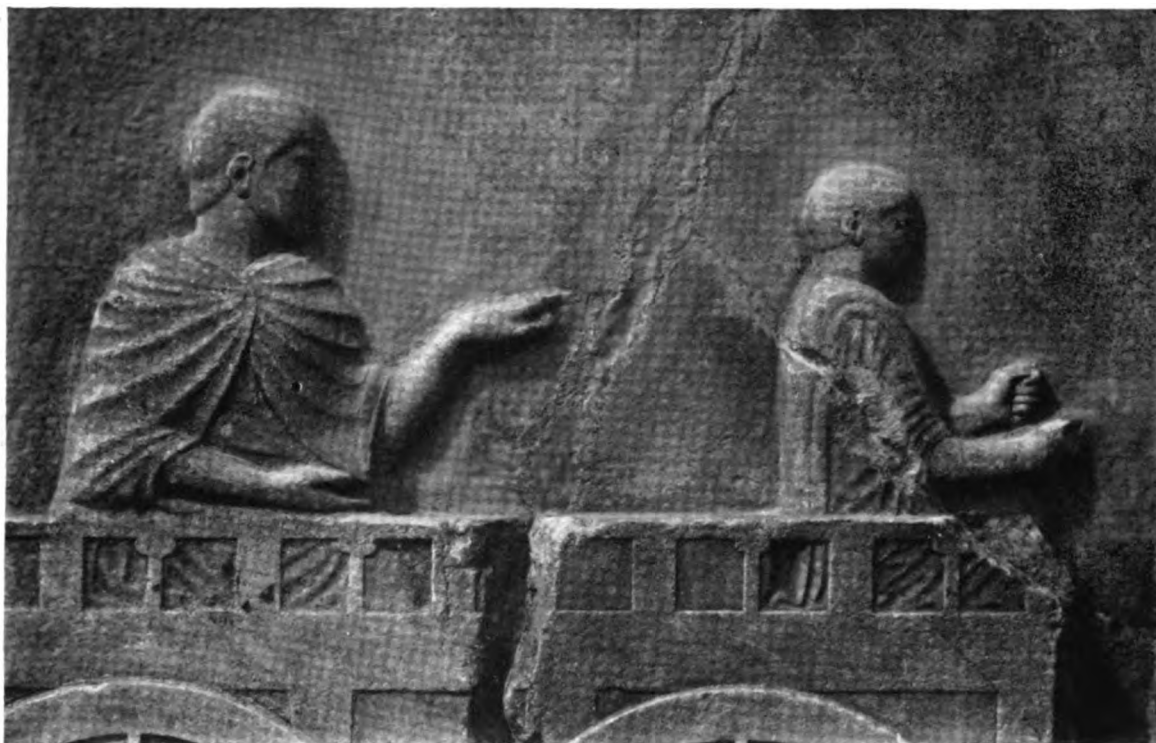


FIGURE VII

early fifth century this statuette is of the very highest value.

It is evident that the archaic period has been more favored than any in the new evidence that it has acquired. For the period of transition that followed the years 480-450, we have two new works. In view of the comparative rarity of non-architectural sculptures for this period, we are fortunate in having these two. Apart from the architectural sculptures of Olympia, our knowledge of this transitional period is confined largely to inferred knowledge, derived from Roman copies and other sources. The addition, then, of two new works to the small catalogue of transitional statues and reliefs is welcome. The first is a relief and was found in excavations at Sunium in 1915 (Figure VI). It represents the body, preserved as far as the hips, of a youth who is placing a crown upon his head. Much of the original color was intact when the relief was found. The background was dark blue, the hair brown, while the holes round the fillet indicate definitely that the wreath was in metal, perhaps gold. The relief, in its fine treatment of the body surfaces and muscles, shows how the influence of the Peloponnese had begun to mould Attic sculpture. The features belong to a time immediately following 475 or 480 and can be most closely compared with the beautiful *Kore* in the Acropolis Museum, usually known as "*La Boudeuse*". On the other hand this figure is far more advanced and foreshadows the style of Pheidias;

one can see in anticipation the faces of the youths of the Parthenon frieze. The relief is almost certainly a monument erected to the memory of an athlete, perhaps an Olympic victor.

The other transitional sculpture is of high interest and value. It was found last year during the excavations of the British School at Sparta. It represents a warrior, slightly above natural scale, standing in a defensive attitude. It is in Parian marble and is for all practical purposes a torso with its head complete. Both arms and the body below the hips are missing, but one leg from knee to ankle has been found, as well as fragments of a shield and one ankle. The statue was found in a filled-up cavity behind the supporting wall of the Roman theatre at Sparta. With it were found numerous votive objects in bronze and terra cotta of the sixth and fifth centuries. A few yards away stood the shrine of "*Athena of the Brazen House*", famous as being the place where Pausanias the Spartan, in fear of arrest for treachery, fled and was stoned to death. He was dragged from the temple just before he died, so as not to profane the sanctuary, and later he was buried on the spot where he had died. A repentant generation erected a statue to him, we are told, near here. We may, then, with reason suppose that this statue is of the great general. Stylistically it belongs to about 470-460, a date at which the repentant Spartans might well have erected his statue. On the other hand the attitude of the warrior on the



FIGURE VIII

defensive suggests that he might equally well be Leonidas, hero of Thermopylæ, and the date is equally suitable. However this may be, we are at last in possession of a life size statue which in style is clearly Peloponnesian. It is not an imported work, although its marble is Parian. A similar head has been found at Olympia and there are many bronzes of small size found in Arcadia and Messenia which all testify to the existence of a Peloponnesian school and style. What is most remarkable is that Spartans should have erected a work of art in their city at so late a date as this. Hitherto it had been assumed that their interest in art ceased about 550 B.C. The continuance of the excavations at Sparta make it possible to hope that the rest of the statue will be found. There seems indeed to be every chance of this since the area in which it was found has not yet been completely excavated. The Director of the School is indeed to be congratulated on so important a discovery. Certainly none of the foreign schools at Athens has found any single work of art of equal importance since the Germans found the *Hermes of Praxiteles* or the French the numerous masterpieces at Delphi. The Spartan statue is, without doubt, by a sculptor of the very first order and must in antiquity have been a work of great importance.

To the second half of the century belongs a series

of works of great beauty but not of the importance of the archaic works. The stormy shores of Thrace have yielded a very fine Greek relief in the best fifth-century style (Figure VII). It was discovered by the Bulgarians during the cutting of trenches in the war, and is now in the National Museum at Sofia. It represents a four-wheeled cart in which a man is seated. The cart is drawn by four mules, and forward upon it sits a driver. The subject is strange and un-Greek; probably it is Thracian. The relief bears no inscription but is probably the tombstone of some wealthy Thracian and is the work of an Hellenic artist. It was in fact found on the site of a Hellenic city. The style is clear and fine and far above the average of the usual Greek tombstone. The subject may perhaps represent a Thracian version of Charon transporting the dead. Thracians were nomads of the steppes in origin, like the Scythian "Waggon-dwellers," and their beliefs of the after world may have included a passage over the steppe to Hades, a counterpart to the ordinary Greek passage over the Styx. But this is in any case conjecture, and we can hardly hope to know anything definite until more is found out about Thracian religion.

To the close of the fifth century belongs a fine bronze head of a youth bound in a fillet. It is damaged but has been admirably restored and was acquired by



FIGURE IX



## TEN YEARS OF DISCOVERY IN GREEK SCULPTURE

the Ashmolean Museum during the war. It is in the Polycleitan manner and must be from one of the pupils of his school. The treatment of the hair is most attractive and the whole expression of the face charming. It is a notable addition to our knowledge of Polycleitan work.

More fragments have been added to the Parthenon marbles as a result of careful research. The best is perhaps the head of a youth (Figure VIII) in three-quarter relief from the frieze recently given to the Louvre by Mlle. de la Coulonche. Its place in the frieze cannot be fixed with certainty, but it is one of the best fragments we possess. Two fine heads have been added to the metopes, one that of a Lapith in a rather archaic manner, discovered in the cellars of the National Museum at Athens by Professor Studniczka of Leipzig, where it had escaped notice for some years. The other is the head of a girl (Figure IX), undamaged, which was in the same way rescued from oblivion in the Acropolis Museum. It is practically the only female head from the metopes that we have.

To the close of the fifth century belongs a fine, but damaged, statue (Figure X), found unexpectedly upon the Palatine at Rome, by Commendatore Boni. It had been used as building material in the construction of a late Roman tower. It is of Pentelic marble and Attic work. It shows a girl (about two-thirds natural scale) moving rapidly with her drapery



FIGURE X

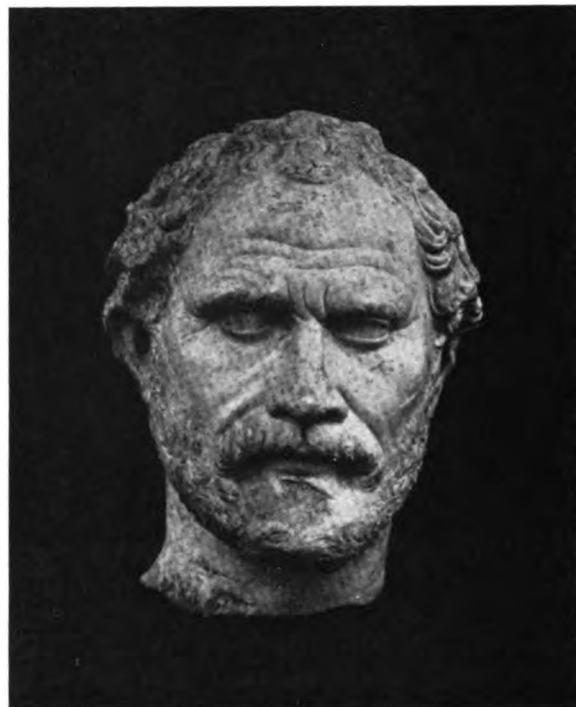


FIGURE XI

billowing out in the wind. Boni discovered it in 1918, and thinking it to be a statue of Victory announced it as a propitious discovery. Unfortunately the figure has no trace of wings and is more likely to be a flying naiad or a figure of Iris. Its use and origin are unknown but it may be one of the many temple sculptures looted from Greece by Roman Emperors. Its artist was profoundly influenced by the pedimental sculptures of the Parthenon.

Curiously enough there is nothing that can be given to the fourth century, with the exception of certain grave reliefs of little importance which have been found in Greece. Perhaps of the third century and certainly not later than the second are two magnificent portraits. The first (Figure XI) comes from Constantinople and was purchased in 1923 by the Ashmolean Museum. It is a head of Demosthenes and has far more character than most of the extant copies known. There are at least thirty copies of the statue of the orator, of which only two are full copies of the life-size statue, namely: that in the Vatican and that at Knole Park. The remainder are heads and none of them are of such good quality as this head. Almost all the known copies go back to one original, the famous statue by Polyuktos, which was erected in 280 B.C. in the central market place of Athens. The head of Demosthenes, after this work of Polyuktos, appears also in gems and in a cameo. The new head shows great character and is cut with consummate skill. The orator's face is wrinkled and stern and the eyes are





FIGURE XII

deep set. It is the face of a man who felt deeply and thought rapidly. The work seems to belong to the late Hellenistic period and is nearer the original than any other example we have.

Of equal importance is the admirable portrait in miniature of Socrates. It was recently acquired by the British Museum and is said to have come from Alexandria. Like the Demosthenes it seems to be late Hellenistic work. It is only 13 inches high and yet

is so perfectly worked in detail that it will bear enlargement in a photograph and it would be impossible to distinguish it from a life-size statue. It is of the greatest importance because for the first time we see the full figure of Socrates. Numerous heads and busts exist in the museums of Europe, but this is the first time that we can see the complete statue. What the original is from which it is derived we do not know, and it is in this that the statuette is of value, for it gives us the only information we have as to the statue of Socrates.

Probably the second century is represented by that most notable example of the best Hellenistic work—the Venus of Cyrene. (Figure XII.) It lacks only its head and arms and was found in 1915 during Italian excavations at Cyrene in Libya. It is the most perfect Hellenistic statue of this period in existence and exhibits the highest standards of the art that was derived from a blend of the art of Praxiteles, Lysippos and Skopas.

That this statue of Venus was made from a model, a practice that was a late development in Greek art, seems certain from certain personal peculiarities in the figure. The ankles are rather heavy and the calf-muscles heavy. The poise of the figure differs from that in statues of the fourth century in that the weight is equally divided between the two legs, while the feet are placed flat upon the ground. This rather heavy development and the equally-divided poise would be natural in a girl who was accustomed to walk upon the sands of Cyrenaica and not upon the hard rocks of Attica. The proportions are youthful but full and the goddess—for it must be Aphrodite—is represented as standing binding her hair, with her garment cast over a dolphin at her side. She has emerged from the bath. The fine quality of the marble and the perfect finish of the surface, effected by what the Greeks called *ganosis*, mark the work as of the finest technical and artistic quality. It is to be seen in the Museum of the Baths of Diocletian in Rome.

To approximately the same date belongs a magnificent colossal head of Zeus found during the excavation of a temple at Ægira on the north coast of the Peloponnese by the Austrian School of Archæology at Athens in 1915. Later excavations have found an arm also. The head is damaged at each side and the nose is smashed but is otherwise well preserved. It is of the leonine type which recalls the work of Pergamene artists but at the same time bears a close relation to the works of the second-century artist Damophon at Lycosura. This artist, with others on the mainland, seems to have attempted some sort of neo-Pheidian revival. The head and statue suggest the Olympian Zeus of Pheidias and we get some idea of the whole statue from a representation of the cult statue of Ægira on the reverse of Imperial Roman coins of that town. Pausanias tells us that there was



## TEN YEARS OF DISCOVERY IN GREEK SCULPTURE

a temple of Zeus at this town and that the cult statue, in Pentelic marble, was by an Athenian Eukleides. He gives no indication of date but we can safely establish this from the stylistic comparison with Damophon. We can also be certain that this is the work of Eukleides. The head and arm are in the National Museum at Athens.

To the period of the Roman copyists must be given a head which is of unusual interest because it represents a fifth-century original about which considerable controversy exists (Figure XIII). It was acquired by the Ashmolean Museum in 1920 and had been in private possession in Yorkshire. It was bought in Rome in 1800 by Lord Downe. It resembles the famous head at Bologna so closely that there is little doubt that both are derived from the same original. Whether that original is the Athena Lemnia of Pheidias, as Furtwängler thought, is still a matter of dispute, and the rediscovery of this head—for its reappearance must be so considered—is of great value in this context. It differs largely from the Bologna head, particularly in the attitude; the Bologna head looks down to its right while the new head looks straight in front. It seems probable that this divergence is to be explained by the fact that the new head is from a bust.

I have made no attempt to deal with many minor works or with the large body of material produced by Professor Amelung from the forgotten corners of the Vatican cellars. They are too numerous and, for the most part, not so important as the works dealt with above.

It will be evident from a study of all these new works that our knowledge of Greek sculpture has, in recent years, been very considerably enlarged.

STANLEY CASSON.

### Good and Bad in Art

In the arts there seems to be no solution of the perennial problem—who is to say what is good and what is bad in art? The old French Academy spent year after year in the attempt to define *le bon goût*, and one has to admit with regret that their efforts were unsuccessful. It is a problem that has vexed all thinkers since the days of Aristotle. He referred all such questions to the man of knowledge and enlightenment, and this, at least, is better than the paralyzing verdict of *quod semper quod ubique quod ab omnibus*, which seems to put a stop to any independent judgment of the past. Yet it is not entirely satisfactory—the men of judgment sometimes differ, and the layman is set the further difficulty of deciding which he is to follow. For the artist himself



FIGURE XIII

the problem is less difficult. Every sincere artist who has studied his art and acquired his own technique inevitably builds up his own conviction as to what he is aiming at and how he is to set out to reach his ideal. However inarticulate he may be in formulating his ideals, they will be found at the back of all his work. Consciously or unconsciously, he will strive to reach certain absolute standards, and the exhortations of his critics will leave him unperturbed. My own view of architecture, both now and in the future, is that the deliberate search after originality is futile. "The wind bloweth where it listeth." These things will come of their own or not at all.—SIR REGINALD BLOMFIELD, in the *Quarterly Review*.

### The Stroganoff Ivory

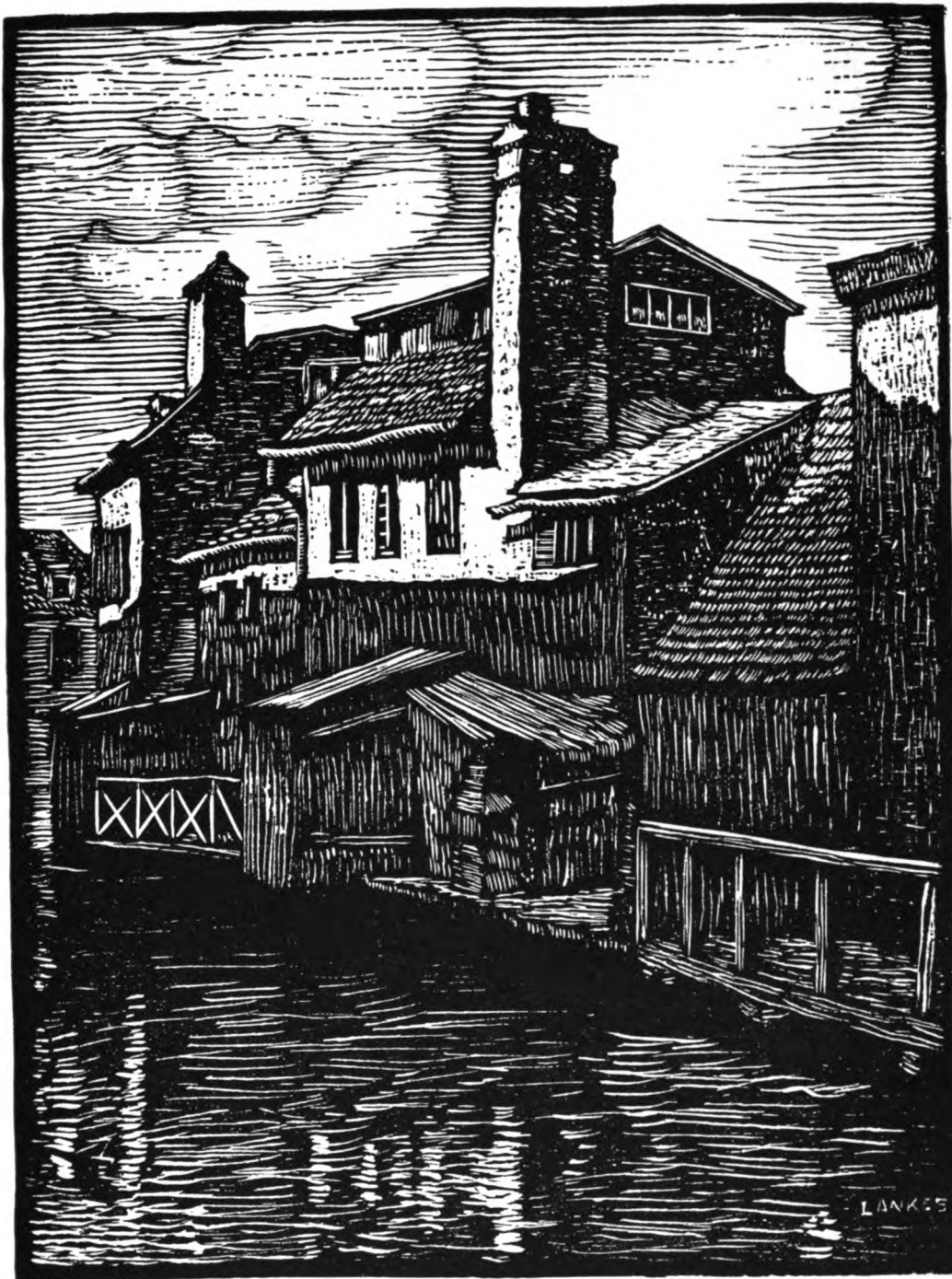
Masterpiece of the late Stroganoff collection in Rome, and one of the few outstanding ivories of the Basilian Renaissance of Byzantine art in the twelfth century, it is the recent gift of J. H. Wade to the Cleveland Museum of Art, through whose courtesy it is reproduced as our frontispiece. Its history, beyond this, is lost in antiquity, but the grace and beauty, the directness and simplicity of this Byzantine conception of the Virgin Mary assure it a definitely high ranking in the art of the age.





A TOWER OF DONAUWÖRTH  
After the woodcut by J. J. LANKES.





MILLRACE IN MUNICH  
After the woodcut by J. J. Lankes

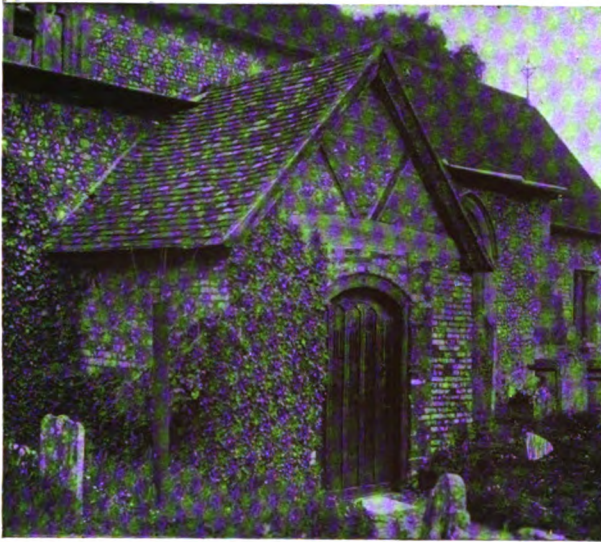


**KREBENGASCHEN, ROTHENBURG**  
After the woodcut by J. J. Lankes



THE SMITHY ON SCHMEIDGASSE, ROTHENBURG  
After the woodcut by J. J. Lankes





BROUGHTON CHURCH, HAMPSHIRE: THE OLD AND THE NEW  
 At the Left: The Porch as it was built.  
 At the Right: The Porch "Replaced," Not "Preserved"

## Preserving With Understanding

THE WORK of the Society for the Preservation of Ancient Buildings, well enough known throughout England by reason of its many activities in maintaining and restoring landmarks which might otherwise have been destroyed or ruined in alteration, is perhaps not so familiar in this country. The Society, though its membership is not large and although it is not heavily endowed, has nevertheless been able to make its influence felt in numberless cases calling for some action on its part, and has frequently been able to secure a rational moderation of drastic restorative measures which preserved the structures to be altered in very nearly their original form. It has set its face firmly against those misguided restorations which mean "the reckless stripping of a building of some of its most interesting material features" and in which "the work of the ancient craftsman has been made neat and smooth by the tricky hand of some unoriginal and thoughtless hack."

Waterloo, St. Paul's, Durham and Salisbury—these are national monuments and the agitation for their maintenance are famous the world over, and in these the Society is quite naturally concerned. But it is in the protection of the minor architectural wealth of England for which the Society should perhaps be most deservedly famous.

Its "Notes on Cases," in its Annual Report, contain many interesting accounts of the activities of its members. Perhaps it is an old bridge to be widened, or a dwelling converted into a shop, or such homely affairs as the repairing of a church spire, of choir benches, the bracing of a failing wall and the weatherproofing of a roof or exposed surface. In these small works the chance of damage, through thoughtlessness or carelessness, or through a failure to understand the tradition and spirit

of the work, is greatly increased, and in this there is a fertile field for the Society's endeavors.

As an example of restorative mishandling, the Society points to the restoration of the porch of the little Broughton Church, Hampshire, in which a rather dull but characteristic simple country work, of about the year 1800, was summarily replaced with a more modern and pretentious porch, instead of repairing and maintaining the original structure.

Another illustration shows a part of the ancient Saint David's Cathedral, in Pembrokeshire, whose ruins are regarded as among the most important of the country, and for the preservation of which a national campaign is soon to be launched. St. David's lies seventeen miles from the nearest railway line, and is accordingly less frequented than others more accessible. It is the intention to reroof those few old buildings of the group in which the walls are still in their original form.

In the case of Wellbrook Manor House, in Peterchurch, Herefordshire, we quote the Society's report as evidencing the care with which it proceeds about its affairs:

"In carrying out certain alterations and additions, a member of the Society in the course of the work disclosed a fine old roof. The building had been thought to be an old farm house; the lower floor was divided up into a sitting room and hall, and the upper into a granary and a bedroom adjoining, divided by a modern lath and plaster partition. Certain portions of the old roof were visible in this partition, and it was removed with the ceiling above, when much more of the old roof was disclosed. The roof appears to have covered the great hall of what was once an old manor house. It has scarcely been touched by any new work; only those repairs have



SAINT DAVID'S CATHEDRAL, PEMBROKESHIRE, IN RUINS (*Left*)



WELLBROOK MANOR HOUSE, PETERCHURCH, HEREFORDSHIRE: THE OLD ROOF (*Right*)

been carried out which were necessary to preserve it in its original condition. To remove the middle floor and to strengthen the walls so that they will safely support the newly exposed roof entailed the spending of more money than was available at the time, but this work can, if desirable, be carried out later."

In another instance—the ancient and picturesque three-arched Moreton Bridge over the River Lugg in Herefordshire—the Society intervened when destruction of this sixteenth-century work was advocated by interests who wished it replaced by a modern structure. The piers and parapets, many times overhauled and restored, had gradually given way under the stress of present-day traffic until the bridge was a year ago declared unsafe. The Hereford County Council being enlisted in the cause by the Society, Moreton Bridge was repaired and maintained for many years to come at a cost less than a third that of the projected new bridge.

These are a few examples of many taken at random from the pages of the annual report, yet they indicate the extent and variety of the Society's activities. Hampered not a little by that inertia of interest in affairs which is often more overwhelming than definite opposition to such endeavors, and by a treasury none too plentifully funded, the Society, nevertheless, continues to function in its task of preserving in the broadest possible sense the archi-

tectural relics of earlier English days, and maintaining them for future generations.

## From Our Book Shelf

### Rendering

Few there be who know architecture and the various stages through which it must pass on paper before it attains to solid structure, who do not also know of H. Van Buren Magonigle as draughtsman and painter. The second edition of his book<sup>1</sup> has now made its appearance, and although it suffers somewhat in the smaller format it gains in handiness, perhaps. Its author here records his theories and his methods, lucidly setting forth why certain things are done and how they should be done. Not too intimately, since he is wise enough to know that not from mere words will one learn. His excellent manner of passing here and there over trifling details makes it apparent that he takes it for granted that his reader knows something. It is not a book for beginners, in the primer sense, but a volume from which no artist may turn away after the reading of it without a sense of exhilarating stimulation. S. I. R.

<sup>1</sup>*Architectural Rendering in Wash.* By H. Van Buren Magonigle. Scribner's, 1926. Second edition.







# The Rise of the Great Cities in Classical Antiquity

THERE IS in Plato's and Aristotle's writings plenty of evidence that great economic and social changes took place in the Greek world before the Macedonian conquest and the foundation of Alexander's empire. The constant growth of trade and of commercial industry, as distinguished from the domestic industry of an agricultural society, gradually modified the economic and social conditions of many Greek city-states. The highly developed capitalism of the Hellenistic age was the outgrowth, to some extent, of the preceding centuries, when the Greeks became the rivals of the Phœnicians as sea-faring traders in the Mediterranean. In the eighth century before Christ their second period of colonization began, marking their gradual entrance upon an era of external commerce and of industrialism. Some of the early colonies belonging to this period may owe their origin to political feuds which caused a minority party to emigrate. Most of them, however, were no doubt founded for the definite purpose of providing more space for an agricultural population. But it was not long before the economic character of these enterprises changed; the mercantile purposes became more marked, if not preponderant.

The Greeks were soon firmly established in Sicily and in Spain, in Egypt and in Cyprus, on the shores of the Black Sea and in the Italian peninsula, even in southernmost Gaul. Their ships plied the whole length of the Mediterranean, from Massilia to Cyrene and Naucratis. The Milesian colonies in Scythia became transportation centres for a trade that enriched Miletus, facilitating commercial interchange, as it did, between the interior of Eastern Europe and Western Asia, on the one hand, and the Mediterranean countries on the other. The Greek spheres of trade interest then extended far into and even beyond the countries bordering upon the Mediterranean and the Black Sea.

This era of colonization and the Hellenistic Age are separated by about 250 years, constituting a period of transition in which only a few new cities were founded, while, however, important economic, social and political changes took place. The results of these changes seem to indicate the "logic of destiny" in the ensuing development from the age of Alexander onward. As a dominant political type, the small city-state was now a matter of the past; urbanization became ever more intensified; an era of great cities was ushered in; finally, the hegemony of the Roman empire consolidated the whole Mediterranean world into one vast economic and political complex in which the development of cities was even more furthered by the policies of Rome as well as by the constant growth of urban industry and trade.

The urban developments in the Hellenistic East before and during the Roman domination accordingly cannot be historically separated. Nor can we make a distinction between those of the colonization period and of the fifth century before Christ, for they all belong to that phase of Greek history which is characterized by the city-state. The fourth century, however, was like a period of agony, marking the end of something old and the birth of something new. It was the century of Aristotle and of Plato, the latter the great critic and defender of the city-state, who was imbued with the conviction of its superiority, deplored the signs of its decline, speculated on its reform, summed up in his teachings what the city-state had stood for as a political organism, and foreboded its doom. Aristotle, Alexander's tutor, witnessed the accomplishment of the inevitable. And Theopompus, Isocrates' pupil and Alexander's protégé, gave in his imaginative tale of the "Meropean land" a vision of the future. For did not the Meropeans inhabit "many and great cities"? Of Theopompus' fable only fragments remain, but it seems evident that he had in mind, not the utopias of better city-states, but the mighty cosmos of a vast empire.

## II

In the fourth century B. C., in the "century of agony," Rome was mentioned for the first time in Greek literature. Theopompus, of whose extensive historical writings only remnants are left, recorded, according to Pliny, the capture of Rome by the Gauls. Before Theopompus died, the future masters of the world had consolidated the nucleus of the vast empire and had begun to extend it. Within a few decades after the death of the Greek historian, they ruled all Latium and a great part of Etruria, the greater part of Umbria, of Picenum and of Campania. The cities conquered were transformed into *municipia*, and Rome made its first efforts, modest, yet systematic, to safeguard its victories by founding colonies in the subjected areas. The time had arrived when Cumæ in Campania, the oldest Greek city in Italy, as well as the neighboring Dicæarchi (the Roman Puteoli) and Neapolis (the present Naples), fell into the hands of the Romans.

Yet, although the "small beginnings of a great *imperium*" looked rather threatening, the Greeks continued at least in one respect to hold supremacy on Italian soil. Aside from the city of Rome itself, Capua and two or three of the Etruscan cities, the most important cities in Italy were of Greek origin. As carriers of urban civilization, the Greeks were still uncontested masters in the Mediterranean world. Their most bril-

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

liant era of city development was ahead of them. Alexandria in Egypt and Antioch in Syria had just been founded. New cities, all of them under Greek influence, arose in many places, in Macedonia and in Thracia, in Asia Minor and in Syria, even here and there in the vast territory extending eastward as far as the River Indus and its eastern tributaries.

The names of Athens, of Corinth and Syracuse, of Ephesus and Tarentum had lost none of their lustre. Athens and Syracuse, above all, were the cities of magic fame. The one a mother-city, the other a colony, they had both risen to wealth and power through the growth of industry and trade from the second period of colonization onward. In spite of all, the Syracusans, like the ambitious inhabitants of Croton and of Tarentum, soon to come under Roman dominion, sometimes claimed that they were at least equal, even superior, to the most famous city of the mother country, not only in material development, but also in the loftier realms of intellectual pursuits. To carry owls to Athens was indeed a thought familiar to them. Be it said in their defense and in their favor that these colonial cities, like many others, did distinguish themselves as centres of culture.

Aside from their actual importance, Athens and Syracuse form an interesting pair for comparison. As to the manner of their formation, they represent two prototypes of Greek cities. Athens had risen gradually close by a steep cliff, a place of refuge, a citadel—a polis, later, as a part of the city, called an acropolis. To this place the peasants had flocked for safety in times of danger. Here an agglomeration, greater than the surrounding villages, yet living on agriculture, arose and developed. There came a time when this town, later to become the foremost of Grecian cities, gained preponderance over the other towns and villages of Attica. This was the foundation of the city-state of Athens.

The tradition of this event, as told by Thucydides, stands for that process of political unification which the Greeks called *synœcism*. This, it seems, was the general procedure in the formation of the city-state in Greece proper, as well as, sometimes, beyond its limits. It implied, essentially, that the most important affairs of administration and of politics were concentrated at one place which thus became the actual centre of a unified, but small, commonwealth.

In consequence of unification, the new centre assumed great importance, and therefore many people went there to live. Thucydides says that Athens became great through the unification of Attica, and he evidently meant that it grew in a double sense, both in size and in standing. He emphasizes, however, that the population of the surrounding country, of Attica as a whole, continued to live mainly in villages. Thus, to believe Thucydides, in the instance of the

Athenian unification, no great part of the population became concentrated at once in the city of Athens. On the other hand, there were instances of *synœcism* in which such a concentration did take place.

However, city growth, to attain magnitude, presupposes specifically urban industrial activity and trade. When did Greek cities enter upon this phase of development? This is a point on which there is disagreement. The agricultural condition was certainly general at the beginning of the second period of colonization (about 750 B. C.); trade, somewhat developed in some towns since the first era of colonization (before the year 1000), was of no great consequence in their economic life. The cities of this early stage, before the eighth century B. C., were, as we see it, villages in size. Homer speaks of the Minoan Knossos as a great city, and we know that Knossos, like Tiryns or Mycenæ, was a spot of the tiniest sort on the map. In two respects, as to size and economic status, the early dwarf cities of cyclopic walls resembled our primæval mediæval cities. Like them they were small and agricultural, inhabited by peasants and farm laborers, serfs as a rule. Like them, again, they had protecting walls, but no invisible barriers divided city from land.

The history of cities is largely the history of the gradual erection of invisible barriers with all that this implies. The Greek world, before the Hellenistic age, did not reach that level of civilization where the building up of barriers had been consummated. It did know—in the age of Hesiod and still farther back—what the lack of social and economic balance meant. It had its critical periods, in which the economic problems were acute, but it never had what we traverse and the Romans traversed during a great part of their history: an age of almost continuous social and economic crises, apparently allayed at times, but always smouldering and threatening below the surface.

However, this does not imply that the agricultural condition was exclusively typical of the Greek cities at so late a period as the fifth century B. C. The Greek city at that time has been characterized as "an overgrown agricultural village, very different from a borough or commune at the end of our Middle Ages."<sup>1</sup> In reality, the urban economic conditions at the close of the Middle Ages, and those of Greece in the age of Pericles, were probably not so dissimilar as this comparison would lead us to believe. On the one hand, it is to be observed that the population of many mediæval cities was still, at the end of the Middle Ages, extensively dependent on agriculture for a livelihood. On the other hand, while a similar condition probably obtained in most Greek cities at the time of Pericles, the "magnificent unfolding" of the great mediæval centres of commerce—we may think of

<sup>1</sup> *The Greek Commonwealth*. By Alfred Zimmern, 3rd edition, p. 84.

## THE RISE OF THE GREAT CITIES IN CLASSICAL ANTIQUITY

Bruges, of Ghent, or of Paris—was not unmatched in the Greek world before the fourth century. Many cities, mother cities as well as colonies, had for centuries carried on a most lucrative trade, and industry for export was not unknown. It seems hardly justified to apply the epithet “overgrown agricultural village” to old and flourishing commercial centres such as Corinth and Syracuse, Cumæ and Tarentum. And where did Athens stand with its magnificent harbor city, Piræus, whose rapid development in the fifth century is a matter of record? Syracuse and Athens were in Plato’s and Aristotle’s time the greatest commercial cities of the Greek world.

We have touched upon the origin of Athens and the Athenian city-state. In glancing over to Sicily, to that point of its eastern coast where the Corinthians landed in about 735 B. C., we see the city of which Cicero said that “it is the greatest of the Greek cities and the most beautiful of all.” Indeed, to approach Syracuse from the sea in the time of its glory must have been a sight not easily to be forgotten. It has often been emphasized that the Greeks, in founding colonies, proved masters in selecting cities uniting natural beauty with fertility, facility of access, and protection in both peace and war, a circumstance which indicates that careful organization presided in most of these enterprises. At the island of Ortygia they found a natural harbor so excellent that it had no equal on the coasts of Sicily and few equals elsewhere. Added to this advantage was the beauty of the location—the island of Ortygia stretching out into the sea like an inviting hand, a rocky hill rising beyond it on the mainland, and the view across the bay affording a sweep of the eye to the distant inland mountain ranges. In these regions, the very land that emerges out of the sea seems to have that peculiar architectural quality, that well-proportioned grandeur and harmonious repose which we associate, in a particular degree, with some of man’s greatest architectural creations. The lines of the earth, its very structure, seem here, as in Greece itself, to find both their echo and their contrast in the Greek temple. The air is perhaps less clear and less golden than that of Hellas, but the Corinthians no doubt thought that it would serve as a substitute!

They came to Sicily about the time from which date, in all probability, the oldest remains we have of a Doric temple, those of the Heraion at Olympia. Soon after their arrival in the island of Ortygia, they no doubt erected a small sanctuary, but important as that was, there were many other things vying with it in claiming their attention. They had to make a living on new soil, to put all their energy into cultivation after part of the land had been distributed among them in equal lots and some part had been set aside for common use. Looking forward, they bent them-

selves to their task and at the same time began to trade with those who were there before them. Among these were Phœnician merchants who had settled in the very island of Ortygia. Ernst Curtius, in his history of Greece, mentions this detail, apparently trifling, but in reality very important. Did the Phœnicians receive the Corinthians with open arms? Or did a fight precede the final harmony? Did the newcomers get their land by conquest or by agreement? More than one instance of the latter method is told by Pausanias, but in most cases the invaders seem to have met with some resistance. As regards the occupation of Ortygia, Thucydides asserts that the Sicels who were settled there were driven away by the Corinthians. The Phœnicians, however, are said not to have left the island, which seems plausible, as they, in particular, never left any place of commercial advantage if they could help it. As Curtius says, they quietly continued the exercise of their business. This and the conflux of different nations, he adds, merely contributed to advance the rapid rise of the city.

Let us revisit Syracuse four centuries later, without forgetting to devote some thought to the many battles the Syracusans had fought in the meantime. Whether in aggression or in defense, they had fought with the consciousness of being both strong and envied. The vicissitudes of their history were, indeed, manifold, but whether they were ruled by tyrants or themselves ruled, their wealth increased, though not in that steady, slow way, characteristic of an unambitious agricultural community, but in leaps and bounds with the growth of industry and trade—and their expansive self-consciousness grew accordingly. The small city-state enlarged its territory in the time of the first tyrants and achieved later on, under democratic rule, a kind of supremacy over the Sicilian cities of Hellenic origin as well as over those of Magna Græcia. It is easy to imagine the pride of the Syracusans in those days of ascendancy and unbroken success. In all likelihood, they rather scorned than boasted their Greek descent, for their own excellence seemed supreme to them. They were a bit inflated with their achievements in warfare and peaceful pursuits, in industry and trade, in literature and art. This spirit of youthful exuberance, fostered by invigorating pioneer work on foreign soil and maintained by the strain and stress of an active life, was enhanced through the attendant success and became as natural to the Syracusans as it is to Americans today. There is also this resemblance that they, among all Greek colonies, represented in an eminent degree what we call the mercantile spirit. And Syracuse, toward the end of its independence, probably offered more violent contrasts of wealth and poverty, of affluence and need, of plenty and privation than any other Greek city, either at home or abroad. Like Athens, however, Syracuse had risen from an agri-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

cultural basis and had, like Athens, become ever more different from what it was at the outset. Both were centres of independent and, in that respect, equal city-states, but each was an urban prototype in the Hellenic world, Athens being the most eminent of the cities of old tradition and Syracuse one of the oldest of the founded, new cities and the most famous among them.

In the year 212 B.C. the Romans captured Syracuse, and this event marked the beginning of its decline, its fate resembling that of Tarentum after the second conquest by the Romans in 207. Henceforth the population gradually decreased so that Augustus tried to invigorate it by sending new settlers there, as had been done earlier also in the case of Tarentum. This proved a failure, however; the city continued to sink, and Ausonius, in his "Order of Famous Cities," gave it seventeenth place, but it is to be observed that he did not mention several cities in the East which, at his time, in the fourth century after Christ, were more important than Syracuse.

With a population of perhaps 200,000 (according to J. Beloch's estimate which possibly is too high) and a walled-in area of nearly 4,500 acres, as Cavallari estimates it, Syracuse was in the third century B.C. about as great as Paris in the sixteenth century, as regards population. But its enclosed area was more than four times that of sixteenth-century Paris. There was much free space in the extensive tetrapolis on the mainland, inside the wall of Dionysius I, which protected the four settlements of Achradina, Tyche, Neapolis and Epipolæ. Syracuse, except in Ortygia, was less congested than Paris at the time of Francis I and Henry II. It had its slums, of course, where the poor population was huddled together in labyrinthine quarters of tortuous streets or in quarters of straight streets—which makes little difference to the poor—and it had many magnificent temples, theatres and other public buildings; in Achradina a vast forum with "most beautiful porticoes," a spacious gymnasium in Tyche, a colossal statue of Apollo in Neapolis, to mention a few of the descriptive details we owe to Cicero's fifth oration against Verres.

The city must have still been very impressive in Cicero's days, even if allowance be made for some exaggeration in the written account of the great orator. It rises magnificently on the slope of the hill beyond Ortygia—as we see it from the deck of a ship, the sharp-cut silhouettes of the walls and temples standing out against the sky of the setting sun. After many tempests the city rests peacefully in the brilliant light, stately and beautiful still in the hour of its decline. We give it a last look, that we may the better remember—a great monument of a past age.

### III

In the decline of Syracuse we see an example of

how war and political changes may affect the existence of a city. Syracuse gradually lost its leading position, while new centres of trade arose with amazing rapidity in various parts of the Mediterranean world. Their rise presented new aspects of urbanization. They were, beside Rome, the first real "world cities" whose development was based on economic and political conditions that had substantially changed. Their population was to the greatest extent made up of traders and their helpers, craftsmen and industrial workers, and it included numerous people in the lowest, most pitiful circumstances, very much resembling those of the drifting, rootless and penniless populations of the great cities of today.

The contrast of poverty and wealth was also to be seen in the pre-Hellenistic cities, notably of course in the great centres of trade; but, to be sure, neither in Syracuse nor in Athens or Corinth of the fourth or fifth century B.C. were there so many destitute people as in Alexandria or in Antioch two or three centuries later. However, in the period that created these cities of undying fame, Greek city planning triumphed in its greatest artistic achievements. There were those who, in some measure, have helped us, by their descriptions, to visualize the urban splendors fathered by this age. There were others whose caustic denunciation of the great cities confirm the belief that there were two sides to the picture.

The mushroom cities of this period afforded the same contrast as did the venerable Rome of the late Republic and the Empire; on the one hand architectural magnificence irresistibly dazzling, and on the other hand the extensive slum quarters with their wretchedness and squalor. Essentially, the difference between Rome and its younger competitors was not one of kind, but of degree. Existence was no doubt less "exciting" and somewhat more human in Seleucia on the Tigris or in Antioch on the Orontes than in the feverish, congested, most internationalized and also most pauperized "universal lodging house" on the Tiber. But woe unto those who had become submerged in the slum labyrinths of these cities and, handicapped by every circumstance, lacked any chance of improving their condition.

In the time of Julius Cæsar Rome may have had more than half a million inhabitants; it had possibly more than a million a century later—but even though it had less, there can be no doubt about its conditions, for we possess the most irrefutable evidence both in verse and in prose, and what was sung or written in Rome might have been chronicled, with less, yet sufficient justification, among the teeming hundreds of thousands of Alexandria, Ephesus, Seleucia, Antioch or Nicæa in Bithynia, to mention only a few of the most important Hellenistic centres.

The Roman domination merely gave added im-

## THE RISE OF THE GREAT CITIES IN CLASSICAL ANTIQUITY

petus to this development in the Hellenistic East. When its destiny became identified with that of the Italian conquerors, the East lost its independence, but it had long ago lost the best part of its political individuality. In this process the Greek world became subject to new influences from various quarters, but began itself to exercise a greater influence than in any previous period. Its history henceforward affords the supreme example of a politically vanquished people which became the master of its conquerors in the realm of culture.

There took place at that time in the Mediterranean world not only a political unification, but also a breaking down of the barriers of space that theretofore had hampered the growth of international relations. In the period after Alexander much was done towards improving the communications in Asia Minor and neighboring lands, thus facilitating commerce with the near Orient, India, and the far East. The Greeks remained in the fore in Mediterranean transmarine trade, and their ships grew in number and size. Merchant vessels constructed during this period had sometimes a capacity of 3,000 tons. Finally, as the Roman conquest proceeded, the road systems were extended into the countries conquered, and this had an effect similar to that produced by our extensive railway nets.

Life in the great Mediterranean harbors at the time of Christ must have been internationalized to such a degree as to afford a comparison with many maritime centres of the present day. To an unprecedented extent people assumed the habit of travelling for pleasure and information—to see the world. In those days Strabo roamed the Mediterranean area as a "tourist," a geographer and historian. Neither Greeks nor Romans seem to have paid much attention to his "Geography," although to us it now seems all the more significant because of his wide grasp of the subject and the interweaving of geographic description with historical narrative.

Less than two centuries later Roman civilization had reached the peak of material development, and it was in the reign of Marcus Aurelius that Aristides of Smyrna, in glorifying the emperor and the empire, spoke of the cities as "resplendent with beauty and magnificence." In apotheosizing the empire at that time Aristides could point with justification to the blessings of peace. "All the world has cast off its old garment, iron, and now presents itself in festal attire. To be a Roman is to enjoy security." Indeed, Aristides drew a glowing picture of a unified and pacified world, in which bridges spanned the rivers everywhere, water was conducted vast distances to the cities, roads traversed even desolate regions and scaled the most inaccessible mountain passes. Sometimes the engineers broke down the mountains themselves to open up a

passage—everywhere astounding feats of engineering were to be seen. "The earth is one common earth for all," exclaimed Aristides, "and by uniting the peoples the world has been transformed into one family."

Even Tertullian, the patriarch, although by no means an uncritical admirer of Roman civilization, could not help being impressed with this spectacular change in which, as he said, deserts had been brought under cultivation, fertile fields had replaced the forests, herds of cattle had taken the place of the wild beasts. "There are more cities than there formerly were huts . . . the very sternness of the rocks seems tempered . . . everywhere is cultivation, population, orderliness, and life."

However, in looking deeper into the conditions of the Roman Empire at this time (*circa* 200 A.D.) we easily perceive that the urbanization had long ago assumed such proportions as to constitute a sign of decay rather than of progress. Many cities, Rome above all, had long derived such vitality as they possessed in a parasitic way, drawing on the whole organism of the Empire, receiving much and giving little in return. The "urban crisis" in the Roman world actually began in the age of the Republic. It gained in gravity by the vast expansion of the empire which multiplied and intensified those agencies that call cities into being and promote their growth. But the symptoms of excessive urbanization and its consequences were evident in Italy in the time of the Gracchi. The beginning of opposition against the cities is reflected in the satires of Lucilius. What Brequigny wrote regarding France in the eighteenth century of our era was true of Italy in the second century B.C. "In reality," Brequigny wrote, "such as is the condition of France today, it would be advantageous to bring the excess urban population back to the soil." Brequigny echoed in eighteenth-century France what Sallustius and, in particular, Varro, the author of *De re rustica*, had expressed in Italy in the first century B.C. "To return to the earth, to the great, healthful and fecund mother, seemed to all the secret of salutary restoration," writes Guglielmo Ferrero in the twentieth century. No—not to all, not even to the majority, did the "return to the earth" seem desirable, for there were then, as there are now, plenty of people to whom cities of size seem cities of excellence. Then, as now, the victims of the frenzy of urban megalomania were numerous—in fact, they were too numerous to be cured.

### IV

Ausonius, in his "Order of Famous Cities," brings vividly to our mind the "eternal vanity" of the big urban centres. At his time, in the fourth century after Christ, the golden Rome, the home of gods, as he calls it, had a dangerous rival in Constantinople,

the most amazing example of city development in classical antiquity. "Carthage," Ausonius sings, "yields precedence in rank to Constantinople, but will not stand a full step lower, for she scorns to be counted third, yet dares not hope for the second place which both have held. One has the advantage in her ancient wealth, the other in her new-born prosperity. The one has seen her day, the other is now rising, and by the loftiness of new achievements eclipses old-time renown, forcing Elissa to give place to Constantine. Carthage reproaches Heaven, now fully ashamed if this time also she must give place who scarcely broke the preëminence of Rome."

Thus sings Ausonius, and in a moment of unwarranted optimism he sees fit to give the rivals an admonition. "Let your earlier conditions reconcile your jealousies," he exclaims. "Go forward equal, mindful at length that 'twas through Heaven's power ye changed your narrow fortunes and your names; thou, when thou wast Byzantine Logos, and thou Punic Byrsa."

Thus sang Ausonius, whose home-city was Burdigala (now Bordeaux), and his word found a contemporaneous echo at the other end of the Mediterranean in the fervent, eloquent exhortations of Joannes Chrysostomos, the patriarch, a native of the resplendent Antioch. Things were not quite harmonious in Antioch in those days, as we remember. As Ausonius says, in singing of Antioch and Alexandria, the fourth and the fifth cities of the realm, "these also doth frenzied ambition drive into rivalry and vice: each is disordered with her mob, and half-crazed with the riots of her frantic populace." Antioch and Alexandria, hotbeds of sedition, of street riots and violence, were being abandoned by many, and the emptiness of Antioch's forum, as well as the closing of its Hippodrome, Orchestra and even Baths by order of Theodosius the Great, turned mob violence into lamentation. Alas! to crown all, the city was even deprived of its metropolitan dignity which was transferred to Laodicea. No wonder that those left inside the walls wailed, and Chrysostomos, extending the range of his eloquence, made the vanity of the great cities the theme of one of his homilies, certainly not the least attractive among them.

What an entertaining spectacle does this episode not afford the student of the rise and downfall of cities! After all, cities are not merely a collection of buildings, but essentially a collectivity of men. Even if the technical and æsthetic aspects of their problems have been ever so well taken care of, the whole artful mechanism may crack in a moment of strain, as machinery does when clogged by the breakdown of some essential but neglected part of its make-up. However, although this be an unpleasant thought, it was no more pleasant in the fourth century than it is today.

Then, as now, there were many who knew its implications, but most of them did not say what they thought. Destiny was fatalistically accepted, and it holds true that this portent had to be faced with equanimity, in the Roman Empire, long before the time of its division.

In the century of Theodosius the Great things had developed so far that there arose, within one man's memory, a city so constituted as to be aptly spoken of as the New York of the ancient world. Alexandria, Antioch, Seleucia on the Tigris and the great cities in Asia Minor, some of them, were also upstarts, but they did not offer any sight such as the new Constantinople presented to astounded eyes. These other cities were very populous and consequently very extensive; their houses rarely exceeded three or four stories in height, which is to be inferred from the fact that Strabo, without mentioning them, emphasizes the unusual height of the houses in certain cities of antiquity, namely Rome and the old Phœnician centres, especially Tyre, Sidon and Carthage. The city on the Bosphorus, however, surpassed all previous records as regards "the vertical tendency" in city development. On the blue waves of the Propontis we approach it. From the entrance to the strait that divides two continents, there emerges slowly what appears to be a solid mass of buildings. We draw nearer, so near that the mass begins to disintegrate. Houses are lined up in rows, one above the other, forming terraces for some giant to scale. We come still nearer, and what seemed a succession of terraces presents the aspect of a chaos of buildings varying in width and in height, many of them projecting above the bulk, some rising so high as to resemble towers, standing out with windows plainly visible in even rows. We are now so near that we can see the weltering mass of people that throngs the quay at the landing place. Ships are on all sides. Shouts and shrieks accompany the setting of sails. The shrill cries of the street vendors join in the cacophony. Heavy wagons roll with deafening din along the quay. The harbor ensemble is complete. We have landed in one of the great sea-ports and the most fantastic city of the Roman world.

This booming town *par excellence* of antiquity, this very active and much boosted young city, magnificently situated, but rising too rapidly, built itself ever more heavenward. The city became famous for its "skyscrapers" and was proud of them. Real estate dealers had a glorious time in Constantinople in those days, and Crassus, the Roman, the arch-speculator in real estate among the figures in Plutarch's gallery, might have found there, had he lived in the age of Theodosius, even more lucrative opportunities than in Rome.

Constantinople was a strongly fortified city. The enclosed area soon became too small and to enlarge it was a costly affair. Besides, the means of communication, though less important at that time than today,



## THE RISE OF THE GREAT CITIES IN CLASSICAL ANTIQUITY

were not such as to encourage extension of the city. There was excuse for building upward instead of outward, much better excuse than in the urban centres of present-day America.

In Constantinople several extensions were undertaken, yet the afflux of people was so great that the authorities hesitated to limit the height of the houses as had been done in Rome by the various ordinances of Augustus, Nero and Trajan. In consequence, most of the houses in the central quarters of Constantinople attained or even surpassed a height of a hundred feet, as may be inferred from the building codes of the emperors Leo and Zeno. Houses so high may have existed in Rome but they must have been exceptional, as a limit of sixty or seventy feet became statutory. In Constantinople no height limit was imposed for a long time, and the later height regulations were confined to streets less than twelve feet wide!

The housing conditions of Rome were notoriously bad. Those of Constantinople were very likely worse. Rome and Constantinople, supreme as capitals, led the cities of classical antiquity in urban conditions indicative of decay. They were noted for the enormous increase of their land prices, brought about to some extent by their rapid development and central importance, but very much enhanced by the most intensive real estate speculation. This was reflected in both the extent and the terrible conditions of their slums and in the extortionate rents that people of all classes had to pay for their quarters—in brief, the two star cities were supreme in the closely interrelated evils that are inevitable in urban over-growth.

These monster cities, Rome in particular, were even worse sappers of social health and vitality than are the super-cities of today. Rome, the golden Rome, the haven above all of the clients and the outcasts, the beggars and the bandits, had comparatively little industry and therefore afforded less opportunity for earning a living by honest means than did either Constantinople, Alexandria, or Antioch, with their flourishing industry and trade. The "frantic mob" of Antioch and Alexandria, of which Ausonius speaks, was bad enough as a symptom, but it was less in the nature of that standing army of desperate Roman proletarians, hundreds of thousands of them, seething with discontent, a mass of human lava inside a volcano, now kept within bounds for a time, now breaking forth with eruptive violence.

The worry caused to statesmen and emperors by this mob is written over so many pages of Roman history as to make it appear miraculous that the city traversed hundreds of years of this condition without being razed by the enemies in its midst. Outside its boundaries were its other enemies constantly growing in hostility—the whole agricultural population of the Empire. The splendors of Rome surpassed all other splendors.

Its mob surpassed all other mobs. The city was the main show-place and the main sewer of the proud Roman nation. Above all, by virtue of being so, Rome was the parasite of parasites, the outstanding example of urban existence by extortionate means.

Its growth offers one of the most astounding spectacles in urban history as seen against the background of the coetaneous development of Italy. Its rise, towards becoming the super-city of the world, coincided with that process by which the peasants of Italy, the real founders of Rome's greatness, gradually became submerged and the agricultural vitality of the country constantly declined. This history cannot but come to one's mind in regarding a map of ancient Rome with its radiating roads of stately names. How many thousand descendants of the founders of the Empire wandered along those roads in later days, not outbound to achieve new victories, but city-bound with weary steps to be buried alive in that most famous of all capitals! Verily, the magic metropolis of radiant glory and fame was also a necropolis, at whose portals the last, lingering gleam of hope was extinguished.

With a population that had to be kept quiet, at times, through the systematic distribution of doles, the city of Rome most flagrantly demonstrated the veritable condition of a civilization flourishing in appearance, impressive by the tremendous momentum of its motive force, yet moving like a machine that gradually, imperceptibly slows down as the fuel is consumed without sufficient replenishment. In every way this civilization was being deprived, slowly but surely, of those vitalizing forces that are in the soil alone; it became ever more artificial and corrupt, as it became ever more unbalanced; although seemingly founded on a rock, it was in reality provocative of revolt. Indeed, something other than a mere perverse desire to destroy the "magnificent flower of civilization," and to bring all things to one level, animated those peasant soldiers of the imperial army who in the third century of our era waged a veritable war upon the Roman cities. Their fight was in vain, as Professor M. Rostovtseff says in a recent, brilliant paper on this phase of Roman history, but as to the motives that impelled them it seems impossible to agree with this distinguished historian.<sup>1</sup> For what was the condition of Roman civilization in the third century of our era? What had become of that greatest federation of cities known as the Roman Empire? Certainly, even if the soldiers at this time, as says the historian quoted, were for the most part peasants from the least Romanized or Hellenized provinces, their revolt against the cities cannot be considered, at this stage of Roman history, as merely the outcome of the jealousy and destructive instincts of barbarians. In the circumstances obtain-

<sup>1</sup> *La crise sociale et politique de l'Empire Romain au troisième siècle après J. C.* By M. Rostovtseff. Le Musée Belge, 1923.

ing, such a reaction as theirs was exactly what might be expected, and in reality it seems natural that the revolted were of the least corrupted, most vigorous peasant class, from the less civilized parts of the Empire. This manifestation of revolt, ineffective as it was, necessarily, would interest us little were it not for its deep symptomatic significance. It was passing, incidental, because of its own little consequence, yet its appearance is a phenomenon of extraordinary interest to us who ourselves are sorely beset with the puzzles and worries of those eternally recurrent problems of the Western World, the problems engendered by the excessive growth of cities and the excessive part played by urban industry in our economic life.

The soldier revolt of the third century was significant, because it revealed how far the Empire as a whole had proceeded on the road of economic and social disintegration at a time when it still was powerful, even though impaired as a political organism. That the symptoms of disintegration were not more general and violent in the preceding centuries is a

cause of wonder inasmuch as the Empire entered on the most brilliant stage of its political career under circumstances resembling those of a naturally robust individual whose heart is seriously affected with organic disease. The social and economic conditions of Italy at the beginning of the Christian era do not seem to justify any other description. After a century of economic upheavals, civil wars, conspiracies, political struggles and wars of conquest, matters became settled, in a way, with the advent of Augustus, but the peace that entered did not cure those fundamental economic and social ills from which Italy suffered. It did not improve the condition of economic anæmia which affected this heart of a vast empire and the main cause of which was the destruction of the old peasant class, the *plebs rustica*, that had been the very basis of the prosperity of the Republic in its early development. Nor did it remove from this heart that cancerous growth, that morbid, life-sapping fungus on the organism of the Empire—the city of Rome.

NILS HAMMARSTRAND.

## From the Annals of a Contented People

THE PECULIAR social and political institutions of Valambrosia have been described so frequently and so much at length that it would hardly seem possible that there could be any novel feature of them still to be disclosed. Ever since, with the publication of Boynikins' monumental work, *The Corinthian Order and the Laws of Valambrosia, the Theory of Government by Rules of Design*, burst upon the world with all the glory of a new revelation, the organization of the little city-state has engrossed the scientific attention of sociologists and the sentimental interest of all lovers of romance. Nevertheless, as the careful gleaner finds grain after the reapers have passed, it has been my good fortune to light upon one important point of its polity which even the eminent Boynikins and his scholarly successors have overlooked.

It has, to be sure, been noted before this that there are only six public monuments in the whole of Valambrosia, but it does not seem to have occurred to anyone to consider that this might be due to concerted policy rather than mere chance, or to enquire by what means this very desirable result may have been brought about. Having been permitted, through the courtesy of the public officials, to attend a meeting of the Valambrosian Committee on Memorials, and given a complete account of the workings of that body and the laws which govern its proceedings, I think it but right that I should make them public to the profit of all.

The Commission on Public Memorials is considered a most important branch of the Valambrosian Government. Its membership includes the Podesta, the Burgo-meister, the Gonfalonier, the Lord Mayor, the Starost, the two Archons, and the Tribune of the People. All these functionaries (like all other civic officials of every degree) must of course be architects, and hence their decisions are received by all the citizens with the utmost reverence and command the same willing obedience which our own architects expect by virtue of the terms of our building contracts.

Because of my own connection with the profession I was honored with a seat on the dais, and a minor official (corresponding in grade to an Associate of the Institute) was designated to interpret for me, and to explain the meaning of the dignified and imposing ceremonials with which the meetings of the Commission are conducted, a feature in which all Valambrosians take great delight.

He informed me that the laws governing the erection of memorials were the result of long study and experiment, and had been changed no less than four times in the thousand years since the founding of the city. Considering that the inhabitants of Valambrosia (made up of Medes and Persians in almost equal proportions) look with deep disfavor on any modification whatever of their ancient code, these frequent changes alone indicate the importance which they have attached to the right solution of this problem.

## FROM THE ANNALS OF A CONTENTED PEOPLE

There is a tradition of a very distant period when little or no real control over monuments was exercised. It is said that in that day any group of citizens who could raise the funds and obtain the right to use a plot of public ground were allowed to erect a memorial at will. It is even supposed that in some instances they were guilty of the meanness of attaching the name of the heroic dead to some mere work of utility, such as a bridge or even a highway, which was going to be built in any case, thus securing to themselves the credit of honoring the great, at the minimum expenditure, but this is doubtful.

At any rate memorials were allowed to multiply unchecked and the inevitable result was suffering and misery. Legend still speaks with horror of "The Bronze Age" as a time when no man could walk the street without offense to his eyesight. Bronze generals on pop-eyed war-horses peeped over every bed of perennials in the parks, and bronze admirals with mutton-chop whiskers from behind every clump of shrubbery. Bronze statesmen scowled from porticoes. Bronze babies, in fountains, strangled dolphins (or were strangled by them), and strange brazen women, perched on pillars, let their nighties slip off their shoulders all around the public squares. For a man to have won a battle or an election was held to confer a vested right upon posterity to expose any travesty of his semblance they might choose to have executed, full in the face of an outraged public, with no possibility of redress.

Of course such oppression could not long be borne, and an expedient was soon devised to correct it: namely, that it was permitted to any group of citizens, equal in number to those who in the first place were responsible for the erection of a memorial, to go solemnly in a body and pull it down. This at once produced a great measure of relief. Within twenty-four hours of the passage of the act the Pulkinhorn Memorial Drinking Fountain on Market Square had been torn stone from stone and the blocks cast into the River Scamander. In two months' time, twenty-seven other particularly horrible effigies, located in all parts of the city, had been eradicated.

However, it was found that this measure only went part way in practice. The people were reluctant to apply their right to memorials to men of real distinction, feeling that in destroying the eyesore they might seem to be lacking in reverence to the man. It was necessary to apply still more severe remedies.

The first step was to ensure that the total number of existing memorials should not be increased, which was accomplished by decreeing that for every new monument erected, one already in place should be destroyed. This ordinance was quickly followed by the great enactment afterwards given the name of the "Mis-

branding Act." This law prohibited under heavy penalties attaching any name to a memorial other than that of the person who was actually to derive glory from its being set up. In other words, if Mrs. Solomon Blotto headed a committee to solicit contributions for a municipal opera house in honor of the survivors of the Battle of Thermopylæ, it was assumed, unless proof to the contrary were offered, that the true purpose of the campaign was to get Mrs. Blotto's name before the public, and accordingly the memorial when completed was required to bear some such inscription as

"In Loving Tribute to the Social Aspirations  
of  
Cordelia Kaffelhimner Blotto."

The rigid application of the two laws last mentioned produced a further noticeable improvement. As a practical feature of their working out, however, it was soon found to be needlessly extravagant to keep erecting new monuments and destroying old ones every time some person wished to get his name in the papers and managed to persuade a few of his fellow citizens to abet his folly, so that the practice of placing detachable inscription plates on the pedestals, and of changing these plates from time to time as occasion arose, gradually became more and more common.

Nevertheless, even though these various statutes had accomplished much good, it was still conceded that they were only palliatives and that the true remedy for the abuse of the memorial was still to be found.

This was finally achieved in the framing of what is justly regarded as the greatest document in the history of Valambrosia, the famous "Declaration of Impending Oblivion" which must be filed by the sponsors of any movement to erect a monument. It sets forth that the person to whom the proposed memorial is to be dedicated is on the point of being forgotten, that his memory is not cherished by the citizens, that his wise sayings are never quoted by the learned nor his jests by the jovial, that no tales of him are told around the firesides of the peasants, that his example is never held up by the old as a model for the young, and that unless some statue, tablet or other visible token bearing his name is at once put up in a conspicuous location, he is about to pass forever from the recollection of men. Without this solemn attestation no memorial may be built.

My guide said that only once in the one hundred and fifty years since the law was passed had the friends and admirers of any public man been willing to make such an asseveration and on that occasion the Commission gave judgment that, since the case was so, they saw no good reason why anyone should trouble to keep alive his memory.

F. P. S.



## London Letter

**T**HE PAST few weeks have witnessed some remarkable changes in the appearance of London streets, particularly in the West End, where the new stone fronts of London's post-war architecture have been undergoing the crucial test of being unveiled from their scaffolding.

It is curious how scaffolding helps to make certain buildings impressive. One sees the mass of structure rising behind a latticed pattern of scaffold poles, which lend scale and mystery, like the atmosphere of a Pennell etching. The imagination is set to work, and furnishes the new front with all sorts of hidden surprises, stimulated sometimes by a glimpse of a cliff of white Portland, or the promise of a fresh detail half-concealed by its coating of slurry. But alas! When the scaffolding is removed . . . There they are, all the familiar adjuncts, the rams' head, the garlands, the emblems of Mercury, the funeral urn, the bronze lion's head holding in its mouth a ring. Twenty-five feet above the pavement, they hang, a useless anachronism, waiting perhaps for some venturesome motor-bus to mount the pavement and hitch up to the entablature. Or perhaps they are mooring rings for the ships of commerce.

True it is that what the eye doesn't see the heart doesn't grieve, and as Mr. Goodhart-Rendel, President of the Architectural Association, said at a recent meeting where he frankly discussed "ourselves," hundreds of tons of stone and thousands of pounds of money could be shaved off Regent Street and leave us all the happier for their absence. It was an unpopular remark, in the profession, and boiling blood even wrote letters of protest to the press. But Mr. Rendel had only spoken out loud what many of us have been thinking as we pass beneath the lions, and the helmets. We had forgotten to mention the helmets . . . and the armor.

It is easy to criticize, however, and there are many new works in London which are full of promise for tomorrow and very fairly adequate for today. It is pleasant, too, to observe a return to greater breadth and finer scale, a growing simplicity of form and detail, and a more assured and competent touch. Regent Street today is full of interest. Only a few weeks ago the spire of Wren's Church of St. James in Piccadilly closed the vista formed by the gaping void of the Quadrant, but now the Quadrant's sweep is once more restored, and the ragged ends of Norman Shaw's Piccadilly Hotel are cunningly toothed into a less heroic but cleaner neighbor. The new Quadrant of Sir Reginald Blomfield respects Shaw's work in its main lines and character, but in it the architect has softened the crudities of prison-like rustications and the beetling projections which would have

made sunny Regent Street into an alley-way between fortresses. The method of maintaining the sky and cornice lines is the same that was adopted by Nash, namely: the sloping of the cornice and strings to follow the rising levels of the street. It must have been a difficult and costly device, for the stone is no longer on its normal bed, and window openings which cannot slope must be adjusted. The Quadrant has already been criticized as architecture which "shows no consideration for the interests of the individuals occupying the premises," and as camouflage to the real structure of steel and concrete. But it is only the old conflict of the urbane versus the functional.

Just above the Quadrant is Vigo House, by Sir John Burnet & Partners. It is Regent Street's best building, marred by two rather feeble domed corner treatments, but with, between them, a serene length of simple flat frontage, with its long window openings very cleverly managed. The architects have gained much experience in modern treatment in the designing of such buildings as Adelaide House, and their touch is becoming sure. This building, although a departure from recognized Renaissance forms, is just as English as St. Paul's or the Banqueting House.

Higher up still, and on the other side, is Liberty's, which has had to be stone-fronted to Regent Street but breaks away as soon as it can into half-timber on the separate Argyll Place block behind.

The Regent Street façade is rather poor stuff. Above the ground floor the front is recessed in a flat-tish segmental curve between two end pylons, with a full blown order and lots of obelisks. Above the entablature is an enormous sculptured frieze representing in high relief all sorts of people hunting for the raw material of commerce. A little touch of sentiment and foolishness is provoked by three spectators, sculptured in stone, who are represented as peering over the parapet above the frieze, and whose heads and shoulders are thus silhouetted against the sky. One regrets that at least one of them is not carrying a bronze umbrella.

On the old Devonshire House site the new block, by Carrère & Hastings & Reilly, is nearly complete. It is polished and white and expensive looking, but is covered in stone carving of the jumbled Græco-Roman-Italian type. The lower story, with its flat Ionic order, recalls the Fifth Avenue shop of Black, Starr & Frost. Londoners will be sure to like this building, for it is quite safe and simple in its main masses. One only feels that it is rather overdone, and that a little of the restraint of the big block back of it in Berkeley Street would have improved it. It is rumored that flats in Devonshire House are to be sold for £25,000, with a ground rent to pay of £250 a year. This would

## LONDON LETTER

mean an expensive race of tenants, so no doubt the external display of ornament is a legitimate expression of function.

A new theatre by Frank Verity, the Plaza, is shortly opening in Lower Regent Street. Its external design is unusually feeble for Mr. Verity, and from the point of view of architectural interest it is far outdistanced by a great new cinema in Kensington which is very vigorous and modern, although a little bit resembling a clever student's project actually executed.

Taking it all round, English architecture is beginning at last to rise to the occasion in the design of large buildings, without entirely losing the intimate tradition which it is so hard to blend into, for example, a large modern store. As regards smaller work there is no need to worry, and there will always be plenty of architects capable of designing such good simple buildings as the new Chenil Galleries by Kennedy & Nightingale, the façade of which has struck just the note of highbrow *naïveté* which characterizes its Chelsea surroundings.

§

While new buildings are unveiled, old ones continue to be condemned. The latest is the Museum of Practical Geology, lying to the west of St. James' Church between Piccadilly and Jermyn Street, with its great severe façade to Jermyn Street enriched by a doorway carved by Alfred Stevens. Many American architects have admired this seemingly uninhabited structure, which was built in 1851 by Sir J. Penne-  
thorne, who was also responsible for the west end of Somerset House. The inside has a vast library of 30,000 volumes and a big museum on the first floor. Unfortunately huge cracks have developed in the ceiling and elsewhere, and in any case London can no longer afford to have as frontage on Piccadilly the back walls of museums. The Museum of Geology will be regretted as one of our last arrogant buildings.

§

The Waterloo Bridge controversy, already alluded to in these Letters, has had its lighter side.

While serious argument from all quarters has been brought to bear on the L. C. C. in the effort to save the Bridge, a bright spirit in the shape of Mr. Edward Hutton has considered the possibilities of employing a little irony, and wrote to the *Observer* a letter that the Municipality of Florence had suddenly decided to destroy the Ponte Vecchio in order to be able to run trains over a new bridge.

Mr. Hutton's suggestion was of course purely fanciful, but the Italians, who take things seriously nowadays, were immediately roused to an intense pitch of excitement. From every province letters and articles arrived pouring furious invective on the head of the Englishman who could even suggest that such a crime

could be committed, and the Italian Ambassador in London received a telegram from the Mayor of Florence "disclaiming absolutely false report of the demolition of the Ponte Vecchio."

The experience of Mr. Hutton shows very clearly that one cannot carry a joke into the correspondence columns of the *Observer*, but it also shows that Waterloo Bridge has less honor in London than the Ponte Vecchio in Florence and that there is good argument on the side of those who believe that some body, such as a Ministry of Fine Arts, with wider powers than the present Fine Arts Commission, is required to deal with all national problems of aesthetics and amenity.

§

Apropos of destruction, England is very rapidly losing a large number of her stately country homes through the ravages of fire, an astonishing number of costly outbreaks having occurred in the last eighteen months.

In the short time since just before Christmas there have been four great fires in Hagley Hall, Howick House, Benacre, and Oulton Park, with a total estimated damage of over £400,000 exclusive of personal losses. The number of fires seems to be on the increase, and at any rate the disasters this year have been particularly spectacular. In 1925 there were at least thirteen very large fires, involving a loss of over £200,000, and since the New Year there have been half a dozen outbreaks with a bill for damage of £380,000.

Oulton Park, which was a very fine work by Sir John Vanbrugh, was completely destroyed with an unfortunate loss of life, and there is much speculation as to the causes of these frequent outbreaks. It is generally considered that there are three main causes, defective installation of electric light, the very casual methods of constructing flues and hearths adopted by the old builders, and lastly the installation of new heating apparatus without the proper provision of a new flue to take the intensive furnace heat. It is quite true that in many cases the heating engineer uses any old 9" x 9" flue which happens to be near his boiler placement, and very often the boilers to both domestic supply and radiator system have their flue outlets in the same chimney.

§

Both the womenfolk and the newspapers of England have been stimulated by the announcement of the award this year of the R. I. B. A. Alfred Bossom Studentship to a woman student, who handsomely outdistanced her male competitors in the designing and financing of a scheme for the rehousing, by a Housing Trust, of 320 work people in an industrial area.

The winner, Miss Doris Lewis, is a student of the Architectural Association Schools, and is an Associate

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

of the Institute. She is an Australian girl who has already visited America, and she will no doubt be crossing over in the early fall to pick up some of the knowledge of scientific planning and fitting which is more developed in America than here. There are already one or two women in practice in England, but no one woman architect seems to have specialized in all those details of design which are so much talked about on "The Woman's Page" of the evening papers.

## §

It is to be hoped that Miss Lewis will not be inordinately terrified by the reported cost of architectural travel in the United States, as exemplified by the expense account of Mr. Topham Forrest, the L. C. C. architect who recently undertook a 55-day tour in the United States for the purpose of studying American methods of construction.

According to the newspapers, the L. C. C. auditor considers that £470 is an ample expense account for a tour of eight weeks' duration, and has only allowed that amount to Mr. Forrest who states that he spent about £635, and this seems rather hard luck on the architect.

Most of us have no means of guessing in what degree of state the representative of a great Council should travel and have his being, but at that rate many English architects could remain in New York for just about one week. But no doubt one is apt to forget the high cost of prohibition. And anyway women are better off on malted milk.

London, March, 1926.

"X."

## Played on a Penny Whistle

A careful examination of many notes and records reveals the fact that when two or three architects meet together, the conversation sooner or later drifts into an expression of their philosophy of government. Such conversations are ordinarily characterized as nuageries, and architects, barring exceptional thinkers, are of two minds on this exciting subject.

There are those followers of Alexander Hamilton who, while encouraging universal discussion of policies, nevertheless feel sure that final wisdom rests with a limited central authority. Initiative may come from without but execution should go out only from the centre. On the other hand there are those others who look upon the centre as somewhat of an abstraction and believe that all real authority should rest with the workers in the field, and that each field having its own problems should be regulated and policed within its own borders. Jeffersonian perhaps, or—better still—followers of the ancient doctrine of state's rights. When the first group speaks one may picture the triumvirates in secret conclave or the Council of Ten. When the second group speaks one may hear the muf-

fled tread of troops in grey only ceasing to be audible on the shores of Appomatox Creek. Dreadful comparisons! and they should only be contemplated by looking through the glasses of history which show that Rome was always moving from Republicanism to Empire while the Anglo-Saxon has progressed quite otherwise. As to the picture of state's rights, it was long since settled that there is no such thing as one law for the North and one law for the South. Peculiar Institutions have gone down stream.

Nevertheless there are almost always two ways of looking at things, depending somewhat upon our point of view. It is curious about this question of the point of view and it ought to be studied a little. To leave human affairs for a moment and go back to nature, as the saying goes, the fact is evident that from a particular point of view there is only one silhouette of the skyline. It may be said to be always the same and may be described or drawn accurately so that others, if they stand in the same place, will recognize it. Probably this place was a comfortable place for the one who chose it, but people differ as to what is comfortable and are not always easily persuaded to choose the same place. This leads to differences in the descriptions of the same skylines. From the original standpoint a certain hill runs higher than another, but one who has been called upon to regard this fact may not be able or does not choose to climb up or down to the same point of view. He finds that the hill in question has quite another relation to things and, standing his ground firmly, is unable to agree with any statements that have been made about it. This leads to acrimonious debate.

It happens in another way that differences arise. The Yosemite Valley is well known. In the course of years those who have gone there often have found out the best things to look at and have perhaps discovered the most advantageous outlook. A traveller comes to the valley. He is not familiar with all of its beauties and the best trails. He may, on the other hand, make expressions about its grandeurs and difficulties before he has been through the whole valley and his description will be quite different from that of one who has been to its end. He may, again, be one of those who search enquiringly beyond the accepted views and there is always a possibility that he will find a new outlook or point of view that is better than the one that has been accepted as best. This new choice of outlook is probably as far as he can go. The great rocks after all stand out against the sky and remain the same for all who see them. The hasty traveller may not quite see them as they are or even may not see them at all. He may stop in a great grove of trees which is so beautiful and so overshadowing that no outlook is given beyond. He may, having taken another of the many trails, become so involved in broken rockslides and the difficulties



## THE SIX-CYLINDER HOUSE WITH STREAMLINE BODY

of fallen timber that his attention is withdrawn from everything except his footing and the immediate obstructions. Nevertheless the great rocks are always there and continue to be the outstanding guardians.

Of course, nothing is permanent but it is hardly conceivable that any avalanche, flood or quake will so change the floor of that valley that any part of it shall become greater than its encircling sentinels. If it were

not for the fact, well recognized by the highest authorities, that architects have leaping imaginations, this tune might be considered to be based upon a scale too various in its intervals. But one may have confidence in those who take part in nuageries. Sermons have long since been found in stones, so why not in rocks?

ORPHEUS.

## The Six-Cylinder House with Streamline Body

**I**F ONE-HALF the technical skill that will be devoted to the 1927 model motor car were put upon the home building problem the housing bugaboo would be well on its way to a rational solution.

The writer, in the following study which suggests a technical approach to this problem, must acknowledge his indebtedness to a housing development now in progress in New York City by the City Housing Corporation, in which he has had the opportunity for assembling much of the data here used. This company has already made, in its short experience, some valuable contributions to the problem of low-cost housing, especially in the important matters of financing and community development. Some progress has also been made in such planning improvements as may be accomplished under the limitations which are imposed by requirements of the salability of their product, while they have been further handicapped by high land value and a wasteful street system.

From a planning standpoint, although the problem has been approached in an open-minded manner and with due regard for the principles of plan efficiency, it has been necessary to cater to the usual prejudices of the average purchaser. Consequently the product has been confined to the realm of "assembled" ideas corresponding with that period in the motor car industry (1905-10) when cranks and tanks, magnetos and things were strapped on promiscuously, and while the body still retained reminiscences of its former prototype. Thus even these improved houses have carried over from the horse-and-buggy age such things as "fore" doors and rear doors, wasteful basements with coal bins and heating plants and other crudities which interfere with a thorough application of the designer's skill.

Fortunately, however, there have been combined in this experiment a variety of types of dwellings built in close relation and contrast, and with some opportunity of observing their relative merits. To a certain extent the motor industry has been echoed in the adoption of a more or less uniform "chassis" on which all models are mounted. That is to say the dwellings, which consist of 3, 4, 5 and 6-room houses, flats and apartments, are all about the same depth, uniformly only two rooms deep and frequently with an exact duplication of plan in dwellings and apartments of the same room capacity. Diagram VII.

With such opportunities for study and with continuity of application it should be possible for this and other

agencies gradually and step by step to find out something of reliable value concerning this deep-laid mystery of home building.

Boards of strategy composed of architects, engineers, community and financial experts will be "sitting in," long in advance, on the 1930 model, streamline straight eight. One or two best houses will be tried out and altered and adjusted until really ready for launching on an eager and expectant (and let us hope not to be longer disappointed) market.

Some of the discoveries which may be forecast are, for instance, that good, well planned and constructed shallow-depth "row houses" in an interesting grouping may be substituted for monotonous and shoddy individual frame houses with wasteful and cheerless rooms. Diagram VIII.

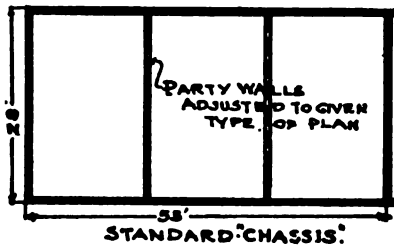
But no doubt in the end houses such as we now know will fail to meet the test of real value, and undreamed-of dwelling types, superior for modern family needs, may be evolved quite different from either houses or apartments of the present day. Such a result is faintly indicated by the following study of the comparative value of the single-family house and two-family house of equal area:

The two-family house is usually adopted for its benefits in land saving. (See Diagram I, page 119, in the *MARCH JOURNAL*.) However, in the study of the selected types here considered, the land factor is unaffected. The merit of the multi-family dwelling arises from advantages of a different nature. Two single-family dwellings of six rooms each occupy identically the same space as a two-family dwelling with six rooms on each floor. Diagram IX.

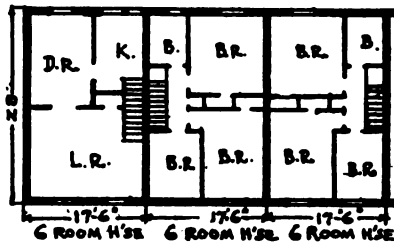
Economies are secured in the cost of the two-family house by the omission of one party wall, one set of stairs and half of the plumbing connections, which effects a saving of approximately \$600 per family for dwellings selling at about \$8,500. At the same time the six-room flat has an additional usable floor area of about 5%. Because of its great simplicity it is more readily cared for and the rooms may be better proportioned, with a third usable bedroom in place of the very small bedroom of the customary one-family house made necessary by the restricted house width.

These advantages are well worth careful consideration, although they have no bearing upon the relative cost of land and building, or even upon construction

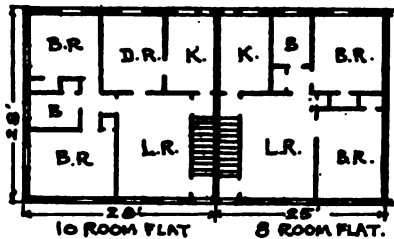
DIAGRAM VII  
SHOWING MOTOR CAR TECHNOLOGY APPLIED TO HOUSE DESIGN  
AND CONSTRUCTION



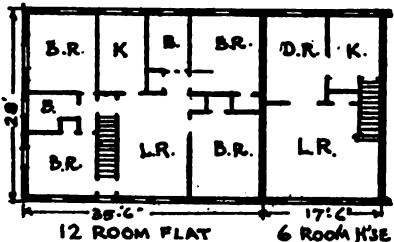
THE CHASSIS  
53' Wheelbase, 28' Tread. Standard streamline house section adaptable to any of the following models.



THE ROADSTER  
3-STANDARD "SIX"  
Six-room houses. 18 rooms for 3 individual single-family two-floor houses. 17' 6" on centres.



THE TOURING CAR  
STANDARD "FOUR-FIVE."  
Two each 4 and 5-room bodies, with one-man heating equipment. 18 rooms for 4 families. Dwellings 28'x25' wide.



THE SEDAN  
STANDARD "TWELVE-SIX"  
One each 2-family 6-room. Add 1-family 6-room. 18 rooms for 3 families. Elastic type of body.

methods. They would be adopted primarily because some families may be better accommodated with a one-floor dwelling than one disposed on two floors, especially where, as in this case, the dormitory portion of the house is entirely set off and segregated from the space given over to living, cooking and dining.

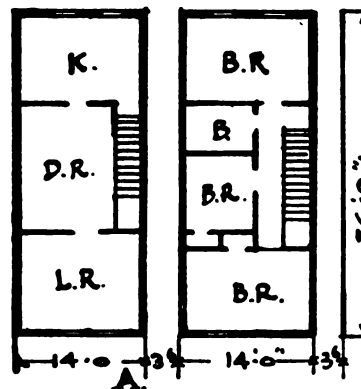
However, one of the outstanding deficiencies of the entire small-house situation, which is ignored in the "Own-your-Home" idea, is the lack of elasticity of use in the usual types of single-family dwellings. Such a home is almost certain, at one time or another, to be unnecessarily large or awkwardly restricted. However, by further applying the analytical method of study to the two-family house discussed above, it is found that this new and more economical two-family type of 12-room dwelling may be slightly rearranged so as to provide an elastic plan adaptable to varying situations in the family composition and fortunes. It would contain a number of rooms convertible for use either together with or

separate from the remainder and providing in a neighborhood a small proportion of rentable lodging rooms and small suites suitable for single persons or parts of families or relatives of the owning family. Diagram X.

Let us follow the career of Charlie Jones in relation to the adaptable occupancy of the house shown at the bottom of Diagram X. Charlie comes to "Oakwood" as a carpenter apprentice and takes lodging in Smith's house, in the first-story room with bath. (1) He has his own key. He can probably obtain favorable rent by tending the furnace which is conveniently reached from his room without disturbing the family.

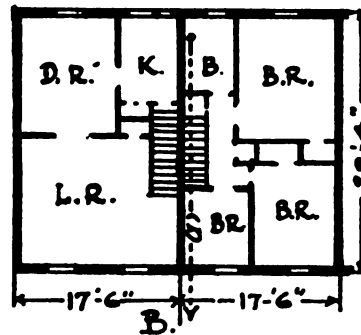
DIAGRAM VIII

SHOWING RELATIVE ADVANTAGES OF INDIVIDUAL AND ROW HOUSES ON NARROW LOTS



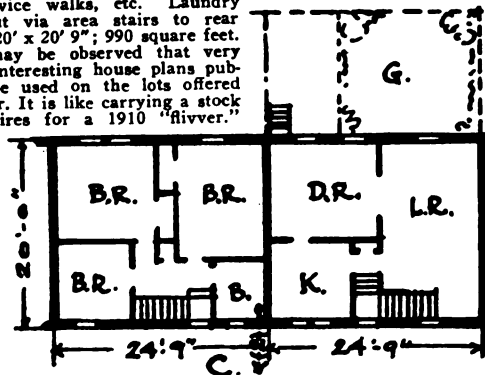
NOTE: With similar character of interior finish and accessories, the row house in brick costs only a trifle more than the detached house in wood.

A. Single-family houses, 14' wide by 36' deep. 6 rooms, on lots 17' 6" wide. Total area, 994 square feet on 2 floors.



B. A far better house may be planned on the same lot in the row form of house, designed in interesting groups of one or more kinds. Area, 990 square feet. However, this house is still complicated with front and rear services, or, as usually happens, ice and supplies are received via living room. House size, 17' 6" x 28' 4".

C. The same space may be thus rearranged on quiet narrower roads: a single entrance reaches service and living room. The living area is placed in intimate relation to the garden, while economy is effected in length of plumbing connections, omitting service walks, etc. Laundry still goes out via area stairs to rear yard. Size, 20' x 20' 9"; 990 square feet. NOTE: It may be observed that very few of the interesting house plans published can be used on the lots offered by the realtor. It is like carrying a stock of balloon tires for a 1910 "flivver."



# THE SIX-CYLINDER HOUSE WITH STREAMLINE BODY

(2) Charlie gets his union card and also gets married. With the prospect of continued employment in "Oakwood" he is able with a little assistance to buy a house similar to the Smith's. He uses the lower two-room suite and looks after the heat and maintenance of his property. He also does odd jobs in the fine workshop in the basement. He is thus easily able to make his payments from the large rental of the remaining parts of the house and by giving satisfactory service will be able to pay off his temporary loan for part of the down payment, keep up his regular payments and yet have very little, if any, money cost for his own apartment.

(3) The Jones family passes through various stages for the next twenty years, Jones becoming a small contractor, and supporting at times an aged parent as well as a

DIAGRAM X

ADAPTABILITY OF ELASTIC TWO-FAMILY HOUSE WITH LODGERS' ROOMS

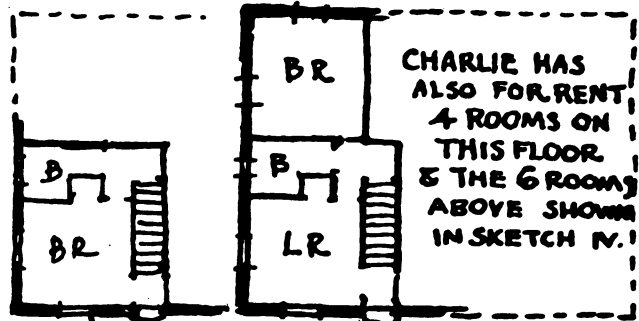
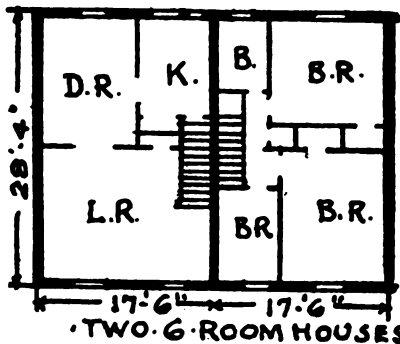


DIAGRAM IX

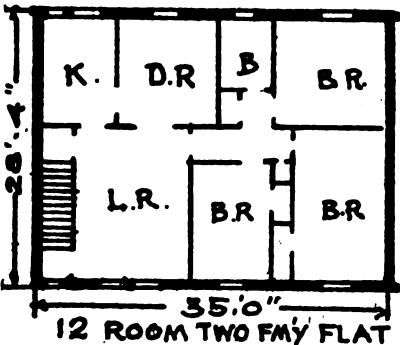
SHOWING APPLICATION OF ANALYTICAL STUDY TO HOUSING PROBLEM



Thirty-five feet of lot frontage and standard 28-foot depth of dwelling may be constructed

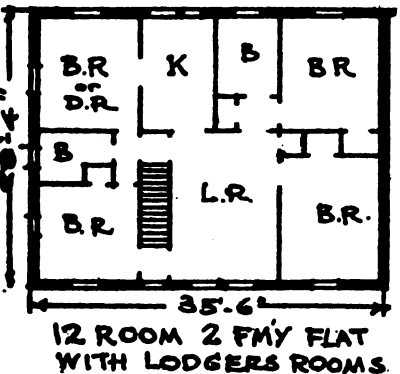
either

as two 17' 6" single-family 6-room houses with 3 rooms on each floor and 1,526 square feet of usable floor area,



or

as two 6-room flat dwellings with 6 rooms for one family on each floor, with 1,568 square feet of usable floor area. In either case these dwellings must be at all times limited to use as a whole and by one family in each dwelling space.

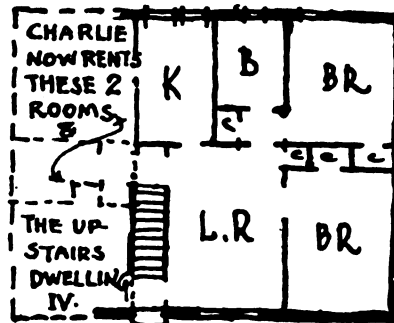


On the same "chassis" length, but with a rearrangement of stairs, the 12 rooms, with addition of 2 baths, may be used in a variety of combinations of from 2 to 8 rooms per family, which may be altered at will to fit circumstances.

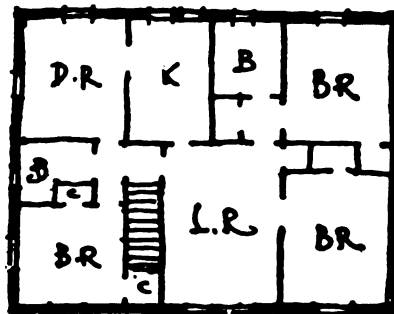
NOTE: Where not used as an end house, first-floor lodgers' rooms have lavatory only. Second-floor bath is skylighted.

I. (Above) Charlie Jones, carpenter's apprentice, rents Smith's first-floor room and does janitor service in part payment of his rent.

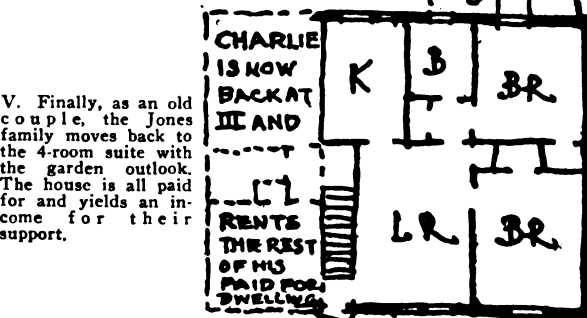
II. (Above) He gets married and with the help of a friend makes the first payment on a house like Smith's. He lives in the two-room suite and rents the rest of the house.



III. Later he moves into the first floor 4-room suite with room for his children to play in the yard.



IV. When an aged parent comes to live with him he takes the upstairs 6-room suite with 2 baths.



V. Finally, as an old couple, the Jones family moves back to the garden outlook. The house is all paid for and yields an income for their support.



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

number of growing children. At all times he can have ample room for his needs, including 6 rooms and two baths at the period of peak load of the family. At the same time he has an income from the other 6 rooms which is rapidly retiring the capital account.

(4) Finally, as an old couple, the Jones occupy the pleasant four-room suite on the ground floor with their garden outlook and time again to use the work shop in interesting craftsmanship. A new student occupies the original one room and relieves them of the arduous tasks. An income from 8 rooms and 3 baths still comes in to eke out their shrinking income.

Another peculiarity about the examples previously discussed is that a family of limited income may not be able to buy and maintain a six-room single-family dwelling costing \$8,500 with monthly payments of \$65, but the same poor family may, with a little help over the initial cash payment, not only occupy (in part) but purchase in a similar length of time a 12-room two-family house valued at \$17,000, with very much reduced monthly payments and with an opportunity for adjustment to take care of changing needs, quite lacking in the one-family house. The reason for this is simple: owning a home is much more than merely purchasing and making interminable payments. It requires care and attention, and this care and attention may be shared with someone else more fortunate in income, but less able to devote the time or energy for the simple chores of home maintenance. The latter *gladly* contributes more than his share of actual monthly charges necessary for maintenance and

thus helps to retire the capital account. It is astonishing that, in the most expensive dwellings now produced in the City Housing Corporation community, the rental returns are sufficient to place at the disposal of the owning family one-half of the total of 12 rooms and to pay all the monthly charges which cover interest, insurance and taxes. Their own relatively small payment applies entirely to "amortization," which is nothing more than a big word for a safe and convenient savings account. Such a family, which would normally assume an undue burden in the purchase of an individual house, or waste its money in continual rent, is thus forced to accumulate a savings of from \$15,000 to \$20,000 during its period of greatest need for adequate housing accommodation, and yet at the same time this need is amply provided.

It is unnecessary to go further with these illustrations to indicate the value of scientific exploration. The purpose of citing these facts here is not to call attention to the commendable though limited accomplishments of this new housing organization, but rather to show the possibilities of such a method of procedure. However, it must be apparent that whatever saving is to be effected by scientific exploration and application will be but temporary. For the history of house building clearly shows that such saving will be quickly capitalized by increased land charges and increased credit charges and so will be lost to the house owner. It is precisely this process of capitalization that is the real "housing problem."

HENRY WRIGHT.

### The Secretary's Page

**A**T THE Octagon we receive regularly the Minutes of Chapter Meetings. It is from these that Mr. Brown has been able in his writings for this page to get the local information that has been so interesting to the Institute at large. Following his example, I have been reading these minutes. There is a considerable accumulation and it is difficult therefore to pick out specific items of interest. Here and there I get the idea that "those present" had a really pleasant evening or again that the speech of the evening was enjoyed by all. Always the members take part in the proceedings. I wonder am I right in thinking that only a few of the Chapter membership are present? And that it is always the same members who are doing most of the work? In the smaller Chapters this would seem to be less so and when the members come from a distance, at considerable sacrifice of their time therefor, the meetings have a tone that is not to be found in the larger centres. Of course all of us crave association with our fellows and especially do we architects want to see and talk with one another.

We all have a very special interest indeed. Where there are a lot of us in the same town we see each other often and so our Chapter officers have to see to it that the programs for Chapter meetings are interesting. The men do not get together just for the sake of seeing each

other. When the Chapter membership is widely distributed, and the meetings forcedly few, the members come just for the joy of talking shop.

There are enough subjects of vital professional interest at the moment to make any meeting of architects worth while for architects. For example, you have seen the notice sent out by President Waid of the matters that will be discussed at the next Convention. He speaks among other subjects of State Registration and Architectural Education, Architecture and the Public, the proposed Development of the Octagon Property, the Plan of Washington, the proposed National Department of Public Works, and the Small House Service Bureau.

Further down on this page you will find the proposed rules for the guidance of the Committee on Practice, and the Judiciary Committee of the Board of Directors, which have been proposed for adoption by the Institute.

Speaking of Rules, let me say that one of the very prominent older members of the Institute has taken the trouble recently to correspond with the officers, calling their attention to inconsistencies that appear to him to exist in our Code of Ethics. His comment has had such weight with the Board that a special Committee has been appointed to consider his suggestions, and comment growing out of these is herein available for the consideration of the members. Our professional society

## THE SECRETARY'S PAGE

has long been known for its excellent policy in these matters.

We should advance with the times, but in making any changes we must be very sure that they are for the better—which leads me to advance this thought for your consideration. It is about this Page, the so-called *Secretary's Page*. Is it rightly placed in our JOURNAL? Is it not really the editorial page of our professional JOURNAL, or should it not be made such? Technically, it is not such for it is not written by the editor and cannot be. To be what I here suggest it must be written by an architect for architects. What I am suggesting for your consideration is that the next Secretary should develop this Page into an opportunity for, let us say, official comment on current professional topics. He may not write the whole of it, if he prefer.

I put this suggestion before the Executive Committee in Chicago and they thought well of it, therefore to start the ball a-rolling in this direction, I have asked Mr. Sayward's permission to publish a letter he recently wrote me discussing the subject spoken of above, namely, our Code of Ethics. The Executive Committee also asked that I place before you Vice-President Garfield's Preliminary Report on the Canons of Ethics, as well as Mr. Willcox's address to the Board made at a meeting of the OREGON CHAPTER held in Portland last December.

To these papers I append an extract from his speech to the CENTRAL ILLINOIS CHAPTER which Mr. Newcomb has kindly given me permission to publish.

C. C. ZANTZINGER.

### SOME THOUGHTS CONCERNING THE CODE OF ETHICS

At the time the Institute was established back in the middle of the last century, conditions, professionally speaking, were as near chaotic as could well be imagined. A code of ethics was gradually formulated, which, it may be conceived, needed for its observance rather stringent penalties. Whether or not due to this system of penalties, the code itself has accomplished wonderful results until today there are probably very few who question whether the various canons ought in fact to be observed.

Now in some quarters, indeed, it would almost be considered in the light of heresy to suggest the elimination of any single item, but to me it seems that there is never any man-made code which is too sacred to be held up periodically to a test of reason under the light of varying circumstances. If conditions at this time have changed to such an extent as to justify even the supposition that the code might be improved, then I say let's by all means have this investigation in order that we may arrive at what seems to conform best to present day circumstances.

It is only within a few years that we have stricken out the canon directed against advertising, and yet I have been totally unable to observe any considerable change in attitude on the part of the members of the profession. As a matter of fact, not more than two or three instances have come within my notice that could have been considered offenses even against good taste. Advice as to compensation is in no way mandatory and yet practice in this respect is constantly improving. It seems to me, therefore, that the essential benefit has been accomplished at least in these particulars by the inculca-

tion of the principles involved, into the actual mental attitude of the man, and where that situation has been brought about, a penalty is obviously unnecessary.

With regard to other items of the code, as well as the above, personal discussion with other members of the profession has made it apparent to me that nearly all accept them as being based for the most part upon nothing but sound business principles. In like manner, when a feeling like that exists these rules are not difficult of enforcement. This, I believe, is particularly true in matters of competition. Indeed, so much so that in our "neck of the woods" they have been practically eliminated. Now while the general attitude toward competition is so much more satisfactory and should largely be held as it is, I nevertheless conceive that the local responsibility and consequent latitude might well be made a little greater.

There is food for thought in the suggestion made at the Portland meeting calling for a vote of confidence whenever the ethical status of a member was in question. A man may, in some unfortunate circumstances, become technically in violation of the code and at the same time be esteemed by his fellows as of high ethical character. It is equally true that there are instances of a man's escaping any open violation of law and yet lacking completely the esteem and confidence of his Chapter. It seems to me, therefore, that perhaps in the case of disciplinary action a referendum vote on the part of the Chapter involved might be entitled to some consideration on the part of the Judiciary Committee and the final action of the Board, without perhaps involving the code or the punitive measures as now employed.

As a matter of fact, I think that the general sentiment of the Chapter has had at least some weight in the disposition of a number of cases which have come within my observation as a member of the Judiciary Committee. Perhaps this sentiment ought to have a legal as well as a moral standing. I am inclined to think it ought.

It has been urged that the requirements of the code have been largely instrumental in keeping out of the Institute many younger men who obviously feel that their methods of approach to prospective clients would thereby be much restricted. I cannot feel personally, however, that the restriction is anything more than a healthful one, or that in most cases, the prospective member is hampered by anything more than a vague sense of limitation.

While upon this general subject, it seems to me that a few cases should be recalled where the Code of Ethics has really seemed to defeat its own purpose:

Under Canon No. 5, it is open to question whether or not a member is required to stand aloof from the most pernicious type of competition "while in progress" thereby refraining from using his influence in the attempt to have it recast in proper form or changed to the more approved method of direct selection. For this reason, it seems to me that the term "properly regulated competition" should be used in order to obviate this apparent uncertainty.

Obviously a competition may be considered "in progress" from the moment the program is issued by the building committee however ill advised and ill begotten it may be,

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and to bar any comment on the part of the ethically inclined practitioner would be to say the least unfortunate.

Canon No. 10, in some instances I have known, has had the effect of throwing a protecting arm around the uninvited solicitor who got on the job first. The bewildered client in the meantime is usually ready to at least consider anything proposed to him and to that extent might be considered as authorizing the first submission. I think it should be made clear that the field ought not to be preempted by tactics of this sort.

Canon No. 9 has in a few instances been called upon to put the Institute in the position of requiring a client to continue relations with a practitioner who has become unacceptable to him although it should be thoroughly understood that the Institute attempts no such thing but merely undertakes to obviate the cold-blooded undermining of one man by another.

It has always seemed to me that our Code of Ethics should be looked upon as a formulation of ideals; something to point the way in architectural practice whether punctiliously regarded by every member or not. Even the Golden Rule itself is sinned against every day and yet no one has ever suggested the abandonment of it or, so far as I know, has anyone suggested the erection of a court to enforce it in all its ramifications. If the loaves and fishes are all that one can see in professional practice, certainly much joy of living is thereby subtracted. We should strive not to be too concerned lest our erring brother receive just the properly modulated slap on the wrist for his transgressions.

After all these considerations, I would still not be inclined to abandon the disciplinary side of the Code but would hope only to modify such action enough to throw more responsibility upon the Chapter, and, as suggested above, allow considerable weight to be given to Chapter recommendations in any disciplinary action.

We should hope to see something beyond the meting out of exact justice in our ethical relations; namely something looking toward the general perfection of our art.

WM. J. SAYWARD.

## PRELIMINARY REPORT UPON THE CANONS OF ETHICS

Questions and doubts have arisen from time to time and from different parts of the country upon the subject of the Canons of Ethics of the Institute and it has been stated that some of these rules of conduct and practice have set up ideals which are no longer of importance and which are actually disregarded by many if not by a majority of the profession. It is further stated that some of the rules are enforced against some members while other members have broken the same rules with impunity. This last criticism may be directed at any group in our social system and no attempt can be made to answer it successfully. The first criticism requires attention because it must always be admitted that changing conditions may disclose the fact that a rule or custom which had seemed fundamental may not really be so classed.

It is quite probable that the subject may be approached in several different ways. It has been suggested that some of the Canons have been written for a part of the country where they have been found to function with common practice and that they do not operate in another section. This states a difficulty which seems to exist and if it is altogether true it argues that the canon is not fundamental. It has

been suggested that the existing Canons should be revised so that the subject of competition shall not take up such a large percentage of their number, and that it does not comport with the dignity of our rules of ethics to have so many of them apply only to relations between ourselves. In this connection it is possible that the subject of conduct has never had a more clarifying light cast upon it than by a paragraph in the Rules for Guidance presented by the Judiciary Committee in 1925 in which the gravity of offenses was graded into three groups. The least of these refers to violations of that technical nature in which one may become involved by competitions. The greatest of these, "Violations of such a nature as to involve injustice, fraud or deceit toward clients or toward the general public", is hardly referred to in the Canons except by indirection. It would be quite possible to work out a revision with such a thought in mind and good might follow. This report does not cast aside these or other methods as being without value but desires to put before you a re-arrangement and a suggestion as to the adjudication of our present rule.

We have at present a Circular of Advice and the Canons of Ethics. The wording of each of the Canons is found in the Circular of Advice and the suggestion is now made that the Canons of Ethics be eliminated and the title of the Circular of Advice be changed to the Canons of Ethics and Circular of Advice.

The Circular of Advice is a very important pronouncement and at present it is weakened by the fact that ten clauses are taken therefrom and are set into what is considered a more important and mandatory group of prohibitions. The result of this is that certain members of the Institute, in spite of the introductory clause to the Canons of Ethics saying that they do not include all misdemeanors, take the position that they may do as they find advisable so long as they avoid breaking the letter of these rules. The Committee on Practice is largely governed by the same state of mind and it is natural that this should be so. A well defined prohibition makes a simple system to follow.

An examination of the circular brings out considerations of conduct which ought to be of serious importance in our teachings but to which we have become somewhat blinded by the glare of the ten Canons. To illustrate, the first article of the Circular tells of the relation of the architect to his client and to the contractor. It would be quite possible for an architect to set out his plans and specifications in so unfinished and faulty a manner that the contractor would be unable to make correct estimates of the cost. The temptation is then before the architect to cover his mistakes by harsh and unfair judgments. Loss to all concerned may follow and yet the Committee on Practice has been given such a clear guide to what is unprofessional that unless these actions lead down that road it does not feel competent to follow.

The second article, among other things, declares that one shall not give a bond and this clause is picked out as a canon. Of course, it is bad business but not nearly so bad as many other things. Running up the cost with a somewhat pliable client might well become more unprofessional.

Article 4 ends up with the advice against competing knowingly on the basis of professional charges. No canon is set up directly from this wording and yet any act which leads, as this does, to a keen sense of injury between practitioners might well be looked upon as of first importance.

Article 8, having to do with the architect's interest in building trades, is a good illustration of how the canons are treated by the Committee on Practice with sound reason. The wording of the Canon is too limited and must always be taken in connection with the complete wording of the Circular.



## THE SECRETARY'S PAGE

Article 10 about encouraging good workmanship only illustrates what an architect should do but this affirmative statement is hardly discussed because of the insistence placed upon the ten prohibitions.

Much might be said about Article 11, offering services gratuitously. It is one of the subjects in the Circular from which no Canon is derived, but which nevertheless interests all architects. It is probably better that no canon exists, but the Committee on Practice might more easily advise on this subject if the separate list of violations did not exist. It is probable that we should advise in the Circular more strongly than we do as to the small value of the sketch to the owner. If we do not believe that our relation to the public is of the first importance there need be no great interest in this report.

As to Advertising, Article 12: It may be done decently, and it may become unprofessional; that is to say, it may be done in a way that lowers the dignity of the profession. The Circular brings this out quite fully, but at present the Committee on Practice takes no cognizance of this subject.

Article 14 of the Circular has in it Canons Number 4, 5, 6 and 7. All to do with competitions. Is not the relation of this subject to an architect's whole practice better indicated by the amount of space given it in the Circular than in the Canons as they stand today?

Articles 18 and 19 tell of our duties to the public. There is no canon about this but if this article were presented to the public as one of our Canons it would give a better impression of what an architect should be than do the present mandatory clauses of the competition code.

These illustrations are sufficient for the purposes of this report. The Circular of Advice is an extremely valuable instrument, perhaps the strongest that we have. It can hardly be perfect but it does bear very close scrutiny and the defense of each of its articles is found in their wording. Nevertheless we have weakened it by the very effort to make it stronger.

Many of the Canons as they stand have the appearance of having been set up from time to time as an occasion arose. An uncommon misdemeanor may be of so flagrant a character that a direct prohibition seems necessary, although rules or laws of general expression may already exist which meet the situation. Whether the Canons were written first and the Circular afterwards as an amplification of the Canons, or whether the Canons were developed from the Circular, or whether both were written at the same time, and although no word in either document makes one mandatory and the other discretionary, they are so interpreted and looked upon by the Institute. That is the fault which this report is finding and it recommends doing away with these ten selected rules.

The result of this action will appear to some to be a step downward from higher ideals. Some will interpret such an agreement by the Convention to mean complete freedom from restraint and that every member may use his own discretion; and many will be delighted by this. There is the view that we are yet too young to proceed without direct prohibitions and may only do without them gradually as we become more civilized. Nevertheless, every word that is found in the ten Canons is also found in the Circular and if its title is changed to Canons of Ethics the Committee on Practice will be deprived of no instrument that it now has. Its work and the work of the Judiciary Committee will be made more arduous because there will be more recognized ways and degrees of action by which an architect may injure the public or his profession.

It is obvious that rules which admit of no discretion are easier to understand and are easier to adjudicate. It also happens that with such rules one who desires to do so may

often prove a truly honorable practitioner guilty of a technical error and the opportunity is given to hold his reputation up before the Institute in a light that does not truly represent him. On the other hand, it is true that with such rules which are now believed to be the only mandatory ones, an architect may do much harm to the public and his profession and may still avoid being caught in the exact meshes that are necessary to entrap him. To answer this difficulty it has been seriously suggested that the rules be abolished and that one's membership in the Institute shall be determined by his immediate peers, that his own Chapter and associates may, without judicial procedure, say that he is doing more harm than good and that they cannot do with him. If a large group could be depended upon to maintain a fair and judicial attitude this plan might be an ideal system.

Our present system with its faults remains a better one, but out of the suggestion above comes another, and the machinery already exists. The Executive Committee of a Chapter with the aid of the present Circular of Advice and without the Canons would be able to deal with its members in general terms much more effectively. It would not be called upon to prove so exact a case. Actions which are now considered discretionary would become subject to discussion. A study would be necessary to determine the limits of action of the Executive Committee of the Chapter but that Committee and the Committee on Practice would have larger powers of advice and persuasion than at present and might bring to the Judiciary Committee very important cases and situations quite outside the limits of the present canons. These Committees today require little more than a knowledge of rules. With the Circular of Advice as a basic document they would be required to exert a higher order of judgment.

We have been advised that the Institute might become liable in the Civil Courts unless we have absolutely definite methods of procedure and unless our rules and offenses are set up in such a way that cases may be made and legally proved. We are also advised that in the Civil Courts members who have been expelled have great difficulty in proving damages against organizations like our own. If the Institute is benefitted by this or other changes which involve such a danger we should take our chances. If it appears that the Circular of Advice is too long to be called Canons of Ethics, attention may be drawn to the Canons of Ethics of the legal profession which have thirty-two articles and take up ten or twelve pages as against less than three in the Circular.

In conclusion it is believed that by destroying the idea that certain parts of the Circular of Advice are mandatory and that all other parts are discretionary and that by giving to the Institute the privilege of judging the actions of any of its members according to its own view of the action and not because of the relation of this action to fixed rules, a higher order of consideration will be given to its adjudications and a greater respect for its Canons will eventually obtain among the members.

ABRAM GARFIELD.

### AN ADDRESS TO THE DIRECTORS OF THE INSTITUTE AND THE MEMBERS OF THE OREGON CHAPTER

That what I have to say may not be thought to be a result of personal pique, or momentary annoyance with the Institute, I have undertaken a written statement of what, it seems to me, are persistent obstacles in the path of the Institute to entire respect of the public—that public we are always hoping to win to an appreciation of our altruism and importance—and the entire loyalty and admiration of its members.

I do not intend to speak about fees, as such, nor competitions—age-old subjects of more or less acrimonious debate—

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

about which diversity of opinion may be taken as a permanent condition. I do not intend to speak about particular troubles of any member, from which, as directing authority of the Institute, I expect you to extricate him, or upon whom I seek to have you impose a penalty.

I would like to shift attention from present ways and means of handling professional issues, to the broader field of the effectiveness of the machinery in vogue. Within the profession of architecture many and rapid changes are taking place in the ideas of men as to what things are desirable to improve certain conditions. For some time the Institute has been using machinery set up long ago, and settlement of new issues by it is not undertaken with a confident spirit. It may be that—as often happens—our old rules and regulations have become a sort of dogma—are treated as axiomatic principles from which all reasoning properly proceeds, whereas the situation suggests a look at the bases of our present formulæ.

By way of illustration, ten or a dozen years ago the reasonableness of having representation on the Board of Directors distributed about the country was accepted and a proposal for Regional Districts and Regional Directors was approved, as a step towards securing representation of national scope. In operation, however, the Institute in convention decides upon who in a given district shall represent the *Institute* on the Board of Directors.

The machinery produces a man from a certain district to represent the Institute on the Board, while democratic machinery would produce a man from a certain district, nominated and elected by that district, to represent its own professional viewpoint under instructions to the Board of Directors, as delegates may be instructed by Chapters to present Chapter views to conventions.

This new machinery, however, involves and requires Regional conventions. Regional conventions are possible and may be something more than fiction where Regions are geographically restricted, but where they embrace wide areas, such as are now allotted to some Regions, they become little more than a joke. Regional District No. 8, which includes Oregon, extends from Alaska to New Mexico. If we omit far-off Alaska, it reaches from the Canadian border to Texas. District No. 7 reaches from Georgia and Florida to the western boundary of Texas. That such widespread territories can constitute a district of anything like common thought in connection with treatment of local professional conditions is absurd; and to think that the whole Institute membership is equipped to select a Director sufficiently informed to represent the viewpoints of the various sections of such a district, seems to me to be equally absurd.

The present situation naturally raises the whole subject of the theory of Institute government. Should it be still more democratic? If so—and I am aware of arguments in opposition to the idea—there must come replacements in our present machinery. Democratic government is founded upon local self-government. Local self-government awakens a live interest in local conditions, since rules under which a community lives are of its own creation, and are not imposed by some, seemingly, outside authority. It is all very well for us to remind ourselves that we, ourselves, *are* the Institute, but the subconscious idea prevails, that the Institute *is* some outside authority afar off. I am not speaking of the feeling that we, at the western edge of the country, may quite naturally have, but of that which many individuals in the east and middle west have indicated to me that they also have.

Those who feel thus complain that they are expected to abide by rules and regulations which—whatever may be said to the contrary—do not help to improve conditions in the profession locally, and which have been enacted by

the majority of the Institute membership which happens to live in centres of large population. Such and such is the edict of the Institute; if it does not fit our conditions, so much the worse for us; we will have to wait for the ten or twenty years to pass which shall bring us abreast of conditions enjoyed by more advanced communities.

Now, upon what theory have our rules and regulations been built? Upon a theory of professional conduct which is conceived of as arbitrarily right or wrong everywhere, regardless of the youth or age of various sections within its sway; regardless of a varying degree of so-called culture, enlightenment of publics, economic conditions, or anything else. What constitutes proper conduct differs in the minds of people in different localities. Where a law is enacted by mistakenly delegated authority—a law felt by many to be unreasonable, or inapplicable, it will be disregarded. If you doubt it, I need but mention disregard for the prohibition amendment to the national Constitution. Many regard imposition of what they believe to be a limitation of freedom as worse than absence of any explicit law—that disregard of it leads to disregard of all laws. Thus, an explicit rule or law of professional conduct, which many may accept as inoperative, will be disregarded if consequences of violation can be avoided. It is, therefore, the consequences of violation that must be made certain.

Are they certain today? Everywhere one hears of violations of rules of conduct by this or that individual. He cuts rates, he submits free sketches, he enters questionable competitions, he tries to get work where another architect is being considered, he disparages another architect in his own interest. I speak not of conditions hereabouts only, but of those which the retailed experiences of men east and west indicates to be more or less general.

The machinery which is supposed to work to stop such unprofessional practices is our judicial system; our system of explicit and individually brought charges of misconduct in connection with some definite rule of conduct. It requires of individuals the personal accusation of another and the submission of conclusive evidence, which, from service on the Institute Judiciary Committee, I judge to be next to impossible. The natural hesitancy to accuse—a most lovely trait of humans—the infrequency of convictions, the unavoidable delay in reaching decisions on the part of men delegated to the unpleasant task of trying a fellow-architect and who have no lively concern with the immediate effects of their decision, prevent charges being made, where well they might be. Members, I have ample reason to believe, have withdrawn from the Institute for no reason, other than disgust at the failure of Institute machinery to produce the results aimed at by its use. To start it, a man must take upon himself the sure personal enmity of a fellow, by attempting to bring him to judgment, which I am sure he will seldom do unless aroused by sense of great personal injury. Our machinery is calculated to operate only with personal anger, jealousy, pride, or loss as energizers, and I take it that they are not nice energizers of human conduct.

But more—if once started, the outcome is a mess of counter-accusation, of vindictive gossip, and general disruption of friendly relations where the thing is tried. I have known of incidents where whole Chapters have been thrown into what was little less than civil war over such a matter, and the effects upon the profession have not been dissipated for years. The fact of its tardy utilization and the harmful consequences of its operation, strikes me as sufficient evidence that our machinery does not work as it should, or as it is expected to work, for the good of the whole profession.

What we should desire and seek is machinery which will operate to strengthen the Institute in every sort of com-

## THE SECRETARY'S PAGE

munity—increase its numbers, by making membership a thing to be prized; a power for good in every community and a power to be feared by any who, because of inertness of present machinery, are willing to take chances in conduct, so long as they may profit personally thereby.

We should desire and seek machinery which would tend to arouse live interest in the profession, in high professional conduct—which would cause Chapters to feel that *they* are custodians of professional conduct in their own territories—that it is up to *them* jealously to guard it in order to build up public respect for the profession of architecture. Sense of this responsibility seems lacking today. An architect said to me not long ago: "A man cannot bring charges against a whole Chapter because every one in it makes free sketches and cuts rates if the situation seems to demand it; all he can do is to do likewise or starve. When with the Romans, do as the Romans do." Such a point of view I think, arises from the feeling that the Institute's pronouncements are not adapted for universal application, and that it is wise, nay, necessary at times, to ignore them and to forget about disciplining anybody.

The machinery creaks. One of the wheels in the machinery is the final authority in *disciplinary matters of local concern* now vested in the committees and officers of the national body, exercised in accordance with rules which are subversive of effective discipline. Instead of continuing membership in the Institute being based upon the probable—and perhaps, laudable—unwillingness of men to bring personal charges against another; upon the difficulty of obtaining satisfactory proof of unprofessional conduct; upon appreciation of the deterrent effect which the unavoidably slow processes of the Institute have upon a possible accuser; instead of present rules of procedure, it might be worth while to consider what might be accomplished for good by mere weight of public opinion.

Suppose continuing membership in the Institute were dependent upon an architect *sustaining a general reputation* for honorable practice in accordance with the Code of Ethics? If a man made a practice of cutting rates to obtain a commission, if he made a practice of submitting free sketches, if he made a practice of entering improper competitions, if he made a practice of disparaging fellow-architects, if he connected himself with business prejudicial to the position an architect should occupy, if he made a practice of any of the things which are regarded as professionally improper, let there be provision whereby, by a vote of *so large a majority of his Chapter brothers*—or any authorized subdivision thereof—as would discount intrigue or substantial error, he could be ousted from the *Institute*, without explicit charges, without attempted proofs, without trial, without appeal. Such action would amount to professional ostracism and the sufferer could not plead personal and individual enmity as a cause of his plight.

I have been led to believe that a certain prominent architect might have been so ostracized by a large eastern Chapter, could a vote have been had upon the wholesomeness of his general professional reputation, long before the courts found him guilty of worse than unprofessional conduct, and that his membership was the cause of refusal of better men to come into the Institute.

I believe such a remedy would do much to cure the Institute of some of the worst ills which afflict it; that it would bring into the Institute many good men, that it would increase the respect of many young practitioners, who excuse themselves for lax practice by the example of Institute members of unsavory reputation, that it would quicken Chapter interest in professional matters, that it would help to produce conditions which any honorable man desires for himself—conditions in which high professional conduct

obtains. The great rank and file of the membership would have naught to fear, while to those who, for personal gain, cared to risk acquirement of a shady reputation, professional ostracism would be none too severe a penalty.

In offering this statement, I hope to open to frank discussion throughout the Institute our present universally accepted formulæ of government and procedure with respect to Regional Districts and Directors, final disciplinary authority as vested in committees and the officers of the national body, and present rules of judicial procedure.

W. R. B. WILLCOX.

### A. I. A. DOCUMENT, No. 210

#### PROPOSED RULES FOR THE GUIDANCE OF THE COMMITTEE ON PRACTICE AND THE JUDICIARY COMMITTEE OF THE BOARD OF DIRECTORS

##### *To be submitted to the 59th Convention for approval* RULES

The following Rules for the guidance of the Disciplinary Committees of the Institute will be submitted by the Board of Directors to the 59th Convention for approval and adoption:

##### RULE 1. *Procedure of Committee on Practice.*

Whenever there has been brought to the attention of the Committee on Practice any alleged unprofessional conduct on the part of any member or members, hereinafter designated by the singular form, the Committee on Practice, after due investigation, if of the opinion that a *prima facie* case has been made out, shall send the following information by registered mail to the member involved, to each accusing member or members, hereinafter designated by the singular form, if there be any record, and each member of the Judiciary Committee:

A copy of the findings of the Committee on Practice, embracing a reference to the Code, Canon, By-Law, or other rules or principle of the Institute claimed to be violated;

A specification in concise form of the particular offense, giving in detail its time, place, and occasion, as far as practicable; also a complete file of evidence of the case as transmitted to the Judiciary Committee;

And a printed copy of these rules.

If the alleged unprofessional conduct is alleged to have occurred more than one year before the matter is brought to the attention of the Committee on Practice the Committee may, in its discretion, ignore the charges.

##### RULE 2. *Procedure of Judiciary Committee.*

(a) *Preliminary Correspondence.* The Chairman of the Judiciary Committee, on receipt from the Committee on Practice of copies of the findings and all evidence of record in regard to the case, will communicate, by registered mail, with the accused member, with a request in substance as follows:

Do you acknowledge the facts to be in substantial accordance with the findings of the Committee on Practice?

Are you willing to waive a formal hearing before the Judiciary Committee?

Delay in replying beyond fifteen days from the date of the mailing of this notice will be construed as a waiver.

(b) *Further Correspondence.* The Chairman of the Judiciary Committee, or a member of the Committee designated by him, may carry on such additional correspondence with the accused member as he deems helpful or necessary.

(c) *Formal Hearings, In General.* In case the accused member denies the findings of the Committee on Practice, or Does not expressly or impliedly as herein provided waive a formal hearing, or



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

In case the alleged offense is, in the opinion of the Judiciary Committee, a grave matter; then

A formal hearing will be ordered by the Chairman of the Judiciary Committee, who shall notify the accused member, by registered mail, of the place, date, and hour of such hearing. The notice shall call the attention of the accused member to his privilege of appearing at such hearing and offering evidence in his own behalf.

The Chairman of the Judiciary Committee shall also notify, by registered mail, the accusing member if any, and the Chairman of the Committee on Practice, of the place, date, and hour of the hearing, and of their privilege of appearing at such hearing and offering evidence.

The Committee on Practice, through its Chairman, or his proxy, may present at the hearing such additional evidence as may have come into its possession since its findings were transmitted to the Judiciary Committee.

The Judiciary Committee, at the request of the Committee on Practice, or independently, may summon and question witnesses if, in its judgment, the circumstances so warrant.

(d) *Formal Hearings. Absence of Interested Parties.* The absence of the accused, or accusing member, or the absence of witnesses, notice of hearing having been duly given as previously provided, shall not prevent the Judiciary Committee from proceeding with the case and making disposition of same in accordance with the evidence presented. Any two members of the Judiciary Committee shall constitute a quorum, and, in the absence of the Chairman, one of the other two shall, by mutual agreement, act as Chairman.

(e) *Formal Hearings. Refusal to Testify.* The accused member shall fully and truthfully answer all relevant questions which the Judiciary Committee or the Committee on Practice shall ask. Refusal to so answer, or giving answers which, in the judgment of the Judiciary Committee, are untrue or evasive, shall be construed as a violation of the objects of the Charter of the Institute and of its Constitution. Such violation shall be reported by the Judiciary Committee to the Board of Directors as an independent and separate cause for the discipline or expulsion of such member.

(f) *Formal Hearings. Submission of Evidence.* The Judiciary Committee shall be the sole and absolute judge of the admissibility of all evidence brought before it as well as of its value. While the best evidence is in general to be procured, the Committee shall be entirely free to accept any other logically relevant evidence that may be offered to it, and if the same is not the best evidence obtainable, to give it such rating for accuracy and reliability as they see fit. It shall be the duty of members of the Institute to cooperate with the Committee and if they have in their possession letters, papers, or documents bearing on matters before the Committee, they shall, upon request, produce same, or certified copies thereof.

(g) *Formal Hearings. Findings of the Judiciary Committee.* The Judiciary Committee shall base its findings upon the nature and gravity of the offense, and upon the evidence submitted. For the general guidance of the Committee, and subject to exceptions arising from unusual conditions, violations of the Code of Ethics shall be considered as of increasing gravity as follows:

(1) Violations of a technical nature, having to do with the letter of the law, or entered into without full information or reflection.

(2) Violations of such a nature as to involve injustice, fraud or deceit toward competitors or fellow-members.

(3) Violations of such a nature as to involve injustice, fraud or deceit toward clients or the general public.

When the Judiciary Committee makes a finding same shall be prepared in typewritten or printed form and shall contain:

(1) The findings of the Committee on Practice, (2) a statement of the case, (3) a recital of the facts as established by the testimony, (4) a discussion of the case, and (5) the recommendations of the Judiciary Committee.

Copies of the findings of the Judiciary Committee shall be sent, by registered mail, as follows:

(1) To the Secretary of the Institute, (2) the accused member, (3) the accusing member, if any, and (4) the Chairman of the Committee on Practice. The findings of the Judiciary Committee shall be presented to the Board of Directors of the Institute for final action at the next regular meeting of the Board following the said mailing of the findings; provided that findings are mailed not less than thirty days prior to the time set for such regular meeting of the Board.

## RULE 3. *Hearings by the Board.*

(a) *Preliminary Correspondence.* The Secretary of the Institute, upon receipt of the findings of the Judiciary Committee, shall set a time for the hearing of the case or cases during the meeting of the Board of Directors, and shall notify by registered mail (1) the Chairman of the Judiciary Committee, (2) the accused member, (3) the accusing member, if any, and (4) the Chairman of the Committee on Practice. Notice shall contain information as to the time and place of hearing by the Board, and a reminder of the privilege of each to appear, be heard and offer evidence.

(b) *Conduct of the Case.* The Chairman of the Judiciary Committee shall prosecute the case before the Board, or, in case of his absence, this duty may be delegated to another member of the Judiciary Committee by the President. In the case of absence of all of the members of the Judiciary Committee, the President may appoint any member of the Board of Directors to prosecute the case.

Neither the Chairman, nor any member of the Judiciary Committee, nor any member of the Board who may be prosecuting the case in the absence of the Judiciary Committee, shall participate in the deliberations of the Board of Directors over the matter, nor vote thereon.

The absence of the accused or accusing member, or the absence of witnesses, notice of hearing having been duly given as previously provided, shall not prevent the Board of Directors from proceeding with the case and making final disposition of same.

(c) *Submission of Evidence.* The Board of Directors shall be the final judge of the admissibility and value of all submitted evidence. The accused member shall be given opportunity to be heard in his own defense, and he may introduce written evidence or call witnesses. If the accused does not appear personally he may submit his defense in a written communication addressed to the Board of Directors.

(d) *Privilege of Attorney.* The accused member may be represented at the hearing by a member of the legal profession, but it shall be considered unethical for such member so to do unless notice of his intention is sent, by registered mail, to the Secretary of the Institute at least seven days before the date of said hearing.

## RULE 4. *Publication.*

(a) *Publication of Findings.* The action taken by the Board of Directors shall be reported to each member of the Institute in full or in brief at the discretion of the Board. This report may or may not include the findings of the Judiciary Committee, at the discretion of the Board of Directors.

## OFFICIAL BUSINESS

(b) *Publication of Exoneration.* Should the Committee on Practice fail to find a *prima facie* case it shall so advise the Board of Directors, for record, and the accused and accuser. Should the Judiciary Committee exonerate any accused member the Secretary of the Board shall so advise the accused and accuser, and if requested by the accused shall forward a copy of its findings for publication in THE JOURNAL, in addition to the sending of such findings to each member of the Institute.

### RULE 5. *Failure of Committees to Act.*

Failure on the part of the Committee on Practice or the Judiciary Committee to act with reasonable promptness upon cases submitted to them shall be considered a grave violation of the Institute Code and shall constitute cause for disciplinary action. The President and the Board of Directors, respectively, when convinced that these committees are negligent, may terminate their terms of service and appoint or elect new committees to take their places.

### RULE 6. *Service of Secretary's Office.*

The Committee on Practice and the Judiciary Committee may call on the Secretary of the Institute for the assistance of his clerical force in the work of their committees, and it shall be the duty of the Secretary to furnish such assistance.

## EXTRACTS FROM REMARKS OF RETIRING PRESIDENT, CENTRAL ILLINOIS CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

### VI. *Professional Cooperation and Spirit.*

While I have no grounds for thinking that in our immediate group there is anything but the warmest cooperation and friendly relationship, I am sure that many members of the district do hold themselves aloof from the Chapter activities. Some carrying the title A. I. A. have never attended a meeting nor taken part in the Chapter activities. This is a great mistake and those so doing lose a great opportunity for service—under which we all grow—and also the fine benefits which association with kindred spirits and like minds offers. I would like to be able to say that in our little Chapter we have 100% cooperation, and that those who apparently are eager to bear the badge of our profession are as eager to carry their load of the responsibility in advancing our art and our profession. In our professional life, there is no place for selfishness or greed and every man of us should stand ready to do his share when the time comes.

Moreover, I should like to make an appeal for a fine idealism with regard to our professional conduct, our treatment of the public, our treatment of our fellows. While, doubtless there are constantly irksome annoyances and troublesome problems arising, we should always keep the high ideals of our professional ethics as a brilliant torch before us. A constant desire to do better and better architecture, the determination adequately to study every major artistic problem that comes to our hands should, in addition to honest professional service in the matter of superintendence and construction, at all times actuate us. Only in this way can we hope to achieve a distinguished art or a lasting personal reward.

REXFORD NEWCOMB.

## Official Business Nominations of Officers

The following members of the Institute have nominated Charles A. Favrot, of New Orleans, La., for the office of President:

Lansing C. Holden, William Harmon Beers, Frank C. Farley, Edwin H. Denby, Donald P. Hart, Charles H. Higgins, Henry Wilkinson, Eugene J. Lang, B. W. Morris, Eric Kebbon, Paul Gmelin, John F. Capen, Ernest H. Fougner, Clement W. Fairweather and Hugh Roberts of the NEW YORK and NEW JERSEY CHAPTERS.

W. F. Staunton, Jr., Walter Webber, A. M. Edelman, Harold O. Sexsmith, Reginald D. Johnson, David C. Allison, Edwin Bergstrom, Sumner Hunt, Myron Hunt, William Richards, David J. Witmer, H. M. Patterson, John P. Krempel, James E. Allison and Sumner M. Spaulding of the SOUTHERN CALIFORNIA CHAPTER.

Lansing C. Holden, William O. Ludlow, Charles Ewing, Wm. Harmon Beers and Edwin H. Denby of the NEW YORK CHAPTER.

The following members of the Institute have nominated Abram Garfield, of Cleveland, O., for the office of President:

Wilbur T. Trueblood, Walter L. Rathman, Eugene S. Klein, J. N. Watson and Wm. A. Hirsch of the ST. LOUIS CHAPTER; Benj. W. Morris of the NEW YORK CHAPTER; Harry J. Williams and Harry I. Schenck of the DAYTON CHAPTER; George R. Harris, Donald O. Dunn, G. P. Schaefer, James A. Reese, Romer Shawhan, G. Evans Mitchell, Jos. L. Weinberg, Herbert B. Beidler, Benjamin S. Hubbell, Albert E. Skeel, Wm. A. Bohnard, Robert M. Wright, Merton G. Kingsley, Monroe W. Cooper and Herman J. Albrecht of the CLEVELAND CHAPTER.

The following members of the Institute have nominated Milton B. Medary, Jr., of Philadelphia, Pa., for the office of President:

M. R. Burrowes, J. H. Gustav Steffens, Lancelot Sukert, Clair Wm. Ditchy, Dalton J. V. Snyder, W. B. Stratton, Albert Kahn, Louis Kahn, H. J. Maxwell Grylls, Ralph Collamore, Fred L. Smith, R. E. Raseman, Alex. G. Donaldson, J. Philip McDonnell, Charles Kotting, Christian W. Brandt, George J. Haas, C. K. Bell, Alvin E. Harley, George D. Mason, Keith W. Smith, Alfred Mitschke, John B. Jewell, Adolph Eisen, Cyril Edward Schley, A. W. Balle, Leo M. Bauer, C. Wm. Palmer, Walter R. Meier, Walter Maul, Henry F. Stanton, Elmer George Kiehler, C. Howard Crane and Richard Mildner of the DETROIT CHAPTER.

A. L. Kocher, George F. Gemmill, John B. Hamme, M. R. Evans, F. G. Dempwolf, Isaiah M. Myers, James A. Royer, Edward Leber, W. B. Billmeyer, Robert A. Stair, Reinhardt Dempwolf, J. A. Dempwolf, Maurice E. Kressly and Julian Millard of the SOUTHERN PENNSYLVANIA CHAPTER.

William Mooser, Albert J. Evers, Edw. G. Bolles, W. B. Faville, G. F. Ashley, Clarence R. Ward, J. Harry Blohme, Lewis P. Hobart, Smith O'Brien, Sylvain Schnaitacher, J. S. Fairweather, John Reid, Jr., and Earle B. Bertz of the SAN FRANCISCO CHAPTER.

Arthur Neal Robinson, Ernest D. Ivey, Rudolph S. Adler, Hal F. Hentz, Eugene C. Wachendorff, A. Ten Eyck Brown, Wm. J. Sayward, R. Kennon Perry, Cyril B. Smith, F. D. Burge, Preston S. Stevens, Wm. J. J. Chase and C. E. Frazier of the GEORGIA CHAPTER.

The following members of the Institute have nominated Howard Van Doren Shaw, of Chicago, Ill., for the office of President:

William Harmon Beers, Frank C. Farley, Edwin H. Denby, Arthur Loomis Harmon, Donald P. Hart, Charles H. Higgins, Henry W. Wilkinson, Eugene J. Lang, B. W. Morris, Eric Kebbon, Paul Gmelin, Frederick M. Kern, W. O. Bartlett, Wilson C. Ely and Frederic Bigelow of the NEW YORK and NEW JERSEY CHAPTERS.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The following members of the Institute have nominated William Emerson, of Boston, Mass., for the office of First Vice-President:

Charles Butler, Robert D. Kohn, Clarence S. Stein, Frank H. Holden, Frank E. Vitolo, Wm. Edgar Moran and Frank Goodwillie of the NEW YORK CHAPTER.

William Stanley Parker, C. Howard Walker, Frederick S. Kingsbury, S. Winthrop St. Clair, R. Clipston Sturgis, Wm. D. Austin, William Adams, Thomas Mott Shaw, Ralph W. Gray, William Graves Perry, J. Harleston Parker, Arthur Wallace Rice, Frank A. Bourne, J. Lovell Little, B. F. W. Russell, Sidney T. Strickland, Wm. Power Blodgett and Robert P. Bellows of the BOSTON CHAPTER.

John H. Scarff, Wm. D. Lamdin, John Swing Willis, Rigin Buckler, George C. Fenhagen, Laurence H. Fowler and Wm. G. Nolting of the BALTIMORE CHAPTER.

Albert L. Harris, Delos H. Smith, J. R. Marshall, Edward W. Donn, Jr., L. M. Leisenring, Fred'k. H. Brooke, Francis P. Sullivan, Norris I. Crandall, Horace W. Peaslee, W. H. I. Fleming, J. Wilmer Smith, R. F. Beresford, Louis Justement, Albert L. Harris, L. A. Simon, P. C. Adams, Victor Mindeleff, Gilbert L. Rodier and Arthur B. Heaton of the WASHINGTON, D. C., CHAPTER.

Richard Philipp, Peter Brust, Alexander C. Guth, Henry J. Van Ryn, E. O. Kuenzli, William G. Herbst, Roger Kirchoff and Walter W. Judell of the WISCONSIN CHAPTER.

Percy Ash, William S. Covell, John Molitor, J. Horace Frank and H. Rex Stackhouse of the PHILADELPHIA CHAPTER.

Walter H. Whitlock, Charles H. Conrad, Arthur T. Lacey, Clarence A. Martin, Albert C. Phelps, F. H. Bosworth, Jr., George Young, Jr., Arthur N. Gibb and Ornan H. Waltz of the CENTRAL NEW YORK CHAPTER.

The following members of the Institute have nominated Abram Garfield, of Cleveland, O., for the office of First Vice-President:

M. R. Burrowes, J. H. Gustav Steffens, Lancelot Sukert, Clair Wm. Ditchy, Dalton J. V. Snyder, W. B. Stratton, Albert Kahn, Louis Kahn, H. J. Maxwell Grylls, Ralph Collamore, Fred L. Smith, R. E. Raseman, Alex. G. Donaldson, J. Philip McDonnell, Charles Kotting, Christian W. Brandt, George J. Haas, Walter E. Lentz, C. K. Bell, Alvin E. Harley, George D. Mason, Keith W. Smith, Alfred Mitschke, John B. Jewell, Adolph Eisen, Cyril Edward Schley, A. W. Balle, Leo M. Bauer, C. Wm. Palmer, Walter R. Meier, Walter Maul, Henry F. Stanton, Elmer George Kiehler, C. Howard Crane and Richard Mildner of the DETROIT CHAPTER.

Lansing C. Holden, William Harmon Beers, Frank C. Farley, Edwin H. Denby, Donald P. Hart, Charles H. Higgins, Henry Wilkinson, Eugene J. Lang, B. W. Morris, Eric Kebbon, Paul Gmelin, John F. Capen, Ernest H. Fougner, Clement W. Fairweather and Hugh Roberts of the NEW YORK and NEW JERSEY CHAPTERS.

J. D. Sandham, Louis W. Smetana, Thomas R. Kimball, Mark M. Levings, Frederick S. Stott, Hiram A. Salisbury, N. R. Brigham, James R. Webster, John McDonald, Edwin B. Clarke and Frederick W. Clarke of the NEBRASKA CHAPTER.

The following members of the Institute have nominated William E. Fisher, of Denver, Colo., for the office of Second Vice-President:

Robert K. Fuller, G. Meredith Musick, Oscar G. Stromquist, M. S. Fallis, M. H. Hoyt, H. W. J. Edbrooke, Temple H. Buell, Harry J. Manning, W. N. Bowman, Lester E. Varian, John M. Gardner, Glen W. Huntington, Jos. A. Garvin, George H. Williamson, W. A. Marean, Albert J.

Norton, Richard Phillips, T. Robert Weiger, Roland L. Linder and Eugene G. Groves of the COLORADO CHAPTER; George S. Koyl of the NEW YORK CHAPTER.

Wm. Gray Purcell, Wm. G. Holford, Jamieson Parker, O. R. Bean, Ellis F. Lawrence, A. E. Doyle, Morris H. Whitehouse, Charles D. James and John V. Bennes of the OREGON CHAPTER.

Lansing C. Holden, Wm. Harmon Beers, Charles H. Higgins, Benjamin W. Morris, Lawrence Grant White, T. J. vander Bent, Jerome R. Allen, Lyman A. Ford, H. Van Buren Magonigle, Julian Clarence Levi and Chester H. Aldrich of the NEW YORK CHAPTER.

George H. Shanley, W. R. Plew, Fred F. Wilson, Chandler C. Cohagen, A. V. McIver, J. G. Link, G. H. Carsley R. C. Hugenin and Fred A. Brinkman of the MONTANA CHAPTER.

Charles H. Alden, A. F. Menke, Roland E. Borhek, Sherwood D. Ford, Alexander N. Knox, Edwin J. Ivey, George Gove, Andrew Willatsen, Harlan Thomas, Arthur L. Lovelless, R. F. McClelland, J. Lister Holmes, Fred B. Stephen, James Stephen, David J. Myers, H. A. Moldenhour and F. A. Naramore of the WASHINGTON STATE CHAPTER.

The following members of the Institute have nominated C. Herrick Hammond, of Chicago, Ill., for the office of Second Vice-President:

George D. Mason, H. J. Maxwell Grylls, Clair Wm. Ditchy, W. G. Malcomson, Alex. G. Donaldson, W. Lester Sorensen, J. H. Gustav Steffens, Horace B. Collins, Dalton J. V. Snyder, J. Philip McDonnell, Wm. B. Stratton, Harry F. Smith, C. Kenneth Bell, A. W. Balle, Lancelot Sukert and Richard H. Marr of the DETROIT CHAPTER.

Lansing C. Holden, William Harmon Beers, Frank C. Farley, Edwin H. Denby, Donald P. Hart, Charles H. Higgins, Henry Wilkinson, Eugene J. Lang, B. W. Morris, Eric Kebbon, Paul Gmelin, John F. Capen, Ernest H. Fougner, Clement W. Fairweather and Hugh Roberts of the NEW YORK and NEW JERSEY CHAPTERS.

The following members of the Institute have nominated William L. Steele, of St. Petersburg, Fla., for the office of Second Vice-President:

J. D. Sandham, Louis W. Smetana, Thomas R. Kimball, Mark M. Levings, Frederick S. Stott, Hiram A. Salisbury, N. R. Brigham, James R. Webster, John McDonald, Edwin B. Clarke and Frederick W. Clarke of the NEBRASKA CHAPTER.

R. F. Beresford, Louis Justement, Albert L. Harris, L. A. Simon, Victor Mindeleff, Gilbert L. Rodier, Delos H. Smith, Norris I. Crandall, James R. Marshall, Horace W. Peaslee, W. H. I. Fleming, J. Wilmer Smith, P. C. Adams and Arthur B. Heaton of the WASHINGTON, D. C., CHAPTER.

The following members of the Institute have nominated Frank C. Baldwin, of Fredericksburg, Va., for the office of Secretary:

M. R. Burrowes, J. H. Gustav Steffens, Lancelot Sukert, Clair Wm. Ditchy, Dalton J. V. Snyder, W. R. Stratton, Albert Kahn, Louis Kahn, H. J. Maxwell Grylls, Ralph Collamore, Fred L. Smith, R. E. Raseman, Alex. G. Donaldson, J. Philip McDonnell, Charles Kotting, George D. Mason, Keith W. Smith, Alfred H. Mitschke, John B. Jewell, Adolph Eisen, A. W. Balle, Cyril Edward Schley, Leo M. Bauer, C. Wm. Palmer, Walter R. Meier, Walter Maul, Henry F. Stanton, Elmer George Kiehler, C. Howard Crane, Richard Mildner, Christian W. Brandt, George J. Haas, C. K. Bell, Alvin E. Harley and Walter E. Lentz of the DETROIT CHAPTER.

John K. Peebles, Finlay F. Ferguson, Thomas P. Thomp-



## OFFICIAL BUSINESS

son, C. A. Neff, Wickham C. Taylor, George Van Leeuwen, R. Maury Browne, Charles J. Calrow, Marcellus E. Wright, William C. West, W. Duncan Lee, Wm. C. Noland, Joseph Hudnut and Philip N. Stern of the VIRGINIA CHAPTER.

The following members of the Institute have nominated James O. Betelle, of Newark, N. J., for the office of Regional Director of the Third District:

Frederick J. Adams, Charles H. Adams, Wm. T. L. Armstrong, Henry Baechlin, E. R. Bossange, C. V. R. Bogert, Grant A. C. Behee, George W. Backoff, Charles H. Bauer, George F. Bial, R. W. Bauhan, W. O. Bartlett, Frederic Bigelow, Louis F. Bird, Wm. B. Bamford, John F. Capen, C. C. Casell, Frank A. Cutler, Shiras Campbell, Kenneth W. Dalzell, Robert C. Dixon, George S. Drew, Charles H. Darsh, Wilson C. Ely, Richard W. Erler, C. W. Fairweather, Ernest H. Fougner, Frederick J. Griffin, Wm. S. Gregory, Ross E. Goddard, Charles A. Horton, T. Cecil Hughes, J. Osborne Hunt, J. Harman Harvey, David W. B. Haining, Warner H. Jones, Bernard E. Jamme, John F. Kelly, Charles E. Krahmer, Frederick M. Kern, Leo F. Knust, Lynn G. Lockwood, Joseph D. Lugosch, Hugh A. Kelly, Sherley W. Morgan, Herman L. Mack, Alexander Merchant, Robert B. Morrison, F. D. Moon, John E. Nitchie, C. W. Oakley, J. R. Ogden, Frederick A. Phelps, Charles Palliser, C. Godfrey Poggi, Warren C. Pattison, Wm. A. Poland, Hugh Roberts, Christopher M. Reinhardt, August J. Rahm, Marshall N. Shoemaker, Thomas Stephen, Oscar Schmidt, Victor H. Strombach, Wm. W. Slack, L. W. Slack, Howard A. Stout, August Seider, Jr., Wm. F. Staab, Ernest Sibley, Dale Truscott, S. E. Townley, Frank H. Vreeland, Dudley S. Van Antwerp, S. Hudson Vaughn, Fred J. Vreeland, Jules Werner, John C. Van Vlandren, Hobart A. Walker, Seymour Williams, F. A. Wright, Charles B. Waterhouse and Fred W. Wentworth of the NEW JERSEY CHAPTER; Paul A. Davis, III, and C. C. Zantzing of the PHILADELPHIA CHAPTER.

The following members of the Institute have nominated Paul A. Davis, III, of Philadelphia, Pa., for the office of Regional Director of the Third District:

A. L. Kocher, George F. Gemmill, John B. Hamme, M. R. Evans, F. G. Dempwolf, Isaiah M. Myers, James A. Royer, Edward Leber, W. B. Billmeyer, Robert A. Stair, Reinhardt Dempwolf, Maurice E. Kressly, M. I. Kast and Julian Millard of the SOUTHERN PENNSYLVANIA CHAPTER.

The following members of the Institute have nominated Dalton J. V. Snyder, of Detroit, Mich., for the office of Regional Director of the Fifth District:

M. R. Burrowes, J. H. Gustav Steffens, Lancelot Sukert, Clair Wm. Ditchy, W. B. Stratton, Albert Kahn, Louis Kahn, H. J. Maxwell Grylls, Ralph Collamore, Fred L. Smith, R. E. Raseman, Alex. G. Donaldson, J. Philip McDonnell, Charles Kotting, Christian W. Brandt, George J. Haas, Walter E. Lentz, C. K. Bell, Alvin E. Harley, George D. Mason, Keith W. Smith, Alfred Mitschke, John B. Jewell, Adolph Eisen, Cyril Edward Schley, A. W. Balle, Leo M. Bauer, C. Wm. Palmer, Walter R. Meier, Walter Maul, Henry F. Stanton, Elmer George Kiehler, C. Howard Crane and Richard Mildner of the DETROIT CHAPTER.

The following members of the Institute have nominated A. H. Albertson, of Seattle, Wash., for the office of Regional Director of the Eighth District:

Roland E. Borhek, Harlan Thomas, Louis Baeder, Sherwood D. Ford, W. G. Brust, D. R. Huntington, Paul Richardson, Earl N. Dugan, Carl Siebrand, John Graham, Fred B. Stephen, James H. Schack, George Gove, Ernest T. Mack, Herbert A. Blogg, Joseph S. Cote, A. F. Menke, Herbert A. Bell and A. J. Russell of the WASHINGTON STATE CHAPTER.

Wm. Gray Purcell, Wm. G. Holford, Jamieson Parker, O. R. Bean, Ellis F. Lawrence, A. E. Doyle, Morris H. Whitehouse, Charles D. James and John V. Bennes of the OREGON CHAPTER.

The following members of the Institute have nominated Fred F. Willson, of Bozeman, Montana, for the office of Regional Director of the Eighth District:

George H. Shanley, W. R. Plew, Chandler C. Cohagen, A. V. McIver, J. G. Link, G. H. Carsley, R. C. Hugenin and Fred A. Brinkman of the MONTANA CHAPTER.

T. Robert Wieger, Lester E. Varian, John M. Gardner, Glen W. Huntington, Richard Phillips, M. H. Hoyt, B. Hoyt, O. G. Stromquist, F. W. Frewen, Jr., George H. Williamson, Temple H. Buell, Albert J. Norton, Robert K. Fuller, Jos. A. Garvin and W. N. Bowman of the COLORADO CHAPTER.

### Withdrawals of Nominations

TO THE PRESIDENT: 12 March, 1926.

I see by the current numbers of the JOURNAL that some members of the Institute have been kind enough to place my name in nomination for Secretary. I beg that you will kindly withdraw my name from the list of nominations.

When I agreed to act as Secretary in the emergency that arose at the Board's meeting in Los Angeles, I did so with the distinct understanding that I would act only until the forthcoming Convention. My other engagements are such at this time as to make it imperative that I should do as I at that time foresaw. I find it absolutely impossible to continue in this office.

C. C. ZANTZINGER.

TO THE SECRETARY: 11 March, 1926.

Please advise the Officers and the Board that I am not a candidate for the office of Treasurer of the Institute and cause the fact to be published to the membership in the April issue of the JOURNAL and otherwise if that is possible, to the effect that other nominations will be made for that office.

I very much appreciate the honor my friends have conferred upon me by nominating me; however, I believe it to be to the interest of the Institute that I withdraw.

RICHARD E. SCHMIDT.

### The Allied Arts<sup>1</sup>

Our twenty-year orgy amid the furniture and decoration of the various historic periods has set us all to wondering "Where do we go from here?," and the spirit of hopeful expectancy with which the Paris exposition of the past summer was hailed by the artistic community in America is a sign of a deep-seated longing on our part that we should make a beginning in the production of some objects of combined utility and beauty which shall be characteristic of our own time and place.

The selected collection of objects from this exposition recently placed on view in one of the large galleries of the Metropolitan Museum may be regarded as fairly representative of some of the notable tendencies of leading designers and craftsmen of modern Europe and especially of France. It seems appropriate, therefore, that American

<sup>1</sup> A selected collection of objects from the International Exposition of Modern Decorative and Industrial Arts, held at the Metropolitan Museum of Art, New York City.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

architects should give thoughtful consideration to the question "What is there in it for us?"

On entering the gallery a stimulating freshness of form, color and arrangement is noticeable. This is not due to garish color contrasts. The palette is subdued. Cool and warm greys and drabs are picked up by crisp blacks. Bright color is used sparingly. The French have certainly not lost the smartness of their touch. As a whole, the show certainly has a "kick." But our chief concern is with the objects that are assembled there and as we study these we find more of disappointment than of stimulation. The exhibition consists for the most part of furniture, metal work, glass, ceramics and textiles. Let us take the worst first so that we may end with something pleasanter. The worst is the furniture. Based for the most part upon existing forms, its "originality" consists in spoiling these forms by bulbous excrescences, varying them in such a way as to lose the structural significance of the various elements of the design. Good furniture more than any other form of art, except mediæval architecture, expresses in its design the structural character of its material and no cleverness of surface finish or ornamentation can disguise absurdities of form due to disregard or ignorance of the fundamentals of structural craftsmanship. The group of furniture exhibited by A. A. Rateau, obviously inspired by the forms of wicker chairs and sofas, are executed in carved oak, thereby losing all the dignity and integrity possible to either material. Silk tassels emerging from ivory sockets and utilized as draw pulls, while they may be smart, cannot be regarded as permanent contributions to the art of furniture design and the effect of a white napkin laid across the top of a table and falling over the sides of the table produced by an inlay of shark skin in the dark-colored wood is the sort of thing more appropriate to a candy box than to a dressing table.

Foremost among the exhibitors of metal work is Edgar Brandt, and here again is an illustration of the vanity of transplanting into one material the forms and motifs suitable to another. In the fire screen "The Forest," by this artist, the material has been used in a beautiful and logical way and the result is most distinguished but nothing in the show is more clumsy, brutal and ugly than his great console table with the *torchères* on either side of it.

As to the glass, the presence of the work of René Lalique always means an interesting exhibit but in the matter of design, the productions of this studio vary so widely in quality as to destroy in great measure any sense of one dominating personality. The textiles are not exciting either in design or color. A tapestry *canapé* covering by Jaulmes seemed about the only really notable thing in this line.

In this sketchy survey of a few phases of this exhibition I have purposely left the ceramics to the last because it is here that something really notable has been achieved. In color, surface texture and sculptural form, many of the vases, urns and statuettes are altogether lovely and they, furthermore, represent conventionalization, formalization and simplification carried to an extreme.

We have already seen and admired much of the work

of the Copenhagen potteries and these are well represented in this show but many of the French productions in this craft, especially various designs by Claude Levy, seem to me to represent to an even greater degree the impulse of modern thought harmoniously combined with respect for tradition, with simplification rather than self-conscious originality as the motive force.

If the above remarks sound condemnatory of the exhibit, this is far from my desire. It is no easy task to shake off the hampering shackles of tradition and at the same time cling to the shelter of its walls. The movement of which this exhibit brings our first enlightenment is a vital movement with which we must align ourselves. I believe that the architects of this country are in a position to push forward most effectively the designers and craftsmen whose knowledge of tradition fits them to depart from narrow tradition and such encouragement is the only way by which we can attain any art that is vitally our own.

J. MONROE HEWLETT.

## Competition

### The Octagon House Historical Device

The findings of the jury judging the designs submitted in the recent competition for a historical device for the Octagon House, Washington, D. C., have been announced as follows:

The first prize of \$150.00 is awarded to August Reuling, 101 Park Avenue, New York City.

The second prize of \$100.00 was awarded to Harold A. Rich, 23 Newell Road, Auburndale, Mass., and the third prize of \$50.00 to J. T. Jacobson, 3815 Spruce Street, Philadelphia, Pa.

Ernest C. Bashschmid, 2536 Hall Place, N. W., Washington, D. C., received the first honorable mention, and second mention was given to W. Strudwick Arrasmith, 413 Norton Building, Louisville, Ky.

## The Princeton Architectural Prizes

Two competitive Prizes of \$800 each, in the School of Architecture, Princeton University, are announced for 1926-1927. The winners are exempt from tuition fees. The purpose of these prizes is to place at the disposal of experienced draughtsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archæology, and the Graduate School of Princeton University. The candidates shall be unmarried male citizens, not less than 22 nor more than 30 years old on 1 September, 1926, and shall have been employed as draughtsmen in architects' offices not less than three years. Applications must be filed on or before 24 April, 1926. For blanks and information address The Secretary, School of Architecture, Princeton University, Princeton, N. J.

## LETTERS TO THE EDITOR

### The Mediæval Academy of America

The Mediæval Academy of America has just been incorporated, with the purpose of conducting and encouraging research and instruction in all departments of the arts, letters and life of the Middle Ages. The president is Professor E. K. Rand of Harvard; the vice-presidents Professors Manly (Chicago), Haskins (Harvard) and Willard (Colorado); the treasurer, Mr. John Nicholas Brown; and the clerk, Dr. Ralph Adams Cram. It maintains a quarterly journal, *Speculum*. Any person in America or elsewhere interested in membership in it may obtain further information from the office of the Academy, Room 312, 248 Boylston Street, Boston, Massachusetts.

### Architects in Government Service

The Civil Service Commission, Washington, D. C., will receive applications until 30 April for positions of architects, and associate and assistant architects. The first rating of papers began on 15 March. Applicants will be rated on their education, training and experience, and specimens of their work filed with the applications. Competitors will not be required to report for examination. The entering salaries range from \$2,400 to \$3,800 per annum. Information and blanks may be obtained from the United States Civil Service Commission, in Washington, or from the Secretary of the Civil Service Board at the post office or custom house in any city.

### Notes

BEN J. LUBSCHEZ announces the removal of his office to 729 Seventh Avenue, New York City.

ALBERT B. GROVE announces his removal from the Stock Exchange Building, St. Louis, to Suite 2021, Railway Exchange Building.

JOSEPH HUDNUT, head of the School of Architecture in the University of Virginia, has been appointed Professor of the History of Architecture in Columbia University, to succeed Prof A. D. F. Hamlin who has just died. Prof Hudnut was graduated from Columbia in 1917. For four years he was in charge of the Department of Architecture at Alabama Polytechnic Institute. In 1923 he joined the University of Virginia faculty.

THE TWENTY-ninth annual architectural exhibition of the PHILADELPHIA CHAPTER of the Institute and the T Square Club of Philadelphia will be held in the galleries of the Art Alliance in that city, 8-31 May inclusive.

OLAF Z. CERVIN and BENJAMIN A. HORN, Rock Island, Ill., announce that William Stuhr has become associated with them for the practice of the architecture under the firm name of Cervin, Horn & Stuhr.

MRS. DONN BARBER announces that the architectural practice of the late Donn Barber has been taken over and will be continued by McKenzie, Voorhees & Gmelin, New York City. The work will be executed from the present office at 101 Park Avenue, New York City.

### Architects' Tours

Under the direction of Professor Albert C. Phelps, Cornell University, College of Architecture, six sailings are announced for this year. The first is on 22 June, S.S. *Carmania*, returning 11 September. The five later ones are 25, 29 June, 2, 6, 9 July. Full particulars may be had from Professor Phelps.

### Again We Are Pleased

That the Vignal water colors from which reproductions were made when we published *Old Bridges of France*, together with many of the black and white drawings, photographs, and other water colors lent by Madame Vignal, are to be exhibited at the galleries of the Royal Institute of British Architects in London in April. Also that the original drawings of Bertram Grosvenor Goodhue, together with numerous photographs and examples of his work in typography, are to be exhibited at the galleries of the Architectural Association, in London, beginning late in March.

### Letters to the Editor

#### Allied Architects' Associations

TO THE EDITOR OF THE JOURNAL:

President Waid's letter in the February issue, covering the arguments for and against Allied Architects' Associations, I believe to be one of the most important letters published in our JOURNAL for some time. Furthermore, it is so wonderfully written that I doubt if even those affected will resent a word of it. Knowing that hundreds of our members have read the many articles published about successful operations of some of these associations, I consider it my duty to tell the other side of the story, as experienced in our SOUTHERN CALIFORNIA CHAPTER.

Discussing *seriatim* the main points of President Waid's letter:

(A): "To secure public work which otherwise would be awarded to incompetent architects whose chief qualification is political pull." The result is that some of the individual members have formed groups as a means of self-preservation. The Allied Architects' Association is financially able to employ a former city attorney as the head of its political department and we now have "politics in architecture" in its true sense.

(B): "To render the best public service by the cooperative effort of the most capable and experienced talent, which should produce the finest architectural achievements." I feel that no one in our community agrees that the talent in this corporation is superior to that found outside. Furthermore, that the busy members of the group—who are usually the more successful and experienced—give their time and prove that argument sound, is visionary, as results prove.

(C) and (D): As to the elimination of competitions, and keeping local work from going to outsiders, I have seen no advantage in the Association.

(E): "To give all the members an interest in public buildings. To benefit architecture by increasing the opportunities for young men to get experience on important work in collaboration with older architects. To secure train-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ing and development of the whole group by conference, consultation and criticism." This is the real argument that has appealed to all the young architects and made them join the Association. Who pays for the mistakes of these young men? The public, and I believe the public is beginning to know about our particular case.

(F): "To benefit Chapter finance." Yes, this is a possibility, but what return is expected therefor?

President Waid in speaking of the disadvantages of group practice "hit the nail on the head" in every case, but he mentions them as possibilities, whereas every one is a reality with us. The monopoly of public work has engendered bitter feelings; ambition for success has carried architecture into politics; the minority of Chapter members in the group, being organized, have, I believe, taken control of the Chapter; the employment of a publicity agent by the group has caused publicity that I believe to be misleading and unfair.

The President asks that each Chapter discuss this subject before the Convention, but unfortunately our Chapter is in discord on this subject; I believe that all officers, save one, and all delegates, save one, are of this group, and as I believe the Chapter vote to be controlled by this organized minority, so I believe discussion to be useless in our Chapter.

If you readers are red-blooded what would you do had you such a group in your midst? If you fight as I have been doing, you would have charges of unprofessional conduct preferred against you, as I have. For myself, "I should worry," for if the A. I. A. has a majority who favor the control of Chapters by groups with selfish interests, then I say I am well out of it. It is up to you individuals to help save the Institute, as some of us are trying to save our Chapter, of which I was once President. Let us stop all "hunting in packs."

ALBERT C. MARTIN.

## Obituary

### Neel Reid

Died at Roswell, Georgia, 15 February, 1926

Known throughout the South as an architect of extraordinary insight, vision and practical ability; a friend and leader in all things tending towards the beautiful, a diplomat who won his points, kept his friends—a simple, genial gentleman, Neel Reid.

It is natural for architects to give credit to a creative genius, and it is as a creative architect essentially that we memorialize him here. At a time when there was scarcely a trained architect in the South, when buildings were, for the most part, merely accumulations of materials rather than examples of architectural beauty, he began his study in Macon, Ga. He early had an inspiration of what architecture should be and would mean to the South. By quiet, patient, efficient work and study he won his way to the place of highest esteem in the profession which he served to his death.

Feeling the limitations of the field in Macon, he early came to Atlanta to enter the office of Willis F. Denny, who was considered at that time one of the leading architects of the South. He remained with Mr. Denny for several years when his ambition for further progress led him to enter Columbia University, where he completed the regular course in Architecture. After this he spent several years in Europe, and upon his return to this country he entered partnership with Hal F. Hentz, and shortly afterwards became further

associated under the firm name of Norman, Hentz & Reid. From this point on his opportunities for individual expression in his chosen field grew in a remarkable degree. Upon the death of Mr. Norman, the firm became Hentz, Reid & Adler, and it is under this latter association that most of the prominent work of Mr. Reid was done.

Foremost among his work should be mentioned the Howard Theatre, Muse Building and Rich Building, Atlanta. While his commercial work showed much unusual ability and charm, yet his first love was for residential work, among which should be mentioned residences for: Andrew Calhoun, Dr. Willis Jones, Carroll Payne and Hunter Perry. In all his work he did not consider his jobs complete until the last shrub was planted in proper relation and the last bit of interior decoration was handled in his own peculiar happy style.

Mr. Reid had an unusual faculty of inspiring all workers connected with any project, from draftsmen to the last workman upon the building, with an unusual *esprit de corps*, and consequent pride in the final result as an artistic achievement. He was a man of modest and retiring nature, so much so, in fact, that many of his close friends were unaware of the extent of his many charitable acts toward those in less fortunate circumstances. In his death his fellow architects feel a profound sense of loss, since Mr. Reid's contribution to architectural achievements of the South was of such unusual and marked degree. In his passing he leaves work which may be considered not only monuments to his taste and genius of expression, but which will endure as inspiration for generations to come.

As fellow members of the GEORGIA CHAPTER of the American Institute of Architects, we take this opportunity of extending our deepest sympathy to his family and business associates, and of offering this well deserved tribute to the personality of Neel Reid.

FOR THE GEORGIA CHAPTER,

ERNEST D. IVES.

### John Tempest Walker

Elected to the Institute in 1922

Died 3 March, 1926, at Providence, R. I.

Mr. Walker, who was born on 18 April, 1864, died after an illness of several months. He was graduated from the Columbia University School of Mines in 1884. He was a member of the Psi Upsilon and "Early Eighties" fraternities at Columbia, and a member of the BOSTON CHAPTER of the American Institute of Architects.

### J. B. Noel Wyatt

Elected to Associate Membership in the Institute in 1875

To Fellowship in 1889

Died at Baltimore, Md., 25 February, 1926

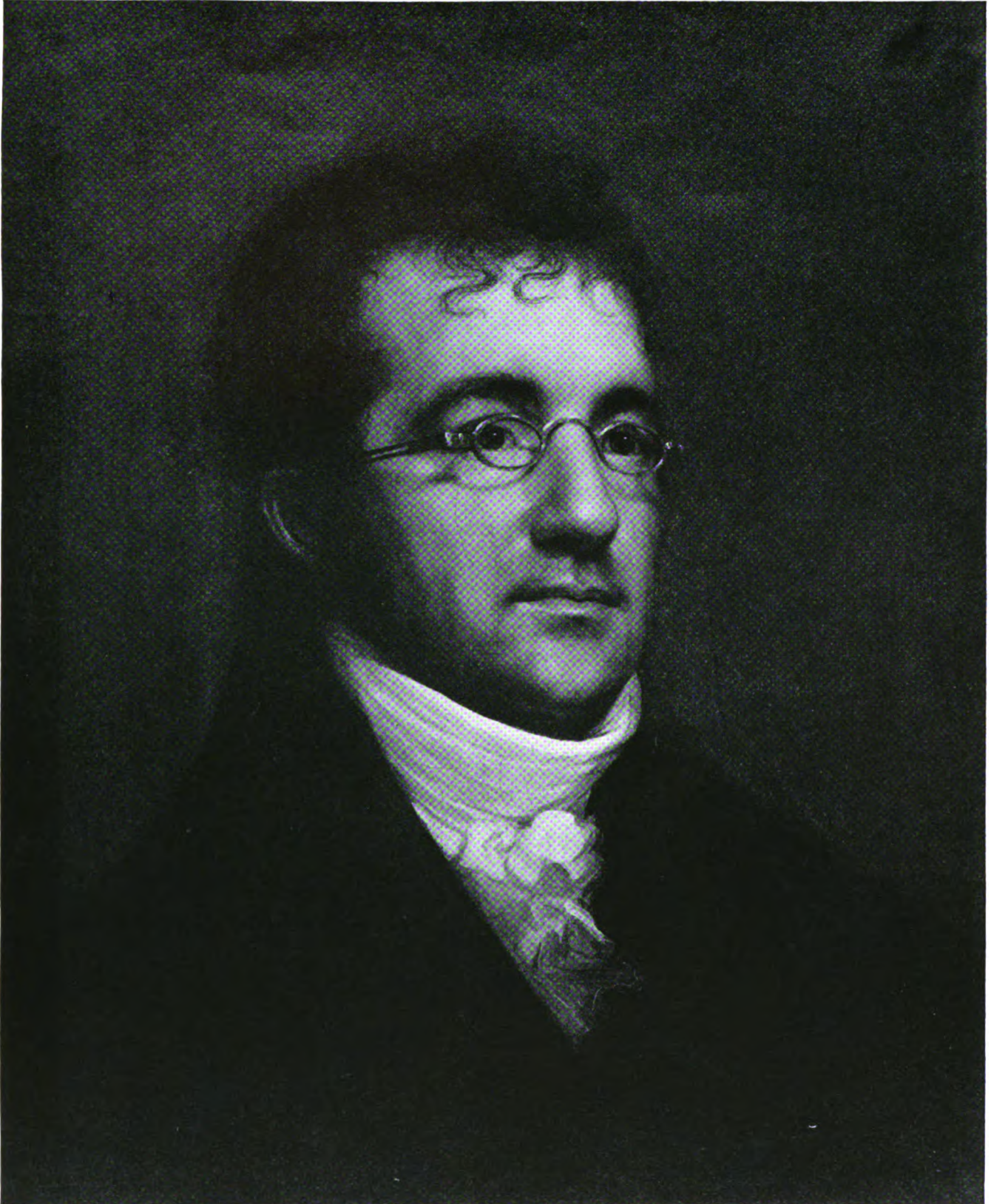
### Alfred Dwight Foster Hamlin

Elected to Associate Membership  
in the Institute in 1911

To Fellowship in 1916

Died at New York City, 21 March, 1926





**BENJAMIN HENRY LATROBE, SENIOR**  
After the portrait by Rembrandt Peal



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

May, 1926

Number 5

## In Periculo Maris

*Photographs by the Author*

ON THE road from Caen to Mont-Saint-Michel night stopped us at Avranches, a little city of schools and churches sprawled upon a promontory that looks westward toward the water. It is a grey stone city with grey and green lichened walls and pale red roofs. And the narrow streets tumble down the hillsides or wind along its contours in a most casual fashion. It was dusk, and the purple sky of Normandy was sprinkled with a few pale stars against which was traced the fantastic silhouette of a Gothic spire—a spire fugitive, coy, elusive. We labored up crooked, cobbled streets, skirted winding walls with shuttered windows dimly barred with slender slats of orange light that led us into further labyrinths; into obscure and secret *cul-de-sacs*, with that magic spire advancing, retreating, dodging, lost. But, on the following morning we definitely located it within the guarded precincts of a convent. So it remains, remote, unapproachable and chaste, safe from the material and literal eye of a kodak.

I was glad that we had stopped at Avranches. (Later, I was to find out that the Mount had its beginning here.) Time has robbed it of some of its glories, for in the days before Mont-Saint-Michel it had been a city of importance and the seat of a bishop. In 708, or thereabouts, Saint Michael, the militant commander of the hosts of Heaven, appeared to Saint Aubert, the tenth Bishop of Avranches, and commanded him to build a shrine upon the Mount. Being a bishop, Aubert—he was not a saint when this incident occurred—was not accustomed to discipline, or perhaps he regarded the manifestation of the celestial soldier merely as a vision or a dream, and it was only after successive visitations and commands that the Archangel's directions were complied with.

At the time of Saint Michael's appearances, Mont-Saint-Michel—Mont-Tombe, it was then called—had

a sinister reputation. Stories of Druid sacrifice and Gallic paganism prevailed. The rocky eminence was set with those huge stone monoliths that remain the mystery of Dol, of Medreac, of Stonehenge. It is said, it is told, and it is related that when the ground was being cleared for a level space upon which to erect the Chapelle Saint Aubert, one of these enormous menhirs could not be moved, so the good Bishop, placing the foot of a tiny infant against the offending symbol of paganism, without effort, pushed it forthwith into the sea. This was but the beginning of many miracles and it soon became a well-known fact that the Mount was especially favored of the Archangel. Thereafter, instead of Mont-Tombe, it became Mont-Saint-Michel.

But if Saint Michael loved the Mount, he also chastened it. Time after time he attacked it with the artillery of Heaven. Lightning has set it afire with a persistency that is amazing. But each time it emerged from its ashes glorified through the alchemy of flame. As an architectural monument it probably dates from the Carolingian church which is now lost in that maze of underground passages, chambers and dungeons that lie beneath the floor of the Norman Basilica.

On clear days in Avranches, from a lovely garden that advances to the edge of the promontory, one can see the Mount slightly to the southwest. But our single morning in the city of Saint Aubert was one of mist, and we could see only the trees far below, trees that marched out into the fog or the sea and disappeared. So, we left, driving with many turns and twists south to Pontaubault; southwest to Pontorson; thence north, when, quite suddenly, Billy Matthews (my friend and councillor and guide) stopped the car.

In the amethyst mist above us rose the fantastic



**MONT-SAINT-MICHEL;  
FROM THE CAUSEWAY**





MONT-SAINT-MICHEL:  
A PORTION OF THE STAIRWAY OF THE GIANTS

vision of a fairy castle. It was not of this earth because it shaded into the mist and the mist into the sea. So it hung there, clearing now with pale details of spire and buttress, of slender pinnacles, of windows and battered walls; then to be obscured again. But at last a slight breeze sprang up and the sun broke through the clouds. Almost as if by magic the mist was gone and the Mount was revealed, its clustered buildings rising from those turreted walls whose feet are in the sea. Tier upon tier, rank above rank, a disordered medley of mediæval structures stepped up the steep slope to the sheer heights of the abbey walls, walls with blank and pointed arches that reminded one of Avignon. Above were flung those amazing counterforts that seem so fragile a prop for the apse and higher yet the slender leaden *flèche* topped by a gilded speck that is Saint Michael. It was unreal—a phantasy by Maxfield Parrish.

Even the commercial causeway that now links the monastery-fortress with the mainland has not taken from it its strangeness or its majesty, but it has destroyed something of its charm, of its isolated mystery. The causeway itself, if such a thing had to be, might have been better placed, terminating, as it does, between two bastions against the ramparts of the fortress. It gives one the impression that it had been built in the dark and had failed to find an entrance. If one is unable to scale the walls at the termination of the dyke, he turns to the left and after a winding and somewhat muddy walk arrives at the proper entrance to the mediæval town—the King's Door.

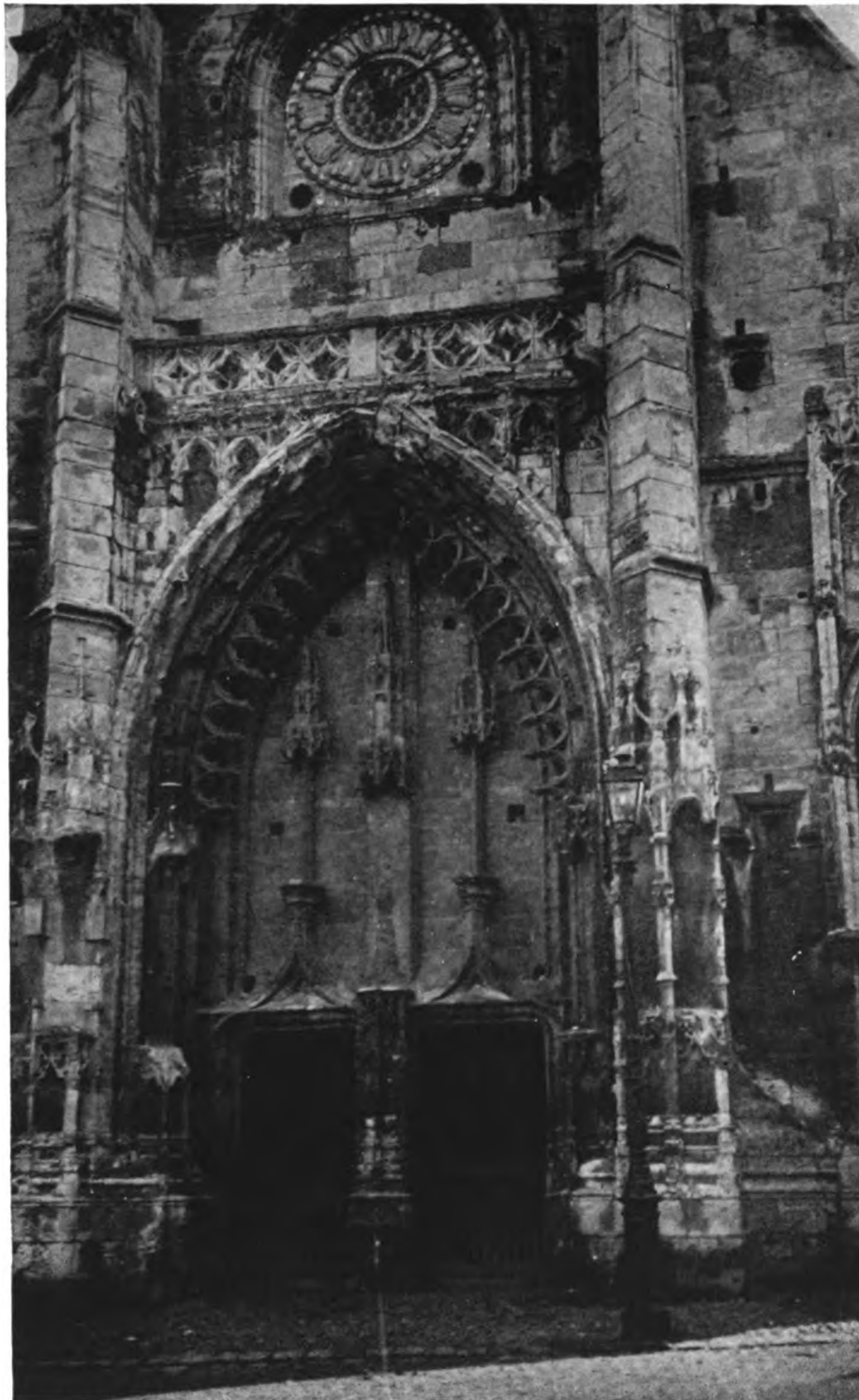
This atrocious causeway is really a criminal thing. It is destroying a monument of mystery and beauty the like of which there is none other in Europe. It was built for a dual purpose: as a means of easy access to the Mount, but primarily to reclaim the land that lies between Chapelle Saint Anne on the west to Pont de Rochetorin on the east. The original concession was granted in 1856, but it was not until 1880 that the crime was finally consummated. Since then, Mont-Saint-Michel has been fighting for its former isolation, for its artistic life, for its right to be *in periculo maris*. In a few years its descriptive title will cease to have any significance.

Much of the old-world interest of High Street remains. In spite of ruthless and no doubt necessary restoration it is still a street of the middle ages. In place of curio vendors, guides and gabbling tourists one can imagine monks and men-at-arms. At least, in the Café of the Omelette of Madame Poullard one steps back centuries as he observes Madame preparing his omelette upon the coals of the great open fireplace.

There is a climb of six hundred and sixty-two steps from here to the platform in front of the Norman Basilica. But if one loiters along the Stairway of the Giants to describe this and that it is to become involved in history. For the architecture of the Mount is its history and its history is its architecture. They are so closely related that the one is the other.

When one mentions the Hall of the Knights the question at once arises: "Why a Hall of Knights in a Benedictine monastery?" It was interesting to us to





**THE CHURCH AT DOL:  
DETAIL OF THE CENTRAL ENTRANCE**



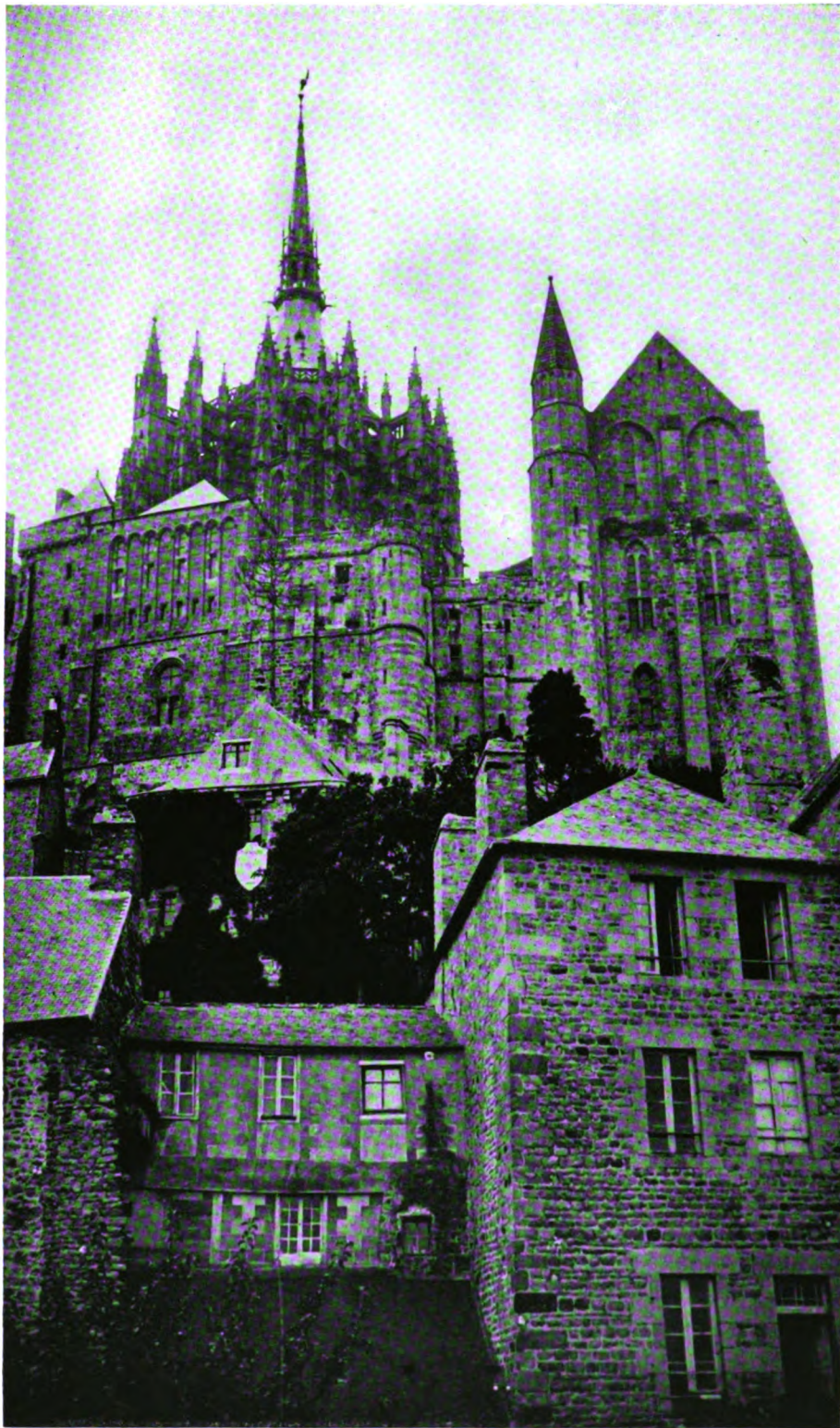
**MONT-SAINT-MICHEL:  
A SIDE STREET**





MONT-SAINT-MICHEL:  
THE MEDIEVAL TOWN FROM THE STAIRWAY OF THE GIANTS





**MONT-SAINT-MICHEL:**  
**LOOKING UP FROM THE RAMPARTS**





MONT-SAINT-MICHEL:  
THE NAVE OF THE NORMAN BASILICA

learn that during England's One Hundred Years of War with France, when all of Normandy, most of Burgundy, part of Brittany and even *Ile de France* itself fell to the British, Mont-Saint-Michel did not surrender, and in honor of its heroic defense Louis XI created the Order of the Chevaliers of Mont-Saint Michel. The apartment now called the Hall of the Knights, formerly the refectory of the monastery, was set aside for the use of the Chevaliers and two fireplaces introduced for their comfort. It was not to be conceived that a knight could be innured to the spartan discomforts of a monk.

The flowing rhythm of line of the interior of the Norman Basilica must be seen. Though it was done at a very early period there is a feeling of delicacy that

suggests the later transition of this style into Gothic. The capitals are of exceptional beauty. Of great interest is the immense column of the crypt with the strange groining overhead which springs from two central pillars instead of one.

The refectory is a hall of chaste and rigid beauty. The walls are of stone showing a march of slender semi-detached columns with pointed arches above. As one enters there are three narrow, pointed slits at the right and left and except for the large window opposite the entrance these appear to be the only openings. Yet the apartment is diffused with light. There are really sixty-two lancet windows, but the embrasures between the columns are so narrow and so deep that the openings are only revealed singly as one advances into the





ON THE ROAD FROM ALENÇON TO CAEN:  
A WAYSIDE SHRINE

room—a clever mediæval architectural *tour-de-force*.

But at the Mount, one is so impressed with the magnitude of the whole that details do not register. As for the writer, he remembers best the lacelike quality of the cloisters. (He was always particularly vulnerable to the obvious.<sup>1</sup>) There is a double row of columns, staggered, with pointed arches and warped groining. The capitals are quite simple and lovely and more than worth putting in one's note-book and taking home. They are built of dark gray granite and the columns are so

<sup>1</sup> He was so commonplace as to prefer the flamboyant spire at Chartres to its more celebrated southern mate.

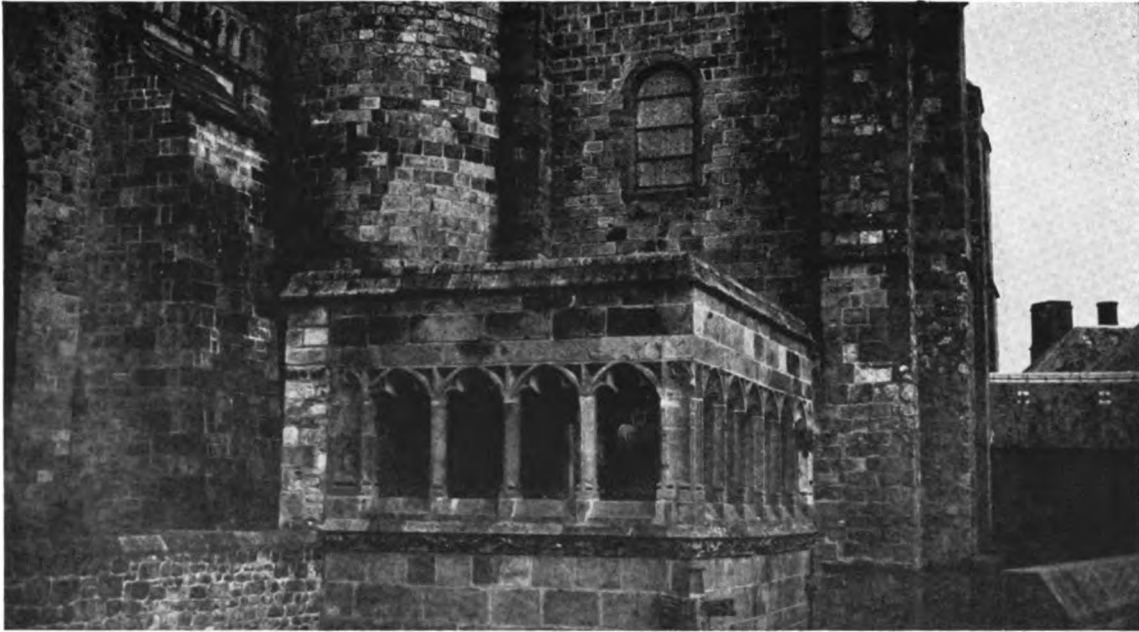
slender and the decoration of the spandrels so delicate that the workmanship in this material seems incredible.

I have avoided any attempt at detailed description. This has been done by Henry Adams in his incomparable monograph.<sup>2</sup> I could hope to add nothing.

No one can visit this matchless composition without paying, at least sub-consciously, a tribute of admiration to the men who built it and who re-built it after each succeeding disaster. One must have a profound respect for the impulse that held them to their appointed mission—a task that bridged a long list of centuries.

<sup>2</sup> *Mont-Saint-Michel and Chartres*.





**MONT-SAINT-MICHEL:**  
**THE TOP OF THE RESERVOIR**



**MONT-SAINT-MICHEL:**  
**THE OUTER ENTRANCE—THE BURGERS' GATE**

## FROM FOREIGN SHORES

And in connection with the physical and material labor of its construction, one must consider the remoteness of the Mount, its extreme isolation, and the dark and superstitious period of its conception. It was actually born in the peril of the sea. Consider its geography.

The tide along this coast is always great, and in the spring reaches a flood of forty-four feet; receding, it uncovers a waste of treachery. The quicksands are as perilous as the seas. Until recent times, from Paris, the Mount was as remote as Rome. A pilgrimage to the shrine of Saint Michael meant a journey of many days over roads that for the most part must have been practically impassable.

Therefore, this dramatic pyramid of stone that we

now see could not have been erected for the admiration of man. It did not enter the lists with Chartres or Amiens or Rheims. It had no neighbors; it had no rivals. Neither kings nor princes nor prelates passed this way. It was out of the beaten track. Only that marvelous, and, to us, incomprehensible religious enthusiasm that swept Europe during the Middle Ages could have produced it. (The cloisters are now without their cowed figures and the cells without tenants; for worshippers the Basilica is peopled with curious visitors.) It is a magnificent gesture of faith, a *tour-de-force* in stone to the undying glory of God.

BIRDSALL BRISCOE.

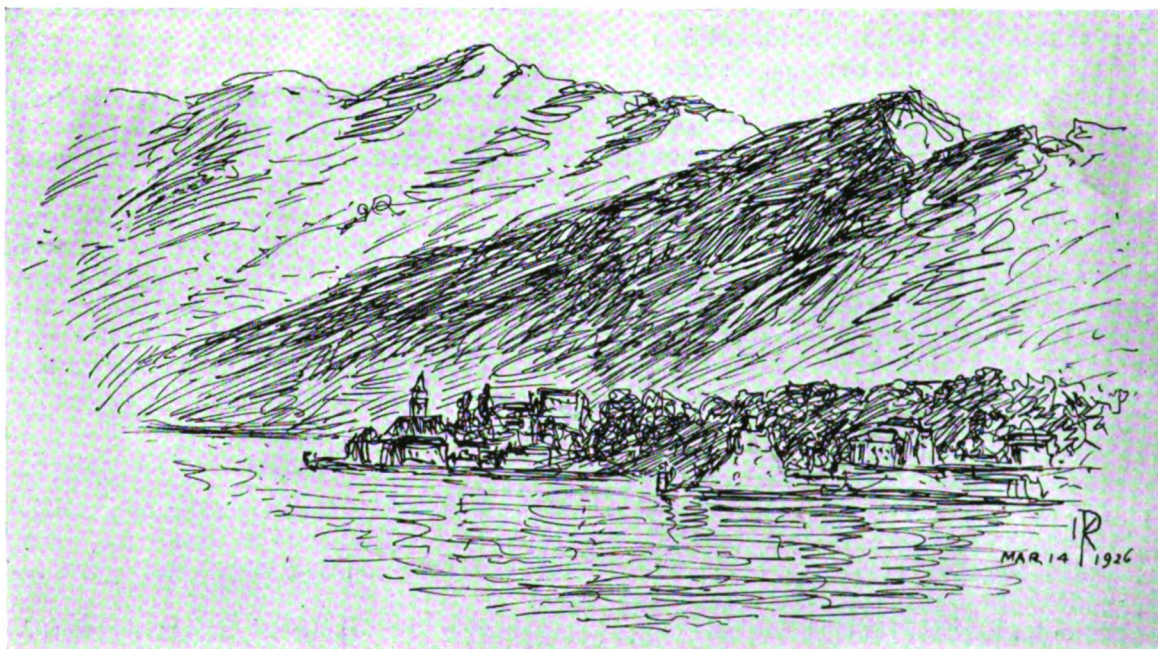
## From Foreign Shores

*Sketches by the Author*

*What It Is All About*

I'M ON A Cruise. I dignify the word by capitalizing it. Were you ever on a Cruise? It's different — far different — from the leisurely manner in which you and I have been accustomed to make our little journeys to other parts. And this journey in a tin-bottomed ship is, to me, far different from those leisurely voyages of my paper-boat upon which the gentle reader has in the past so frequently and indulgently accompanied me. Instead of my quiet study,

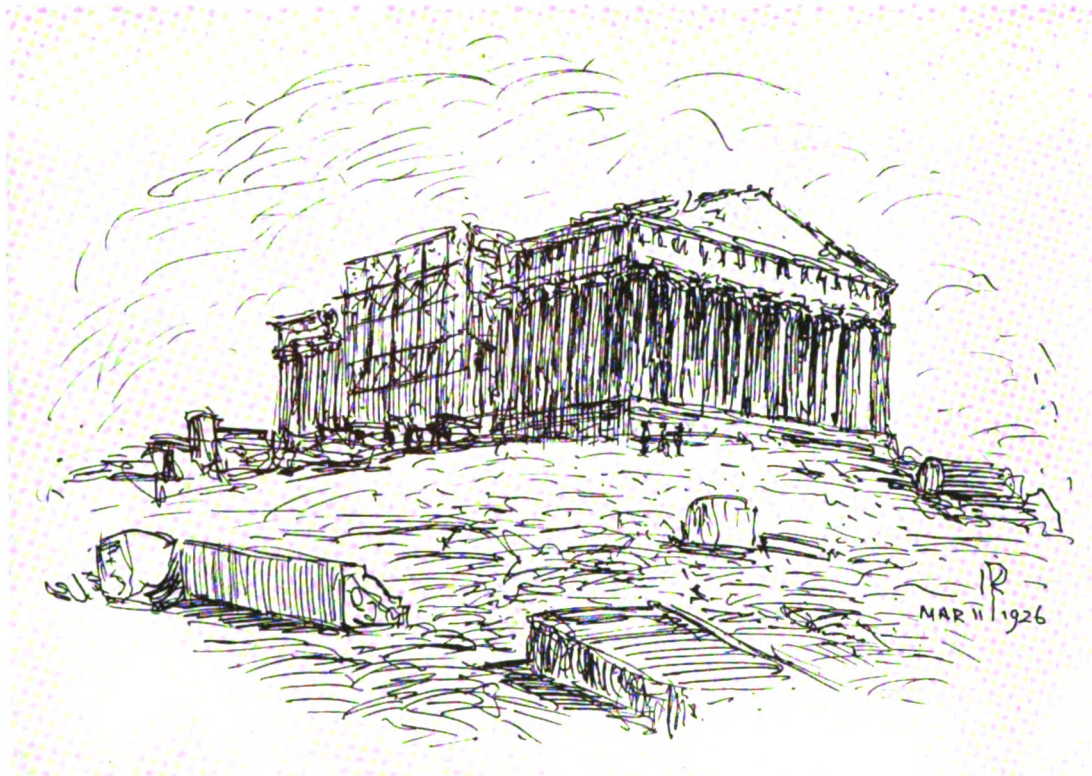
into which float the news-burdened leaves of the foreign architectural publications, there is a now rolling, a now quiescent, steamship from the bustling companionways and cabins of which we, the passengers, are hurtled in droves, to drink in hastily sights and scenes entirely novel or only known to us through the medium of book or picture. What is the cultural background of these hordes of sightseers, I wonder—what do they see; what do they carry away? What do they bring? It isn't safe to generalize, but I would wager a bit that the baggage in the hold outweighs that con-



IN CATTARO BAY

*"One of the most lovely and impressive of landlocked harbors."*





ON THE ACROPOLIS:  
THE PARTHENON IN THE HANDS OF THE RESTORERS

tained in those receptacles above the collar line; that the strings of amber and glass beads and bales of shawls and rugs picked up on the streets or in ill-smelling bazaars, en route, are of more intrinsic value than the new ideas or sentiments which have filtered into the crania of the purchasers. Six names on the passenger list have found their way into *Who's Who in America*. The owner of one of these knew of Washington Irving only as designating a certain hotel in Granada. There are thirty or more Rotarians aboard. They called a meeting the first day out and have been calling them ever since—and the calls have been heeded! But it is safe neither to particularize nor to generalize. They are average Americans upon deck and in the cabins; and, I am constrained to think, a bit above the average of the other cruisers we have encountered ashore doing a similar turn. Our people are "just people": some studiously inclined—avid after culture—others just frivolously and basking in the sunshine of a Mediterranean Cruise, or intending so to bask; for on occasion, rain and cold have driven the would-be baskers to shelter, and, on occasion, the rain has drenched those on landing barges and ashore (but never quenched the gay spirit). It has been a chilly winter in the Mediterranean basin, and a blowy, boisterous, blustering deep it was which we traversed in order to reach the gates of the great landlocked sea.

#### *As to Environment*

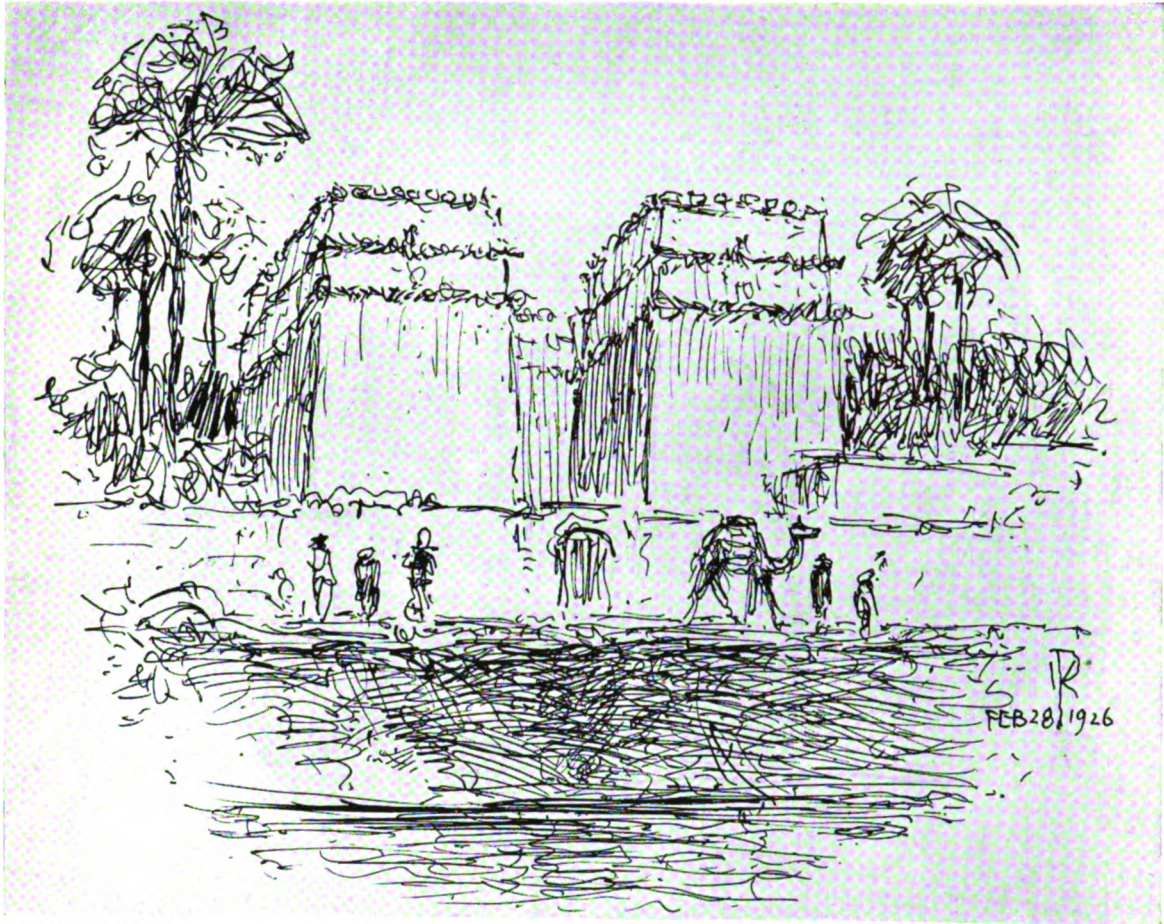
I am writing in the "C" deck cabin of the S. S. *Samaria*, sailing under the auspices of the Raymond & Whitcomb Company. We are at present just under the lee shore and westward of the Grecian peninsula, off the mouth of the Gulf of Corinth. Yesterday we encircled the Island of Santorin, with its volcano in a state of interesting activity. The sunset upon that mysterious isle was one of the most lovely I ever have witnessed; the white towns crowning the hill-tops were bathed in a rose-amber light while sea and mountain blended into a blue violet against a bluer sky—and then, suddenly, the light went out and all was misty luminous grey. I went within, for the boisterous wind was lifting the sea into spray far up into the sky, and the stars vanished from our ken.

#### *The High Spots*

Three things I wished especially to accomplish on this voyage, for I shall further dignify this cruise with that name, three things I wished above all to see and feel.

One was the temples of Egypt; the second was the Hagia Sophia; the third was the Parthenon in its setting upon the Acropolis. These multiple and complex





ALONG THE NILE

*"Not temple pylons—just dove-cotes"*



AT LUJA—ON THE WAY TO GRANADA

*"A cruise-mate says they do better in Southern California. I doubt it!"*





BISKRA—IN THE GARDEN OF ALLAH

*"A place for romance and dreams."*

things have I done; these objects have I seen and felt, and I am content. Luxor, Karnak, Thebes, the tombs of the Kings, Edfu, Esneh, Kom Ombo and Philæ are now part of me and I of them. Egyptian sunshine, with its life-giving and immortality-bestowing quality, has touched and lingered above them and hovered over me. Continuing in my mind is the radiance, the sense of power, the grandeur, the not-as-yet extinguished flame of desire which glows from these things. Forgotten are the beggars, the merchandisers, the dragomans, the barterers, the petty bargainings and bargain-ers; alone remains the all but vanished glory.

I cannot place my visit to Jerusalem among the things to be remembered with any sense of gratification or of comfort to the heart or to the understanding. The tawdriness of the so-called Christian shrines and holy places; the evident fakes and perpetuated superstitions, playing as they have been throughout the ages, with the sanction of the church, upon the credulity of mankind and upon fear, depressed me, and humanity appeared ignoble in my sight. Not only mankind of old but mankind of today. If any one of the countless

tourists and sightseers believed what many profess to believe, he would have fallen upon his face in abject self-abnegation at the spot where the One God, the Creator of all the universe, was slain by the hand of man, and for three days lay dead while the universe was without a guide and without control. As I watched the throng follow the barkers (or guides) as in a side-show, my estimation of humanity fell; nor was it completely regained until I stood upon the Acropolis and in the free air realized how men of stern stuff could control themselves and master fate.

Hagia Sophia gave me all I asked. She, not a canonized saint, but Divine Wisdom, showed how she taught man to encompass space, with line and form and mass, and virtually bring heaven down to earth, and fill the heart and mind with ordered immensity. But it was on the Acropolis, within the walls of the Parthenon, that I experienced my deepest thrill, that I regained my waning respect for the mind of man. No spot of questionable authenticity; nothing left to chance; everything clear, calm and poised. Nothing draped in the tawdry—all in the clear sunshine which





A STREET IN CAIRO—"MINUS THE COLOR"

gilded the marbles of the ruins and purpled the distant hills. Even in its ruined state the Parthenon appealed to me as no other structure ever has; and I can echo with feeling Emerson's lines:

"Earth proudly wears the Parthenon  
As the best gem upon her zone."

But we are adding no lustre to that gem by incorporating copied parts into our modern structures. We are but demonstrating our insensibility to loveliness, our lack of comprehension of the eternal fitness of things.

*More Mundane Affairs*

The temples and the Parthenon leave me in slight mood to treat of other matters which in and of themselves and in their own proper places are interesting and impressive. The mosques of Cairo, of Jerusalem, and of Constantinople teem with architectural interest, structurally and æsthetically. The streets of Cairo are rich in color and movement. One cruise-mate observed:

"Every day is circus day in Cairo!" Gorgeous funerals, picturesque wedding processions, and moving bodies of troops fill the day with delight—and jazz orchestras from America (or so advertised), fill the interstices of the time with pain. One not too melodious sound, however, was a delight, and this was the incessant creaking of the pump sweeps against their bearings and of the cogs of the endless chains of buckets propelled by ox, ass, or camel. All this music accompanied our restful days upon the Nileboat as it has accompanied the flow of the river since time out of mind. The pumps are as old as the river! But, today, we are sailing the Ionian Sea. Waters are blue, the wind is dying down. So I shall leave the cabin on "C" deck—where my companions are beginning to cackle again—and go on deck to dream in the sunset of Venice and her golden sails, which within a comparatively few hours, with the eye of flesh, I shall see again.

IRVING K. POND.





AN EAGLE  
Ironwork designed and executed by Julius Schramm

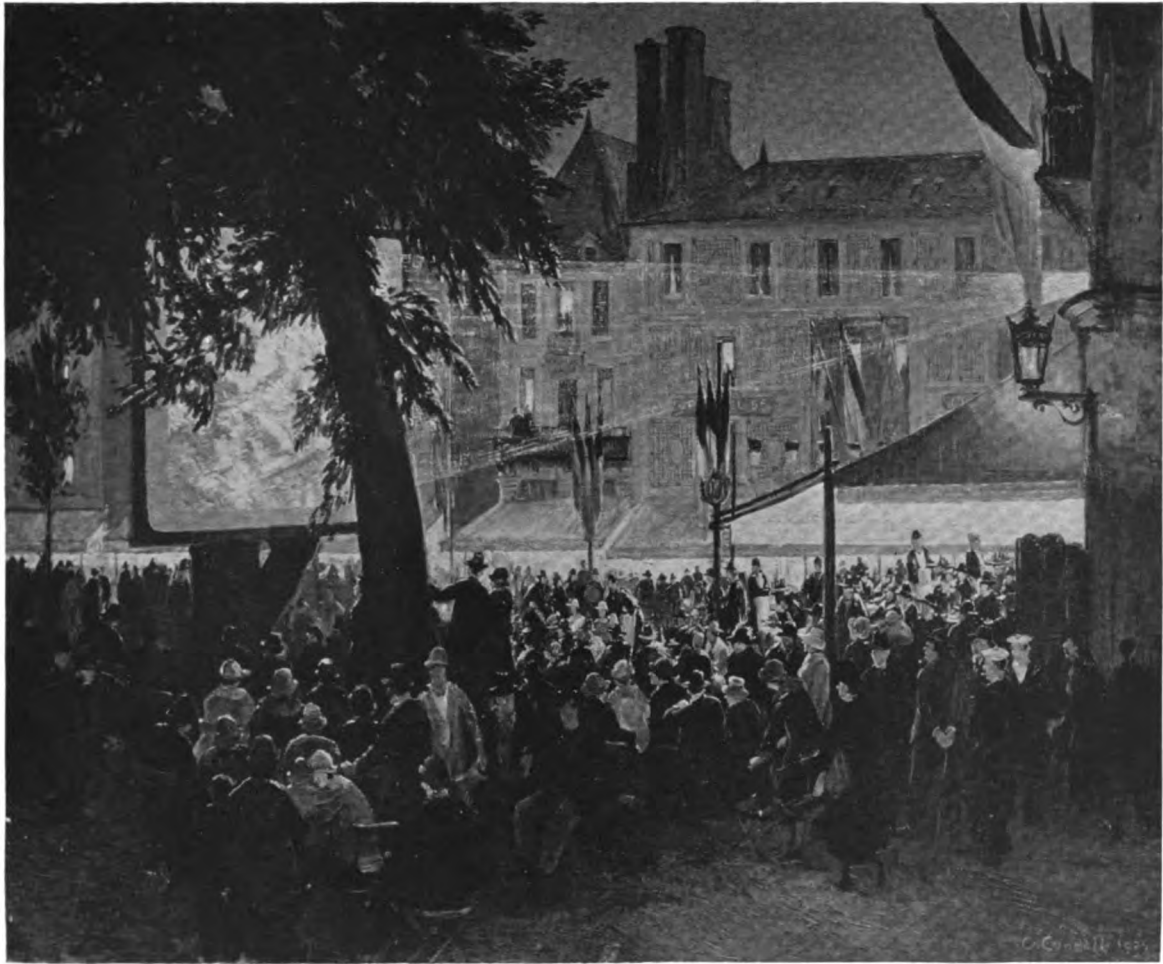


## Five Architectural Paintings

CHARLES CUNDALL

"BELVEDERE, BATH"





**"CAFÉ CINEMA, ST. MALO"**  
After the painting by Charles Cundall



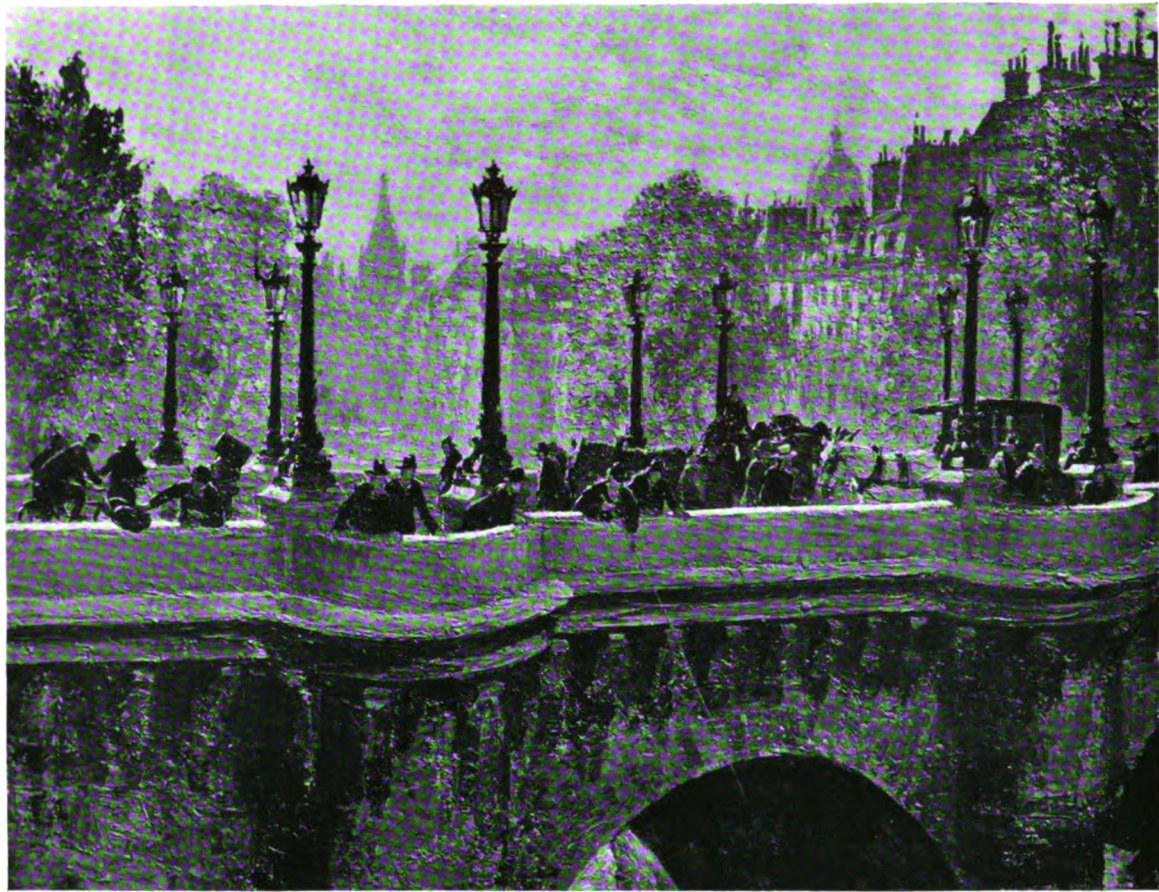


**"VOITURES DE VANNES"**  
After the painting by Charles Cundall



"TAKING THE WATERS, BATH"  
After the painting by Charles Cundall





**"PONT NEUF, PARIS"**  
After the painting by Charles Cundall





NEAR THE PAULANER BREWERY, MUNICH  
After the woodcut by J. J. Lankes

## Paris Letter

RARE GOOD fortune has recently befallen the profession of architecture in France. The latest work of M. Paul Valéry, recently elected to the French Academy with the unanimous assent of the Immortals, is consecrated to our art. *Eupalinos or the Architect* is a dialogue between the shades of Phedre and Socrates. These disembodied spirits discourse upon Beauty and the conditions under which the material may come into harmony with it. Phedre recounts to Socrates the conversations which he has had, during his lifetime, with the architect Eupalinos of Megaros, while Socrates assists him in unraveling the tangled skein of thoughts which such remembrances engender. Little by little Socrates lays down the axiom that architecture is the most complete of the arts. Architecture, he says, has many characteristics in common with music, and upon this theme he discourses upon the aspects of the *Æsthetic* in the purest language. The various examples succeed one another in the most natural and plausible manner; they conduct the thread of the philosopher's argument from point to point, until the work reaches its climax upon a page which is a striking analysis of the way in which he had designed and constructed an edifice.

It is quite remarkable to ascertain with what fidelity a writer has been able to assimilate and comprehend the principal preoccupations of the architect: to create a work which fulfills the requirements of man; that his work shall be in accordance with the laws of nature; that even time itself will be able to impair it but slowly; and finally, above all, to create a building which "speaks," and—in those cases of rare good luck in inspiration—to create, as Mons. Valéry phrases it, "a work which sings." *Eupalinos or the Architect* is certainly one of those achievements which should be familiar henceforward to all who would undertake a study of the *Æsthetic*.

But if we pass from lofty philosophical considerations to the actual state of affairs in the building world, the spectacle is rather saddening. A little tabulation will give an idea of the present situation in comparison with the pre-war activity in building. In January, 1913, there were filed, in Paris, 160 applications for authorization to build. Of the 160 requests, 87 were for permission to erect multi-family houses representing a total height of 508 stories. In January, 1926, 127 applications were filed; but the multi-family house was represented by only 22 applications for a total of only 108 stories. The production of new apartment houses, which is but one-fifth of the pre-war production, is not even sufficient to replace those superannuated tenements which have been demolished to make way for the cutting of new streets or for the erection of

commercial buildings, and to provide housing for new inhabitants.

The tenants must constantly accept higher and higher rentals for their quarters; and although these prices are not yet enough to yield a normal revenue on the amount of capital required for erecting new apartments, that day is approaching. Its coming is eagerly awaited by everyone, for the revival of building activity means that all the organizations which derive their existence therefrom will again be in full swing.

Construction work at present is tending heavily toward the erection of apartment hotels, huge transient hostelries and commercial structures. In the last category, the most interesting example is the fine edifice which is just being completed under the direction of Messrs. Patouillard and Pellechet, the architects. The collaboration of Mons. Patouillard, the old *pensionnaire* of the French Academy in Rome, and of Mons. Pellechet, who has distinguished himself for many years in private work, has produced a structure of an exceedingly beautiful and artistic appearance and perfectly adapted to its function.

The Zurich Company, a Swiss insurance corporation, is the owner of this office building. The site was recently a huge vacant plot of ground and facing upon the Boulevard Poissonière and upon a side street, the rue Rougemont. The key to this plot, the corner lot of land, was occupied by the building of a flourishing business house. Only a rich corporation could envision the expediency of purchasing the vacant land, which could find no other purchasers, and creating a greater value for it by offering a huge price to the owner of the key-plot to vacate. When the negotiations succeeded, the company determined to construct a building for its own offices upon a part of the land, and to divide the rest of it into sites for other structures for commercial purposes and offices.

The plan may be readily explained as follows. The offices of the Zurich Company are lighted by a magnificent interior court of 600 square metres (although the building ordinances require only 60 metres.) But thanks to this apparent sacrifice of land, the offices facing upon the court have a rental value nearly as great as those facing the thoroughfares; the light for the inside offices is excellent, and the absence of noise is noticeable in some offices. All the usable rooms are, according to municipal regulations, lighted directly by windows having at a minimum a surface equal to one-sixth of the superficial area of the room. The windows should face upon a shaft six metres wide, again a Paris ordinance. In this building the minimum width of these open spaces is seven metres for the least desirable quarters.

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

A large part of the site was much lower than the boulevard level. This circumstance led the architects to design three basements. The structure is situated above the famous subterranean river which also passes beneath the Opéra, and which has given rise to unheard-of difficulties ever since the construction of that great monument to music.

Mons. Patouillard, who has visited the United States, and Mons. Pellechet, who is particularly interested in technical installations, have embodied in the Zurich building all the up-to-date electrical equipment and ventilating and central heating plants. For collaborator they employed Mons. Vallée as engineering consultant, to whom is due in large measure the excellent functioning of the complex mechanical, electrical and thermatic services. The automobiles of the directors of the company are garaged in the sub-cellars, which are reached by way of the side street.

The *ensemble* of the building is of course determined by its steel framework, from which are hung the façades, which are built of the choicest stone. The basement, extending up through the main floor, is of hand-polished stone. The façades, which are very calm, recall modern tendencies in architecture only in their extreme simplicity. The court creates a particularly happy effect. The small lower courts (called by us English courts) which light certain portions of the sub-basement, are masked behind stone tubs, destined to contain green plants or flowers. The roofs are rather high and form the seventh and eighth stories. The eighth story contains a number of living rooms for some of the lesser employees. This roof is in slate, zinc and copper for the cornices, gutters and rain-pipes. The total number of stories above the street-level is eight, the practicable maximum which can be attained.

Many of the basement hallways, particularly those which are found beneath the large courts, have excellent direct lighting from translucent deadlights in the pavement, and could doubtless be used if necessary for offices. Beneath the great court, the second and third

basements are joined into one hall with a gallery, which will probably be used as a conference hall at night, or for all manner of similar purposes. All the stairways descend, at their full width, to the third basement; the elevators do likewise.

At a moment when so many buildings, which suffer from a too rigorous application of economy, are being erected, the Zurich office building recalls to mind the carefully and thoughtfully planned edifices built before the war, even though it is a shining example of all the advantages we may secure from the most recent inventions and perfections.

§

Moreover, architecture does not appear to be running any danger of neglect by the younger generation, if we may judge from the enthusiasm shown in the competitions of the Ecole des Beaux Arts and of the Institute. The first test for the Prix de Rome was especially brilliant. The subject given to the contestants, "The Entrance to an Arsenal," was fortunately a great inspiration to the students. The best-grounded men, in the twelve hours allowed for this test, presented designs of great expression, whose dimension very nearly attained the format called "grand eagle." The following competition, which lasted twenty-four hours, and which consisted of a plan for an important building, had as its program "an Institute of Industrial Chemistry." From among the contestants for this test were chosen the ten *logistes* who are now preparing the *esquisse* of the final competition, which will be rendered in about four months' time. This is a task of some proportions, but the pleasure is worth the trouble: what magnificent recompense and what joy for the winner who, for four years, without material or pecuniary concern, can study the monuments of Italy, and pursue at his leisure his studies in the marvelous ensemble of the Villa Medici!

G. F. SEBILLE.

## The Architect Among the Gods

**T**HE RATHER complete records which we possess of the doings of the gods and demi-gods of old do not tell of many of them who found it necessary to engage in gainful occupations, and but few of them practiced any mundane art or science even as amateurs.

True, they frequently had regular duties to perform. Phœbus, for instance, had his chariot to drive across the sky—a service that must have become as irksome in time as the business man's daily trip downtown on the subway—but these responsibilities must be looked upon

as formalities incident to their position (similar to the perpetual corner-stone-laying of royalty) rather than as actual work as we know it.

Being a god, like being a king, seems to have been considered as a profession in itself and to have carried with it obligations of etiquette which debarred those who followed it from other employment, so that there were few indeed on Olympus or on Asgard who could have earned their bread among men by their own skill and knowledge.

As a rule architects do not need to be encouraged



## THE ARCHITECT AMONG THE GODS

to have a high opinion of their art, but it may serve to confirm them in their respect for its dignity to know that (while no god was ever known to take up the practice of law, or to become a painter or a sculptor) a perfectly reputable Deity once graced the ranks of their own profession.

Nor is it only in old musty volumes that his triumphs as a designer and constructor are recorded. The fame of his genius still lives on the lips of men, still is handed down in homely phrase from generation to generation of the descendants of those who once gave him worship. Rustic men, who would be quite at a loss to say whether Giotto was a musician or a general, can point out to the curious the monuments, still existing after immemorial ages, of the science and taste of Gobhan Saor.

In the legends of today he appears as only a gifted mortal, with a taste for rambling in disguise, picking up commissions as he goes, and with a strange facility for falling into adventures, but when we trace him back into the past his godhead stands at once revealed. He is of the divine race of Dana, and on his fertility of invention the Bright Ones chiefly depend for success in that endless conflict which they wage against the Fomor—the powers of the Great Abyss—ever evil and monstrous, ever sinning against Light, ever defeated.

Of these antagonists, Balor is singled out as his own particular adversary—Balor, whose very look was so blighting that he, like a better sportsman that he was at heart, obligingly kept one eye closed all the time, so that his enemies would not be consumed without a chance to retaliate.

It is singular to observe this very Balor turning up again in the more modern tales as an especially exacting and disagreeable client. It was he for instance who (delighted with the Palace Gobhan had built for him) tore down the scaffolding, while the great architect was on the topmost pinnacle, intending to leave him up there at that great height to starve, lest he later might build to an even more beautiful design for another patron. Gobhan, needless to say, was more than a match for him, and merely began at once to destroy the roof, whereupon Balor, alarmed for the masterpiece, quickly made terms with him.

Another trait which is recorded of him is his skill in the manufacture of home-brewed beer. It may be the persistence of the tradition that mastery of this art goes with great ability in design, which induces so many architects of our own day to experiment with it. Gobhan's beer, however, conferred immortality on those who tasted it, while some of the present-day product is suspected of quite the opposite tendency.

He is moreover the patron of good living, the tutelary diety of the kitchen, and his name, thrice repeated, keeps butter from spoiling.

As for his works, they are scattered all over Ireland

and a great part of Northern Britain and the Hebrides. They are most varied in style and use. They comprise, to begin with, all the Round Towers. Next, a great number of massive and rude stone monuments are attributed to him. Stonehenge is so characteristically in this manner of his that it must, I think, be conceded as his work.

Practically all ancient bridges are of his planning and the number of ruined churches and abbeys with whose building he had to do, if only in an advisory way, is beyond counting.

Doubtless, also, he was concerned in the constructing of those marvelous underground mansions in which his fellow-gods spent most of their days. The richest and finest of these was the one in which Young Angus, "The Good God," the ever-beautiful, lived, in his hill of Brugh on the Boyne. What a pity that all the spade shows as remaining of it today is a single vaulted beehive chamber exactly resembling the Treasury of Atreus.

This instance of likeness between the buildings with which he may be associated and those of the Mycenaean age is not unique. It is more than likely that he had the planning of some of those halls, with bronze-plated pillars of yew, which are described again and again in the noble epic of the Tain Bo Culainge and the accounts that are given of these are almost word for word interchangeable with those of such buildings as the palace of Alcinoüs in the Odyssey.

His most renowned feat (and a useful one indeed, for which the architects of all time owe him gratitude) is the invention of the arch, an expedient that occurred to him while constructing a bridge from Ireland to Norway, which has since, unfortunately, been utterly destroyed.

The last authentic record in which his name appears is an entry to be found in the Annals of Ulster, recording the feats of some primitive forerunners of Mr. Howard Carter:

"A. D. 862—The caves of Achadh Aldai and of Cnodhba, and the cave of the sepulchre of Boadan over Dubhad, and the cave of the wife of Gobhan were searched by the Danes—which before then had never been done—when the three Kings, Olaf, Ivar and Anisle were plundering the territory of Flann, son of Conaing." With this he disappears from history and takes refuge in the fireside tale, and ballad.

No, there is one other custodian of his memory and that a very odd one. That excellent and thorough British institution, the Ordnance Survey, has duly noted on its Map No. 54, his place of burial, at Derry-naflan, Lurgoe, Parish of Graystown, Barony of Ormond the Lower, where let him in peace await whatever trump shall summon up at last old tired gods, and architects, who have done their best to build handsomely and well, and so wearied with labor, have gone to rest.

CHRISTOFORO CAMPANILE.

## The Client—and Peter

**T**HE MERCHANT has his customers and the professional man his clientele. The doctor's client is usually ill. The lawyer's client is apt to be in trouble, or seeking to avoid it. The architect's client is a person who, presumably, wishes to invest money in a building. The client is a person having control over the destiny of another, for without him (generically speaking) there would be no professional man. To know him, to study him, to be able to interpret his desires, to advise him, not only about what he wants, but what he ought to want—these are the problems which impel the professional man to buy books about salesmanship and "personality plus." To the average successful merchant an unailing rule is that the customer is always right. The professional man is only human; he wants to be agreeable; but if he is a real professional man he is bound to tell the truth. The neurotic lady-patient is mortally offended when a plain-spoken doctor tells her that there is nothing organically wrong with her. She has decided in advance that she is a very sick woman, and her vanity is affronted when the man of medicine will not agree. The revengeful man who wants to "get even" with some enemy is incensed at the attorney who tells him that he has no "case." The client who has in mind a twenty-thousand dollar house, but wants to pay only ten thousand for it, is offended if an architect tells him that he cannot do it.

Although the automobile is rapidly changing us into a nomadic people, there are still many who desire homes of their own, and who want to build them rather than buy a house that was designed and built for someone else. The "plan book" enjoys immense popularity. The magazines, especially those which intrigue the ladies, are opulent in pictorial suggestions "for the home." Houses are built by speculators, by realtors, by carpenters, brick-masons, by whom-you-will. Occasionally an architect is on the job. For the more expensive type of homes an architect is almost always employed, but for the smaller, more modest domicile, he is apt to be passed by as a luxury not within the bounds of a practical man's requirements or means. Yet, at the risk of being accused of uttering propaganda, I will make the statement that a real architect can save the client money and much grief in any building enterprise, large or small.

What is the state of mind which is back of this condition? It is not one, but many. The average "successful" business man's self-assurance, which has been so useful in helping him to his own successes, sometimes leads him astray when he might benefit by the counsel of an expert. He has courage, and a good deal of misinformation, a lot of definite but unrelated facts. He is over-eager to get quick results. There is also the

timid person who is afraid to trust himself to a stranger. He will let a friendly contractor spend his money, often without any definite advance agreement, rather than make the acquaintance of one who could, if afforded opportunity, help him to lay out his expenditures wisely and scientifically.

The romance of building is a sealed book to the many. Not but what they are unconsciously influenced by it when they read the enticing prospectuses of new residence property offered by realtors or fall in love with a beautiful picture of a home in some skillfully-edited magazine.

The architect is very much to blame for his failure to impress himself upon society as a necessary factor in all matters that pertain to building. If he is a "go-getter" and has a lot of large buildings to design he is apt to take no interest in home-building, as too small and too fussy to be profitable. He has uttered no effective protest against the all-but-total absorption of the field of average-home design by the mail-order fellows, the lumber interests, the brick manufacturer, the popular magazines, and last, but not by any means least, the village carpenter.

And yet, the small-town architect still has clients who give him houses to design. He must have them if he is to continue in the practice of architecture. He may or may not belong to the Institute. He may or may not take in the annual convention and view worshipfully from afar the big, successful men from the larger cities who usually dominate such gatherings. He subscribes to all the periodicals he can afford and looks hungrily each month at the beautiful halftone pictures of buildings which are nearly all very large and very, very expensive. When only expensive architecture is published, small wonder that the average man in the street thinks that a building must be expensive or it isn't architecture. The first thing that has to be done in a small town by the "local" architect is to show his fellow-townsmen that he knows how to build well and at a reasonable cost. If he can keep his word to a client about the probable cost of a building he has won a place for himself in the local fabric. If he cannot, then let him hie himself elsewhere and eft soon.

The small-town architect must have tact and patience. He must learn to respond pleasantly to the man who likes to put the architect through his paces. This kind of a man says not a word, perhaps, as to his ultimate intentions, but he bristles with interrogation. "What is your idea of water-softeners?" "How about oil-burners?" "Who is the best painter in town?" "Which is better, hot water or steam?" "I like the idea of those do-hickeys that make ice in little cubes, don't you?" "Do they cost much?" "How large a pipe for city water should a man put in?" "Do you

## THE CLIENT—AND PETER

specify everything that goes into a house?" "How much will you knock off if my wife gives you all the ideas?" "Do you keep a man on the job all the time?" "If you design the house and all that and take bids and the thing runs too high, do I have to pay you anything?" "Do these local contractors have their heads together?" "What are your charges?" The questions suggest that the man has in mind the building of a house. The architect is fairly quickwitted. He is used to this sort of thing. He lets the man talk, answers the questions as best he may, and gradually builds up a mental picture of what this possible client has in mind. When the questioner has paused for breath it is the architect's turn to conduct the quiz.

### §

I know an architect named Peter; in fact, he is my friend. He is quiet, no palaverer, but he knows his stuff. He loves it, but he isn't sentimental about it. He does not pose, affect long hair or funny ties, is not conspicuous at all, except, perhaps, for his earnest seemingly near-sighted eyes. He wears spectacles and his hair is thinning on top. He isn't a popular hit at all, but people who really know him are apt to like him. He was talking to a client the other day and I happened to enter his office. Peter was asking: "Do you want to build a permanent home, or merely a house to sell? If it's only a speculation I'm afraid I'm not the man you want."

Peter has a weakness for really trying to enlighten people. He lays his cards down on the table, so to speak, and shows them his whole bag of tricks. But the average client doesn't understand it. It sounds fishy to him. He is disturbed and uneasy in his mind because Peter doesn't use sales-talk to him. Peter is strictly honest, and will never, no! never, tell a lie to a client. He *should* be able to tell the inquisitive stranger that he, Peter, is just the man required regardless of the kind of a job that may be suggested. He should be able to declare with conviction that he can design and build a better house for less money than any real-estate promoter, or carpenter-builder. He *can* build a better house, and says so, but he also says that it won't be any cheaper. Not at all. Peter knows, and he wants his clients to know, that a carefully designed, thoughtfully specified, well-built house is bound to cost more than one thrown together with a crafty eye on the main chance. But there is a very common type of client who has an idea that the architect is himself "in cahoots" with the contractors, the subcontractors and material men. This type of man "figures" that the architect is somehow the focal point of an organized system of polite robbery. He thinks that if he deals "direct" with the contractor and the material dealer he is "busting" the combination wide open,

and saving for himself the profits which he thinks accrue all down the line when there is an architect on the job.

Such people are not likely to be impressed either by Peter's personality or his line of talk. I knew one such person who went straight from Peter's office, after Peter had spent two hours with him, to a factory of the type known in former days as a "planing mill." Now it is the "Homemaker's Coöperative Company" and is housed in a large and attractive building. It has a lumber yard, a warehouse, a factory, a drafting room, and ample trackage facilities. The office is well-lighted and commodious. There is a mahogany rail between the space just inside the double doors and a large room filled with flat-topped desks, adding machines, typewriters, each with its properly appointed clerk or operator. I had taken the man to Peter's office and had sat by, while Peter was giving him the real "low-down" on how to go about building, but he wasn't convinced.

There are people in the world who don't recognize an honest man when they meet him and this was one of them. He went to this "planing mill," as I said, and I tagged along, feeling disgusted and disappointed, but not knowing what to say. Above the office rail, and directly in front of our line of vision, was a sign with a slogan dealing in catch-phrases with "Service" and "Self." We met the manager. He had "personality plus" and in a few minutes knew just what my companion wanted. At least he said so. "Of course you do not need an architect," said he. "If you buy your millwork from us we will furnish the plans for nothing." I said: "Who pays for them?" He said: "Why, we do, of course." "Oh, yes," said I, "the cost of the drafting and all that is part of your overhead." "Yes," said he. "And," I said, "you have an advantage over all the other mills, because you know just what your plans mean and they don't." I was going too fast for him. "I don't quite see what you're getting at," he said. "Well," I said, "suppose Jim here wants to get a price on the millwork from somebody else." "All right," he said, "he is free to do so, and if the other mill's price is lower than ours, he can order his millwork from them, and pay us for the plans." "But the other mills are not apt to quote a very close figure, (are they?) on plans made by a rival concern; and as a matter of fact they don't, do they? And if they should happen to do so, who is to interpret those plans, and decide just what they mean and whether or not the stuff furnished is what is specified?" The manager looked rather cross at me about that time, and Mr. Jim began to get wise. He finally went back to Peter.

I went into Peter's office one day in early March. Peter was being his pleasantest. He was entertaining a lady. Her name was Mrs. John. She had been to a book store and had a Bungalow Book. She also had



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

a bundle of magazines in each of which was a design of a house fully illustrated. Peter is no salesman, but has a nice considerate way about him, and is a good listener. Mrs. John was pretty once, and thinks she still is. She has a rather high-pitched, little-girl's voice. She says "arctitect" and talks a lot. She was telling Peter that she wanted a solarium, and a pergola (she called it pergōla) and a cedar closet, and a built-in ironing board, and a clothes-chute, and an incinerator, and three bathrooms, and a breakfast nook. She had found a plan in one of the magazines which she said was "just darling," but she didn't like the pictures of it. The plan she liked was "stubby and square," like The Rollicking Window Blind in the song, but the house which pictorially appealed to her was long and thin. Peter should have been able to tell her that he was such a capable designer that he could easily make the fat house look slim. All that his bosom-enemy, Truth, allowed him to say was that he could make a house, out of the plan she had in mind, that would be a thoroughly consistent, modern, livable house. It would be good looking, yes, but as for resembling even faintly the attenuated house of Mrs. John's dreams, not a bit of it. It would not, because it could not. So, Mrs. John, a bit flushed and deeply disappointed, went away feeling cheated.

Peter is working. He is designing something in which he is deeply interested. He loves to draw, always has, and has never learned to welcome interruptions. But the telephone rings and he is wanted. A silvery voice says: "Oh, Mr. Peter, you don't know who this is, and it doesn't matter, but I just wanted to know what you charge to draw blue-prints for a little home." Peter chokes and splutters, but manages to convey to the fair unknown that he doesn't "draw blue-prints," and that if she wants to build a home she should come to the office and talk it all out. "Yes, I know I should, Mr. Peter, and I would, but I'm so frightfully busy. Our little girl is at school and I simply must be here when she gets home to see that she has proper attention at lunch, and I have so many social engagements that I haven't any time afternoons, and my husband isn't one tiny bit interested, just says go ahead but don't spend more than five thousand, and"—Peter's fatal blunt frankness again betrays him, for he rudely halts her with an untactful question: "How much of a house do you expect to build for five thousand dollars? You know you can't build very much of a house for that sum these days." A sharp click. The lady has "hung up" on him. Peter is hopeless. When he told me this incident I said: "Why didn't you string her along? The others do." Peter just grinned at me and shrugged. And yet I know he needs the money.

I went with him one day to a bank. We had to buffet our way against a stiff wind. The president

of the bank had 'phoned Peter and asked him to step in and look at the ceiling. The paint seemed to be peeling off. Peter was the architect for that bank, five years before. The banker insisted that a certain brand of ready-mixed paint would have to be used, because the dealer was a heavy customer. Peter said: "Well, it has lasted five years, so the damned stuff can't be quite as bad as I thought it was."

On another occasion I happened to be in Peter's office, when a man named Matthew came in. Matthew was large, florid, good natured. He had a stiff upper lip bristling with a closely trimmed mustache, but his smile was friendly. He wore good clothes and gave an impression of prosperity. Said Matthew: "My wife wants to build a house, and so do I. Her idea is that it will cost \$8,000. My notion is \$6,000. I know that a home always costs more than it is intended to cost. Now, Peter, I came here because you are said to be on the square. Do you suppose that we could add the two amounts together and get what we want for \$14,000." From Peter's responsive twinkle I knew at once that I was witnessing the rare spectacle of the beginning of a beautiful friendship.

Once Peter had a visit from a man who said he sold automobiles and thought he would like to build a house. He was fairly clear and concise in his statement of the kind of a house he wanted. Peter made some rapid calculations and said that he felt quite certain that such a house could be built well for not to exceed \$15,000. The visitor looked at Peter with an astonished expression. "Why," said he, "should I pay \$15,000 for a place to sleep?" Said Peter, "If that is all a home means to you, you shouldn't." After the man left, which he did almost right away, I said to Peter: "You big boob, don't you know that almost any one of your competitors would have told him that he could get by for about \$7,500?" All he said was that he knew that the fellows here were not very ethical and that it was up to him to uphold the standards of the Institute. I said: "I suppose if you go broke, the Institute will come to your rescue," but Peter wouldn't say any more.

Another time Mr. and Mrs. Lukes were announced. They had driven in from out near Homer. They had made no appointment, but would have been personally affronted if Peter had been too busy to receive them. They were pleasant folks, but inclined to be formal and diffident for the first few minutes.

"You know," said Mr. Lukes, in a burst of confidence, "I didn't think we needed an architect at all." (He used the soft "ch," as in "arch") "but my wife's sister, she works in Omaha, and she has been telling us that the right way to do is to have an architect draw plans and get bids and everything. She says that a man can save a pile of money that way. Now, my idea of a house is just four walls and a roof. I built

## THE CLIENT—AND PETER

our first home down on the farm and it faced north, so we didn't have a front door at all. Just went in and out through the kitchen. But the Woman, she's got all these here modern ideas. She's been readin' up, and I tell you she's well posted. You just fix her out the way she wants it and I reckon I can scrape up the money to pay for it." Mrs. Lukes then found her voice, and Peter was kept busy for half an hour taking notes. She wanted "a 'Colonial style' house, not too fancy. No frills, please, Mr. Peter. We're just plain folks, but we've worked hard and saved our money, and we're gettin' to where we feel we've a right to some comfort."

As soon as Mr. and Mrs. Lukes were gone Peter was called to a job that was under construction. The carpenters had forgotten to frame a door into one of the bedrooms. The latter had been working in there and had gone on nailing up lath until he had completely enclosed himself and had to get out through the window. The owner had come along on his way home, had found the sealed-up room and was waiting for Peter, furious. He was astonished that Peter would permit such careless work. Peter, instead of putting up a front, and being brazen about the stupidity of both carpenter and lather, admitted shamefacedly that he had been up at the job the day before. Peter was saved, however, by a happy thought: "You see," said Peter, "I was busy on that fireplace construction. I knew the flue wouldn't draw the way he had it built and I made him tear it down and do it over." "Ah, indeed!" said the Client. "Did you really? That's very good." When Peter left him, he was rubbing his hands together and looking pleased over the thought that the contractor had been detected in wrong-doing, and had been "stuck" for it.

On another occasion Peter was having an argument. He had opened bids for the heating and plumbing of a house for a man named Timothy. Timothy had evidently been taking a few days to deliberate before authorizing Peter to go ahead and draw up a contract. He had finally called on Peter, and was expressing dissatisfaction. "The plumbers tell me that you have laid this job out in the most expensive way possible." Peter had to explain that on account of the finished rooms in the basement he had designed an "overhead" job to get rid of unsightly piping on the ceiling; that to make the installation as noiseless as possible he had specified a "two-pipe" instead of a "one-pipe" system; that to save fuel and avoid forcing the boiler in very cold weather he had added an extra ten per cent. to the radiation. Peter held forth at length and the client was impressed, because when Peter could talk about the job and not himself he spoke fluently and with fervor. "Well, I put it over," he said afterwards, "but it's not much fun being put on the defensive so much of the time, by folks whom I'm honestly trying to help."

There came a day when I heard a new and very pleasant voice in Peter's little private office. I sat outside and waited. The door was open and I couldn't help listening. Said the voice:

"I came to you because I have taken the trouble to look you up. I know all about you. You were well educated to begin with, and you worked for several real architects before you essayed a start for yourself. You worked and waited for five years. Then you came here about ten years ago. You have demonstrated that you know your business. Your buildings are good buildings, and, furthermore, they are good-looking buildings. Your love for your work shows in the things you do. There are other architects here in town, some of whom I knew before I ever heard of you.

"They are nice fellows, but I like your way of doing things. I am not going to hamper you in any way. I have given you my confidence. I have told you what I want, but I have not told you that I want this or that particular form of architectural expression. I believe that architecture should be organic; that it should seem to be what it is; that it should not be decked out in borrowed plumage. I do not expect to wear a cocked hat and a wig, so I do not ask for a 'Colonial' house. I imagine that I would not feel at ease in a chiton or a toga, so I am not suggesting Greek or Roman forms. I want the building to function first of all as a home for my family. I want it to be suitably located and I would like you to go with me and help me to select the right site. I want the house well and honestly built, the best materials properly used. I want you to use your knowledge and experience to advise me at every step. I do not tell you to do something for me such as you may have done for Jones or Brown.

"Now I am asking you to give me your own self in free and unstinted measure. I believe that you are professionally equipped and professionally minded, and furthermore that you are an artist. I feel perfectly safe, in summing up, that I shall be satisfied if you will give me the best you've got."

A sound of a fall and the voice trailed off into a shocked silence. I rushed in.

Peter had fainted.

WILLIAM L. STEELE.

## Portrait of Latrobe

Through the courtesy of Mr. Gamble Latrobe the Institute has been presented with a very fine portrait of Benjamin Henry Latrobe, Jr., painted by Rembrandt Peal and now in the possession of Mr. Latrobe. From the photograph there has been reproduced the illustration which forms the frontispiece of this issue of the JOURNAL.

# This Cinematerial Age—II

## Electric Architecture

**A** MUTILATED bust of Augustus Cæsar was not long ago found in the Hudson River. This effigy of a gentleman of the old school seems to render more poignant the fact that our "Imperial Age" is dead, and that another has succeeded—a new and glittering age in which electric light has come to us; and while this light has shown many things in every branch of our modern life, on none of them has it had so great an effect as upon our architecture.

This new form of light has made plain a number of new ideas, and of these we must take note if we are to produce architecture of today rather than of yesterday. These ideas, like most others, are both very wonderful and very dangerous. Where they are properly appreciated and intelligently followed they produce a genuinely interesting result. Where, in addition, beauty has been added, a true work of art *will* be produced. When, however, their appreciation is incomplete and their use illogical, they become, like all misunderstood ideas, boomerangs whose devastating effect is hard to bear. So applied, they may produce architectural ineptitudes which far exceed in falsity the wildest dreams of those unfortunates who still cling to the purely academic. It is, therefore, necessary to examine closely this new method or medium and find whether it makes more for good or for evil.

The use of artificial nocturnal illumination applied to the exterior of a building is not entirely new, but its popularity is increasing to the point where it now merits attention as a real tendency toward the use of a new medium. Its early use in the Woolworth and Bush buildings, in New York City, does not seem to have definitely influenced the design of the buildings themselves. Its latest application, in the American Radiator Company's new office building in the same metropolis, seems, judging from external appearances, to have been decided upon at the beginning and the design appears to have been deliberately considered from that point of view. Gossip, often more accurate than history, has it that this is so and that furthermore the illumination is not yet complete. There is to be, so it is said, a further lighting with rose lamps which will cause the whole thing to glow like a live coal. This would seem to be, if doubtful art, mighty good advertising.

But if electric display lighting is to lead us toward architectonic advertising then we must turn to an even better example than that just mentioned. There is in Long Island City a building which when lighted up at night holds forth to the passerby a great glowing jar of marmalade, so magnificent and so convincing as to bring water to the mouth at once. Is this the logical

end of this use of light as an architectural medium? If so, what are its merits and what are its demerits? Its advantages, artistic and otherwise, might be the subject of almost endless dissertation. It shall suffice here to point out one—the greatest and most obvious—of its defects, and show where that may lead.

This disadvantage is like that suffered by the matinee idol and the screen star who have built up glamorous romantic images of themselves by means of this same light. They cannot, nor can the architectural gem just described, stand inspection in the cold light of day. What last night was a glorious, mysteriously levitated, promise of many delightful breakfasts is today but a somewhat rusty oddly-painted water tank surmounting a dingy if useful factory. What are we to do? Must we adopt the policy of some of those idols of the public who never appear out of their surroundings because of the imminence of disillusion? Can there be created some cloak of invisibility, shielding from our prying eyes the mystery in the making, to be dropped at night that the fulfilled mystery may have full sway over our emotions and senses? This may become necessary unless we can find some other method of so using this new medium as to free it from this unfortunate disability.

One such method comes to mind and is offered herewith as perhaps leading to the complete *logical* solution of the entire difficulty. This method is so simple, so logical, so absolutely expressive of materials fulfilling their function, and so typical of modern life that it cannot but please and appeal to all. I refer to the scheme wherein a building shall be built as simply, barely austere, and free from confusing details as possible. To such a building our modern methods of building and our new materials lend themselves better than since history began. The scheme, therefore, will not be difficult, and upon this plain background, as upon a screen, we shall (borrowing a leaf from Lee Simonson and the Germans) project with magic lanterns whatever details and ornaments we may desire!!!

Think what this will accomplish in the realm of civic psychology as well as that of art. In the daytime those simple souls who stay at home at night will see a building which will not trouble them, nor set up unfortunate psychoses: a building whose simplicity and chastity may even produce a soothing effect. At night that more sophisticated part of our population which has replaced sun-worship by the far more consistent adoration of the electric light will see a building set in the blaze of a jeweled city: a building which, by its suggestive and significant ornamentation, will symbolize to the veriest dolt anything you please from a jar of marmalade to a diamond tiara.

In addition to all this, consider the enormous plas-



## SMATTERINGS

ticity of the medium, always a very important consideration. If we build our symbol in steel and brick and stone, our lighting can but intensify the one symbolism. If the manufacturer of boilers gives way to the manufacturer of refrigerators, the glowing coal may, it is to be feared, prove embarrassing. When, however, we build our symbol in pure light how simple everything becomes! Just put in a new set of lantern slides and presto!—our glowing coal becomes a glitter-

ing iceberg whose detailed ornament of seals and polar bears gives us clearly to understand that the proprietor of the building deals in cold.

Oh, yes! the "Imperial Age" is dead. For the present at least it is as dead as Augustus Cæsar. In its place has come a new and glittering age. In this age light—largely artificial—but light nevertheless, has come to us.

LEONARD COX.

## Smatterings

**L**AST YEAR some of the architectural magazines published a letter written by a professor of architecture following his resignation from one of the best architectural schools in which he severely arraigned our teaching of architecture.

One of his accusations was that we taught only a bad smattering of the subjects listed in the curriculum, and further that we gave the impression to parents and prospective students that the subjects were adequately taught.

There is no doubt that in some parts of the country the laity has the idea that a graduate of a school of architecture is a competent architect, and that some of the students are sufficiently advanced to do at least minor architectural work, particularly small residences. This is evidenced by applications for students to do such work received by the heads of the schools.

Undoubtedly an occasional student who has previously had office experience is able to undertake such work, and possibly a superior student in some of the schools might be able to design a modest building but would meet difficulty in writing specifications and in superintending the execution of the work. The author himself, due to office experience, designed a large residence—twenty rooms and three baths—which he built during his junior year, learning a great deal during its construction.

But the general run of students in the average school is by no means ready to function as architects on graduation. The schools are fully aware of this and impress the fact on the students—who, by this time, are doubtless quite aware of their own deficiencies.

To what extent is this due to the teaching of "a bad smattering of the subjects"? The two principal technical divisions of the subjects taught are "construction" and "design." Design and history of architecture should be considered together. A well-illustrated course in history over a period of two years should pretty thoroughly ground the student, and courses in design carried through four years will make the student reasonably familiar with "the styles" and give him a good basic knowledge of the principles or theory of design with which, it is to be hoped, he will be able to go beyond a slavish adherence to "the styles." This basis will depend primarily on the extent to which the instructor imparts this knowledge of principles to the student. However, additional time for design would be desirable for a more extended application of the principles of design by the student under the guidance of the instructor.

The construction subjects are preceded by courses in mathematics, physics and mechanics. It is evident that smatterings of these would not suffice as mechanics is dependent on an adequate foundation of mathematics and physics, and mechanics as taught in most schools provides a sufficient basis for working out the average problems that confront the architect. Beyond that the engineer should be employed.

Following mechanics the student takes up the courses in "building construction," variously named in different schools. There is no satisfactory text book for these. All of the books on the subject are either too elementary, and intended for high school drawing classes, or too voluminous and go into too much detail, largely of a character to confuse the beginner. They are excellent reference books for the office and for extra reading in connection with the course, but for the teaching of building construction to the average student the schools are dependent on the instructors. Greater progress could be made with the aid of a real text book laid out with the idea of its use as a class text. Some schools include rather brief courses in heating, plumbing and electric wiring. The student is not fully equipped to deal with any of these construction subjects and will be dependent on adding to his knowledge by careful observation during his early experience in the office and on construction work.

If there is any justification for the charge that the schools teach only "a bad smattering" it would lie in the amount and character of "building construction" subjects taught. Possibly the schools trust too much to the fact that the student can acquire his "practical" knowledge in the office, and it may be that the student does not advance as rapidly in the office as he should, due to the time it takes him to acquire this knowledge. Probably more time and attention should be given to this division of the subject.

The schools cannot turn the students out fully equipped at once to begin the practice of architecture without an impossible lengthening of the course to include much that is not now taught and that can be acquired only in an office or by the establishment of office conditions in connection with the schools. It is more satisfactory to the student himself if he secure this experience in an office on a salary instead of going to further expense to acquire such additional training in school, even though by intensive teaching he might acquire it more rapidly than in an office. It is necessary for a student to put into practi-

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

cal application what he has been taught in order to achieve efficiency in the use of his knowledge.

However, it is the belief of the educators that four years is too short a time in which to teach properly that which is now being taught. Some few schools have six-year courses, requiring an A. B. degree as a prerequisite for the architectural degree. Others have established five-year courses. This should be the minimum for all courses in architecture. It would enable the schools to teach some subjects more thoroughly, to extend other subjects to include more practical application of the theories now taught, to increase the amount of instruction in design, and to include additional cultural subjects.

It would be impossible, undoubtedly, to persuade the authorities of all the schools to permit the increase of the architectural courses to five years. It will be difficult for a few schools, aside from the larger and more prosperous institutions, to make this change while others (with which they are more or less in competition for students) adhere to the four-year course. It is unfortunate that the "get-rich-quick" mental attitude would make

many students choose the course in which they could secure the degree in four years rather than select the school in which they would get the more thorough education.

The Association of Collegiate Schools of Architecture could assist in securing this necessary increase in the length of the course in architecture much more quickly if the member schools having the four-year course would unite in taking a step that would temporarily put many of them out of active membership. A vote to make the five-year course for the degree in architecture a requisite for active membership would result in dropping a number of schools from such membership. But when the authorities of the institutions realized that this lack of membership or relegation to associate membership placed the school or department in a secondary rank it would not be long before the five-year course would be established and the schools would be reinstated in active membership on the higher basis. It remains to be seen whether the Association members have the courage to take this action.

M. H. L. K.

## Regional Planning in East Kent

THE TERM "Regional Planning" has been much in evidence of late and is used promiscuously for a variety of purposes oftentimes impinging closely upon the former term "Metropolitan Planning". Some of its most important examples have corresponded so closely to "Metropolitan Planning" as to be hardly distinguishable. This is illustrated in the Regional Plan of New York City and its Environs and that for the Los Angeles district. The recent preliminary studies in the Philadelphia and San Francisco regions are of the same character. Somewhat different from these are the various regional studies which come to us from England, especially those of Dee-Side, Doncaster, and East Kent, while perhaps the most unique and comprehensive study of its kind is that of the Ruhr district in Germany, preliminary diagrams of which were exhibited at the 1924 International Town Planning and Garden City Conference.

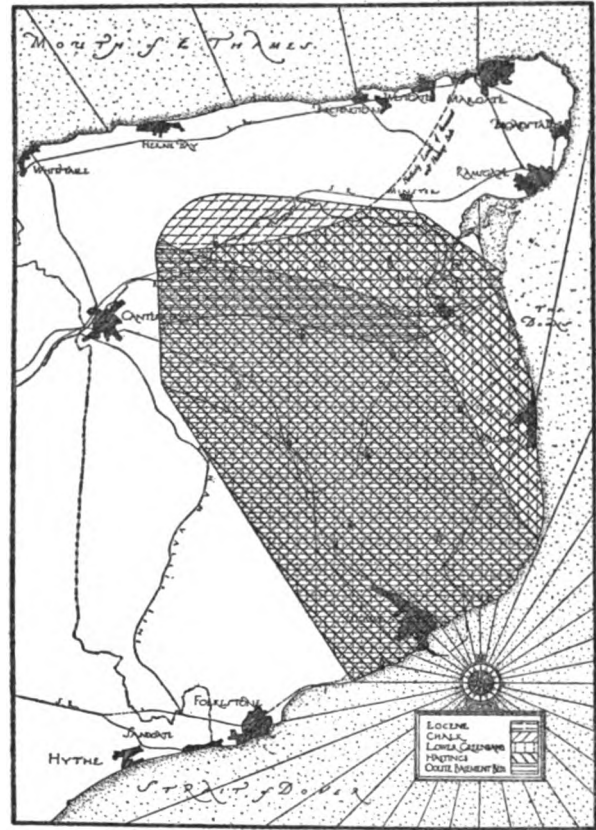
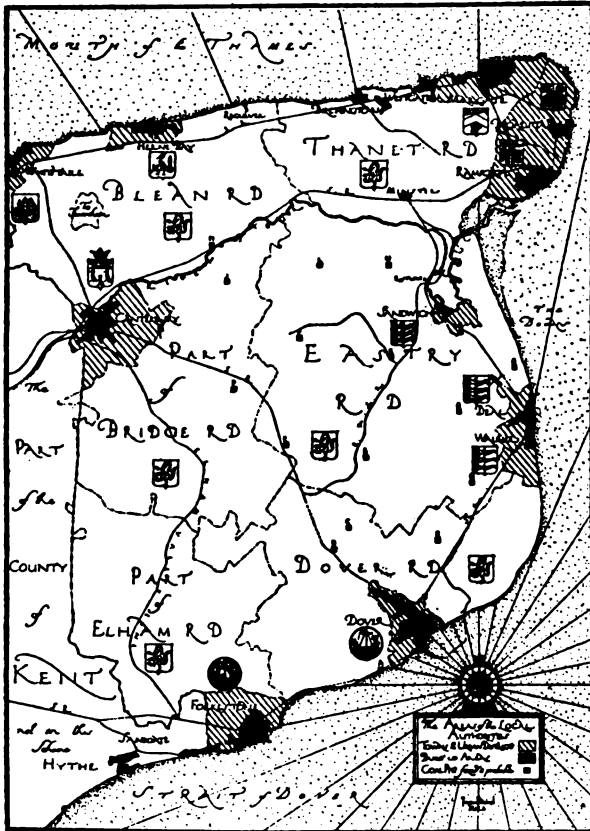
A Regional Planning Study, which is quite different and more embracing than others in this country, has been made in a very rough and preliminary manner for the entire State of New York under its Commission of Housing and Regional Planning. The first report of this study is about to be published by that body and may suggest a somewhat different concept of Regional Planning than any heretofore put forward in this country. It will at least, perhaps for the first time, suggest that the location of people in proper places with some directing and restraining responsibilities on the part of the State is a proper and necessary function of government. The desperate need for such direction would seem to be indicated by the situation in the mill districts of New England and the very recent development among the woolen workers at Passaic, New Jersey, where the prevailing industry admits that there is little chance for regularly

employing the local working population for more than half time on the basis of present conditions.

The English examples, while often including as a prominent element for consideration one or more large cities, are as a rule more distinctly a study of the inter-related parts of a geographical region rather than a plan, the purpose of which is to ease down and somewhat ameliorate the spread of a dominating city influence into its suburban areas. It is therefore not surprising to find in the English Regional Planning Surveys not only a great variety in form and method of procedure, but even in point of view. It is stated that more than one-third of the entire area of England is now covered by recently completed or current studies of a Regional Planning nature.

Among these stands out most uniquely the recent report of the *East Kent Regional Planning Scheme* by Patrick Abercrombie and John Archibald. This plan, covering all the eastern tip of England, a district rich in legend and historical lore, was called into being by a committee formed by Lord Milner with the help of the Archbishop of Canterbury. It seems that the neglected opportunities within this region for opening up its coal and iron deposits, aided by the presence of limestone also available in the district, are about to cause its development as an important industrial centre. It is refreshing to find that even in the first throes of this new conception for commercial and economic development there should be questioned the right or desirability of such development to override and obliterate the important historic aspects of the region as well as its pleasing and quaint rural character.

To hard cold business it may seem impertinent to think of interrupting the prompt fulfillment of commercial ambition with such trite matters as whether or not a



THE REGIONAL PLAN FOR EAST KENT:

THE DISTRICT AS IT IS AT PRESENT, SHOWING URBAN CENTRES AND COMMUNICATIONS

IN THE POSSIBLE FUTURE: THE HATCHED SECTIONS INDICATE WHERE INDUSTRIAL DEVELOPMENT IS EXPECTED

few small towns and a cathedral or two might suffer in consequence. In the East Kent Plan, however, the committee with the local authorities have set out with the most commendable ambition so to guard and direct the position and character of the industrial centres and so to arrange for housing the new workers attracted to the district as to do the least possible damage to the historical wealth of the region. As tritely commented upon in the *London Spectator*: "The task presented by this situation is to make sure that the blessing of the discovery of wealth shall not be converted into a social curse, that new history shall not wipe out old history, that industrial wealth shall not entail æsthetic poverty."

Not only is this Survey and Plan for East Kent significant in regard to that particular region, but it may also offer suggestions of methods for solving present difficulties in established coal fields elsewhere resulting from uneconomic methods of production and unsound conditions of living.

In this Plan for East Kent three divisions of sociological planning have been considered. These are Work, People, and Place.

In the consideration of Work or Industry there has been taken into account the probable location of the various pit heads, the amount of their output, and its disposition, including the possibilities of production of smokeless fuel and by-products of coking processes.

In planning for the People, or the grouping of population in relation to the place, Four Determinates are prominent. These are: Topographic, Social, Conservation, Economic.

Under Topographic the impossibility of housing on low lands near certain pits is brought out. Under Social comes the question of choice between a village at each coal pit with scattered housing for other industrial workers, or large towns housing workers from a considerable industrial area. Under Conservation is the necessity of conserving the amenities under the conditions of expanding population; and under Economic are considered the questions of drainage, access, water supply and so forth.

The proposed plan of East Kent calls for seven or eight new towns with a combined population of about 180,000 in addition to the considerable growth of present towns. One is inclined to question the thought expressed that Canterbury has been set up as the coming metropolis in which the higher functions of Education, Art, Business and Pleasure will thrive.

The mechanism for controlling the execution of the desired plan relies mainly on Zoning and Transport. Zoning is to be effected by restricting the use to which land may be put and dividing land into the classifications of Industrial, Dwelling Areas and Agricultural Use. In the East Kent Plan the usual idea of Zoning as a restriction is carried still further to a logical and effective appli-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

cation by suggesting that the local authorities purchase the sites, with ample margins, for these new towns and preserve the remaining land not required by industry for agricultural use.

The consideration of Transport—that is: of roads, railroads, ports and other facilities—comes only after the other features, as mentioned above, have been worked out and the location and development of these means of transport in line with the accepted plans help to bring these plans to successful conclusion.

We note that since this report was made the whole scheme of developing this region has been taken over by a great industrial concern, which has supplemented some of those who had the foresight to cause the preparation of the Regional Studies to which reference has been made. We earnestly hope that these interests will not be unmindful of these excellent plans, since not only in England but elsewhere there is an interest in seeing them put into practical effect, both in preserving the historic associations of the region and in a reasonable adjustment of industry to the best interests of good living and sightliness.

HENRY WRIGHT.

## Education

On 26-28 March, the architectural students (freshmen excepted) left their classrooms at the University of Oregon in Eugene, and hied them to Portland as the guests of the architects of that city. On the first afternoon they went where many of them had never been before—into an architect's office. An hour in the Art Museum followed, and the exhibits of Coptic textiles and American painting were worth while. The party of thirty scattered for dinner with the hosts and reunited in the evening at the home of Dean Ellis F. Lawrence. Among the old "Grads", the coming ones, and the architects there was discussion, a good deal of it devoted to the work of Otto Wagner and Eliel Saarinen.

Saturday the thirty students were received at the office of A. E. Doyle, where a considerable amount of work in great variety was on the boards. The draughtsmen took groups of students and explained to them the methods of an office. Mr. Doyle analysed some of his designs and illustrated his talk with a very complete series of studies of the new Oregon Life Insurance Building. Then to see the public buildings, the old Forestry building, the new Cathedral, and Mr. Parker's new Romanesque church, with the talk ever turning towards architecture. Luncheon at the University Club and then a journey to some of the newest homes, their owners generously throwing them open to a truly architectural inspection.

In the evening a more formal dinner at the University Club, and an address by Mrs. Mary E. Wortman, Hon. A. I. A., on "The Relation of China to Greece with respect to their influence on Modern Culture," and another by Judge Chas. H. Carey, on "The Routes and Means of Connection between Eastern and Western Civilization as an Influence on Art." Sunday morning those who were left gathered at Mr. Purcell's home for more talk and a visit to some of the smaller houses in the Portland Heights

and Arlington districts. Altogether a happy occasion, full of cheer to the students and surprisingly full of information to the architects. That perhaps was the greatest surprise of all, and indicates that such a commingling ought to be encouraged wherever there are students and architects within a half day's journey of each other.

W. G. P.

## Contracts

The Committee on Contracts has submitted to the Board of Directors a revised edition of the Owner-Architect Contract, in such shape that the Agreement will be on one side of the page and the General Conditions condensed so as to be on the other side. This Contract is intended to cover all classes of work, large and small.

The Committee has had suggestions from several members that, in addition to the Owner-Architect Contract, the Institute publish an architect's proposal in the form of a simple letter, which could be used for clients who were known to or acquainted with the architect, or for work of average cost, for which the standard form might be considered too cumbersome.

The Committee on Contracts would gladly prepare such a form of proposal, but is ignorant as to the extent of the need or desire of the Institute Members for it.

This question has, therefore, been inserted in the JOURNAL with the hope and wish that all the members of the Institute will send their views on the subject to the Chairman of the Committee on Contracts, Thomas E. Snook, 52 Vesey Street, New York, New York.

## Public Information

At the last meeting of the OREGON CHAPTER, it was *resolved*: That the Chapter subscribe to the JOURNAL for a period of one year, and send the numbers as they are received to the homes of representative Portland citizens, as selected by the Executive Committee, with a letter from the Chapter calling their attention to the JOURNAL which is becoming increasingly valuable, while the profession will be benefitted by this broader circulation.

## Notes

EUGENE G. GROVES announces the removal of his offices to 1982 Broadway, Denver, Colo.

EDWARD H. DAVIS & GEORGE M. D. DAVIS have opened new offices in Suite 809, Board of Trade Bldg., Linden Street, Scranton, Penna.

AEGERTER & BAILEY (A. A. Aegerter, Norman I. Bailey and G. W. Aegerter) announce the opening of their offices in 1904 Railway Exchange Bldg., St. Louis, Mo.

R. NEWTON BREZEE announces the dissolution of the firm of Brezee & Mallory, and that the practice will be continued in his name, at 432 Broadway, Saratoga Springs, New York.

## PLAYED ON A PENNY WHISTLE

### Played on a Penny Whistle

From time to time there is a state of mind among social science workers which leads them to make cross sections through groups of people. No one except social science workers ever seem to care to do this but they do and it is surprising what a lot of comfort they get out of it. Our records have been examined with a good deal of care and so far there is no evidence that any cross section has ever been made of the architectural profession and it is hard to see how any group can do without one. Sometimes it is possible to hazard in advance some of the things that will be found by an investigation of this sort and, while it may not turn out to be exactly true it seems likely that this cross section will disclose the fact that architects are divided into two groups. That is to say, those who think that we are doing very badly and those who think that we are doing pretty well.

Now it is a very curious thing and it has been true ever since men began to cut cunieforn indices in soft clay that those who think that everyone is doing badly have very much the most to say about it. Those who take a more cheerful view are a little more inarticulate. There were, to be sure, Prophets of Hope and Prophets of Despair in about equal numbers and the Prophets of Hope did have a lot to say, but the Prophets of Despair were much more vociferous. No one wishes to do entirely without prophets of woe. We have been taught long since that discontent is the first element of progress and it is probably true. Societies need to have someone to point out their errors. Children must be brought up. No one has yet been found who was born with table manners. It would not do at all if everyone believed that all of our architecture was the best that can be done; but is it true that virtually everything is bad? The Horrors of Washington is fortunately too far fetched to be discouraging, but we do dwell so very much upon the perfectly obvious ugliness of most of the buildings in our cities and sometimes fail to talk about and appreciate the everlasting important few.

It is not only in the building business that this different point of view is to be found. There has been an age-long dispute between writers of books and writers of criticisms. The writers of books have a very low opinion of the critics and make the claim that the critic would surely starve if he tried to write a book himself. Nevertheless the writer of books is enormously pleased when the critic gives him a good word. Isn't it curious; and doesn't it after all indicate that the critic has a real rôle—or is it only that flattery flatters?

The evidence to be derived from infrequently read but gossipy bits of history may throw some light upon this relation of worker and critic. An old manuscript, much mutilated but legible to a scholar, exists in the vaults of the Society of Archives in Paris telling of a

dispute between a certain citizen whose name on the parchment has been so much erased that it cannot be made out, and Pierre de Monteroux the architect of St. Chapelle and of that other chapel—long since destroyed—which stood in the fields outside of Philip's wall. It can hardly be described as a dispute because Pierre had so little to say. It might better be called a philippic with the citizen in the rôle of Demosthenes. This citizen could only find beauty in those Cluniac buildings where round arches prevailed and ornament took no part in the final effect. Pierre, who liked his Chapel, had asked approval of its glistening white stones, carefully carved crockets and lightly vaulting roofs. The citizen could find no beauty in anything. The pointed arches were only restless, the carving and traceries only destroyed good stone and the vaulting ribs did not quite satisfy his eye that they were strong enough to carry the spandrels. He had a lot to say and said it very well. In fact so well that Pierre is reported to have said "without doubt you are a master builder. . . ." Unfortunately the manuscript is too much damaged to read beyond this point although there is a word or two indicating that the answer was in the negative. It would be very interesting if one could decipher more and find out whether this criticism came from an ordinary merchant or burgher. He may have been an aristocrat and may have had some training in the building industries but we cannot tell.

There is another story, very badly told as it comes to us through an unknown Roman author, probably a not very well educated Greek slave who had turned an older Greek manuscript into Latin. Think of the value to us if we could only see the original. It goes to show that when the Acropolis was to be rebuilt the models had been made and approved on the lines which had long since been the way and custom of doing. Work was about to start when Aspasia, whose influence with Pericles was considerable, brought up the point that the Egyptians ages before, had found value in variations from truly straight lines. The story comes to us in such spiritless form that we are left in a state of exasperation that it does not say more; but there it is. Aspasia was certainly no builder, only a girl, no doubt a pretty one, but apparently she made a suggestion the result of which was something extraordinary and which we can at least apprehend today.

Neither story quite meets the situation. We know nothing about the citizen who did not like the St. Chapelle. If he was or had been a master builder himself it would make such a difference. As for Pierre we at least know that he was making use of every invention in construction; and it is quite believable that there were those who still preferred the work which their grandfathers had done in their own youth and saw only ugliness in the cheap vaulting which the modern builder of that day was putting up.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The story of Aspasia is little more than teasing. If we could only know precisely what took place, what really was said and who said it. Had the citizens of Athens become generally dissatisfied and did her comment, if she made it at all, only voice a discontent that had been growing? Or had the builders and workmen simply gone ahead and carried out the thing that satisfied their eye and someone, perhaps Aspasia, discovered the fact after it had been accomplished and for the first time put it into words? These are important matters

but it is probable that prophets of despair and prophets of hope will each find good grounds for stoutly maintaining their selected positions. There has always been the one who builds what had to be built with the tools that were at hand and the one who found that the thing which had been built was not done as well as it could have been done. There always will be and it is a good thing; and they both are very nice fellows.

ORPHEUS.

## The Secretary's Page

THE PROFESSION has been very much interested during the last two months in the Public Buildings Bills in Congress. The Standing Committee on Public Works followed these bills closely and, as you will see by its report to the Convention, believes that the bills in their present form are the best that can be had, given the mass of precedent and legislation that bears on the expenditure of Federal funds for the purposes of this legislation. The Committee's contact with the Congressmen interested and with the Department has convinced them that all interested are of one mind and have but one purpose, namely: to create the best buildings possible by employing the best talent. Just how this will be done in detail will remain for further discussion and adjustment, but the Committee feels convinced that the design and construction of the great government buildings contemplated will be placed in competent hands.

Great works are about to be undertaken. Vast sums are to be expended. The resulting opportunity for great design representative of our time is inspiring. The present may well be thought of as potentially the great period of architecture in this century in America. The Federal authorities are alive to the need of proper housing of the central government functions all over the country; a plan for determining their needs equitably and properly and for budgeting the necessary expenditures has been thought out. The so-called "pork-barrel" method is about to disappear. The result is an opportunity for our Profession that we must realize in order to be able to render our full service to the art of our time and to the country.

Are we prepared? It is my belief that our great strength lies in the younger men. We elders have been encouraging the schools to adopt better methods, and the schools have risen to the encouragement given. The Beaux Arts Institute of Design has been steadily growing in influence. Design in student work is better than ever before. It is needless to say that the design of recent executed work is more generally good than ever before. My answer then is: "Yes, we are prepared." Our Profession can well say to the Federal authorities: "We are ready as never before to accept the responsibility for the execution of these great works."

With great opportunities will come great rivalries; we all want to be recognized probably. There will be heart-burnings and perhaps disappointments. Let us not for-

get, in our desire to serve, that part of our preparation (and I have vaunted it!) is that we know how to wait for recognition, that we have standards of practice that include decorum in our search for employment. The opportunity is indeed great artistically; it carries with it responsibilities and not least among these is how we bear ourselves.

Let me express the hope that our regard for the proprieties may lead us to emulate our fellows in Washington. You will all recall that some years ago, the Government carried on three competitions simultaneously, to wit: for the selection of architects for the new buildings of the Departments of Commerce and Labor, of State, and of Justice. These were won by Messrs. York & Sawyer, Arnold Brunner and Donn Barber respectively. The Government duly entered into contracts with these firms or architects for their services in connection with these several buildings. Now during the years that followed, these gentlemen developed their designs with rising and waning hopes for their ultimate realization in three dimensions. Within the last year both Brunner and Barber have died. With the introduction of the present Public Buildings Bill, which carried with it these three buildings, the question very properly arose: how were the interests of the heirs to be taken care of? Could their successors hope to continue in the employ of the Government for these important buildings?

The Allied Architects of Washington became aware of these circumstances. They were approached in relation to these buildings and at once and as a group turned to the Institute for guidance. Their letter came to me personally as Acting Secretary. As Donn Barber's close friend I have been privileged to advise Mrs. Barber in the settlement of his affairs and through this close contact I was readily able to ascertain the facts, which on consulting with the Arnold Brunner Associates I found to be almost identical in the two cases: briefly, the heirs of both Brunner and Barber have a continuing interest in these buildings and what seems to me a legitimate claim against the Government which must be settled before the Government can enter into negotiations with any other architect for the design of these buildings. I so advised the gentlemen in Washington, acting as your Secretary, *i. e.*, speaking in the name of the Institute, and they have advised their friends that until this matter is cleared up, and the interests of the Barber and Brunner heirs taken



## INSTITUTE BUSINESS

care of, it will be impossible for any other architects with propriety to consider employment in connection with these buildings. Such action is no more than we can expect from a group of men of their standing. It is, however, gratifying to point to it as an action realizing in actual conduct the standards of the Institute. It is such conduct that makes one proud to be a member. It is of inestimable value to the standing of our Profession as a profession in the eyes of our Congressmen in Washington. It will do much to counteract the self-seeking attitude of many ill-advised practitioners who have been misled into thinking that they can best serve their profession by thrusting forward themselves and their qualifications for employment.

Our opportunity for service to our time is great. Let us so comport ourselves that when these buildings are up as landmarks and as milestones in the growth of American civilization, the thinker, the historian, the analyst-to-come of our times and customs, may say: "These buildings are not only fine and splendid examples of the art of those days, but those fellows who did this work for the Government were a fine lot; they seem to have stood aside that the best amongst them might get the work, to have helped those who did it, and to have heartily admired their achievements!"

Time passes, Gentlemen of the A. I. A. It has been my privilege to serve you as Acting Secretary for a few short months. *Ad interim* employment is probably unsatisfactory to both the employer and the employed. You have been patient and I have done the best I knew how. I am not of your choice, and the job sought me because of Edwin Brown's illness. At the Convention you will elect a man with every qualification to become a great Secretary. I joyfully leave my duties in his hands with every confidence in his successful administration of this important office. I retire to private practice in the full conviction that the A. I. A. will go forward to years of useful service to the Nation under the guidance of rising younger men whom I so heartily admire.

*Vale!* C. C. ZANTZINGER, *Acting Secretary.*

### Institute Business

1 May, 1926.

#### TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

**BOSTON CHAPTER:** John Radford Abbot, Edward Ely Hoxie, E. Donald Robb.

**BUFFALO CHAPTER:** Edwin P. Bacon.

**CENTRAL ILLINOIS CHAPTER:** Edgar E. Lundeen.

**CENTRAL NEW YORK CHAPTER:** Harwood Brownell Dryer, Otis Walter Dryer.

**CHICAGO CHAPTER:** Louis R. Gollnick, George Fred Keck.

**CINCINNATI CHAPTER:** Charles Frederick Cellarius, John H. Deeken, Archibald C. Denison, J. A. Dollriehs, Frederick W. Garber, Harvey Eldridge Hanaford, Albert M. Jenkins, Edward H. Krucke-

meyer, Lawrence Lefken, James A. Martin, Joseph A. Nardini, R. R. Panzer, John Postler, George E. Rendigs, Charles R. Strong, Harold P. Van Arsdall, Clifford B. Woodward.

**CLEVELAND CHAPTER:** Charles W. Frank, Ellis M. Keppel.

**COLORADO CHAPTER:** John Gray, W. Gordon Jamieson, Walter L. Rice, R. Ewing Stiffler, Henry J. Von Wyl, Gordon D. White.

**COLUMBUS CHAPTER:** Charles Fitch Bowdle.

**DAYTON CHAPTER:** Ellasson R. Smith.

**DETROIT CHAPTER:** Aloys Frank Herman, David Hampson Williams, Jr.

**FLORIDA CHAPTER:** Floyd A. Hamill, George Tomb.

**GEORGIA CHAPTER:** Harold Bush-Brown, Elliott W. Hazzard.

**INDIANA CHAPTER:** Everett I. Brown, Willard M. Ellwood, Erwin F. Miller, Charles H. Mills, Edward D. Pierre, Ralph O. Yeager, Daniel J. Zimmerman.

**KANSAS CITY CHAPTER:** Arthur Kriehn.

**KENTUCKY CHAPTER:** Obadiah Bass, Thomas J. Nolan.

**LOUISIANA CHAPTER:** Earl Rhodes Gilbert.

**NEBRASKA CHAPTER:** William LeFevre Younkin.

**NEW JERSEY CHAPTER:** Nathan Harris, Robert M. Scheid, Jr.

**NEW YORK CHAPTER:** Paul Peter Cayot, Frank J. Forster, Alexander J. MacManus, Rudolph Percy Smith, W. Stuart Thompson.

**NORTH CAROLINA CHAPTER:** Detlef J. Dreyer, Leonard White.

**PHILADELPHIA CHAPTER:** Otto H. Spillman.

**SAN FRANCISCO CHAPTER:** A. Appleton, John H. Christie, Birge M. Clark, Henry Temple Howard, James H. Mitchell.

**TENNESSEE CHAPTER:** Henry J. Kramer, Irven D. McDaniel.

**VIRGINIA CHAPTER:** T. David Fitz-Gibbon.

**WASHINGTON STATE CHAPTER:** Albert Miller Allen, William Mallis.

You are invited, as directed in the By-Laws, to send privileged communications before 1 June, 1926, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

C. C. ZANTZINGER, *Acting Secretary.*

### Withdrawal of Nomination

#### TO THE EXECUTIVE SECRETARY:

I notice in the Circular of Information regarding the 59th Convention, dated 5 April, my nomination for the office of Treasurer and Director. Will you kindly see that this nomination is withdrawn?

I appreciate the compliment paid me by those who have placed my name in nomination, but do not feel that I am qualified for this office and desire to have the original nomination, that for Second Vice-President and Director, stand.

C. H. HAMMOND.

## From Our Book Shelf

## Sweden Unbound

The twenty years' journey required by a democratic idea to come across the Atlantic from Sweden<sup>1</sup> to our United States of America seems a long time to those who have continued to look hopefully toward Europe since those thrilling days of 1898, when an obscure Viennese draughtsman, pupil of the late Otto Wagner, Honorary Member of the American Institute of Architects, pushed on the architectural electricity in the Academy of Vienna, and woke up the sleepers in the red plush lounges.

And then and there began, in the field of Architecture, that inevitable battle, foreshadowed five years before in Chicago, which had already been raging for two decades in practically all of the other arts. And if Art is prophetic, as we believe it to be, these conflicts may now be viewed as a vivid characterization of the world forces which were to be let loose against one another sixteen years later.

This young Slavic draughtsman was Jose Plecnik,<sup>2</sup> and he had secured the commission from the Industrial Section of the Viennese Jubilee Exposition of that year to provide the setting for exhibits of manufactured products. Thus safely at work, watched with amazement by the Lords of Art who were doing the "Architecture" as a traditional privilege, Plecnik proceeded to coordinate the industrial exhibitors on the basis of what should comprise the essentials of exposition architecture and of the presentation of exhibits. The idea of "beating the other fellow" with an overload of "periods" and sham suffered a radical defeat and the mass of industrial exhibitors had been coordinated into an imposing architectural unity, never thought of before; this pace set a new angle for the economics of expository architecture. Mostly all expositions end with bankruptcy or financial deficit, because they are not planned right. The architectural profession is responsible for that fact. Plecnik went to the basic principles of this subject and washed his hands of the past. By doing the thing in harmony with our times and our economics, he said: "New architectural expressions must occur—of course, there is nothing to be copied or looked up in this performance: 'no working photographs,' as every problem is a new problem." As a result he produced those prophetic exfoliating forms<sup>3</sup> which—a quarter of a century later—in the 1925 International Exposition of Industrial and Decorative Arts, in Paris, continue as little understood by their protagonists as they are by their detractors.

It is not unlikely that the enthusiastic but uncomprehending chauvinists who, the world over, have battled for the "modern" in all the Arts, may have delayed the normal crystallization of unobligated tradition more than the materialists of comfortable privilege and posi-

tion who have tried to swart it out with anger, ridicule, or sophistry.

The thrill of this new day for speech by *meaningful form* swept Europe with every shade of misunderstanding of the principle, and very little understanding of what Wagner, Olbrich, Fabiani, Saarinen, Plecnik, Kotera, and so on, were doing and why it was vital.<sup>4</sup> The idea fell into a wholesome honest racial mentality in the Scandinavian countries, for during the eighteen-nineties the way had been paved by older men who themselves could not step out of the borrowed forms of their "artistic" forebears but who nevertheless had a fine native honor towards good craftsmanship, letting it count first and Vignola after.

And thus the opportunity was made for the younger men who were growing up, painters, writers, musicians, architects, and now, with the arrival, by this book, of Boberg, Ostberg, Westmann, Asplund, within the view of a part of the American architectural consciousness, we may begin to understand the progress of freedom-seeking Architecture in aristocratic, monarchy-loving Sweden; for in this catalogue of pictures and plans, with gentlemanly guidance and explanation by Mr. Ahlberg, we find, along with the forms which are common to all accomplishment in all the work of men in the Arts today, also a considerable proportion of those works which are respecters of persons, which divide creation, both divine and human, into separate realms for the "haves" and the "have-nots."

In London on 12 May, 1924, the Exhibition of Modern Swedish Architecture, arranged by the Architectural Association, as opened in the Institute Galleries by His Excellency, Baron Palmstierna, the Swedish Minister to Great Britain. On the Tuesday previous occurred the Annual Dinner at which Mr. Hakon Ahlberg and Mr. F. R. Yerbury were guests. Whether this volume is the result of the Exhibition or was in contemplation at the time is not in evidence, but the British have had the privilege of that intimate view of a vital architecture which we later hope to have here in America.

Since the appearance of this *Swedish Architecture in the Twentieth Century* in the Spring, I have been interested to read a number of reviews by both architectural writers and by lay critics. All make their pronouncements upon Swedish Architecture itself by means of the evidence contained in the book. But these reviewers have no intimate understanding, no intellectual tools by which they could take hold of Swedish Architecture even should they meet it Man to Building, outside the book. How may one pass upon the inwardness of an Architecture by looking at a book, even though it contains 268 pictures, of 84 different buildings, by 23 architects, selected according to the individual and personal views of even so catholic-minded an architect as Mr. Ahlberg shows himself to be?

One cannot know a people through pictures. I saw

<sup>1</sup> *Modern Swedish Architecture. Modern Architecture Series, Sweden.* By Hakon Ahlberg; preface by F. R. Yerbury. Scribner's, New York City. See also *Scandinavian Art.* By Carl G. Laurin, Emil Hannover and Jens Thiis; preface by Christian Brinton. American Scandinavian Foundation, New York City.

<sup>2</sup> Now Director of the School of Architecture, National University, Ljubljana, Slovenia, S. H. S. Previously Professor of Architecture in the Academy of Prague, Czecho-Slovakia.

<sup>3</sup> See *Civilization, Its Cause and Cure.* By Edward Carpenter. Sonnenschein, London. 1887. Out of print.

<sup>4</sup> G. G. Wornum, F.R.I.B.A., in May R.I.B.A. *Journal*, 1924: ". . . The work has throughout, however, always a touch of freshness and youth, due no doubt to the fact that both architects and craftsmen go back to original sources of an archaic period for their inspiration, rather than to antique or renaissance versions. The impulse for such retrogression has come from Germany and Austria, and in view of the vitality resulting cannot but be welcomed."

## FROM OUR BOOK SHELF

some of these buildings in 1906 when I visited the Scandinavian countries for the express purpose of discovering just what direct and indirect influence the Wagner School of Vienna, M. Eliel Saarinen of Finland, and our Louis H. Sullivan had had on far northern thinking. Personal contact with the buildings and the men who fathered them leave a different impression from that which one would obtain from studying this book. But that is not the fault of the book—it does all and more than could be expected of it.

An amusing aspect of all the reviews I have seen is the unanimity of approach. Each writer gasps a bit at the new forms and fearless handling of values. . . . "more categorical convictions called for. . . . where will it lead men,<sup>5</sup> *practically*, there is worry. . . . but, Hold! . . . . Surely? . . . . an Ionic Capital? ! ! . . . . it would pass for one, it must be one, and here is an 'order'! . . . . pretty slim proportions, but no doubt about it. . . . SAVED AGAIN. . . . it's *Classic*. . . . (curse those Russians! !)"

Based upon *quantity* relations one might deduct from the number and area of Vignola connoting forms, conspicuous chiefly by their absence from this Architecture, that, let us argue, the Saracenic ornament on the base of the North Porch of Chartres would be sufficient to "save" the building from being in the "Gothic Style" for some *quite* future anti-mediævalist who found himself a bit uncomfortably compromised in artistic antecedents because, for example, his grandfather was buried in one of Mr. Cram's churches.

Credit is due to Mr. Ahlberg for an obvious, and I believe successful, desire to be fair and unprejudiced. In looking at the reproductions of his own most interesting work, one is constrained to believe that his courtesy rather than any muffling of the critical faculties is responsible for the lack of clear distinction in the text between reproductive and creative thinking. Perhaps after all we must rise to Mr. Ahlberg's station and acknowledge that it may be the nationalist-monarchical (these words are not necessarily used as antitheses) atmosphere which has engendered that respectful and gentlemanly approach to the works of those with whom one differs, which was conspicuously absent from a prominent review of some of this same Gothenburg Exposition architecture appearing in an American architectural periodical.

Modern all of the work certainly is and Swedish, very, but "Modern" has come to mean both that which is "Today"—in which sense all work has been at one time modern; and also the word has come to mean—a meaning which I think is the essence of its use with respect to creative work in the Arts—that especial characteristic of current thinking, which began with the discovery of the MANUFACTURE OF POWER, which can be described as *collective self-consciousness, (crowd consciousness) expressing inclusive acceptance of all the works of men in individually directed creations as within the field of Art*. The well springs of this comprehensive attitude of mind we call Democracy.

WILLIAM GRAY PURCELL.

<sup>5</sup> See *Function of Criticism at Present Time*; Matthew Arnold, *Essays in Criticism*, 1865: "Criticism must maintain its independence of the practical spirit and its aims."

## Italian Travels

Of the making of books on travel in Italy, there is no end. The ingredients are few and easily obtainable: a more or less unfamiliar district to exploit, a standard history and a local guidebook or two, some photographs by the author, eked out with Alinari's or Brogi's, or else with a series of the water colors perennially turned out by the ubiquitous English Miss.

Mr. Quigley's book<sup>1</sup> barely escapes from this category. He has gone over the travelled highroads of Northern Italy, got together some attractive photographs, studied the history of his district, and written down his experiences. His hunting ground is a happy one: the rich and colorful towns of Bergamo and Brescia, the Stelvio Pass, the Dolomites, and the castles, towns and valleys of what was once called the South Tyrol, and is now the Alto Adige. (On the vexed question of Italy's new northern boundaries, Mr. Quigley's views will not please the Italian nationalist.) He writes with enthusiasm of the places and the people. It is only a pity that he does not confine himself to his native language instead of sprinkling his pages with French phrases which are frequently misused. Mr. Quigley has a keen appreciation of natural beauty and he also enjoys the architecture of the towns he has visited, but when he tries to write about it he is not always felicitous or even clear. Of the Colleoni chapel at Bergamo he says "the upper sections of the façade are graded back (whatever that may mean) above the *loggetta*" (*sic*). He sees fit to praise the craving on the tomb of Medea Colleoni as "appealing to the spirit, for its border of marble filigree has lines in it as fine as hair!" However, Mr. Quigley has had a thoroughly good time going over these well-travelled highways, and the not too captious reader will certainly enjoy going along with him. His book will serve well either as a glorified guidebook for the motorist in those parts, or as a reminder of pleasant places to be revisited in spirit by the library fire.

Mr. Edward Hutton, the author of the two other books,<sup>2</sup> is a veteran at the business. There are indeed few corners of the Peninsula about which he has not written. His is an agreeable compound of travelling experience, of sound history and of orthodox art criticism—all suffused with a roseate glow of romantic feeling. At times this comes perilously near to gush, but Mr. Hutton's foundations are too profound and his knowledge too solid to be submerged by it.

In *A Wayfarer in Unknown Tuscany* he has told of exploring the little-known regions around Monte Amiata, a fascinating countryside, overlooking the whole of central Italy and rich in beauty of landscape and in historic association. He has had in this book the advantage of the collaboration of Mr. Heywood, the authoritative historian of Siena. Even in these mountain villages there are, as everywhere in Italy, numerous works of art worth seeing: Della Robbias in hidden woodland chapels, picturesque strongholds, and the remains of two vast abbeys. Best of all, there are splen-

<sup>1</sup> *Lombardy, Tyrol and the Trentino*. By Hugh Quigley. Dutton, New York City.

<sup>2</sup> *A Wayfarer in Unknown Tuscany*, and *The Cities of Umbria*. By Edward Hutton. Dutton, New York City.



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

did examples of that art supreme in Italy, of welding landscape and architecture into one. This finds its climax in such a village as Radicofani, of all Italy's hilltop towns perhaps the most exciting and dramatic. It dominates all the countryside described in this book as that countryside dominates southern Tuscany. The traveller on the road from Siena to Rome passes beneath it, but few have visited it as Mr. Hutton has done, gathered its picturesque history and written of it all with such enthusiasm.

Mr. Hutton's other book on the Cities of Umbria covers much more familiar ground. It seems to be a late edition of the book originally written in 1904. Mr. Hutton walks through Italy and usually along the high-road; this by itself would seem to fix the date of his book before the days when the dust of passing motors made such a proceeding practically impossible. The first part of the book is devoted to the towns themselves, some of which—like Todi and Città di Castello—lie somewhat off the beaten track, others like Perugia and Assisi known to every tourist. But the whole country is filled with beauty as well as with historic association. However overrun by travellers, age cannot wither nor custom stale its infinite variety; and Mr. Hutton is an appreciative cicerone.

There is also a section of the book labelled "Umbrian Art," though the only art referred to is that of painting. He is so catholic in his tastes, he likes so many painters for such different reasons, that he fails to sense the outstanding position belonging to such a painter as Piero della Francesca, one of the two or three great decorators of all time. Where in the course of his travels he stops to consider the architecture, his admiration is more ardent than discriminating, and here he is less catholic in his tastes. According to him, the flame of architecture which burned bright in Gothic days, and still gave out some radiance through the Cinquecento, became only a lurid glare with the late Renaissance and the baroque. Unlike the younger generation of guides, the Sitwells, Huxley and Scott, he still trembles at the total depravity of baroque architecture, but as there are few traces of the full Renaissance in the towns he tells of, he has not here much cause for perturbation.

The illustrations, taken from water colors by Pisa, reflect the general quality of the book. They are pleasing and skillful, but rather hot in color and somewhat prettified in treatment.

The book closes with several chapters on St. Francis, St. Clare and the early Franciscans. It may be added that these are especially timely to the traveller just now, because of interest in the celebrations to be held all over Italy this year on the seven-hundredth anniversary of St. Francis' death. (For it must be remembered that it is on the days of their death that the saints are commemorated, not on the anniversaries of their birth, when they come into the world no better than the rest of mankind!) In an eloquent manifesto by Mussolini the government has declared 4 October, the actual anniversary of St. Francis' death, a *Festa Nazionale*, and it has even issued a commemorative Franciscan postage stamp. In Assisi many of the houses are being restored and stripped of their stucco facings to show the mediæval

stone work underneath, and the town itself is getting to have an aspect more than usual in keeping with its history. The *Sacro Convento* connected with the famous Upper and Lower Churches, which has been used for many years as a boys' boarding school, is to be restored to the Friars. Everywhere preparations are on foot to greet adequately and to house properly the many pilgrims expected from all parts of the world, drawn there this year by the power and charm of the Poverello of Assisi, whose figure still dominates the whole of Umbria.

C. H. A.

### Acoustics

It all depends upon the point of view.

Sometimes a paper on acoustics reads like a laboratory note-book, but Mr. Hope Bagenal, in his address to the R. I. B. A. as printed in one of the recent issues of the *Journal of the R. I. B. A.*, has interpreted science in terms of life. The point of view of this architect—and well-known authority on acoustics—is worth a few words of appreciation.

First, the human approach. We find Echo introduced as a straying nymph who may be won only by sympathy. Second, applied rather than abstract acoustics. The intelligent study of famous edifices new and old makes a direct appeal. It is evident that there is a wealth of scholarship behind this article and that the author draws out his material with the ease born of knowledge.

Beginning with open-air theatres, the lesson of the Greek and Roman types is demonstrated, and the resonant value of the stage platform is noted without confusing the acoustic issue by argument anent the Dürpfeld theory. The platform, or logeion, we learn, was of wood, as were the panels, or pinakes, placed just back of the players and between the columns of the skene. Thus a wooden sound-box was created which reinforced to the utmost the voices of the players. Being in the open air, and fresh open air, the sound travelled without impediment to an audience of twenty thousand people. The reader should note that the wood stage was generally but not invariably used; a little browsing in Vitruvius or A. E. Haigh would complete the picture. The larger theatres, as at Ephesus, would have derived a certain benefit from the arrangement of resonant vases at points about the audience. The dispute among archæologists as to the existence of these vases, or echeia, is acknowledged by the author, but evidence introduced from Vitruvius adds to a pardonable desire on the part of the reader to believe that Grecian wits were ready and nimble and that inventiveness may have existed even before the 19th century. The reader if he likes may find in Aristotle interesting references to this subject, as in the case where one notable theatrical performance was spoiled because chaff was strewn on the floor of the orchestra. In general we may suppose that open-air theatres were possible acoustically only because of the skill of the architects and the art of the choregus. And in addition there was a reverent—and silent—audience for disturbances during the course of a play (in Greece) were considered sacrilege and punishable by death.

As a lesson for present use—in plagiarism the end is

## THE ARCHITECT'S PROPRIETARY RIGHTS

not yet—we learn here the value of wood for the stage floor and front of the apron. "A hard rear wall some ten feet behind the speaker may make considerable difference to audibility in the case of a large hall or in the case of a pulpit," and Mr. Bagenal goes on to say that "a concert room would be improved by a clear, hard floor space round the singer or solo instrument." Where in the theatre or opera house the stage is a sound box, we are told that a bare orchestra area adjoining the stage front helps greatly in reinforcing sound to the galleries.

As to reverberation we read that the Romans attempted to give fullness of musical tone by covering the stage with a sloping roof, not found in Greece, which was seldom successful, as it caused dissonance. And the author turns to the mediæval church for his example of successful planning for reverberation, or the kind of sound that has a "dazzling" quality, making the church an instrument "loud and incoherent." In the modern church the finding is for a flat ceiling not too high in the type in which audibility is necessary from and to every seat in the audience. One is reminded of the type of church where devotion is left feeble by cold audition; but never can we forget those arched silences where music comes in like golden light and the voice of the priest is a power of reverberation.

For choral music, we learn that the church of moderate dimensions is best. The concert room for orchestral music should provide at least two seconds' reverberation, which varies directly with volume and inversely with the absorbing quality of the room. The greatest absorbing factor is, of course, the audience (about 90% of the absorption) and the problem becomes difficult where the room must be used alternately for concert music and for the speaking voice. Wood surfaces will increase, or curtains diminish, the resonance for such alternate uses.

A fan-shaped plan is recommended for large concert rooms, and a natural horn-shape for the organ chamber, with absorbing material at the rear of the audience where necessary to prevent reflection from the walls. The controversial demands of chambers the type of the House of Commons are cited in an interesting and scholarly manner, with quite minute directions to achieve definition of sound without reverberation. The comparative scale illustrations of seven types of ceiling are extremely interesting, and highest excellence is given the flat ceiling and the other types which approach it. In conclusion some mention is made of materials for absorption of sound.

Architecture of course is "use and beauty," but it all depends upon the point of view. Be the approach by way of the nymph Echo, or by chronograph and parameter, we find the subject of acoustics as conceived here to be both human and interesting. From such precept we may do no less than aspire to those halls "Where music dwells lingering . . ."

D. H. S.

### The Architect's Proprietary Rights

I always feel a particular interest in the Paris letters in the *JOURNAL*, by Georges Florentine Seville, the Paris architect, whose outlook and point of view is very wide

awake and modern. Although in general he seems to believe that the very modern tendencies, as exemplified in the recent Exposition of Decorative Arts, will gradually settle back on to a more conservative basis, he values greatly, however, the impetus given by this movement.

In one of Mr. Seville's recent letters he spoke of the proprietary rights of an architect in his design and he has since forwarded certain very recent records, all indeed of 1925, showing the attitude taken by the French courts in the rights of an architect in his design.

In one of these memoranda a member of the S. A. D. G. inquires of the Society if it is advisable for the architect to insist on his proprietary rights. The Society answers that it certainly is advisable, and explains that an architect is free to impose what apparently amounts to a patent or copyright of his design, or, in place of this, to impose a contract for a stated edition in the case of such works as designs, decorations, and so forth, which are to be published.

The most interesting of the instances cited is the suit brought in May, 1925, by architect, Mr. D., the designer of a certain building in the Colonial exhibition of Marseilles in 1922. It seems that a moving picture company took a series of pictures using this building, which was the "Palace of Indo-China", as a background, to give color and character to an oriental film. The said company released this film and spoke of the background as a native palace and as an element to their credit in an oriental setting, and giving no credit or emolument to the architect.

Mr. D. brought suit, showing that the background was exactly his building in every particular and claiming damages as apparently a sort of royalty on the use of his design. The tribunal found for the architect and condemned the picture company to a payment of 6,000 francs to Mr. D., with full costs. It does not appear in the recital that Mr. D. had actually copyrighted this design, but his claim was made on the general right of proprietorship of an artist in anything he creates.

Although there may be similar cases in this country, I know of none, and I fear that an architect would here have some difficulty in recovering in a similar action.

JOHN MEAD HOWELLS.

### Notes

PLINY ROGERS, formerly of Litchfield & Rogers, announces that he has opened a new office at 232 Madison Avenue, New York City, where he will continue the practice of architecture under his own name.

CONRAD & CUMMINGS is the name of the firm formed through the consolidation of the offices of Charles H. Conrad and George Bain Cummings, domiciled in the Phelps Building, Binghamton, N. Y., it is announced. Warren W. Chapin, M. E., is consulting engineer. The firm of Cummings & Starbuck has been dissolved by mutual consent. Fred L. Starbuck will continue practice in Miami, Florida.

THE THIRD annual meeting of the Producers' Research Council, affiliated with the Institute, will be held at the Hotel Washington, Washington, D. C., on the morning

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

of Tuesday, 4 May, at ten, during the week of the Fifty-ninth Convention. There will be several interesting speakers, who will talk on matters of mutual interest to the architectural profession and the members of the Council. All members of the Institute are cordially invited to be present.

## Le Brun Scholarship Competition Awards

The Jury of Awards reports as follows:

1st Place and the Traveling Scholarship to William Ferrari, 152 East 47th St., New York City, nominated by John Mead Howells.

2nd Place and 1st Mention to Rowland H. Crawford, 3733 Locust Street, Philadelphia, Pa., nominated by C. C. Zantzing.

3rd Place and 2nd Mention to John Arnold Bower, 130 South 39th Street, Philadelphia, Pa., nominated by Harry Sternfeld.

4th Place and 3rd Mention to Clarence Dale Badgeley, 162 East 37th Street, New York City, nominated by Harry V. K. Henderson.

The following were commended for the work presented by them: Allmon Fordyce, Elmhurst, Long Island; Erik Kaeyer, Yonkers, N. Y.; Emil W. Klee, New York City; Walter Thomas Rolfe, Fargo, North Dakota.

There were 24 sets of drawings presented from the following geographical distribution: New York City, 7; Boston, 3; Philadelphia, Detroit and Chicago and Princeton, each 2, and 1 each for Fargo, Yonkers, Norristown, St. Louis, Providence and Hartford.

WILLIAM HARMON BEERS,  
RICHARD H. DANA,  
LANSING HOLDEN,  
EGERTON SWARTWOUT,  
JULIAN CIARENCE LEVI, *Chairman*,

## Letters to the Editor City Planning

TO THE EDITOR OF THE JOURNAL:

I have just received, as President of a Chapter of the American Institute of Architects, a communication from the Secretary of the National Conference on City Planning, enclosing a circular letter from the President of the American Institute of Architects to the members of the Institute.

In the President's letter, it is stated that the Institute "is not taking its full part in City Planning." I take exception to that statement, a statement which I do not consider by any means in accord with the facts, and a statement which, even if true, should not be made before a professional group which is certainly secondary to the American Institute of Architects.

There are a great, and increasing, number of members of the American Institute of Architects who are taking a very active interest in City Planning. One knows of several who are doing City Planning, Town Planning, Community Planning themselves—and who are doing it very well. Certainly there have been very few—if indeed any—papers on these subjects that have been as valuable as the last two annual

reports of our own Institute Committee on Community Planning. I am a subscriber to what appears to be a semi-official organ of the City Planners, and with all due respect to that magazine, I have never seen in its pages any contribution which shows the study and thought and thorough knowledge that were presented to the last two Conventions of the American Institute of Architects by its Committee on Community Planning.

If things in this world might take their normal and proper course, and the curse of "Specialists" might cease to appear to be a necessary evil—there would be no need for City Planners at all. All Cities, Towns, Villages, and other groups of buildings and open spaces, would be designed by the Architects. Once upon a time it was thus—and some day, if the number of Architects interested in City Planning continues to increase, it may be thus again.

In the meantime, the American Institute of Architects has no reason at all to humble itself before the National Conference on City Planning, or the National Conference on anything else. Of all the Professional Societies concerned in any way with the Arts of Building, we, the American Institute of Architects, are the Master Society, and we owe no apologies to any other. The American Institute of Architects may "patronize" if it will, but it need never apologize.

HARRY F. CUNNINGHAM,  
*President, FLORIDA CHAPTER.*

## The Small House

TO THE EDITOR OF THE JOURNAL:

THE NEW JERSEY CHAPTER has had two or three tenders of willingness to give us information or answer questions regarding the Small House matter and the Institute, generally, it appears, with reference to a phase with which we are not now concerning ourselves—the Bureau itself. We are concerning ourselves solely with the question of the Institute's connection with the matter.

We appreciate fully these offers though not just the same way as we appreciate the many communications supporting our course, and we think it will help to clarify if you will publish this letter in the May JOURNAL together with the self-explanatory letter to Mr. Holden, copy of which I attach. I ask this by unanimous direction of the Chapter.

HUGH ROBERTS, *Secretary.*

MR. A. C. HOLDEN,  
ATLANTIC DIVISION, INC.,  
THE SMALL HOUSE SERVICE BUREAU,  
NEW YORK CITY.

It was a pleasure to lay before the Chapter your two recent communications requesting opportunity to be at one of our early meetings and answer questions about the Architects' Small House Service Bureau, with my response to your first, at its meeting last Thursday evening. Following their consideration, I was directed to extend to you the Chapter's most cordial invitation to be our guest at the first, or any, of our Chapter's future meetings, whichever may be most convenient for you. These meetings are held at Achtel-Stotter's Restaurant, 842 Broad Street, Newark, (about 500 feet south of Market Street), 6:30 P.M., at which time we are supposed to sit down to dinner—adhering to that hour about as closely as is usual in such cases. The dates are: 8 April, 13 May, 10 June, 14 October.

The members indicated that they would have a number of questions to which they would like the answers, beginning with those searching ones indicated in the Chapter Resolution published in the November JOURNAL, which included those indicated below. The members indicated that they would



## LETTERS TO THE EDITOR

not care for answers to other questions prior to their consideration of these:

1. What is the amount of each sum of money received by the Bureau and each of its Divisions, from the inception of each?

2. For what was each of these sums received, in detail?

3. From whom was each of these sums received, by name?

4. When any of these sums were received from a corporation other than the Institute, the Bureau, or one of its Divisions, who constituted such personnel of said corporation in each case, as would be stated as to the personnel of a corporation publishing second-class mail matter, by requirement of the law or the postal regulations?

5. What in each case, if any, valuable consideration other than money has been received by the Bureau and each of its Divisions from the inception of each?

6. For what was each of these considerations received, in detail?

7. From whom was each of these considerations received, by name?

8. When any of these considerations were received from a corporation other than the Institute, the Bureau, or one of its Divisions, who constituted such personnel of said corporation in each case, as would be stated as to the personnel of a corporation publishing second-class mail matter, by requirement of the law or the postal regulations?

9. What is the amount of each sum of money paid out by the Bureau and each of its Divisions, from the inception of each?

10. For what was each of these sums paid out, in detail?

11. To whom was each of these sums paid, by name?

12. When any of these sums were paid to a corporation other than the Institute, the Bureau, or one of its Divisions, who constituted such personnel of said corporation in each case, as would be stated as to the personnel of a corporation publishing second-class mail matter, by requirement of the law or the postal regulations?

13. What, in each case, if any, valuable consideration other than money has been paid out by the Bureau and each of its Divisions, from the inception of each?

14. For what was each of these considerations paid, in detail?

15. To whom was each of these considerations paid or given, by name?

16. When any of these considerations were paid or given to a corporation other than the Institute, the Bureau, or one of its Divisions, who constituted such personnel of such corporation in each case, as would be stated as to the personnel of a corporation publishing second-class mail matter, by requirement of the law or the postal regulations?

I am instructed to give you this list of questions to facilitate your being prepared with answers to what most interests our members; interests them because containing the fundamental things on which must be based discussion which will get to the root of things. The members feel this so strongly that they indicate that answers to questions they have not asked, or answers to other and what they think should be later questions, will be bootless. Naturally, the members say, they look for these answers to come eventually through the columns of the *JOURNAL*, or anyway in writing or print, and over the signatures of Certified Public Accountants, by action of the Board of Directors, or the Institute, as the Chapter requested in its Resolution in the November *JOURNAL*. But the members say they will be happy to have the answers to these questions tentatively from you, meanwhile, to facilitate preliminary discussion.

Something has been said by someone that all the control exercised by the Institute is limited by vote of the Board to the appointment of the Directors of the Bureau, and

endorsement, by like action of the Board, to endorsement of the idea; and that the Institute is not concerned or responsible any further than that. We feel sure that the public, like ourselves and many other members, knowing that the Institute in Convention voted to endorse the Bureau, and, at the Bureau's request, to take control of it, will have understood ever since then, and will understand now, that endorsement means endorsement and that control means control, and that the Institute has been and is responsible, and must continue to be responsible unless and until it discards responsibility.

Someone too has said we in New Jersey do not understand about the Bureau and its beneficence, that we are perhaps misinformed. Not so. We do understand. We have read and have been told a lot, but among it all was some other than misinformation. We are not trying to explode the Bureau. That can gang its gait by its own self, so far as we are concerned. We do seek to separate the Institute from the Bureau, for the good of the public, the profession and the Institute as we see it, and deem the accomplishment of that separation worth not only the past five years' work, but, if necessary, work for untold years more.

We look forward with delight to having you with us as soon as you can make it. The action was unanimous.

HUGH ROBERTS, *Secretary*.

### TO THE EDITOR OF THE JOURNAL:

The NEW JERSEY CHAPTER at its meeting April 8, received the recent undated three page letter with enclosed exhibits A to G inclusive, from The Architects' Small House Service Bureau of the United States, Inc., which is and advertises itself to be endorsed and controlled by The American Institute of Architects, and which requests response. The Chapter responds as follows, and directs the Secretary to forward this letter to the Institute, to each Director of the Institute, to each Chapter President and Secretary, to the *JOURNAL* for publication in the May issue, and to the said Bureau.

Exhibits A, B, C, D: We see nothing in these documents to sustain any claim that the Bureau occupies a commanding position as to design among concerns offering cheap plan service. Few of the designs are particularly good, most of them are ordinary, mediocre, and some are actually bad. We are distressed by the thought that more than one hundred and thirty newspapers are advertising the Institute's connection with some of the designs: see pages eight and twenty-one (lower design), Exhibit D, for instance.

Exhibits E and F: We note that the Bureau stresses the importance of architectural supervision while at the same time maintaining a service to eliminate it. That the Bureau, by means of this mixed effort, has been far from successful in encouraging such supervision, or any effective supervision, is evident from a comparison of finished buildings, or photographs, with the designs it furnishes.

Exhibit G: We note that the Bureau doesn't hesitate to advise its customer buyers to change one stock thing for another, in consultation with a dealer, just as a physician might advise his patients—but doesn't—to change one stock drug for another in a prescription, in consultation with a druggist.

We had read the issue of *The Forum* mentioned before we received the Bureau's letter and noted the admission that some of the Bureau's designs had been financed by material men. This is but a part of just such information as the NEW JERSEY CHAPTER feared might have to be disclosed by the Certified Public Accountants' signed report for which it asked in the November *JOURNAL*, and we look for the complete exposition of the facts we have requested, for we believe the facts should be known and faced. The Bureau

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

claims the support of these material men has been altruistic and, doubtless, it has been to exactly the extent usual in commercial enterprises, and no more so. We believe it to be just as wrong for the Institute, directly, or through a subsidiary, to accept financial aid from material men as it would be for the individual architect to do so in the same case. There cannot be one code of morals for the individual and another for the group.

We were interested, too, to read the Bureau's several admissions in *The Forum* to the effect that its work suffers in execution from lack of supervision, and we studied the photographs which prove that fact. The Institute should not endorse methods which do or are likely to produce poor results, and, certainly, if it should not endorse such methods, still less should it endorse and control a corporation to exploit them.

The Bureau asks us to think of what the Bureau would amount to without the Institute, without its endorsement and control, without the Institute's reputation to give it standing. That is not the main question. That puts the cart before the horse. As members of the Institute our obligation as well as our inclination is, as it should be, to consider the Institute's reputation and its object and welfare as paramount.

In its next to the last paragraph, the Bureau suggests that possibly the NEW JERSEY CHAPTER has a device of a more constructive nature than the Small House Service Bureau. The NEW JERSEY CHAPTER does not regard that Bureau as constructive. The NEW JERSEY CHAPTER has no device and never has had, and believes anything of the kind connected with the Institute would be a mistake from the Institute's standpoint, as has been the connection with the Bureau. The NEW JERSEY CHAPTER, simply, but with all the urgency it can command, not from any selfish interest in its member architects or in any architects, but for the welfare of the public, the profession and the Institute, recommends that the Institute withdraw its endorsement and relinquish its control of the Bureau, not merely because the Bureau's plan service has done little to improve public taste, not merely because its designs have not been of outstanding merit, not merely because of its methods, not merely because its service is wrong in principle, but because the Bureau's connection would be hurtful to the Institute in any case, because that connection is an entangling alliance harmful to the Institute, and harmful to the impression the public should have of the Institute.

HUGH ROBERTS, *Secretary*.

## "A Hole in the Wall!"

### The Architects' Small House Service Bureau

TO THE EDITOR OF THE JOURNAL:

If one were to start out with the assumption that it were unethical for the medical profession to endorse free clinics because they took business away from the doctors and competed especially with the younger men, then there is no answer to the charge which is being made that it is wrong for the American Institute of Architects to endorse the Architects' Small House Service Bureau when it attempts to furnish service very similar to the service furnished in the medical clinics.

If one sits and looks at one of the small holes in a block of travertine one finally becomes obsessed with the fact that it is a hole and is likely to condemn the block, whereas if one stands off and looks at the block in its relation to its surroundings one may find that the very texture of the block is a part of its beauty and that the hole contributes its part to the texture and character both of the block itself and of the whole wall.

If one sits and ponders on the idea that an organization like the Architects' Small House Service Bureau, because it sells plans at a low price, takes business away from the architects, or if one sits and ponders upon the fact that public medical clinics take business away from the doctors and surgeons, one is bound to fall into the same error and it will be perfectly impossible for the mind to consider an organization like the Architects' Small House Service Bureau or even the medical clinics in anything like the proper perspective.

Neither the Architects' Small House Service Bureau nor the medical clinics are organized for the purpose of taking business away from either architects or doctors. Both these organizations serve very large ends, first and foremost the service of the public. Now if the public is served and served well and sincerely by an organization representing an organized body of professional men the public is likely to feel a high respect for that body and this is just what has happened in the case of the medical clinics. They have made business for the doctors because they have enlarged the public's understanding of their mission.

This is just what is going to happen as the influence of the Bureau reaches the public and makes the entire profession of architecture better understood and its services more in demand.

There is today a call for something better in architecture from all conditions of people and there are so many who are seeking to take advantage of this for commercial profit *outside the ranks of the architects* that it is absolutely imperative that the organization representing the architects, such as the Institute, should make an authoritative endorsement of the proper type of organization such as the Architects' Small House Service Bureau. In exchange for this endorsement the American Institute of Architects has been given the majority of the members of the board controlling the policy of the Bureau.

There follows this letter an address made to a meeting of the regional directors of the A. S. H. S. B. by a lumberman, and for which the Editor has consented to give the necessary space for a part of his remarks. It will bear close scrutiny because it represents the sales point of view of a material man. This call to the architects for leadership should not go unheeded. The public will obtain what it desires from whoever can supply it the easiest and the best. Individual architects are as nothing compared with the power of combined industrial enterprise. It is necessary that the architects be represented in service to the public by an organization of their own which will be powerful enough through the united backing of the architects properly to represent and interpret them. It should be remembered that the public forms its judgments entirely on the basis of services rendered. Unless the architects want the public to turn elsewhere they must not let the material people, the publicity experts, and the syndicate writers outstrip them in service.

ARTHUR C. HOLDEN.

## The Architect's Place in the Building Industry From a Lumberman's Viewpoint<sup>1</sup>

You architects must have sensed the importance of the small home when you instituted the Architects' Small House Service Bureau, and under the leadership of men like Mr. Flagg and Mr. Jones you have done wonders with it. But (and I think you will agree with this) you have fallen short of a complete realization of your desires and (may I say it?) your opportunities. The simple comparison of the num-

<sup>1</sup> An Address before a Conference of Regional Directors: Architects' Small House Service Bureau of the United States, Minneapolis, Minnesota, February, 1926, by Arthur A. Hood, Vice-President of Thompson Lumber Company and President Lumbermen's Credit Bureau, Minneapolis.

## LETTERS TO THE EDITOR

ber of small homes built with the number of plans supplied by the A. S. H. S. B. will show just how far short. Why this condition? Simply because the small-home builder is inclined to follow the line of least resistance and the other factors of the building industry, like sheep, follow the same course.

There are literally hundreds of agencies offering small-house plans in this country and the total number of plans (good, bad, and indifferent) would run into the tens of thousands. The small-home builder can buy a plan for the cost of a postage stamp on upward. Every contractor who has built a dozen houses has a plan library all his own. It might even be added that an occasional lumber dealer has been known to offer free plans. Is it any wonder that *your* bureau is not called on for more plans?

We dealers think we have prolific and tough competition but you architects are in worse shape. But it is not only within the industry that you have competition, but your worst competitors are the draftsmen in the employ of the autobody companies, those artists who sketch the allurements of travel—those designers of beautiful furs, clothing and jewelry. The greatest competitors of the building industry are the transportation, amusement and vanity industries. And this is the most serious of the problems that face us. We must face the fact that these other industries are better salesmen than we are.

Just two things have made a six billion dollar building program possible in the face of this competition: first, the housing shortage brought about by war conditions; and, second, the American's inherent love of, and desire for, a home of his own. *The force of these two factors is gradually diminishing.* The housing shortage is being gradually caught up with and unless something is done to stimulate home ownership on a larger scale—a few more six billion dollar years will see us completely caught up.

Another discouraging and detrimental factor which has entered the building industry and is increasing in numbers and destructive capacity is the so-called "Jerry Builder." He is to the building industry what a fake oil promoter is to the oil industry. The "Jerry Builder" has four parts, the "Jerry Architect," the "Jerry Contractor," the "Jerry Dealer," and the "Jerry Owner." The "Jerry Architect" is the one who produces the two-cent plan. The "Jerry Contractor" bids too low and cuts every corner to eke out a profit, to the serious loss and disappointment of the owner. The "Jerry Dealer" who is blind to everything except his own selfish interest and who, too, cuts every corner to eke out a profit, and finally, the "Jerry Owner," who is too careless or ignorant to take the proper precautions in his building program. This "Jerry Builder" must be removed from the industry or at least his ravages minimized.

Perhaps you have noticed the tendency of lumbermen to get directly to the owner in a building program. That policy is not to eliminate the reputable architect and contractor. We are ever anxious to, and do, cooperate with these, but this policy is an effort to protect the owner against the "Jerry Architect, Contractor and Dealer."

These are some of the facts with regard to the present situation in the American Building Industry. Out of these facts arise certain specific problems for the building industry to solve.

The architect's part in solving these problems is logically a large one.

From a lumberman's viewpoint there are certain things he can and should do from the start. It would seem a good plan to tackle the present problem of the small house plan. You are on the right track in providing the right kind of plans at low cost through your service bureau—but you do not go far enough. Your costs must be lower, your dis-

tribution widened. There are two ways of lowering costs: to give the same service for less money or more service for the same money. You may work along both lines.

Centralization of the distribution of plans would be a tremendous help. Wouldn't it be a wonderful thing if there should be one central service station under the supervision of the American Institute of Architects in every city where every man in the city who wanted to build a home could go for a plan? At this central station you could have a library of all available house plans from the postage stamp plan up. It should not take the directors of that station long to find the right plan to fit the requirement of every home builder.

Why would not such a central plan station be practical? The realtors would welcome it, reputable contractors would be glad to avail themselves of such a service; it would be a godsend to every reputable material dealer; every worth-while factor of the industry would endorse it, and with all factors endorsing it, distribution would be simple.

Only two drawbacks appear: management and costs. The management should be in the hands of, or closely supervised by, capable architects. The management would be required to see that every factor of the industry got a square deal, as well as the home builder. Difficulties would vanish under such management.

There remains only the knotty problem of costs. We have said that plan costs for the small home must be lowered. Well, the costs could be lowered in a central station because the tremendous waste of the dozens of more or less elaborate plan services in every city would be eliminated.

On the other hand, your literature from the Service Bureau states that your plans are furnished practically at cost. This means then that the architect receives his profit more from planning larger dwellings than the average small home. Isn't it logical that if all small homes were under the supervision of architects it would be much easier to sell the services of an architect on a larger home and thereby increase your profits? Why cannot architects, realtors, contractors and material men cooperate on a program whereby the man who is building a home of two thousand square feet and under could have his plan without cost, by depositing a fee at the time of receiving the plan, said fee to be refunded at the completion of the home. Then concentrate on selling plans for homes from two thousand square feet up on a graduating scale of profit-producing prices. The deeper you delve into the possibilities of this plan the more practical the scheme sounds.

ARTHUR A. HOOD.

NOTE: Mr. Hood concluded his paper with an imaginative elaboration of the duties that might be performed by such a "central plan station," but as these do not bear specifically on the subject under discussion we are obliged to omit them for lack of space.

## Obituary

Alfred Dwight Foster Hamlin

Elected to the Institute in 1911

To Fellowship in 1916

Died at New York City, 21 March, 1926

Mr. Hamlin, professor in the School of Architecture at Columbia University for twenty-two years, was killed in New York by an automobile.

A born idealist, he came of Puritan stock, and inherited that nobility of soul and courage which carried his father's crusade for Christian enlightenment to victory in the Near



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

East. In that atmosphere he was born with the ideals which ruled his life, given as it was to the cause of helping others to see truth and beauty.

He prepared for his life work at Amherst, then at the School of Architecture of the Massachusetts Institute of Technology, and at the Ecole des Beaux-Arts, Paris, and later made extensive studies of the principal monuments of architecture in Christian lands.

He was accomplished as a linguist in both classical and modern languages, and his mother tongue, English, flowed in pure, beautiful volume. His writings clearly expressed his ideas in a forceful, convincing, and scholarly style.

His books on the *History of Architecture* and *History of Ornament* set a new standard of correct teachings in these subjects and his numerous essays and lectures are profound in illuminating the humanism of our inherited record of the building art.

To the School of Architecture and to the realization of his ideals of scholarship and professional attainment he gave his whole busy life. A real architect in knowledge and feeling, his teaching was valuable to the student both in its sound instruction and cultural import.

In his teaching record of forty-three years at the University, Professor Hamlin was an indefatigable worker for the School, the success of which was his one ambition, but he always laid down his pen when a student came to him, for it was his pleasure to help the inquiring mind along the right road. He was lovable, and beloved of his students and co-workers, with whom he worked in sweet accord.

Courageous in the right, he was a fierce fighter against wrong, accepting no compromise in principles. To him the way of truth was normal, verity was always expected; his cleanly soul abhorred deception, and he could not abide any one so base as to cheat.

Professor Hamlin received the degree of M. A. from Amherst in 1885, and the degree of LL.D. from St. John's College, in 1912. He was a Fellow of the American Institute of Architects, a member of the Archæological Institute of America, of the City Plan Committee of the Merchants' Association, and of the Century Club. He was Chairman of the Art Committee to raise funds for the Cathedral of St. John the Divine.

His interest in the Near East, especially in Armenia and Greece, continued throughout his entire life. In 1919 he made an extended tour of the Near East as a Special Commissioner of the Greek Relief Committee, for which he was decorated by the Greek Government.

Surely he digged not in the earth to hide the talent given him! He has gone to show his good work to his Master and to receive his just reward. His Master will say—"Welcome, good and faithful servant. Enter thou into the joy of thy Lord."  
WILLIAM A. BORING.

## J. B. Noel Wyatt

Elected to the Institute in 1875

To Fellowship in 1889

Died at Baltimore, Md., 25 February, 1926

Mr. Wyatt was born 3 May, 1847, in Baltimore. When his family moved to Cambridge, Mass., he entered Harvard, graduating with a B.A. in 1870. After six months, studying

at Massachusetts Institute of Technology, he spent three years in Europe in travel and at the Ecole des Beaux Arts. Returning to Baltimore to enter the architectural profession, he presently formed a partnership with Joseph Evans Sperry. This firm designed the Mercantile Trust & Deposit Company Building and St. Michael and All Angels' Church. Later he formed the partnership of Wyatt & Nolting, with William G. Nolting, which—during the forty years of its existence, up to the time of his death—was responsible for a number of important buildings in Baltimore, notably the Fifth Regiment Armory, the Keyser Building (in which the firm's offices are located), the Garrett Building, the Federal Land Bank, the Harriet Lane Home, one of the units of the Johns Hopkins Hospital; and the Maryland Tuberculosis Sanitorium at Sabillasville. The War Risk Insurance Building in Washington, the Baltimore Country Club, and many of the fine residences in the Roland Park section of Baltimore were designed by the firm, which also won the competition for the new Baltimore Court House. When the new campus for Johns Hopkins University was selected, Mr. Wyatt was chosen to serve with Walter Cook and Frederick Law Olmstead as the advisory board in its architectural development.

Mr. Wyatt was the oldest member of the Institute in Baltimore, and one of the first members of the BALTIMORE CHAPTER, of which he was past president.

## Ernest George Washington Dietrich

Elected to the Institute in 1921

Died at Freeport, N. Y., 24 December, 1924

The BROOKLYN CHAPTER requests publication of the following memorial notice of Mr. Dietrich, whose sudden death at Freeport, L. I., the village where he resided, was a great loss to the profession and his many friends. Born in Pittsburgh, Pennsylvania, 22 February, 1857, he was educated in the local public schools and was later graduated from Duff's College, Pittsburgh. He also attended the Western College of Pennsylvania, now known as the University of Pittsburgh, and studied architecture under Drum & Kuhn. During the years 1881-3, he was employed by James T. Steen, a Pittsburgh architect.

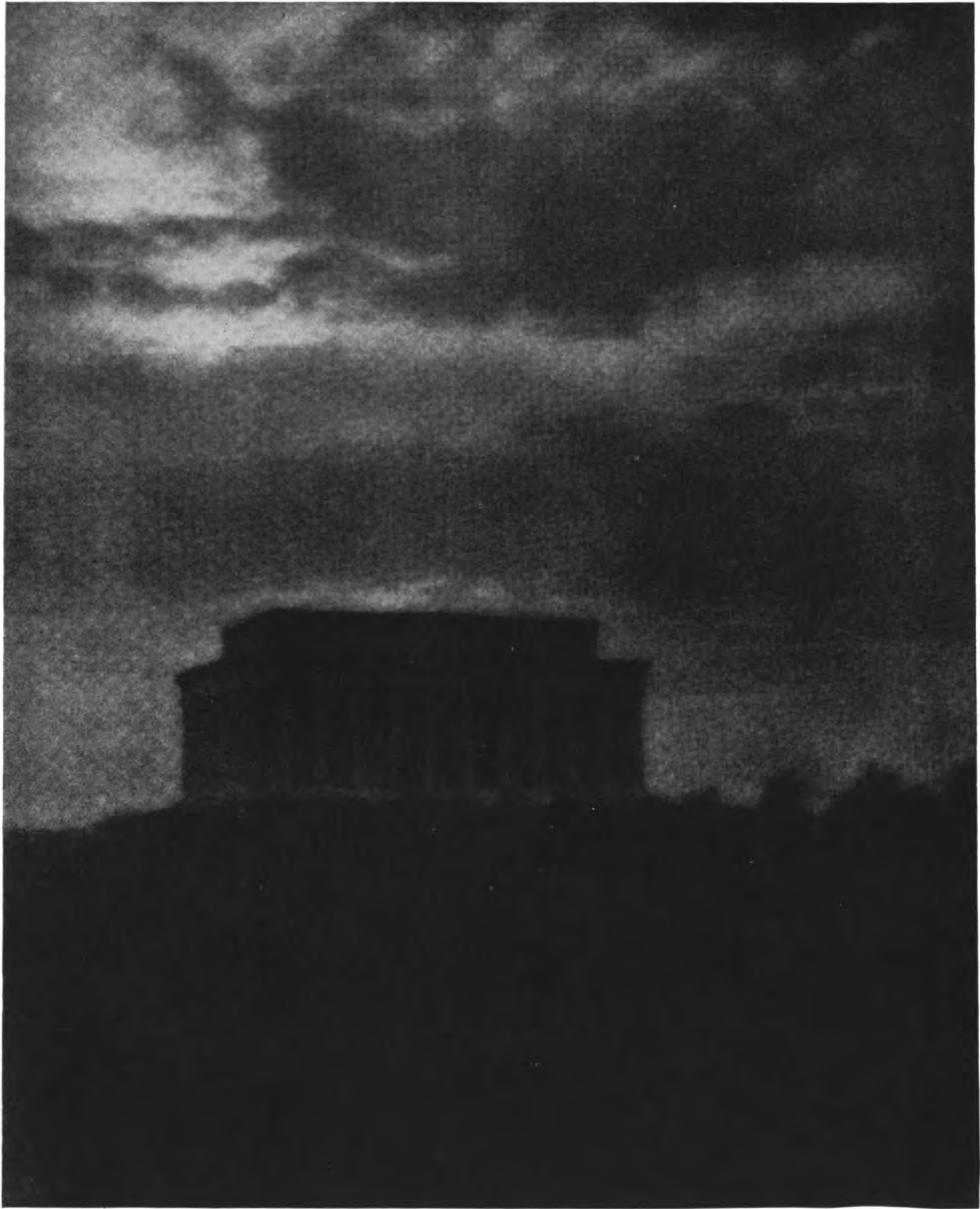
In 1884 there was formed, with Mr. C. M. Bartberger, a partnership known as Bartberger & Dietrich, located in Pittsburgh. This was dissolved in 1889 due to Mr. Dietrich's desire to enter practice in New York City. For many years he specialized in residential work but in his later practice his work became general. He was elected to the Institute in 1921, was at one time Treasurer of the BROOKLYN CHAPTER, and a member of the Fine Arts Federation.

This brief outline of his career will perhaps mean little to those without knowledge of his personal qualities. He was a man of sterling character, kind, considerate, always a gentleman, ready to render service and to give advice to anyone who asked, and to work for a worthy cause. In brief, to know him was to love him, and his passing was a grief to his many friends who held him in their highest esteem.

WILLIAM H. STANGLE,

CHARLES C. WAGNER.





**THE LINCOLN MEMORIAL, WASHINGTON, D. C.**  
**HENRY BACON, *Architect***  
*After the photograph by Richard Southall Grant*



*THE*  
**JOURNAL**  
*OF*  
THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

June, 1926

Number 6

## The Fifty-ninth Annual Convention

**W**E WERE a little late for the cherry blossoms along the tidewater basin, but the air was bland and mild as we sauntered through Lafayette Square toward the new Chamber of Commerce Building where our august sessions were held. In the great hall of the Chamber bland and mild debates took place, reports were reverently listened to and questions of more or less moment were resolved. Some of them were settled more or less definitely and others will be resolved again at future Conventions as the years roll on. In the sunny courtyard where a fountain splashed, small groups recessed, and other idle souls unweighted with the responsibilities of law-making browsed among the books and prints in the JOURNAL'S Book Shop. It was a pleasant and altogether seemly Convention. The wheels ran smoothly in their proper grooves and no such vital questions as inflame those great deliberative bodies at the far end of Pennsylvania Avenue vexed our equanimity. True, the echo of the gavel announcing the opening of the Convention had scarcely subsided before our honored President introduced the Chairman of the Committee on the Plan of Washington and its Environs, Mr. Horace W. Peaslee, who urged the delegates toward an eleventh-hour effort to save Lafayette Square from the machinations of the real estate speculator who flourishes in Washington as insidiously as at points further north, south, east and west. Mr. Peaslee had labored valiantly and with a considerable measure of success to preserve the integrity of the so-called McMillan Plan but the exemption at the last moment of the three sides of Lafayette Square from federal development threatened to throw away an opportunity to frame the park north of the White House with dignified and harmonious departmental buildings. Though the Convention expressed its dis-

approval of Senator Bruce's amendment at about the hour of its endorsement by the Senate, it is doubtful if earlier action by the Institute or its members could have availed. It is to be hoped, however, that national as well as local pride will prevent too great a spoliation of the property surrounding the Square. We were to hear more of this subject at one of the evening sessions to be devoted entirely to its discussion.

The prepared schedule of the morning's session was competently adhered to, President Waid's address being followed by the Treasurer's Report, the report of the Board of Directors, and the Report of the Committee on Public Works. President Coolidge had graciously agreed to receive the delegates at twelve forty-five and luncheon at the Hotel Washington was set for one o'clock. That these engagements were punctiliously kept is evidence of that respect for order and decorum which characterizes the architectural mind. There was time even for the delegates to group themselves around the Chief Magistrate of the Nation on the lawn of the White House while the cameras clicked. But alas, there was scarcely any time for conversation.

At luncheon things were easier, and especially after luncheon it was possible to rub elbows with old friends in the crowd around the check room. Congenial souls bumped into one another and those having full confidence in the Officers, Directors and Committee Chairmen of the Institute, made little private plans while the less trusting repaired again to the sumptuous Council Room of the Chamber to listen to additional reports and ultimately to vote for their adoption. The general attendance, however, at every session was high, possibly because we grow more serious as time wears on, possibly because Washington, however stately in spots, is less exciting, less diverting than New York. The Fifty-ninth Convention was remarkably free from frivolity, and earnest men everywhere

<sup>1</sup>A complete record of Convention action appears on pages 273 to 282.

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

must approve its conscientious devotion to the business in hand. For the most part our confidence in the men who actually do the work of the Institute was justified. Difficult subjects were handled with tact; innocuous ones with grace. Mr. Charles Butler's contribution to the clarification of the Competition Code should be of great value, and the Committee on Industrial Relations, under the chairmanship of Mr. Robert D. Kohn, has done and may be expected to continue to do excellent work. That the Institute occupies a position of considerable strength and prestige today is due to the untiring and intelligent labor of a comparative few among its members. To them the rest of us owe an obligation of support, which in the pressure of practice we are too apt to neglect. In our consideration of their reports we are inclined to be perfunctory and superficial, for even with regard to subjects of first rate importance it is easy to become blasé or comfortably optimistic.

Only three or four of the many subjects touched upon in the Convention aroused general discussion. None were violently controversial. The report of the Press, presented judiciously by Mr. L. C. Holden, stirred some delegates to consideration of this important adjunct of Institute influence. The year 1925 was a profitable one for the Press, although this was due more to the earnings on book publishing than on earnings from the JOURNAL. A better policy of relating the cost of the JOURNAL must sooner or later be agreed upon. Its value to the Institute and the profession seems to many of us established. Its field of usefulness and interest ought to be extended. How best to accomplish this result is a problem of major importance.

Another subject of vital and proprietary interest, of perennial interest even, concerned the development of the Octagon property. Almost an entire evening session was devoted to a review of past proposals and consideration of the plans prepared by Mr. Charles Platt for additions which would house the executive offices of the Institute, and provide in addition a library, an exhibition gallery and an assembly hall. Several demurrers to the scheme were entered, but after a fairly thorough discussion of the whole question in its financial, practical, sentimental and æsthetic aspect it seemed to be the overwhelming sense of the delegates to carry the project through so that the Institute may look forward to a home commensurate with its dignity, and consonant with its needs, in the not too distant future.

Having reached this gratifying conclusion regarding its own home, it would have perhaps been ungracious on the part of the Institute to withdraw its support of the Small House Bureau, even at the vehement request of the NEW JERSEY CHAPTER. The delegates were in a mellow mood, and the altruism of

Messrs. Kohn and A. C. Holden was more winning than the matter-of-fact cynicism of the New Jersey delegation. To the writer it seemed that the New Jersey case might have been based on higher grounds, for there are more valid objections to the theory involved than the apparently sordid one that the activities of the Bureau might interfere with architects who want to design small houses for a fee rather than for love. But love makes the world go round, and after all be it ever so humble there's no place like home.

Perhaps the most important event at the Thursday morning session was the endorsement of the report of the Scientific Research Department, but the most interesting was the resolution proposed by Mr. George C. Nimmons to convict certain modern artists of heresy and to proclaim to the world that henceforth they should be branded and treated as outcasts. Novel theories have ever been terrifying to mankind and primitive instinct prompts drastic measures of self defense against the unfamiliar. To burn, to slay, to incarcerate—these were the classic methods of retaliation. But society has become so infected and weakened by modernism that its present manner is to ostracize or ignore. Hot blood, however, was not the salient characteristic of the Fifty-ninth Convention. Looking back down the long perspective of history the delegates probably recalled the figures of Jeanne d'Arc, Galileo, Wagner, Whistler and perhaps even the romantic figure of Don Quixote, and mercy was allowed to temper justice in the tabling of Mr. Nimmons's resolution.

His paper tracing the rise of new theories in the Allied Arts of painting and sculpture was prepared as a prelude to the general discussion of American Architecture and Modern Art by Eliel Saarinen, Philip Hubert Frohman, Howard Shaw and George H. Edgell. Of these only two appeared. Howard Shaw, detained in Baltimore by what proved to be a fatal illness, sent his greetings to the delegates. Mr. Frohman and Mr. Edgell read thoughtful papers, but though theories of æsthetics and art may be endlessly discussed as an intellectual pastime, art itself defies analysis. It makes its appeal to the senses in strange, mysterious and personal ways. One man's meat is another's poison, though people of like time, place and heritage are prone to react with some degree of unanimity.

At the luncheon meeting Mr. John Nolen illustrated some recent essays in town planning made possible by the sudden and fantastic development of Florida.

Business jogged on as usual after luncheon, and the Committees on Education, Allied Arts, Historic Monuments, the Conservation of Natural Resources and Earthquake Hazards, wheeled up their findings

## THE FIFTY-NINTH ANNUAL CONVENTION

one after another, leaving the delegates with a feeling of reassurance that these important topics were receiving the watchful attention which they deserved. At five o'clock a joint session of the Institute and the American City Planning Institute was announced, but many delegates availed themselves of the opportunity to visit the Freer Gallery arranged for the same hour. The writer chose to indulge in some reflections over the differences in flavor between the contents of the gallery and the building itself; to savor and compare the juicy and vigorous art of Mr. Platt with the delicate perfume of Mr. Whistler's contribution to the world's treasure of beauty. Here is food for thought on the bearing of personality in the creation or appraisal of a work of art. The question of one's own mood, the state of one's own health, delicate or robust, the juxtaposition of one's cells, one's personal inhibitions, one's suppressed Rabelaisianism, all these questions complicate and prevent dogmatic theorizing. The Peacock Room was full of architects strolling about with heads in the air.

The printed record of the Joint Conference on Town Planning will show with what earnestness those present grappled with this baffling problem. At seven o'clock there were private dinners. Of course I cannot speak of them. My own was later, and a great success both from a culinary and a conversational point of view. After that a large covey of delegates flew back once more to the council chamber, filling it completely. Mr. Peaslee, again considering the Plan of Washington, brought up a gun of no mean calibre in the person of the Bishop of Washington, the Right Reverend James E. Freeman. Bishop Freeman's voice flooded the room like an organ and his straightforward vigorous sentences filled all the empty places in his hearers' hearts with hope and inspiration. A little eloquence now and then is relished by the meanest men; and the martial appeal of an adequate vocal demonstration stirs the blood as sap is stirred in the spring.

Friday's session found the delegates alert and cheerful, though they were quickly to be depressed by the announcement of the death of Howard Shaw. This announcement was made at the very moment of his election as the Gold Medallist of the Institute, but rumor of the honor to be conferred had reached him, and he died with the assurance of the highest honor his colleagues could confer.

The third and last luncheon meeting was enlivened by Mr. Corbett's sprightly showing of the remarkable drawings by Long, Ferriss and others prepared for the restoration of Jerusalem and Solomon's Temple. The practical business of the Convention was over. The afternoon session was short, consist-

ing only of the presentation to the Government of a portrait of Thomas U. Walter, architect of the Capital, and the announcement of the teller's report concerning the election of officers. The office of President is not only executive; we have grown to envelop its recipient in our affections.

The choice between Milton B. Medary, Jr., and Abram Garfield had been difficult as the choice in several other instances, but when the returns were announced friendly rivalry and differences in point of view were forgotten. Mr. Medary was elected to the office of President.

In the evening the council chamber was transformed into a banquet hall, and for the last time our well-loved and gentle President, Daniel Everett Waid, presided. At his right sat the British Ambassador, Sir Esmé Howard. Others at the Speakers' table were Mr. Abram Garfield, retiring First Vice-President; Mr. J. Monroe Hewlett, Mr. Ulysses S. Grant, III, Mr. Leopold Stokowski, Mr. Minnigerode, Director of the Corcoran Art Gallery, and Mr. Edwin F. Caldwell, Jr. After a brief and graceful speech by Mr. Hewlett, President Waid presented the Institute Medal to Mr. Leopold Stokowski, Director of the Philadelphia Symphony Orchestra. Mr. Stokowski's unaffected and pleasant response is printed elsewhere in the JOURNAL, as it struck so sympathetic a chord in the hearts of his hearers. In the absence of Mr. V. F. Van Lossberg, Mr. Caldwell received from the hands of the President a similar medal presented in recognition of Mr. Van Lossberg's contribution to the art and craftsmanship of metal work.

Brief speeches by the British Ambassador and Mr. Grant followed. The election of Fellows was announced and the newly elected officers were installed. At the culmination of these ceremonies the Fifty-ninth Convention was officially declared adjourned.

In three days a large volume of business had been transacted without distraction or undue debate. Decisions of policy had been ratified. Ideals of practice had been emphasized. More than two hundred delegates from all parts of the country had fraternized and exchanged greetings. The Fifty-ninth Convention was marked by no spectacular features, but its conduct was impressive, pleasant and fruitful in wise action.

Delegates who were able to remain over Saturday were treated to a glimpse of some of the famous houses of Colonial Virginia including Mt. Vernon, Woodlawn and Gunston which, thanks to the hospitality of their owners and the WASHINGTON CHAPTER, were opened for inspection.

LOUIS LA BEAUME.



## Art and the Pleasant Life

IT IS NOW three years since I have had the pleasure and honor of addressing the American Institute of Architects. During that time a new president has assumed the toga. Otherwise, I fear that my first opportunity would have been the last, and I must assume that President Waid was not present at my last effort.

It is with the very greatest diffidence that I address an audience of architects. Although I am the head of a faculty of architecture, I am—if I may quote Oliver Herford—like the moon, but a dealer in second-hand light. Addressing laymen on the subject of the fine arts is my profession, but it seems an impertinence to address creative artists.

Nevertheless, what one says to one is often pertinent as a word to another. You are actively engaged in the creation of works of art. Laymen are, nevertheless, constantly in contact with the work that you produce and affected by the creations of your minds. It always pleases me to point out to the college undergraduate the impossibility of his escape from contact with the fine arts, from artistic judgments, and even—to a certain extent—from practice in the fine arts. Oftentimes these contacts are unconscious. Unconscious or not, however, every man is affected by the shape of a room and its color, by the mass of a building, by the impressions that his eye must meet on every side throughout his life. Many laymen would deny an appreciation of good music and some would probably be indignant at the accusation of practising it. Nevertheless, so great a melody as that which was composed as a lament over the dead body of a Crusader in the thirteenth century; that has become a part of the living music of the Arabs; that overran Europe in the eighteenth century; and that is known in France as *Malbrouck s'en va t'en guerre*, in England as *For He's a Jolly Good Fellow*, and, in America, as *We Won't Go Home Until Morning*, is constantly whistled by the crassest undergraduates today.

As a critic, I fear that much of the confusion and the lack of appreciation of art has been the work of critics and of their theories. Even architects are unduly swayed by the theory of æsthetics which happens to be in the odor of sanctity at a given moment. As Scott has pointed out, there are those who believe that all great art must grow, bloom and decline; thereby making flamboyant Gothic or Baroque classic architecture decadent. There are those who believe that the only good building is that which reveals its structure and its beauty may be judged by the extent and the truth to which its structure is revealed. There are those whose sole appreciation of beauty seems to be a romantic

association with the past, and there are those who believe that beauty is an ethical thing and that the purpose of art is to glorify God. Ask any layman if it is not an axiom that "Truth is beauty." He will assent, as grave as an owl, using his mind not at all. If I say that "we are such stuff as dreams are made of," I say what is true and beautiful because composed by a master; if I say that a certain politician of my acquaintance is an unmitigated blackleg, I say what is equally true and not beautiful at all.

The purpose of art is to make life pleasant. That is what it is here for and for nothing else. Art, being an affable servant, for years served religion, until men came to think that its purpose was religious. Now it still serves religion, but it is serving commerce equally well and lowering itself not one whit in the doing. The purpose of art is not to glorify God, not to dignify mankind and not to reveal an inner structure; nor any other abstraction of the sort. Art is the means which man has taken to correct the mess that he has made of his own environment. Nature designs in perfect taste. Man, in the struggle for subsistence and power, commits mayhem upon the face of nature. Having attained a certain wealth and leisure, he begins to realize what he has done and he calls in art to help him correct the mistakes of his materialism. That is what art is for. Art is the butter which enables us to eat the bread of daily existence without gagging, and, if any one feels this simile too coarse, he should remember that butter is not only palatable, but wholesome.

We hear much today about the skyscraper and the new effects of steel construction. Some would believe that only that building which expresses its construction can survive as an æsthetic effort. Certainly the theory is popular. Certainly beauty may be attained by the expression of steel. On the other hand, the fact that the steel must be expressed is open to question. The construction is very new. We are as yet unaccustomed to it. The layman can hardly realize that a building is no longer a wall which supports beams, but beams which support a wall. When we become accustomed to the construction, however, shall we still insist upon its revelation? Familiar with the new type, realizing the absurdity of supposing that a wall 40 stories high can support itself, it is doubtful if we shall continue to insist upon the proclamation of the obvious. In other words, the skyscraper may attain beauty by the expression of its structure and it may attain beauty in other ways.

Both architect and layman must try to think in terms of fundamentals. That there is such a thing as beauty, all will admit. That its attainment can ever be expressed in a formula is very doubtful. There are, however, fundamentals of color, of mass, of composi-

<sup>1</sup> An address to the Fifty-ninth Convention by the Dean of The School of Architecture, Harvard University.

## TUDOR HOMES AND OURS

tion. Architecture is undergoing a tremendous revolution and we must be hospitable to new ideas and new movements. At the same time, we must not be apprehensive of the lessons of the past. He who seeks to be new, merely for originality, is as stupid as he who copies mechanically the past. In this country, with a new system of building, new problems, energy and wealth, we are bound to work toward originality. There are hopeful signs which make us believe that we can do this without losing the refinement and the sanity that has marked our architecture, except in a few dis-

mal years, since the Colonial period. Your architects are the heads of a great creative movement. As an historian, I can only say that it seems to me that American architecture is entering upon an era the peer of any of the great artistic epochs of the past. To the layman, it rejoices me to point out the fact and urge him to be alert, to realize the privilege of observing what is going on about us, and to make his judgments charitably, with his eyes open, his mind at work and his ears shut.

G. H. EDGELL.

## Tudor Homes and Ours

*Sketches and photographs by the author*

**P**ERMANENT in the friendship of America and Great Britain, Tudor domestic architecture is, notwithstanding, open to the strangest misconceptions. Alas for Tudor! Surrounded by the romantic atmosphere of mediæval art, it is frequently represented in modern shadowy forms cruelly ill of definition as to its real vigorous life and character. Domestic Tudor with its smiling faces, so ready a victim of scented popularity amongst the laity, inevitably suffers the fate of caustic suspicion amongst the learned. Betwixt the sickliness of syrup and the bitterness of brine, it remains withal an undisguised naturalistic in the English language—as much a tradition of the English countryside as the hills and the valleys.

Carefully avoiding extremes, when we take a temperate analysis of the Tudor narratives in stone, brick and half-timber—when we quietly study these old buildings where they are still spared to us, we shall immediately discover a much more solid motive behind them than a passing sense of superficial beauty alone. Born by natural intuition rather than from book learning and culture, untouched by foreign influence and indigenous to England, the earliest English domestic work of the post-fortress type has more within it to investigate than the well-known features of its fancy play.

It did not allow art to govern, but to serve. Thus we find, on careful examination, that this work was actuated firstly by condition and construction. The Tudor builder was more concerned with weather protection when he created the delights of wide eaves and overhanging stories, than he was with æsthetic impulse. Indeed, with the exception of graceful subsidiary ornament, one looks in vain for evidence of practical or constructional superfluity in these old

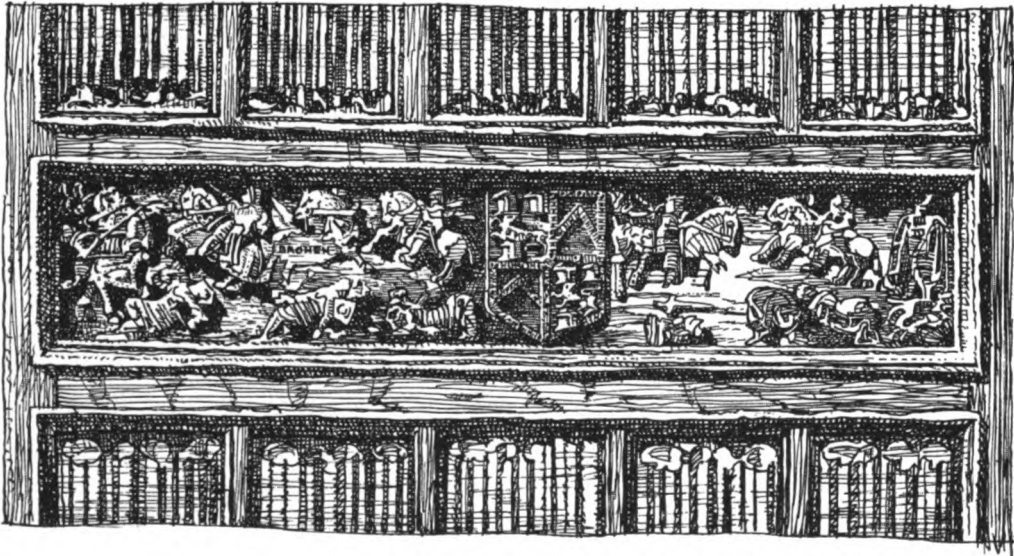
buildings. Strip the work of the Tudor builder of the fantastic illusions of modern imagination: we soon find that he was, in point of fact, highly shrewd and resourceful in his generation. He not only built in high artistic achievement, but did so to satisfy well the important considerations of climatic and constructive necessities.

It is strange, therefore, that modern reproductive Tudor work is so often found to grasp the shadow and miss the substance of the prototype: it so often reveals a complete lack of understanding of the mentality of the earliest house builders. So often indeed do these modern renderings exceed the moral boundaries of constructional truth, that it is small wonder certain Classic circles grow to regard these exaggerated Gothic terms as originated in Tudor times. It was actually the antithesis; he made his mistakes, did the Tudor builder, but even in his wildest displays of fancy, constructional falseness was impossible of conception and abhorrent to him.

So it happens that with our natural elements and congenial home instincts remaining more or less unchanged, some of us feel entitled to disbelieve that the spirit of this fine work should be limited to one particular period. Whilst we are still sloping our roofs against the weather, seeking light and ventilation for our rooms and grouping the latter in happy accordance with our convenience, who can say that the influence of the beautiful work of the middle ages should cease to take effect on us in the artistic mark of our own time, any more than the works of Shakespeare or Hans Holbein, for instance?

But this is not to advocate the use of “chunks” of Tudor, faithfully measured and slavishly copied, in our work today. Moreover, it is not to assert that we have existing need for certain extinct features of practical use in the days of the portly Henry. Fine architecture does not rely upon these individual accents.

<sup>1</sup> An abridged article describing the leading matter of a series of lectures recently delivered before various Chapters of the Institute, and illustrated by lantern slides of the various old buildings in England.



"TUDOR HOMES AND OURS"  
LEAVES FROM THE AUTHOR'S SKETCH BOOK



## TUDOR HOMES AND OURS

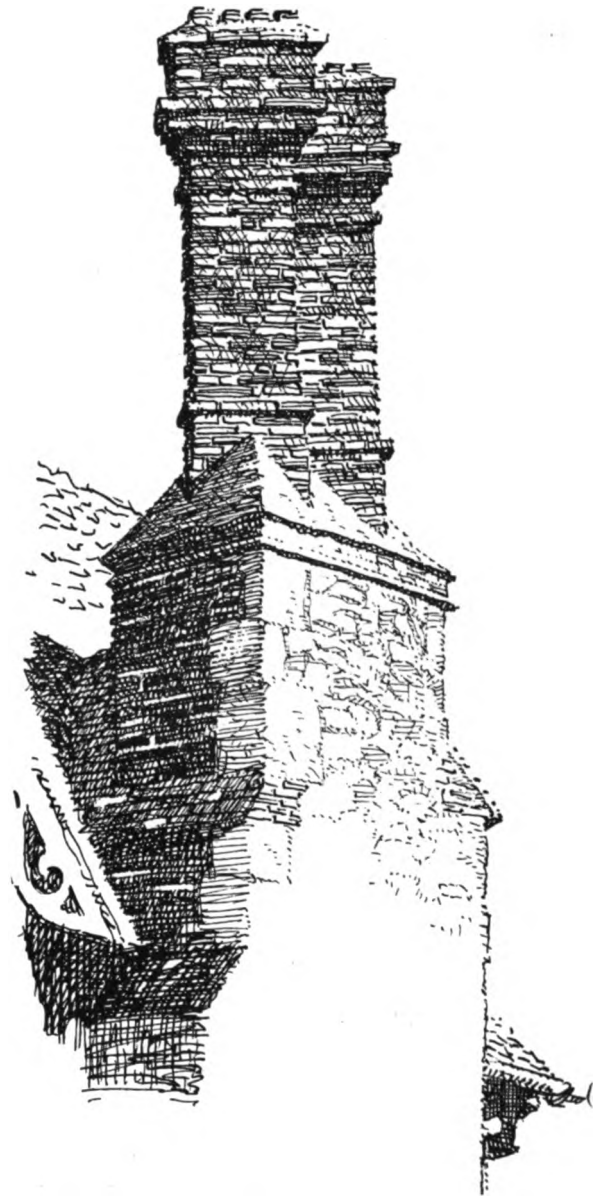
It endures because it embraces a variety of emotions not restricted to one age, but extended over all time. From the roots of these early beginnings, we may develop healthy branches in perfect consistency with our own needs whilst we can find sufficient conversation in an old language to express our own part of the story. When the day shall arrive in which home life and conditions shall have completely revolutionized, then it is possible that such beautiful examples as the wayside Paycocke's House, Coggeshall, Essex, with its rich timbering and brick panels, or the very different Lake House, Tisbury, Wiltshire, with its delightful stone and flint wall surfaces, will engage our practical attentions as do suits of armor or things no longer connected with our own times—just as romantic dreams which have gone by.

But whilst that great change is delayed, the homesome spirit of Tudor, or domestic Gothic, retains its wealth of practical meaning.

The Gothic affinity in this work reveals to us how it sprang from an ecclesiastical lineage. This was in due conformity with the fact that religious thought ruled over every other when the first unfortified homesteads were conceived. At that time, the Classic Greek derivation was little known or heard of. The Tudors expressed themselves therefore by *force majeure* in their own terms and their genius proved worthy of the test. The first productive years, from about 1450 to 1600, were of great building activity. The development was rapid, vigorous and consistently alive to progressive thought, albeit during this period the style of architecture flowered true alone to Gothic principle.

In the west, the yield of the stone quarries produced quiet ashlar faces, whilst in the east, the brick houses had a busier story to tell by the finest work of the kilns—both different except in the common factors of skill and wit. In other quarters where these permanent materials had less facility, buildings grew of solid half-timber construction, boldly showing their "bones" with much beauty and natural fitness—as much part of mellowed nature as the hedgerows and trees surrounding them.

Had this architecture failed for a generation or two to justify its serious hold on our attentions four hundred years later, it would have been rather in the natural course of expectation. But almost immediately came the impress of vigorous character with absolute certainty of conviction. From the most dignified palace to the smallest farm building, there was no diminution of æsthetic insight. There were mistakes, of course, in this very human and picturesque period, but you can rarely find them repeated. With the instinct for fine proportion seemingly sensed at once, Tudor work hardly forms a study of normal evolution: indeed it seemed to grow more simple as time went on, as the piquant character and simple expressiveness of



FROM THE AUTHOR'S SKETCH BOOK

the humbler types exemplify. How well the lesser buildings were managed in those days! They were fairly war-weary people, like ourselves perhaps, yet they stamped everything they did with that individual character and persuasive charm, minus the aid of books or the modern appliances which make our work so easy today. They had greater gifts than learning, maybe; they had fine intuitive instinct.

When we stand before the old farm and chapel at Preston Plucknett or Bermondsey, near Yeovil, Somerset, we are bereft of imagination if the story of a sturdy, God-loving yeoman farmer does not rise insistently. Here is a study of exact impressive truth: a story of what a farm should be—just what it is and



LAKE HOUSE, NEAR TISBURY, WILTSHIRE

beautifully so, but no more. Art fulfils no higher mission, she is never more persuasive than when she speaks in this quiet sure voice.

We may often absorb more from the broad rambling roof, plain walls and rough timbers of a simple old barn, than from some of the more conscious architectural attributes of this period. It may have more to say to us on the value of economic massing and what utter simplicity can express. The simple barn, in its way, is the nucleus of the old English farmhouse, and this to some of us is a domestic high water mark. Some of these old farms typify all that a home should be, outwardly unpretentious and blending with Nature's surroundings so as to appear to have grown with them. Inwardly, these old places present to us a friendly warmth of character congenial to our home instincts where we sub-consciously seek the relief of a relaxed expression from the frowning severity of our town buildings.

When we marvel at such Tudor wonders as the Magdelene Tower at Oxford, or the Chapel at King's, Cambridge, we have to remember that they were the result of great opportunity and important occasion. When some of us no less marvel at these simple wayside types of the same period, we remember that by

comparison they might have been regarded as bare of opportunity and handed along to us as crude and lifeless things. The smaller Tudor type may be studied today as the basis of something domestically perfect in its artistic expressiveness and perhaps stamped with more individuality and cause for wonderment, than some of the larger buildings of the same era.

In the weald of Kent and Sussex, congenial domestic work was carried along in the Tudor spirit as late as the seventeenth and eighteenth centuries. They are remarkable examples of work, reminiscent of Tudor, but not entirely identical. What is particularly interesting in these late examples is that they indicate how the earlier treatments can broaden and develop in motive without losing one whit of the picturesque quality of the original. They reveal an extended range of thought worthy of our notice today when we are considering our own domestic work with Tudor leanings. These southerly types, which innovated in hanging tiles and wider windows with charming license and gain of domestic spirit, generally demonstrate that the lesson of the Tudor is not a constrained conservative medium, but wide in its potentialities.

Mention of the lesser domestic buildings of the past leads us to the important problem of the same type





PAYCOCKE'S HOUSE, COGGESHALL, ESSEX

of domestic buildings of the present, then as to whether our subject matter in its wide range and high versatility can hold our practical attention in these whirlwind commercial times. Most certainly future generations will look for the economic mark of the Great War to reveal itself in our homes and when it is considered that in the opinion of many, these early Tudor houses were never worthier than when they took the most simple form, it may be worthwhile leaving the more lordly piles for the nonce so as to make an intelligent enquiry into some of their humbler contemporaries. So we shall find the stone Cotswold cottage or the tile-hung-and-timber farm of the Sussex downs good solid food for thought. We shall discover in these broad surfaces an enduring quality of design in architecture—main reliance upon proportion—perhaps nearer to our economic needs than the richer detail of the mansion. They do not speak to us in awe-inspiring language, but with a lovable homeliness we like very much better.

For our civic or lesser home problems, therefore, Tudor work remains a useful study. The spirit of the mediæval house is especially friendly to the modern irregular, unbalanced plan. Either by slope

of site or by position of sun, certain occasions still point to the good sense of a straggly lay-out plan. Then we may find Classic difficult to explain the character of such a plan and we may be grateful to cope with the varying wall faces and, perhaps, floor levels, in this accommodating Tudor medium which seems at its happiest in dealing with absence of hard and fast rule.

It is very well for certain people with Classic passions to try Tudor and, on the charge of corrupt degeneracy in modern practice, find it guilty for hanging at the nearest tree. But if we are to accept such moral evidence, we must feel some disturbance on the Classic side too. Even if we merely agree to wince at the salient joints of an iron gutter at regular intervals along the crown mould of a main cornice, we shall note the easy-going masquerade in the matter of mimic Queen Anne with false windows and insufficient height, proceeding apparently without question. Such critics, however, would be more honest if they confessed their hatred to Gothic in any shape, or if they averred that all people with a strong preference for unbalanced plans, low rooms and leaded windows were unwholesome minded. Then we should know how to regard the justice of the death penalty on Tudor.





PRESTON BERMONDSEY, YEOVIL, SOMERSETSHIRE

In conclusion, if we shall study it from its healthiest aspect, sensibly realizing that it can be misapplied or hopelessly butchered, we shall find that the domestic spirit of Tudor has a true and enduring purpose. If we regard it rather as an architectural science than as

a perfume, we may apply it, with our imagination at full play, to take its due part in the present world of things with undiminished character.

SIDNEY E. CASTLE, F.R.I.B.A.

## The Paradox of Professionalism

"The professional man is an amateur. That is, he does his work because he loves it. He may make his living by it, but that is a secondary and incidental point.

"He loves his work for its own sake. He does it because there isn't anything in the world he would rather be doing. He does it well because he cares about it enough to give it all his attention and all his devotion.

"But he also loves his work because he believes that through it he may serve the best interests of his fellowmen, and he loves them with a deep sincerity that is the dominating motive of his life.

"In the realm of sport, the amateur and the professional are set over against each other. In the life of our Association, they are the same. That is the paradox of professionalism."—*Association of Professional Men's Club Quarterly*.

## Quantity Surveying

An Institute of Quantity Surveyors is now under organization by a number of quantity surveyors through-

out the United States. The initial session of the Institute will be held in Chicago, 7-9 June, where discussions of importance and of interest to the entire industry will take place. Those interested in cooperating with this movement may communicate with Mr. G. Szmak, 945 Main Street, Bridgeport, Connecticut, who will forward full particulars upon application.

## Back Numbers of the Journal

Subscribers to the JOURNAL having back issues which they do not intend to preserve are invited to send us particulars of such. We are constantly asked to supply random issues which we have not in our stock-room and which are often badly wanted by someone who happens to have lost a particular issue. Thus it seems that we can do no better service in this matter than to try and bring the fortunate possessor into touch with his unfortunate fellow. We are glad to buy such copies as we can dispose of and we shall be grateful for such attention as subscribers may be kind enough to give to this notice. Naturally, we do not seek the more recent issues but those of an earlier day.





## In the French Provinces

Three pencil sketches by W. Marbury Somervell

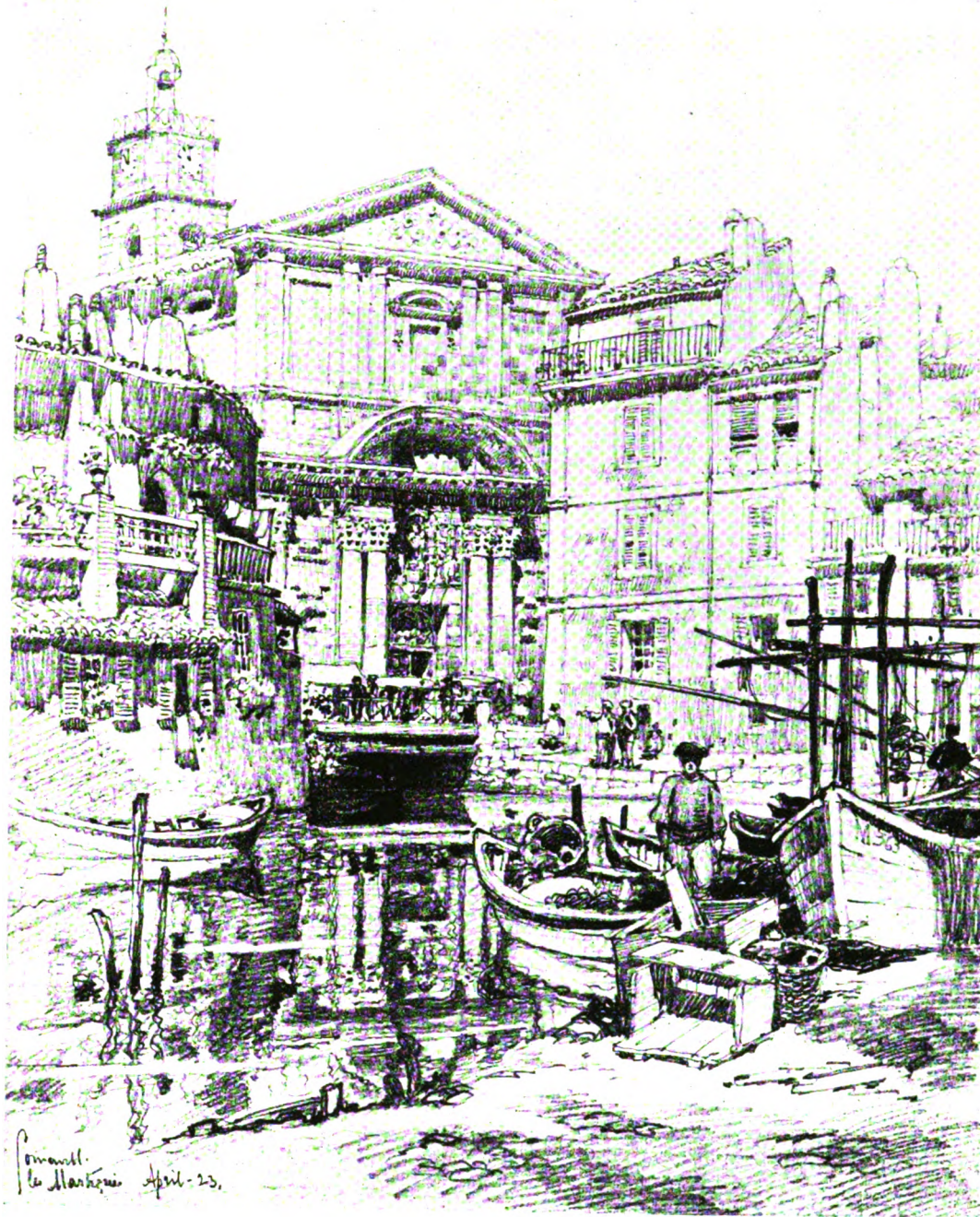
LE BEUCET (VAUCLUSE)





PERNE (VAUCLUSE)  
W. Marbury Somervell





**LES MARTIGUES**  
(BOUCHES-DU-RHONE)  
W. Marbury Somervell



**A GREEK ARCHAIC STATUE**  
**Assumed to represent Persephone**  
**Discovered at Eleusis in Attica**

# Early Sculpture

## A New Greek Archaic Statue

**I**N THE summer of 1924 a magnificent example of Greek archaic sculpture was found during a clearance of ancient foundations on the outskirts of the great shrine of Eleusis in Attica. The statue, which is here shown, was in excellent condition, lacking only the right hand and wrist and the main part of the left arm. The surface preservation was excellent, though no traces of coloring were to be seen.

The figure is about half natural size, and may, perhaps, come from some small shrine or from the pediment of a small temple. It represents a girl looking apprehensively behind her and moving swiftly to her right. Her left arm was perhaps outstretched as though to ward off someone or something. Her right arm was extended across her body. She is dressed in a thin flowing *chiton*, which is pinned on both shoulders but ungirt.

In style the little figure belongs clearly to the archaic period, but is unique, in that her vitality and movement do not belong to the rather severe period of art which is indicated by the treatment of the drapery and the face. She must clearly represent Persephone flying from the god of the underworld, and as such there is nothing in the whole range of surviving Greek sculpture with which we can compare her. The curious expressionless calm of the face contrasts with the violent emotion of the movement and attitude. The artist was clearly of Attic origin, to judge both from the style and from the material which is Pentelic marble, but he was beginning to fall under the new influences which were making themselves felt in the Peloponnese and which culminated in the sculptures of the Temple of Zeus at Olympia, themselves the greatest and most vigorous group of statues ever undertaken by Greek sculptors. But while the attitude of our little Persephone is novel and realistic, the folds and fashion of the drapery are still archaic, and yet not too archaic to harmonize. The face alone is still and expressionless, unlike the majority of the faces of the Olympian sculptures, so that the date of the work seems to be just at the turning point, when art was emerging from the archaic phase. This turning point was a turning point in history as well, the year 480 B. C., when Athens and Eleusis were sacked and occupied by the invading Persian. When the time of reconstruction of the devastated areas came, the artists who had survived turned their hands to the work. But they were no longer the conservative men they had been and their pupils struck out on new lines. The calm and rigid Maidens of the ten years before Salamis, which are found both at Eleusis and on the Acropolis at

Athens, have at last given way to new types and styles. In this little figure we can see the dawn of the new world of style and composition which was approaching; perhaps it was cut as one of the very first works of the restoration of Eleusis. Certainly, it is a new link in the chain of development of Attic art. It is earlier than any work hitherto known of the "Transitional Period" and yet later than any archaic statue. It is a most beautiful addition to our repertoire of Greek art.

STANLEY CASSON.

## Two Angels and a Lekythos

It is interesting to see how far the creative genius of a city and its people can be felt. Pisa, through the genius of Niccolo Pisano and his son, Giovanni, fixed, for a century or more, the general development of sculpture and the particular application it might take. Certainly, throughout the late thirteenth and the fourteenth century, the Pisan artist, or the man trained in that tradition, was instrumental in spreading the new doctrine throughout Italy. No matter where the new art was introduced, the older local forms perished and the resultant Pisan form became literally Italian art. Arnolfo di Cambio, trained by Niccolo at Siena, carried the models to Perugia, Orvieto and Rome; Tino di Camaino, to Siena, Florence and Naples; Giovanni di Balduccio into Liguria, Lombardy, and Emilia; and Andrea da Pontadera, called Andrea Pisano, to Florence. And these are only the outstanding artists. Many a less-known man of genius exercised his skill in his own *milieu*, or in a larger centre, as did Goro di Gregorio at Messina.

The characteristic tomb of the period in its simplest form was applied directly to the wall. Upon an architectural base, usually quite high, permitting the carving of a suitable inscription, was placed a sarcophagus, either treated architecturally or decorated with carved figures. Upon this lay the figure of the deceased in full funeral robes. Flanking this figure were two angels who drew aside curtains hanging from an arched canopy surmounting the entire tomb. This canopy was sometimes further decorated with allegorical figures or other sculpture.

It is remarkable how many variations of the general type appeared. This is particularly true in Naples, where many elaborate examples were made at the order of the Angevin King Robert, in honor of the various members of the House of Anjou. But among all the variants, the motive of the angels drawing back the curtains is almost never omitted. This symbolic idea seems to have captured the imagination completely. At the same time it challenged the artists to a display





**AN ANGEL**

**Italian, Middle of Fourteenth Century  
Ascribed to Giovanni and Pacio da Firenze**

**NOTE—The two marbles, illustrated upon this and the opposite page, are a part of the John Huntington Collection in the Cleveland Museum of Art.**



**AN ANGEL**  
Italian, Middle of Fourteenth Century  
Ascribed to Giovanni and Pacio da Firenze



**A MARBLE LEKYTHOS**  
Greek, Fourth Century B. C.  
Gift of J. H. Wade to the Cleveland Museum of Art



## EARLY SCULPTURE

of their highest skill, for in some tombs the angels are the only figure decoration excepting solely the recumbent effigy of the deceased.

Two angels ( $39\frac{1}{4} \times 24\frac{7}{8} \times 8$  inches and  $39 \times 22\frac{5}{8} \times 10$  inches) from such a tomb have recently been added to The John Huntington Collection, presented to the Cleveland Museum of Art through the generosity of the Huntington Trust. They are among the finest in the long series and are characteristic of sculptural art at the end of the first half of the fourteenth century. They have no longer the nervous driving power, or Gothic vigor of Giovanni Pisano's art, but have, instead, a mellow, more classical feeling which Andrea Pisano suggests. But they cannot be by Andrea Pisano.

Who then is the artist? It has been suggested that it might be Giovanni di Balduccio, a Pisan sculptor, whose four documented monuments are a pulpit in San Casciano near Florence, the tomb of Castruccio Castracane in San Francesco at Sarazana, the Châsse of St. Peter Martyr in Sant' Eustorgio in Milan of the year 1339, and the Virgin and Child and two Saints, heroic statues on the front of the Cathedral of Cremona. The two angels bear no relation to either the first two or the last of these monuments. However, there are analogies with the free standing figures at the upper corners of the Châsse in Sant' Eustorgio, particularly the figure to the left. There are similarities in general effect, in the short proportions, the large hands and the drapery ending in characteristic whirls. But there the similarities end. The faces are in a quite different spirit, closely allied to the nervous manner of his master, Giovanni Pisano, whom Balduccio could never forget. As a matter of fact, the Cleveland angels have a finer, more lyrical and more reserved quality than these figures or any of the known work of Giovanni di Balduccio.

Tino di Camaino has also been suggested. This is in some ways a closer approach to the truth, but the angels have a certain connection with the known figures by Tino at Naples. However, they have no analogies with the chunky mannered works which are now being attributed to this artist, and are being called his early work.

It seems somehow as if the answer should be found in the group of sculpture influenced by Tino or by the work of Andrea Pisano. Is it possible that they were carved by the Florentine sculptors, Giovanni and Pacio da Firenze, who are known to have made the tomb of Robert the Wise, in 1343, for the church of Santa Chiara of Naples? Followers of Andrea, they had at the same time been inevitably influenced by the work of Tino di Camaino, which was all about them. In

a sense they became the sculptural heirs of his tradition in Naples.

Certainly, the photographs of the seven "Liberal Arts" behind the figure of the dead king in the tomb of King Robert have striking similarities with the two new accessions of The Huntington Collection. The fourth figure from the left is almost identical in character with one of the angel figures. The expressions have, throughout, the same quality of poetic absorption; the curly hair frames the face and falls loosely on the shoulders. The under robe is always exceedingly simple in its planes, with the tight fitting sleeve boldly giving the form of the arm. The head, shoulder and arm have the same relation to each other, and the line of the forearm, slipping into the wrist and hand, is everywhere repeated. The forearm has a broad flat quality and the hands are rather large, nerveless, yet sensitive. The bodies sway slightly to one side and the pose of the slightly tilted heads balances this movement. Finally, the formula of the treatment of the overdrapery in the Museum figures needs only to be studied in connection with the second figure from the left on the Anjevin tomb, to see again the essential similarities.

A tentative attribution of the Huntington angels to the hand of these artists, Giovanni and Pacio da Firenze, can be made at this time on the basis of these photographs, although further study in Naples will be needed to confirm this hypothesis.

No matter what the final decision may be, this is certain: the angels are Italian, made at a date not far distant from 1350, and whatever the city is that claimed their makers as citizens, they bear unmistakable evidence of that impetus which Pisa had given and was giving to the figure arts.

A musician has compared the two figures to notes of music. A happy simile, for they are akin to music, and the phrase caught up by one is held suspended for an instant and then brought to a full completion in the answering note of the other. W. M. M.

The lekythos (page 258) is of the fine form of grave monument familiar in the National Museum at Athens. The foot and neck are gone. The relief is clear, a man, two women and a child, with the names of three inscribed above the figures. The woman in the centre is Lysistrata. The names of the man and child are not clear and which in this family group is the deceased is not indicated. The lekythos was carved by a stone cutter skilled in his craft and imbued with the tradition of spirited linear design and suggestive chiseling.—(*Bulletin of the Cleveland Museum of Art.*)



AUGUSTUS ST. GAUDENS  
J. E. FRAZER, *Sculptor*  
Unveiled in the Hall of Fame, New York University, 12 May, 1926

## The Hermes of Hogai

WHEN I saw him before, he was young, and glorious in strength and vigor, so that it saddened me to perceive that the passage of the years had hampered his lithe limbs with unwieldy flesh, and tamed and subdued his boyish ardor.

Other things about him were changed as well. His features had lost the severity of outline that I remembered and had become softened and rounded. Moreover, he was passing under another name than that by which I had known him.

As it happened, I did not see him in his proper person, on either occasion. The first time it was as a marble statue; the second time as a figure painted on a breadth of yellowed silk.

It must not be supposed from this that I did not know him as intimately as I could have known him from daily contact with him living. There are many men of mark and substance, (and many more who are not men at all, for they never lived in the body on this earth of ours, but such as they are, the embodiment of men's ideals, hopes, and aspirations,) whom I know only in marble, bronze, or canvas . . . and yet they are my close and beloved friends.

Indeed, I have acquired in this way the friendship of many whom I would not otherwise have been able to count in my acquaintanceship at all. For one thing they have all been dead, at the least, these three hundred years past; and besides this there would have been differences of language or of station, difficulties of travel, and the press of affairs, to debar us in life from that free and kindly intercourse we now enjoy.

For instance, there is a bronze Colonial Governor in Georgia, who, the last time I saw him, stood paused before me for the better part of an hour while we held friendly communion. In real life I am persuaded that he would have held his way on past me (for I could see that weighty matters pressed on his attention) and at the most I would have received a bow and a flourish from him as he passed, whereas now I count him among my intimates.

Again I encountered a bold *condittiero*, who kept reining in a noble war-horse and glancing sharply aside, as if along the ranks of the men-at-arms. In life, how busy his mind would have been with the order and appearance of those lancemen of his, their mounts and their caparisons. At any moment he would have given the sharp word of command, and have been off, with fluttering pennons and humming kettle-drums, against who knows what enemy? As it was he kept his place, and lingered, not impatiently, while I questioned him regarding the profit and pains of a free-lance's career.

There are others too: kings in their robes and orders; poets, prophets and philosophers; saints, wearied by their vigils; fair women, who have turned but now

from the dance. All these, from frame, from cabinet, and from pedestal, have given me of their companionship, but, of them all, there is one with whom I have felt closest bound in ties of amicable understanding: that Hermes whom Praxiteles made in marble and whom, as I have said, I met again but yesterday, in a painted portrait.

This portrait hangs in a gallery built for the housing of certain paintings, potteries, and sculptures, in which he who built it fancied he saw a kinship stronger than the severing force of the wide seas, and of a thousand years of time, and of alien blood-strains, unmingled through countless generations. Vessels of the Han are there, as well as paintings by men of our own race and time, for he gathered and placed there everything in which this likeness seemed to be made manifest. Among them is this picture, in which that same Hermes who is the subject of the older marble is again depicted.

It shows him as a benign figure, floating in the heavens and looking down on a little child. In one hand he holds a vase from which a thin stream of water flows. The other hand, withdrawn in an inimitably graceful gesture, holds a leafy twig. A cloud moves across the sky at his feet and is about to interpose itself between him and the infant.

It is useless to search for words with which to describe to you the confidence and certainty of line, the economy of mass, with which all this has been rendered on the silk. It is difficult to imagine the least of the brush strokes departing ever so little from the exact force and direction it received from the hand that put it there. With just such certainty Praxiteles determined the lines and planes of his sculptured deity.

I have mentioned that in the painting he bears an unfamiliar name. "The Bodhisatva Avalokites'vara" he is called in the label on the panel, or, alternatively, "Kwannon." I have mentioned also that there are certain points of difference between the ways in which the painter and the sculptor have chosen to represent his features. His eyes, in the painting, have acquired, somehow, an odd obliquity.

The name, of course, is of little moment. He who was indifferently pleased, being invoked as Mercurius, as Cyllenus, Atlantides, Ales or Agoræus, could have no imaginable objection to being given a new title or two.

As for the matter of the likeness, it may well be that the painter has given him more truly his correct aspect than the sculptor. An oriental cast of countenance would not be inappropriate to him, for he was not native to the soil of Hellas, but, under the name of Thoth, flourished in the Egypt of remote antiquity.

In their pictures he bears an aspect that is indeed strange to our eyes, for that swiftness of flight, which





"THE HERMES OF HOGAI"  
[Avalokites'vara (Hito Kwannon)]  
From the Freer Gallery of Art, Smithsonian Institute

## THE HERMES OF HOGAI

the Greeks indicated by slight pinions at his cap and heel, they represented by giving him the head of a bird complete.

Even before their time there existed in Indian myth the Sarameyas, messengers of Indra, whose name, it has been conjectured, is merely "Hermes" in its original form, preserving an initial consonant that was lost in the evolution of the Greek tongue from the primitive Aryan.

Having come to Greece from the East, back to the East he at last was carried, when the arts and the Gods of Greece marched to India with Alexander's armies, thence to be scattered abroad with Buddha's law to all the eastern world, so that Phidias, and Praxiteles, Appelles and Zeuxis taught the oriental masters to modulate their traceries of line and color.

It is not strange that Hermes alone of all Olympus should have survived these journeyings and transplantations, for he was notoriously, of all the gods, the one who busied himself most with going up and down upon the earth and between earth and heaven. As the messenger of the gods, he was at their beck and call for all the errands the affairs of those unstable immortals involved.

In truth, one of the traits I have most admired in him is the cheerfulness with which he endured these demands, though there was always, to be sure, a strain of mischief in his good humor, which led him at times into jocularities in the performance of his office, not always in the best of taste. It is reassuring to see that this was merely the exuberance of youth, and that in the later portrait the mischievousness may be seen to have vanished, while the sweetness and cheerfulness remain, only made milder and gentler and more serene with increasing years, until he has become benignity itself.

This is most marked in the expression with which he regards the infant under his care. In the marble he looks at it with kindly slyness, smiling at its boldness and its helplessness, both absurd. He teases it idly, holding up (perhaps) his staff, glittering with wreathed serpents, just beyond the reach of the grasping determined baby hands.

In the painting only mildness and kindness appear. He watches the child's play with no irony for its futility. The willow spray which he withholds, with hand bent back, is not withdrawn from the infant's possession, but uplifted over it for its protection, and the water flowing from the vase envelopes it in sheltering mist.

This water and this leafy twig are attributes that he has preserved from the earlier time. The merchants of Rome who, passing out of the Porta Capena, on their trading ventures bent, would dip branches in the well sacred to Mercury and sprinkle themselves and their goods with the drops, would readily have recog-

nized these emblems in his hand. To these merchants Hermes was not only an intermediary between the gods and men, but an intercessor, and it is in this capacity that, as Avalokites'vara, he reveals himself to his oriental devotees.

There are many among Buddha's followers to whom the doctrine of Nirvana seems over-cold and severe, savoring too much of sudden total extinction, like a candle snuffed out. Too humble to propose for themselves the goal of perfect enlightenment, they would be well satisfied to receive some more material reward for such progress as they may make in this life along the eight-fold way.

For such as these, high up above the western heavens, Amitabha, Buddha of Boundless Light, has ordained a Paradise.

A place of infinite delight is this Eden of Amitabha's, remarkable, among many other splendors, for its glory of bloom. Lotus blossoms flourish there in innumerable profusion, of indescribable variety and beauty of color, and in circumference as large as chariot wheels.

There, among arhats, devas, and other supernatural beings to the number of countless myriads, Amitabha sits enthroned, and at his side, ready to post at his bidding, waits the Bodhisat Avalokites'vara.

Now the characteristic of a Bodhisat is this, that after incarnations to come, he will himself be reborn a Buddha—could, some say, be Buddha at once, but that of his own accord he postpones this promotion, so that he may the better serve mankind. To the service of mankind, at any rate, he is dedicated, and the child over whom he watches in the picture is, as I suppose, the Race of Man, whom he guards from the imminence of that Evil which, in the semblance of a cloud, we see creeping stealthily forward across the scroll, and which turns as we look closer into the form of a dragon.

This dragon, too, Hermes would, I think, have recognized, whether as Python, or as that dread worm that Perseus slew, or perhaps as the hundred-eyed Argus, vanquished by his lyre.

I would have you here recall the epithet which attaches to the being to whom Avalokites'vara is subordinate.

There are other Buddhas, be it understood, besides Amitabha. He is but the Buddha of the West. The East, the North, and the South are each under the protection of one of his brethren. He, however, is distinguished alike by his thoughtful provision for man's future comfort and by his characteristic of infinite brightness. This is but as it should be, for the deities and demigods who are especially connected with the idea of light have always seemed to be more concerned with the welfare of man than their fellows, and were always Hermes' chosen companions.

But to urge such considerations as these resembles a painstaking effort to prove his identity, which is far

from my thought. When one recognizes a friend in strange surroundings one does not thereupon ask to see his passports and letter of credit. It is the instant recognition that counts; a formal identification would be a most unsatisfactory substitute for it. So, since I, who have known him and loved him, have recognized him, and can, and do hereby, vouch for and proclaim his style, title, and true estate, cannot those who might otherwise be unwilling to receive him at once let me be his surety until, through closer acquaintance, they themselves recognize him behind the thin disguise he has chosen to assume? Can they not trust me that in a little while they will find in his flowing brush strokes the same force and mastery they have known of old time in the contours of his marble?

And if anyone should hesitate to grant me this confidence, I would remind him how many things we are forced, in this life, to accept on the faith of others. I myself, in much that I have written here, have depended on what other men have said, for, if the truth were to be told, my knowledge of the nature and functions of the Dyani Buddhas, of Thoth, and of Indra is of the vaguest, and while it might have been possible for me to have cleared up my uncertainties about

them, the more abstruse and laborious research that would have been necessary to that end would have carried me into Volume VI and perhaps even Volume XIII of the *Encyclopædia Britannica*, and so I have not chosen to undertake it.

One thing I do know well—that time passing destroys all precious things. See how the frail silk gives way in minute perforations and patches of brown mould! So also is the noble marble of Praxiteles shattered and incomplete. The hand that supported the child is lacking and only enough remains of the other arm to show that it was disposed in a graceful gesture, balancing the turn of the body and continuing the grand line of thigh, back, and lower side.

Sculptors and antiquaries have toiled over the restoration of the Greek sculptures with, as it seems to me, little enough success, nor shall I endeavor to do what they have failed to do. Yet—might not the hand once have held a graceful jar from which water negligently trickled? Might not the arm, drawn back in a gesture at once vigorous and restrained, have raised aloft a slender, leafy willow spray?

FRANCIS P. SULLIVAN.

## London Letter

**T**HE EXHIBITION held at the Architectural Association of the work of Bertram Grosvenor Goodhue has served to show once more his ability and his power of achievement, and at the same time the very limited extent to which his buildings are known in England.

The same remark cannot be applied to his drawings, for draughtsmanship, particularly in perspective work, has always had a wide appeal amongst British architects, and Goodhue's drawings have more than confirmed his already great reputation as an artist renderer; but as regards his buildings, with the exception of the Nebraska Capitol and his share in St. Thomas's Church in New York, together with a few houses in California, there is great uncertainty as to the extent and quality of his output. Some of the better-informed writers on architecture have been shrewd enough to remark the curious affinity of Goodhue's romantic sketches with the early work of Norman Shaw, and have traced resemblances between his later work and that of the architect of Liverpool Cathedral, Sir Giles Gilbert Scott. There are a few visitors to the Exhibition who have remarked that in his later work Goodhue's powers appear to be on the wane, but the majority are impressed with the belief that at the time of his death he was just approaching his full development as a designer in big masses, and was becoming independent of those characteristic little man-

nerisms which certainly stamped his work with his personality but at times also interfered with its breadth and dignity.

§

The Spring season is always fertile in exhibitions, but except for the Goodhue show and a very good collection of executed garden designs at the R. I. B. A., there has been very little of purely architectural interest. The space between April and the opening of the Academy is, however, comfortably filled in by the vast Building Trades Exhibition, a really serious show in which all the latest discoveries and improvements in building methods and materials make their first bow (and sometimes their last).

This year the Exhibition opened with a magnificent lunch offered by the promoter, Mr. Greville Montgomery, to a very large number of architects. It is impossible to say how many invitations were issued, but it is very nearly certain that except for marriages and funerals there could have been very few refusals. Given a good free lunch you can always fill a room with architects, which is a commentary on the penuriousness of the profession, but when there is also a prospect of champagne you may be sure of securing the presence of even the most eminent. At any rate the misery of daily routine was forgotten for the spell of an afternoon, and many stalls received visits from



## LONDON LETTER

genial gentlemen whose usual practice on cold grim mornings is to threaten to kick all travellers downstairs.

§

The replanning and improvement of London streets is always very much to the fore, both on account of the amount of new building and because of the huge increase in traffic in the last six years. One scheme which has created a good deal of controversy is the proposal, fostered by the *Daily Mail*, to turn the roads south and east of Hyde Park, *i.e.*, parallel to Knightsbridge and Park Lane, into broad traffic boulevards, thus establishing in each parallel artery the one-way system which is being adopted with increasing frequency at various other congested points in the city. Parliament Square and Hyde Park Corner are already "gyratory," and the number of white lines and direction arrows which are appearing on the macadam are a tremendous source of anxiety to motorists who are not constantly on the road in London. Something in the nature of traffic towers or big notices will become indispensable, or more people will share the fate of the lady motorist who was recently arrested for passing over the white line and explained to an unsympathetic bench that she missed it because she was admiring the local architecture!

Another scheme which would have far-reaching effects is the contemplated removal from Covent Garden to Bloomsbury of the famous market which makes the neighborhood of Drury Lane and the Royal Opera House impassable at certain times of day.

The preliminary difficulties of the transfer have been surmounted, and the site of the charming Foundling Hospital, which offers  $8\frac{3}{4}$  acres as against the  $5\frac{3}{4}$  acres of Covent Garden, seems to have been definitely secured. The plans as drawn are very interesting, and show a great underground goods station constructed beneath the market and linked up with the principal railway termini. It will be necessary to introduce a Bill into Parliament, and if powers are granted the new market may be ready by the end of 1927; but in the meantime great opposition among Bloomsbury tenants and fruit and vegetable dealers has arisen, and at least one authority on Town Planning, Mr. H. V. Lanchester, considers that a far better scheme would be to scrap St. Pancras Station as a terminus and utilize the huge station hall and hotel as the new market. It is a bold solution, and one which might have appealed to the designer of St. Pancras, Sir Gilbert Scott, who—in spite of his Albert Memorial—was able to see things in a big way.

§

A good deal of quiet amusement has been provided by the Corporation of Birmingham, who are custodians

of a very fine Town Hall, built in the good solid classic of 1810, and which required certain repairs to its ceiling.

To effect these repairs, it appears that the Corporation sought the advice, not of an architect, but of a well-known firm of decorators, the head of which visited the job, and in the words of the Mayor, soon led the committee from consideration of the ceiling to that of the walls, and from the walls to the floor. He suggested a new gallery to increase the seating, and various other alterations, and by gentle stages induced the corporation to envisage the spending of about £40,000 instead of the originally contemplated £10,000. It is, as Professor Reilly said in *The Observer*, "a way that decorators have," and in the same article he alluded to the head of the firm as Sir George instead of Sir Charles.

The point of Professor Reilly's article was that Corporations, when considering alterations to a public and historic building, should seek professional and not trade advice, even if, as was the case here, the decorator produced a dinky little model with which to charm the Corporation's eye.

As might be expected, a correspondence pregnant with acidity has ensued, in which the decorator throws doubts on the capacity of architects and in which Professor Reilly apologizes for George instead of Charles but for nothing else. Other architects have joined in the fray, and the President of the Institute of Decorators points out that Sir Charles is a Fellow of that Institute and therefore must be competent. It looks at present as if the decorator would still get the job, but with regret at the brightness with which his job-getting has been publicly illuminated. And in any case he has had a wonderful opportunity in the press, fully employed, of saying handsome things about decorators in general and one decorating firm in particular.

§

A great many harsh words have been spoken about the Shakespeare Memorial Theatre at Stratford-on-Avon which was recently completely destroyed by fire. Many United States architects will remember the building, which certainly suffered from a complex of pseudo-German-Baronial with half-timber trimmings, but the fact remains that it did have a certain picturesque quality and was very definitely a country and not a town design. It was put up fifty years ago, and was of course hopelessly inconvenient and out-of-date from the modern stage standpoint, but it was 50% a better building than most public work of the period.

Fortunately all the Shakespeare relics in the museum and library were saved, and if the Stratford Festival Company receives its insurance, it is expected that work on a new and better theatre will begin very

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

shortly, though naturally the question once more arises of whether the proper place for a Shakespeare Memorial Theatre is not after all in London.

§

Morgan House, the future home of the Embassy in Queen's Gate, is rapidly approaching completion, and it is now possible to get a good idea of the internal effect of Messrs. Carrère & Hastings' alterations and decoration scheme.

A good deal of the old interior has been gutted, especially on the two main floors, but a circular vestibule in stucco in late Louis XVI and a rather fine French salon on the first floor remain very much as before, with the no doubt welcome addition of radiators. The staircase, with a proper double curved sweep at its *départ*, is new and practically also the whole staircase well; the effect of this is very good and if future embassy gatherings are lacking in impressiveness it will not be because of any deficiencies in the reception layout.

The main first floor salons are all more or less in the Adam style, and while the designs do not contribute anything very fresh they are dignified and sound, and have exactly the right air of being a background for personages of distinction.

Upstairs the Ambassadorial suite is unobtrusive with wall papers in the best London tradition, not without a Victorian flavor in their flowered patterns. The bathrooms enjoy a dual personality, having figured papers down to dado height, and below this tiling of the best American functional aspect. So that you can lie in an Americanized tub and gaze upwards in an Anglicized wall scape. The true union of two peoples.

The exterior is little changed except that the London stucco front has taken a smarter Italo-French aspect, and the national stamp has been suggested by a row of keystones representing Indian braves, complete with high cheek bones. Their faces have a faint expression of astonishment. And no wonder, since they are doomed forever to gaze on Rotten Row.

§

Two hundred years ago died Sir John Vanbrugh, architect and playwright, amateur of genius, designer of Blenheim Palace, Seaton Delaval, Vanbrugh Castle, Castle Howard, the west front of Greenwich Hospital, and one-time owner of the great Queen's Theatre or Italian Opera House in the Haymarket.

The papers have been paying him the tribute which his contemporaries, particularly the Duchess of Marlborough, most certainly denied him, although he did have the satisfaction of being known as "Honest John."

There will probably be more pilgrimages to Blenheim Palace this year than ever before, for it still remains one of the greatest masterpieces of original and grandiose architecture in England. It was an enormous work, and took twenty years of anxious toil to erect. Its completion did not kill Vanbrugh, as Westminster Cathedral is said to have killed Bentley, but it left Vanbrugh a broken man. Perhaps the critics of the day were right, and there was too much stone in Blenheim.

"Lie heavy on him, earth, for he  
Laid many a heavy load on thee."

London,  
May, 1926.

"X."

## Some Recollections

THE BOSS came in earlier than usual and caught the whole office force, perhaps five, grouped around the head-draughtsman's table. It was too late, and the hilarity was too obvious, to put over any tale of office instruction being delivered by the head to the boys, and as the boss was on the whole a good sport, and like all such apt to be short and sharp when not playing the game, it seemed best to own up. The head-draughtsman produced the note left for his instruction by the junior partner. It was simple and definite, "Mrs. Buckley's breast 49 inches." There was no discipline that morning, the boss had one on the junior, who was out on the works, and when he came in the boss got much amusement out of him, for he was a shy man.

One sees therefore that in some respects the offices

of the early eighties were just like those of today, because human nature remains always the same old thing.

Later that same morning the elderly bookkeeper and clerk mentioned, almost apologetically, to the boss that his bank balance was low, and although he could pay salaries for a fortnight, money would be needed for rent and salaries before the month was over. This again is a situation occurring occasionally today, but the remedy or the method of applying the remedy was different. The boss glanced over the book in which were posted the clients and the contracts to which they had been consciously or unconsciously committed, and after a brief mental review of the character, disposition and financial standing of his friends, said to the bookkeeper, "I haven't asked Mr.

## SOME RECOLLECTIONS

James for anything for some time. Just drop him a line and ask him to send me \$1,000.00."

This was indicative of many things connected with the conduct of work which prevailed in the sixties and seventies and of which one saw the last traces in the eighties. From start to finish the architect's work was, as compared with modern practice, simple, amateurish, and unbusiness-like; yet for all that good work was done. In the first place very complete confidence could be given to the mechanics. In all trades the architect looked to them to carry out in an efficient, safe and workmanlike way what was indicated, and not more than indicated, by the drawings and specifications. Rarely was a building designed complete, and working drawings and specifications finished for all trades so that it could be let as a single contract, or as a number of contemporary contracts. The practice of the office with which I was familiar was probably characteristic of other offices of the time and will at any rate serve to give an idea of the character of the service rendered by the architect.

The original drawings were made on stretched Whatman paper, which—for some reason unknown—was tacked, not pasted, to the board. The smallest tacks—set very close—were used, and these tacks were always lying about on tables and drawing boards. Each drawing occupied a drawing board for an indefinite time, so they were stacked about, likely to get dirty water on them, if on the floor, likely to be scarred by loose tacks if on the tables. From the originals a foundation plan was traced, figured and generally let as soon as possible. Then a drawing of the blue-stone damp-course was made and the contract let; then the brick walls, or the frame of the superstructure; and so on, one piece or one trade after another until all was let.

In the best offices none but skilled reliable contractors, true master-builders, were allowed to figure, and they were expected to know how their own work should be done far better than any architect could tell them, so it was waste of time to put any detail on the drawings or any hampering clauses in the specifications. If the mahogany panels were large it was left to the thoroughly reliable joiner to determine if and how they were to be veneered. Exposed brickwork above the roof, chimneys and such must be made to stand the weather; and the mason, if he knew his trade, as he did, would know that something stronger than lime mortar was necessary. Carving could be designed and modelled far better by a carver and modeller, who did nothing else, than by a draughtsman, so the frieze was marked "carving" and the carpenter estimating figured enough for it to cover what he knew fairly well would be wanted.

All of these facts made the architect's task simple and it was well for him that it was so, for without

stenographer or typewriters or telephones he could hardly otherwise have got through his work.

The letting of a building in a large number of contracts one after another was obviously very unsatisfactory from the owner's point of view. He may or may not have indicated at the outset what he expected to spend, he may or may not have received an estimate from the architect, but in any case it is safe to say he never knew what he would have to pay in the end. It was not only that the architect judged only by comparison with other work he had done, which, with a stable market, was a fair gauge, but not accurate; but also that the method inevitably called for changes during construction—a far more expensive operation than changes during the making of the drawings.

The office force which executed the drawings was very poorly trained for the work compared to a modern office. Professional training was in its infancy, the architectural schools—such as that at the Tech—were but subsidiary and quite unimportant branches of engineering. Only in Paris did architecture rank as one of the fine arts, and very few went to Paris for training.

While on the subject of offices it may be interesting to glance at an English office of the same date. Here the apprentice system was still in force and a man of standing would have a reputation that would enable him to pick and choose among the most promising young men to serve as his apprentices. As they were apprenticed for two or three years and would naturally work hard when they were paying a hundred guineas a year for the privilege, it is obvious that at the end of six months, or certainly at the end of a year, they were fairly good draughtsmen. They generally outnumbered the paid draughtsmen and consequently the payroll of a good office was almost negligible. The quantity surveyor, now coming into use here, had always been an important factor in English building practice. As soon as the drawings were sufficiently advanced, he took off all the quantities of every material, and to do this he had practically to write the specification. He, rather than the architect, would determine the proportions of cement, lime and sand in the mortar, and so on throughout his bill of quantities. It was easier to write the specification after taking off the quantities than before, so he often wrote the specification. Now the quantity surveyor is paid for, just as is the clerk of the works, by the owner, so that again the English architect is relieved of some of our expense.

In the draughting room the methods were much like ours, except that cheap paper, not stretched, and fastened with thumb tacks, was used for the originals. The English draughtsman worked with great speed, using centres, dividers and rule, and measuring all distances with dividers. Held up to the light one of



these original English drawings is filled with pin pricks and one can pick up lost centres in this way. Every rendering shortcut, every short-hand expression for capital mouldings or ornament was known and practiced and not a moment wasted on laborious detail. A few dots, shadows under volutes or leaves, indicated that the cap was Corinthian, and when next drawn, at larger scale, it would be so understood, and beautifully drawn out, but again only enough to give a sure guide to the modeller.

The rapid execution of these first working drawings, and the very complete sections showing interiors, and the fact that large scale drawings both of exterior and interior were made at the same time, meant that complete estimates, made by the quantity surveyor, were available before contracts were let and were generally pretty accurate. English offices had behind them an unbroken tradition from Inigo Jones down, and they were, at this period, much more efficient than offices here.

Today the reverse is true, partly because the English do not take quickly to new ways, and partly due to the fact that American offices have had an amount of work without parallel in the history of the world, and have been forced to develop the most efficient business methods. However, this article is about the early days and is not concerned with how the thing is done now.

To return to those good old days. No one had yet thought of the idea of regulating competitions, nor had it entered the minds of the architects that the owner was not the best judge of his own building. It seemed inevitable: sometimes his decision was hotly resented (just as today), but at least he had the right to choose, and no one should do it for him. He had also the right to say what he wanted, so he drew the program and was then bombarded with questions to find out what he meant. Even personal interviews were not unknown. The chief competitor, who had most winning and persuasive ways, used to say that if he could have a chance to talk with the owner he could get any job. The modern equivalent, an expensive one, is the professional renderer; and the modern architect says "Let me get Engender to render the drawings and it's ten to one I win."

One must necessarily draw on one's own experience, limited, in this case, to one office here, and one in England, but of course through contemporaries climbing the architectural ladder one heard much of other offices: not of New York, for that somewhat uncultured town was more or less negligible, but of the well-known Boston offices, Cabot & Chandler, Ware & VanBrunt, John H. Sturgis, Cummings & Sears, H. H. Richardson, Peabody & Stearns. In the eighties Cabot and Cummings retired, Ware took to teaching, VanBrunt went West, both Sturgis and Richardson died. In the case of these two offices many

young draughtsmen were forced to become architects overnight, as it were. At twenty-six one head-draughtsman had \$20.00 a week; at twenty-seven he was solely responsible for the conduct of an office that had been accumulating experience and old drawings for a quarter of a century. At a similar age two groups emerging from the "competitors' office" founded firms which have made a great position in the field of architecture.

With these men and at this time came the change from casual amateur methods to business and efficient methods. A client, for whose family the office had done work for many years, and for whom I was then working, had other work under way in another office, and in a kindly way said to me, "Why don't you have printed forms for payment as Herbert Jaques does, instead of writing a letter to me?" The old, rather bitter, rivalry which used to exist had not extended to this generation; perhaps we were all too close to our draughtsman days and the companionship of fellow sufferers; at all events we were a friendly lot of young men in our twenties. So I went to Herbert Jaques, saw his printed certificates, and we put our heads together and invented one or two other useful forms, orders for changes, and so forth. Other offices may have done the same elsewhere, and Herbert Jaques may have borrowed his first form from some one else, but he and I used to like to think that he started, and I followed immediately in his wake, establishing modern business methods, and I hope no one will contradict this even if he knows better.

R. CLIPSTON STURGIS.

(*To be continued*)

## Played on a Penny Whistle

There was once a man, probably a citizen of Rome, who said, "O Tempora, O Mores!" Now, of course, he may have said many other things and this may not wholly indicate his characteristics, but our picture of that man is satisfactory and sure. Take the case of antedeluvian beasts. With no more to build on than a fragment of shin bones it is possible for a paleontologist to erect a dinosaur for children to look at in a museum, and it is just so with that Roman. One has only to read these few words and we know that he had a long upper lip. We can be perfectly sure that he had a better opinion of those times and customs which he remembered than of those in the midst of which he found himself. He does not sound a bit satisfied. If one considers the actual words there may be little reason for this decided view and one might go so far as to take the position that he was cheering over the general improvement of manners among young folks; but no one does take that position and everyone is ready to affirm that he was out of sorts.

## FROM OUR BOOK SHELF

Now it is a very curious thing, but there can be found certain people even nowadays who do not talk Latin at all but who manage to say pretty much the same thing that this long-lipped person said and in the same tone of voice. Why this should be so requires a good deal of consideration. It is even possible that a committee ought to be appointed. Change is one of those things that is not uncommon today and we are constantly trying to bring it about; and history tells us that it has been going along pretty constantly ever since Noah gave up being a sheep herder and took to the high seas. Yet knowing all this, expressions of regret because of it fill many conversational gaps.

It is all right to say that some people are reactionary and others are progressive or that all people are sometimes one of these things and sometimes the other but no subject should be stopped up by having such a lump of dough dumped into the conversation. That brings up the whole subject of aphorisms and pedantry, and a lot might be said about it, but our duty now is to stick closely to the subject in hand.

Why are old customs and manners so invariably thought of as better than existing ones? A gentleman of the old school! He probably chewed tobacco and was not very tidy about it; and one does not like to think of a good many of his habits. Nevertheless, if one is so referred to, it has a straightening-up effect. There is also that widespread, hospitable southern mansion. After all there weren't many of them; they were not so very big and mostly there were rats in the cellar and red ants in the furniture. Romance, that's all it is. Haven't we already discussed the fact that Romance is only discovered in that thing which has gone and which cannot come again? The stage coach—not in any way so comfortable as a Pullman car. The old-fashioned buggy ride—everyone knows that it is easier to steer than to drive with one hand. However, if the thing has gone for good we look back upon its pleasant aspects.

Possibly, after all, this is a comfortable human characteristic. If one can forget the disagreeables and remember only the agreeables it makes retrospect a thing to look forward to. When winter comes one may take heart over the prospect of coming summer days during which one will probably contemplate the comfort of log fires and the excluded storms of sleet and ice. Someone will call this sheer perversity, but it is nothing of the sort; it is only looking at the bright side of things rather than glooming over wet feet. Electric signs will go and we will recall with quiet reminiscence the baby carriage that blazed and bounced against a midnight sky. Nothing is altogether bad, and we have a right to contemplate apparent error with equanimity because of the obscuring good that time will bring to light. This is sometimes a difficult philosophy to learn in spite of the fact that it was thought out by the deep-

woods wisdom of Pan and is still expressed with felicitous facility by Peter Pan.

So, therefore, although no demonstration need be expected, may it not be possible that architects are only romancing when they have a wish to return to the days when their relation to the building world was somewhat more Olympian than it is today? The expression Master Builder is a nice one, but do we really want to know everything about the whimsical science of ventilation? No, we do not. And if this is so, why not say so and be glad that there are people whose emotions are stirred to the depths by the passage of air through tin pipes. Isn't it better and wiser to be glad than to fuss because the art of building is specializing itself? The so-called commercial architect is wise enough to take all the help he can get in a hurry, and he puts his name to it. Quite right too. He isn't so very romantic about things such as buggies and stage coaches but he supplies a new need and lots and lots of people live in better homes and work in better buildings because of him. O Tempora, O Mores! Ring out wild bells to the wild sky.

ORPHEUS.

## From Our Book Shelf

### Architecture By and Large

Most of us will look at Sir Thomas Jackson's latest book<sup>1</sup> and believe that it is a history of architecture. Possibly so, but probably it would have said so had it intended to be just that. I suspect that it is more of a description of architecture than a history and, in fact, the foreword pretty much tells us to look for something of that nature.

In spite of appearances, do not give it up as a bad job. The book has a format that does not make a ready appeal. It seems to cover too much ground for the number of pages and the marginal headings give it a text-book appearance. One regards with surprise the feat of covering Greece and Rome within thirty-six pages. The reading of a page brings up the picture of a lecturer hurrying and breathless because the time given him is far too short.

This makes a bad beginning, but there is another side. If you will forget the textbook appearance, the descriptions will be found more interesting than you expect them to be. There is only a little about lengths, breadths and areas, for which one may be thankful; and there is a lot of anecdote, criticisms, freely and courageously suggested comparisons and above all a sympathetic view of each country, time, and people. This writer apparently has nothing to prove and does not drive an argument down one's throat. Sometimes his references to buildings and things are almost teasing. One wishes that he would go on with the story and not take up something else so soon. Robert of Luzarches, Pierre Montereau and the discussions between a certain Blondel and the

<sup>1</sup> *Architecture*. By Sir Thomas Graham Jackson. Macmillan, 1925.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

younger Mansard upon the brand-new subject of precedent are better food than we usually find in architectural histories. It is possible that the material is really lacking, but Sir Thomas reads as though he had imagination enough to make some good stories out of a little. He holds out the suggestion that Alan of Walsingham travelled across country and across seas and saw Arnolfo's great big drum while the Florentines were still wondering how to cover it. This brings two things that happened in one century and which have seemed very far apart curiously into relation. Possibly Alan never took that trip but, goodness knows, it is better to say that he did than to fail to mention it because of lack of evidence.

Possibly there are too many buildings mentioned and perhaps more time might have been spent on a few but after all it is not a long book, say only about 350 pages. It looks rather desperate at first sight but it is quite worth while. Read it.

A. G.

## English Again

The stream of architectural books from England is rising to a flood. Does it indicate that architects have all turned to literature? Or is America the rich and tempting market? Many of the books are rather far-fetched. Some of them are poor and doddering. A few have some merit. Mr. Gotch,<sup>1</sup> eminently qualified as a narrator, ends his last book with these words: "The old houses illustrated or described in these pages are not presented as examples to be copied, but rather as expressions of social conditions which were subject to constant change. Their treatment was controlled by the materials available and the methods of construction in vogue at the time of their erection. They display the ingenuity and fertility of design possessed by their architects, and the skill and resources of their craftsmen. They do more than this: they indicate the love of work for its own sake that animated those engaged upon them, and they go to prove that the real joy of life is not to be found in the distractions of pleasure, but in doing work good enough to be worthy of preservation because of the delight it affords to distant generations."

We seem to have heard this before, but it bears repetition, nevertheless, even though the words fall heedless, and architects who are interested in old houses surveyed from this point of view will here find a well-printed and an unusually well-illustrated book, with an easy going and readable lot of writing, full of a sound appreciation and some interesting gossip and history. Mediæval, Tudor, Elizabethan, Carolean, Queen Anne, Georgian appear in orderly and finished review.

Miss Steuart's book<sup>2</sup> about Edinburgh has but a few illustrations. Very evidently it was intended for the reader to take with him to Edinburgh or to read after he had roamed the town. Sitting in the long twilight in the Princes' Gardens, or in a room in the Caledonian Hotel whence the whole wonderful prospect is at view, or even regarding the more distant scene from Arthur's

Seat, the reader would enjoy Miss Steuart's pleasant tale of the city like unto which there is but one other. There is a very complete index. One glance at it is enough to remind the reader of the personages whose names are known wherever the English language is read.

S. I. R.

## Architect and Citizen

It is very probable that the life of any early American architect would be about as romantic as anything that the explorer of our history might come across. Opportunity was meagre. Appreciation was greatly lacking. Facilities for education were scant. Add to these the healthy conditions of craftsmanship and the sound quality of materials that generally obtained, and the field becomes interesting.

Therefore it is a pity that one should have labored so hard and so painstakingly in meticulous research and should have been able to persuade the publishers to make no better book than Mr. Place has succeeded in doing with his work on Charles Bulfinch.<sup>1</sup> He pursued his studies with care and diligently avoided the common pitfall of persuading himself to make a good story even though the documentation was not always at hand.

Bulfinch had one of the most interesting of lives. Mr. Place has gathered together much lore and many facts. But the book is atrociously illustrated and the format is abominable. For the latter there is no excuse. For the former one might make great allowances since no doubt much of the material used for the plates was hard to get and reliance had to be placed on old photographs. But even the illustrations of such of the work as is still extant are pitiful. For this there is no reason. One cannot avoid the conclusion that a long and patient research has been sadly mutilated by a publisher, and it likewise seems obvious that in order to charge what would not be an unreasonable price for such a document, resort has been had to heavy coated paper, in order to make the book look as if worth the price! The type is ill chosen and in combination with the shiny page can be guaranteed to strain the eye of the reader to the most trying point of fatigue.

Surely, of all the early Americans who were trying to practice an art, Bulfinch deserves a better literary fate than this.

W. R. M.

## Wild Stuff

This is to be a "review" of *L'Architecture des Pays-Bas Méridionaux (Belgique et Nord de la France) aux XVIe, XVIIe et XVIIIe Siècles*, by Paul Parent, Professeur agrégé de l'Université. And that's a pretty good line-up to start off with.

It is the sort of book that could be conceived *only* by a Professeur agrégé. One often wondered—until this book came in—where in the world the brethren of the Victorian Age got their "dope." It is *all* between the genteel grey covers of this large, thick book. The illustrations include countless very bad drawings and diagrams

<sup>1</sup> *Old English Houses*. By J. A. Gotch. Dutton, 1926.

<sup>2</sup> *The Romance of the Edinburgh Streets*. By Mary D. Steuart. Dutton, 1925.

<sup>1</sup> *Charles Bulfinch, Architect and Citizen*. By Charles A. Place. Houghton Mifflin, 1926.



## FROM OUR BOOK SHELF

of the very worst "Architecture" one has ever seen—on the other side of the water. There are also many fine gelatine plates from beautiful photographs of these terrible things.

Curiously enough, these things look infinitely worse in the book than they do in reality. Perhaps it is age that helps them in reality—perhaps it is the atmosphere of the place—perhaps it is the absence of that Puritan prudery that makes one critical. Anyway, one never realized that such things could be done—or had been done—anywhere outside the United States, until this book came to hand. If one considers it as a collection of "Thou shalt nots," it is a fine book. All known (and unknown) rules of taste, proportion, what not, are consistently violated. It is as though the "Architect" of that time and place left Italy for his home and fireside carrying a full bag of all the Regular Renaissance tricks—but the bag sprang a leak and the tricks dropped one by one, by the wayside. When the traveller got home and saw the bag was nearly empty he realized that he must show a full bag—and so he threw in everything that came to hand, just to make up the quantity expected of a first-class traveller.

Bad Gothic and atrocious Renaissance! It shows at a glance the trying times that fell to the lot of Fair Flanders as she passed through Spanish hands, Austrian hands, the dirtiest hands that France ever produced (with the help of the Medici, *bien entendu*—France herself could not produce a Duc d'Alençon), and what not. It makes one think of the "Spanish Flu" that has struck Fair Florida. Hard on the Spanish—worse on poor Florida. Ye Gods and Little Fishes!!!

And a Professor chap goes to work and makes a book about it!!! One finds the rules of "proportion" of the "Jesuit Style" all set out in diagrams. So much patient labor to so little purpose! Which reminds one of a man who had a friend who was the world's leading authority on the fungus diseases of fish.

NO, gentle reader—DON'T buy it. One hates to spoil a sale for our beloved brethren whose speech is the sweetest in the world—but one must be honest, even if one does live in the XXth Century. If you have 150 francs to spend, and really want to learn something about Art and Beauty and all the rest of the fine things of the world, go buy a couple of bottles of "Mersault Goutte d'Or" or old "Chambertin." That will do a lot more for Architecture than this large, thick book.

H. F. C.

### Mahogany

Architects will derive pleasure and instruction from this rather copious work on a wood and its uses either because they are interested in old furniture designs or because they are not familiar with some of the excellent examples of interior treatment for which mahogany has been used.<sup>1</sup> The work comes near to being a complete compendium, one would say, for it covers the origin of the wood, the history of its use, the manner of thing for

<sup>1</sup> *Mahogany: Antique and Modern*. Edited by William Farquhar Payson. (The Chapter on mahogany in architecture is by Kenneth M. Murchison, A. I. A.). E. P. Dutton & Co. New York, 1926.

which it is desirable, and the results attained by architects and craftsmen. If the pleas for a renewal of appreciation seem somewhat obvious, we must remember of course that that is after all the chief object of many a book devoted to things and materials connected with architecture.

Materials come in and go out of fashion for reasons which are often obscure. Mahogany came in, and for years the word was uttered almost breathlessly in these United States as signifying the last word in luxuriousness and splendor. But in time there came a demand for a change. People do get tired of a finish or a color. There came walnut, quartered oak, Mexican mahogany, for example, and a quest in general for lighter tones. Perhaps the revulsion is setting in. If so, then this story about mahogany will be of use and entertainment.

Further interesting knowledge of this wood is to be found in a large brochure recently issued by one of the oldest American firms engaged in this trade.<sup>1</sup>

S. I. R.

### For the Draughting Room

There is little profit in saving superlatives for that ultimate perfect book which may some day be issued. Bush and Townsley deserve the greatest praise for what they have already accomplished.<sup>2</sup> They might have gone further and accomplished still more. Though it is clear that they meant to prepare a handbook of small house construction for the beginning draughtsman, it isn't altogether clear just how much else the authors had in mind in producing this volume.

There are eighteen pages of plates in orthographic projection which are decidedly useful in helping the beginner to visualize. They are paralleled by a second series carrying the same material in plan and elevation. One cannot help wondering whether less emphasis on the first series would not have served just as well and perhaps made it possible to carry the plans and elevations further. They are far from being complete working drawings.

The reading material is creditably brief and in the form of classified notes. Examples are given of certain styles in small house architecture. The attempt is made to differentiate between good and bad taste and there is an indication that a start was made to introduce the draughtsman to mill methods for running stock mouldings. These are three worthy attempts with which more might have been done.

There are so many good books on the general styles of architecture, so many monographs for the advanced student on particular phases of building, that it seems high time that a real good book on small house architecture for the beginner were forthcoming. There ought to be something adequate for the country carpenter and for the small town architect. It is presumably these men that Bush and Townsley are trying to serve. Our carpenter builders are not less intelligent than the crafts-

<sup>1</sup> *After Eighty-eight years*. Ichabod T. Williams & Sons, New York City.

<sup>2</sup> *Problems in Architectural Drawing*. By Bush & Townsley Bruce Publishing Co., Milwaukee.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

men of a hundred and twenty years ago who devotedly followed the copper plate drawings in their Vignola, or their carpenter's manuals. Those men had an unbroken tradition of domestic construction behind them. The manuals gave them a closer intimacy of "correct" detail. In those days each small carpenter strove to be "correct."

Today our carpenter builders are, many of them, descended from the Victorian house builders who suffered demoralization in the last century when power machinery was suddenly introduced. These men forgot all about precedent, forgot about form; thought only of the novelties that could be turned out by the jig saw and other fancy cutting machines. Today the use of the power tools is no longer a novelty. Again the carpenter builder has begun to strive for "correctness." The better craftsmen are eager to seize on anything that will help them to this.

Bush and Townsley had a great opportunity here. Chapter III on Types of Domestic Architecture is miserably inadequate though it gives illustrations of New England Colonial, Dutch Colonial, the English Cottage, the Bungalow, Spanish Mission, and "Modern American." The Architects' Small House Service Bureau should be blamed for the shortcomings of the borrowed plate which gives two houses developed from the same plan, one representing "bad taste and waste," and the other "good taste and savings." It is said under the latter that "it is the type of house in which you can live *with a feeling of pride.*" "Without shame" would be a phrase much nearer to the truth.

There are minor faults that might be found with some of the detail plates. In spite of these it is one of the best books that I have seen for beginners in mechanical architectural drawing. Perhaps it is too much to ask, but it ought to be possible to express canons of good taste and proportion in small house construction just as it was possible to express them by treatises on "the orders." Bush and Townsley have not gone that far but their book is a good book and also a step in the right direction.

ARTHUR C. HOLDEN.

## Symbolism

*Symbolism for Artists*, by Henry Turner Bailey and Ethel Pool, director of the Cleveland School of Art, and Instructor in Symbolism, Trinity Cathedral, Cleveland, respectively, is a little book containing a "selected list of 3000 symbols—ancient and modern". Its authors have sensed the very great need for such a volume and have met it adequately from a handbook standpoint. Its general mass of information is preponderous. Its index shows that much research work has been accomplished; some of its most valuable pages being those which list other books where one may gather symbolics all the way from Chinese rugs to aviation.

Judging *Symbolism for Artists* as such its weakness at once becomes apparent. The drawings of the symbols (and they are few) might have been much better, while their correctness is open to question, especially those of military insignia. But even the drawings are more significant than the photographs which should have no place in

a volume of this kind. Symbols carved in stone or painted on canvas are not impressive when photographed, nor can an artist seeking information decipher their meaning. A symbolist who would assist others must draw his symbols if he wishes minute detail preserved. The first drawing in the book is that of the familiar Osiris, Isis and Horus, that Holy Father, Mother and Son of Egypt. This picture is titled merely with the names of its three figures, leaving the possibly uninformed reader somewhat at sea as to what it all means. One interested in symbolism would certainly prefer to see, under this picture, some mention made of the Pythagorean theory regarding the rectangular triangle (the sum of the squares of the two shorter sides being equal to the square of the longest) *i.e.*, as expressed by the Egyptians—the base Osiris-Male, the perpendicular, Isis-female, and their product, Horus-son. The whole, a symbol of Universal Nature. This story is rather sketchily touched upon in the index under the word "Triangle"; but it seems valueless buried in this manner.

Leaving the illustrated portion of the book and turning to the index we again find an incompleteness as to detail. For instance, the writer picked out, quite at random, a line under the A's and another under the R's and found:

Ark—Survival of the Human Race  
Receptivity—the Moon

Such paucity of information is unfortunate. A paragraph at least ought to be given to the Ark's connection with the moon-symbol of receptivity, and the propagation of the human race.

The index, as an index, however, is more than complete as to numbers of symbols. They are arranged alphabetically and cross-filed, and it is an easy matter to find what one wishes, provided, of course, one wishes for an outline only. The book is an attempt in the right direction, and an inspiration to others to continue the subject.

A. C. P.

## The Classic Ideal

The expression of architecture—that is buildings—is a composition of elements falling naturally into three groups which have been classified as follows: First, the Elements of Architecture—walls and openings in walls, posts, lintels, arches, vaults, ceilings and roofs. Second, the Elements of Composition—combinations of the Elements of Architecture brought together in such a way as to enclose space—rooms, vestibules, corridors, halls, staircases and the like; lastly, the composition of the Elements of Composition from which result plans of great or less extent. Except in a narrow sense, the study of the Elements of Architecture alone will not produce an expression of architecture, nor will the study of the Elements of Composition alone produce an expression of architecture. To design is to compose the Elements of Composition, and only the study of how to compose will teach how to produce architecture. Reasoning with reference to the program—to the utilitarian and artistic theme of the building—is the controlling principle underlying the Composition of Architecture.

## THE FIFTY-NINTH ANNUAL CONVENTION

The book<sup>1</sup> before us is a collection "of elemental plans, sections and elevations arranged in a manner convenient for ready reference". The subjects treated fall within the second division of Architectural Composition as grouped above. It is therefore a collection of the Elements of Composition—that is to say, elementary space-forms, which although in themselves forming unified composition, are as a rule only complete plans when associated together. While the use of this book will not of itself teach how to create architecture, a knowledge of the forms contained therein will certainly advance the student very greatly toward the creation of architecture. This is said because the author has in this volume made little attempt to elucidate the deeper meanings of the art—the philosophy of composition as related to program and type of building or the means for expressing the character appropriate to each as the case may be. If the Elements of Architecture are the orthography of the language, a book such as the one under review is evidently its grammar, and it may be that the author is right in restricting his treatment of the subjects to the elements rather than in seeking to extend it into the field of composition itself, since the development of structure, content and style is so largely a matter of practice.

Paradoxical as it may seem, although all the examples in the book are drawn from or based on classic motives, the author declares that the study of such motives does not lay stress on the furthering of the classic tradition. This appears by way of unnecessary apology, for he might have declared with equal assurance that the book does lay stress on the furthering of the classic tradition and still remain on the right side of the argument. The great strength of classic architecture is in its use of simple geometrical forms either singly or in combination

and herein also lies its preëminence as a system of organic and ordered study. In a course of study based on the classic tradition all elements and divisions of that study lead inevitably and logically toward the same end; one division of study simply tends to make all the others more clear. Furthermore a broad survey of the architecture of all ages brings us inevitably to the conclusion that the classic idea pervades most of it. Egyptian art, Greek and Roman art, Byzantine art, and their derivatives, Renaissance and Modern art and without doubt Future art, in architecture at least, all bow to the classic idea which seeks to employ the fundamental and constant rather than the personal or transitory. This point of view recognizes in classic architecture something more than columns and cornices. Classic ideas are ideas that have given to the world the Pyramids and Egyptian temples, the Parthenon, the Basilica of Constantine, S. Sophia in Constantinople, the dome of St. Peter's, the Invalides in Paris, St. Paul's in London and the Nebraska State Capitol. This opinion does not carry with it any prejudice toward the only architecture that is not classic, namely: Gothic architecture. The Gothic expression in building is an architecture in which the imagination of man apparently strove to free itself from the limitations of geometrical form. The object of architecture is first of all the enclosure of space and the Gothic forms are not essentially space-enclosing except for very special types of buildings, or at least buildings in which vaulted ceilings are possible—that is, narrow buildings.

Mr. Stratton's book would fit in admirably with any course of study in architectural design, which I feel free to assert, in spite of diverse contrary curriculums, ought to be first, last and all the time, the study of planning.

N. C. C.

## The Fifty-ninth Annual Convention

Washington, D. C., 5-7 May, 1926

The Address of President Waid.

**T**HIS NINETEEN Twenty-six Annual Convention of the American Institute of Architects will be held amid pleasant circumstances. We are meeting not in our own home, it is true, but not far from our National headquarters, our beloved Octagon, and within the walls of a convention building designed by a past president of our organization.

It is our privilege today to welcome delegates and other members and our guests to a gathering which we hope and believe will be a stimulating association not only in architecture, but also all other fine arts. We may very properly combine our efforts "to promote the æsthetic, scientific and practical efficiency of the profession," and "to make the profession of ever-increasing service to society," by discussing the machinery of our organization, by reviewing differences in our ethics or by imparting to one another facts which we have learned in our practice. But the greatest benefit of our getting together, I anticipate, will grow from the inspiration of good fellow-

<sup>1</sup> *Elements of Form and Design in Classic Architecture*. By Arthur Stratton. Charles Scribner's Sons, New York. B. T. Batsford, Ltd., London, 1925.

ship. If those who have come here from all parts of the wide country place their minds and hearts in contact, there will result strengthening of personal friendship, a sympathy in our professional problems and a stimulation of our loyalty to the Institute which will carry responding vibrations back to the members who cannot actually be present at the Convention.

I glory in the high standards of conscience in the architectural profession whose members often "lean backwards" in their dignity lest they be misunderstood in a seeming compromise with wrong. On the occasion of celebrating Founder's Day at the Player's Club last New Year's Eve, William Lyon Phelps, in paying tribute to the memory of Edwin Booth, quoted the great actor's definition of a Christian. It was this: "One who rejoices in the superiority of his rival." I like to think that that phrase characterizes the architectural profession. Perhaps I have been impressed most by it in my visits to the Chapters in various parts of the country. Whatever his own ambitions, each member was proud to point out a successful work designed by a brother architect. That



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

spirit of generosity which often involves toleration of different points of view certainly makes not only for fellowship, but for progress in every line of endeavor.

You will permit your chairman at the opening of this annual meeting to refer to recent progress in architecture. The spirit of "modern art" which is causing concern in the minds of conservative men is a live force and one which must be recognized. A notable illustration was presented in a circumscribed way in the recent Paris Exposition. Remarkable expressions of this new movement in art are seen in new buildings in various parts of Europe. Many interesting projects might be mentioned if time permitted, and some of them doubtless will receive your attention in the course of the sessions. America's response to this modern impulse shows with a truly American characteristic the fine attributes of ability and courage, and I am gratified to believe is sufficiently sane and conservative to bring achievements surpassing many undeniably clever but not beautiful sensations on the other side of the Atlantic.

The outstanding development of American architecture is commanding high praise from architects abroad. Without more than passing reference to American sculptors and painters at this moment, it may be noted that their ability, too, is recognized abroad. It is reported that a Philadelphia sculptor is designing manikins for a Paris dressmaker. That is a straw which indicates how the wind is blowing.

But speaking for a moment of quantity and quality in American architecture, figures which I believe reliable show that 32 per cent. in number and 66 per cent. in value of our buildings are designed by architects. During the period following the World War what beauty there was in architecture came from the conception of the few, many of whom had passed on. Architects with less ability as creators have brought force rather than beauty into the design of our great buildings. Yet we may believe that we are gradually eliminating that last remaining evidence of ugliness which followed the calamitous destruction of art that marked the period after our Civil War.

Still more in evidence is the vast improvement that has transformed our smaller towns from a condition not reflecting credit upon our æsthetic taste into places of charm and the finest aspect of domestic refinement. The value of good architecture and community planning is more appreciated since the motor car has made all sections of the country conscious of adverse criticism by the casual visitor. The influence of quickened methods of transit on architecture must be admitted.

An interesting evidence at once of public appreciation and lack of it was given in an address by Sir Theodore Morison of the University of Durham, when he said: "I think we do not need to insist that good architecture pays the shopkeeper; he knows it already and is ready to back his knowledge with money. What he has failed to grasp is that he cannot get full value for his expenditure unless he submits to a general design."

This Convention will discuss various phases of community planning. Referring at the moment further to the progress of architecture and speaking of quantity particularly, we are told that new building construction dur-

ing the past year totaled six and one-half billions in cost. An architect's conception of that aggregate may be formed by looking at two one-million-dollar apartment buildings in one block on Park Avenue, New York, and then fancying one's self walking through a Park Avenue five times the length of New York, a Park Avenue seventy-five miles long lined both sides from end to end with mammoth apartment buildings all erected within one year. Imagination can hardly picture the extent of six and one-half billions of construction spread out in a less concentrated form.

American cities are growing faster than architects can be trained to design them. Not enough architects are available to plan the new towns and to guide the growth of the young cities. New York is in serious trouble and has problems to solve costing millions which could have been saved and with better results if wise foresight and skilled guidance had been available. Our great Capital City was fortunate in the foresight of President George Washington who selected a great architect to plan it at the beginning. But Washington, D. C., is in danger now, should not the Government be warned in time to take measures, lacking which the Capital will be disfigured and harmed irretrievably.

Such facts lead our thoughts to many lines in which the "profession" can be of ever-increasing service to society. If the Institute is to keep itself abreast of the times, it must be prepared to take advantage of various ways of stimulating the appreciation of the public. The radio provides a marvelous method of broadcasting information.

In another line of effort, as an example, an enterprising organization has sent an exhibition of paintings to a city of 35,000 people and as a result \$20,000 worth of artists' work was sold in one small city. Does not that illustration suggest that our Chapters might accomplish much by means of public exhibitions, by traveling shows throughout the territories of the respective Chapters?

The New York Botanical Society has created a model garden and is conducting garden competitions in the interest of public information on a subject which is a part of architectural study.

The Institute must feel itself under obligations to the public in the matter of better construction, as well as better design. Building and loan associations and other lending agencies should be made to realize keenly not only the value, but also the safety of competent architectural service. If the Institute fulfills its duty, manufacturers should not be tempted to offer free architectural plans in order to increase the use of their product.

Here it may be remarked that it is one duty of the Institute to establish the kind of coöperation with manufacturers which will promote the use of materials suitable for a given purpose—not the sale for the sake of sale and profit regardless of results. Not unrelated to this fact is a situation which exists at the present moment and which should place all architects on their guard. A competition has developed as between structural steel on the one hand and reinforced concrete on the other. This competition which is being promoted by large producing concerns, interested in one system or the other, has reached such a stage that each side is having its engineers increase its allowable fibre stresses, and decrease the cal-

## THE FIFTY-NINTH ANNUAL CONVENTION

culated loads, until in many buildings the factor of safety is brought alarmingly low. The condition may be regarded as menacing and every architect should be careful to have his structural work checked over by the most competent men. With floor loads scaled down to the lowest limit, stresses on concrete run up to the maximum limit, and on steel to a higher limit than ever before allowable, it behooves our offices to be sure that wind pressure is not neglected and that every eccentric load is provided for.

Many conditions now present bear evidence to the fact that the American Institute of Architects stands high in public esteem. That respect will continue and grow as long as our membership maintains and upholds its fine loyalty to professional ideals and continues to build up the present *esprit du corps*. During the year the directors and executive committee have held quarterly meetings in various parts of the country and have visited many Chapters. The Regional Directors have kept in close touch with their respective groups of Chapters and all bear witness to good conditions in the Institute as a whole. While our net increase in membership has been less than the ratio of increase in the profession the morale is excellent.

A great work upon which our profession should congratulate itself, and the whole building industry as well, is the closer association between mechanics and contractors. It would, in my estimation, be difficult to exaggerate the significance of the personal contact of craftsmen, builders, manufacturers of building material and architects, all welded in the membership of one organization. Such organizations, usually known as building congresses, have accomplished much and hold bright promises for the future. Their operation should be studied by Institute members of the smaller Chapters with a view not to emulate big organizations, but to do in a smaller, but equally effective way in all communities, a work of equally vital importance for craftsmanship in architecture. Whatever the architects can do for craftsmen affects also what architects can do for themselves. This matter closely touches architectural education. One is reminded of the address of a prominent Fellow of the Royal Institute in which he said: "The architectural student of the future will spend less time in drawing and more in the crafts and in the humanities that come through the crafts." (C. R. Ashbee.)

One of the subjects which will come before the delegates at this Convention is the honor of Fellowship. For several years efforts have been in progress to place the selection of the awards on a more equitable and satisfactory basis. This has unfortunately resulted in deferring awards highly deserved by many members. It is believed that a workable plan has now been evolved, but the Directors and Jury of Fellows realize that there are embarrassing defects in procedure which have yet to be overcome. The Convention will undoubtedly find disappointments in this year's election.

As to other topics on which there are marked differences of opinion they are, it is believed, not of a serious nature. They are simply signs that the various Chapters are very much alive to the work they have to do.

Severe criticisms occasionally find expression. One

enthusiastic but cynical Institute man believes that "few members still have professional ideals" and he characterizes the present Directors as the Board most successful "in seeing its duty and dodging it." On the whole, your Directors have received strong encouragement in carrying on their work not always easy. Our devoted Secretary, Edwin Brown, is broken in health from overwork. He hoped, and we also, that he might be able to attend this Convention. We regret that he cannot be here, but are glad to be assured that he is steadily gaining and is looking forward to restoration of health. Our talented Second Vice-President Steele kindly consented to take up the work of Acting Secretary, but personal matters compelled him also to discontinue service. Then it devolved upon Director C. C. Zantzinger generously to step into the breach.

At this time we are reminded of Donn Barber, who was Chairman of the Committee of the last Convention. He was a loyal, forceful, outstanding figure in Institute affairs for many years. As we mourn his untimely demise, it is with peculiar pleasure that we record the fact that his widow has generously given to the Institute his entire architectural library, which we have placed in storage here in Washington awaiting the erection of our new building. We mourn also another member of the Institute of national prominence, Arnold W. Brunner. Mrs. Brunner has notified us of her intention, two years hence, of placing in our possession the valuable collection in her husband's library. Almost at the same time, Richard H. Hunt informed your President that by the consent of himself and his brother, the late Joseph Hunt, provision made in the will of their mother bequeaths to the Institute the library of their distinguished husband and father, Richard Morris Hunt, who was President of the Institute from 1888-1891. This is one of the finest architectural libraries in the country.

In connection with these acquisitions to the library of the Institute it is a pleasure to record a gift from the Mexican Government. Twelve volumes, including a collection of official photographs of ancient Mexican buildings, were intended to reach us at the Fifty-eighth Convention. The ceremony of presentation occurred just after the Convention in the Avery Library at Columbia University, when your President and others representing the Institute received the gift from a group of Mexican diplomats and architects. These twelve volumes are in the custody of the Avery Library as a loan from the Institute for the use of students and visiting architects.

Among the joys and sorrows of holding office in the Institute are to be found many invitations to conferences and dinners from organizations and individuals outside the Chapters. Often these invitations require caution; many are opportunities for service. Altogether, they are so flattering that while the temporary figurehead is overcome with humility, he is made exceedingly proud of the American Institute of Architects. One of these invitations came last summer when a banquet and highly formal meeting occurred in London. The President of the Royal Institute and his fellow officers sat on a dais with all the dignity of a supreme court. The handsome President, resplendent in his golden chains and badge of office, invited the plain American President to take part in the

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ceremony which awarded the gold medal to Sir Giles Gilbert Scott. That we gratefully mention as a courtesy to the American Institute from our British brother architects.

The Institute is now contributing to architectural exhibitions in foreign countries. It is interested in the efforts of architects abroad who are sending their students to America. It is concerned with the American School in Rome; it is watching the excavations in Athens just beginning and probably the greatest archæological explorations ever undertaken. It knows of the dedication of the Gennadius Library overlooking even the high Acropolis at Athens and dedicated during the past few days in the presence of its architects and other prominent Americans.

When through its officers and committees the Institute reaches out to the architectural societies of France, of Great Britain, of Canada, and other countries, it receives instant and cordial response. Our international relations should give us added inspiration in this our present home gathering. But before all other affiliations, we must have respect and confidence and affection in our own membership and in our individual selves. May the Fifty-ninth Convention prove a fellowship which will ever increase the enthusiasm of our members at home and our members here present and more than ever deepen loyal devotion to the American Institute of Architects.

## Membership Statistics

The total membership of the Institute on 3 May, 1926, was 2,994 (as against a total on 17 April, 1925, of 2,941) and it was made up as follows:

Fellows .....	258
Members .....	2,631
Honorary Members .....	72
Honorary Corresponding Members.....	33

Since the last report of the Board there have been:

Elected Members .....	143
Reinstated .....	10
Members advanced to Fellowship.....	7
Honorary Members Elected .....	7
Honorary Corresponding Members Elected.....	4

There have been the following resignations and removals:

Members .....	73
---------------	----

There have been the following deaths:

Fellows .....	11
Members .....	26
Honorary Members .....	1

The total of new active members elected and reinstated has been .....

The total number of resignations, removals and deaths of active members has been.....

Leaving a net gain in active members of.....

(However, there are, as of 3 May, 94 pending applications.)

The present number of Associates .....

The present number of Juniors .....

The names of the members who have died are as follows:

### FELLOWS

Donn Barber	William C. Prichett
J. Stewart Barney	William J. Marsh
Charles Brigham	Louis C. Newhall
Arthur G. Everett	Frederick Widmann
Burt L. Fenner	Peter B. Wight
A. D. F. Hamlin	J. B. Noel Wyatt

## MEMBERS

Herbert L. Bass	A. L. Pillsbury
J. F. Bliss	Arthur Reynolds
John P. Brennan	Walter C. Root
James H. Forsythe	Emil Schacht
William F. Frank	Sylvain Schnaittacher
August C. Headman	C. E. Schermerhorn
Ernest Helfensteller	Constantine Schubert
Rudolph A. Herold	John Tempest Walker
Arthur Eaton Hill	Frank F. Ward
Murry S. King	Geo. Hyde Washburn
Louis L. Long	William Henry Wolfe
Herbert R. Mainzer	Edward J. Wood
Thomas Nash	W. Henry Zawadski

## HONORARY MEMBER

John S. Sargent

## Convention Actions

Members are advised that in a few weeks the entire Proceedings of the Convention will be in their hands and the Board's report, a lengthy document in which is summed up the history of the year's work, can then be read. For the moment we present only a brief of the record as voted by the Convention, which was almost wholly an approval of the resolutions suggested by the Board. These actions were as follows:

## Gifts

In the Report of the Board of Directors there were announced the following gifts to the Institute:

The library of the late Richard Morris Hunt, given by Mr. R. H. Hunt, under the will of Mrs. Hunt.

The library of the late Donn Barber, given by Mrs. Barber.

The library of the late Arnold W. Brunner, given by Mrs. Brunner.

An additional gift of \$1,736 by the Allied Architects' Association of Los Angeles for the completion of the furnishing of the drawing room in the Octagon House.

A gift of \$10,000 to the Waid Educational Fund by Mr. D. Everett Waid.

A gift of \$6,000 to the Octagon Property Fund by Mr. D. Everett Waid.

The Convention adopted resolutions expressing to the several donors the Institute's grateful appreciation.

## Architects' Small House Service Bureau

*Resolved*, That the endorsement and the control by the Institute of the Architects' Small House Service Bureau be and hereby is withdrawn, and further, that the Secretary of the Institute be and hereby is directed to notify the said Bureau and each of its Divisions, each professional architectural publication in the country, and any and all others concerned, of this action, transmitting a copy of this resolution in each case.

*Presented by Mr. Roberts for the NEW JERSEY CHAPTER. Not adopted.*

*Resolved*, That the scope of activity of the Architects' Small House Service Bureau should be so limited and regulated that competition between the Bureau and the individual architect may be reduced to a minimum.

That every precaution should be taken to prevent misinterpretation of the Bureau's relation to the public, to the individual architect, and to the American Institute of Architects—and the publicity, salesmanship and other procedures of the Bureau should be designed specifically to explain that



## THE FIFTY-NINTH ANNUAL CONVENTION

the architectural profession in general, and the A. I. A. and A. S. H. S. B. in particular, regard the Bureau service as a partial service for small house builders of limited means and that they do not regard such service as in any sense a substitute for individual architectural service.

That the Bureau, having been organized under the ægis of the American Institute of Architects and having profited by this sponsorship and by endorsements arising therefrom, must continue under the rigid control and regulation of the Institute—both because control by the Institute is the most effective control and also because the public mind will continue to associate the Institute with the Bureau and will expect the Institute to continue to exercise the supervision and control it has already assumed.

*Presented by Mr. Bigger. Not adopted.*

*Whereas*, The American Institute of Architects has, by Convention action, voted to continue to exercise control of the Architects' Small House Service Bureau; be it

*Resolved*, That the Board of Directors of the Institute report in detail to the next Convention, upon the following matters:

- (1) The nature and extent of its control of the Bureau.
- (2) The organization and character of the administration of the Bureau, and of its branches.
- (3) The balance sheet and operating statement of the Bureau, and of each of its branches.

*Introduced by Mr. Cunningham. Adopted.*

### MEMORANDUM OF POLICY ADOPTED AT MEETING OF DIRECTORS OF THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU OF THE UNITED STATES, INC., HELD AT WASHINGTON, D. C., 4 MAY, 1926

At the time that the Architects' Small House Service Bureau was originally organized manufacturers and material people had already undertaken to a considerable extent the sales policy of offering sets of plans to such prospective home owners as would agree to the use of their materials. At the same time the editors of magazines and newspapers were beginning to discover that the periodic publication of small house designs was an attraction both to readers and to advertisers.

The original Architects' Small House Service Bureau was started in Minneapolis to bring certain members of the architectural profession together for common action in what threatened to develop into an emergency. Many of the plans which were being used by manufacturers were hastily made, ill-considered and uneconomic. Some of the manufacturers recognized this and hailed the attempt of a group of architects to get together to improve the character of the plans in circulation as a project worthy of support. The Southern Pine Association sought out the original group, and after conference agreed to publish in a book a collection of the one hundred best designs. The architects agreed, and made it a condition that they would prepare complete working drawings and specifications of every design illustrated. It was an immense task. Every cent of the cost of production was paid for by the architects; the entire cost of publication was undertaken by the Southern Pine Association.

In spite of the fact that, viewed from present-day standards, many of the plans were bad, the collection represented a great advance at the time and above all things it demonstrated that the architects in the Northwest were interested in homes for the man of small means. The project was brought up in the Convention of the American Institute of Architects, meeting in Chicago in 1920, and received its endorsement and the Bureau was reorganized on a national basis with regional divisions for activity roughly corresponding to the regional districts of the Institute.

In addition to directly stimulating the improvement of

small house architecture and bringing the profession of architecture into the picture, the movement had further effects not to be directly foreseen. Other groups of manufacturers sought to lend their imprint to collections of plans. The Bureau, which had had a bitter experience in paying for the production of plans, was unable to undertake to produce still more. The pace having been set, however, and the use of plans established as a standard type of merchandising service for producers, manufacturers continued to seek collections of plans for publication. Collections of various kinds were made, and good, bad, and indifferent collections were published—some directly by manufacturers, others by syndicates controlled by advertising interests, others by individual architects seeking profit.

The Bureau having accepted the Southern Pine Association imprint, and not being able to meet all of the demands for further publication which were made upon it by other interests, was placed in the implied position of having sold an exclusive privilege to the lumber interests, whereas in reality it had merely been assisted with its printing bills.

A still further effect of this growing use of plans as a merchandising bait was an increase in the number of competitions held under the auspices of the Institute Committees for prizes offered by manufacturers and producers. The purpose of such competitions was the collection at low price of a series of designs such as might be offered as premiums to those purchasing materials.

The time has come when a definite policy must be laid down by architects as a group. First, it must be determined whether they are to exercise or have a right to exercise control over plan distribution. If they are not to exercise control, it means that the field is open to competitive commercial enterprise.

If control is to be exercised, it means that architects may influence the channels which the development is to take.

Now plans are not commodities, but are instruments of service. They represent ideas. They are not manufactured; they do not come out of the earth like agricultural products. Ideas are in the air. Once they are understood, they can be given away by anybody. To make the stand of architects clear, supposing that in order to sell their services to the public, architects were to announce that they would give free building materials to anyone using their plans. It couldn't be done, of course, because materials are things, not ideas, and have to be manufactured and bought and paid for.

But let us suppose for the sake of argument that in bringing forward certain new materials architects were to announce that they would practically give away these materials free to anyone using their services. What then would be the attitude of the building materials supply people?

If the services of individual architects are beyond the economic range of the small house owner, then it is the business of architects to do something to bring their services within range. Manufacturers and material people are not the vehicles for approaching the public; magazines and newspapers are.

Many material people have invested considerable sums, however, in these premium books of plans. They can not be asked to give up their investments offhand. The profession of architecture, acting through the proper committees of the Institute and through the Small House Service Bureau, can put a check on the present tendency and can, in coöperation with the manufacturers, work out a program which will over a period of five years take the manufacturers and real estate people out of the field with proper compensation for expenses up to the present time.

The Producers' Research Council, the Committee on Practice, the Committee on Competitions, and the Bureau, will

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

all have their part to play. The details should be carefully developed. Action should be diplomatic, courteous, and consistent.

Now if the architects are to ask manufacturers to give up supplying something to the public for which there has been public demand, then the architects must be prepared to fill the demand. It should be remembered that the public does not go to grocery stores for so-called ethical reasons, or because the grocers are the people they ought to go to. They go to grocers because up until the advent of certain department stores the grocers have supplied a certain type of need in the community better than any other agency. The public does not go to architects because of any fine ethical obligation. The public has not come to architects in any large numbers because architects have not offered them some of the things that they needed. It is up to the profession to study these needs, and prepare itself so that there will be no other body of men better fitted or more capable of supplying these essential human wants.

*Read to the Convention by Mr. Arthur C. Holden.*

## Public Works

*Resolved*, That the American Institute of Architects, in Convention assembled, respectfully affirms its conviction that no building of architectural importance can achieve its proper distinction unless the architectural control of its design be continued throughout the development of the specifications, working drawings and details, and its construction as well. It therefore directs its Committee on Public Works to consult with the Secretary of the Treasury and the Supervising Architect to the end that a mode of procedure for the employment of architects in private practice upon government work may be developed which will retain to the Executive Department all of the control which it shall desire and, at the same time, shall make possible such direction of the preparation of the working drawings, specifications and details, and of the construction of the proposed building by the employed architect as shall be necessary in order to carry out fully his conception of its design.

*Presented by Mr. Litchfield. Adopted.*

## The Plan of Washington

*Whereas*, The Senate Park Commission Plan of 1901 proposed the extension of the L'Enfant Plan to include a group of executive department buildings framing the square north of the Executive Mansion and a similar legislative group surrounding the square east of the Capitol, and

*Whereas*, Both of these groups would insure a permanent approach to these buildings of great dignity, and,

*Whereas*, The private development of this land must eventually result in buildings of various heights developing congestion and confusion in the streets serving them and destroying forever the possibility of preserving the dignified setting of these buildings,

*Be It Therefore Resolved*, That the American Institute of Architects in Convention respectfully suggests to the Congress that the limits of the area in which the Public Buildings may be erected under the authority of the pending Public Buildings Bill be extended to include a reasonable area surrounding the square lying north of the Executive Mansion and the plaza lying east of the Capitol, and that service buildings of a purely utilitarian character, which it may be necessary to construct from the appropriations authorized by the pending Bill, be excluded from the area within which the monumental buildings are assigned by the provisions of the Bill.

*Presented by the Board of Directors. Adopted.*

[Since the adoption of this resolution, the press has carried the announcement that President Coolidge has appointed the four civilian members of the National Capital Park and Planning Commission—Milton B. Medary, Jr., President of the Institute; Frederick Law Olmstead, Brookline, Mass.; Frederick A. Delano, District of Columbia; and J. C. Nichols, Kansas City. These men are to work with the governmental officials of the Commission, which under the act approved 30 April by President Coolidge, is endowed with extraordinary powers in developing a plan for the capital city and environs.]

*Whereas*, It is proposed that the American Institute of Architects should sponsor the issuance of a handbook which will present to the country at large, through the public schools, or in any other way, the cause of Washington, and that in the preparation of this handbook, collaboration of such other groups as have been actively identified in work for the city shall be invited,

*Resolved*, That the Committee on the Plan of Washington and Environs be continued as a means of informing the Chapters on what is going on in Washington and maintaining the same effective organization which has been working to effect or to block legislation.

*Presented by Mr. Peaslee. Adopted.*

## Foreign Relations

*Resolved*, That the American Institute of Architects offer its active coöperation with such organizations as may seem desirable toward securing a home in which foreign students of the Arts coming to this country may be welcomed.

*Presented by the Board of Directors. Adopted.*

*Resolved*, That the American Institute of Architects use its influence with such authorities as may seem desirable toward securing the physical restoration of the Church of Sancta Sophia in Constantinople.

*Presented by the Board of Directors. Adopted.*

## Competitions

*Resolved*, That the Convention approves in principle the draft of a revised circular of advice and information on competitions and calls on the Chapters to present any suggestions for minor changes and directs next year's Committee on Competitions to prepare the final draft for publication in consultation with the Executive Committee.

*Presented by Mr. Butler. Adopted. (See page 282.)*

## Scientific Research Department Producers' Research Council

*Whereas*, There appears a certain apprehension among the members of the American Institute of Architects regarding the relations and activities of the Scientific Research Department and the Producers' Research Council, with each other and with the Institute and regarding the usefulness of such activities, and especially with reference to funds which have been paid to the Institute by the members of the Producers' Research Council, and

*Whereas*, Although these activities, relations, and payments of funds have been approved, authorized, and directed by successive conventions, all possible grounds of criticism should be removed from such activities and relations; and, therefore, the Board of Directors ordered a specially organized committee to study the relations and activities of these bodies, said Committee comprising two members of the

# THE FIFTY-NINTH ANNUAL CONVENTION

Board of Directors, two members of the Board of the Press, two members of the Producers' Research Council, and the Director of the Scientific Research Department, and

*Whereas*, This Committee has reported to this Convention and made certain recommendations to it and the Convention concurs in such recommendations, therefore, be it

*Resolved*, By the American Institute of Architects, in the Fifty-ninth Convention assembled, that the Board of Directors be and hereby is authorized and directed to study the external activities of the Institute, their relations to each other and to the Institute, and the cost of administering the same, to the end that the administration of such activities shall be combined, so far as is practicable, into a single administrative organization of, or controlled by the Institute, in order that such activities may be expanded and shall be continued more efficiently and more advantageously and that the apprehensions which now obtain as to the administering of these activities shall be eliminated; and the Board is further authorized, empowered and directed to modify and/or combine such activities in such manner as it shall deem wise and that such modification and/or combinations shall be accomplished as soon as practicable. And be it further

*Resolved*, That this Convention expresses its full confidence that the integrity of the Institute in all the activities and relations of the Producers' Research Council has been fully protected and conserved; and that, until any modifications and/or combinations in the manner of administering these activities have been duly authorized and put into effect by the Board of Directors, the activities and relations shall be continued as at present constituted and administered.

*Presented by Mr. Bergstrom. Adopted.*

## Education

*Whereas*, An appeal has come to the American Institute of Architects to make a declaration as to its attitude towards the unfortunate influence which Modern Art is exerting upon the craftsmanship of the young painters and sculptors, and

*Whereas*, The Committee on Education of the American Institute of Architects is engaged in directing the education in Art Appreciation of a large body of college students, who are desirous of having some declaration made, so as to assist them in forming proper standards of judgment in respect to the Modern Movement and the preceding Schools of Painting and Sculpture,

*Now, Therefore, Be It Resolved*, That the American Institute of Architects, assembled in Washington at its Fifty-ninth Annual Convention, does hereby disapprove and condemn the tendency and policy of the Modern Movement in Painting and Sculpture which discredits and discourages good craftsmanship and the existing standards and traditions of same; and be it further

*Resolved*, That while the American Institute of Architects does not in any manner wish to discourage all reasonable experiments and efforts of originality and new developments in these arts, it decidedly disapproves of any tendency to discredit any works of art by branding them as *passé* or academic, because they show evidences of good craftsmanship according to the existing standards, and because they do not possess the distortions and characteristics of color and drawing regarded as essential by the so-called Modern School of these arts.

*Presented by Mr. Nimmons. Tabled.*

*Whereas*, The arts of painting and sculpture are today in the midst of a period of experimentation, which must necessarily precede their restoration to usefulness in connection with the arts of architecture, and

*Whereas*, Many of the results of this experimentation are worthless, this follows naturally from the fact that these arts during several centuries have developed for the most part independently of the arts and designs, therefore be it

*Resolved*, That the duty of restoring design in the education of painters and sculptors rests heavily upon the architect, who today is the only artist adequately trained in compositional design.

*Presented by Mr. Hewlett. Tabled.*

## Community Planning

*Resolved*, That since the City Planning Institute is meeting with us, we should give some degree of attention to this matter, that all members, if possible, should express themselves and be in attendance, and that particularly if it so strikes the meeting of the members of the Institute, we should suggest to the City Planning Institute that it should make special efforts to develop in its city planning procedure methods of town expansion which will provide a more adequate opportunity for the architect to express himself and to extend his function both for the individual client and in terms of community planning for the community.

*Presented by Mr. Wright. Adopted.*

## The Octagon House

*Whereas*, The American Institute of Architects has in its keeping, as a sacred trust, a very complete and very distinguished monument, of the most cultured period in our national history, in the Octagon House and grounds; and

*Whereas*, Any additions to or subtractions from the original layout of house, garden and outbuildings would inevitably destroy the original conception of the designer of this group and consequently diminish its value as a true record of the cultured past;

*Be It Resolved*, By the American Institute of Architects, in Convention assembled, that any and all new constructions of any and every sort that may in the future be undertaken on property owned by the American Institute of Architects, shall be absolutely limited to such constructions on property lying without the original layout of the Octagon House, garden, and outbuildings, which with necessary renovations and maintenance will constitute a true record of the glorious past which we, as custodians of this sacred trust, are in duty bound to preserve.

*Presented by Mr. Cunningham. Not adopted.*

*Resolved*, That the Octagon House outbuildings and grounds be retained and restored to their original state, and that if the Directors of the Institute think it wise to erect an Auditorium, Exhibition Hall, Offices, etc., that they consider using the newly acquired property to the north and the unoccupied portion of the old property on the east for this purpose.

*Presented by Mr. Trimble. Not adopted.*

*Resolved*, That it is the sense of the Convention that any restriction that has been placed heretofore on the plans of the Building Committee, in the sense that it must preserve the stables and outhouses, be withdrawn.

*Presented by Mr. Atterbury. Adopted.*

*Resolved*, That notice be and the same is hereby given of the intention to propose at the next legally called meeting or convention of the Institute that the American Institute of Architects will erect, complete and furnish a building on lots 5, 6 and 7 and on the northerly twenty feet of lot 8,



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

or as much thereof as may be deemed necessary, of the real estate belonging to the American Institute of Architects known as lots 5, 6, 7 and 8 in square 170 in Washington, D. C.; and, for the purpose of obtaining the funds necessary to erect, complete and furnish the said building that a deed of trust be executed and delivered upon said lots 5, 6 and 7 and the northerly twenty feet of lot 8, or as much thereof as they deem necessary, of the said real estate belonging to the American Institute of Architects; and it is

*Voted*, That it is the sense of the meeting that the Building Committee of the American Institute of Architects, under the direction of the Board of Directors, shall proceed with the development of the Octagon property; provided, that the design of the new building shall conform in general scope with the report presented to the Fifty-ninth Convention; that, if in the judgment of the Directors, it is wise so to do, the stable may be removed in whole or in part; that neither the Octagon House and the real estate upon which it is located nor any other portion of lot 8, except the northern twenty feet thereof, nor any other property owned by the Institute, shall be subject to any lien proposed by this resolution, and that any bonds it may be proposed to sell, shall be sold only to members of the Institute, and not more than \$10,000 thereof shall be sold to any one member.

*Presented by Mr. Bergstrom. Adopted.*

Mr. Stead offered an amendment waiving the \$10,000 limit referred to in the motion. It was not adopted.

*Resolved*, That it is the sense of the Convention that the Building Committee be instructed that we do not want a Convention Hall.

*Presented by Mr. Steele. Not adopted.*

## By-Laws

### NOMINATION OF OFFICERS AND DIRECTORS

*Article IX, Section 3, of the By-Laws. It is proposed to change the section to read as follows:*

"At the opening of the morning session of the second day of each Convention, the Board of Directors shall report its nominations, if any, made under the provisions of Section 2 of this Article."

*Presented by the Board of Directors. Adopted.*

### FINANCES

*Annual Dues: Article VI, Section 2. To be changed to read as follows:*

The annual dues of each Member and Fellow shall be \$25, of which \$2.50 shall be for one year's subscription to the JOURNAL. Dues may be paid annually or semi-annually. Members and Fellows shall be regarded as delinquent after six months of non-payment. The dues for the year of election shall be pro-rated on a quarterly basis, dues being paid for each full quarter after day of election. (This amendment shall become effective 1 July, 1926.)

*Presented by the Board of Directors. Adopted.*

*Reserve Fund: Article VI, Section 5. Amend the first sentence of this Section to read as follows:*

Five per cent. of the annual income from initiation fees and dues, after deducting the JOURNAL subscriptions, shall be set aside as a reserve fund. (The remainder of Section 5 to remain unchanged.) This amendment to become effective 1 January, 1926.

*Presented by the Board of Directors. Adopted.*

*Delinquents—JOURNAL Subscriptions: Article VI, Section 4. Change the last sentence of this Section to read as follows:*

Members in arrears for the annual dues for one year may be dropped from the Institute by the Board, and after one year of delinquency they shall not receive the JOURNAL. Upon payment of arrears the delivery of the JOURNAL shall be renewed, but delinquent members shall not be entitled to past issues.

*Presented by the Board of Directors. Adopted.*

*Resolved*, That this Convention authorize its Board of Directors to canvass the membership of the Institute with respect to a voluntary increase in dues of \$25 per year, to constitute a contributing membership, and of \$50 per year, to constitute a sustaining membership.

*Presented by Mr. D. K. Boyd. Not adopted.*

*Resolved*, That it is the sense of this meeting that the Board of Directors be requested to consider appropriate methods of making known to the membership at large that sums of money in amounts of \$25, \$50, and \$75 in addition to dues, will be welcomed as contributions toward the activities of the Institute.

*Presented by Mr. D. K. Boyd. Adopted.*

### PRACTICE AND JUDICIARY

*Resolved*, That the Rules for the Guidance of the Committee on Practice and the Judiciary Committee of the Board of Directors as revised, A. I. A. Document No. 145, be formally approved and adopted.

*Presented by the Board of Directors. Adopted.*

## Allied Architects' Associations

*Resolved*, That it is the sense of this Convention that all such organizations be requested to disband, as they are not for the best interests of the profession.

*Presented by Mr. John C. Austin. Not adopted.*

*Resolved*, That it is the sense of this Convention that every association should communicate with the Chairman of the Committee on Practice and state fully what their aims, intentions and actions are, in order that this whole question may continue to be a live question of discussion in the Institute subject to the advice and directions of its conventions as they occur.

*Presented by Mr. Hewlett. Adopted.*

## Officers Elected

*President:* Milton B. Medary, Jr., Philadelphia.  
*First Vice-President:* William Emerson, Boston.  
*Second Vice-President:* C. Herrick Hammond, Chicago.  
*Secretary:* Frank C. Baldwin, Washington, D. C.  
*Treasurer:* Edwin Bergstrom, Los Angeles, Cal.  
*Directors for Three Years:*

Paul A. Davis, III, Philadelphia (Third District)

Dalton J. V. Snyder, Detroit (Fifth District).

A. H. Albertson, Seattle (Eighth District).

*Director for One Year, to Fill the Unexpired Term of Sylvain Schnaittacher, Deceased:*

George B. McDougall, San Francisco.

## Fellows Elected

David C. Allison, Los Angeles, Calif.; F. H. Bosworth, Jr., Ithaca, N. Y.; William Boyd, Pittsburgh, Pa.; Edwin H. Brown, Minneapolis, Minn.; Herbert W. C. Browne, Boston, Mass.; John F. Capen, Newark, N. J.; Edward P. Casey, New York City; James Ford Clapp, Boston, Mass.; Harvey Wiley Corbett, New York City; Robert Frost Daggett, Indianapolis, Ind.; Paul A. Davis, III, Philadelphia, Pa.;

## THE FIFTY-NINTH ANNUAL CONVENTION

Gerrit J. deGelleke, *Milwaukee, Wis.*; John R. Dillon, *Atlanta, Ga.*; August C. Esenwein, *Buffalo, N. Y.*; Ernest Flagg, *New York City*; Joseph H. Freedlander, *New York City*; Harry W. Gardner, *Boston, Mass.*; Arthur N. Gibb, *Ithaca, N. Y.*; Alfred Hoyt Granger, *Chicago, Ill.*; Howard Greenley, *New York City*; Arthur Loomis Harmon, *New York City*; Henry Hornbostel, *Pittsburgh, Pa.*; John Mead Howells, *New York City*; Reginald D. Johnson, *Los Angeles, Calif.*; Charles B. Keen, *Philadelphia, Pa.*; Charles W. Kilham, *Cambridge, Mass.*; William H. Lord, *Asheville, N. C.*; William G. Malcomson, *Detroit, Mich.*; Everett V. Meeks, *New York City*; Arthur I. Meigs, *Philadelphia, Pa.*; Victor Mindeleff, *Washington, D. C.*; Arnold H. Moses, *Camden, N. J.*; Kenneth M. Murchison, *New York City*; J. C. Murphy, *Louisville, Ky.*; Allison Owen, *New Orleans, La.*; William G. Rantoul, *Boston, Mass.*; Hubert G. Ripley, *Boston, Mass.*; William J. Sayward, *Atlanta, Ga.*; Charles S. Schneider, *Cleveland, O.*; Howard Sill, *Baltimore, Md.*; John B. Slee, *Brooklyn, N. Y.*; Thomas Edward Snook, *Brooklyn, N. Y.*; Harry T. Stephens, *Paterson, N. J.*; R. Maurice Trimble, *Pittsburgh, Pa.*; E. Hill Turnock, *Elkhart, Ind.*; Stephen F. Voorhees, *New York City*; Fred W. Wentworth, *Paterson, N. J.*; John T. Windrim, *Philadelphia, Pa.*, and Edward P. York, *New York City*.

### Honorary Members Elected

George G. Booth, *Detroit, Mich.*; George F. Lindsay, *St. Paul, Minn.*; George F. Steedman, *St. Louis, Mo.*; Major Raymond A. Wheeler, *Washington, D. C.*; Dr. Irene Sargent, *Syracuse, N. Y.*; Thomas E. Donnelly, *Chicago, Ill.*; Fred-eric B. Pratt, *Brooklyn, N. Y.*

### Gold Medallist

Howard Van Doren Shaw

To the great grief of the Convention the news of the death of Mr. Shaw was received on the day following the award of the medal. The Convention rose and stood in silence during the reading of the sad announcement.

### Other Medals Conferred

#### THE FINE ARTS MEDAL

Dr. Leopold Stokowski, Conductor of the Philadelphia Symphony Orchestra.

#### THE CRAFTSMANSHIP MEDAL

Mr. V. F. Von Lossberg, Designer and Executor of Bronze and Wrought Ironwork and Enamels.

The medal to Mr. Von Lossberg was received, in his absence in Europe, by Mr. E. F. Caldwell, who graciously expressed the thanks of the recipient.

Mr. Stokowski was happily able to be present in person and, in receiving the medal from President Waid, he said:

"I always envy you architects, because we musicians give all our thoughts and all our life to try to create some beauty, but it is only of the moment. The air vibrates and perhaps if we make music that has feeling and inspiration behind it, perhaps your heart vibrates for a moment and then it is over, whereas you have the opportunity of making something eternal. Those pyramids

in Egypt and all the marvelous architecture in the Orient show that the spirit of man can be expressed through architecture, and if that man really has the divine spark, it can become eternal.

"I envy you in another way also. You are in touch with all humanity. Everybody must live in some kind of a house. Everybody has need of architecture. We all walk down the street and we either thrill to the beauty of some house or building we see, or we look the other way. You are touching everybody all the time, whereas we musicians reach only such a very limited part of humanity.

"I have also admired particularly the architects of America because, in my opinion, today you have the only—or at least you have by far the greatest—amount of independence in your art. The best type of American architect is deeply versed in the architecture of the past, of every period of every land. You have studied that and you know about it, and with that wonderful background you still have the independence and the personal force to strike your own note. That is what every European feels when he comes to America, and that is where I think we musicians learn from you. We are beginning, I think, in America to strike our own note, but you have done it much before us.

"Before the war we musicians looked to Europe for our inspiration, for our model as to the home and the soil from which art sprang, but since the war, music in America has become gradually more, as your art has been for so long, independent. I think everything depends, for us, upon that independence of spirit, and I hope architects and musicians and all the artists of America, whether born here or coming here afterwards, will always keep before their eyes that star of really expressing independently their feeling, in relation to the necessities of modern life and of life in this wonderful country where we live.

"I think also it is wonderful for us to meet. I feel it is a great privilege to be able to talk to you tonight. For artists of the various types of art to meet more often would be a wonderful thing thus to exchange our ideas and feelings of art and to tell one another in what direction we are pressing forward. For example, just as did musicians in the time of the Renaissance, we musicians need you so much; we need your help and your sympathy and your understanding so much. We must play in some kind of a hall, and it must have a certain form, for on that form depends the way in which the air vibrates. Upon that manner of air vibration depends entirely the music we make. Without vibration of the air music is impossible for us. We need you so much and we need understanding between us. Sometimes, perhaps, architects have not been sufficiently thoughtful of that quite important matter. Sometimes I hear people say acoustics are a matter of chance; nobody knows about them. Well, you know perfectly well that is not true. That is the excuse of a poor architect when he produces a hall with bad acoustics. We may not know all about the laws of air vibration; we certainly do not know all. No scientist knows all about any science, for it goes on to infinity, but we do know something about the science of air vibration, and it is going to help very much if we

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

musicians could know about your art and if you would be interested a little in ours.

"What is the direction of art in America today that is so wonderful? I think it is that we realize that technique is not the great goal of art. It is a necessity. No artist can be called an artist who is fumbling with his technique. He must know his medium of expression and be master of it. But that is only a little step. What is wonderful to my mind in American art is the strong conviction that above technique lies inspiration, lies feeling, lies some kind of mysterious contact with divine and powerful forces, and that those divine voices are speaking through us artists. That I think is the outstanding thing in art in America today, and that is the thing which inspires me in living amongst you in this country. Thank you all for the beautiful medal."—*The members arose and applauded.*

## Producers' Research Council

The third annual meeting of The Producers' Research Council, affiliated with the American Institute of Architects, was held at the Washington Hotel, Washington, D. C., 4 May, 1926, and was most successful in the attendance of members, the number of architect visitors present, and the work accomplished.

Mr. D. Everett Waid, in the opening address, stated his pleasure at seeing so many members present, and hoped that they would all attend the Convention the following day and cooperate with the architects in their mutual problems. He stated that the Board of Directors and the members were alive to the fine spirit and ideals which actuated the Council. He requested that two members be appointed to act with a Joint Committee representing the Directors of the Institute, the JOURNAL, and Mr. Dunning, Technical Director of the Scientific Research Department, to study problems common to those activities of the Institute in which there are certain interlocking lines of work; report to be rendered to the Institute for presentation when the complete discussion was brought up concerning the Scientific Research Department.

Mr. O. C. Harn, Chairman of the Council, made a report to the members on the progress which had been accomplished since the last meeting. The usual Officers' and Committee reports were rendered and approved.

New members elected since the last meeting were: Portland Cement Association, Eastern Clay Products Association, National Tube Company, and the Westinghouse Electric & Manufacturing Company. Mention was made of Bulletin No. 2 recently issued to all members of the Institute by the Scientific Research Department and the Council.

Mr. Emery Stanford Hall, representing the Illinois Society of Architects, at Chicago, gave a very interesting address, particularly with reference to the clause "or equal," on which he brought out many pertinent ideas.

At the afternoon session, Mr. N. Max Dunning, of Chicago, talked to the Council on the general lines of policy and the present status of the work which had been undertaken. He stated his sincere belief that if the architectural profession is to continue to hold its position of eminence which it deserves, the architects must have a full knowledge of what is being done in other lines of the building industry. The architects owe a great responsibility to the public, whose money they spend, and they can render better service if they have a close contact with other elements in the industry. He feels that the movement represented by The Producers' Research Council, in its relationship to the Institute, is a very splendid thing for the benefit of the architectural profession

and the public. The relationship is unique and should produce far-reaching results. He also mentioned the educational program of the Council, covering motion picture films and lectures, which should be of the greatest benefit to the architects in making them better acquainted with materials, their manufacture and uses.

Mr. Sullivan W. Jones, New York State Architect, in an address, mentioned that the problems of the architectural profession cannot always be solved by themselves alone, and he felt that the Producers would be in a good position to assist them in working out problems for the general benefit of the building industry. He also mentioned the "or equal" clause and its ramifications.

Addresses were also made by Mr. D. Knickerbacker Boyd and Mr. H. B. Wheelock, President of the CHICAGO CHAPTER. Mr. Wheelock spoke on the matter of the possibilities of standardized specifications. He also brought out the value to the architects of Chicago of the recent lecture arranged for by one of the members of the Producers' Council, and hoped that more of this sort of thing would be available to the architects by means of the Producers' organization.

A short meeting was held on Wednesday morning to hear of the activities of the Joint Committee, which had been working on the problem mentioned by Mr. Waid.

On Thursday morning, on the floor of the Convention, a report was rendered by Mr. Dunning covering the activities of the Scientific Research Department and The Producers' Research Council, which was very extensively covered. The special Joint Committee reported very favorably upon the Producers' Council work, and recommended a new arrangement in connection with the JOURNAL, the Scientific Research Department, and the Producers' Council, which, however, would require a further study as to the best method of operation. The Resolutions Committee then offered a resolution following up the Joint Committee's action, which authorized and directed the Board of Directors of the Institute to proceed and put into effect such a re-arrangement. This resolution was unanimously adopted by the Convention.

The Producer members feel very much pleased by this action, as they believe it opens up still further avenues of progress through which their organization may be of greater benefit to the architectural profession.

J. C. BEBB.

## Competitions

The draft of the new Circular of Advice and Information on Competitions, A. I. A. Document No. 213, which was sent in April to all the Chapters of the Institute, was submitted to the Convention with two minor changes agreed upon by the Committee at its convention meeting.

The first of these changes in section 14 at the top of page 7 of the draft was designed to prevent the approval by the Standing Committee on Competitions of a program not in accord with the essential conditions laid down by the Institute against the protest of a Chapter Subcommittee.

The second change in the draft in article 2 of the Conditions of Contract between Architect and Owner, also on page 7, consisted in the striking out of the second sentence under Payments referring to increasing the Architect's fee on the portion of the work for which consulting engineers for heating, electrical and mechanical work are employed, in case the architect pays the fee of the engineers, and the omission of the second sentence in the note just below referring to this question and the substitution in the note of the following sentence: "If



## INSTITUTE BUSINESS

the Architect is called on to furnish the services of expert consultants in special lines his fee should be increased."

The resolution passed by the Convention approved of the proposed new Code in principle with the above modifications and called on the membership of the Institute to submit any suggestions they desired as to modifications of detail and instructed the Standing Committee on Competitions to prepare the final edition in consultation with the Executive Committee of the Institute for publication. If these instructions are carried out promptly it should be possible to have the corrected edition of the Code in use in the late summer or early fall.

It would certainly be helpful if any members of the Institute who are interested in the subject would take the trouble to look through the draft as adopted and send any suggestions they have to the Executive Secretary of the Institute at the earliest possible date.

Aside from the changes noted in the above, the most radical change from the old Code lies in the provision that open competitions may be held in one stage if desired. The primary purpose of the revision has been to eliminate confusion and to make clear to the layman to whom the Circular is to be submitted the fact that the Institute requirements for competitions are of the simplest sort and are only such as any business man would ask for his own protection.

CHARLES BUTLER.

### Applications for Membership

5 June, 1926.

#### TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

BOSTON CHAPTER: Samuel W. Mead.

BROOKLYN CHAPTER: Mortimer Dickerson Metcalfe.

BUFFALO CHAPTER: Roswell E. Pfohl.

CENTRAL ILLINOIS CHAPTER: Archie N. Schaeffer.

CENTRAL NEW YORK CHAPTER: Floyd K. Harper.

CHICAGO CHAPTER: Allen E. Erickson, Walter Stephen Frazier, Bernhard C. Greengard, Carl N. Hawkinson.

DETROIT CHAPTER: Robert O. Derrick, Branson V. Gamber, Arthur Knox Hyde.

ERIE CHAPTER: Edmund Walter Malczewski.

FLORIDA CHAPTER: Lyman H. Dixon, Roy Marvin, Lee L. Wade.

INDIANA CHAPTER: Alfred Wilson Rodecker, Maurice Emerson Thornton.

IOWA CHAPTER: Charles Altfillisch, Roland G. Harrison.

KENTUCKY CHAPTER: John J. Curtis, Leon K. Frankel, Gaarwood M. Grimes, James Graham Miller.

NEW JERSEY CHAPTER: Arthur B. Holmes, Walter Thomas Mayo, John B. Peterkin, Otto Victor Reeser.

NEW YORK CHAPTER: George W. Jacoby, Edward S. J. Phillips, Jr.

NORTH CAROLINA CHAPTER: Osborne Giles Foard,

Charles C. Hartmann, Joseph J. Sawyer, Albert C. Wirth.

NORTH TEXAS CHAPTER: Theodore Stuart Maffitt.

PHILADELPHIA CHAPTER: John T. Brugger, Ralph L. Colton, Harold Thorp Carswell, Herman Miller, Samuel K. Schneidman, John Arthur Walker, David D. Weitz.

PITTSBURGH CHAPTER: Robert Clare Bowers, Robert Arthur Eckles.

SAN FRANCISCO CHAPTER: Henry H. Gutterson, Raymond W. Jeans, Noble Newsom, Sidney B. Newsom, Frederick Wm. Williams.

SOUTHERN CALIFORNIA CHAPTER: George E. Gable, C. Stanley Wyant.

SOUTHERN PENNSYLVANIA CHAPTER: Henry Y. Shaub.

ST. LOUIS CHAPTER: William B. Ittner, Jr., Guy Study.

TENNESSEE CHAPTER: K. E. Oehmig.

VIRGINIA CHAPTER: William V. Cooke.

WASHINGTON, D. C., CHAPTER: Maurice S. May.

WASHINGTON STATE CHAPTER: Frank H. Fowler, Clyde Grainger, Meredith Jones.

You are invited, as directed in the By-Laws, to send privileged communications before 5 July, 1926, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty-day period an extension of time for purpose of investigation.

FRANK C. BALDWIN,  
*Secretary.*

### Minutes\*

#### Meeting of the Executive Committee, March 5, 6, 1926

MEMBERS PRESENT. The meeting was called to order by the President, D. Everett Waid, at 9:30 A.M. on March 5, 1926, at the Architects' Club, Chicago, Illinois. Other members of the Executive Committee present were the First Vice-President, Abram Garfield; the Acting Secretary, C. C. Zantzinger; and Directors William E. Fisher and Charles Herrick Hammond; also Henry K. Holsman, a Director of the Press of the A. I. A., and the Executive Secretary, E. C. Kemper.

A great deal of time was given to pre-convention business, which—since the result is recorded elsewhere in this issue—for the sake of avoiding duplication is here excluded from the Minutes.

MINUTES APPROVED. The Minutes of the meeting of the Board of Directors, held on December 11, 12, 13, 14, 1925, in Los Angeles, California, were presented. A reading was dispensed with and the Minutes were approved as printed.

NINTH REGIONAL DISTRICT—VACANCY IN DIRECTORSHIP. The President reported that owing to the loss of Sylvain Schnaittacher, Regional Director of the Ninth District, a vacancy has occurred which should be filled until the time of the Convention. A referendum vote of the Board of Directors was taken which resulted in the

\* There have been deleted from these Minutes various items of a privileged nature.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

election of Edwin Bergstrom, of Los Angeles, to fill the office of Regional Director for the Ninth District until the 59th Convention, or until his successor is duly elected.

**ALLIED ARCHITECTS' ASSOCIATIONS.** The President reported that in accordance with the resolution of the Board of Directors, adopted at the December meeting, and a subsequent referendum vote, he addressed a letter to the Allied Architects' Association of Los Angeles and a statement to all members of the Institute concerning the subject of group practice. This statement appeared on pages 83 and 84 of the February Number of the JOURNAL. It was also called to the attention of the Chapters in a circular letter of February 19.

It was the sense of the meeting that this matter, and the Board's action thereon, should be submitted to the Convention in the report of the Board of Directors.

**REGIONAL DISTRICTS—PROPOSED CHANGES.** A letter of December 16 was read from Director C. Herrick Hammond of the Fifth District, in which he commented upon the boundaries of the present Regional Districts; the Institute and Associate Memberships of the Chapters which compose them; and the desirability of some general revision. From the tabulation accompanying this letter it was evident that the growth of the Institute has made evident inequalities which should be corrected. For example, the Fifth Regional District has 13 Chapters and 603 Institute members. The smallest District has 2 Chapters and 209 Institute members. It was

*Resolved*, that Director Hammond be appointed Chairman of a special committee of two, of which Mr. Favrot shall be the other member, whose duty it shall be to consider this problem in its various phases and report to the Board of Directors at the May meeting with recommendations.

**DELEGATES' EXPENSES.** On behalf of the Treasurer the Assistant Treasurer called attention to the desirability of making the taxes and refunds to Chapters on the same basis as heretofore. A complete schedule of taxes and refunds was submitted.

*Resolved*, that the schedule be approved and the taxes and refunds made in accordance therewith, subject to such adjustments as the Treasurer may find necessary after the Convention.

**ADVERTISING IN ARCHITECTURAL CATALOGUES.** A letter of March 1 was presented from Waddy B. Wood, of the WASHINGTON, D. C., CHAPTER, asking for information concerning the attitude of the Executive Committee towards a proposal to solicit advertising matter for use in a catalogue of a local architectural exhibition, to be held under the auspices of the WASHINGTON, D. C., CHAPTER.

The Acting Secretary called attention to a resolution of the Board of Directors on this subject, adopted at a meeting in September, 1917, which condemned the issuance of such catalogues. The President also referred to a Convention resolution of the same tenor.

*Resolved*, that the resolution be called to the attention of Mr. Wood for his information.

**OCTAGON HOUSE—PROPOSED MADISON STATUE.** The Chairman of the Building Committee, D. Everett Waid,

presented a letter from the Chairman of the Committee on the Plan of Washington and Environs, Horace W. Peaslee, in which he called attention to an editorial in the *Washington Post*, suggesting that the Institute erect a statue of Madison in the triangle in front of the Octagon House. It was

*Resolved*, that this proposal be referred to the Board of Directors at the May meeting.

**THE OCTAGON PROPERTY MARKERS.** The Chairman of the Building Committee, D. Everett Waid, reported informally on the competition held for the selection of suitable markers for the Octagon House property. The first prize design is of a stone slab with appropriate legend intended to be placed in the pavement in front of the entrance steps.

Mr. Waid suggested the desirability of trying some experimental temporary markers on the west area fence and on the south garden wall. It was

*Resolved*, that the suggestion of the Chairman of the Building Committee be approved.

**INSIGNIA FOR BUILDINGS UNDER CONSTRUCTION.** A letter of December 29 was read, from the Secretary of the SOUTHERN CALIFORNIA CHAPTER, which transmitted a blue print, on reduced scale, of a typical sign proposed for architects to use on buildings under construction. It has been customary in Southern California for architects to place their names on buildings under construction. It seems to members of the SOUTHERN CALIFORNIA CHAPTER that if a standard sign could be used it would be of benefit to the profession and would help bring the Institute visually to public attention, particularly if the Institute seal and the words "Member of the American Institute of Architects" should appear on the sign.

*Resolved*, that the Executive Committee requests all Chapters not to permit the use of the seal in this way.

**HOT WATER STORAGE TANKS—SIMPLIFIED PRACTICE RECOMMENDATION No. 25.** A letter of January 30 was presented from the Technical Secretary of the Scientific Research Department, submitting a copy of Simplified Practice Recommendation No. 25—Hot Water Storage Tanks.

The Institute has been requested by the United States Department of Commerce to approve this recommendation. The Advisory Council of the Scientific Research Department recommends that Institute approval be given. It was

*Resolved*, that the recommendation be approved.

**CUBING SYSTEM FOR BUILDINGS.** A letter of March 3 was read from the Technical Secretary of the Scientific Research Department with regard to a cubing system for buildings. It was

*Resolved*, that the Scientific Research Department be requested to discontinue its work on this Code. Such expense obligations as have been incurred should be discharged.

The President was requested to submit to the Board of Directors at the May meeting the cubing system to which he referred.

**REPORT OF THE TREASURER.** On behalf of the Treasurer, William B. Ittner, the Assistant Treasurer sub-

## MINUTES

mitted the auditor's statement of the books of the Institute for the fiscal year ending December 31, 1925. As the substance of this statement will be submitted to the Convention it is not repeated here.

It appeared that 10 appropriations were overdrawn during the year to the extent of \$4,807.34; and that 37 appropriations had balances to the extent of \$6,869.62. It was

*Resolved*, that the Treasurer be authorized to make any necessary adjustments in connection with the closing of the books of account for the year 1925, and that those accounts overdrawn under the various appropriations noted in the auditor's statement be approved and left with the Treasurer for adjustment.

**INSTITUTE MEMBERSHIP IN VARIOUS SOCIETIES.** At the December meeting of the Board it was directed that the subject of Institute affiliation with other societies, and contributions to them, as exemplified in the 1926 Budget, be referred to a special committee of three which was to report to the Executive Committee. The President appointed the following Committee: Charles H. Higgins, Chairman; B. W. Morris and LeRoy E. Kern, Members.

A majority report, dated February 26, by Messrs. Higgins and Morris, and a minority report, dated February 26, by Mr. Kern, were submitted.

The Board requested the Executive Committee to report at the May meeting with recommendations concerning a proper policy for the Institute to pursue. There was consideration of the two reports, and the following recommendations were adopted for submission to the Board at the May meeting.

*Resolved*, that membership in all of the societies listed in the Budget for 1926 be retained, but that the contributions to the National Conference on Outdoor Recreation be reduced to \$25.00.

The Committee does not believe that the discontinuance of support of the several activities, on which both the majority and minority reports agreed, would be justified, in view of the loss of valuable contacts now maintained at small cost.

The Executive Secretary was requested to write Mr. Hewlett, sending him copies of the majority and minority reports.

**RESERVE FUND—ADJUSTMENT OF BALANCE DUE FROM CURRENT FUND.** The President submitted a letter of February 18, from the Capital Audit Company, recommending that \$1,491.28 be transferred from the Current Fund to the Reserve Fund, and that the item "balance due from Current Fund to Reserve Fund," which appears continually in the audited statements of the general accounts be eliminated. This should be done because the Reserve Fund is now carried as a separate account on the books, and a monthly statement concerning it is submitted by the Auditor in separate form. The letter of the Auditor pointed out that there are two ways in which this discrepancy can be eliminated:

First, a check could be drawn on the Treasurer's account, Current Fund, and deposited in the Reserve Fund Cash account, thereby balancing both sets of accounts. Second, should it be undesirable to increase the Reserve

Fund, a resolution of the Board of Directors would be required to reduce the balance on the liabilities side of the Reserve Fund balance sheet by \$1,491.28, to adjust that account with the actual cash, securities and receivables, which are all the real assets representing the Reserve Fund. It was

*Resolved*, that the second recommendation be adopted.

**GRADUATED DUES.** The report of the Finance Committee, submitted to the Board at the December meeting, contained the following suggestion under paragraph *g*:

The consideration of graduated dues with a view to making it very easy, in a money way, for young men to enter the Institute as they leave the schools; if practicable, on the payment of only an entrance fee, of say, \$10.00; to have his dues progressively increased as time goes on, until he reaches the full dues at, say, the age of thirty or thereabouts. The primary object being, of course, to recruit promising young men, and have them form ties with the Institute in the formative period of their career. Further consideration of higher dues for some. The only separate class now existing to which this might apply is that of "Fellows".

By direction of the Board this suggestion was referred to the Executive Committee for consideration and report to the Board of Directors at the May meeting.

As relevant a letter of February 26, from C. W. Fairweather, President of the NEW JERSEY CHAPTER, was read. He approved in principle the proposal to increase Institute dues to \$25.00 a year, but pointed out that his Chapter is losing several members because they cannot pay present dues and he fears the losses may be more if dues are increased. As a possible solution he suggested an associate class at \$10.00 a year. In any event he assured the Board of the cooperation of the NEW JERSEY CHAPTER.

The Executive Committee was of the opinion that the Associateship and Juniorship classes now meet these suggestions.

**DELINQUENTS.** On behalf of the Treasurer, William B. Ittner, the Assistant Treasurer reported that the instructions of the Board issued at the December meeting with regard to delinquents, had been carried out in full. All delinquents received personal letters from the Acting Secretary and their names were submitted to the Chapter Presidents and Regional Directors concerned, with full information. Many on the list originally affected by this resolution have made some payment on account, or have paid in full, or have made some arrangements with the Treasurer.

Others have made special pleas for extension of time or letters concerning them have been received from Regional Directors or Chapter Presidents. It was

*Resolved*, that the Institute and Chapter memberships of those who have not responded, or concerning whom no requests for extensions of time have been received shall be discontinued effective March 1, 1926. It was also

*Resolved*, that all others, considered as special cases, be left in the hands of the Treasurer with power. Further it was



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

*Resolved*, that the dues of those delinquents who were to be dropped on March 1, who have saved their membership by making payments on account, or sending notes, be rated at \$20 per year for the year 1926.

**RESOLUTION OF APPRECIATION.** During their stay in Chicago the members of the Executive Committee were made at home at the Architects' Club. Here they were entertained at luncheon by Mr. Gerhardt F. Meyne, Vice-President of the Club, and met many members of the building fraternity in Chicago.

On Friday evening the members of the Executive Committee were entertained at dinner, at the University Club, by members of the CHICAGO CHAPTER.

By resolution the Secretary was requested to convey to the CHICAGO CHAPTER, and to the Architects' Club, appreciation of the hospitality enjoyed during the visit to Chicago.

## Errata

In the May issue of the JOURNAL appeared five architectural paintings by Mr. Charles Cundall. We were enabled to publish them through the courtesy of P. & D. Colnaghi, London, whose name was inadvertently omitted in the announcement.

In the last issue mention was made of a portrait of Mr. Latrobe presented to the Institute by Mr. Gamble Latrobe, Jr. A photograph only was presented.

## Obituary

### Sylvain Schnaittacher

Elected to the Institute in 1905

Elected to the Board of Directors in 1924

Died at San Francisco, Calif., 10 February, 1926

Always ready to give generously of his time, to listen patiently to the details of those ever developing and ever recurring problems that come to the most careful of practitioners and beset the relationships that grow out of the eager striving of many men, Sylvain Schnaittacher found his associates in San Francisco ever ready to accept of his bounty and to lean with confidence and trust on the rare qualities that made him so dear. They were rare qualities, indeed, and there were times of stress when he stood steadfast as a tower, never losing his patience, never letting his zeal falter, and ever giving and giving of the time that took such a heavy toll. He was the Secretary of our Chapter for ten years and during that time its affairs were administered with celerity, accuracy, and the same unflagging attention, even to the most petty and often annoying details, that characterized that side of his life which he gave to public and professional affairs. For sixteen years he was Secretary of the California State Board of Architecture. For many years he served on the Examining Committee of the State Civil Service Commission for the examination of architectural draughtsmen. Again he came to the service of the Chapter as its Vice-President and then as its President in 1916-1920.

At the time of his death he was serving on the Board of Directors of the Institute and we all felt very sure

that his qualities would become so apparent that a further draft on his time and services, directly in Institute service, would be made at some not distant day. Men who give with interest are rare enough, but men who can bring wisdom, patience, tolerance, kindness, all to bear on their gifts of time and voluntary service are rare indeed, and we shall miss Sylvain Schnaittacher in all the things that remain to be done, in the trivialities of the daily round of our local affairs and even, we are sure, in the larger affairs of the Institute to which he had lately been called. Such is the memory by which we shall cherish his life.

He was born 30 November, 1874, in the city which he always loved so well. His first training was in the City Grammar and High School, and at the Mark Hopkins Institute of Art; then he entered the office of A. Page Brown, and before setting up in independent practice he spent a year in Europe in study.

Among the noteworthy buildings designed by him are those of the Paige Motor Car Company, Argonaut Club, Beresford Country Club, and in association with other architects he designed and erected the Temple Emanu-El, State Agricultural Building, and Mt. Zion Nurses' Home. He also designed many apartment houses.

To his practice as to his profession he brought admirable qualities. He has left us a very precious heritage.

W. B. F.  
W. M.

### Howard Van Doren Shaw

Elected to the Institute in 1906

To Fellowship in 1907

Gold Medallist, 1927

Died at Baltimore, Maryland, 6 May, 1926

Under the news of the Convention, elsewhere in this issue, there is recorded the sad death of Mr. Shaw within a few hours of the Institute's award to him of the Gold Medal, which, following the usual procedure, would have been presented to him at the Convention of 1927.

A further notice will appear in our next issue.

### Walter M. Gieske

Elected to the Institute in 1920

Died at Baltimore, Maryland, 14 May, 1926

Mr. Gieske was born in Baltimore. After graduating from the Baltimore Polytechnic Institute, he completed his education at Cornell, later entering the practice of architecture in his native city. He was the designer of a great many suburban homes. A few years ago he was selected architect for the Maryland State sanatorium buildings erected in Baltimore County. Among the other important works in which he had a hand in Baltimore County were Catonsville High School, the German Orphan Asylum, near Catonsville, and numerous business structures in Catonsville. He was a member of the BALTIMORE CHAPTER.

Mr. Gieske had been suffering from pneumonia. He is survived by his widow, Mrs. Clara Ehlen Gieske, and two brothers.

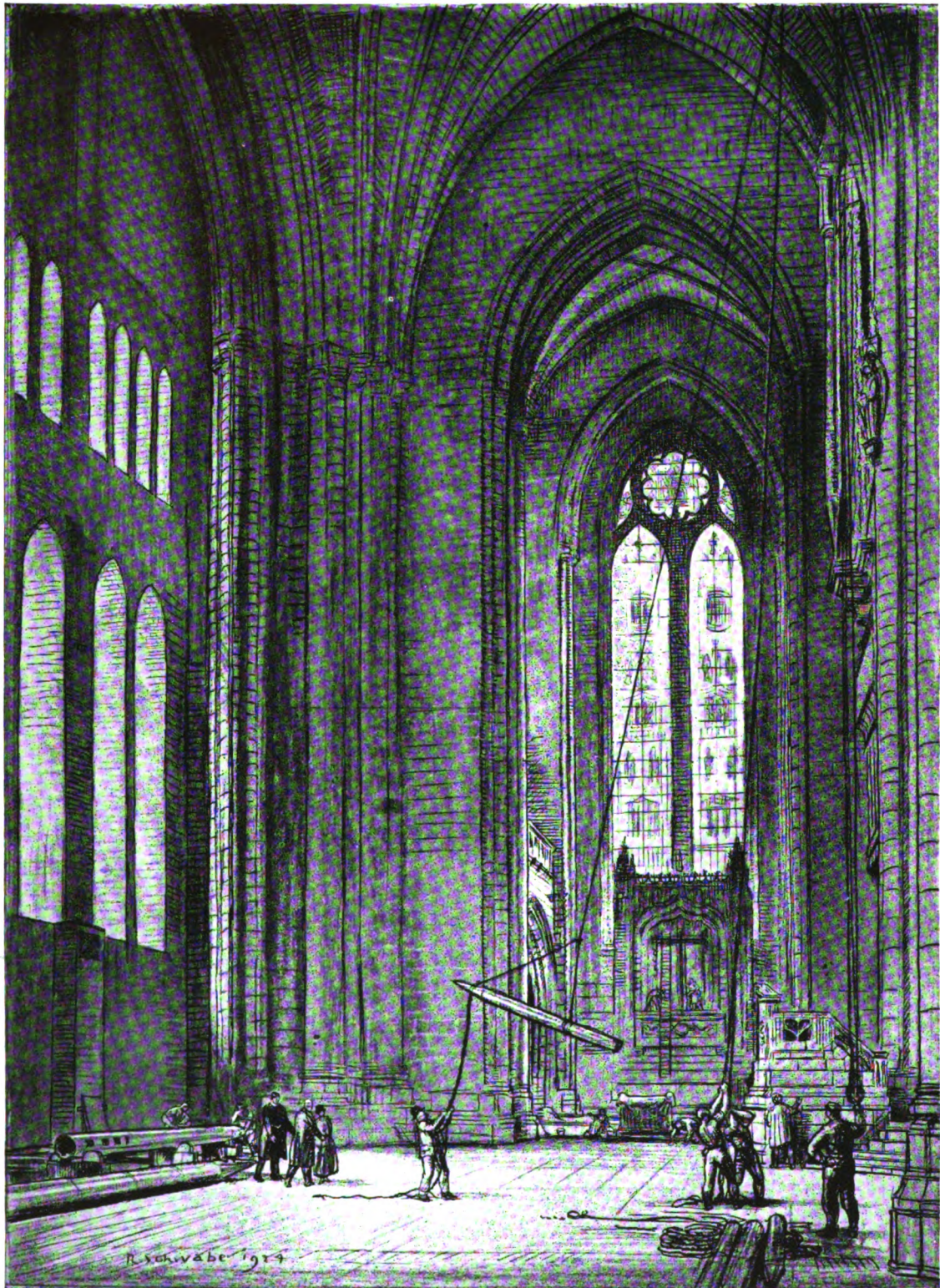
### Rudolph A. Herold

Elected to the Institute in 1916

Died at Sacramento, Calif., 14, April, 1926

(Further notice later.)





THE CATHEDRAL CHURCH OF CHRIST, LIVERPOOL:  
THE TRANSEPT  
SIR GILES GILBERT SCOTT, *Architect*  
HOISTING THE ORGAN PIPES  
After the sepia drawing by Randolph Schwabe



*THE*  
**JOURNAL**  
*OF*  
**THE AMERICAN INSTITUTE OF ARCHITECTS**

Volume XIV

June, 1926

Number 6

## Cities Old and New—I

**T**HE APPOINTMENT by Mayor Walker of New York City of a Committee of five hundred citizens who are to be charged with the task of diagnosing the ills of the city and of prescribing remedies therefor is an event of some note. It marks something in the nature of a culmination. It is a tardy acknowledgment of a condition not unknown in other cities. Perhaps the most graphic picture of this condition is to be found in the comment of Major Curran, counsel to the City Club, a member of the Committee, former Borough President of Manhattan and one-time candidate for Mayor. According to a press report, Major Curran said:

"New York needs this committee and needs it badly. From its earliest days the city has 'just growed up' like Topsy.

"There never was good guidance of the growth. Now we have so many skyscrapers, so many motor vehicles and so many subways that we can hardly move about at all. We are caught in our own coils—a poor, patient people, skyscraper sick, motor mad, subway crazy. We have become a seething dish of municipal spaghetti."

The following articles by Messrs. Ackerman and Mumford are the beginning of a series in which the city will be presented in its numerous aspects.—  
EDITOR.

### Cities of the Nth Degree—I

**F**IRMLY ADHERING to an antique belief in the self-sufficiency of the individual, we have a current opinion which runs to the effect that the urbanite builds his habitations, shops, offices and factories that he may live and do his work in them; his streets, subways, tunnels and bridges that he may move about more easily. This may be said with some show of reason; and it ordinarily passes without question so to handle the genetic account of the modern city. But

it is not strictly true—hardly an accurate genetic account.

Such an account is in the nature of a legend—an article of folk-lore—standing over out of a past when pioneers did all these things for themselves with their own vivid, personal ends in view. For very few elements of the modern city are built directly to serve and express the ideas we individually hold with respect to their utility. The modern city has not taken form and character nor is it developing as a direct response to individual ideas, aims and purposes with respect to living. What actually takes place within a given area depends altogether upon assumptions as to the pecuniary outcome of action. Which is to say that the nature and character of growth is largely a function of pecuniary value.

In place of direct action, on the part of individuals, to supply their personal needs and express their aims and purposes with respect to living, we have the injunction "own your own home." This does service to preserve the legend. If we set aside the legend as to individual initiative and observe what is taking place, we find that the vast majority of those who occupy habitations, work in factories and office buildings, act to initiate, that is to say, are causal factors only in an extremely limited sense. They are causal factors in approximately the same sense that a fish serves as such with respect to the dinner eaten by the man who cast the fly. The primary causal factor in the modern case is the opportunity afforded by the growth of an urban centre for the creation, capture and control of whatever pecuniary values arise in the course of a city's growth. The material facts, the structures, come into the case as the media of business operations. The measure of utility of a thing or enterprise is reckoned in pecuniary values.

The utilization of buildings and public utilities of the urban centre takes place, for the most part, under the auspices of permissive circumstances and coercive

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

events. These circumstances and events serve to stimulate the production of buildings and utilities rather than the personal aims and desires of individuals. If at any time it appears that the potential occupants have some latitude of choice, collective action in the interest of finance is immediately taken to prevent the further production until latitude of choice shall have been eliminated. This statement must need be qualified in the case of that group of potential occupants who cannot afford to pay enough, even under coercive circumstances, to stimulate the erection of buildings for their own use. To meet this situation measures of subvention are occasionally resorted to. Outside this group, procurement, use and occupancy of buildings, in the typical case, partakes of the character of engagement and occupancy of a room in an over-crowded transient hotel. So it comes about that the development and growth of the modern city is of a highly impersonal character. It does not express, in its details nor as a whole, the desires, aims or ideals of the individuals who constitute its population.

Now planning, "community," "town," "city" or "regional," covers concepts wherein action is assumed to be directed toward an ideal outcome conceived to coincide, approximately, with the intimate personal aims and ideals of individuals. These are again conceived to represent a projection of instinctive traits of character. Toward the provision of a reasonably adequate setting for a reasonably ideal life planning programs are assumed, always, to be directed. Thus planning is conceived to serve utility.

But planning, in action, is something quite different. The professional spokesman or exponent of planning seemingly recognizes that growth, expansion, or change cannot take place except through the initiative and action of those who are actuated by pecuniary motives. So, in attempting to arouse interest and gain support for his plans he rejects visions of a future city filled with amenities; but he emphasizes that beauty pays. He points out the many comforts to be secured by well-planned action; but he states that comforts insure higher valuation and a return per cent. He advocates action against congestion and overcrowding; but he would never so restrict as to affect property values and the development of such increments as would follow freedom of action. He takes traffic counts at points where congestion is well nigh intolerable; but he states that rents, realty values and, so, tax returns depend largely upon the volume of traffic. So, out of a jumble of contradictory words and phrases, programs of planning are made.

Thus programs of planning, regardless of expressed objectives, are approved or rejected according to assumptions as to the prospects of pecuniary gain to be derived from their adoption. Under this test, planning viewed as a series of actions and events must coincide

approximately with the drift that derives its impetus and direction from the activities of promotion, purchase, sale and investment for a profit.

This is neither to find fault with programs of planning nor the quest of gain. It is, however, to point out that the consequence of such programs must be more deeply to stamp our cities with that impersonal character they have already acquired and to increase congestion and magnitude. This is not prophecy. For already many proposals carrying the cheering caption "solution" of the vexing problems of urban living are being dramatized by extraordinary skill in presentation. In these spectacular dramatizations one pauses before the daring magnitudes—colossal structures extend through incenselike clouds that break soaring lines and masses and dwarf human forms which look like so many ants about the base of ancient pyramids. These dramatizations—flooded with blinding light upon salient features, casting mysterious shadows over vast areas and with halos differentiating the sacred from the profane—serve, advertisement-like, to arrest attention and to fix aims, aspirations and ideals.

But toward precisely what social or utilitarian end, if any, are aims, aspirations and ideals thus directed? Surely the support of programs of action looking toward the creation of greater magnitudes and complexities does not arise out of any promise they contain of bringing satisfaction and comfort to the perplexed. Neither do they hold promise of satisfying individual human needs nor the call of instincts with which we, as a race, have through untold ages become endowed. Nor, furthermore, is support derived from the direct application of the modern matter-of-fact logic of science and engineering. Support does not come directly from any of these sources.

In order to comprehend and explain the support given to these organized excursions into a condition of greater discomfort and perplexity we must confirm analysis to the logic of business. From the business viewpoint it is all plain enough. Greater magnitudes, greater densities, higher velocities, and the compounding of waste and losses all may be brought to serve readily comprehended ends. These conditions afford more and more promising opportunities for promotion, purchase, sale, turnover and profit.

Individually we do not desire these things nor the conditions which they impose upon us. But individually we have become involved in, acquired, or inherited a vested interest, in the complex interlocking trend of events already moving at an accelerating rate in the general directions of these dramatizations of the future. And there is nothing apparently for us but to safeguard these vested interests however small and however remote they may lie from the centre of activities. Nothing in the modern scene so perfectly illustrates the impotence of the individual to stand against the forces

## CITIES OLD AND NEW

of an impersonal institutional character as the reluctant drift of individuals into a state of highly organized discomfort.

And what serves to add a note of tragedy to this drift is the point of view under which technology and science approach the problem. The problem is viewed as similar to that of lifting weights or moving loads. No longer does the technique of planning consider that the springs of individual aims and purposes rise in a vast hinterland of instinctive action. When one reviews the words and phrases of many conferences and conventions held in the interest of planning it is impossible to avoid the conclusion that our concern about the baffled human unit centres in a single question: how best to determine his elastic limit with respect to his capacity to tolerate and his ability to pay.

What, precisely, is to be gained for him by projecting a graphic curve into the future to determine the maximum growth of a given urban centre? Why not make a blind guess as to a date when the ever-rising tide of urban complexity will pause at balance with the attendant rising tide of discomfort and confusion? This question is asked in all seriousness for, from what is offered by those who project the graphs and from those who offer the dramatizations of the urban future, it is not at all clear as to whether the purpose is to hasten or retard the day when it will no longer be possible to add one straw of complexity to the load of discomfort.

It is not possible to guess as to what the future holds in store. Nor may one venture as to the ultimate magnitude of urban capitalizations and, therefore, how monstrous may the future city become. The introduction of a new economic factor or the flaming up of an idea may initiate a new train of events. But it is reasonably certain that for a long time to come—for a period that extends far out beyond the most presumptuous of graphs—we will perforce carry the instinctive traits of character and the physical heritage of neolithic men. We made good—became a race through the survival of those best endowed to live under neolithic conditions. Stabilization resulted from a selective process covering a long train of centuries.

But suddenly, violently, within the span of a few generations, the neolithic setting, into which our lives had been fitted, has been torn away from all but a small diminishing number of the population. The constantly increasing urban half that now lives under completely alien conditions with respect to its genetic background may, or may not, adapt itself. The influx from rural and semi-rural areas may or may not serve to maintain the ever-expanding urban centres at the point of overflowing. No one can tell. But it may be well to note that when we turn the pages of history there are to be found but few instances of peoples able to save themselves from the force of their own institu-

tions, when those institutions impose ways of life revolutionary in character with respect to those under which their instinctive traits and physical endowments were stabilized.

So, it is neither to deny the inferences to be drawn from the past nor to ignore the signs of the times to suggest that, while we may readily produce—through the driving forces of an institutional character—cities even more monstrous than any we have as yet been able to conceive in our dramatization of the urban future, it does not follow that, as the setting for our life grows ever more alien in respect to our genetic background, we will be able to hold and occupy the cities that we build. There is one comfort, however, in the thought that we may not hold and occupy them. They would serve as monuments, commemorative of a people who, worshipping their monstrous institutions, failed to hear the small voice of their own rebelling instincts and who thus became the sacrificial offerings to their own institutional gods.

FREDERICK L. ACKERMAN.

### The Culture-Cycle and City Planning—II

**D**URING THE last decade it has become apparent that two distinct schools have developed in architecture and city planning. Each time these schools make an effort to get together, to understand each other, to reach a common ground, their differences become more apparent, and the hopelessness of reaching a common working-basis becomes more real. Both schools are interested in achieving order and beauty and a good life; unfortunately, they look for these things in different places. For one of them, opportunity beckons in the shape of great cities, with numerous transportation arteries, extensive engineering projects, and properly setback, but still enormous, skyscrapers. Its effort is to transform the great city, to repair it, or at very least to keep it as a going concern. For the other school, there is no opportunity for planning without a drastic change in all our present institutions and a fresh start. The change consists in doing away with land-gambling, usury, and the business of creating paper values: the fresh start is a matter of using the auto and radio and giant power to assist in creating new centres of life and culture, called garden-cities.

The essential point of difference between these schools is not a difference over facts, but over fundamental beliefs, particularly as to the character and destiny of our present form of civilization. Were the difference any less essential, a working agreement would, I think, have easily been established. A very interesting light is thrown upon both groups of archi-



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

pects and city planners by Oswald Spengler's profound piece of historical criticism, which has just been published in America under the rather mild title, *The Decline of the West*. If the advocates of one type of planning or another would see the historical and social implications of their choices, they would not perhaps be so pained or so puzzled by the lack of comprehension shown by their opponents. Both groups can find their justification in Spengler's theory of the cultural cycle; and though this fact may not establish any closer harmony in practice, it may at least promote a certain intellectual toleration.

In *The Decline of the West* Spengler makes an attempt to trace out the essential form, and the cycle of development, in the three dominant cultures, the classical, the Arabian, and the modern or "Faustian," which for Spengler begins around A.D. 900. Spengler points out that each of these cultures has a definite life-cycle, beginning with a spring and a summer of "culture," marked by a fresh creative art, architecture, music, mathematics, and philosophy, and embodied in the *polis*, or culture-city; and it passes onward into an autumn and winter of "civilization," during which the creative forces diminish and a period of hardening and encystment sets in, marked by no fresh departures, but rather by a technical elaboration of the existing elements. This final stage becomes embodied in a megalopolis or world-city. For Spengler, our modern culture entered into the autumnal stage in the nineteenth century; and it will reach the last point of its development in a century or two. Those who embrace their destiny will turn to business rather than art, to engineering rather than philosophy; they will imitate Cecil Rhodes and John D. Rockefeller, rather than Goethe and Emerson.

I must leave the complete characterization of the final stage of sterility to Spengler himself; the high point of this argument may be epitomized in his own words:

"In place of a world, there is a *city*, a *point*, in which the whole life of broad regions is collecting, while the rest dries up. In place of a type-true people, born and grown on the soil, there is a new sort of nomad, cohering unstably in fluid masses, the parasitical city dweller, traditionless, utterly matter of fact, religionless, clever, unfruitful, deeply contemptuous of the countryman. . . . This is a very great stride towards the inorganic, towards the end—what does it signify? France and England have already taken the step and Germany is beginning to do so. After Syracuse, Athens, and Alexandria comes Rome. After Madrid, Paris, London come Berlin and New York. . . . Culture-cities like Florence, Nürnberg, Salamanca, Bruges, and Prague have become provincial towns, and fight inwardly a lost battle against the world-cities."

The end of this process, for Spengler, is the com-

plete domination of the megalopolis, and its appropriate forms of art, sport, industry and social life—all of them external, machine-made, at a sacrifice of the inner life to technical proficiency. Working with this process, as the megalopolitan city planners must do, it is inevitable that they should devote their efforts chiefly to matters of external technique; matters which will keep supreme and dominant the present financial and political institutions, and the classes which direct them and profit by them. "Culture" in the megalopolis has no essential relation to life: it is embalmed in "books of reference," or it is relegated to the museum, where dead fragments of the past are arranged in cases, for the edification of crowds which are incapable of doing anything with these old patterns, except mechanically reproducing them—as much of our furniture and "ornament" is now reproduced. Accepting the megalopolis, accepting the last phase of our historic cycle, the city planner has no alternative—if Spengler's hypothesis be true—than to provide well-planned *insulæ* (model tenements) instead of homes, "bread and circuses" instead of direct, personal forms of recreation, and grand avenues, with great monuments, where the city proletariat may live vicariously on the spectacle of opulence and ease.

Within this megalopolitan phase of civilization, a congruent architecture always develops. Let me again quote Spengler:

"The symptom of decline in creative power is the fact that to produce something round and complete the artist now requires to be emancipated from form and proportion. Its most obvious manifestation is the taste for the gigantic. Here size is not, as in the Gothic and Pyramid styles, the expression of inward greatness, but the dissimulation of its absence. This swaggering in *specious* dimensions is common to all nascent civilizations—we find it in the Zeus altar of Pergamum, the Helios of Chares called the Colossus of Rhodes, the architecture of the Roman Imperial Age, the New Empire work in Egypt, the American skyscraper of today."

The eagerness with which the American architect has seized upon the setback skyscraper as a substitute for his own exhausted energies in design, weary as he is of reproducing Gothic, Renaissance, or Classic ghosts, is a pertinent comment on Spengler's generalization; nor is it altogether inappropriate that perhaps our most distinguished designer of gigantic buildings was called in by the Committee on the Regional Plan of New York to envisage the engineering and architectural reconstructions which must take place if the present rate and direction of New York's growth continues. As a matter of fact, all the megalopolitan planning of the past generation has been on the same scale; it has been a matter of street-widening, road cutting, subway building—that is, changes in the external characteristics, rather than in the internal

## CITIES OLD AND NEW

methods of growth. Mr. D. H. Burnham, who had a real flair for history, consciously imitated the Romans of the Imperial Age: and why not? No one who accepted the problem as given—how to provide for the continued increase of population and “values” within the sphere of a world-city—could possibly offer any better solution.

Megalopolitan planning is inevitably inorganic; it has no conception of a norm. Hence its purely statistical conception of “growth”; hence its vast outlays on compensatory engineering devices; hence its lack of any desire to alter the qualitative development of the city; hence its readiness to plan for an increasing population in ever-widening circles around the central point. Ten years ago a fifteen-mile radius was sufficient; today it is fifty miles; and there is no essential reason why it should not be fifteen hundred: Mr. Charles Downing Lay has in fact looked forward to a continuous metropolitan growth along the seaboard. I have used the word “inevitable” quite freely; and I have no quarrel with the megalopolitan planner because, more or less, he is willing to face it. On Spengler’s theory, his planning is admirable *for the period that is coming to an end.*

Is there any alternative to this, which must seem to some of us a bleak and barren prospect? I think there is. It is nothing other than the assumption that the present cycle of civilization is drawing to a close, and that we, instead of continuing to live in a mummified state for an untold number of years, like the civilizations of India and China, may possibly be at the beginning of a new cultural cycle. There are evidences of this change all along the line, in art, literature, education, philosophy, and even in science and technology: the new conception in physics and biology have upset the naïve materialism of the “Faustian” scientist. We are faced with a more or less conscious choice of continuing an old and hardened civilization or of beginning to foster the fresh growth of a new culture. The development of regional cultures and the renewal of regional universities in Ireland, Denmark, Czecho-Slovakia, and Palestine is in direct opposition to the centralizing tendencies of the old-world-capitals; and there are similar movements on a smaller scale within our own country. This choice, plainly, goes beyond the bounds of the city planner; it has implications in every field. The garden city has become for some of us the symbol of this new cultural effort because, without discarding the resources of contemporary technique, it has attempted to imagine and plan for a city favorable to a finer home life than that in our metropolitan barracks, to a more vital kind of education than is possible under our megalopolitan

system of mass-instruction, to a more intimate participation in civic affairs, and a more organic relation between industry, living, and the immediate environment. All these efforts are balked or made meaningless within the existing mass-city. It is as useless to talk of fine homes in one of our megalopolitan *insulae* as it is to talk of courting in Central Park, where the intimacies of lovers on a summer night are punctuated by the offices of a policeman, with a blinding searchlight, acting in the interests of “morality.”

In short, if we follow Spengler, the choice between the garden-city idea and the big-city idea is not merely a choice of effective methods: it is perhaps a choice between two different stages in the cultural cycle, a choice between an age that is dying and an age that is coming to birth. The regionalists are those who see the futility of continuing and prolonging the old cycle; they want to make a fresh start. The megalopolitans are those who regard double-entry bookkeeping, subways, root-canal dentistry, clinical medicine, metropolitan operas and motion pictures, and mechanized recreation as the essence of a life-abundant; and who have no desire to alter the institutions which characteristically produce these goods. These two standpoints have no common ground; it is useless to seek to join them by a “formula” or by the affable processes of dinner conversation. On the contrary, they are antagonistic, and deeply inimical. If the megalopolitan development continues, and absorbs all our energies, it will delay and perhaps frustrate the regional regime. If the regional order comes into existence, on the other hand, it will inevitably undermine metropolitan standards, deflate metropolitan values, and destroy or transform the typical products of its civilization.

To reach an understanding between these two groups consists, essentially, in measuring their distance apart. It will not be helped by the community planner wasting his time on proposing criticisms of “solutions” for megalopolitan difficulties. It will not be helped by the megalopolitan planner professing a warm appreciation of the garden city as “an idea,” or by using the term decentralization to describe the better location of industries or offices within the metropolitan area. The difference is not one of method: it is one of essential aims. One might as well try to live in two different centuries as to attempt to put both aims on a common footing. This is the moral I deduce from Spengler’s profound if capricious reading of comparative cultures. If it does not lessen the difficulty of the present situation, it should at least remove the confusion.

LEWIS MUMFORD.

## Some Recollections—II

IN THE PREVIOUS article the attempt was made to give some idea of architectural work in the seventies and eighties and the self-satisfied architect of today with his efficient force and his innumerable forms may possibly feel that he is in every way superior to the men who died before 1900. Before one accepts calmly such a position, it is well to look more closely at the facts and consider the conditions under which these men worked, the material they had with which to work, and the wisdom and forethought shown by them in building up the professional organization which has done so much for architecture.

In the seventies and eighties it is quite true that drawings were simple and much was left to the knowledge and expert craftsmanship of the mechanic, but the architect was drawing inspiration from a field terribly limited as compared with ours, and was designing at a time when he received little encouragement in the way of sympathetic understanding from anyone. On an occasional trip abroad, he might purchase very expensive photographs of well-known things, but could take none himself, and must depend on his pencil and brush to a very large extent. European travel took time and money, few could afford it, and even they had both at infrequent intervals. At home there was a rather conservative spirit of rivalry among the few offices, and therefore little interchange of ideas or ideals. Architectural books were few and most of those available were devoid of measured drawings. The books from which our Georgian forbears drew so largely for their detail were, for some strange reason, unknown or perhaps appreciated only as records of a day that was over and done with. They had Ferguson and Viollet-le-Duc for historical research, Wick's *Towers and Spires* and Street's *Spain* for picturesque but inaccurate records. Look over the architectural journals of those days and see what there was there of inspiration and of information.

Contrast then the material with which that generation worked with the material available for us. Every one either gets abroad or gets the benefits of Europe and Asia. At home architectural books cover every conceivable part of the world with wonderful photographs and accurate scale drawings. Our journals are filled with the best contemporary work here and abroad, so completely illustrated that he who is too lazy to design or plan need not bother with it but can "borrow" what he needs from the best minds in the profession.

Take one conspicuous figure of that time, whom it is now the fashion to belittle, and how many are there today who could equal his performances with only his opportunities? Richardson, of a New Orleans family,

graduated at Harvard in '59 and in '60 went to Paris to study. One wonders whether it was the French atmosphere of New Orleans which turned him towards Paris, for very few went at that time. The war interrupted, yet possibly helped, his architectural education, for it gave the hard stimulus of loss of income, and sent him back to study when otherwise he might have begun practice less fully prepared. As it was he studied some four or five years before he began to practice in 1865. Five years later he had done Brattle Street Church and three years after that he had begun Trinity Church. How many men, five years out of school, could, off their own bat as it were, produce a thing as good as that tower of Brattle Street? After twenty years of strenuous, the most strenuous, life he was able to take a holiday. I was in England in '86 and remember what an impression that "little" group made, for with Richardson were Phillips Brooks and McVicar, and these three men, great in every way, went about together. Herbert Jaques was with them and what Richardson did and saw on that journey seems incredible.

It may be of interest to see how Richardson used the material acquired on this trip, and which was largely stored in his active mind, rather than recorded by pencil or print. One thing is certain: he did not use it on his draughting board, producing designs with his own hand. He was not a draughtsman, or a designer in that sense. Yet his work is unquestionably personal and very distinctive of the man, especially the later work of his mature years. His own original contribution to a design was often nothing more than a thumb-nail sketch containing a germ. This germ grew and blossomed under his eyes, but the work was done by others. So much was the design the work of his talented draughtsmen that not a few of them thought that the work was really theirs. Looking back one knows it was not their genius but that of Richardson that produced the best designs.

This was true of a number of the noted architects of that day. John Sturgis was not a draughtsman and his only work at a draughting board was a ruinous and devastating onslaught with a very black pencil, or, worse still, red crayon, which meant hours of erasing before the drawing could be restored to the beauty which was the draughtsman's pride. Here, as is so often the case, was displayed the fundamental difference between the draughtsman, or even the designer, and the architect. The latter is concerned solely with the building, the final expression of his vision, the draughtsman too often is absorbed and concentrated on its expression on paper. Yet John Sturgis produced good work, and work which was, on the



## SOME RECOLLECTIONS

whole, distinctly individual work, expressing his own sound judgment and good taste. His work was almost always characteristic.

McKim, going to Paris in '67, belonged to the decade immediately following Richardson. He also studied in Paris, and both brought back standards of planning and standards of draughtsmanship which once and for all put an end to the rather amateurish work which characterized the sixties and seventies. Yet, compared with the draughtsmen of today, McKim himself was but an indifferent performer. He was, to a large extent, in the same class with Richardson, as far as the draughting board was concerned, for although a capable draughtsman, and, in his early days, a designer with his own hand, he did practically no draughting in connection with the work of his mature period. Much of his time he spent in the draughting room with the men at their boards, and he guided and controlled the work and set upon it the stamp of his own individuality, but he had no board in his own office and made no drawings with his own hand.

Edward Cabot, almost alone among this group, was a fine draughtsman, and, in his later years, after he had retired from active practice, did beautiful landscape work in water color, and yet the architectural design of Cabot was not as personally distinctive as the work of either Richardson or McKim. It was not therefore draughtsmanship which made possible the architectural achievements of these men, but rather a critical vision, and a powerful personality which enabled each one to realize his visions through the talents of his assistants.

With Richardson in particular the facts were that his personality was an inspiring one. He loved his men and made friends and companions of them; they, in turn, adored him, and gave freely of the best that was in them in response to his demands, and the stimulus of his vivid imagination. As a creative artist his work was done by inspiring others to do it; and every one of these men did that which, without his inspiration, was beyond their powers. Here and there one has known men like that, but rarely one who, like Richardson, really could not himself do what his draughtsmen did for him. On the work one fancies the same spirit was breathed into the mechanics and craftsmen who worked for him, and yet they never saw him take up a modeler's tool, a chisel, or a paint brush to demonstrate his ideas. Good draughtsmanship was by no means confined to the Paris school. One of the best draughtsmen in John Sturgis' office was a Scotsman and his rendered  $\frac{3}{4}$  inch scale drawings and his beautiful lettering, a Gothic script, done rapidly with a J pen, would stand comparison with modern work.

Something much more fundamental than draughts-

manship was involved in the changes that were coming into the profession in the late eighties and these were due to a real revival of the arts, not at all unlike in its character that great revival, the Italian Renaissance. In this revival England played a very large part. Pugin's study and revival of Gothic led first to careful study and painstaking copying of the old (an invariably dry and discouraging exercise) and this in turn to an intelligent and progressive use of Gothic precedent. Bodley and Garner were the leaders in Gothic and were followed by many other able designers. Devey, Norman Shaw, and Ernest George did for the later English styles, Tudor and Jacobean and Queen Anne, what Bodley and Garner did for Gothic. These two movements in England had no counterpart in France, and the Ecole clung so consistently to the school which, as its *chef d'oeuvre*, produced the Grand Opera, that its American pupils spent their first years of practice in forgetting the design they had learned in Paris, and remembering only those fundamentals which are so admirably taught, and which underlie all good design.

Paris, with all its self-acquired reputation as sole arbiter of the arts, is provincial, that is, self-centred. From the Paris point of view French work, whether it be painting, sculpture, music or literature, is the standard for the world; and this standard is established by Frenchmen without any attempt to study seriously the arts of other countries. It was not unnatural then that England, and then Italy, the old Italy of Rome and of Florence, and not France, influenced the architectural development of the last decade of the nineteenth century. One has only to look around to see the truth of this, for English Tudor, Jacobean, Georgian, work is the background of the major part of our domestic and collegiate work. If there is a variant it is Italian, or, in more recent years, Spanish, so beautifully developed and handled on the Coast. Our great public buildings are classic or of the Renaissance. Our churches are generally Gothic, of a type unmistakably English, or else they are Colonial, which is English-Georgian. Nowhere is there any dominant French work. France will never lead in the arts until she has ceased to concentrate all her abilities on herself and has begun to study and to learn from others. Then, with her superb history in the arts, she may attain again—may one say—to leadership.

England showed the way in Gothic; an English architect, Gibson, won the Albany Cathedral competition over Richardson's noble design, because Gothic—not Romanesque—was rightly considered the fit style for an Anglican church. From this time on Gothic came into its own, and in the nineties, Goodhue was establishing a standard of design which few among the many brilliant designers of today have touched. John Stewardson, fresh from Paris, in '86, began designing

at once as if he had studied in England. His first dormitories for the University of Pennsylvania were thoroughly English, sound and vigorous, and led naturally to the work at Princeton and Washington University, executed, after his untimely death, by his talented partner, Walter Cope. McKim, before 1890, had abandoned the picturesque, still suggestive of the lost seventies, and adopted the best tradition of the Italian Renaissance, and this naturally led him to observe and study with great care our own precious Georgian heritage. McKim, with his brilliant partner, Stanford White, led New York, and probably no office had so wide an influence on the architecture

of this country. As McKim influenced New York, so did John Stewardson and Frank Miles Day influence Philadelphia, where, in less than a decade, they completely and forever destroyed what was perhaps the worst architectural blight with which we were ever afflicted.

With these changes in the character of design, came a no less marked change in the business administration of the office, a change closely connected with the growth in influence of the American Institute of Architects, one which will be outlined in another article.

R. CLIPSTON STURGIS.

(To be continued)

## Thoughts About Art

“FOR MYSELF I have always had a philosophy of life, and though I never make a conscious effort to put that philosophy into my plays it enters into them inevitably. I believe in a balance in life; we must have right physical action, right mental action, and right emotional action. Above all, I believe that plenty of physical action makes for the healthy life. In short, I believe in motion and that life and the meaning of life are contained in the idea of motion. It is for that very reason that I regard the moving picture as the greatest artistic medium which we have at our disposal. We realize that we are still in our infancy. Some genius of the film will come through in time and he will realize how elementary all our work is. I do not see why the film as the artistic medium of motion should not transcend human values and finally show us something about the meaning of life itself.”

DOUGLAS FAIRBANKS.

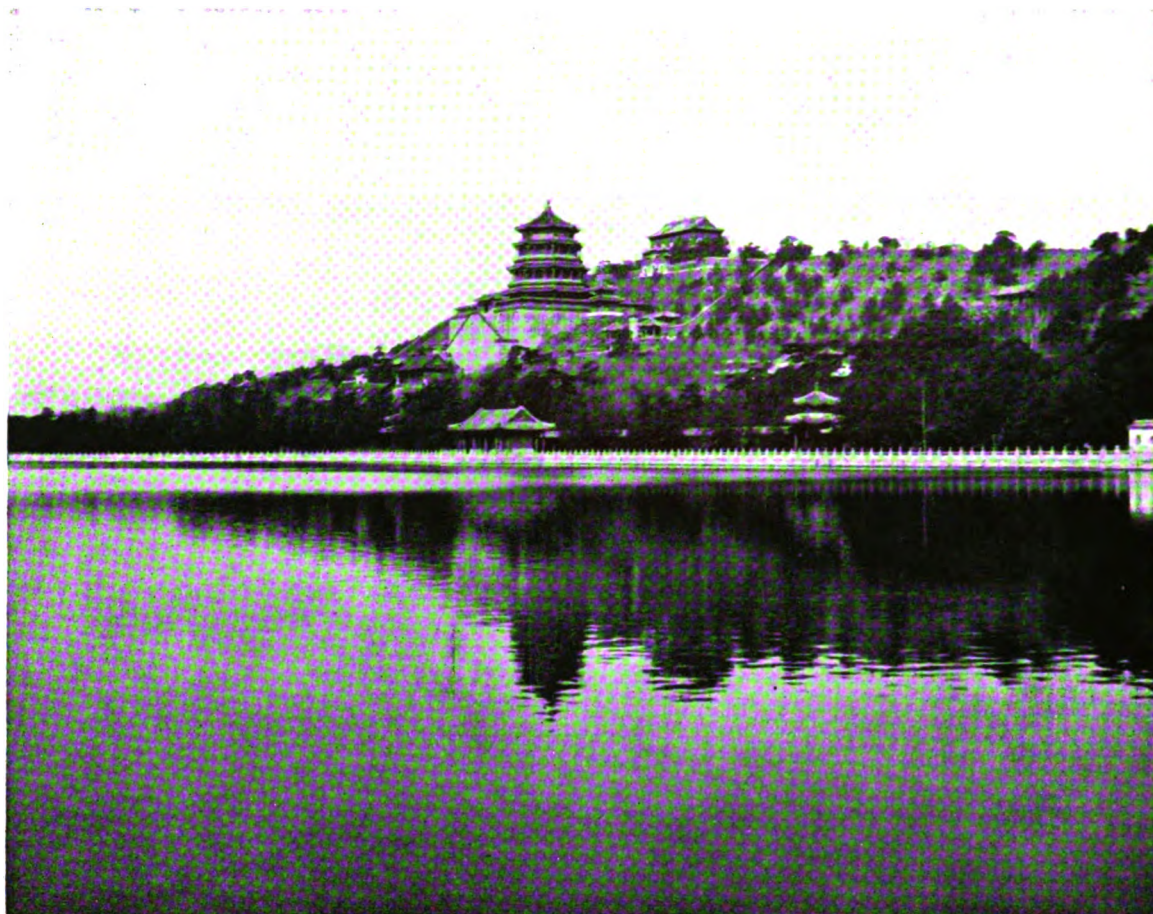
§

“There is not enough beauty in the kinema to fill one day, packed hour to hour, of an artist's life. In the scope of æsthetics the kinema scarcely exists, and the man of understanding will slip away to his music and pictures and books, to find in them the qualities of thought and emotion that his own work denies. He wants grit in his thought, truth in his emotion, and he must go far from the kinema to find these. But if he is a man of real understanding he will come back again, stronger, to the old fight. For he knows that the kinema matters profoundly. He knows that this crude, ill-guided, insidious thing is influencing a world. He has seen it devour, Moloch-wise, the intelligence of millions, and watched the resistance against it weaken and die away. Those who understand must fight, not yet for an æsthetic in the kinema, but for the reestablishment of that simple and alert spirit which alone makes an æsthetic possible.

“Modern life is held in the kinema's grip. Not the pen, nor the pulpit, nor the printing press is more powerful. The kinema speaks every man's language, speaks it in the vivid idiom of pictures that leaps so quickly, pierces so deeply, into the brain. It directs the thought of growing children and fills the dreams of adolescence. It has learnt the trick of mob rule, and the hypnotism of music and darkness. It goes everywhere as a friend. It is rich beyond telling, but cheap enough for every man's purse. It gives luxury and ease for a handful of coppers. It gives itself no time to grow old. And even those people who hate, despise, or ignore the kinema are its servants, in that they live in a world that is kinema-bound. . . .

“I am not much concerned with the influence of the kinema on international politics, nor much with its social propaganda, nor much with relation to foreign trade. . . . What I fear from the kinema is its influence on thought. There lies the menace of this world-power, the menace that only the deeply understanding can fight and destroy. Far more dangerous than misrepresentation of nations, far more potent than the suggestions of a shifting moral code, are the attacks of the kinema upon the quality of modern thought. Twenty years of kinema service have left their marks on mass intelligence—twenty years of film posters glaring out from hoardings, of film faces simpering from newspapers, of film voices shouting their modest superlatives above the news of a world; twenty years of false emotions, insincerities of action, slipshod argument, judgment gone awry; twenty years of petty anecdotes of petty people; twenty years of formlessness, in motive and in treatment; twenty years of giant faces. Twenty years! No wonder thought has grown flabby and criticism a sham.”

C. A. L., in *The Manchester Guardian*.

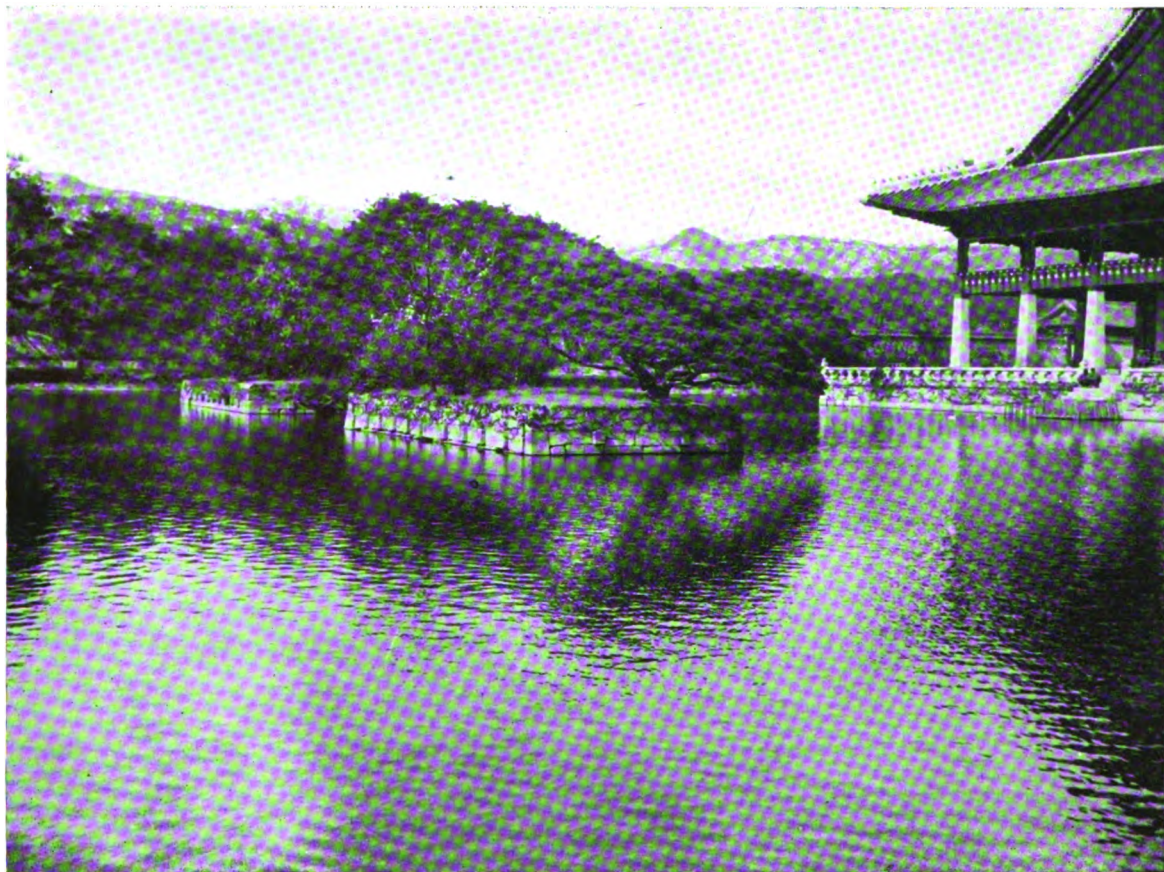


## Eight Examples of Chinese Waterside Architecture

Photographs by R. A. HEROLD

THE IMPERIAL SUMMER PALACE, PEKING:  
ACROSS THE LAKE





THE OLD NORTH PALACE (KEI KWOI RO),  
SEOUL, KOREA:  
THE LAKE AND GROUNDS  
R. A. Herold



**THE IMPERIAL SUMMER PALACE, PEKING:  
THE PRINCE'S RESIDENCE**  
R. A. Herold





**A PAILOU FROM WEST LAKE, HANGCHOW**  
**R. A. Herold**

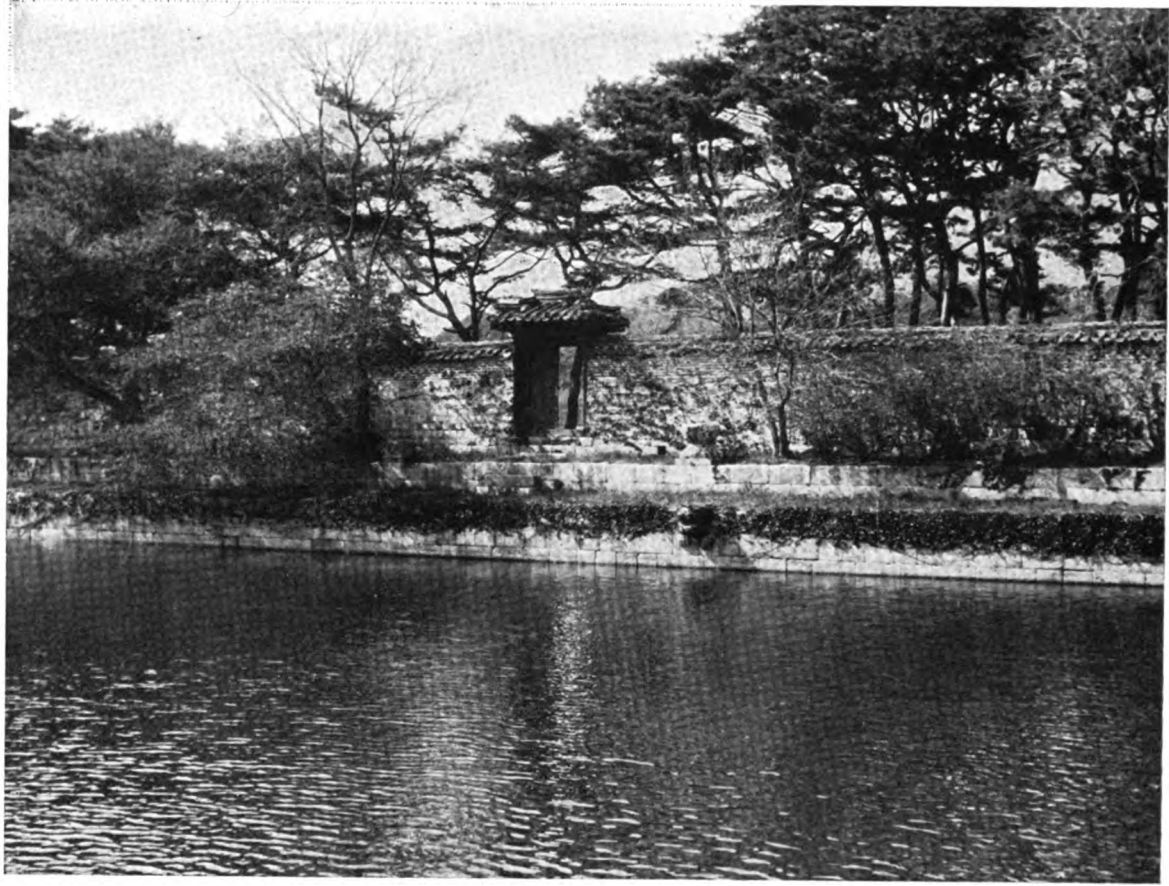




THE IMPERIAL SUMMER PALACE, PEKING:  
A ROYAL BARGE  
[The base is marble; the superstructure  
is an imitation of marble]  
R. A. Herold

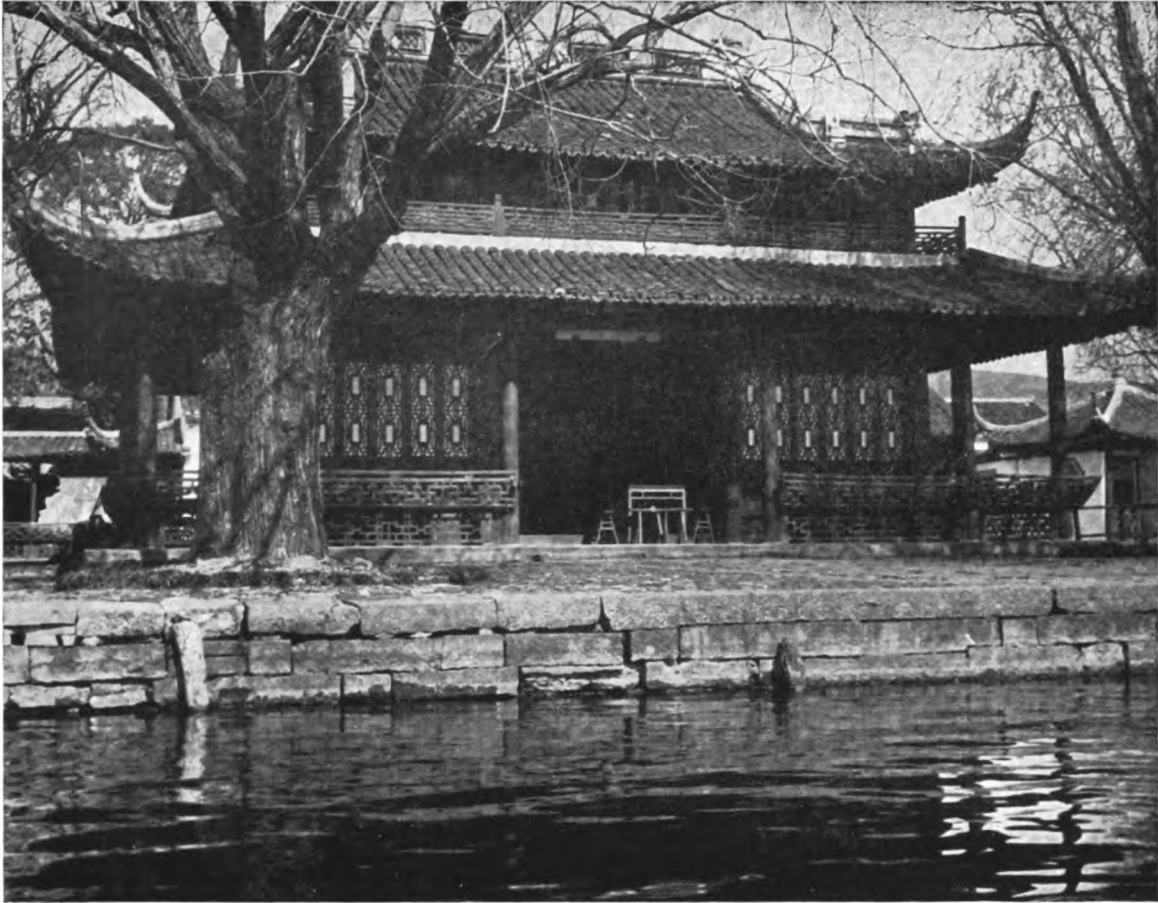


ISLAND HOUSES, WEST LAKE, HANGCHOW  
R. A. Herold



**THE OLD NORTH PALACE (KEI KWOI RO),  
SEOUL, KOREA:  
THE LAKE AND A GATEWAY  
R. A. Herold**

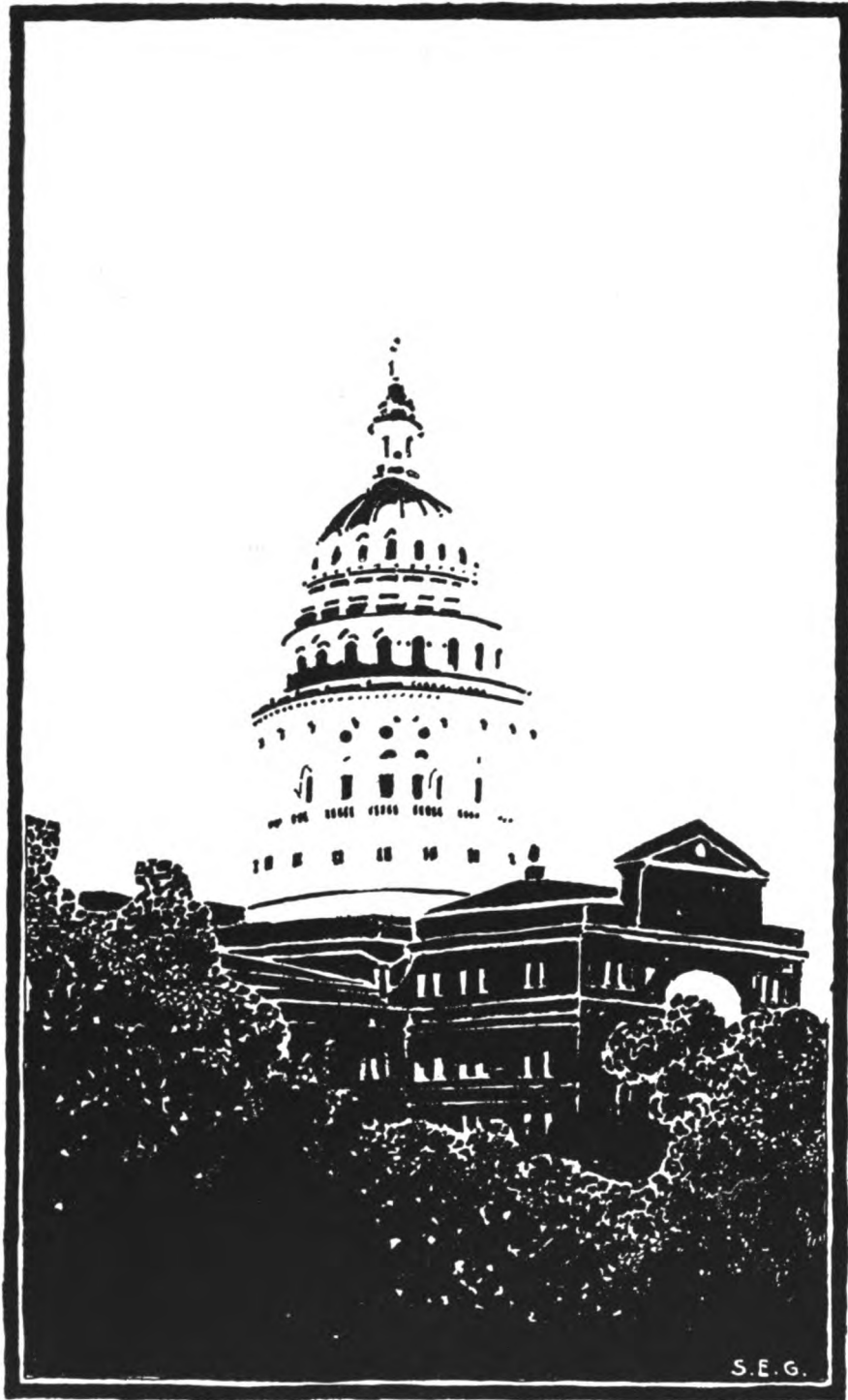




A LAKESIDE TEMPLE, WEST LAKE, HANGCHOW  
R. A. Herold



"PAYSAGE"  
After the painting by Maurice de Vlaminck  
*From "L'Art d'Aujourd'hui"*



THE CAPITOL OF TEXAS



# Landmarks in Austin, the Capitol of Texas

*Sketches by the Author*

## The State Capitol

**T**HOUGH OLD for a Texas town, there are persons now living in Austin who are older than the town itself. The beauty of the setting influenced its founders to locate it on the banks of the Colorado River, on undulating ground, almost encircled by purple hills.

When the founders came, the hill on which the Capitol building now stands was thick with buffalo, and the territory, the hunting ground of Indians, but so exposed were they and the earliest settlers to the attacks of these Indians that the President, the picturesque and eccentric Sam Houston, had the Capitol moved elsewhere.

After independence was declared at Washington on the Brazos in 1836, the seat of government was at Harrisburg, then at Galveston Island, then at Velasco, next at Columbia on the Brazos, then at Houston, and finally in Austin in 1839.

The present Capitol building occupies the site of a former Capitol building, which was burned. It is one of the largest buildings in this country.

The cost to build it was estimated to be \$3,000,000, but instead of money, the contractors agreed to accept 3,000,000 acres of Texas land in payment. It is needless to say that with the enormous increase in value of land in the state and the present popular belief that Texas is the cover of a huge oil can, the same land is now worth many times that sum.

The exterior walls are of a beautiful pink granite, a gift to the state, brought from Granite Mountain, about a hundred miles away.

Within the building there is much of interest. The State Library on the second floor has on exhibition some priceless historical books and documents, for Texas was once a Republic and received all the homage due such a government. The treaty with England, bearing Queen Victoria's signature, the treaty with France, bearing the signature of Louis Phillippe, and treaties signed by other foreign rulers, are amongst the treasures in the guarded sections. There were formerly more exhibits in this library than now, but lack of space made it necessary to place them indefinitely elsewhere. Many rare historical articles were lent to the Daughters of the Republic and are on exhibition in the Old Land Office. The Travis Bible, picked up in the Alamo, after the siege, is now in a safe in the Treasury Department, but will shortly return to its place in the Library. The Texas Declara-

tion of Independence is in the office of the Secretary of State.

The rotunda is encircled by balconies, around which are hung portraits of all former Texas Governors. From the uppermost balcony, stairs lead to the top of the dome, and, though the climb is not an easy one, the view from the cupola is well worth the effort.

The dome itself is a well-designed architectural feature, though a miniature copy of the one in Washington, and dominates the landscape for miles and miles around Austin. At night, externally lighted by a system of flood lighting, it shines forth, in all its glowing beauty, against a background of deep, velvety purple sky, a symbol of the enduring strength and splendor of the Lone Star State.

## The Governor's Mansion

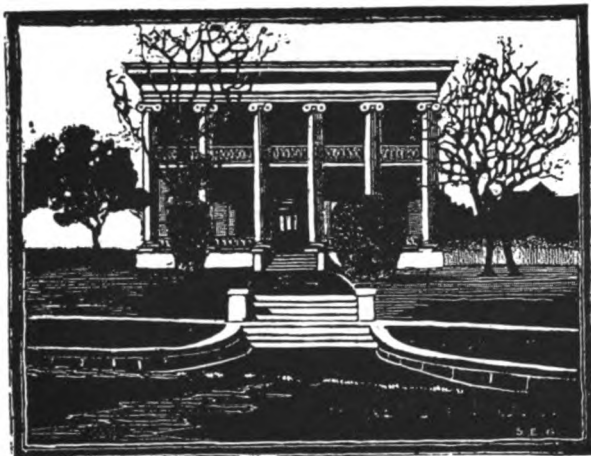
**"M**A" FERGUSON, the woman Governor of Texas, is presiding over the historic old "Governor's Mansion" in Austin, for the second time within the last decade. She rules her household as she does the state, dividing her time between them, yet, with all her duties, seeing to it that her fine, prize-winning chickens are not neglected.

Her political life has not been a bed of roses. She saw the stormy administration of her husband, Jim, some years ago, and her own short gubernatorial life has already been fraught with conflict, but the colonial mansion in which she lives, and which has housed the Texas Governors since the fifties, looks serenely on the busy life of the town, on the one hand, and the huge pile of pink granite, the Capitol, where Texas laws are made, on the other.

The mansion is not without its legends, its romances and its tragedies. There is the haunted room, where a suicide was committed, and in another room is the bed in which eccentric old Sam Houston slept, while on the broad piazza, and in the spacious parlors many notable guests have been entertained.

About 1850 many stately homes were built in Austin, homes that were characteristic of the hospitable, old South. They were classic in design, sometimes Doric, sometimes Ionic, well proportioned and solidly built and uniform, in that a spacious hall ran through the centre of the house, both downstairs and upstairs, when there was an upstairs.

The Governor's Mansion, situated just south of the Capitol and seen from the Avenue, across a small park, which it faces, is typical. Its columns are of the



THE GOVERNOR'S MANSION

Greek Ionic style and the balcony rail is most interesting in its simplicity. The spacious rooms house historic pieces of furniture dear to the hearts of Texans. The very nearness of the executive mansion to the city and Capitol, the hospitality and democracy of its long line of occupants, give to the Texas public a greater sense of ownership than any other governor's mansion I know.

The grounds are spacious and well kept, and the Mansion, while, hospitable looking, and inviting, with its wide and comfortable galleries, is a credit to the taste and refinement of the early Texans.

### Elisabet Ney's Studio

**I**N HYDE Park, in the northern part of Austin, is the studio home of Elisabet Ney, the sculptor, now maintained as a museum, by the Texas Fine Arts Association, housing originals and replicas of her work.

Elisabet Ney was born in Westphalia, the daughter of a French father and a Polish mother. She was the grand niece of Marshal Ney, aide to Napoleon. At an early age she became interested in sculpture but met with little encouragement from her parents, who thought such work out of a woman's sphere. Undaunted she put her whole soul and energy into the work, receiving encouragement from a few influential persons, particularly Ludwig, the "Mad" King of Bavaria. King Ludwig fitted up a studio for her in his palace, and here it was she modeled the portrait statue of the monarch, which stands in his gardens. A plaster replica is in the Hyde Park Museum.

During the political upheavals in Germany Elisabet Ney went to the Island of Madeira and there married Doctor Montgomery, whom she had known in Germany. They came to America and lived for a short time in Georgia, as members of a community.



THE STUDIO OF ELISABET NEY

The community did not last long; so they came to Hempstead, in Texas, where they bought a plantation—Liendo.

When it was planned to erect the present State Capitol, Miss Ney (as she insisted on being called even after her children were born) saw an opportunity for work in sculpture and came to Austin, building her studio home in Hyde Park. The decision to construct the Capitol of granite thwarted her hopes and desires to crown the walls at the top of the Capitol with statues of Texas heroes.

In appearance, Miss Ney was extremely picturesque, though it is said she was individual in her dress and ways. She possessed a brilliant mind, and was, also, brilliant in conversation; she had a keen sense of humor and was quick in repartee. Her studio bears witness to the fact that she was an indefatigable worker, judged from the many portrait busts and figures of illustrious statesmen of Texas, as well as many other statues which she created. *Lady Macbeth*, her last work, is considered by many to be the best of all her works.

Miss Ney and her husband are buried in Hempstead, on the plantation, but it is planned to have their bodies removed and interred in the museum.

### The University of Texas

**O**UT ON the "Hill," on a forty acre tract, about a mile north of the Capitol, lies the old main branch, and likewise what is new, of the University of Texas.

In 1839 fifty leagues of land were set apart for the maintenance of the University—really two universities; but the lands were not located—they were only vacant lands "in the north." In 1858 there was an attempt to establish a university, and it was decreed that one-tenth of whatever land was given to the



THE UNIVERSITY OF TEXAS:  
THE MAIN BUILDING



"TREES AS LANDMARKS"

railroads should go to the University and since the railroads received thirty million acres of land the University should have gotten three million acres of land, well scattered. The Constitution of 1875 took away the former grant and gave the University one million acres of land practically worthless at that time. In 1881 the University was actually founded and its doors were opened in 1883 and that same year the Legislature gave it one million additional acres; thus it had two million worthless acres when it should have had three million acres of good land. The entire acreage is not over eight tracts, but oil was recently discovered on one tract in Reagan County, which is bringing the University a considerable amount of money today.

The rapid growth of the University made conditions cramped on the forty acres, but within the past few years land adjacent to the tract was acquired and an extensive building program is now going forward. Handsome buildings are replacing unsightly shacks. The beautiful Library building designed in modified Spanish Renaissance style has established the general type for the new buildings. The Library is really the gem of the campus; it houses the largest collection of books in the South; the reading room on the second floor, though large and beautiful, is now inadequate to accommodate the students. The Wrenn Library on the lower floor is an excellent special collection of rare, beautiful books collected by John Henry Wrenn of Chicago. This special library was privately purchased for \$225,000 and is housed in an elaborately decorated and furnished room.

Across the hall from the Wrenn Library are the Historical Archives and the Rare Book Room, both containing historical treasures of great value, and adjoining is the Garcia Collection, an extremely valuable collection of books and manuscripts relating to Southwestern history, collected by Genaro Garcia of Mexico City and purchased by the University for \$100,000.

### Trees As Landmarks

**F**OLKS are inclined to think only of houses as landmarks, but could there be a better landmark than a tree?

In a certain part of the town stands a magnificent oak which has a spread of one hundred and twenty feet—in other words, covers a third of an acre. In the early days this tree marked the limit of safety for Austinites; they dared not venture farther west on account of the prowling Indians, and many a creepy tale is told by lovers of this tree who, startled and looking up saw Indians peering through the adjacent corn. It is claimed that Stephen F. Austin signed a treaty with the Indians under this tree.

This tree is generally known, but on the Governor Jack Hamilton place, at the eastern edge of Austin, not so well known, there is a grove of remarkable oaks, one, in particular, being of enormous size and having an age which, according to experts, approaches a thousand years. The legends about this tree are many; I saw it last in the moonlight and I could almost see, in the moss, the bodies of the twenty darkies reputed to have hung at one time from a single limb. The tree and the house have witnessed many gay festivities and there is an old-time enchantment about the place. Though the house has sufficient age to class it as a landmark, it lacks the architectural interest of Austin colonial houses of the fifties.

There are many species of splendid trees in and about the city—oaks, live oaks, pecans, elms, chinaberries of several varieties and the picturesque mesquite, which is not sufficiently appreciated in Texas. The mesquite is similar to, and quite as beautiful as, the California pepper tree, over which the Californians grow enthusiastic, and thrives in Texas, notwithstanding severe drouth. Its feathery, misty, delicate foliage of the early spring is remarkable.

The trees of Austin create in the mind of the visitor an unforgettable impression of variety and beauty.





THE FRENCH LEGATION

### The Old Land Office

THE OLD Land Office, in the southeast corner of the Capitol grounds, has the distinction of being the only Land Office in the United States, excepting the one in Washington, D. C. In recent years a new Land Office was built and the vacated building was turned over to the Daughters of the Republic and the Daughters of the Confederacy. These organizations have fitted it up into a museum.

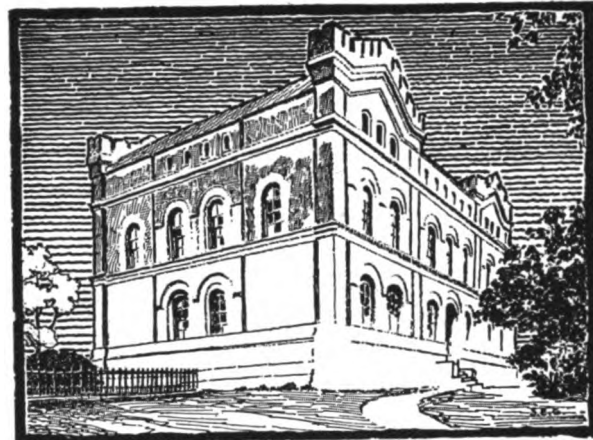
The old building, designed by a German political refugee, and built in 1857, resembles some of the old castles on the Rhine and is an interesting example of early fireproofing. A narrow, circular stairway, ingeniously constructed, extending from attic to basement, by reason of being almost entirely concealed, gave it the name "The Secret Stairway."

O. Henry (William Sidney Porter), who drew maps and decorated them in this building, made use of the secret stairway in one of his stories. His maps are now on file in the new Land Office, but not sufficiently protected. When I saw them about ten years ago in the old building, they were in much better condition than now, since pieces of the paper on which some of them were drawn are entirely gone.

Stremme, the German designer of the old building, the subject of our sketch, drew the State's maps, which are excellent examples of good draftsmanship, and the titles are skillfully cartooned and decorated.

Clerks who attained distinction worked here, and there are clerks of less renown, though loyal and faithful, who have served throughout all these years and who could tell many an interesting story of land deals and land frauds and history-making controversies.

I had occasion to take a famous architect to see the maps of O. Henry, whose stories the architect had long admired, but he marveled more at the interesting construction of the building. He talked to the Land Commissioner and reminded him that some of O.



THE OLD LAND OFFICE

Henry's stories were laid in the old Land Office, and one in particular—*Bexar Script No. 2692*—mentions the files, the secret stairs, the clerks, the bats, and the murder, but the Land Commissioner, with much disgust, replied, "That O. Henry was a great fraud, they wasn't anything of the kind ever happened here."

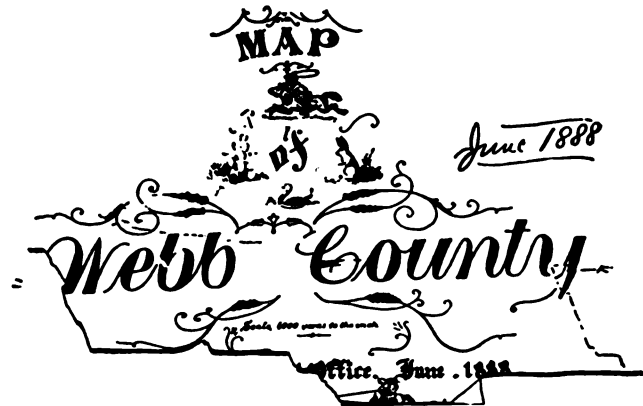
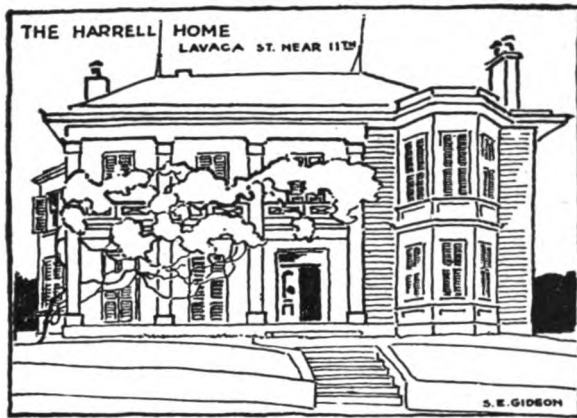
### The French Legation

THE OLDEST house in Austin is the French Legation. When built, it was some distance from the settlement, but the city has now grown around it and the grounds are much curtailed.

In 1840 France recognized the Republic of Texas and sent, as ambassador, Monsieur Saligny, a gay young bachelor, who later became Count Saligny. About 1842 Monsieur Saligny built the house on the hill and the house is now as it was then, except for minor changes. A lattice rail, reading "Legation de France," was removed from in front of the dormer windows and a service wing added to the rear of the house. The locks, hinges, and doors came from France and the lumber came from Bastrop, where it was sawed by one man in a pit and another managing a two-handled saw. During Monsieur Saligny's residence, the Embassy was the scene of much hospitality and frequently ladies, properly chaperoned, were included amongst the guests. A source of much entertainment was a hand organ.

If you enter you will find ample rooms on either side of the stair hall, which leads to the attic, where there are many pieces of furniture that belonged to Monsieur Saligny, and you will note the huge locks and strap hinges on the doors, but the furniture, seen in the rooms, is owned by Miss Robertson, whose father, in 1837, hauled much of it overland from Tennessee.

An unfortunate incident occurred in Monsieur Saligny's household when the Republic of Texas was



TITLE OF MAP  
DRAWN BY O. HENRY

making efforts to secure a loan from France. An Austin innkeeper, named Bullock, attacked a member of Monsieur Saligny's Legation and the matter was later aggravated by Bullock's hogs getting into Saligny's stable and eating the corn intended for the Legation horses. A servant killed the hogs and was promptly thrashed by Bullock. Not satisfied with the way the Texas Government chose to look into the matter, Monsieur Saligny threatened to make an international affair of it. He suspended relations with the Texas Government and withdrew from Austin, but remained in Texas. The Republic protested against his residence within its territory and he went to New Orleans. As he was a brother-in-law of the French Minister of Finance, the loan that was being negotiated naturally received a severe shock.

#### O. Henry's Favorite Haunt

IT WAS mentioned before that O. Henry (Sidney Porter) worked in the old land office, where he, a clever cartoonist, frequently cartooned unsuspecting clerks and visitors. He lived with the Harrell boys in their home behind the Governor's mansion, where the Harrell boys were born—and that was a long time ago. One of the Harrells kept a cigar store and Porter kept his books, but in idle moments he cartooned the customers and often the proprietor himself. Joe Harrell says that Porter didn't "stick"—he was nearly always out of a job, and when he had no place to eat and sleep he came to the Harrells', where he always had a warm welcome and no board bill to pay. He came often and remained long, and frequently, to sit in old Mrs. Harrell's room, where he read or wrote, while she did her fancy work. Afterwards he told that those hours in her work room were some of the happiest of his life. For hours and hours he studied Webster's *Unabridged Dictionary*, the property of Joe, and that is the answer to the query: "Where did he get his flow of English and

his choice of words?" Joe says that Porter had a remarkable memory; he remembered incidents no one ever dreamed he would retain, but they came out, sometimes masked, later on. When Porter left Austin, Dave Harrell corresponded with him for a long time and this correspondence, with articles of all sorts and stacks of cartoons, was gathered in a trunk and stored out in Liberty Hill, a nearby village. The rats and moths did not respect genius, but O. Henry is nevertheless immortal.

#### The Governor Pease Home

JUST a few blocks west of the Capitol is the Governor Pease Home, built about 1850. It was built by a Mr. Shaw, a man of culture and refinement, for his intended bride, a charming belle of New Orleans, who assisted him in the planning of the stately home on the beautiful location he had selected.

When the house was almost completed, the young woman jilted Shaw, which almost broke his heart, though he recovered sufficiently to marry a short while afterward. A child was born, but did not live long and was buried in the yard. Within the year the young wife also died. When Mr. Shaw left the house to bury his wife, he never again entered it, but returned to Galveston, his former home. He did, however, make several visits to Austin and prevailed upon Governor Pease to take the house off his hands.

The home still remains in the family of Governor Pease. It is of the Greek Ionic style, similar to the Governor's Mansion, and the grounds about the house are spacious, giving it an air of old-time seclusiveness and dignity. Governor Pease named the place Woodlawn, but the huge surrounding tract which he owned is called Enfield, after his home in Connecticut. Recently it was planned to demolish the house to make way for a more modern one, but the love and sentiment of the present owner for its associations, and



THE HOME OF GOVERNOR PEASE



THE HOME OF AMELIA BARR

the rare beauty of the place, prevailed on his better judgment; so, fortunately, the interesting landmark has not gone the recent way of many of the beautiful old homes in Austin. For the inroads of progress and modern times upon the nation's architectural wealth are sad indeed.

#### Amelia Barr in Austin

AUSTIN can boast of homes which have housed most illustrious people, though the houses could not well be called landmarks. Many members of President Wilson's Cabinet and men important in his administration were Austin men—amongst them House, Houston, Gregory, Burleson, Batts, while Mrs. Pennybacker, internationally known in the cause of women, is another celebrated resident of Austin.

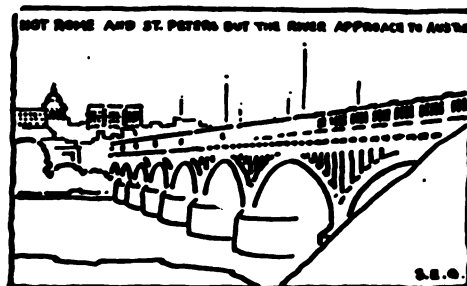
Few people here, however, know that Amelia Barr, the author of *The Bow of Orange Ribbon*, *Remember the Alamo*, and other famous books, lived in Austin and conducted a small exclusive school at Third and Trinity Streets. Later she lived in the building behind the Capitol, which is now called "The Morris Mansion," then the Morris Place, and she also lived at the southwest corner of East Avenue and 7th Street. It is interesting to read in her fascinating autobiography her love for Austin, which she called "Arcadia," and the little wood house on East Avenue, and it is pitiful to see the house now going to pieces through neglect and the misuse of Mexican families who occupy the building today.

For many years I have known *The Bow of Orange*

*Ribbon* from its back only. During all my years of residence in Austin I did not know much more of Amelia Barr, or her books, until a few days ago when I ran across a copy of her *All the Days of My Life—An Autobiography*, and I found it so fascinating I desire to pass it on. Those of you who love Austin will see it as she found it and loved it in the fifties. There are fewer open spaces, of course, there are many depredations and there is less water in the creeks which run through the town, than in her time, but the people must be just as friendly, there is still the lack of hurry, and though the town is growing, as most of Texas is growing, its unbounded charm of 1856, when Amelia Barr first knew it, still remains. She saw, too, Austin during the Civil War. She saw all of the terrors by night and by day and at the close of the conflict in 1866, when the family was leaving Austin for Galveston, she wrote in her diary: "I was glad when we were beyond any sight or sound of Austin, and now I confess that I remember only the Austin I saw and loved in 1856. I had to call peremptorily on memory to restore me my last view of it in 1866. The latter was but a passing condition. I know now that splendid natural avenue is bright and busy, and wonderfully built up and adorned with all that marks commercial prosperity. I do

not want to see it in its modern splendor. I prefer to keep my memory of it in A.D. 1856. It was then, I think, the brightest, happiest, most romantic street in the whole world." Seventy years ago! But, really, Mrs. Barr, it hasn't changed so very much in all that time.

SAMUEL E. GIDEON.





# From Foreign Shores

## *As to Environment*

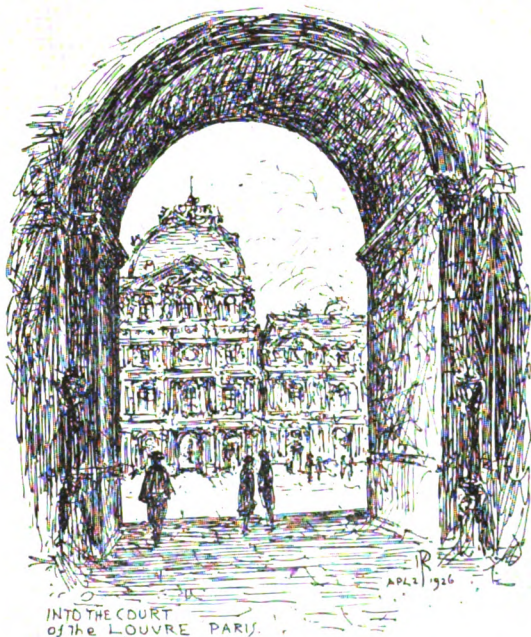
**T**HIS MATTER of environment has more than once in these papers furnished us with introductory or transitional paragraphs and its usefulness seemingly is not ended. In my previous sketch, written on board a materially real steamship floating for the moment in the Ionian Sea with visions of Venice and the Adriatic ahead, the environmental topic did not receive merited consideration; at least not enough was presented to enable the gentle reader fully to fit himself into the ever-changing picture; therefore I shall touch upon the topic once again; partly for my own satisfaction, however, as the contrast between the then and the present brings the picture of the "then" more vividly to my mental eye.

This is a "quiet" Sunday morning in Chicago, and through the rumbling, grinding and squeaking accompaniment of the automobiles in the avenue below the church bells are voicing a musical invitation to prayer. On shipboard the pounding and throbbing of the engines were in evidence, but the bells, that is, church bells, were as conspicuous by their absence as other belles were conspicuous by their presence. It is an easier matter to concentrate under present conditions than under the conditions then obtaining. Nothing short of an automobile collision is likely to draw me from my present task; but as I penned—really pencilled—my lines on shipboard, certain distracting factors operated. We had been driven to



*"Here is where the French were quite at home"*

shelter by the boisterous elements and I had sought the quiet of the cabin; but no quiet was to be found. Dames were clucking in the companionways and in the lounges, where, too, callow young and old officials of the cruise and ship were cooing (they bill in the cruise office and behind the purser's counter), while more callow, I shall not say callous, young girls, all legs, or all one sees of them legs, were cackling and sputtering, for all the world like chickens, beheaded or about to be beheaded for the morrow's repast. There were lovely girls and charming women aboard, but they did not tend to distract, for their voices were low and well modulated and did not pierce through the clamor of the winds and waves and the clangor of the engines; nor did they emulate Vesuvius and Santorin which smoked incessantly and incurably. The chimes in the tower of the church not so far away from my study, with their call to prayer and meditation, bring up the image of the minarets in Mohammedan lands with the musically throated muezzins performing the function of the bells. In Constantinople shortly the belles will probably take over this office, for the veil is vanished, banished, and the women, as everywhere in the Occident, are taking over all possible functions, characteristics, and occupations of men.



*"A bit of Tunis the French have not touched"*



*"Is the mass good? Then let's not worry about the detail"*

*Time and Springtime*

As the British and Continental architectural publications, which have to date come to my desk, contain little that I did not see or in some manner experience abroad I shall let this paper follow along the lines of the one preceding and shall accompany the words with travel sketches. My cruise took me beyond the confines of the Mediterranean, out again into the open sea, across a placid Biscayan Bay and into a port in France. There the advertised Mediterranean cruise ended; but I added some weeks more, flying over to London after a delectable eight days in and about Paris. In England and Scotland I rounded out the period of my sojourn in foreign parts. Paris in the burgeoning spring was more appealing than it ever before had been to me. Not that spring was peculiar to Paris, for the leafy buds of spring unfurled themselves in my presence and to my intense joy and delight from the shores of Madeira throughout my entire course even to the gates of Chicago—and the gates of spring were not closed even there. The budding branches of the spring, the world over, and the leafless branches of the fall, give not only views of the here and now but vistas into the beyond; and, with fall, visions of the past. The appeal of spring is in the anticipation it begets in the human breast; of fall, in realization; but both lead the spirit out into the beyond. It was the backward beyond which appealed insistently to me—the past with its potentialities unfulfilled in the present. Time and again in the presence and under the spell of some monument of inspiring beauty I found myself saying: The race of men which lives in daily contact with this must be a wonderful, a superior, race of men! But when I looked about on the men and their works

I could not see that they were so different from us who are remote from these spiritual symbols of the great past. Why must the soul become blunted to goodness and to beauty? It does, however, and it is of the order of things; for men could not live the normal life of the every-day were they forever in the ecstatic state induced in you and me when we leave our commonplace paths and find ourselves, for the time, in the presence of ineffable loveliness. Perhaps that's why married life is (or is said to be) rarely or never on the high, sweet plane of courtship. But I must speak of spring only as it affects affairs on Foreign Shores.

*As To Paris*

I have been in Paris in the springtime before this; and also in the summer and in the fall. But on the visits preceding this the people disturbed me. This time I did not let the people distress me. I avoided the haunts of the café loungers, and the tourists bent on spending—spending time, money, and vitality, to no discernibly good purpose—and I mingled with the masses in the marts, in the gardens, though I avoided them in the galleries. The war has left cruel marks on the faces and persons of the French, but they are rising sublimely above it. Their politicians are bunglers (most politicians are, everywhere), but the people are sweet in spirit—at least, that was my reaction in their presence. If only the people could make or dictate the course of art, the art of France would have a happy future. By this I mean that if the individuals who produce the art—and art must be an individual product—would reflect the spirit of the people rather than strain after studio technique the results would be more sincere, more joyous: better art.

*So This is London*

"They Say" Paris for the women—London for the men; and I can well understand why "they say" it. There is a sense of artistry about Paris which appeals to the feminine, a sort of departure from the Anglo-Saxon sense of the normal; while about London



*"Spring was burgeoning in Normandy"*



## FROM FOREIGN SHORES

there is a bluntness and irregularity, a sort of freedom from the technical which makes the town appealing to the masculine mind. Artists love both places, for the artist mind is broadly cosmic, or should be. But the male artist loves London. After all these years of national historic grandeur and national development Britain is searching for an architectural expression, not recognizing in itself, apparently, that which is its very own. London is the vortex of this movement, though it is evident in all England. No one who studies the Branch banks of not too remote decades, the shop fronts with arches and turrets, the grouped windows and gables—as witnessed in the work of Norman Shaw, of Aston Webb, of Waterhouse, of Colcutt, of Sedding, of Leonard Stokes, of Bentley, of a host of others—can fail to discern what in them is essentially British. If I were an English or a Scottish architect I should build in this, and not seek in France or in Italy or in America some extraneous form of expression. There is a British architectural background which would be sufficient unto me—sufficient to express my greater thought and idealism and my lesser.

One thing the British, to their own advantage, might learn from the countries named—that is, to go to the right. For in the case of occidental movement right is right psychologically as well as morally. I was asked in London what would happen in the fearfully congested streets of that city were high buildings with their augmented capacity permitted. My answer was: There is slight congestion in London; there is immense confusion. The seeming congestion arises from a purely psychological state. No one in London or in England knows what any other one will do in a given situation. The vehicles, the soulless vehicles, know and act through force of habit; but reasoning man doesn't know; hence the uncertainty and confusion on the London sidewalk, or pavement as they call it. There had been a rule that pedestrians meeting should keep to the right, or just the opposite—nobody knew. Now the rule is changed and pedestrians must keep to the left, or just the



*"The spirit that was breathed into this pile is not dead"*

opposite—nobody knows; and the result in crowded thoroughfares is an almost inextricable confusion. This situation exists not only as to movement but in the realm of politics and economics. The inability of the British to deal consistently with strikes, or with labor and industrial conditions in general, is a part of it all. In spite of the homogeneity of the race not one Englishman knows what is in the mind of another Englishman or how he is going to react to some individual stimulus. An outsider can venture a guess as to how the British will react as a race, but the Briton can't. What the Englishman knows, and what we outsiders feel, is that somehow he will "muddle through" to a right conclusion; and in course of time he does. The crowd, in other words, will not remain permanently in congested confusion upon the sidewalk but, somewhere about midnight, the thoroughfare will be clear!

The tendency of the British to move in the "wrong" direction has one interesting corollary, *viz*: an expressed tendency on the part of the women to go "right" on occasion. The English women, young and old, apparently, board and alight from moving trams, trains and busses in the right direction and so escape being hurled violently backward to the pave. This in England is a happy outcome of woman's general tendency to go counter to law, even though it be a natural law. Laws are made for men, not for women—the female is above law—she is a law unto herself. If you have overheard, or have participated in, a discussion between man and wife as to the disposition of certain objects which are to pass, or otherwise, through customs—you will have an inkling as to the possible feminine attitude toward law.

London is attractive and the individual Englishman is lovable, and is just as much pleased with praise and commendation as the American is supposed to be. I



*"The spires of Lichfield over the billows of budding trees"*



had experience of this. I talked at a regular and at a special meeting of the R. I. B. A. and about the only quoted remark in the official report was one indicating that "the British are more technically proficient" in certain matters "than we Americans are"! But we all like praise and commendation and along that line I take this occasion to convey to my confrères of the American Institute of Architects the cordial message of good will to deliver which to the sister body I was charged at the dinner of the Council Club of the Royal Institute of British Architects at Burlington Hotel on the evening of 19 April, 1926,

with President E. Guy Dawber in the chair and I a humble guest.

Space does not serve to write of the beauties of other places on my itinerary: Liverpool and the fresh, crisp cathedral which is making history; mellow Canterbury, already made into history; Edinburgh and a sweet Scottish hospitality; ruined Melrose and Dryburgh, over which an ineffable loveliness lingers; and Carfrae Mill Inn with its invigorating cup of tea served in quaint surroundings by the most charming of hostesses. Upon all this, and more, I may not now enlarge.

IRVING K. POND.

## Coöperation of Architect and Craftsman<sup>1</sup>

### I

THE subject for discussion this evening is "The Coöperation of the Architect and the Craftsman," and, looking round at the tendencies of today, it would seem that at no time has this coöperation been so needed by the craftsman as it is today. And if at first you should feel that I am discussing other things in this paper and must have brought out the wrong sermon, I must ask you to bear with me for a little, as it is only a preliminary, the understanding of which would seem to be necessary, in order to see how important this subject is to us today.

At the present time we are passing through a curious stage of freaks and fancies, and when I use the word "we," I am speaking mainly of the craft of the painter and the sculptor, and it would be well to take a preliminary survey and try and see what forces are today influencing them—what is good in these forces and what would seem to be evil—I say would seem to be evil because one must remember that:

"Or ever a god rides out of the East crying a new dawn creed,

For every stone that is thrown in scorn the wounds of the old gods bleed.

For never a creed or a faith was yet, but once was a heresy.

Never a God first spake to man, but spake a blasphemy."

Now while on the one hand we must expect change, change simply for the sake of change becomes restlessness, and to cut oneself clear of the past is only to be a plant without roots that will quickly die.

You will, I think, agree, though this is not often put into words, that at no time in the history of Art

has the artist been more capable of realistic representation than he is today, and for a number of years this has been made the chief aim and ambition of the greater number, and this is apparently due to certain conditions peculiar to today.

First, that a comparatively small portion of the yearly output is in any way applied to its true use—the function of decorating.

Secondly, to the fact, as the Prime Minister recently said, that the days of the Medici are passed—in other words that the patron, in the old sense of the word, is virtually, if not quite, extinct, and since we must show our work and have some way of expressing our thoughts, the yearly exhibition has come into being.

Now the exhibition, valuable as it undoubtedly is up to a point as a place to show our experiments and have a certain freedom, becomes a menace if depended upon too far, and this is what is happening at present. It tends to introduce quite arbitrary fashions, plants without roots.

In the best periods, as far as one can gather, all men were craftsmen and had learnt their craft from the base upwards, generally being apprenticed in their very young days to masters from whom they early learned all the technical side of things, so that, at the age when we generally start, they were fully equipped with the knowledge of tools and materials. They also operated over a much wider field, and the one man was often painter, sculptor, and even architect. Today this is a very difficult thing to achieve, and we should have the closest possible coöperation, to take in some measure the place of these conditions of training. As it is, owing in a great part to the preponderance of the exhibition in our lives, many begin, or try to begin, as the artist and never get to be good craftsmen, and many who can model or paint with a realism truly amazing, have little or no knowledge of the application of their art to the needs of decoration.

<sup>1</sup> Read before the Royal Institute of British Architects, 19 April, by Gilbert Bayes, R.S.B.S., and Laurence Turner, F.S.A. [Hon. Associate] Reprinted from the *Journal of the R.I.B.A.*

## COÖPERATION OF ARCHITECT AND CRAFTSMAN

As an example of the unsuitability of the usual exhibition work for decorative purposes, I would quote the Hôtel de Ville in Paris. It is possible that I have quoted it here before, but it is such a flagrant example that I will risk repeating myself. At one time, I went regularly to Paris to see the Salons and was conversant with the paintings shown each year and the tendencies of the painters, but it was not until some time after, when I was studying there, that I saw the Hôtel de Ville with many of the paintings, that had previously been known as the pictures of the year at the Salon, upon its walls and ceilings. It was a terrible shock. Realistic oxen more than life size, ploughing towards you from the ceiling, apparently real people in crowds all round the walls with strong perspective cutting away all feeling of support. Only two men came through with flying colors, Puvis de Chavannes and Henri Martin. The Pantheon in Paris might be taken as another example from which Puvis and Humbert stand out as successful, the most terrible failure being Detaille's *Cavalry Charge*—enormous real men and horses tearing towards you. And many cases in both crafts might be added to these where realism has failed.

And now, since realism has about reached its height, if indeed it has not fallen over the other side, and since we have found realism and realism only unsatisfying and when used with architecture unsuitable, a reaction has set in and men play at being primitive and think as long as the thing is unlike nature, it must be Art—quite failing to realize that the primitives were being as realistic as they knew how to be and though their simple, almost child-like, outlook helped them to make decorations, we have to arrive at our results differently.

People who look upon our works are people of today and for us to ape the child is an unpleasant affectation. And since, in recent years, much of the carving has only been copying of clay and has overlooked the fine qualities of stone or marble, and an undigested admiration of anything classic has led the sculptor to a realism that has proved unsatisfying, men are now trying what they can get from the negroid races, and we are shown, let us say, an egg with eyebrows and are told it is a portrait study, and a man shouts on the housetops that he has carved a work entirely himself and men are much impressed quite regardless of the fact that the result may in many cases be regarded either as a catastrophe or a poor joke, according to the mentality of the onlooker.

In the past realists underrated the value of form considered in the abstract, so there is now a school that makes everything in circles, squares, triangles or other geometric forms, and the last state of that art is worse than the first.

I have every sympathy with those who feel that

realism, as such, is played out, and that abstract form must receive more consideration, but I am quite certain that the modern school is going much too far, and is throwing overboard a great deal that is necessary. Had there been a closer coöperation between the architect and the craftsman, both the craft side and the art side would be in a much healthier state today, and the sculptor and the painter would have had their very proper desire for abstract form satisfied in making work suitable in scale and treatment and color for the building which it was to adorn. They would have realized that negroid art, though quite well in its proper place in or on a native building, is not suitable for our buildings here, or for our people, and it would have prevented them doing the quite needless things which they are at present doing. And unless the architect supplies this opportunity of collaboration, I do not see what power is to bring the craft back to sanity.

You see the call on our work is almost entirely an æsthetic one; we have very few real needs to fulfil beyond that. In the case of other crafts, if a chair will not stand being sat in—well, you do not use that design again, but another. If an iron railing lets those down that lean upon it, there is trouble, and you use a better; but we seldom have any tests like these. If we spoil the proportion of a room you have designed or put up some figures that do not harmonize with your building, you probably design a building next time without any painting or sculpture upon it; in fact, I think that has often been done. Some time ago it seemed to me that architects were designing some quite dignified interiors, but designing them with the definite idea of excluding the art of painting. Today the same thing seems to be going on with regard to sculpture on the outside of buildings, and this brings me to another point. Many of the paintings in the early Victorian times went in for the historic or narrative picture, and sometimes it was all history or narrative and not much visual beauty, with the result that we have recently had a school throwing all subject overboard, trusting instead in the technical quality of painting to make the thing a work of interest, but using subjects that seldom had any appeal outside this. Again, surely this is going needlessly far, surely there is no reason why a work should be held to be any less good because it is able to interest a person who has no art training. I suggest that in these things it is part of our duty, if work is put up in public, to see if we cannot put up something that will be of interest to the people who have to live with it, and that it can be done in most cases without any detriment to the art practised.

The Italian primitives used subject and story, and held the people of their time, yet their work is fine decoration, for at one time it was necessary for sculp-

ture to be understood by the masses, and it was never the worse on that account. You may say: What has all this to do with architecture? Well, I believe that these fashions run through all the arts, but at different speeds, and that architecture is affected like the rest, and whilst agreeing that in the past gold-framed pictures have been plastered all over the walls to the detriment of the whole effect, and sculpture equally vaguely on the outside of buildings, yet to do away with these two arts altogether is rather like the school of painters I have mentioned with the lack of subject matter that bring work to birth that lacks human interest. If we have failed to fulfil the æsthetic needs in the past it is a mistake to react too far in the other direction.

In architecture the entasis on a column or the balance of a building may be very fine things, but are not enough to hold the attention of the unsophisticated, and I would urge that here we could help the architect, in fact we are necessary to him. A craftsman may have ways of getting round a difficulty that the architect may not know, just as the architect has difficulties that the craftsman has not realized; one of his difficulties is, of course, cost, but even here the craftsman may be of use in suggesting the alternative treatment or material. The Germans often seem in their modern work to manage the interweaving of their sculpture with their architecture better than we do, and though one may often not like the work in detail, the weight and mass is constantly most successful. America also has done very fine work in applying sculpture to architecture, and there, I am told, the sculptor—in some cases at least—is called in at a much earlier stage to coöperate with the architect, and the work between the two is apparently much closer than is usually the case here. Of course, one can recall cases amongst us where this coöperation has been almost perfect, but it is the exception rather than the rule. A short time back so much architectural and decorative work was simply a copy of a past period that many of the painters and sculptors preferred to look elsewhere for their livelihood rather than to copy merely some past man, and this too close copying of the styles in decoration has had the effect of preventing us from having a healthy style of our own today. We have to grow out of the past, but not copy it, but today things have changed—architecture is alive and is really seeking to answer the needs of the time and is creating a healthy style of its own. We look to you to help us also to found a healthy school. You are a messenger to us of modern needs, it is for you to keep us sane, though modern. You supply the abstract form to which we must live up; this can only be done by close coöperation and by interchange of knowledge; new materials are coming into use which will bring fresh forms to

birth. In art as in life, mistakes that one generation makes the following generation pays for—the sins of the father are visited upon the children—overcrowded decoration of yesterday results in work that tends to be too impersonal today. Petty prettiness in one generation results in the cult of ugliness in the next, and if we let that continue too far, the following generation will find that people say: If this is art we will have none of it. I believe that art in its widest sense is a necessary of life, and therefore I beg you to let us put our respective houses in order, and to remember that our arts are not nice little detached villas each in its own daisy-edged garden and with no connection with anyone else. If we are to fulfil our true destiny we must not be separate, but each a part of the other, and we shall then become part of the life of the people instead of being looked upon as curious excrescences of doubtful value.

GILBERT BAYES.

## II

As I am a carver, I can only speak from the somewhat limited point of view of the decorative craftsman who is engaged in executing architectural ornament in wood, stone and plaster.

Without coöperation, no work can be brought to a successful conclusion.

What I am going to say is rather a criticism of the architect, but I don't at all mean to imply that all architects are wanting in the virtues which I consider they should possess.

Far from it. I believe architects today are very much more accessible and sympathetic to my profession than they were in the past. I am sure I voice the feelings of my *confrères* by stating that the more experienced the architect is, the greater pleasure it is to work under him.

Every good craftsman must feel this, because he must want his work to be appreciated. If the architect can give him sage advice, and honest, thoughtful criticism, he will not be ungrateful. An enthusiastic workman is ever ready to be taught, and to gather new ideas. But it is most irksome to have stupid criticism from a novice, and suggestions for experiments which, from one's own experience, are obviously futile.

I have heard an architect disparage men who have been engaged in carrying out his designs, and complain that they have no interest in what they were doing, and that they were stupid and ignorant. Perhaps they were uninterested, and showed no enthusiasm, but he did not take into account that what they were doing was dull and monotonous.

There is much that may be done to make men more interested in what they do, and the architect can help in this by showing that he is keenly alive as to the



## COÖPERATION OF ARCHITECT AND CRAFTSMAN

result of their labor. A word of praise to them, or a few expressions from him to show that he is appreciative of good work, may create a new atmosphere, if he speak in a genuine, honest, straightforward way, without any suggestion of being patronizing.

To make men keener about their work, it is necessary that the architect, employer, and men should get to know one another better—that there should never be the slightest suggestion that men are machines or "hands," as they used sometimes to be called. It is important to keep a well balanced set of men together, so that they get to know and trust one another, as well as their employer—above all, that they should get to know the character of the work the architect requires to be done for him.

I think it is most important that architects should continue to employ the same men to do their work—not to jump about from one firm to another because A may happen to tender a price a little lower than B, therefore A must be given the work to do, although B has often been employed before. That is not the way to get good work done. There is no longer the same amount of interest taken in work which is competed for and obtained by cheese-paring prices.

It is a pleasure to the men to receive a visit from an architect they respect. They look forward to his coming, and do not treat him as an inspector, from whom everything has to be concealed. I remember one imperious architect, who had come to look at some work I was doing, which was difficult to produce, and to whom I appealed for advice, saying that "it was not his job to say how it was to be done." That attitude of mind is antagonistic to coöperation. It damps one's ardor, and is provocative of retaliation. Most of us must have experienced the pleasure it is to receive a kindly sympathetic letter by the morning's post, and what a difference it makes to the pleasure of the day's work.

I think the English workman is a very fine type of man. Unfortunately, there are now too many who are only half educated, who wander round from workshop to workshop, owing to their not having served an apprenticeship, but even these in time will learn a trade. Let us hope it is not that of begging.

My plea is that the architect and the workman should become better acquainted. This will never come about if the former shows any "side" or suggestion of superiority. I remember a friend of mine, now dead, telling me how, when visiting a house, which was being constructed for him by a builder in Yorkshire, they got rather hot over some difference of opinion about the way in which it was being built. My friend turned to him and said, "You builders seem to think you know more than we architects." "Nay," said the builder in his Yorkshire dialect, "nay, I don't say that, but I think we know as much."

There are so many ways in which the craftsman may be helpful to the architect, and in which he will help him, if he cares to listen to his suggestions. I will cite but one or two instances which come to my mind.

I suppose there is no part of an architect's art about which he is more sensitive to criticism than the section of his mouldings. Yet there are many instances when the carver can help him very materially, particularly with regard to the mouldings which have to be carved, because the mere fact of carving them takes away from their bulk, and consequently they require to be differently designed. Again, there are many instances in which the architect may not fully understand the quality of the stone or marble that he has selected, and his mouldings may not be adaptable to the texture of the material. The selection of stones and woods, and the suitability of the design to the material, may well be subject for mutual consideration. In plaster-work, for instance, considerable knowledge is often required to determine how a decorative ceiling should be made. How much of it shall be solid plastering, how much should be fibrous plastering, whether the ornament should be applied or "bedded" or whether parts should be "run."

I should like to see architects in the workshops much more often than they are, and not only the architect, but the layman as well. I believe that if the public could see and know how good cabinet work was made, they would not always be on the lookout to buy the so-called cheapest goods. They would soon know that there is a limit to cheapness, when it cuts out honest labor.

I believe most craftsmen take the utmost pains to produce the very best results they can from the designs supplied by architects. Occasionally, the taste of the architect may be so much in direct opposition to that of the craftsman as to make the execution of the work tedious, but even then, although he may not be helpful in adding interest to the design, he will have the work carefully carried out.

It is only when one knows the architect personally, and feels that one is being trusted, that the architect can get the best work out of a craftsman. Shyness, fear of giving offense, or the dread of being thought presumptuous may keep back suggestions which might be of great use; for it sometimes happens that a suggestion proffered, though not accepted, may be the father of a new idea in the designer's mind.

As to the making of designs for modelling or carving, it is a mistake for architects to design everything. To put it quite plainly, no designer can ever know what he ought to expect from a craftsman in any material, if he has not worked in that material himself. Most designs for carving are far too intricate and crowded, because they are drawn on paper and no

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

allowance has been made for the effect of the work when in relief.

The ideal position for the architect to take is to design his building, to suggest the main lines of the enrichments, and to leave the detailing of the embellishments to the man who has to carry them out. If he says the man is not capable of doing so, it is evident he has gone to the wrong craftsman. When elaborated drawings are put before a carver, and he is told to go his own way and ignore them, but to keep to the character of the design supplied, it is obvious he cannot do so. When once a piece of carving has been photographically presented, how can the craftsman forget or ignore it, and then go his own way, but still keep to the type of the ornament submitted to him?

For my own part, I should like to have more constant visits from architects, to watch the progress of the work being executed for them on buildings, and in the workshops, provided they come with the intent to be helpful, to assist in making the work more beautiful, and the men more enthusiastic. They will find that their advances are reciprocated, and a sense of unity of purpose will be created, which will go far towards united coöperation. Most of our deficiencies arise from the craftsman not being enough of an architect, or the architect enough of a craftsman.

Before I finish, allow me to plead for craftsmen, that their work receive better recognition.

It is of but small interest to be told the name of the unveiler of a memorial, or the opener of the door with a golden key. What should be announced are the names of those who have assisted by their art in producing a beautiful creation.

The purely commercial man or firm as a rule has much more prominence given to his name and goods than the men who, by their coöperation in the arts, have produced a beautiful building.

LAURENCE TURNER.

## Discussion

[*The President, Mr. E. Guy Dawber, F.S.A., in the Chair*]

MR. IRVING K. POND (*Past President of the American Institute of Architects*), in proposing the vote of thanks, said: I have for many years regularly read the papers which have been presented before this Institute, and the discussions which have followed them; and it has seemed to me that we on our side of the water never can quite reach your craftsmanship. The architect should be grounded not only in the work of the carver and the sculptor and the painter; he has to go far afield and know something of the flow of forces through the steel, through the reinforced concrete; he has to know something of the feel of the metal in his hands before he designs the iron door. Unless he knows the feel of the metal as the craftsman does, he will not produce a worthy work of art.

MR. OSWALD P. MILNE [F.], in seconding the vote of thanks, said: I think the architect more than ever realizes his debt to the craftsman. Indeed the architect really does nothing but conceive his work, and it is only through the craftsmen, whether they be humble craftsmen, such as bricklayers and plasterers and so on, or the greater craftsmen, carvers and sculptors, that he is able to get any work done at all. In that relation the architect is really only there for his conception of the thing.

We have had two most interesting papers. Mr. Bayes said that we are more restrained in the use of sculpture and painting than we might be. I think we look at them more as part of the whole building than we used to. The habit was, formerly, for a building to be designed, and then pictures in frames were hung on the walls and sculpture was brought in to decorate it. Now, the architect conceives the building more or less as a whole, with the painting and the sculpture as part of the scheme. He should therefore get into coöperation with the painter, the sculptor and the carver at an earlier stage. It is only by coöperation between them all that a building can be a success and the conception of the architect can be carried out.

THE PRESIDENT: We have a very well-known designer and craftsman present tonight, Mr. Voysey, and I am sure we should like to hear what he can say to us.

MR. C. F. A. VOYSEY: I congratulate the Institute on having chosen two readers of papers who are so eminently fitted for the work by their intimate association with architects and with craftsmen, having employed many craftsmen and knowing all the eminent architects of today; and also that they are artists to boot. You could not have had a more perfect combination of qualifications.

One thing which Mr. Turner said rather hurt me: that a man could not design for any craft unless he had worked in it. I have not a good memory, but the impression I got from the remark was somewhat to that effect. I feel, not being a carver, that it is a dreadful bar to me as an architect if not allowed to design carving. I want to say that personally I am deeply indebted to the craftsman; I believe I have learned more about building and how to be an architect from the craftsman than I have from your schools or from any educational body. It is the craftsman who has helped me in my work all through my life. I want to tell you of an instance in which an architect designed some carving for his building, and he made a full-sized detailed drawing of it, giving sections, the carving being such as he wanted in his scheme. He went to a very eminent R. A., a man who is recognized as a brilliant artist. The architect said to him, "I have made a model of what I want, but I would rather leave it to you; I have absolute confidence in you; you are recognized as a man of capacity, and I want you to do it; never mind what I suggest." The carving was done, the architect was satisfied and the carver was satisfied. But the architect had made a slave of him; he should not have done it. He was not dissatisfied with the work: he was pleased with it when it was done; it was what the architect wanted. In another case the architect left it to the eminent R. A., and instead of an

## COÖPERATION OF ARCHITECT AND CRAFTSMAN

angel with floating feet, a spiritual sort of creature, he gave him a board-school child who was tripping along the pavement, and that hurt the architect very much. How will you reconcile those two positions? You cannot expect really good art from any man unless you give him liberty. We cannot be saints unless we have had the liberty to be sinners. In one case the architect got what he wanted by telling the man what he wished him to do; in the other case he got what he did not want by leaving him to do what he liked. It is a very subtle question. But what we need for progress at all is freedom; we must leave people free. I should like to know how far the architect is justified in controlling his carver.

MR. H. B. CRESWELL [F]: Mr. Bayes and Mr. Turner are very welcome here tonight. My own strong feeling is that we should see craftsmen here a great deal more often than we do.

A year or two ago, I happened to write a letter to our *Journal* suggesting that we should identify ourselves more directly with the individual craftsmen and I suggested that a register of craftsmen should be kept in the Library of the Institute, with a portfolio illustrating their characteristic work, so that we could go to the source and find what we wanted. That was taken up by the Art Committee, and it found it good, and sent it up as a recommendation to the Council. The Council approved of it, and returned it to the Art Committee for it to formulate a practical means of bringing it into effect, which they did. It was then sent up to the Council, and the Council voted, six one way and half a dozen the other; and the President of the time gave the casting vote against it. I think he was right, in principle, in putting his veto to it, because it was an innovation, and I have no regret on that score. It was a satisfaction to me to know that the body of the Institute seconded the idea so thoroughly. Since then, the Institute has set up a Committee with the special duty of safeguarding the interests of the individual craftsman, and when I say we welcome craftsmen here, it is not merely an expression of sentiment, but a statement of fact.

We have greatly neglected the craftsman in the past. In this room, for thirty years, we have been talking about the craftsman; the one thing we have not done for him is to employ him. We are not employing craftsmen, we are employing commercial exploiters of craftsmen, which is a different thing. The commercial exploiter gets our order. The next step is that a sketch is made by a second party, then somebody makes a diagram, and somebody else makes a cartoon, and somebody makes a tracing, and the work is given out among carvers and other craftsmen, of various degrees of ability and at various salaries. Even if we allow ourselves to be stultified into the idea that the result is a work of art, we know it really is not.

MR. REGINALD HALLWARD: I should like, as a craftsman of many years' standing, to say how much I appreciate the papers which have been read by men who are engaged in the work they spoke about. I sympathize largely with what has been said. But in both cases it seemed a little out of date. That sort of thing has been said during thirty years of my life. I wish to reciprocate the spirit of Mr. Creswell's remarks on the in-

jury suffered by art through the invasion of commercial interests of certain people in this country. Still, Mr. Creswell's view of craftsmen is not one we can altogether adopt; we must not consider ourselves perfect and architects imperfect. We want to get beyond the stage: architects *versus* craftsmen. I could rattle off formulas that are applied to architects and craftsmen today, but they do not bring us any nearer to the living force of both occupations. I feel that the continual use of that word "craftsman" after thirty years has become tiresome. Let us substitute the word "artist." As it stands, the craftsman is always spoken of as in a different attitude from that of the architect; but in my experience I have not found that the working of the artist and the architect did anything else than unite them together. There has been a common feeling in the work. As one who has not always been approved of by architects for many years, I can say that my happiest work was and is still done with them. Where the architect has been an artist, though there have been differences of opinion, there have been mutual consideration and help, without which the assistance which the architect can give me and I can give to the architect would never arise. It is time we got down to that ground. Both of us lack certain things, and those things being added will do what no amount of conversation as to what craftsmanship is can do; for at the back of it all is human life.

MR. GEORGE SHERINGHAM: I was unprepared to say anything before such a distinguished company, but as no one has spoken of the painter, I think he deserves mention because of the mistreatment he too often has received in recent years from the architect, for he designs his building in such a way that it is impossible for the painter to enter into the decoration of it. For instance, how few buildings have been recently built in which the decorator has worked with the architect. I myself have been decorating buildings of various sorts for many years, but I have never once collaborated with the architect. I do not know what conclusion one must draw from that! There is a growing school of young painters, and if architects would give them a chance I think something fine would come of it.

THE PRESIDENT: We have, I understand, twelve or fifteen leading foremen of our great London builders, and it would be interesting for us to hear their candid views as to what they think of architects and craftsmen.

MR. L. T. BUCKLEY: As a foreman, I would like to say that often we see things which come to us in sections and drawings which it is practically impossible to carry out. We often point it out to the architect, and he says, "Haven't you common sense enough to design it yourself?" That has often been my experience of what has happened in a large building.

MR. W. H. ANSELL [F.]: We have had the thoughtful papers of Mr. Bayes and Mr. Turner pointing out to architects the way they should go. Whether they have gone in the past directly as one would wish is another matter. But there is one thing that has not been mentioned which will have a potent influence in the future on the coöperation of architects and craftsmen, and that is the present system of architectural education. Up to the end of the last century the pupilage system was uni-



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

versal. The general trend of architectural development was very varied. One man went to the Cotswolds for his vernacular, and a very fine English thing he made of it; another was bemused with the gables of Bruges, while others brought the towers of Toledo to London. Then there arose a prophet in the land who said "All this leads nowhere; what we want is some agreement which will result in a body of architects working more or less on the same lines." He advocated that a number of architects should get together, agree on a kind of building, and work at it in the hope that something would come of it. Without such an agreement the thing has actually happened; those who matter in the future are being trained in the architectural schools. Instead of 60 or 70 offices, each with a pupil and a different point of view, there are 60 pupils in the schools; what one learns they all learn, so that in future there must be a similarity of thought in design. Will it not be a great thing for the future if the present school of young architects can be brought into contact with craftsmen in a way that, I fear, they are not being brought at present? I believe that many of our younger architects are missing some of the great pleasure that we used to take in works of fine craftsmanship. We have a public which is interested in "handwork," as they call it, and that very liking for the work which is done by hand is older than any architectural fashions; it is something very deep in human nature. We have heard in this room that the craftsmen on a certain building asked for permission to take their wives and friends on a Saturday afternoon so that they might see the work. I think that is very clear evidence that the craftsman can be interested in his work. It is very important that in the curriculum of the schools there should be included some training in craftsmanship. In the old days we were told it was good for the architect to spend some time in the shops, and I think any man who did that benefited by it. I remember working, with others, in the old School of Arts and Crafts, in Regent Street, on beating lead, casting lead, and working in other ways. There were many men in that class who are well-known to you, and I am certain their work as architects since has benefited by the craftsmanship which they themselves learnt in that cellar in Regent Street. Therefore I advocate that in teaching our younger architects we try to bring them into direct contact with craftsmanship where possible, and induce them to practice some craft. They may not be able to devote sufficient time to it to become very proficient, but they will be better men if they can use their hands, and I think it will make them better architects.

MR. DARCY BRADDELL [F.]: There is a difference of opinion about what is wrong with the crafts. Everybody seems pessimistic; Mr. Bayes because he sees restlessness creeping into work today, and Mr. Turner is pessimistic because he does not like architects dictating too much. Mr. Ansell wants architects to learn the elements of craftsmanship. But I think it would be easier for the craftsman to learn the elements of architecture. I would say there are very few eminent sculptors today who know anything about architecture, but there are numbers of craftsmen who know something about it. Painters, especially if they want to be decorative painters,

ought to know something about architecture, about spaces, and why architects want spaces. I think the training of a sculptor does not embrace a knowledge of architecture. Why not? It is easier to train a young man in the elements of architecture than it is to train an architect in sculpture. The young fresco painter has time to learn something about architecture; it need not be a great deal, but he should know something about it. A week ago a young sculptor said to me, "I know nothing about architecture," but I think that should not be the case with any young sculptor or painter.

MR. MAURICE E. WEBB [F.] (*Chairman of the Board of Architectural Education*): In connection with Mr. Ansell's remarks I would point out that The Board of Architectural Education, which controls, to some extent, the young architect's education, insists that one year out of five shall be spent on practical work. That work can take place in builder's yards, or in architects' offices, or on buildings.

With the last speaker I entirely agree. It would be a good thing from the point of view of craftsmanship if sculptors and painters spent a little time in architects' offices and schools. At present we are working in different directions, and I think architects alone are trying to interest their students in other branches of art.

MR. H. M. FLETCHER [F.]: In reference to what Mr. Maurice Webb and Mr. Braddell said, I would like to call your attention to the work which is being done at South Kensington by Professor Worthington. Anyone who goes round the classes which Mr. Worthington is holding there and sees the work in architecture which he is getting out of young painters and sculptors will be astounded at the freshness and the wealth of the ideas. He does not profess to teach them architecture, but to show them what architecture is about, and he is very successful.

I was very much interested in the little story which Mr. Voysey told us about freedom and slavery, and it set me thinking about his remark that you cannot be a saint until you have had an opportunity of sinning; so also you cannot be free until you have had the opportunity of being bound. The trouble with his Academician sculptor was that he left him to his own devices, he did not bind him in any way. The common experience of architects is that a job in which they are left to do exactly as they like is uninteresting. But when you have conditions laid down which you have to fight against, you put your best wits into it, and it becomes interesting, and you probably do your best work on it. In the same way, the architect who goes to a craftsman should lay down certain conditions which he is to apply, and leave him freedom of action within those conditions.

THE PRESIDENT: I think we have had an enlightening and interesting discussion. I do not altogether agree with what Mr. Creswell said. It was my good fortune, many years ago, to have to spend five years of my life in actual daily touch with craftsmen of all sorts, and ever since that time I have to do with them. There may be, perhaps, one intermediary, but beyond that, I am pleased to say I do not think I have ever had to do with other people before getting in touch with the craftsman. I think Mr. Creswell has taken a pessimistic view.

## COÖPERATION OF ARCHITECT AND CRAFTSMAN

I agree with everything Mr. Ansell said. I think the young men of today, unless they are constantly on buildings and see the work being carried out by the different workers and craftsmen, miss one of the great enjoyments of being an architect. There is nothing more enjoyable than walking round and talking with the workmen, consulting with them and asking them questions, as I always do. And every day of my life I am learning something from them.

MR. BAYES, *in the course of his reply*, said: You have been extremely kind in the way you have received my paper. The proposer might, I think, have told us something about American coöperation and reinforced concrete, about which Americans know so much.

I think Mr. Voysey's question is a very easy one to answer. The bulk of us are suffering from too much ego at present, and that is one reason I feel that working with architects is so valuable, because we should then find we are only a small note in the big harmony, and we should learn modesty. Probably the noted R.A. spoken of was having too much exhibition work, and probably if he had realized he was only a small note, he would have been able to subdue himself, and would have been a better man.

I agree with Mr. Braddell that the painter and the sculptor should learn architecture. It is the whole

trouble at the present time that the stuff which is being done and claimed as great work has nothing to do with architecture and will not go with it. The best periods were those in which sculpture and paintings were intimate in the work. But the question tonight was not how the sculptor and the painter can be improved, but how we should coöperate. If we had more knowledge, I know we should coöperate more easily. It is not for me to find fault with my own craft.

MR. TURNER, *in reply*: I am concerned that my friend Voysey should have felt in the least hurt by what I said. When I stated that no architect should design in any material which he had not been brought up in, I meant that he must not make a photographic representation of it. If he does he is not likely to get the craftsman's representation as it ought to have been had he detailed it with his knowledge of the material.

With regard to what was said about architects *versus* craftsmen, there is nothing in my paper nor any thought of antagonism in my mind. I want the reverse. I want the architect to know the craftsman individually; it is that personal touch which I value more than anything else in this world. If you get to know a man, his ways and his capabilities you are almost always quite certain to get good work.

### Obituary

Howard Van Doren Shaw  
Elected to the Institute in 1906  
To Fellowship in 1907  
Gold Medallist, 1927

Died at Baltimore, Maryland, 7 May, 1926

When such a man as Howard Shaw is taken from the life of his community the sense of loss is almost stupefying. On landing in Quebec the morning of 9 May I purchased a Montreal paper and from it learned that the American Institute of Architects had awarded to him the Gold Medal for Architecture, the highest honor it can confer. Nothing in years had given me greater pleasure than this tribute to my friend and to our city and my first thought on arriving home was to call up Howard and congratulate him and then I learned that he had been called to his great reward upon his birthday, 7 May. The shock was so great that I do not yet realize it. In 1892 he and I began working at adjoining tables in Jenney & Mundie's office in Chicago and from those early days Howard Shaw was a marked man among a group, all of whom have attained some distinction. From his mother, a painter of charm, he inherited a rare love of line and color and almost perfect taste. Later, when he began to practice for himself, these inherited qualities gave his work an individuality and charm which soon brought him many clients. I call Howard Shaw an architect of real original genius because he studied and appreciated the architecture of the past but never copied anything directly, rather absorbing the principles of beauty, adapting them to our day and needs. His houses have been called "English" by many critics. In a sense they are, but only in the sense that our nation is fundamentally English in its early tradition. Another quality

which gives his houses special charm is a certain whimsicality of ornament. Few men that I have met had such a keen and subtle sense of humor as Howard Shaw. Of those whom I have had the privilege to know intimately I think he and Henry Adams were most alike in this respect and both had a dry and whimsical way of expressing themselves which made their conversation a constant delight. The awarding by the Institute of its prized Gold Medal places the fraternal stamp on Howard Shaw's professional standing. It is a joy to all his friends to know that he received the news of this award before he left us and that he expressed himself as greatly pleased.

While the loss to the profession of architecture is great we, in Chicago, think more of the loss to our city. Howard Shaw was the first native-born Chicagoan I ever met and he was proud of it and all his life devoted his best efforts to serving Chicago, to help make her great and beautiful among cities. He was called upon at all times by the City Plan Commission, the University of Chicago, and the Art Institute for his council and advice and he gave himself without stint. For the moment I cannot see the Art Institute carrying on without his help. Of Howard Shaw the architect and Howard Shaw the unselfish citizen it is easy to write but of Howard Shaw the man—that is difficult. In all the relationships of life in his home, his clubs and among his close friends he had the rare faculty of making himself such an intimate and essential part of their lives that his friendship was something too valued, too sacred to be spoken about. Howard Shaw has been taken from us just when he had reached the height of expression in his art but he has left behind an inspiration which will go on and, because of his personal charm, I see such a tradition growing up around him and his work as has grown up around Leonardo da Vinci, and which will carry his influence on through years to come.—ALFRED GRANGER.

## Paris Letter

**A** PECULIAR accident has just removed, in large measure, one of the most interesting architectural monuments of the southwestern region of France. The celebrated clock-tower of the Eglise de la Dalbade in Toulouse crashed to earth in the very early morning of 11 April, after a stormy night during which a violent and unrelenting gale had wracked the ancient structure. The architect entrusted with the preservation of our historic monuments had already commented upon certain indications of dangerous dilapidation in the church, but no restorative measures could have been undertaken without securing a goodly sum of money which it was impossible to put at his disposal. The tragedy attains even more acute significance in the public eye in that the tower—in falling—crushed two houses built against the church, killing three of their sleeping occupants and injuring nearly a dozen more.

The church dates from the twelfth century. The tower itself was erected in the sixteenth century from the designs of Nicolas Bachelier. The spire fell in 1792, and was reconstructed in the nineteenth century.

The disaster had its effect upon the church proper, for the central vault was pierced by falling masonry, and the eighteenth-century pulpit and a great many pictures were destroyed.

Conferences with a view to ascertain the possibility of rebuilding the tower, while better times prevail in France, are already under way, and the affirmative seems to have it. The disappearance of the tower has changed the traditional aspect of the city of Toulouse, whose skyline its slender shaft had so long graced.

While some of our architectural treasures are thus one by one vanishing, so rich and abounding is France that others are still being unearthed. A group of frescoes, very probably dating from the early years of the fifteenth century, has just been rediscovered at Villeneuve-les-Avignon. The frescoes were found within a chapel attached to the ancient palace of one of the Papal legates in 1409. In the vicissitudes of its existence since the passing of Avignon's glory, the building has been finally transformed into a haymow, and its present proprietor, wearied of the flood of curious visitors, has now closed his door against their importunities. Some little money will be needed to search out all the fresco work in the chapel and preserve it. Alas, this is perhaps to be just one more of that succession of tasks put in hand too late, if indeed there will be anything remaining by that time upon the walls!

Every traveller has evinced a feeling of regret when he visits these exquisite monuments, which are quite bare of furniture and other fitments, the absence of

which makes it difficult for the observer to reconstruct in his mind the life of their inhabitants. *Le Journal des Débats* announces that an interesting project will shortly be undertaken at the Château de Blois. The apartments in the François I Wing, as well as the hall where Henri II twice reunited the Etats Generaux, are to be completely furnished and exhibited for an indefinite period. Very beautiful Renaissance furniture will be lent for the purpose by the great Parisian antiquaries. A splendid collection of portraits will be equally divided up among the various rooms. The State itself will participate in the work in a most important way, for it is to permit the group called *Tenture d'Artemise* to be borrowed from the Mobilier National. This royal tapestry was created for Catherine de Medicis, and it is considered the very finest group of French tapestry of the Renaissance in the possession of France.

### §

As is always the case in Paris, interesting expositions tread one upon the others' heels. At the moment the Salon is receiving numerous visitors. Under this ægis are reunited the Société des Artistes Françaises and the Société Nationale des Beaux Arts, which have been long separated. From the architect's point of view, this schism had but little importance, for the Salon des Artistes Françaises, heir of the traditional Salon, has always assiduously gathered together works representing all the tendencies of art, with a benevolent eclecticism. Among the sculptors and painters, the situation is different, and is complicated by personal questions and material necessities, arising from the considerable number of artists who desire to make a name in Paris.

The architects may scarcely be said to exhibit in the hope of attracting clients. Similarly, the fame of our confrères hardly gets beyond the limits of our professional societies, and the greatest pleasure to be derived by the exhibitors is to receive the congratulations of a few comrades. And everyone is conscious of this disinterested spirit.

The excellent study of a Château by Formigé is noteworthy. The extremely painstaking designs of Mons. Devienne for the entrance to a necropolis have been awarded the prix Duc, bestowed by the Institute. This prize is destined to foster a taste for classical studies in the sense of conscientiousness of design and purity of forms.

As is habitual, one can find at the Salon several fine compositions which have already figured in the grand competitions of the Ecole des Beaux Arts and of the Institute, whose authors have put them in hand and



## PARIS LETTER

finished for exhibition purposes. One might also cite a project for a Colonial Office by Mons. Brisac and a Botanical Institute by Mons. L'Abbé. Then, too, one is sure to encounter the customary series of sketches of travel and watercolors, which offer a happy contrast to the austerity of the technical designs.

Finally, the organizers of the Salon have reserved a place for the works of Leon Chiffot, whose death has been recently chronicled, and we may admire for the last time the collection of the creations of this artist, who numbered many American architects among his acquaintanceship or *coterie* of students.

Leaving the Salon, and sighting the automobiles ranged the entire length of the Palace, and those which ceaselessly flow the length of the Champs Elysées, we are inevitably drawn into comparing the present appearance (assuming one is old enough to do so) with that of these famous places while the Salon was held in the Palais de l'Industrie, before commerce had invaded the splendid avenue which leads to the Arc de Triomphe. It is all a question of zoning, and one which justifies the opinion of the partisans of this sort of regulation.

But, outside the question of appearances, what is curious to note is the concentration of human beings, although the latest census has just revealed a slight decrease (20,000 inhabitants at least) in the population of Paris. Several newspapers have viewed this diminution of congestion in the light of a sad event. I think, on the other hand, that it is ample cause for congratulation, for every thing which will serve to decentralize the population of the metropolis will be favorable to both social and moral hygiene. If Paris has less population it is because the neighboring suburban communities have increased in a like proportion. Unfortunately (this is my own sentiment), this lessening of the population is more apparent than real. French censuses, in accordance with the law, are based upon a count of the number of people sleeping in the buildings of the city on the day selected for the census. But, during the past decade, a quantity of multi-family houses have been converted into business quarters. It thus happens that the number of inhabitants is actually less at night, but I am convinced that it is enormously augmented during the daylight hours, and no statistics covering this contingency have ever been assembled.

There should be instituted a campaign to set in motion the dispersion of business and commercial houses, despite the apparent advantages which seem to be derived from the concentration of a profession or trade in any given quarter. In reality, an objective study should be undertaken to discover whether this segregation of trades and professions is actually of benefit to the consumer. The centralization of commerce and trade seems more than ever to me the greatest cause

of the present congestion of traffic. In Paris congestion in the central portions of the city is largely due to the great department stores, which are steadily increasing in this locality.

In the morning congestion is extreme in the region surrounding the markets; this is a specialized type of commercial traffic. But the pressure spreads much farther than the markets. The municipal administration is gravely concerned over the situation, and the projects for enlarging the markets are being examined anew. The markets were constructed by Baltard, who was one of the first to study, with an architect's feeling, the problems of iron buildings.

Most of the city planners hail as a progressive step the proposed transfer of the central markets, and their division into four centres which will be situated outside of Paris. It is in fact an abnormal state of affairs which requires that all the commodities necessary for the nourishment and sustenance of Paris should come from outside its limits to be accumulated in the heart of the city, only to be redistributed, not alone throughout the entire metropolis, but outside as well. In fact, in the villages situated ten or even twenty kilometres from Paris, it is very difficult to obtain vegetables or eggs from the farmers. One can only find these commodities in the shops, which have sent to the central markets of Paris to purchase them! Therefore it has been proposed to demolish the markets to make way for a general railway station, or a magnificent garden, or even a permanent exposition of mercantile products, as an annex of the Chamber of Commerce. It must also be recollected that great interests are concerned in the maintenance of the present state of affairs, and these interests, in this world, have often need for better reasons. What is so wistfully comic about the whole affair is that one of their arguments is that the works of Baltard should not be harmed! In reality, even though the size of the conception is remarkable, the result of the hybrid construction, in iron and in brass, is not very characteristic.

Certainly the architects should be happy if one or two of these pavillions of Baltard might be preserved, as mementoes, as retail markets for the quarter, but it is much more to be hoped that we may see trees forming the first plan upon the south façade of the Eglise St. Eustache, and see disappear, not only the greater part of the markets, but all the surrounding buildings used for the most parts as warehouses for perishables, for which they were never constructed and which are a cause of unhealthiness for the most central part of Paris. This area could be used to much greater advantage. One can therefore truthfully say that the æsthetic future of Paris is closely identified with this question of the Central Markets.

G. F. SEBILLE.

## Played on a Penny Whistle

Helen of Troy is being rediscovered. It does not often happen that girls have recurring times of popularity, but once in a while they get so thoroughly talked about that before their story becomes quite forgotten someone brings it up again and they become enormously popular once more. Francesca, poor child, was one of these. So was Cleopatra and Marguerite of Valois, although no one ever thought of saying "poor child" about Margot. Also there was that daughter of the Borgias. These young women were all perhaps a little mischievous and possibly that is one reason why they got talked about. It seems to work out that way today and other evidences of it are to be found in the classics. Thucydides tells us that Pericles had views. He Pericles, had occasion to deliver a very sensible funeral oration after some catastrophe of the Peloponnesian war and had a great deal to say about the fallen heroes, their fathers, brothers and sons. Quite at the end he happened to think about the wives and sweethearts and, calling brief attention to their probable grief, recommended that they make very little of it publicly and in any case to do nothing to get themselves observed or talked about by men. Apparently the thought was abroad even in that high Athenian day that this was a splendid idea.

Now, as to Helen of Troy. She must have been very good looking indeed, but that fortunately is not dreadfully uncommon. Quantities of exceedingly pretty girls avoid this kind of publicity. There must have been something else about her; and if we stop to think about it the mischief that she got into wasn't so especially original either. Nevertheless she is being put before us now in a series of stories and books and in that somewhat new manner of presentation which Shaw chose for Saint Joan. In these stories she, Helen, and those around her are made to talk easily and casually, using words and phrases that we use today and not in those sounding hexameters with which all architects are familiar.

Now, of course, Helen did not actually use our colloquialisms. Neither did Saint Joan, but it is a fair question whether we can really get a picture of either of these young ladies if they are made to converse in the way that they always have been made to do. Shaw calls attention to the fact that Shakespearean English is usually accepted as correct enough and even preferred for his Saint Joan, or else French such as Molière or Racine used in their plays. We have a way of accepting any stilted manner of talk as quite probable when applied to a remote time or generation but, after all, Joan talked French and made her phrases a good two hundred years before Molière or Shakespeare; and all kinds of changes in diction had

time to take place during those two centuries. Shaw is right. Why pick out a manufactured way of speaking which is no nearer right than our own when we are trying to get an impression of what Julius Cæsar said to young Cleopatra. Helen did lots of things that we do not do and some things that we do do, but nothing in the world leads us to suspect that her emotions were stirred differently from our own. She would probably have become indignant over trifles just as we see people other than ourselves do today.

Someone may say, "Why bother about these historic girls at all? We have girls of our own, and aren't they puzzling enough without dragging in these others who proved disturbing to men so many hundreds of years ago?" But the fact is that old stories and old jokes are used over and over again. The basic joke of today was told in the gay nineties and no matter how differently we dress it up it remains fundamentally the same. On the other hand, tell it as it was told in that exciting decade and it will hardly be understood; and so it is with that Helen who is best known because of her storied residence near Gallopoli, although some say that she was never there. It is a very curious thing, too. She didn't say very much. Through all the books of the *Iliad*, Helen makes no long disquisition. You will remember the fact that Galsworthy's Irene doesn't talk much. Hardly at all. She is just there, all the way through, almost in the background but nevertheless proves disturbing to three generations of men. Girls are that way sometimes (if they only knew how effective it is!) and apparently Helen was.

Now this last is a pure divagation. It hasn't much to do with this whistling but one can't help observing things as one goes along.

We were talking about Helen of Troy and wondering what benefit was being derived by going over her story again in our rough modern way of talk. She just plain ran away from home and, for all that they say, was probably upset over the cramped accommodations that she found in that Trojan trireme. The last two or three centuries have worked over Helen's escapade and have adorned all of the activities that surrounded her with the symmetry and grace of an Attic urn. That was the way of those centuries. That Harvard man proved to us at the Convention that truth is not necessarily beauty and its converse ought to be at least debatable: that beauty is not always truth. So when Helen was made to act like a Greek vase it may not have told the entire story about her, and this irreverent twentieth century is making capital out of it. Perhaps it is making art out of it too. At least we believe that we are looking at Helen through a glass less darkly. When she is made to smile tolerantly over some stupidity of Paris or Menelaus and laugh in her sleeve. Girls do that

## THE SECRETARY'S PAGE

today. Of course we do not understand them but we can comprehend and apprehend Helen more surely if we recognize that our lack of understanding is only the same lack that even architects labor under today in respect to their wives and sweethearts.

It is all very curious, and if anyone asks what this penny whistle is aiming towards the answer is that, absurd as it may seem, it has already arrived.

ORPHEUS.

## The Secretary's Page

THE WEEKS following the Convention have occupied the entire attention of the staff at the Octagon and have been principally devoted to "digging out" from under the avalanche of routine business precipitated by the Convention, and to the appointment of Committees and the preparation and editing of the Proceedings. This is routine work and has prevented the Secretary from making a close study of Institute activities of the various Chapters which might enable him to discover news items of general interest suitable for *The Secretary's Page*. He believes, therefore, that this is an opportune time to make public mention of a noteworthy effort which has occupied some of the best thought of the members of the WASHINGTON, D. C., CHAPTER, and which has matured to a point where beneficial results may be definitely measured. Briefly, this effort has consisted of a demonstration aimed, first, at raising the standard of architecture in houses that are erected by operative builders, and, secondly, to illustrate to the building public and to the operative builders themselves the advantages which would accrue to them if competent architects were employed in this class of building operations.

Such a demonstration has been successfully carried out in the District of Columbia by a group comprising members of the WASHINGTON, D. C., CHAPTER, operative builders, and the *Washington Evening Star*, who met in conference and worked out a carefully planned program of organization, and the execution was carried out under a committee known as "Committee on *Evening Star* Model Houses". The story of the undertaking given herewith is from the pen of Horace W. Peaslee, the enthusiastic and indefatigable Chairman of this committee.

The project was first suggested by Mrs. Gertrude Morrison Fisher, a demonstrator who had developed this scheme originally with the *Indianapolis News* and other papers, primarily as an advertising or circulation feature. She brought letters to the publishers of the *Washington Evening Star*, who, while recognizing the merits of the proposal as a newspaper feature, announced that if they undertook to sponsor the project any such consideration would have to be entirely subordinated to whatever policy might be considered in the best interests of the project by a responsible and disinterested committee.

The proposal was first discussed with a representative of the WASHINGTON, D. C., CHAPTER of the Institute, who proposed the organization of a supervisory committee of three, one member representing the architects, one the builders, and the third the municipal government. The proposition was agreed to by the *Star*, the commit-

tee picked, and the *modus operandi* developed in detail at a series of luncheons at which the architects and the builders met first alternately and then together.

It may be said at this point that the builders in this instance represented a group of operative builders who have gone through a long period of speculative work, and who have established themselves in the main without architectural assistance. The work produced by this group has shown a steady improvement, in recent years, as a natural result of competitive selling, but ample room for improvement existed.

The committee, having the full confidence of the three groups involved, the publishers, the architects and the builders, was given rather sweeping powers.

It will be noted that the best interests of the demonstration, rather than the interests of the newspaper or of either of the other parties, were to control; second, that the regular fees of the American Institute of Architects were to be used as a basis of compensation to the architects; third, that these fees were to be modified as much as possible by the abbreviation or elimination of certain stages of service in order to meet the peculiar and established requirements of operative building—in other words, to meet a practical and existing condition which had to be recognized.

It will also be interesting to note the sweeping way in which this demonstration was undertaken. It was not limited to one house, or to one house of each type. Nine projects were launched, representing almost every type of habitation except the apartment; and the omission of the apartment was not because there were no applicants for this type, but because the publishers felt that the building of homes should be encouraged.

Five types of detached houses were launched: two suburban "colonials" in frame, one Dutch "colonial" in brick and stucco, one Georgian in brick, and one "colonial" in stone—these projects ranging in cost from nine to about thirty thousand dollars.

Incidentally, it was necessary, in order to effect the demonstration, to waive featuring the cost element, inasmuch as the builders maintained, with justice, that if a detailed cost demonstration were involved the public would not make allowances for the items of overhead, advertising, commissions, and so forth, which, with his profit, entered into a builder's selling price.

In addition to the detached houses, demonstrations were undertaken with a semi-detached of an English type, a "community" or three-unit group in an Italian type, and two row groups, one of seven houses in a Georgian and one of fourteen houses in an English character.



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

In order to simplify operations, the Chapter picked its representative on the committee of three and left wholly in his hands the interests of the architects, including the selection of architects to handle the projects. He picked, first, certain architects who had demonstrated either special ability in certain styles or thorough understanding of certain types, or unquestioned adaptability.

With this group as a nucleus, and after much discussion of pros and cons, a selection was made of all the architects and their assignment to the different projects. These projects, it may be added, were picked from application made to the committee of three by the builders, after the *Star* had given widespread publicity to the proposal. It may also be stated that if the situation had not been thoroughly canvassed in advance with the organization of the builders, and their various objections met and satisfied, and if precaution had not been taken to obtain the support of the financial interests, the project would undoubtedly never have materialized.

Having selected and assigned the architects to work with the builders, and having started each architect with his builder-client, the architects' representative then asked various of the ablest practitioners in the Chapter to serve without pay as the Chapter's jury of control, and to this jury all plans were submitted several times. Every effort was made to develop each scheme to the best advantage and, in particular, to meet the builders' objections, whether or not they were regarded as important. Thus on the question of front porches, which have been the outstanding difficulty in Washington, although one builder was perfectly satisfied with a series of small hooded entrances and open terraces, another builder on the same type of project felt that his clientele would demand each and every one his covered porch, and so for each and every one of his houses a porch was designed in such a way that the usual monotony did not prevail.

The completion of this project is now near at hand. With possibly one exception, every project is working out satisfactorily, the architects and the builders in perfect understanding and harmony, each with respect for the other's point of view. Unquestionably the way has been paved for further relations and the opening up of an entirely new field to the architects.

Two or three additional points might be mentioned. One is that, underlying this whole structure of coöperation and understanding of the problem to be met, has been the work of the Architects' Advisory Council, which for three or four years has reviewed with the Assistant Engineer Commissioner, Major Wheeler, the chairman of the committee of three, every plan filed for a building permit, and on these plans has made constructive recommendations to the builders. This has given the architects an insight into the problem to be met, has shown the builders that the architects are disinterested and willing to give their services for the betterment of the city, and has not only shown the officials the value of the service but has put them in sympathetic understanding of the objective and in sympathetic relationship with both architects and builders.

The actual bringing together of architects and builders on these projects has accomplished more in these few

months, towards actually getting results, than the Advisory Council has accomplished in the same number of years; and yet the Advisory Council was the start of the whole project. Its work is to continue and to be augmented as to its function by educational work through the citizens' associations. This general educational work has been tremendously helped by the *Evening Star* through its special publicity. It has not only retained Mrs. Fisher, with whom the scheme originated, but it has assigned a special publicity man to cover the field, and it has been willing to publish, week after week, all the special write-ups which it could obtain.

An effort has been made to publish from week to week the progress of each house, letting the added details of construction form the vehicles for the extension of information about various items which the architects would like to have the public understand.

Strange to say, the most difficult feature of the whole project has been to get the architects to take advantage of their opportunity and to prepare material, not of petty details but of broad educational generalities.

An opportunity has been given to the local landscape architects and interior decorators to form coöperating committees. The landscape architects have not played up to their opportunities. The decorators are anxious to coöperate, to prepare any amount of publicity, and will do so if arrangements can be made with the furnishing houses for the staging of complete demonstrations. A number of the local furniture supply houses have undertaken to aid in the projects, and to furnish demonstration houses complete; in each case, however, under the close supervision of the committee of decorators, giving their service on the same basis as the advisory architects.

It is hoped that before the project is finished the landscape architects will be able to take certain of the projects and to demonstrate that landscape architecture is something more than the mere planting of a few shrubs around the entrance. It is especially hoped that the garden sides and outdoor living will be featured.

After the conclusion of the project, more or less complete files of the *Star* will be available, which the Chairman of this committee has had reserved for the use of the Chapters. He believes that it would be advantageous for almost any Chapter to stage such a demonstration, and he recommends that the Institute either circulate these files from headquarters or that the secretaries of the different Chapters apply for them. They should be of value at any time in the future in staging a similar demonstration.

The architects' representative on the committee of three will also commend to the Chapters the assistance of Mrs. Fisher in staging any such demonstration. Her services are paid for by the newspaper which features the project.

It may be stated frankly that there is a tremendous amount of work involved in the coördination of any such project, and no architect should undertake to supervise it unless fully aware of the responsibilities and the demands upon his time, for which he should be compensated either by an honorarium from the paper or by a share in the proceeds.

It will be of interest, in this connection, to note that

## THE SECRETARY'S PAGE

all fees received by the nine architects are to be split in two parts, one part going to the architect himself, and the balance into a general fund which, after deduction of the few incidental expenses, is to be divided equally among the nine participants, thus averaging up the compensation for the contributions, all of which involved much more labor than the usual commission. It was at one time the intention to use part of this general fund to compensate one architect who would serve as a clearing house to insure both consistency and variety in materials and methods as well as to supervise the construction of the projects. The scheme did not materialize on this particular project, but the Chairman believes that it would have been a very desirable feature, especially if the holder were responsible for the preparation of a definitely related series of educational articles on the various materials and methods employed.

### §

At the December meeting of the Board of Directors considerable correspondence was submitted concerning encroachment on the field of the architect. The material was referred to the Chairman of the Committee on Industrial Relations and to the Chairman of the Committee on Education for comment.

Mr. Kohn made a report as a section of his report to the Convention, and was of the opinion that the architect has never been in a stronger position than he is today. His report was presented to the Convention in printed form, and will be reprinted in the Proceedings.

On the other hand, Mr. Nimmons, in a report which was not printed, and which came before the Board, stated that he is convinced that the encroachments upon the field of the architect are of such volume and nature as to justify serious consideration by the profession as a whole. The Board took the following action:

*Resolved*, That the report of the Board of Directors call attention to these two points of view; and emphasize to the profession at large the necessity of rendering complete and satisfactory service to the client if the architect is to hold a proper position under existing conditions in the building industry.

It was also directed that Mr. Nimmons' report be referred to the Secretary for publication in the *JOURNAL under The Secretary's Page*, and it here follows:

"In compliance with the Board's request, I hereby submit my report upon the above subject.

"I am convinced that the encroachments by outside interests, upon the work properly belonging to the architect, are of such a volume and of such a nature as to justify our most serious consideration. I believe them to be, to a certain extent, a menace to the future development of architecture.

"The only possible remedy I can see is to fight this piratical tendency with the most effective weapons at hand, among which are, first: to refuse contractors who take work away from architects the privilege of figuring in their offices. As most of the prominent work of the country is in charge of architects, this is the most effective remedy we have. Second, is to protest against this unjust and harmful practice, and give such protest all the publicity possible, at the same time pointing out the fact, in the most forceful manner, that there is so much involved now in the preparation and training to practice architecture, building and en-

gineering, that no one can possibly acquire ability to give proper service in more than one of these callings, and that any attempt to combine the practice of architecture with the other two callings, under one head, is bound to result in service far inferior to that rendered now by the best architects of the country.

"The argument also that the owner has no advocate to represent his interests, when the architect is a part of the builder's organization, is of course one of the most vital objections to the practice, especially when a bank or trust company is dependent upon some one independent of the builder, to enforce compliance with the contract and a proper disbursement of the funds involved.

"The Committee on Education, as referred to in its annual report, is now, through its connection with the colleges, spreading propaganda to the effect that the best architecture and the best architectural service can only be secured through an architect, and that the fine progress now being made in the building art, in engineering and in architecture, can only be maintained and continued by giving to each of these callings the work that properly belongs to it.

"The writer had the opportunity in this year's semi-centennial number of *The American Architect* to discuss this matter and advocate a loyalty and support of these callings along the lines above referred to. He has also presented similar matter in other publications. I believe the Committee on Public Information should use the newspapers and magazines as much as it can to educate the public on this subject.

"There is still something else in this connection which I am convinced is of utmost importance—that is, the attitude of the Institute or at least the attitude of at least some architects towards the general contractor.

"Back in the times when Mr. Cass Gilbert was president of the Institute, the general contractor was apparently in disrepute, because the Institute passed a resolution to the effect that the architects should discontinue doing business with the general contractor, and let his work direct to the sub-contractors whenever possible. The architect was to act as a general contractor, and get an additional fee for this extra service. Some architects did it and continue more or less to do it. It seemed to work fairly well on small buildings, but when large and important buildings were undertaken it was an entirely different matter, as it was essential in the latter case for an architect to set up an organization of men actually experienced in the erection of large buildings. Unless this was done the undertaking was bound to be a failure, and there were some buildings erected under the charge of architects that were most lamentable failures as far as the actual building operations were concerned.

"In former times there were some building brokers who appeared for a time and secured quite a good deal of work, but now our general contractors, as a rule, do at least an important part of the work on each job; they have built up organizations and provided building equipment that set the pace for efficient and rapid building construction all over the world, and it seems to me that it would be ill advised, if not futile, for the Institute to advocate any longer the elimination of the general contractor for the larger work. It is almost certain, in cases where competitive bids are to be taken, that the owner would not permit the architect to eliminate the general contractor.

"This old resolution of the Institute still rankles in the mind of some of them, but in spite of that, the attitude of the general contractor is friendly towards the architect. I note that one architect, in the correspondence sent me, still advocates eliminating the general contractor. On the contrary, I would certainly drop the matter and make better

friends with the contractor and all those connected with building. I believe that through a friendly attitude, real cooperation all the way down the line could be secured, and that in this way more progress could be made in eliminating encroachment in the architectural field than in any other way.

"Finally, there was the matter referred to me about the objectionable advertising on a certain page in the catalog of Sears, Roebuck & Co., in reference to the small houses which they sell. I took this up with their general manager, Mr. Doering, and found that he did not know it was there. He regretted it, because the attitude of the firm has always been most friendly towards architects and they have spent millions in buildings, and depended upon architects and not upon engineers or builders to help them solve the problems of the plans and designs of their buildings. He will have the objectionable matter removed in the next issue of their catalog, and should anything objectionable creep into print in the future in the vast amount of advertising which they issue, he will be grateful to have it called to his attention at once."

FRANK C. BALDWIN, *Secretary.*"

## From Our Bookshelf

### Telling the Client

There is nothing in life which merits the wholehearted support of the architectural profession and of the artistic world in general so much as those influences which tend to develop the mind and to quicken in the great public an appreciation of art and of good taste. Quite aside from the professional architectural periodicals there exists a class of magazines whose purpose is to cater to those "home makers" who desire to create something more than a shelter. Many architects have looked with suspicion and alarm upon these "women's" or "home" magazines because though attempting to do so much for their readers, there has appeared the likelihood that they would "usurp the function of the architect." There has been some jealousy of those architects who "sold themselves" to Mammon, so to speak, and wrote articles, thereby selfishly getting a lot of personal publicity. Nevertheless the quality of these magazines has been steadily improving and the public which they have reached has been coming into the architects' offices with better-formed taste.

The *House Beautiful Building Annual for 1926*,<sup>1</sup> published by one of these popular magazines, represents another forward step and merits the commendation of the architectural profession in addition to notice in these columns. It is fully as attractive as any of the other year books, and is preëminently the most intelligent. Its purpose is avowedly to help the prospective builder to analyze his problem.

The eighteen chapters are grouped into four main parts, and there are also valuable appendices. Under "General Considerations, Part I" are grouped chapters on "The Architect," "The Contractor," "The Contract," "Financing," and "Costs." Chapter I, "The Architect," has the following subdivisions—*Reasons for employment, Qualifications that should influence selection, His fee,*

<sup>1</sup> *House Beautiful Building Annual for 1926.* The Atlantic Monthly Co., Boston.

*His duties, Necessity for complete plans and full specifications, Advisability of full superintendence, Recommendation of payments, When to use stock plans.*

Part II takes up "Exterior Construction." Part III includes "Interior Construction." Under the latter, Chapter XI, "Carpentry," is perhaps typical. To architects there is nothing remarkable about the subdivisions, which read very much like a specification index. What is remarkable, however, is that such headings as "the braced frame," "fire stopping," "types of doors," "parts of stairway," and so on, are made vivid by diagrams and photographs and explained in terms comprehensible to the owner.

The book should be of great value to the profession. The painstaking architect will be glad to find that his clients who have studied the book are prepared with an understanding of his task and an appreciation of the little realized fact that in the art of building there are no unrelated factors; that a change in one factor will certainly involve a change in many others. Such a client will appreciate that a workable stair cannot be constructed without head room; that beams cannot retain their usefulness unless properly supported; and that plumbing and heating fixtures require space for piping. On the other hand the slapdash or dilettante type of architect, for such exist, will be likely to find that the client who has mastered the *House Beautiful Building Annual* "knows too much." Making due allowance for that small proportion of individuals who are always annoying because they think they "know it all," it is our opinion that the more that average people know, not only of good taste but of good construction, the better it will be for the art of building. In the long run anything which is good for the art of building is good for the profession of architecture.

Incidentally in the *House Beautiful Building Annual* the offer is made to sell stock plans. The following quotation is taken from Chapter I. It terminates with the discussion of the function of the architect:

"The practice we have outlined, by which each house is designed and completed by the client's own architect, working on his individual problem from start to finish, is the ideal method, by which the most distinctive results may be achieved. For a small house, however, professional advice is otherwise available. By purchasing plans and specifications from the Small House Service Bureau, for instance—organized by the American Institute of Architects—a householder may procure economical, carefully considered plans, with façades of artistic merit. He must realize, however, that he is not getting personal service, nor a house designed especially for him.

"The construction of houses from stock plans lacks the intangible part of architectural service in suiting the house to the owner's personal requirements, and the constant oversight and supervision for which years of training have fitted the architect. On the other hand, some architects feel they cannot afford the time for painstaking preparation of small house plans that will bring them such comparatively small compensation. *Accordingly, a frequent practice nowadays is the employment of an architect to approve and supervise the construction of a small house from a stock plan.*"



## FROM OUR BOOK SHELF

We have never seen a better statement of the situation from the owner's point of view even in the "literature" of the Architects' Small House Service Bureau itself. (The italics of the last sentence are ours.)

In the same chapter the subdivision entitled "Need of Complete Data" is so excellently put that it is worth giving in its entirety.

"Occasionally a prospective home-builder will wish to employ an architect with the idea that a few sketch plans and elevations are all that are required; but it should be remembered that, in addition to this, it is essential to have careful working-drawings and detailed specifications; first, that the owner may know exactly what is contemplated, and may get accurate information on the cost before the work starts; second, that the estimators may figure closely; third, to avoid the danger of extras at a later date; and fourth, to ensure the avoidance of mistakes or misunderstandings in the co-ordination of the many trades which will take part in the construction.

"No one would build an automobile from the beautiful colored drawing and brief description in a magazine advertisement, or expect to create a dressmaking triumph from a fashion plate, if he knew nothing of materials and fittings. Yet many a prospective house-owner will expect to build his own home, a more expensive and permanent investment than either car or cloak, from a small perspective and two sketch-plans, leaving the details to any stray carpenter. Nevertheless, it is those carefully studied detail-sheets over which the architect must labor that give the final touch of line and grace, of strength and character.

"The discussion of materials in the latter part of this book gives an idea of some of the technical considerations which must be solved by the architect,—or by the owner with the assistance of his professional adviser, the architect,—aside from the general plan and composition."

If the impression has been given by these remarks that the *House Beautiful Building Annual* is a book to be read only by clients, then at least two-thirds of its importance has been missed. It should be read by architects because, more than any book equally comprehensive which the writer has seen, it has been prepared in the owner's interest and from his point of view. It should be both read and pondered over by architects. It will be a useful book to keep on the reception room table. As there is no title on the back, it will be hard to refer to once it gets into the bookcase.

In one other place the book should certainly be found. It should be on the customers' table of every real estate office in the nation. Perhaps when the 1927 edition is printed certain chapters can be added giving data on "costs in addition to building"; street improvements, service main supplies, including gas, water, electricity; landscaping; sewerage, taxes and assessments; zoning and community planning. Then every broker who has property of real value to sell will be proud to have the *Annual* in his office, and on the other hand the "devil-may-care" type will find it better not to make convenient a book from which customers may "learn too much."

A. C. H.

### Ernest Newton

Whatever may be said of modern English architecture if one attempts to sum it up in a few words and broadly, there can be no gainsaying the serious and earnest endeavor of certain men who set out on the great adventure barely a few decades past of trying to mould the design of their work to an expression of new things in English life. That life is, after all, not one of rapid vicissitude and dizzy change, but one of soberly slow growth, and that fact made the adventure of the group in which we might put Macartney, Prior, Lethaby, one to which we must pay a tribute, for it is in these ways that architecture moves forward and responds and writes the record whether for good or ill.

The American reader will be moved by the homage paid to Sir Ernest in this record of his life work.<sup>1</sup> He was primarily a scholar, with a scholar's patience and unwillingness to be over-daring. Tracing his work one cannot place him in the category of brilliant creative artists, and one must admit that never was Ernest Newton so much at ease as when he was clinging rather closely to the very traditions from which he sought a timid emancipation. "Oldcastle," which adorns the frontispiece, is a part of the English tradition, as are "Luckley," "Upton Grey Manor," "Dormay Cottages," yet when the adventure truly begins, the American reader will not be impressed. Faithfulness, loyalty, respect, all are here, but the result is weak. No lances were broken and no battlements assailed. It was a sort of timid and gentle siege, with a well-defined truce, if you will, during which neither side gave much ground but carried on, rather, a sort of dull and wavering warfare, in which uncertainty seemed the flag that flew at the adventurer's tent.

Scholars are all too rare, as is genius, and yet it were well not to cast the scholar too lightly to one side, for even genius cannot well get on without scholarship, in the final analysis, and it is probably true that scholarship rather than genius keeps architecture alive as a practice.

S. I. R.

### Books Received

*Grade School Buildings. Book II.* Compiled and Edited by William George Bruce. The Bruce Publishing Company, Milwaukee, Wisconsin.

*Ready Written Specifications.* By Leicester B. Holland and Harry Parker. John Wiley & Sons, New York City.

*Catalogue of Greek and Roman Sculpture.* In the Museum of Fine Arts, Boston, Massachusetts. By L. D. Caskey. Published for the Museum by the Harvard University Press.

*Handbook for Architects and Builders.* For the year 1925. Emery Stanford Hall, Editor. Published under the auspices of the Illinois Society of Architects.

*Architectural Iron Design and Detailing.* By Daniel M. Driscoll. D. Van Nostrand Co., New York.

<sup>1</sup> *The Work of Ernest Newton, R. A.* Introduction by Sir Reginald Blomfield, Critical Appreciation by William Godfrey Newton. The Architectural Press, London, 1925.

Letters to the Editor

"Interprofessional Coöperation"

TO THE EDITOR OF THE JOURNAL:

The accompanying letter was sent me by a building contractor who, it seems to me, ought to know better. I think the document merits a place in your 'humorous' column, if for no other reason than to show fellow-sufferers that such misconceptions of the architect's function in society exists not alone in the mass, but in high places as well.

A. C. M. W.

DEAR MR. WOOLAVINGTON:

I have purchased the two and a quarter acres of ground in Monastery Road, just north and a little down the hill from Mr. Whiteman's place on the corner of Monastery Road and Cloister Place.

Mrs. McMaster and I want to put up about a \$40,000 residence on this site for about \$20,000. We need some help. I took Clinton Harriman out to look the place over, and he agrees with me that you are just the man to figure out the house for the location.

I am enclosing a sketch of the lot and in a rough way have tried to show something of the elevations. Perhaps you remember it is somewhat of a hill, sloping abruptly to a creek on the north line, and sloping gently to the west and north and up again to a good height in the northwest corner. We shall want to build about where I have indicated, possibly having the living-room to the north, and on a lower ground level, keeping the contour of the hill. What do you think of that plan?

I should like the garage, space for four cars (2 cars wide and 2 cars deep) in the basement, and entering from the west where the ground is on a level with the basement floor. Also think I'd like a maid's room and bath, as well as laundry, boiler, and fruit-room in the basement. Should like the front of the house low on the ground, and the whole thing to have a low, somewhat rambling appearance. But you know both Mrs. McMaster and I are sticklers for a house that is practical to build and practical to care for.

We think we want a two-story house in spite of the difficulty of effecting anything rambling with it. We must have a living-room, hall, dining-room, kitchen, butler's pantry, four bedrooms, and a sewing-room of such a size that with a daybed or hidden bed of some sort it can be used as an extra bedroom and either two or three baths (two very small, with shower only) besides the maid's bath. Mrs. McMaster is voting strongly for some sort of a small room for my desk, papers and telephone, preferably on first floor, and a sun room if we can afford it, and get the right exposure. Our best outlook for beauty is to the north and east, and of course for light and air to the south and west.

We have been considering the possibility of having two bedrooms and bath on the first floor and two bedrooms and bath and storeroom on the second floor, perhaps having the appearance of a story and a half house. What do you think of that? The difficulty there is having sufficient exposures for each room.

We think a 17 x 30 living room, a 14 x 16 dining-room and other rooms as large as necessary for comfort, except that our bedroom must be larger than the ordinary with two closets. Mrs. McMaster is strong for terrazzo floors, so our construction will be a hollow-tile-concrete-slab for both floors if a two-story house, and only one if a story and a half. This will necessitate brick or stone walls if a two-story house. We do not care for a frame or stucco construction. We do not want anything imposing or startling—just a homey, attractive place. Mrs. McMaster is

inclined strongly to the English type of dwelling, with casement windows. I myself like the leaded casements.

Getting back to my sketch. I have designated a drive on the north at about the grade of No. 2, and shall want a second entrance up the hill to the south, unless my neighbor on the west is willing to combine with me on a common entrance. In observing my sketch, I find some mistakes in my proportions. The house will not be over a hundred feet from the street or possibly 125 ft. If the drive is put on the upper side of the house I want to put rock walls around the two trees above the house and grade down the top of the hill to the lines marked 12. I need this soil other places, and this will also improve the approach to the rear of the basement. It has been my idea to have a flagstone terrace laid right on the top of the hill to the east of the house. I have also given some thought to the idea of building a very rough stone wall at indicated line east of the house, and leveling a drive in front of the house to connect with the one on the north, instead of the south drive to the rear. Which is the better way? Flagstone steps (you will perceive) connect the drive with the terrace. I haven't pictured them the way you will want them, as mine are straight, and your steps and paths must be crooked. My sketch doesn't show that this hill is the end of a perfectly formed mound. Clinton Harrison described it to his wife as looking as though some force had pushed the ground up, never broken through, leaving a nice round top. The circles indicate trees. Standing at the building site the view is through tree-tops to the north and west.

Have you any business that is going to bring you to St. Mark this Spring? If not, do you think you can do me any good with the suggestions here given, unless we can get together. Now that we have our money and our site we are rarin' to go. We should like to begin building as soon as we can get at it.

On the back of page two is our best sketch as we have worked it out to date. But it looks more like a house than a home. Can you make a home of it? It seems to me there should be a better plan, for instance the one I have since drawn on back of page one. In this house I would not have any foundation under either the living-room or the kitchen. We could enter the kitchen in the ground level No. 12, enter the hall by stepping up a step from about 11½ and then have the living-room floor down about three steps. I would have the garage under the south bedroom and dining-room, and laundry under bedroom No. 2 and boiler-room under the hall, figuring on an oil burner, with a small bin for coal in emergencies. Would have a solid wall between garage and laundry. The maid's room would have a low, sloping ceiling, and the kitchen about a 7½ ft. ceiling, with tile walls and electric ventilator. Bedrooms Nos. 3 and 4 on second floor are major rooms for the boys, and the other two rooms to be used as den and sewing room, unless needed for guest rooms. A low-ceilinged storage room over the living room. A house of this type I would prefer to build of stone with beamed gables. Would it look proper to have light brick instead of stucco in the gables between the beams? Would this house look all right done of hard burned cull brick? H. L. McMASTER.

P. S.—\$20,000 is the limit. (\$40,000 is our taste.)

Notes

AT THE recent commencement exercises of Lafayette College the honorary degree of Doctor of Engineering was conferred upon Mr. William Lewis Plack, F.A.I.A., of Philadelphia.







FALSE WINDOW CARVED IN STONE  
NEAR JADE FOUNTAIN SPRING, PEKING, CHINA  
Photographed by R. A. Herold

*THE*  
**JOURNAL**  
*OF*  
**THE AMERICAN INSTITUTE OF ARCHITECTS**

Volume XIV

August, 1926

Number 8

**Cities Old and New—II**

**The Urban Galaxy of the  
Hellenistic Age**

I

**O**F THE many monarchic city foundations recorded by history none seem so fascinating today as those of the Græco-Oriental world in the Hellenistic Age. The development which these foundations represent was so extensive and magnificent that its result may well be likened to the appearance of a firmament, enriched of a sudden with a great number of new stars, some of them amazing in their magnitude and splendor. As though by enchantment great centres of commerce arose in places which theretofore, perhaps, had been the site of some insignificant inland or seaboard town, rarely mentioned and infrequently visited by travellers. Foremost among these trade centres of magic rise were Alexandria in Egypt, Antioch in Syria, and Seleucia in Babylonia, which cities, although distant from one another, laid claim, by virtue of their size and brilliance, to being considered as a transcendent constellation.

These urban upstarts grew so rapidly that their population, in all probability, numbered hundreds of thousands within a century of their foundation. Simultaneously the seeds of urban planting were laid down in many places with such good results that not even the most optimistic city founder had any reason for being disappointed. The average Greek or Macedonian of that period probably swelled with pride at the thought of this spectacular urbanization in which a great and expansive force became manifest. For did not Greek commerce and industry flourish as never before in many of the new cities? Was not the harbor of Alexandria more crowded with ships and bustling with life than the harbor had ever been in the history of the world? Did not Greek merchants travel for business as far as Persia; nay, even to India, and did not the

merchant fleets of Ptolemæan Egypt sail down along the east coast of Africa for quite a distance beyond the Gulf of Aden?

Truly, a new era had set in, an era of international commercial enterprise on an unprecedented scale. West and East seemed no longer separated by immeasurable distances and by the fear of the unknown. The very sea seemed tamed. The Greeks, heretofore somewhat timid as seafarers compared with the Phœnicians, now became more daring and their ships appeared on the sea the year round. Shipbuilding, correspondingly, progressed as never before. Through the Egyptian and Arabian deserts caravans loaded with precious merchandise proceeded slowly but, on the whole, safely along new roads. And it was a matter of no great inconvenience to travel from Antioch in Syria via Seleucia and Susa to Persepolis in Persia, a distance of more than a thousand miles. Good roads uniting important cities existed in these regions even before the Macedonian conquest. The Persian rulers had thus done much for facilitating travel. Road-houses for the convenience of the travellers had been erected along the roads at a distance of a day's journey from one another, the whole Persian road system, by its excellence, anticipating the great Roman achievements in this line. To Herodotus we owe the description of a Persian state road: the one which connected Sardis with Susa, stretching over a distance of about fifteen hundred miles.

Under Alexander, and still more in the reign of the Seleucids, the road system was very much extended and improved. Traffic constantly increased. From Greece and Macedonia new immigrants continuously arrived in the lands of colonization, either to settle down in cities that already existed or to join in the foundation of new ones. Travellers from very far, from India, and even China, at length began to appear in these parts. Never before had the world seen such a spectacle of cosmopolitan intercourse. Before very long the fame of the new Hellenistic centres penetrated



to the Far East, and representatives of all civilized, and a good many uncivilized lands and races, flocked to these "lodging houses of the universe." The population of the new world cities included residents and transients of the most diversified origin, from the Italian, Phœnician, Iranian or Arabian merchant to the dark-colored native of Ethiopia. The Greeks and Macedonians, however, dominated everywhere by their position, if not by their number. The Jews, numerous in the great Hellenistic cities at an early date, had their main centre in the city of Alexandria, where the Egyptians, of course, formed a third important element, as did the Syrians in Antioch, and the Babylonians in Seleucia.

Indeed, only a few cities of the present day can claim to have a population more polyglot than that of ancient Alexandria. New York with its many Jewish inhabitants and its swarming throng of uncounted nationalities is the city which, above all, comes to one's mind for a comparison. Alexandria, in the last centuries before Christ, was, as New York is today, the chief exponent of cosmopolitanism and of commercialism, of rapid mass development and of instability. Very different was the rise of the giant cities of the Egyptian, Babylonian and Assyrian civilizations; their process of growth was comparatively very slow; they grew like plants in the open, while the new, Hellenistic centres, like the great cities of today, seemed to be the product of the hothouse, appearing, by comparison with their predecessors, as artificial creations in a particular sense. Their basis from the very outset was competitive, capitalistic trade on a large scale, in which industrial mass production played a great role, producers and middlemen having at their command the opportunities of a veritable world market. In brief, these new centres, in an eminent degree, owed their very origin and existence to commercial speculation.

## II

Apparently human affairs assumed of a sudden a new aspect. The sudden change, however, was conditioned upon a process of gradual development, in which many forces and influences had concurred to achieve the final result. During centuries the Greeks had been very successful as traders in the Mediterranean and beyond it, in competition with the Phœnicians. Somewhat arrogantly, in the opinion of the Phœnicians at any rate, the Greeks used to refer to the Mediterranean as "Our Sea." The Phœnician traders, for all their shrewdness and tenacity, had been forced to yield ground at many points. The Hellenic cities in Sicily, in Spain and Gaul, in Southern and Central Italy, were founded in defiance of Carthage's might. The Phœnicians were ousted from Rhodes, from Cyprus and Crete, points of primary importance for the domination of trade in the Eastern Mediterra-

nean. Not less effective was the Greek exploitation of the commercial possibilities in the area of the Black Sea.

It is true that Greek industry, in this initial period of commercial expansion, remained within comparatively modest limits, yet it was far from ineffectual as a producer of individual wealth, and economic life, on the whole, ever more tended toward mass production on a capitalistic basis. Thus the stage was well set for a new act to begin when "the man of destiny," Alexander of Macedonia, decisively interfered in the progress of the Greek world. How well set the stage was is evident from the fact that the motive force supplied by the foundation of Alexander's empire remained effective, although his creation did not outlast his reign. The division of the realm did not work any fundamental change. The wars between the dividers of the spoils barely touched the surface without uprooting the seeds laid down in the brief period of unity, of organization, of commercial advance, of assimilation and of amalgamation. Although handicapped by the short space of time allotted to him, Alexander succeeded in what he undertook. He built an empire, not strong enough to last, but sufficiently strong and enduring to produce the boom which subsequent disturbances did not seriously affect.

A true chip of the Macedonian block, Alexander had mainly one aim in view, to create a great sphere of economic dominance, and had he lived longer, he would probably have been able to realize his dreams of further aggrandizing the empire, for he was a real empire builder, in intent as in ability. And, no doubt, he was profoundly convinced of being a veritable benefactor of humanity. There is something typical of men of his kind in the message of reprobation—glorifying his father—which he addressed to mutinous, Macedonian soldiers shortly before his death. "When my father seized the reins of government," his message ran, "you were wandering about as miserable herdsmen, you were dressed in sheepskin coats, tended small flocks of cattle in the mountains and were almost at the mercy of your Illyrian and Thracian neighbors. My father, however, provided mantles to supplant the sheepskin coats, brought you down into the plains and accustomed you to city life, to law and good habits. Those neighbors, whom you hardy equalled, he has made your servants; he has embodied the greater part of Thracia in the Macedonian realm, has seized the coast and thereby opened up the land to commerce and made possible the exploitation of the mines.<sup>1</sup> The Thessalians whom you greatly feared now obey you; Athens and Thebes are so intimidated that they seek support with us, whereas you formerly paid tribute to Athens and were politically dependent of Thebes. Sparta he has re-

<sup>1</sup> The silver mines at Philippi, which city had been founded by Philip.



## CITIES OLD AND NEW

duced to impotence, and all the rest of Hellas choose him for their military leader, with unrestricted power, against Persia. The honor that all this has brought is yours not less than his."

Yet, what his father Philip had done seemed pretty insignificant in comparison with his own glorious achievements which he thus brought excellently into relief. He, too, and in a much higher degree than Philip, conferred upon humanity those benefits and inflicted those evils that are attendant upon the foundation and extension of cities. He did it in a more systematic way and with much more far-reaching aims in view than those of his father, aims commensurate with the enormous expansion of the Macedonian realm. That he had opportunity, in the course of his meteoric career, to found more than seventy cities, as Plutarch claims, can not be confirmed and is probably exaggerated. But his endeavors along this line were certainly so great that nobody can dispute him a place among the foremost city founders.

However, his city foundations, like those of Philip, were of a character very different from that of the Greek-founded cities of earlier origin. Unlike those colonial cities that sprang up under the ægis of the Greek city, states, Alexander's city creations had their root in the designs of an imperialistic policy. They were part and parcel of a great political organization and not at all comparable, as to their status, with the politically independent colonial cities of the preceding age, although, perhaps, enjoying from the outset a certain amount of autonomy. With regard to the earlier Greek colonies we can not speak of a definite urbanization policy as underlying their foundation. They were scattered outposts of Hellenic enterprise and culture in foreign lands, forming fully developed and autonomous Greek commonwealths, and guarding their independence with pride and jealousy, although associating into leagues for common worship or for political ends. Thus the relation between a mother city and her colonies was "not a political one of government and dependency, but one of affection and dutiful attention." However, armed conflicts between mother and daughter cities sometimes occurred, and few colonies escaped becoming embroiled in wars, either with other colonies, with cities of the mother country or with non-Hellenic states.

On the other hand, those Greek cities, which, under Philip, Alexander and their successors, arose in Macedonia, Thessaly, Thracia, Asia Minor and the near Orient, were and in general remained subordinate parts of extensive states, monarchic as to their constitution. The policy of urbanization, to which these cities owed their origin, was of course not new—it was exemplified in Egypt, Assyria and Babylonia many hundred years before the Hellenistic Age—but the circumstances surrounding their rise were particularly apt to

intensify the inevitable dire results and to aid in speeding up the undermining of civilization. How true this is we realize in remembering that Græco-Roman civilization was fast declining only a few hundred years after Alexander, and even at the time when the Greek world fell a prey to the Roman conquerors the process of decay was actually in an advanced stage. True enough, the condition of the Hellenistic world was highly flourishing according to the current standards of "progress," and it may sometimes have been thus described even by historians, but, in reality, its outward display of magnificence and splendor very much reminds us of the fact that a fruit may be sound and beautiful in appearance, while its core, nevertheless, is over-ripe and rotten.

That Græco-Roman civilization "spent itself" so rapidly is mainly to be ascribed, it seems, to its economic conditions. In the ancient Oriental civilizations urbanization also played a great role; nevertheless their process of development and of deterioration was slow, extending over many centuries, because their economic life was self-contained, slow in progress and comparatively free from instability and fluctuations, never being based to any great extent on industrial mass production and international, competitive trade. On the other hand, the Græco-Roman world, from the Hellenistic Age onward, confronts us with the spectacle of a really febrile economic development, characterized by movement and fluctuation, speculation on a vast scale, instability and restlessness, for its economic life was intensely industrialistic and mercantilistic and rested on a basis of international, capitalistic trade and exploitation, indicating a condition similar to that of the world of today. One of the main consequences of this condition, of course, was then, as now, that corruption rapidly increased among all strata of society.

How quickly and thoroughly this process of development engulfed the Mediterranean world, we may conclude from that passage of Strabo's *Geography* in which the author, writing at the time of Christ, complains that "the manner of life customary among us has spread almost everywhere, and brought about a change for the worse, effeminacy, luxury and over-great refinement, inducing extortion in ten thousand different ways. And doubtless," Strabo continues, "much of this corruption has penetrated even into the countries of the nomads, as well as those of the other barbarians; for having once learnt how to navigate the sea, they have become depraved, committing piracy and murdering strangers; and holding intercourse with many different nations, they have imitated both their extravagance and their dishonest traffic, which may indeed appear to promote civility of manners, but doubtless to corrupt the morals and lead to dissimulation, in place of the genuine sincerity we have before noticed."<sup>1</sup>

<sup>1</sup> Strabo, *Geography*; Book VII, chapter III.

Strabo was an avowed admirer of many of the barbarians—in their uncorrupted state; but he was a very deliberate observer, by no means given to exaggeration or to cavilling against the established order. He merely felt regarding civilization of his time as many of us feel respecting civilization of today: that civilized man, in pretending to confer its doubtful benefits on the “uncivilized” as a blessing, makes himself guilty of a preposterous imposition.

The observations of Strabo, just quoted, are significant also in that they reveal his keen sense of the fact that economic conditions, more than anything else, determine the destinies of civilizations. Neither at his time nor later did Græco-Roman civilization possess cultural unity, but the Mediterranean area, even before Roman domination, may well be spoken of as one distinctive economic sphere, to which the political unification into one vast realm—which was completed soon after the death of Strabo (about 24 A.D.)—brought an even higher measure of economic interdependence between its different parts. To Strabo it must have appeared certain that the many diversified countries which constituted the Roman Empire were in the fold of a common fate as regards their civilization, not because they formed a political unit but because they were one vast economic sphere.

The political unification of this sphere was largely achieved through citification, used quite deliberately as a means of weakening the “tribal spirit,” of ironing out differences without applying coercive measures, which the level-headed Romans—in their era of conquest—usually avoided, and, as a final result, of moulding the world as a whole, as much as possible, into one “efficient organism”. In the East, Alexander and his successors initiated the great work of urbanization for political and economic purposes, while the Romans, still confined to the Western Mediterranean area, pursued the same policy in and outside Italy. As the Roman Empire expanded, these endeavors were continued in systematic fashion, notably in Spain, Gaul, Britain, the countries along the Rhine and the Danube, and Northern Africa. Similar efforts, aiming at concentrating people in cities in an entirely deliberate manner, are not unknown in the modern era, but they are not so consistent and extensive as in the Græco-Roman world, for the evident reason that they can be dispensed with in the age of the railways. Even nowadays, however, we sometimes witness the eruption of a concerted endeavor to urbanize some region for distinctly speculative gain, of which the present Florida development is an outstanding example, and such instances of the present day, just as those of the very speculative Hellenistic and Roman Ages, make us realize to what an extent and in what a degree economic speculation may succeed in dehumanizing humanity by herding people

together for the sole purpose of boosting values and squeezing out profits.

The circumstances surrounding the Hellenistic city foundations were often such as to offer a parallel. Those cities that rose rapidly were of course all situate in positions advantageous from the viewpoint of commerce. However, it is the purposeful concentration of people in these cities that largely accounts for their rapid rise. Never before had the Greek world seen such concentrations undertaken on so great a scale as under Alexander and his successors. The process of synœcism, as applied earlier, had primarily aimed at raising one city to a preponderant position within a limited region by making it the centre of administration. This centralization was attended, in various instances, by a migration to the centre of part of the population that inhabited the region. Economic speculation, however, was not often the dominant motive in these operations before the Hellenistic Age. Thus, but few of the earlier instances of synœcism seem really comparable with, for example, that process of concentration, recorded by Strabo, by which Cassander, a successor of Alexander the Great, vastly increased the population of the insignificant city of Therma, at the same time renaming it Thessalonica in honor of his wife (about 315 B.C.). At the behest of Cassander people from twenty-six neighboring towns emigrated and settled down in the harbor town of Therma which was favorably situated and henceforth rose with rapidity to becoming one of the important commercial centres of the Greek world. Similarly, the rapid growth of Seleucia, on the River Tigris, was for a great part due to the influx of people from the neighboring Babylon, a movement that was engineered by Seleucus Nikator, the founder of the new city.

### III

In the category of such speculative concentrations as the examples just mentioned belong many, perhaps most, of those brilliant Hellenistic city foundations which irresistibly fascinate us as an urban galaxy, because of their undeniable appeal to our imagination. For, in spite of all, their scale of grandeur can not fail to impress us, accompanied as it was by a lavish display of beauty. But let us not deceive ourselves with regard to their origin and their real nature, as to the greediness of gold and power that called them into being and their truly terrible embodiment of the vile aspects of human life. The rapid rise of the great Hellenistic centres was in an eminent degree conditioned upon the formation of a numerous proletariat. It was a development attended by the accumulation, within no long time, of such great riches in a few hands that it seemed as if an unknown power in the upper regions had suddenly turned barrels of gold up-

## CITIES OLD AND NEW

side down—just as Zeus, according to the legend, once shed a rain of gold on the island of Rhodes—and this metalline manna, of course, showed a remarkable adhesion, hitting the earth in clumps and remaining, in well-rounded heaps, on the spots where it happened to fall.

The display of luxury engendered by this amassing of wealth was prodigious. Reckless extravagance, the ancient historians tell us, was in evidence also in urban centres of the pre-Hellenistic period, notably, it seems, in the richest colonial cities of Sicily and of Magna Græcia, but, after all, their prodigality can not stand a comparison with the veritable orgies of "mad luxury" in which the *nouveaux riches* of the great Hellenistic centres indulged. Regarding Alexandria and Antioch, in particular, it may well be said that they set imperial Rome examples for emulation. The property standards of the past, such as they had been in the Greek world, were dwarfed of a sudden. In Attica, *circa* 400 B.C., a landed estate of about 100 acres was considered great. But Aristokides of Assos, general and minister under Antiochos Soter of Syria (280-261 B.C.), owned land to the extent of about 1500 acres, which had been presented to him by his sovereign. And the historian Polybios relates that Hermeias, the chancellor of Antiochos the Great (223-187 B.C.), was able, on opportunity, to pay the royal army out of his own pocket, although the armed force of Antiochos was by no means "a despicable little army", even if of secondary magnitude. Again, Polybios tells that one of the ministers of Antiochos Epiphanes possessed silver services worth a million drachmas. And Strabo stands for the report that Lysimachos, one of the Seleucids, on an occasion presented each of his three hundred guests with a massive silver cup weighing four minae (at least 40,000 grains). Finally, Professor Rostovtseff, foremost authority on the land conditions of Hellenistic Egypt, makes us acquainted with the interesting fact that Apollonios, minister of finance of Ptolemæos Philadelphos, received as a royal gift an estate of about 6,800 acres. And, to be sure, there were plenty of private fortunes to match those of kings or of high officials, which, of course, are best known to us.

In Greece proper so great individual wealth was not attained in this period, although sizable fortunes also based on land-ownership were amassed there, notably in Sparta. However, to the Greeks of the Hellenistic Age, the near Oriental regions were the land of economic promise just as is America to Europeans today. It was here that "the Greeks, as travellers, prospectors, concessionaries, above all as the foremen and agents of Eastern and Western finance alike, had swarmed in and taken occupancy wherever there was a collector or a post office."<sup>1</sup> And along with the Greek swarms

came all the other swarms from the surrounding lands, poor people who were unable to make a living in their native place, people fairly well off whose appetite for money could not be sufficiently satisfied at home, and rich people who wanted to speed up the increase of their wealth. It was a general scramble for money on a vast scale; the hindmost, who as usual constituted the overwhelming majority, were engaged in production, making the invested capitals interest-bearing through assiduous toil which was poorly paid. Of the great industrial fortunes built up by their labor we are less well informed than regarding those based on land-ownership, but the occasional size of the latter permits us to draw conclusions concerning the former, all the more as there are other circumstances which indicate that mass production yielded the most ample returns to those who were in control of the industry. In Alexandria manufactories employed hundreds of workers, slaves or free men, and industrial monopolies, in which the Ptolemæan rulers had a great share, were of vast importance. Alexandria was a beehive of activity, and the Roman emperor Hadrianus, desirous of emphasizing this fact, characterized it, in a letter, as the city in which no one goes unemployed, but this statement was scarcely apt to throw light on the actual conditions, because, aside from the numerous life-enjoying parasites, Alexandria included, in the age of Hadrianus as well as earlier and later, many poor people who periodically lacked work and had to be cared for by the distribution of public doles. But the dole system was not confined to the greatest commercial and industrial centre of the Hellenistic world; it found a wider application, so that the Romans, when forced to introduce it in their capital, merely imitated a Hellenistic custom.

This economic picture of one of the greatest periods of urbanization, sketchy as it is, would be very inadequate, if no mention were made of the downward trend of agriculture that accompanied the rise of urban industry and became noticeable in Greece even before the Hellenistic Age. As the importance of industry and trade increased, the Greek farmer, like the farmer of today, became ever more adversely affected by the revolution brought about in economic life down to its very foundations. As early as the sixth, and even the seventh, century B.C., Greece traversed the severe agricultural crises which the legislation of Solon, as regards Attica, was intended to alleviate. But since these measures did not remove the fundamental causes of the evil, the position of the farmers remained precarious, and, as the industrial and commercial development gained in intensity, their situation became more aggravated. Agricultural industry became infected, as it were, with the instability which, like a chronic disease, inheres in speculative trade and industry on a capitalistic basis. With the formation of great landed estates speculation seized upon agriculture and land,

<sup>1</sup> J. L. Myres, *The geographic aspect of Greek colonisation*. Proceedings of the Classical Association, 1911.



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

capitalism invading the countryside on a large scale and effecting a "mobilization" of the fundamentally stable element in the economic organism of society. Agricultural land, a non-augmentable productive agency and as such the very basis of human existence, was henceforth, as everything else that could be bought and sold, essentially a speculative object placed on a par with shoes or paper.

The formation of great landed estates had in general the effect of lessening production, because the owners very often did not possess the experience of farmers, while the peasants, more than the big land owners, labored under financial difficulties due to the changed economic conditions. Symptomatic of this development were the revolutionary movements among the Greek peasantry in the fifth and fourth centuries. The undermining of the peasant class proceeded irresistibly, and it continued to do so in the Græco-Oriental world in the Hellenistic Age. The conditions of Egypt, owing to certain peculiar circumstances, seem to have been somewhat better than those obtaining elsewhere, but this does not change the general aspect of matters.

### IV

Thus, in the Græco-Oriental world of the Hellenistic Age, as in Italy during the Republic and, later on, in most parts of the Roman Empire, urbanization and industrialization proceeded together, while the great landed estates grew and the peasant class dwindled. The cities, more especially the great centres of industry and trade, absorbed many of the elements that became uprooted in this process. Just as Rome was a receptacle for Italian peasants, so were the great Hellenistic cities for those of the Græco-Oriental countries. On entering the cities most of the uprooted became for the rest of their life enrolled in the standing army of urban proletarians. In almost all cases, no doubt, they left the soil behind forever and changed their being into a semblance of that of the "urbanites"—outwardly at least. They were henceforth members, apparently, of a more cultured world, of a world which seemed to lead, and actually did lead, an existence detached from that of the surrounding land, even though it received from this land many of the material necessities of life. Nothing could be more alien to a "son of the soil" than these monster cities which were entirely as artificial as the great urban centres of the present day and which had to be kept alive through the most laborious provisionment, as the supplies largely had to be brought in from far away by slow methods of transportation, a circumstance that increased the precariousness of their existence. Their conditions were, on the whole, anything but attractive. Their magnificence, in parts and spots, could not fail to make an impression, which, however,

would be the main and lasting one only with superficial observers. To more judicious minds their splendor seemed to have been produced at too great a sacrifice of reason and equity. Their "architectural glories" and high-life luxuries were brilliant and seductive, but they presented themselves, unfortunately, against a background of the gloomiest shadows of misery and discontent. As early as in the reign of Eurgetes Physcon (146-117 B.C.), Polybios, the Greek historian, visited the city of Alexandria which had been founded in the year 332; its development in the course of two centuries had been such that Polybios was "filled with disgust at the state of the city."<sup>1</sup> Yet what Polybios saw was probably not half as bad as what visitors observed two or three centuries later. Indeed, it was with good reason that the greatest centres of the East, Alexandria and Antioch, produced a scare that became chronic with some of the Roman emperors who dreaded these cities even more than their capital, not only because they thought that the latter could be kept in check more easily, but also because the explosives stored in the former, although less formidable as to quantity, were nevertheless very dangerous; the populace of Alexandria and Antioch was very heterogeneous, even more impulsive than that of Rome, and ready to strike on the slightest provocation. Internal tranquillity was the last thing that these cities possessed, agitation was rather their normal condition, tumults and disorders seem to have been indispensable tonics for the vast masses of their populations, and in the mêlée the "indolent Orientals" took the liveliest part.

Many of the conflicts were in the nature of internal factional strife, but this condition of unrest was very much aggravated by the widespread social dissatisfaction which had its cause in the living conditions of the majority. Poverty was most prevalent among the indigenous population which, in these Greek cities on Oriental soil, was actually at the mercy of foreign masters. We know a good deal about the position of the native Egyptians in Alexandria; their situation, whether they were slaves or free, was pitiful in the extreme, although it became somewhat better in the course of time. It was worse than that of the Jews, who, on the whole, seem to have had less reason for complaint, as they enjoyed considerable privileges, whereas the Egyptians were referred to as "animals" and were often treated as if being in a class with the wild beasts. In Alexandria, as elsewhere, the Hebrews incurred a good deal of enmity among the non-Jewish masses and could not avert occasional massacres, which in one instance, in the reign of the emperor Caligula, assumed formidable proportions. Later on, in the reign of Trajanus and of Hadrianus, the Alexandrian Jews took a conspicuous part in the

<sup>1</sup> Polybios, *Histories*. Book XXXIV; chapter 14.

## CITIES OLD AND NEW

widespread Jewish uprisings against the Romans, a circumstance which was not apt to improve their situation. On the other hand, prominent Jews, in the time of Roman dominion, were occasionally honored by being appointed to high official positions. However, the descendants of the Greeks and the Macedonians were then, as before, the dominant class by tradition as well as by wealth and culture. They, above all, occupied the luxurious dwellings and sumptuous gardens of the high-class Alexandrian suburbs, as of the rich suburbs of Antioch and of Seleucia. The walled-in area of these cities was ever more deserted, as a place of residence, by the wealthy burgesses, just as the central quarters of Paris were abandoned in the seventeenth and eighteenth centuries by the nobility and the *nouveaux riches*. The Faubourg Saint Germain and the Faubourg Saint Honoré had their counterparts in the exclusive suburbs of the great Hellenistic cities whose congested centres, as in the case of seventeenth and eighteenth-century Paris, developed into conglomerations of workshops, manufactories and slums, "relieved" by the presence of a number of stately and costly representative buildings, many of which adjoined the principal thoroughfares.

In this connection Paris can be mentioned both for a contrast and a parallel; as to its configuration eighteenth-century Paris was as different from the Hellenistic centres as well could be, for the street plans of the latter, according to all indications, left little to be desired as regards regularity. Thus, the more or less dilapidated, well-crowded tenements of Alexandria or of Antioch, unlike those of Paris, were lined up along straight, extensive streets that, however, seem to have been very narrow, as a rule. Is the extensive congestion of these cities evidenced in a more conclusive way than by inference from the conditions of Rome, of which we are better informed? The East-Siders of Alexandria, Antioch, Seleucia and other Hellenistic centres were perhaps better off than those of the Roman capital, of the old and the new Carthage, and of Constantinople in later times? A slight difference in favor of the Eastern cities may have existed, but as regards Alexandria, in particular, we seem rather justified in assuming that it equalled Rome in regard to population density and overcrowding. That it did so we may conclude with some measure of certainty from the housing conditions that obtained in the smaller Egyptian cities during this period. Our knowledge of many of them is better, because their remains of papyri are more abundant, those of Alexandria having perished to a greater extent owing to its damp climate and to the many changes and destructions of its long, eventful history. The provincial papyri, however, speak a language that cannot be misunderstood. For instance, from a papyrus of Arsinoë we gather that twenty-seven people in-

habited one-tenth of a house in that city, obviously an apartment house of several stories, such as were frequent in the provincial cities of Egypt. And it goes without saying that Alexandria must have by far surpassed the smaller towns. When even they built many apartment houses, the aggregation of hundreds of thousands, the rapid increase of the land values and the undoubted extensive land speculation must have concurred in making great parts of Alexandria a conglomeration of densely and highly built-up, hideous slums. That similar conditions prevailed in the other great centres, notably in Antioch and in Seleucia, who can doubt? And is there any real mitigation in the circumstance that the climate in those regions permits and induces more living in the open than is possible under northerly latitudes? The indubitable answer to this question may be given by the physicians and slum-workers of present-day Alexandria or Cairo, or of the great South-Italian cities; for instance: the slums of Naples or Palermo, climatically about as favored as the cities of Egypt, do not seem less detrimental in their effects than those of Paris or Berlin, not to the casual observer at any rate.

In the last analysis, then, what can we state conclusively regarding these brilliant urban stars that shone in the Eastern hemisphere through centuries except that they were radioactive, not only like heavenly orbs but also like those metalline elements whose rays imperceptibly, slowly achieve their deadly work of destruction. These cities developed into centres of Greek culture, but they were founded primarily for political reasons as bulwarks of economic conquest and expansion in an essentially mercantilistic age. This explains their rapid growth which is in sharp contrast with the preceding urban development in the Greek world, and it also accounts for that hybrid character which distinguished these vast urban agglomerations despite their Grecian origin. In this respect cities like Alexandria, Antioch and Seleucia were very different from those Greek colonies that were founded in Sicily, Italy, the Black Sea countries and elsewhere hundreds of years before the great mercantilistic era. Syracuse, Selinus, Tarentum, Sybaris, Massalia, Cyrene and Sinope are names that convey the idea of really exotic plantations on foreign soil, plantations which preserved an essentially Greek stamp through centuries. Their true counterparts in the Hellenistic East were not to be found among the great mercantile centres, but among the smaller cities of Greek origin, which no doubt were often truly representative of Greek life. There is evidence of this, for instance, in the conditions of the city of Gadara—in Batanæa, not far from the Lake of Gennesaret—which was unfavorably situated from the viewpoint of commerce and therefore, in growing slowly, pre-

served its Greek character and developed into a probably typical provincial centre of Greek culture. However, outside the gates of Gadara, as beyond the suburbs of Antioch, Seleucia and Alexandria, were the vast expanses of foreign lands, whose agricultural population, to a great extent, seems to have remained utterly untouched by Greek cultural influence. It is significant that even hundreds of years after the foundation of Antioch and of Alexandria, the indigenous population of the surrounding regions was wholly ignorant of the Greek language, according to the evidence of ancient writers. Here and there some superficial cultural influence was probably noticeable, but the rural populations, with characteristic persistency, preserved on the whole their ancient customs and remained true to their ancestral traditions, thus forming the stable basis from which a new, essentially

Oriental culture later arose. We possibly do not err in assuming that it was this condition, more than anything else, which caused the Roman emperor Caracalla to refer, in a public manifest, to the country population of Egypt as "those Egyptian peasant scamps."

Thus the monster cities, the great, man-devouring furnaces of civilization, succeeded in really Hellenizing the countryside no better than did the smaller centres. Still less did Roman culture—which never gained a really firm foothold in the East—succeed in conquering this part of the world. But in a hundred ways, other than cultural, the indigenous populations were drawn within the circle of urban radiance, becoming contaminated, in a higher or lesser degree, with the many pollutions of a decadent urban civilization.

NILS HAMMARSTRAND.

### "The Little Red Schoolhouse" as a Theatre

"Whether the legitimate theatre likes it or not the fact remains that every year sees a reduction in the number of structures, outside of New York and two or three other of the large cities, devoted exclusively to the presentation of dramas and musical plays.

"There are a dozen factors responsible for this reduction, no one of which is wholly to blame. The high cost of travelling; the calibre of road companies; misleading advertising; competition from vaudeville, motion pictures and the radio all play their part. New theatres are built, it is true, but there are not enough of them to balance the losses occasioned by competition and the rebuilding of our cities.

"More and more it is becoming apparent that even when road companies do go out in greater numbers than now, they will have to count on playing, in many cities, in halls which were not designed primarily as theatres.

"This is a fairly common experience for many of the Lyceum or Chatauqua companies, and for those who accept independent bookings. One of Equity's members who has been concerned in this type of entertainment for many years wrote recently:

"I have played in school auditoriums, appearing on Lyceum Courses, University Extension Work, and Independent Bookings. Nearly ninety per cent. of our bookings are filled in school or community auditoriums.

"Nearly all school buildings are now constructed with a central assembly hall or auditorium, which is frequently quite as large as any but a first-class theatre. But the care which is expended on the seating arrangements is not extended to the stages, or more often, the architect is unaware of the peculiar problems which crop out in the presentation of plays.

"As a result of these deficiencies the stages of these school or community auditoriums are so small, or so shallow, or constructed so crudely, that they impose an

almost insuperable burden on those companies which are forced to use them.

"If, then, "The Little Red Schoolhouse" is to become the theatre of the future for many of our smaller towns, it is very greatly to the interest of all concerned that it should be as complete and as well equipped a theatre as is possible with the money available.

"Certainly there are few enlightened communities today which do not admit the educational and cultural value of the drama, or which would choose to forego it entirely. And just as those enlightened communities do not ask their pupils to study in dark, cold, cramped schoolrooms; or require their teachers to prepare for the day's work in the cellars, so at least equal consideration should be shown to the præcentors of the drama.

"Theatrical construction involves principles which are not generally employed in ordinary buildings, and it is not to be expected that the knowledge it requires be widespread. But it is not too much to hope that local architects who may be called upon to design school or community buildings, conscious of their potentialities and cognizant of the difficulties involved, should consult recognized theatrical architects for that part of their work.

"If every theatre is to be housed in a school, or a community hall, then let us, at least, try to insure as adequate housing as can be devised."

Mr. J. Monroe Hewlett comments upon the above recent editorial in *Equity* as follows: "The only point with which I should take issue is the assumption that in order to make a school auditorium suitable for simple dramatic productions it is necessary for the architect to consult a recognized theatrical specialist. In a matter of such great value in an educational sense it seems to me that any architect who would think of undertaking a school building (and who would not?) ought to be fully informed. There is a general impression, which is rather encouraged by those who specialize in theatrical matters, that some deep mystery surrounds the planning of the stage. As a matter of fact the essentials of a well equipped stage are so simple that there is no excuse for any practising architect to be ignorant of them."



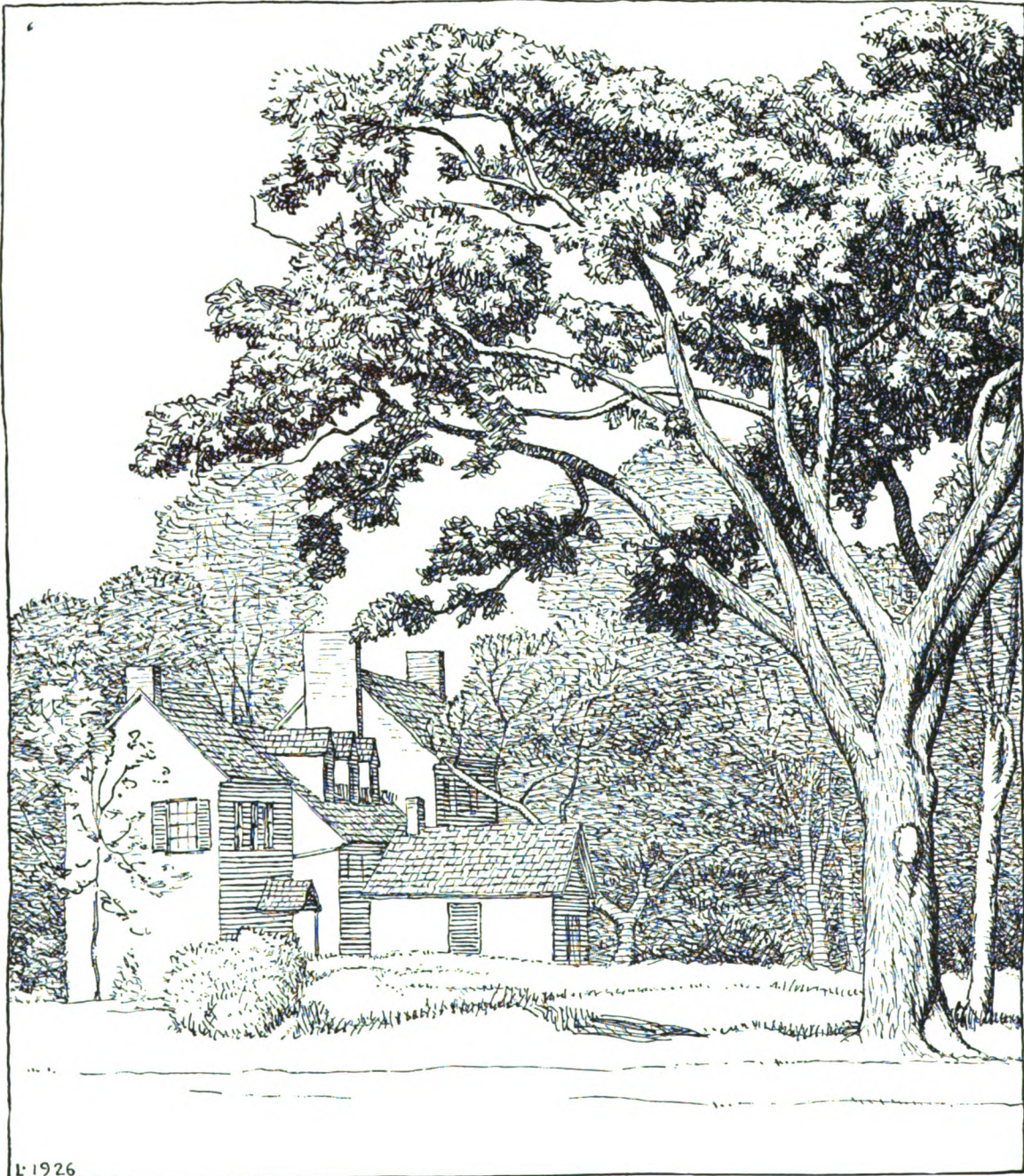


CITIES OLD AND NEW: TYPES OF VAST AREAS OF RECENT SPECULATIVE HOUSING DEVELOPMENTS ON LONG ISLAND, NEW YORK

Said to constitute the greatest fire hazard in the United States and suggesting the following historic comparison: "But owing to the rush of population to the new capital of the world, the Emperor (Constantine the Great, 330-337 A.D.) soon had on his hands a housing problem which he disposed of with an efficiency we may envy. The forests of Belgrad supplied unlimited timber, and the island of Proconnessos no less unlimited marble. . . . The work was done at surprising speed; and judging from contemporary complaints of jerry-building, the capital was run up very much on the lines of a modern empire exhibition. If Rome wasn't built in a day, New Rome very nearly was. Themistius, a contemporary chronicler, reports that the city had to be practically rebuilt by Constantine's successor, Constantius." — *Constantinople*.

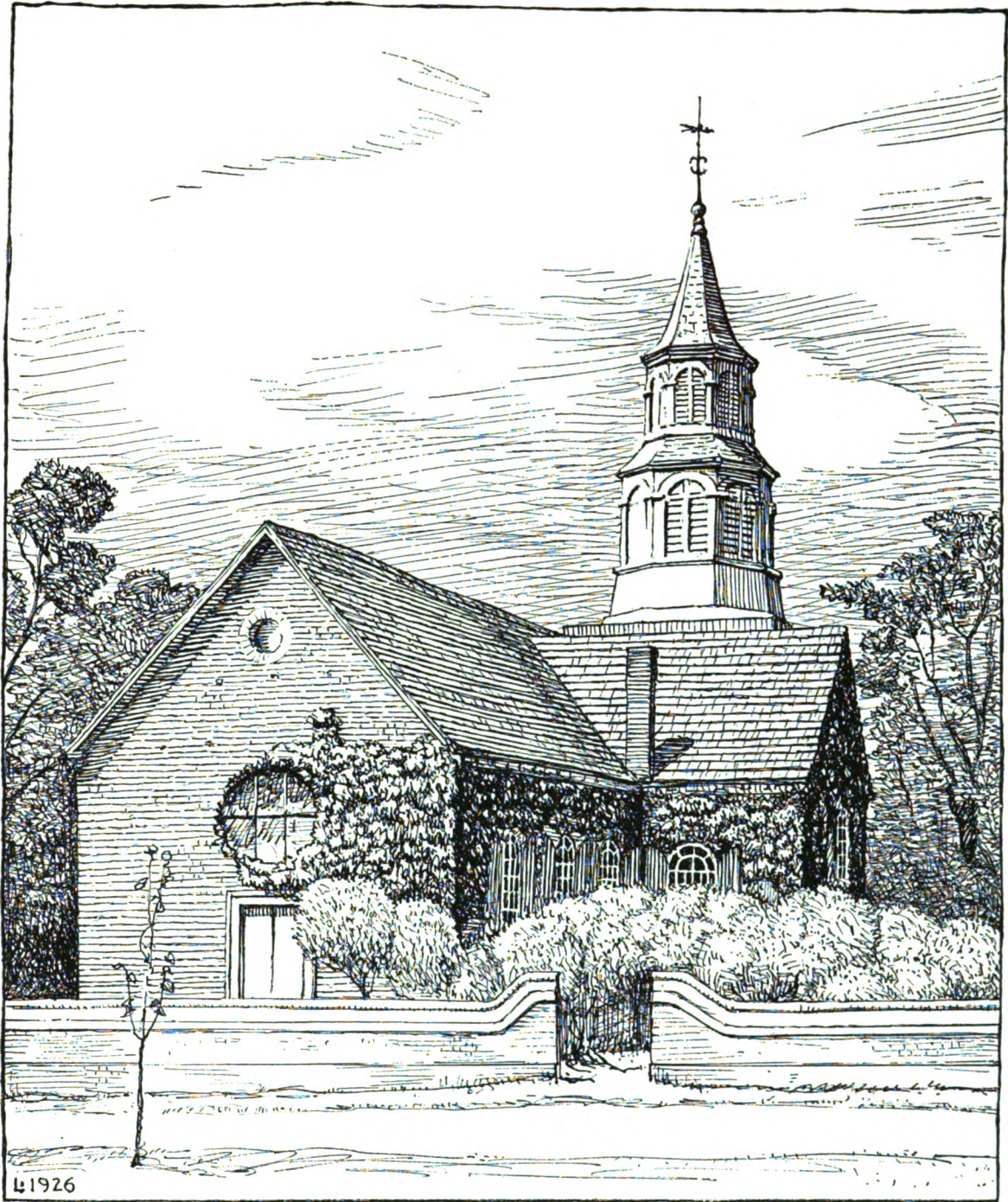
By George Young





IN WILLIAMSBURG, VIRGINIA  
After the drawing by J. J. Lankes





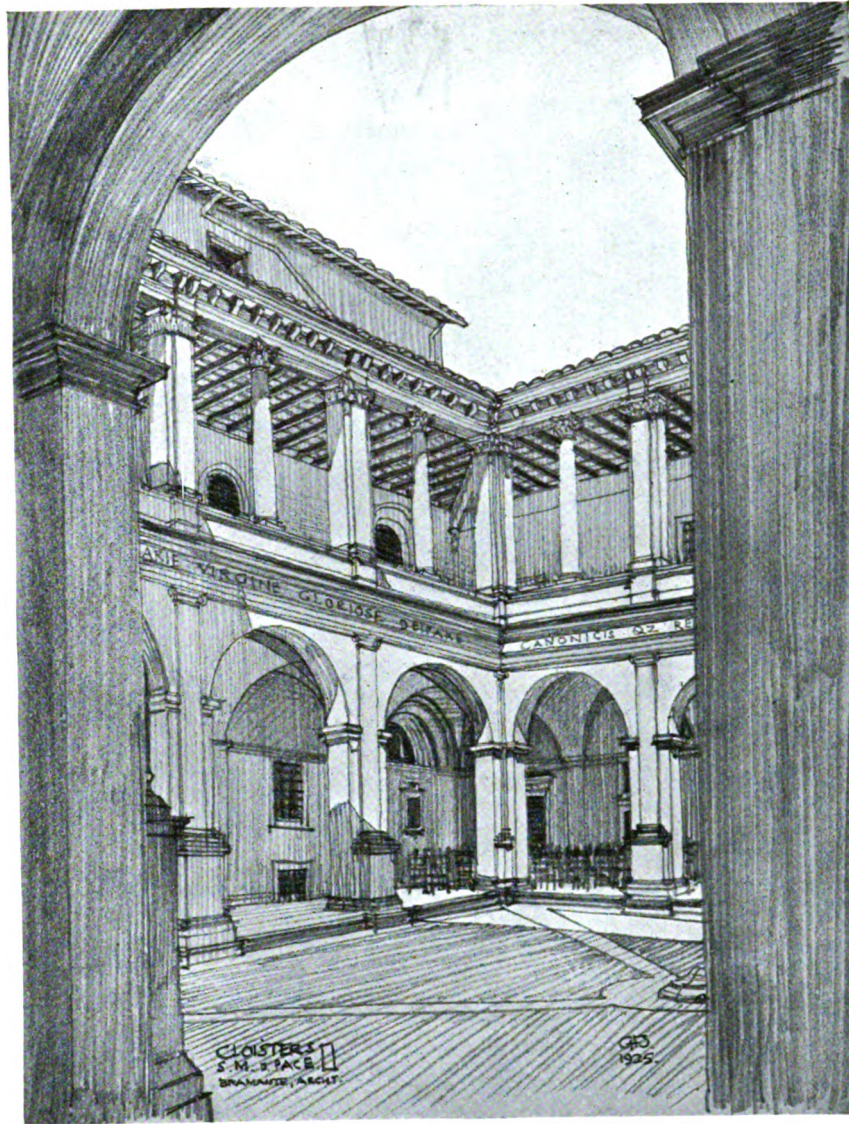
BRUTON PARISH CHURCH,  
WILLIAMSBURG, VIRGINIA  
After the drawing by J. J. Lankes



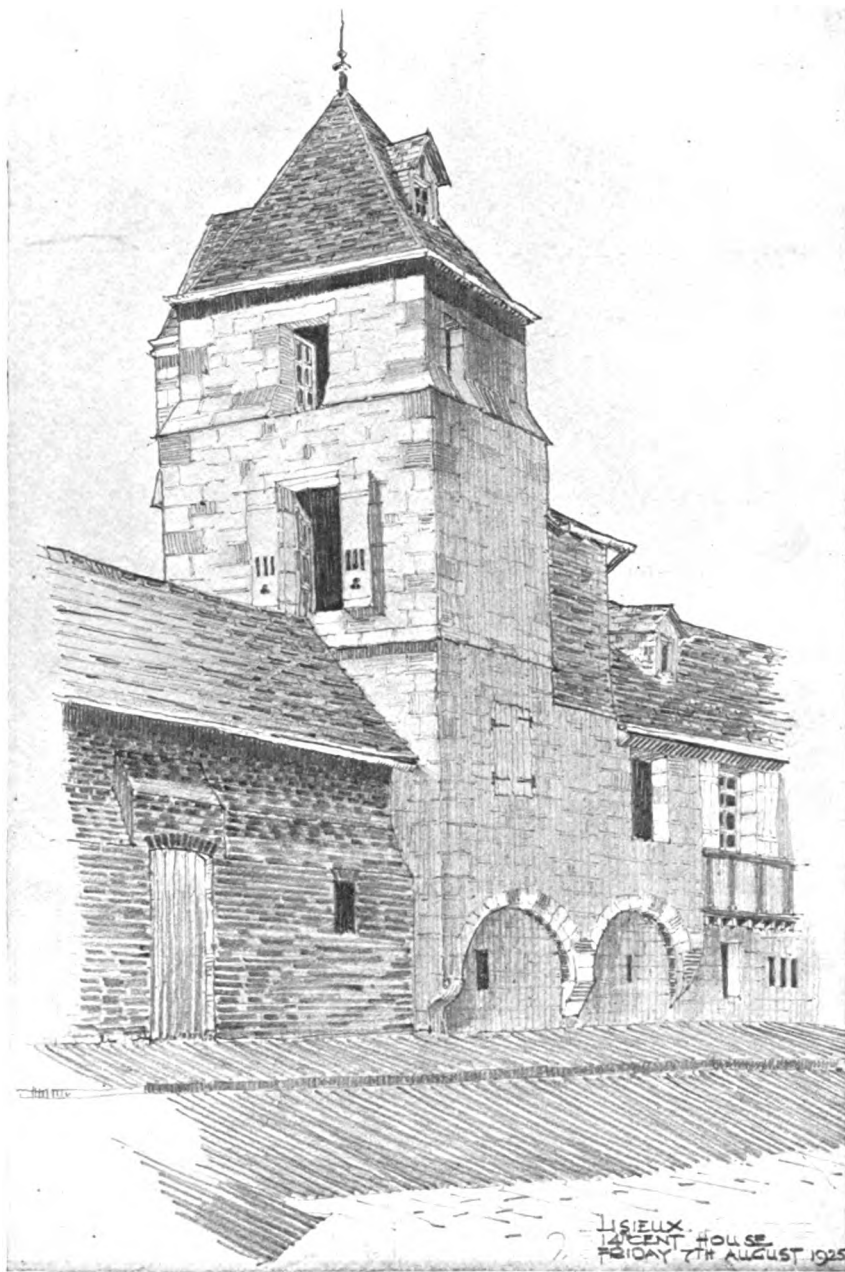


## Ten Architectural Drawings from Scotland

AFTER THE DRAWING BY MR. THOMAS MITCHELL, DUNDEE SCHOOL  
Courtesy of the Incorporation of Architects in Scotland

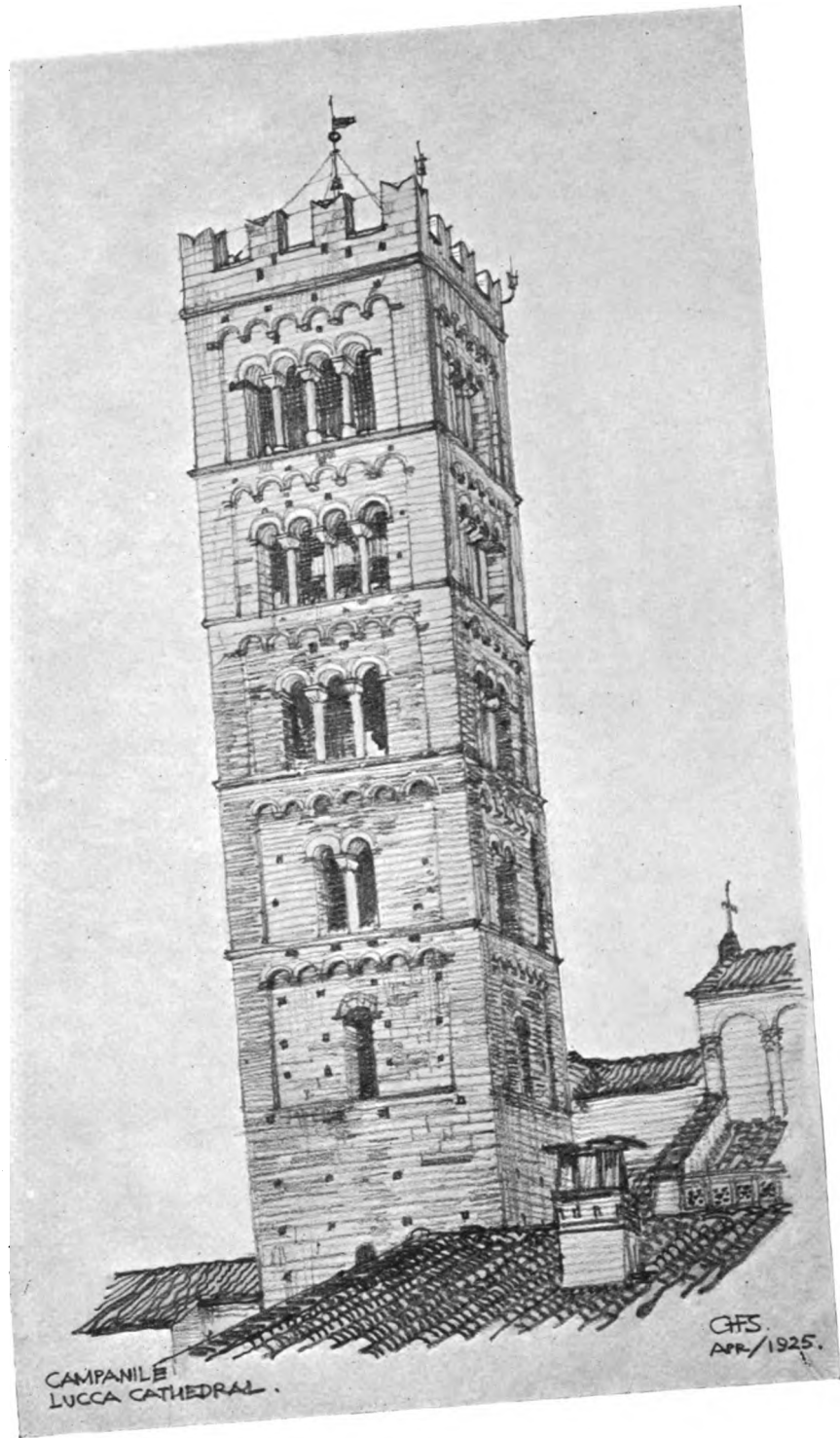


AFTER THE DRAWING BY MR. GEORGE F. SHANKS, A.R.I.B.A., GLASGOW SCHOOL

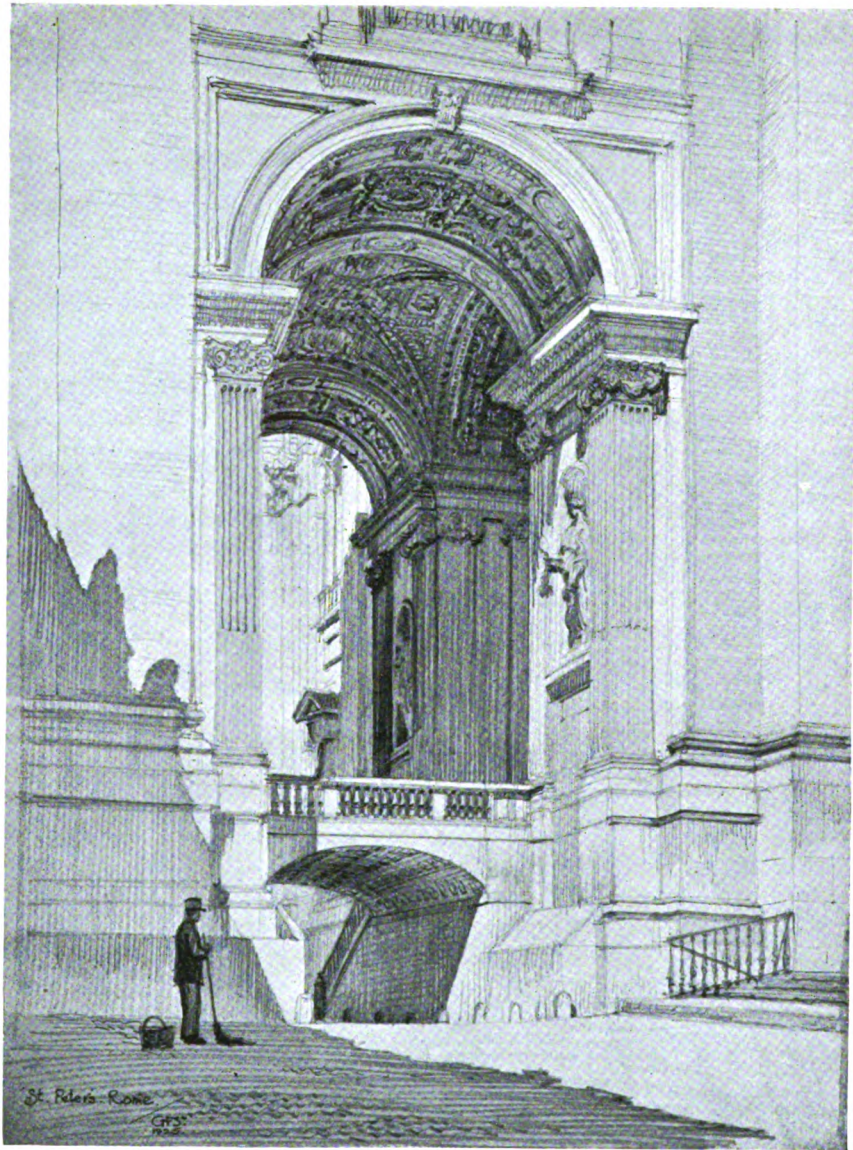


AFTER THE DRAWING BY MR. JOHN WATSON, JR., GLASGOW SCHOOL

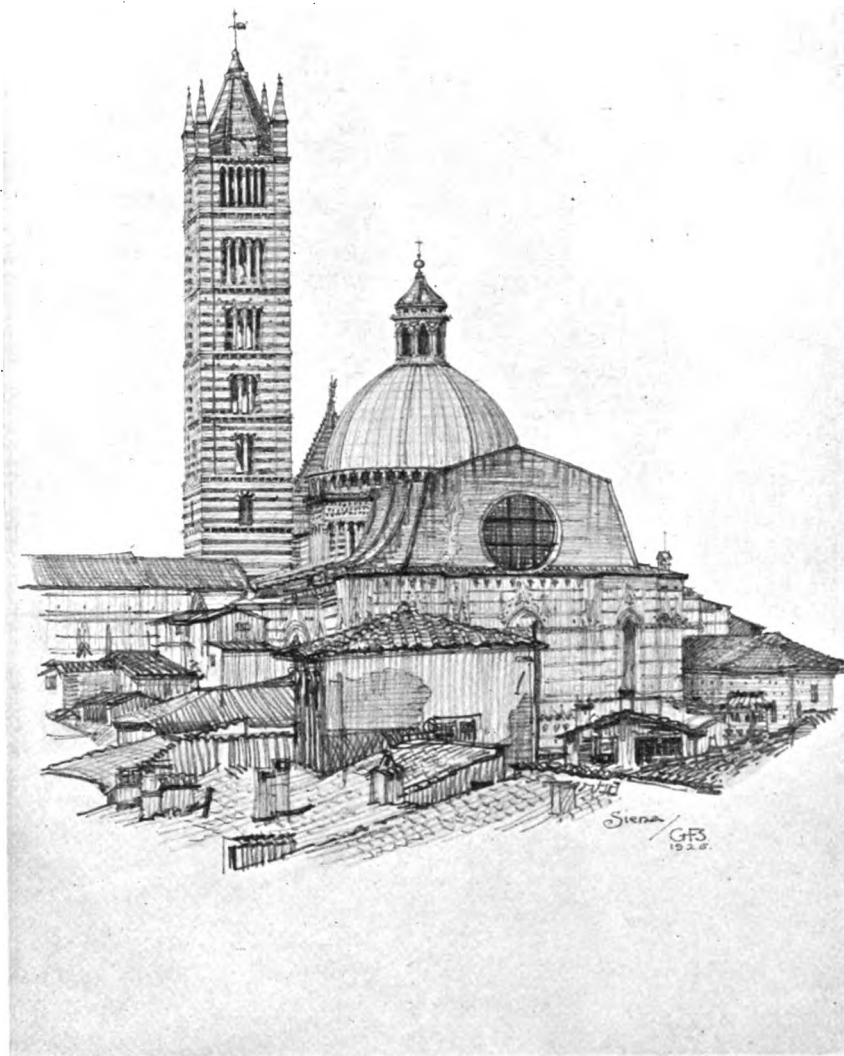




AFTER THE DRAWING BY MR. GEORGE F. SHANKS, A.R.I.B.A., GLASGOW SCHOOL

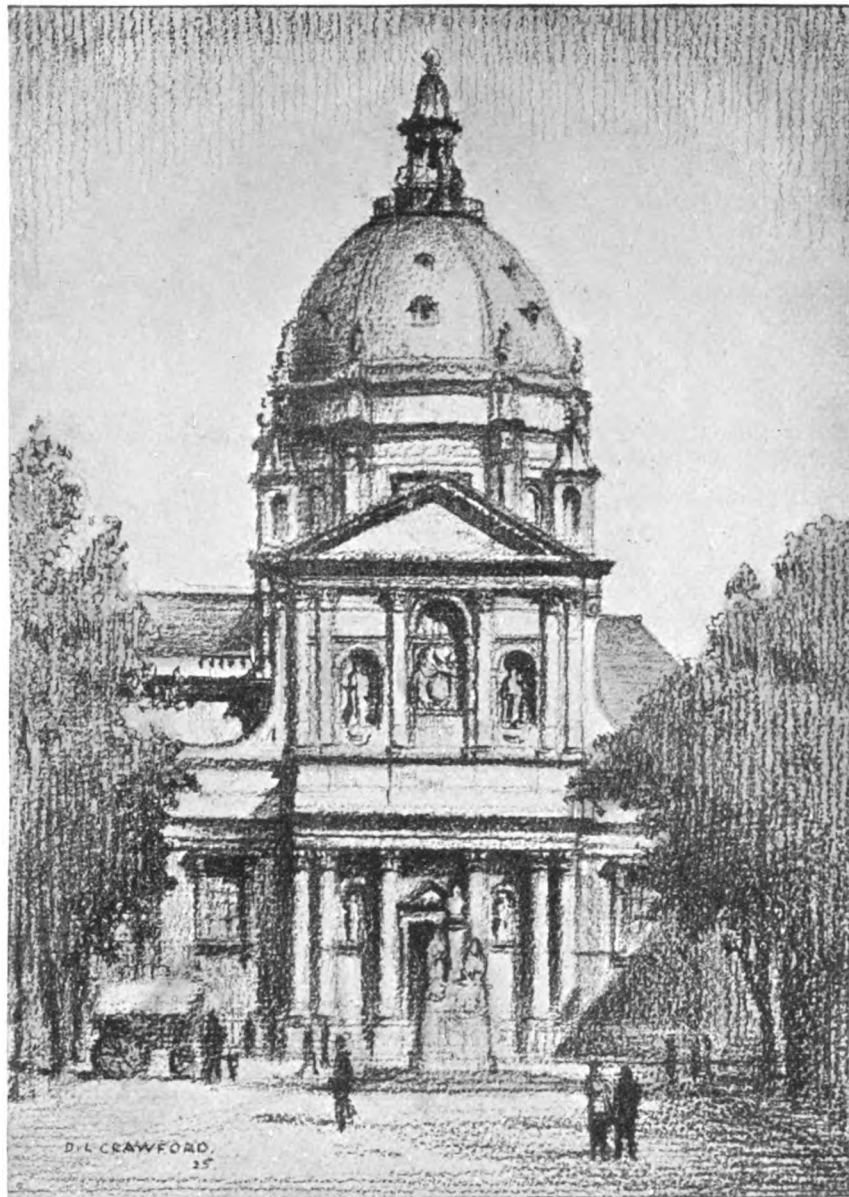


AFTER THE DRAWING BY MR. GEORGE F. SHANKS, A.R.I.B.A., GLASGOW SCHOOL



AFTER THE DRAWING BY MR. GEORGE F. SHANKS, A.R.I.B.A., GLASGOW SCHOOL



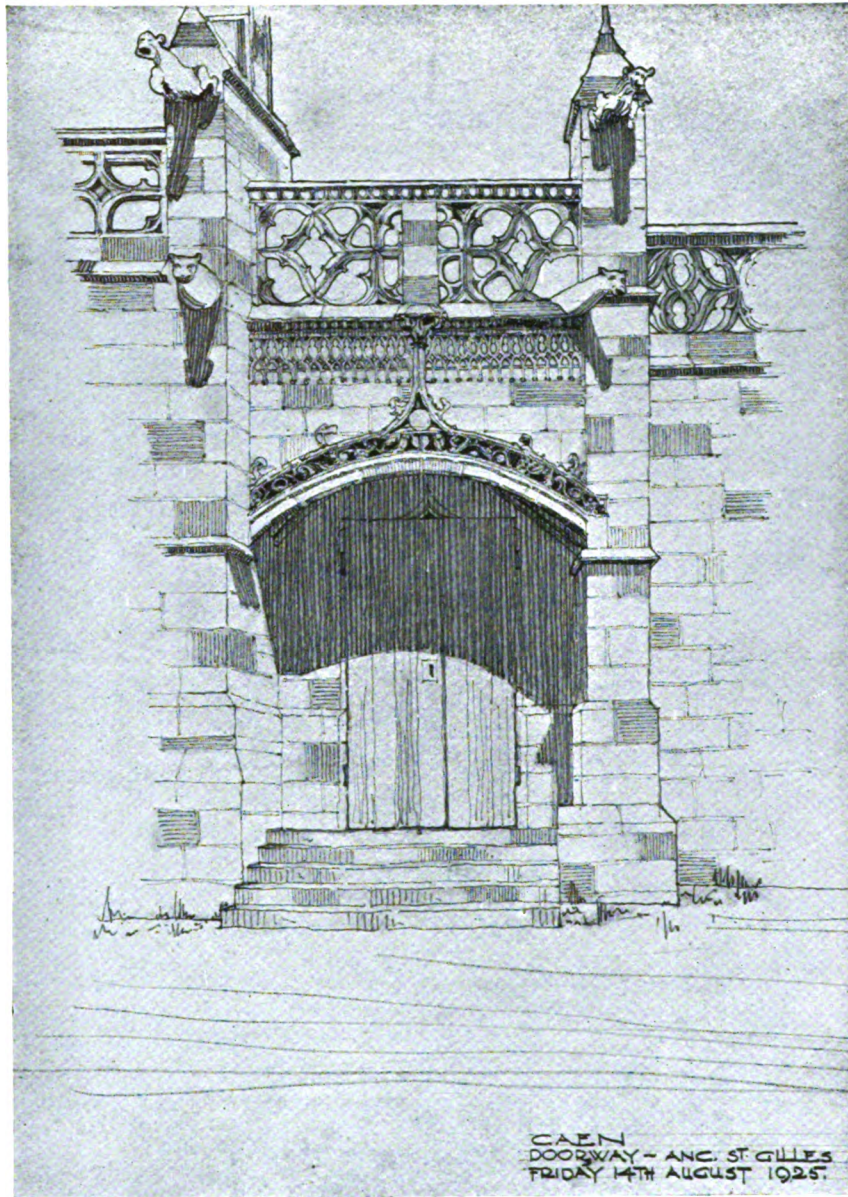


"THE SORBONNE CHURCH, PARIS"  
AFTER THE DRAWING BY MR. D. L. CRAWFORD, GLASGOW SCHOOL



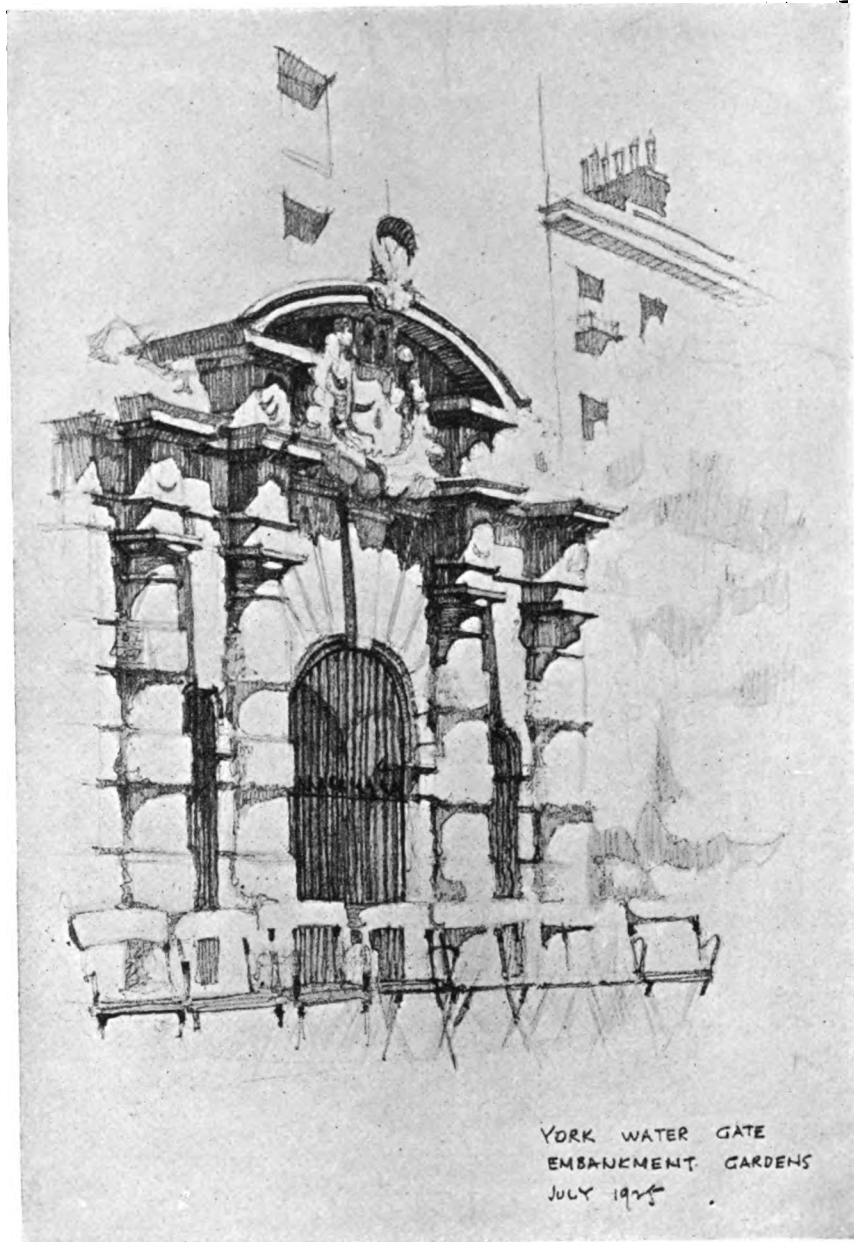
LONDON CITY  
JULY 1925

AFTER THE DRAWING BY MR. THOMAS MITCHELL, DUNDEE SCHOOL



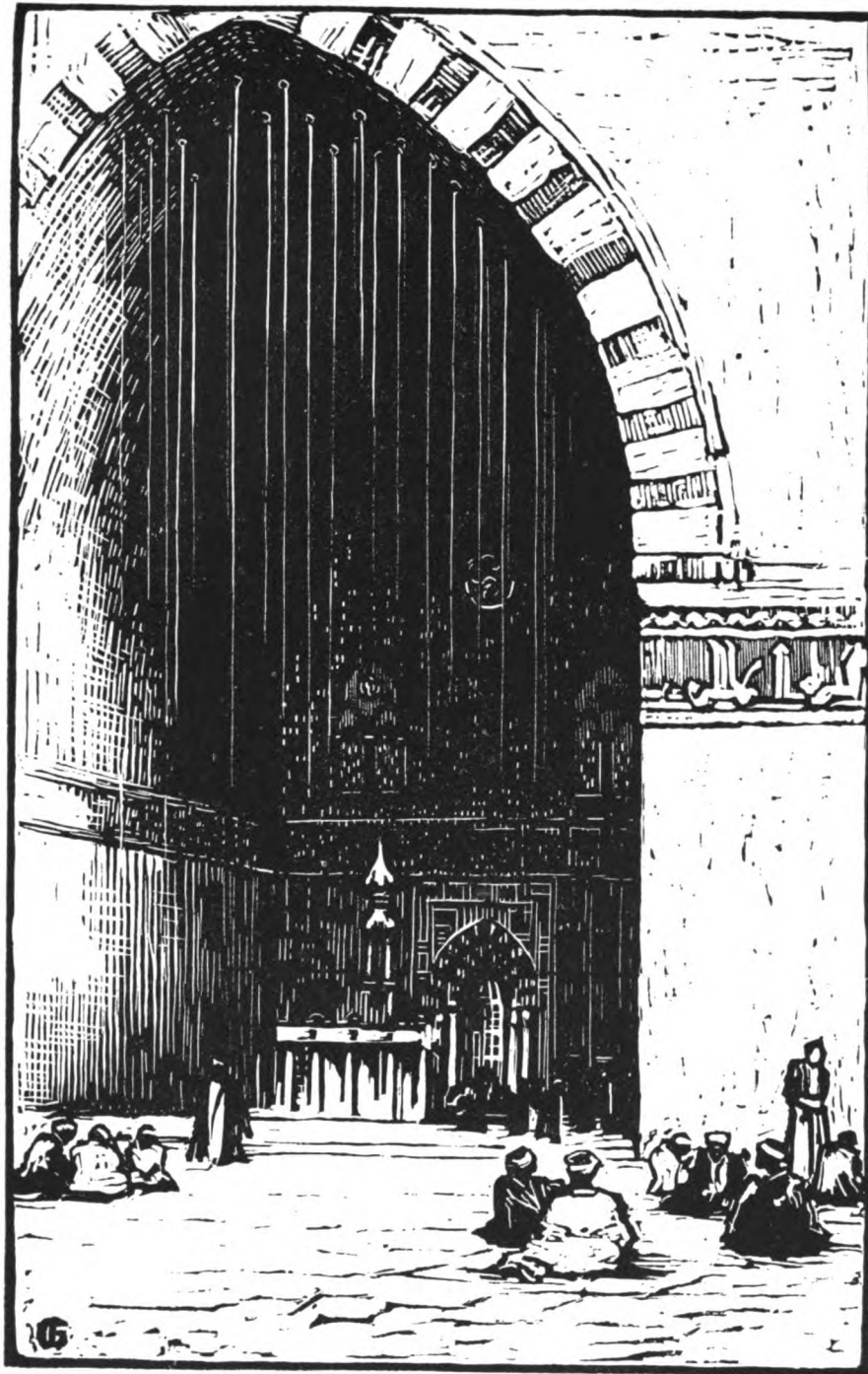
AFTER THE DRAWING BY MR. JOHN WATSON, JR., GLASGOW SCHOOL





YORK WATER GATE  
EMBANKMENT GARDENS  
JULY 1925

AFTER THE DRAWING BY MR. THOMAS MITCHELL, DUNDEE SCHOOL.



AFTER THE WOODCUT BY CH.-J. HALLO  
From "Byblis"

## Some Recollections

LONG-HAND, the letter press, and drawings copied by hand, were the ordinary routine of offices in the seventies and it is difficult to realize what a difference in office administration has been due solely to shorthand, the typewriter, the manifold paper, and blue-printing and other photographic processes. These alone, however, would not have accounted for the complete change in business administration. Two other things contributed to this. One was the spirit of *camaraderie* which developed in the group of young practitioners in the eighties. This meant a constant interchange of ideas among men who were thinking day and night of their profession and trying to put it on a sound basis, where, as business men, they could talk to other business men on their own terms. Reference has been made to the forms which were early introduced and are now common to all offices. These grew up in direct response to the demand for business methods, and at first each office devised its own forms. To a certain extent this is still true of the certificates for payments, orders for changes, and other minor forms used in administration, but the more important documents are standardized and this is due to the American Institute of Architects.

The other thing then was the American Institute of Architects. Up to 1887 it had been an association of gentlemen practising an art, not very fully understood by themselves, and hardly at all by their clients. The Institute did very little constructive work for the benefit of the profession, and that the Institute owed any service to the building trade or to the public was hardly suspected. Before 1887 there had been but two presidents, Upjohn from 1857 to 1876, Walter from 1877 to 1887. Then Hunt, who had been secretary from 1857 to 1860, came in as president, and from then on the work of the Institute began its wide influence. This is not the place for a history of the Institute, but it is pertinent to indicate what the Institute has done for the profession, the building trade and the public in the last forty years. Of course this change in the Institute's activities was no sudden one, but a very gradual growth due to the fuller appreciation of what a great professional body should be, and it is therefore impossible to fix a date when the more active work began, but it is safe to say that architects in the seventies had very little practical help from the Institute, and gave very little time to its affairs. Now, with greatly enlarged membership, its activities cover the whole country, and a growing percentage of members work constantly for it.

The most disagreeable and in some ways the least appreciated task has been in the field of competitions.

The owner, perhaps a committee, instituted a competition, sometimes it was a free-for-all scramble, sometimes it was for a limited number of invited competitors. The owner drew his program and judged the competition. The outcome was about what it would have been if the names had been drawn from a hat. Rarely were competitors paid. It was honor enough to be invited. The competitors spent much time and money. The owner bought a pig in a poke, caught perhaps by an attractive drawing. He could rarely judge the plan, and rarely knew whether or not the architect was competent to carry out the work. Probably no one subject that has come before the Institute has taken up so much time of individuals, of committees, and of the Conventions as this. For many years progress was unnoticeable. Now, at last, there is a reasonable standard and both owner and competitors have fair treatment.

This one thing has made a great change in architectural practice. McKim and Carrère built their great practice on buildings won, early in their practice, by competition. No young architect today could expect to start his practice by winning a competition; and with the standards established for architectural service, it is well for him that he cannot, for, without experience, he would fail to execute the work well. Competitions are much less common than they were and are generally confined to projects of sufficient importance to warrant the time and money necessarily expended in a competition. It is also coming to be generally recognized that the majority of projects, even the large ones, are problems that cannot be solved adequately through competition. Where the problem of plan and the use of the building is simple or normal, and the design of the exterior the important thing, competition is justified. This was the case with the recent *Tribune* competition, and this is true of the simpler types of public buildings. It is not true of schools, hospitals, or of any type of domestic architecture, nor of banks or office buildings. In all these the plan is not predetermined, is not founded on an established precedent, but must be studied in detail and over a considerable period of time, if a solution of the problem is to be reached. In all these problems it is the plan rather than its artistic expression which is the absolutely dominating element.

It is obvious that this cannot be done through competition. To draw up the program a solution of the problem must be made, and, in that case, the one who made the solution, if the problem as judged by the owner, is really solved, had far better execute the building and save the owner time and money. If he



draws a program without solving the problem, then he is not in a position to state the problem clearly, and the competitors will not know what the problem is. The result, and one which has often come about, is that the winner sits down with the owner to study the problem, just where they would have been if the owner had selected the architect without a competition. This one change in competitions has made a marked contrast between forty years ago and now. So much for one phase of the relations between the architect and owner. Now one may add, to this couple, the builder.

Building agreements were largely the result of the independent efforts of architects and builders to protect each from the other, with very little regard for the owner's interest. Blanket clauses in the architect's specifications were an attempt to make the builder do anything that the architect had forgotten, and these clauses the builder tried, naturally, to evade; and in all cases the owner paid. Now the Standard Documents, the result of many years of joint study, give a sure basis of agreement, and owner, builder, sub-contractor, material men, the architect and the engineer, are safeguarded and guided along the lines of the best practice. This result would have been impossible without the American Institute of Architects. The men who, without all these helps to practice, conducted their business under conditions of great difficulty, and yet found time to lay the foundation of all this work and give it to the profession, deserve a last-

ing gratitude from this generation, who are often inclined to take all these things for granted, without any understanding of the unselfish work which has made their practice so simple.

It is not only members of the American Institute of Architects who have benefited by the work done by its members. Architects throughout the country use the Institute and profit by the results of its work, whenever it is to their interest to do so. Where professional standards interfere with their methods they are, unfortunately, often disregarded. Engineers and builders have profited by the work of the Institute but in these cases they have themselves contributed to the result. It is much to be hoped that engineers, builders and architects may work in still closer relations for the benefit of the work in which the vital interests of all these are so closely interrelated as to make it impossible to separate them.

It is not easy for an architect practising under modern conditions to understand and appreciate how difficult it was for the earlier men. In a very true sense they were pioneers who blazed the way for our generation and made clear the path we were to follow. The writer belongs to that group, fast vanishing, which knew at least some of these pioneers, and we know how much the profession owes to Upjohn, Cabot, Ware, Cummings, John Sturgis, Hunt, all of Boston and New York, who in their day and generation practised architecture with honor.

R. CLIPSTON STURGIS.

## London Letter

**T**HE LAST two months have been far from merry. In the first place, the climate has been abominable, with May like March and June like nothing on earth. Architects are of course too poor to go to the Derby and too busy to watch cricket matches which consist of waiting about under cover till the rain stops; but they do like their bit of sunshine, if it is only to see in the flesh the shadows which they cast on the office drawing board. They would not grumble however if a couple of strikes had not been thrown in to complete the gloom.

The general strike gave everyone an opportunity to take some exercise, and also allowed the "boss" time to sit in his office and really think about design, but the coal strike is a much more serious matter. Its results are not yet fully felt, but England is losing millions and the cost of everything, including that mercurial item of builders' supplies, the "light casting", is bound to soar. There is certain to be a stiffening of prices, and a falling off in work, followed by the spectre of an increase in the income tax.

London is, however, accustomed to these things, and phlegmatically continues its season, while on the art side there is no dearth of exhibitions, with the Royal Academy and Sir Frank Dicksee at one extreme and the Leicester Galleries with Jacob Epstein at the other.

As a carver and modeler Epstein is more interesting to architects than most English sculptors, as he has the architectonic quality, but he would rank in this respect behind men like Bourdelle or the Swede, Carl Milles, who hopes soon to exhibit for the first time in this country.

§

The Royal Academy show this year continues its tradition of reflecting the characteristics of its conservative leadership. The level of competence is high, the standard of imagination is low.

The architectural room still continues to be, primarily, an exhibition of water colors. There are three classes of exhibitors: (a) the Academicians and Associates, who naturally occupy a large proportion of

## LONDON LETTER

the limited space available, (b) the ambitious ones who hope to become (a), and (c), the ordinary average architect whose chances of having work hung or rejected depend largely on the success as a water colorist of the architectural renderer whom he employs. It is scarcely worth while from the commission standpoint to send to the Academy unless one has a drawing already prepared for some other purpose, but support of this show may be justified as an effort towards supporting the cause of architecture; the prohibitive cost of these special renderings and the necessity for their existence is, however, a great stumbling block, and a large section of distinguished men refrain from exhibiting at all.

This year the largest drawing is one of Selfridge's new premises, by Sir John Burnet & Partners and Graham Anderson Probst & White. It is an enormous sheet, showing what is already familiar to everyone, namely: the endless colonnade of this great store, but with a different spacing in the middle to mark the new central entrance. The perspective would have been just as informative at one-quarter the size and the fact that it is out of drawing would have then been less noticeable.

One of the pleasantest exhibits is a design by Hayward, Maynard & Farey for a "Main Road Inn". It is a very dignified example of the "pub", one to which you travel by motorcar for luncheon preceded by a "spot", but in its simple Georgian lines it escapes both the "Tudorbethan" and the "Arts and Crafty".

Sir Edwin Lutyens has produced a "Memorial to the Missing" for the town of Arras, in which his recent fondness for cubist masses seems to have outrun his judgment. It consists of an enormous triumphal archway built up in receding stages of cubes in each of which occurs a recess with a bell. The arch stands on a great plinth-like wall, with more cubes and bells in the form of pylons at each end. It is highly imaginative and refreshing, but unless restudied may resemble too much a design in children's blocks, and very expensive blocks at that.

A very pleasant design for the Gresham Hotel in Dublin by Robert Atkinson, a scheme for Cairo Cathedral by Adrian Gilbert Scott, studies for the Bank of England by Herbert Baker, and drawings by Raffles Davison of Sir Gilbert Scott's Liverpool Cathedral are amongst the most interesting major exhibits. In connection with the latter it looks very doubtful whether the redesigned central tower for Liverpool is going to be as fine as the original scheme. It has lost in character of mass, and its detail seems to run the risk of suggesting a much magnified example of Magdalen or a largish country church.

The domestic work maintains its high level, and on the whole, while no one sets the Thames on fire, the

exhibits suggest that the standard of English architecture is improving and that the designs are better studied. Mr. Arthur Davis, in a criticism written for *The Builder*, places this improvement to the credit of the schools of architecture, whose influence is beginning to be felt, a belief which will probably not be shared by the boys of the old brigade.

### §

The strength of the English schools at present lies in the individuality of their teaching. They are more or less in line as regards curriculum and examinations, but they each maintain their special ideals and character. Generally speaking, the five years' course with which is embodied six months of office practice is the prevailing system, but in Scotland, where apprenticeship has had a firm hold, the arrangement differs. The Scotch student generally works for three years in a school, and then for three years in an office with three nights a week at evening school. It is a method giving good results where the office practice is concerned, but would be difficult to apply in the less hardy south, where experience shows that the average student cannot stand the strain of combined office and evening work. It is interesting to note that even in Aberdeen the office pupil receives pay from the very beginning, even if his previous training is non-existent.

### §

The question of Waterloo Bridge still produces reams of controversial correspondence, and the great public interest aroused has had the excellent result of moving Mr. Baldwin's Government to appoint a Royal Commission in order that the whole subject of the Thames bridges in the London area may be impartially and authoritatively reviewed.

This is the most sensible step yet taken, for there has been too much working at cross purposes. The London County Council want a new Waterloo Bridge which their trams can cross, the Bridge House Estates Committee of the City Corporation (*sic*) want a bridge at St. Pauls, while the Court of Common Council have very well grounded fears for the fabric of the Cathedral. At the same time there is a strong body of opinion in favor of a new bridge at Charing Cross, and unless the problem of London traffic—street, railway, and river—is first reviewed as a whole, no one will be satisfied that Waterloo Bridge has not been wantonly sacrificed.

It is worth noting that a group of French architects including MM. Bérard, Bruel, Chrétien-Lalanne, Defrasse, Legros, Lisch, Louvet, Remaury, and Schneider, have signed a letter recording "their hope that Waterloo Bridge in London, with its great artistic value, may be saved."

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

While the fate of Waterloo is in the balance, rumors circulate that it is intended to buy its masonry and re-erect it in America!

Perhaps color is given to the story by the number of historic buildings which have been sold within the last year or so for re-erection in the States. The first to go was Warwick Priory, followed by Agecroft Hall, then a fifteenth-century gateway from Parham Old Hall, while the latest of the series is the sixteenth-century Chantry House of Billericay, in which the Pilgrim Fathers assembled before embarking in the *Mayflower*.

Under the Ancient Monuments Consolidation and Amendment Act of 1913, the Commissioners of Works in England are empowered to schedule as ancient monuments those buildings whose preservation is of national importance, but there is an exception in the case of inhabited houses. In any event the commissioners seem to have doubt whether the Chantry House, even if it had been uninhabited, was of sufficient architectural interest to place on their list.

§

It would be interesting to discover just how well some of the old mansions stand the process of re-building. It is certain that our forefathers were no tyros in the art of jerry-building, as witness the discoveries which have been made in the work of restoring St. George's Chapel at Windsor.

Here it was found that the whole roof had been unsafe for years, because the entire vaulting rested on springers which should have been bonded into the wall, but which bonding Henry VII's workman had, in a fit of light-heartedness, omitted. So that there was no scientific reason why the vault had remained in position at all.

Further investigations showed that a number of the buttresses were merely dummies, and that half of one entire wall was in consequence unbuttressed. The whole of the work has had to be pulled down and rebuilt, and it is only just in time, for the walls had begun to buckle and the whole structure might have come down with the vibration from the next passing *charabanc*.

§

The award for one of the largest competitions of recent years, for the new Masonic Peace Memorial in Great Queen Street, has just been made public, and the drawings of the ten competitors chosen for the final competition have been on exhibition in the R. I. B. A. galleries.

The Memorial takes the form of a Masonic Headquarters, with a main temple to seat 2,000, a whole series of Lodges and offices, and all the subsidiary administrative and club accommodation.

The winners were Ashley and Winton Newman, and they quite obviously gained first place on the merits of their plan.

There was only one competitor from overseas in the first round, Mr. David R. Brown of Montreal, and his scheme was one of the few which had any special character of a temple or memorial. Some of the exterior designs, including the winners', would have served equally well as the expression of large municipal offices, while others looked like Art Galleries or Peace Palaces at the Hague.

Ten competitors were selected from an open eliminating contest, and each of the lucky ones received £500 for their final project. The standard of design and drawing was on the whole disappointing, with one or two brilliant exceptions in the matter of presentation. Some of the finalists blew their money against Walcot perspectives and some beautiful sheets of detail; the winners however had not only the smallest Walcot but presented their scheme in pencil on mounted tracing paper. No doubt there is something in the saying that if you look after the pence the pounds will take care of themselves. "X."

London,

July, 1926.

## Played on a Penny Whistle

It has been possible to read, not so long since, an Introduction to *A Tale of Two Cities*, by Chesterton, in which he calls attention to the merry side of the Revolution. Probably Chesterton does not make use of the word merry but for a moment. He looks out through Dickens' eyes and catches a glimpse of that headlong joy in more destruction which children feel after the clatter and crash of the first breakage. Revolutions must be something like that. They are tragic for those things and those people that are destroyed but there must be a huge sensation of accomplishment on the part of those who express themselves violently and in new ways. Taking part in bringing things about is sufficient cause for joyous friendships.

Revolutions have been characterized as violent only in proportion to the amount of injustice that has precluded them. Building revolutions are hardly brought about because of injustice so may not be expected to be violent in their nature, but they are going on from generation to generation, rapidly or slowly and have in them many characteristics that are to be observed in political revolutions. The fifteenth century in Italy was, to be sure, almost violent but so was the repression of ideas that had gone before. One, of course, speaks of the fine arts; and it is upon the subject of fine arts, again, that the penny whistle undertakes a simple composition.

There are those who would say that violence is no



## PLAYED ON A PENNY WHISTLE

overstatement of some of the manifestations of art which have been brought forward but it is not of these manifestations that we would confer. One desires to consider those who are taking part and not the things that they do. There can be little profit or pleasure in counting the heads that fell when Robespierre raised his hand but whether this act aroused in him sensations of pleasure or pain becomes important. Possibly Robespierre is a bad illustration. He was not big enough to properly represent. Perhaps no individual was that, and one should contemplate the assembled mind of those who stood about on a dark winter morning and watched with impassive eyes the dull ash of the thudding machine. Were they deeply joyous or was there in the air a dreadful seriousness? We are told of a certain elation but that is hardly enough to express fundamental emotions.

One is not called upon to admit all revolutions are for the best but many will agree that out of this one came more of good than of bad and that more people today are better because of it than those who are not. If this is true it is important for us to have an opinion as to whether that good has come from the deep reasoning of the earlier assemblies struggling to correct injustice by lawful means or from that unharnessed rush which swept away and destroyed the well built barriers of centuries.

But, goodness! This is much too serious, and the words are getting so big that they are quite out of hand. A penny whistle cannot play chords.

The point is, did they take themselves very seriously, or did they have a good time doing it? Did the one who was accomplishing destiny by following high thoughts of a future generation make that generation better off or was it the whooping crowd who broke the wine casks, did outlandish things and liked one another for the very originality of their methods of destruction? It is possible that the aristocrat did not distinguish; but most of us prefer being thrown out by a bouncer to being fined by an upright judge. It is a nice point to be decided, but it seems probable that the surest changes are brought about by those who thoroughly enjoy the process of change.

How about these young sculptors, painters, writers and even a few architects? Not their works but themselves? We have been told that their works are bad. Bad drawing, bad craftsmanship and bad thoughts. Probably that is all true, although they have a right to say that it is a matter of opinion. But how about themselves? It is a very curious thing but the fact is that there are crowds and crowds of them spoiling good paper, good canvas, good clay, and we regret to say it, good building materials; and, the dreadful part of it is that they are glorifying in what they do. One can see them at work. Hacking and splashing and laughing and saying Oh Gosh! to older and more ex-

perienced heads. Vulgarity and rejoicing and freedom from all old restraints; but there is a suspicion that they are deeply happy and, worse still, that they like one another.

Gentlemen, did we do that? Surely, this is Revolution.  
ORPHEUS.

## Authority and Liberty in Architecture

In the September issue of the *JOURNAL* there will begin a series of five articles from the pen of Arthur J. Pentz. The general title is that announced at the head of this brief notice. The titles of the five articles are as follows: I. The Gothic Revival. II. The Vernacular Movement. III. The Arts and Crafts Movement. IV. The Classical Revival. V. The Outlook. These articles should prove of the greatest interest to readers of the *JOURNAL*, for they are already familiar with the writings of Mr. Pentz, who is not only an architect but a very profound student of history in those social and economic aspects which leave their inevitable mark on buildings. While the articles are written from an English point of view, every architect will find them full of the simplest applications to architectural development in the United States.

## Thoughts About Art

"Among the many complexities that have transpired in the evolution of the present social order is the changing nature of artistic criteria and the more limited nature of æsthetic service. At one time art was the direct outcome of the needs of man for inter-relationship with forces governing his conditions, and, indicative of strongly felt social emotions directed to functional service, found the special channels for expression which handed, down the ages, the traditional form of dance, ritual, drama, architecture—the national heritage of mankind. But the relative values in life are changed. We are less simple and direct; language has become a dictionary of faded metaphors, art a process of ornament added to decay; symbols have lost their original significance and the fundamental basis of tradition is obscured. . . . The language of the emotions expressed in arbitrary and unintelligible symbolism bewilders public and critic alike who are at a loss for some 'æsthetic plumb-line' and the distance between the artist and the public perceptibly widens, for every picture cannot tell its story in terms of ideas associated with objects, although the general determination is it should."

GRACE ROGERS, in *Artwork*.

# Traditional Architectural Forms and Their Structural Efficiency<sup>1</sup>

**B**OTH architecture and structural engineering are concerned with the design of buildings of sufficient strength and endurance for the purposes they are meant to serve, and both architect and engineer may, with propriety, improve the artistic effort of their structures by choosing the elements of which they are composed, and assembling them in pleasant forms, without the sacrifice of efficiency. Architecture and engineering part company in practice at the point where masses of material, unnecessary for the strength or convenience of the structure, are added by the architect for purposes of ornament, or where the engineer's structurally sound framework is so designed that it only satisfies the conditions of stability, and is built with an utter disregard of appearance.

Greater harmony of effort ought to exist between works of architecture and works of engineering, which have to exist and be seen together under our modern conditions. One serious stumbling block in the path of unity is the architect's adherence to ornamental and even structural forms originated in the distant past which have little or no reference to present-day methods of construction. In some few instances the ornamental traditional shapes which have been dragged by the architect out of their graves in the ruins of Egypt, Greece, or Rome afford some practical advantages to compensate for their additional cost and weight; in many other cases they are useless, or even disadvantageous and structurally dangerous.

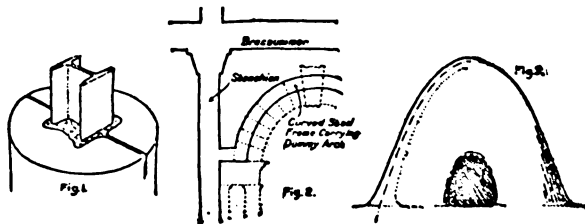
The stone or marble casing in the form of a column which encloses a steel stanchion may protect the metal from decay by rusting or from the effects of fire; or, by insulating it more or less efficiently, may preserve it from changes of temperature or accidental blows—always provided that the casing is applied in an effective manner (Figure I.) This excuse cannot be claimed, however, for an ornamental stone arch introduced in a steel-framed building where an additional weight of steel falsework has to be elaborately built up to an arched outline to support the dummy voussoirs. The extra complication of parts involves an expense not warranted by the structural necessities of the case, and amounts to a slight defect from the practical point of view. From the aspect of sound art such an arrangement is even more pernicious, for dummy productions are inevitably pretentious, dull or both. (Figure II.)

Supposing, however, that the architect resolves to

abandon shams, such as stone arches suspended upon a steel framework, and confines himself to genuine masonry-craft, he at once finds that the fetters of a past style restrict his designing powers. The engineer building a masonry railway bridge or viaduct feels free to design the curve of the arch in the most suitable manner to support the loads and to meet the conditions of headroom, fairway and gradient. Even if he does not design on catenary principles, the hyperbola and parabola, and various cycloidal curves are at his disposal, as well as the semi-circle and the ellipse. The unfortunate architect is confined to the use of certain traditional shapes on pain of appearing unconventional, and this limitation certainly does not make for sound construction.

Architectural forms have become established on a basis of tradition rather than of reason, and the origin of the tradition may date back to the primitive experiments of a semi-savage people. Strangely enough, the savage originators of arched construction seem sometimes to have produced forms of great structural merit. The thimble-shaped mud hut and the arch curved to the contour of the small end of an egg are to be seen in Egyptian and Babylonian structures, and such buildings must have utilized the compressive strength of the material to a highly satisfactory degree. As long as such arches and domes are erected with the curve of their contour springing from a solid foundation, they approximate to the ideal shapes for arch structures, and in them rule of thumb and rational theory take a parallel course (Figure III). The desire to elevate the arch upon a vertical wall, or pier, in order to provide increased headroom without increase of span, introduced into architecture a most pernicious and unconstructional type of design. Instead of the axis of the material construction following the line of arch thrust and rising in a regular curve from the foundations to the crown of the arch, it departs from that curve in what is really an exterior bulge near the top of the vertical pier (Figure IV.) In a masonry construction the effective arch action begins at a point X far underground where the pressures obtain a foundation and abutment. S indicates the approximate natural line of pressure, and R the architect's line of resistances. The spaces AA<sup>1</sup> between the line of pressure and the line of resistances increase as the building distorts under its load. The distortion S' in the building automatically moves the natural line of pressures into a series of positions less and less favorable to stability. Hair cracks C in the pier and arch are signs of disintegration of the masonry produced as a result of the long, continued movement.

A simple practical test illustrates the evil effect of this traditional architectural form, for a model made of damp clay or plasticine or of uncemented blocks of wood or cork will show in a comparatively short time that the arch tends to become depressed at the crown and to spread at the haunches, while the piers tend to overturn outwards at their tops. The whole model, in fact, alters in shape,



<sup>1</sup> Excerpts from a paper in *The Engineer*, London.

## TRADITIONAL FORMS AND STRUCTURAL EFFICIENCY

and although the material of which it is constructed affects the nature and the extent of the alteration to a slight degree, the direction of the movement is consistent in the main, whatever material is employed. Given a plastic model of a semi-circular arch raised upon vertical piers, the effect can be produced by simply leaving the model to sink under its own weight without additional pressure. Models of loose blocks may not produce such fluent curves, but the sliding and tilting of the blocks upon their bed joints corresponds remarkably closely to the distortions and flexures of the plastic model.

Some important inferences may be deduced from this constant action of composite architectural forms consisting of arches and vertical piers. First, as regards the natural forces of gravitation, an arch must be considered to begin its ideal line of thrust at the level at which it finds solid foundation and abutment, and this level may be deep in the earth below and beyond the artificial foundations composed of masonry or concrete. Movement or yielding in the earth base affects the arch as a whole, allowing its crown to descend and its span to increase. In an ordinary architectural "arch-on-piers" construction, it also permits the piers to hinge and rock, and hastens the deformation of the whole.

In the second place, wherever the centre of resistance of the material of which the arch is formed lies to one side of its ideal curve, movements are liable to take place in the same direction. Each successive distortion not only adds to the total deflection, but accelerates the production of further movements. A clear illustration of this tendency of the masses to move in certain definitely recognizable directions may be obtained by means of a model arch composed of a series of hollow voussoirs arranged to lie with the ideal line of thrust passing through the hollows in the voussoirs. The pressure of the arch soon makes its effect apparent in the distortion of the hollow voussoirs, which tend to compress and flatten in the direction of the line of thrust and to elongate in a direction normal to it. A model of an arch with hollow voussoirs is indicated in Figure V. The material tends to spread outwards at A A and to compress at B B. In the case of a plasticine model which was kept under observation, the descent of the crown took place at the rate of 1/32 in. in four days under the action of its own weight alone.

Both models and full-size buildings erected to the traditional architectural forms show progressive distortions of a consistent character in accordance with this rule. If the architect has provided masses of material in positions upon one side or other of the ideal line of thrust, these masses inevitably tend to drift further and further from it. Nature seems to reject the ill-placed material, and in process of time the piers and buttresses of an arched building are found to have become bent in every part in accordance with the internal stresses set up by the arch pressures. These delicate curves may be seen quite easily with the naked eye at Westminster Abbey, particularly in the great central piers, and less distinctly at St. Paul's Cathedral, where the architectural mouldings and carvings obscure the outline of the piers to some extent.

This little-understood tendency of imperfectly shaped arches to move slowly towards their fall has an important

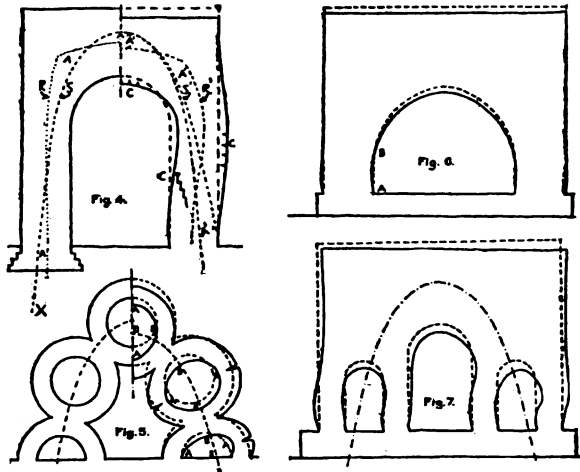
bearing upon the design of new buildings, but the tendency is still more harmful in old buildings which have already undergone considerable distortion in the course of centuries and are already in a weakened state. It is therefore vitally important that the custodians of old arched buildings should be aware of these consistent movements which are easily comprehensible when once their origin in imperfect arch and buttress design is pointed out. The fall of an important historic monument is not a matter of frequent occurrence, but whenever a great arched building does fall, the event comes as a surprise not only to the public, but also to the custodian for the time being, whose duty it is to uphold the structure by shoring or other means and to keep it in a state of stability.

England is rich in fine Romanesque and Gothic cathedrals built during a period of 400 years between 1100 and 1500 A.D., and many of them include high and healthy central towers built upon piers and arches at the intersection of nave and transepts. Practically every one of these towers is really undergoing at the present moment a very slight and slow, but continuous and progressive, distortion in accordance with the adjustment of the masses of material under the arch pressures. These distortions must inevitably be accompanied by the weakening of the material of which the piers are built, and the ultimate fall of each tower is only a question of sufficient time. Many of them have already endured for several centuries, and their periods of stability must be drawing near their end. In the case of the Chichester Cathedral tower, the indifferent lime and rubble concrete composing the interior of the piers was blamed for its recent collapse.

The part played by progressive distortions and adjustments in the imperfectly designed and imperfectly buttressed arches has not hitherto been recognized, and the exact analysis of pressures in the complex arrangement of piers, arches and buttresses which compose a typical Gothic cathedral is an affair for prolonged and unremitting study. The preliminary stages of such an investigation may be made and useful ideas as to the principal tendencies of the building obtained, by the use of models which will show how the composite arrangement of small arches across the aisles combines with the high vault across the nave to form what is really one composite arch rising from dual foundations on each side of the axis of the building. The model illustrates the fact that the pier and buttress, which stand on the inner and outer side of the aisle respectively, are subjected to stresses which cannot be simply expressed by the commonly accepted architectural explanation, "the pier takes the vertical weight and the buttress resists the thrust." The model shows, in fact, that the two supporting members, the pier and the buttress, are each taking a share of loading of which the effect, in weight and thrust combined, would have been brought safely to rest in a symmetrically designed foundation had the composite arrangement of arches, piers and buttress been replaced by a single well-designed arch ring of suitable curvature.

The comparatively simple form of a Roman triumphal arch resembles the section of a Gothic cathedral in its arrangement of one large and high arch with a smaller and lower arch upon each side, and the effect of pressure is well illustrated (Figure VII.) This engraving shows





the original outline of a plastic model of a triumphal arch in relation to the outline assumed by the same model at a later stage when its natural distortion has become pronounced, but before collapse has taken place. Although, architecturally speaking, there are three arches, the distortions take place with reference to an imaginary single arch indicated by the chain-dotted curve. The line of pressure is forced to divide into two components above the crown of each subordinate arch, and produces curvature in all the four supporting piers. As was seen in the case of Figure V—the arch with hollow voussoirs—the supporting masses which lie to either side of the ideal simple line of thrust have moved still further away from it, and the piers which are supposed, according to the old theory, to be “bearing the vertical weight,” are found to be bent as well as the buttresses, or exterior piers, which were admittedly taking the lateral “thrust.” The inward direction in which the piers are bent is noteworthy, for it is characteristic of the deflection of the piers in most Gothic cathedrals that have been provided with a high nave and low aisles.

The benefit of disposing the masses of material more nearly in accordance with the ideal single thrust line is shown in Figure VI, which illustrates a model of the same size as that shown in Figure VII, but having two instead of four piers and one arch equal in span to the three spans of the triumphal arch. Very much less subsidence and distortion are produced in the same time. The distortion would have been still less had the supports not been vertical from A to B. Not only is the distortion less, but it is of a simple instead of a complex character.

In most Romanesque and Gothic buildings the supporting members are extremely attenuated in substance, and the effective bearing area of piers, walls and buttresses is often still further reduced by the unequal bedding of the external casing of wrought stonework, and the more compressible rubble concrete with which the interior is filled. The effect of excentric loading in reducing the safe allowable unit load upon a steel stanchion now receives the attention of all structural engineers as a matter of course, and this far more complex and dangerous distortion of heavily, excentrically and obliquely loaded masonry piers should no longer be completely ignored by the custodians of our cathedrals. At one Gothic cathedral which

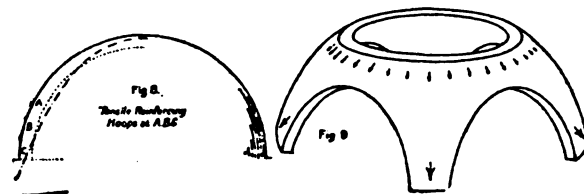
has been found to be distorted and cracked in many parts, a grouting scheme has been put in hand before any complete survey has been made to ascertain the connection of arch pressures with the direction of movements.

The suggestion of an earthquake as the cause of cracks and distortions really begs the question, for the cracks produced in a complex arched building by any earthquake of insufficient force to cause its collapse will take place in the same positions as cracks occurring in the course of years or centuries under the influence of the arch pressures without the earthquake. In 1908, the author measured the domed Mosque of Eski Serail, Salonica, where the distortions, attributed to the effects of earthquake, are most interesting, as showing the interplay of arches, domes, pendentives and semidomes mutually supporting and partially and imperfectly buttressing each other's thrusts. The building, with its central span of 20 ft., is small compared with our cathedrals, but takes an intermediate position between a large building and a model. The consistent yielding and bending of all parts under the arch pressures would be represented faithfully by the behaviour of a plastic model settling under its own weight, though artificial rocking of the baseplate of the model to produce a miniature representation of an earthquake would undoubtedly accelerate the action.

Given an arched building of ordinary architectural form, with the arches elevated upon vertical supports, the inherent defect due to the departure of the line of resistances from the ideal line of thrusts is so grave as to dominate almost all other causes of decay. The characteristic distortions of the supporting and buttressing masses are seldom or never suppressed and are almost invariably increased by other accidental sources of damage. The failure of an arched building, almost without exception, takes place in relation to the action of its arch thrusts. Thus, a weak foundation permits a buttress already subjected to overturning moments to move and overturn more freely by hinging at the base.

Wind pressure increases the effects of arch thrusts upon one side of a building, while diminishing them upon the other, and the fluctuations in stress carried on over long periods undoubtedly have a pernicious effect upon the strength of the material, and consequently upon the distortions of the masses, since every stage in the decay of the supports is both preceded and followed by stages in the descent of the arch.

Vaults and domes of the usual architectural forms when elevated upon vertical supports share with arches some of their tendencies to cause continuous and progressive distortion in the structure. A dome is a particularly stable form of building, in that its broad continuous band of base receives its load and lateral thrust in distributed form, and its circular plan also affords an opportunity for



## NATIONALITY AND ARCHITECTURE

the introduction of an effective tensile chainage or series of metallic hoops (Figure VIII.) These advantages have to be foregone, however, when the dome surface is penetrated by arches, and the diffusion of weight and thrust is again concentrated on their springings (Figure IX.) Those portions of a domical surface which descend in the shape of spherical triangles between the haunches of pairs of arches meeting upon the top of a pier or column, and which are known to architects as "spherical pendentives," are just as dangerous as an unbroken dome is stable. Even supposing the weight of the dome or drum built above the pendentives to be received by them in the form of a diffused vertical load, as it may be if these architectural superstructures are effectively chained, and no breath of wind is permitted to blow, the resultant thrust at the foot of each pendentive is not only a concentrated load, but reaches the support in an oblique direction and demands an extraordinary amount of buttressing to ensure stability.

A model of a spherical pendentive supporting a loaded drum and elevated upon vertical piers proved most instructive on this point. The model was made of clay and supported a heavy load for several weeks with a slight and continuous bending of the supports at the springing. Cracks which opened at the points of convex curvature were repeatedly filled in with moist clay, a process similar to "grouting" in practice, but persistently opened up anew. After two months of extremely gradual decay, the model suddenly collapsed, although the load had been removed when the signs of movement and distortion became noticeable. In its very slow failure and its momentary fall, the model indicates with undeniable accuracy the fate of many an ancient building in which traditional architectural forms have been employed without sufficient regard to their structural fitness. Comparatively insignificant distortions and fractures transformed the model from a compact frame capable of supporting several pounds' weight to a dilapidated and weakened structure incapable of supporting itself, and this same degradation of the strength of a structure goes on in the full-sized building in the course of centuries.

In some advanced cases of decay it is possible to measure the actual rate of movement when one part of a building remains approximately stable and other parts are drawing away from it; but, in general, the movements are so slight and affect the building in such a consistent and harmonious fashion that they elude observation. Patient analytical surveys are needed if the effects of time and the efforts of curve-loving architects are to be differentiated from one another in the case of any particular monument. Every distortion and fracture must be charted and the behaviour of loaded models studied in order to see whether such distortions are likely to be produced under the conditions of shaping and loading to which the building has been subjected. WILLIAM HARVEY.

### Nationality and Architecture

The revival of the Irish language has been made the corner-stone of a national renaissance in this country. It is held to stand for a national culture and to be the appropriate vehicle for an expression of our own ideals.

Let us provisionally accept this view and agree that an understanding and appreciation of our Gaelic heritage should form the basis and stimulus for a truly representative national consciousness. Can such a consciousness conceivably stop short at literature? It is surely obvious that the other great arts must play their part; and before we can discuss what that part ought to be we must understand broadly the difference between language—the written and the spoken word—and the universal "languages" of architecture, music, painting, and sculpture.

Language is a specialized technique whereby the writer or speaker plays upon the experience and knowledge of the reader or listener: "The craft of the Writer consists . . . in manipulating the contents of his Reader's mind."<sup>1</sup> Admittedly the "style" in which the message is cast is so closely identified with content that the message and its expression must be judged as an artistic whole. Fundamentally, literature exists as a pipe to transmit thoughts or facts, and the form of the pipe is its style; but language can only become articulate through the local symbols of words. It is otherwise with the other great arts, since these are universal languages that require no translation to put us in touch with the actual medium conveying the message, although the message itself, as can happen in books of which we read the words easily enough, may remain unintelligible to us.

Whether we like it or no we are faced with certain definite facts: first, that it is difficult to persuade or compel the vast mass of people who have been accustomed to talk English to learn a difficult language; secondly, that English is itself a fine language with an almost unequalled literature. In basing a culture upon the revival of Gaelic we are setting about a task of great magnitude, and one that nobody would wish to press home to the extent of sacrificing access to the literature of England and America. But let us again agree that the task is worth the effort. On this assumption we can insist *a fortiori* on the urgency of inculcating an understanding of the other arts, arts at least as important culturally as literature, but the reintroduction of which would not entail the great primary effort of mastering a new vehicle of technique. One uses the word "reintroduction" advisedly because a popular knowledge and appreciation of architecture, with which we are principally concerned, is as moribund in Ireland as it is in England. Let us face the truth and say that the average educated Irishman is as completely ignorant of the elements of architectural quality as is the Englishman. We have seen that the English language is a rich one, and in using it we have at least an adequate range and means of expression. The bulk of our recent architectural expression, on the other hand, in its setting of soot and advertisements, is an offence, and all that is worst in it is not the creation of architects but is derived directly from pre-war England. Irish architects have had to fight their architectural battles in an atmosphere of definitely bad public taste and preference; they have had, and still have, to watch those who have had no training and are not architects, who understand construction, but know nothing of architecture, building to their own designs, to suit their own

<sup>1</sup> *The Handling of Words*. By Vernon Lee. John Lane, London.

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

tastes (or those of prospective purchasers as ignorant as themselves), desecrating the serene spots in the country.

One will inevitably be told that "tastes differ" and that architecture is a matter of personal preference. If this be so, how comes it that in every art we find creations that outlive the centuries and always appeal to mankind while the thousands of their successful contemporary rivals have perished? Is it a matter of taste to decide the relative merits of the Humpty-Dumpty pantomime and *Othello*, or the music of Mozart and Monckton? Admittedly there exists a vast field between such extremes where individual preference may be exercised, but the general conception of architecture, both here and in England, is unable to distinguish between the tolerable and the definitely bad. Until the existence of genuine art values is acknowledged, it is difficult to see how we can attain any culture worthy of the name. Even when the public is faced with a large modern building of strength and simple dignity, like the National University, it evokes either criticism of detail or its very virtues are cited in its condemnation. The educated public can supply exceptions—exceptions that test the rule and prove its general application.

In suggesting that this vast barren tract of intelligence might be brought into æsthetic and national cultivation through architecture more readily than through language, we base our argument upon the universal application of the language of architecture, and it may be asked how such a vehicle of thought can be truly national. The possibility of attaining to a supreme national expression in architecture is illustrated in our own day in the work of the modern school in Scandinavia, culminating in Ragnar Ostberg's Town Hall at Stockholm, one of the world's outstanding achievements. But the Scandinavian national character is shown, not only in the larger buildings, but in the quiet dignity of the farms, cottages, and factories of Denmark and Sweden, forming as they do an appropriate setting to an intense national culture and (which especially concerns us here) a symbol of pride and efficiency in home, farming and coöperation.

If we search for the source of national quality or flavor in architecture, we find it closely interwoven with craft work, the idiom of the hand, proceeding from a corporate search for fitness and beauty, an attitude as far removed as possible from that existing here where the hall-mark of "taste" among cultivated persons is a veneration for anything that is optimistically believed to be "antique." Those who practice modern craft work in this country must either rely on an insignificant patronage, or bury their creative talent and turn into copyists—euphoniously styled "reproductionists." Is there any demand in Dublin for an Irish twentieth century chair? Are not even our umbrella stands labelled "Georgian" or "Jacobean"? We can learn our lesson from the Town Hall at Stockholm which has not slavishly followed a supposedly old Swedish style; the architecture contains much that is Swedish, Russian, Byzantine, Venetian, and it is ruggedly personal, but it has achieved its racial distinction through the combined skill of every form of Swedish craftsman. Nothing of the antique exists in the building, with the exception of a few tapestries. Mosaics, tables, chairs, carpets, even the match-box

designs are modern, carefully thought out, rooted in traditional soil, and exquisitely in keeping.

The French, in last year's International Exhibition of Decorative Art, forbade all reproductions of the antique, whether in buildings or exhibits. Their attitude, and that of every reasonably-minded modern artist, being dictated, not by a lack of veneration for the past, but because we are not the past, and we can never get any living art by pretending that we are. Purely revolutionary changes defeat their own ends; salvation can only be discovered in a spontaneous interpretation, based upon national tradition in so far as it can be transformed and adapted to present-day requirements and aspirations.

If we were to entertain a cultured Dane or Swede, he would at once ask to see our new architecture, and for one real piece of architecture he would behold dozens of "London suburban" villas, bungalows, stereotyped shops, hoardings, and flaunting advertisements. He would ask to be shown examples of modern craft work, and we could introduce him to some excellent productions, more especially in stained glass; but he would at once realize that the work resulted from the enthusiasm and determination of a handful of individuals and had no adequate public backing, knowledge, interest, appreciation, or support.

Our architects, furniture designers, and craftsmen generally, even our shops, are seldom allowed by the public, their clients and patrons, to undertake legitimate experiments in design, craft, or color. They are bound down and tied by the principle of "safety first"—"do what the other man did"—a principle that encourages and demands the reiteration of lifeless platitudes, mock antique replicas, or gimcrack decorations imported from Peckham, Balham and Tooting.

It may be questioned what the Government can do to foster this wider form of culture, and one can only suggest that every effort that it makes to revive the national language should, through the same channels of education and propaganda, have its counterpart in an equal determination to improve our national and civic consciousness of architecture and the sister arts. It should control individual enterprise where it is irresponsible, self-seeking, and contrary to the public amenities. Until we coöperate to introduce, train, compel, this national consciousness, we can never exhibit our country with pride to the stranger nor be in a position to develop and enjoy it ourselves.

MANNING ROBERTSON, in *The Irish Statesman*.

### To Think or Not To Think

From the little journal of the British Institute of Philosophical Studies the following is taken. The words parenthesized in italics perhaps illustrate the direct bearing of the statement upon architectural questions:

"Reflective people (*many architects*) everywhere are looking for guidance in the maze of thought and practice in which they find themselves. It would be fitting if the required direction were to come from Philosophy, whose aim is to see life steadily and to see it whole.

"In general, it may be said that Philosophy is an at-



## OLD BRIDGES OF FRANCE

tempt to discover comprehensive truth about the world as a whole, and its method is both critical and constructive. It may never completely succeed in its quest; but even if it does not, the principle which governs it of bringing all ideas and beliefs to the bar of reason and consistency, and of taking account of the whole of experience, will always be of great service to knowledge.

"Many of the conceptions in common use have been forged under the pressure of urgent practical needs to enable man to interpret his experience. Consider, for example, the expressions 'thing', 'substance', 'change', 'motion', 'cause', 'mind', 'self', ('*building*', '*architect*', '*practice*', '*competition*', '*free*', '*service*', '*legitimate*', '*right*', '*ethical*', '*labor*', '*cost*'). These terms are freely employed both in common life and in science, yet it is safe to say the majority of people would find it difficult to define exactly what these conceptions mean. Now it is obvious that if we do not understand clearly the meaning of the concepts we employ, and the relations subsisting between them, we are bound sooner or later to fall into serious error. It is therefore plain that Philosophy is performing an important duty when it submits such concepts to thorough analysis and carefully defines their meaning. Another important task which Philosophy is called upon to fulfill is to counteract the tendency of the human mind (*or architects*) to be satis-

fied with partial explanation (*of architectural experiences*). By reason of our absorption in some aspect or other of life, we are inclined either to deny or at least to overlook other aspects which have a claim to be taken into account. . . .

"Not the least important service of Philosophy is its application to the social life (*the relation of architecture*) to men. We may agree with Plato that in the civilized world every form of society is in danger of perishing as much by its inherent defects as by external assault. Modern civilization (*architectural practice*) is faced with problems of reconciliation (*between the rights, for example, to build taken by individuals against the welfare of the whole*) as great as those which were unsolved by the ancient world, and the issue is in balance. The question which must be answered is whether the prevailing social thought of our day is competent to solve our problems, . . . and it can be said with confidence that no social philosophy would prove adequate to meet the situation which did not take account of the first principles of Ethics.

"Philosophy must be regarded as connected with the goods of the mind (*the spiritual results of all building upon all men*) which are as important as the welfare of the body (*comfort*)."

## Exhibition of Water Color Drawings of Old Bridges in France<sup>1</sup>

THE exhibition was held at the galleries of the R.I.B.A. in London, and was opened with the following address:

THE RIGHT HON. THE EARL OF CRAWFORD AND BALCARRES: This gathering is brought together to see a remarkable exhibition, which illustrates in this branch of art the almost incredible wealth of the French Republic. Every type and style of bridge is represented—the Pont Du Gard, that astonishing bridge in the South of France with Roman terminal archway at either end, and the Albi bridge at Cavaillon, and the bridge with the great pilasters over the small canal at Toulouse. I think it is a very interesting fact that the French, who possess this marvellous collection of bridges, should have arranged, by the coöperation of Professor Emerson and others, to produce a work in our language illustrating this branch of architecture. I am told that Professor Emerson's book is being largely purchased by engineers in the United States of America; that is a very interesting and a very significant fact. I sometimes wish that our engineers took more interest in the æsthetic side of architecture, just as engineers are alleged to wish that architects took more interest in the engineering problems. However, the United States' engineers show a praise-

worthy interest in the æsthetic value of bridges by having ordered a large number of copies of the book.

But to us the interest of this exhibition is by no means confined to the purely æsthetic values, as shown in this remarkable series of water colors and measured drawings. We wish, if possible, to apply the moral to ourselves. I do not think that, in this country, any of us would claim that we possess a series of bridges so remarkable for antiquity, for variety, for ingenuity and for resource, as that by which we are surrounded, but at least we have got our own heritage. I hope that a result of this exhibition will be to draw attention to what, I suppose, may be called one of the most romantic features in architecture—romantic, of course, because a bridge is about the only building in which it is not necessary for the architect to place a room, which must be very con- sisting to the architect. But though our wealth can scarcely rival, or even correspond with, that of France, we have our own bridges, and in this country, I think our bridges are more threatened than anywhere else on the continent of Europe. The new demands of motor traffic place upon county road surveyors and their committees a very facile temptation to remove or to mutilate old bridges and to replace them by others more convenient for fast motor traffic, or for heavy wagons. In some counties striking efforts are being made to avoid this disaster. Herefordshire is a county exceptionally rich in small bridges of the seventeenth century; and their

<sup>1</sup> *Old Bridges of France*. By William Emerson and Georges Gromort. 23 Water Colors by Pierre Vignal. 35 Black and White drawings by Louis C. Rosenberg and Samuel Chamberlain. 44 Measured drawings and maps. Press of the American Institute of Architects, Inc., New York City.

county council and their road surveyors are taking special care to preserve them, and still more to prevent their mutilation and destruction in order to add facilities to motorists. The Ministry of Transport has shown itself most friendly in trying to preserve our old bridges; in some cases they have gone so far as to duplicate the grant offered by local authorities from the Road Fund which the Ministry of Transport controls, in order to prevent the loss of an old bridge. We cannot exaggerate our debt of gratitude to the Ministry of Transport for its good offices in these matters. There are other bridges towards which I could wish the Ministry of Transport might be inclined to show a little more activity, namely, the Bridge of Waterloo, which, although modern, can, for its grandeur and its statuesque lines, compare not unfavorably with some of the most famous and characteristic bridges of France.

I hope that this exhibition, interesting in itself, will have a repercussion in so far as it affects our own problems at home. There is a strong movement afoot, to which, I am glad to say, our President is contributing from his fund of experience and from his position as President of the Institute and from his large knowledge of men and affairs—a movement to try to unify, to coalesce, and therefore to strengthen all those societies and movements, of which there must be a large number, the object of which, in one form or another, is to preserve the beauty and amenity of our country. One of the objects clearly is to maintain our bridges, certainly one of the most charming elements of architecture, something which joins one county to another, one side of a little stream to the other, which is like a beautiful marriage. A beautiful bridge is, and should be, preserved intact for all time. But let me add this, in conclusion: We shall not preserve our ancient bridges in this country, or our old churches, or our old buildings, or the natural beauties of our countryside, without a great and sustained effort. Public opinion today is, I am sure, more sympathetic, more ready to do the right thing, than at any previous moment in our lifetime. But, at the same time, the forces of danger are more powerful, are better equipped, and in some ways (shall I say?) are more unscrupulous than ever; and we are now approaching the time when in this country we have got to have a stand-up fight against the forces of ugliness. We have got to equip ourselves efficiently and vigorously for the campaign which is about to open. We can enter upon that campaign with the knowledge that our cause is good, that nobody dares to oppose us, but that, none the less, through ignorance, through apathy, through neglect—often through neglect of our own friends, these dangers are imminent, and, unless strongly opposed, will win the day through error or omission on our part.

I am particularly glad that this exhibition should take place here, not merely because the works are charming as works of art, but because it is good that such an exhibition should take place under the auspices of the Institute, still more, under the guidance and direction of Mr. Guy Dawber, who, as I say, is taking an active part in a movement which will be fruitful in this country, which will not merely tend to preserve the bridges which

we have inherited and of which we ought to be proud, but which will go very much further and do much to preserve the beauty of the countryside as a whole.

THE PRESIDENT, (MR. E. GUY DAWBER): I am sure we are all very much indebted to Lord Crawford for his interesting address. I thank him for all the kind things he has said about the Institute, and with regard to what the Institute is going to do in the matter of the preservation of rural England. It is a subject which I have very deeply at heart. The subject with which we have to deal today, however, is this exhibition of pictures of bridges of France, for the collection and arrangement of which we are indebted in great measure to Mr. H. M. Fletcher. I hope it will become thoroughly well known and advertised, so that all our members will be able to see it, and not only study the beautiful water colors, but also the charming measured drawings. I quite agree with what Lord Crawford said, that we in England have not such magnificent examples as the French bridges, with the exception of Waterloo Bridge; but in England we have a unique collection of smaller bridges many of which, with the present movement for widening roads and making new great arterial roads, will have to be sacrificed. We should therefore get up some campaign by which our local societies affiliated to the Institute might have all the bridges carefully measured and catalogued. For instance, there is one that we can all call to mind, the delightful pack-horse bridge at Haddon Hall. I do not think that has ever been measured or published. There are many in Herefordshire and Berkshire, and several in Norfolk. We can all call to mind these small bridges, and I throw out the suggestion that drawings might be made of these small bridges throughout the country, before they are destroyed.

## From Our Book Shelf

### The Romance of Design

In an article in the *New York Times* of 15 April, Mr. John Cotton Dana, the well-known librarian of the Newark Public Library, writes with penetrating insight on the subject of the renaissance in design in connection with machine-made products. He points with just approval to the work of the Metropolitan Museum in New York City where steps have been taken to give emphasis to this renaissance. The volume before me is eloquent testimony indeed of the conclusions of Mr. Dana. Devoted as it is very largely to the work of design in the field of textiles, it covers the history of this art in a most comprehensive manner. Profusely and exquisitely illustrated, it carries the reader on a journey that he cannot but enjoy, for he will find himself face to face with the restless spirit of man, seeking to express his fancies, his delights, his emotions, wandering up and down the earth, from port to port, over trail and caravan route, in the palaces of kings, in the workshops of all the ages.

If plagiarism is the art of welcoming the ideas and expressions of other lands, who shall complain of the manner in which these influences made themselves felt as

<sup>1</sup> *The Romance of Design*. By Garnet Whitney and Horace B. Cheney. Doubleday Page, New York, 1926.

## FROM OUR BOOK SHELF

trade and commerce vied with each other, as craftsmen responded to the seemingly endless demand for things of beauty with which people wished to surround their daily lives. It may be that the machine can, under a right relationship, restore some of this quality of homely beauty to even the trivial accessories of modern life, from which the competitive system has so largely torn them away. *The Romance of Design* makes out a good case for such a hope. If it errs it will be in the emphasis it has laid upon commerce rather than upon craftsmanship; but the reader will be amply repaid for the time he will spend in conning these pages.

C. L.

### Roman

At times one wonders whether or not architecture is so stern a taskmaster as some writers would have us believe. Surely, it seems, architectural scholarship ought to be graceful and easy, not stiff and pedagogic, and yet how often pedantry casts its dull shadow over the pages of history. Commendatore Rivoira was undoubtedly a very great scholar, and even though he was primarily educated as an engineer, is there another writer who has contributed more to architectural history? His present work is in truth a relentless examination of Roman methods of building<sup>1</sup> and if it is hard reading I think we should not blame Mr. Rushforth, who translated it, but rather its author who holds strong views, has great knowledge, and who is Roman to the core. It has been well printed and illustrated and puts one in familiar relation with the last word that research has to offer.

Professor Ricci's work<sup>2</sup> suffered in the translation, and the reader will note numerous careless slips. Likewise it is hard reading, and again one wonders whether it is necessary to be so dogmatic, or useful to strain so hard at the leash. Romanesque is a new word, even though the style be old, and whether the "Arabo-Byzantine" of Sicily or the Venetian "Byzantine" are properly inclusive under the title Romanesque seems not to be so very very important. There are some very fine illustrations and students of the Roman period and influence will add these works to their library, even though they may join the reviewer in asking the question with which he began to write these words.

C. L.

### Education

Last year under the auspices of the Committee on Education there was given a special course in the appreciation of the arts at the Art Institute in Chicago. The course was attended by teachers and professors from various colleges and schools and the work was made possible by a grant of \$5,000 from the Carnegie Corporation. This year the grant was increased to \$10,000 and an extended course was given at the Art Institute to representatives of twenty colleges, under the direction of Mr. Robert B. Harshe, Director, and Mr. Charles Fabens Kelly, assistant to the director of the Art Insti-

<sup>1</sup> *Roman Architecture and its Principles of Construction Under the Empire*. By G. T. Rivoira. Clarendon Press, 1926.

<sup>2</sup> *Romanesque Architecture in Italy*. By C. Ricci. Heinemann, 1926.

tute. In addition to the course of instruction provision is made so that the returning teachers shall have available lantern slides, books, lectures and such other data as will enable them to give their own courses in their own respective schools.

§

The Art-in-Trades Club announces its forthcoming exhibition of furnishings and decorations, to occupy twenty-five rooms at the Waldorf-Astoria Hotel, New York City, 28 September—27 October next. The work of the best decorators and craftsmen will be exhibited and the Committee has great hopes that the exhibition will offer many new ideas and exhibit a great advance in the field of interior decoration.

## Letters to the Editor

### Contract Arbitrations

TO THE EDITOR OF THE JOURNAL:

It has long been realized that the present method of arbitration for disputes in the building business is far from satisfactory.

The selection of three arbitrators usually provides actually one advocate for each party and an umpire who is the choice of the strongest of the advocates. Further, such arbitration is not necessarily final, the losing disputant having the right to carry the matter into court.

The usual court proceedings are not far short of unbearable, due largely to the length of time consumed, often three or four years—with the consequent enormous legal fees—and due to juries composed of twelve men of little intelligence and usually entirely unfamiliar with the customs and technique of the matters to be adjudicated. In New York City there are about 28,000 cases on the calendars, and the courts are able to handle only 6,000 of these each year; the results are obvious.

Fortunately, the states of New York, New Jersey, Massachusetts and Oregon and the Federal Government have recently enacted laws making the findings of a properly constituted arbitration court binding and incapable of appeal. Many other states now have similar laws before their legislatures.

This has made possible the setting up of Arbitration Courts, such as the Court of the American Arbitration Association and the Court of Arbitration of the New York Building Congress. A number of such courts have also been set up by Chambers of Commerce. These courts provide arbitration that requires usually but a few weeks at most, the decimating of lawyers' fees, and a jury of one or three men of the highest standing and thoroughly conversant with the customs of the trade.

Every architect and builder should hail the passage of such laws as a remarkable step forward. Where such laws are already on the statute books in the states named, they should take full advantage of them; where such laws do not exist as yet, they should make determined efforts to bring them about.

In the states of New York, New Jersey, Massachusetts, and Oregon, I would suggest the following clause to take the place of the present general arbitration article:

Article . . . ARBITRATION.

All disputes arising in connection with this contract shall be submitted to and determined by arbitration as provided



for in the arbitration law of the State of .....  
in a Tribunal of Justice known as ..... and  
in accordance with its rules.

WM. ORR LUDLOW.

## Obituary

### Rudolph A. Herold

Elected to the Institute in 1916

Died at Sacramento, Calif., 14 April, 1926

Born in San Francisco 25 December, 1870, he was studious in his boyhood days, and at the age of about 19 taught architectural drawing in the Lincoln Evening School of San Francisco. He held this position about five years, while practicing his profession. During the year 1895 he went to Europe, where he worked and studied for three years in most of the important countries of the continent, returning to San Francisco and later moving to Sacramento; he acquired a large practice there and in other parts of Northern California.

Some of the public buildings designed by Mr. Herold were, the Sacramento County Court, City Hall, County Jail and Old High School, Weimer Joint Sanitarium near Colfax, Sacramento County Hospital, Mater Misericordiae Hospital, Providence Hospital of Oakland, School and Friary for the Franciscan Fathers, Forum Building and Masonic Temple, Sacramento; and the Tehama County Jail.

In addition to the High School he did considerable work for the Sacramento Board of Education some years ago.

He always stood unalterably for the high ethics of his profession and was noted for his willingness to assist the members thereof, both old and young. Although very busy, he gave freely and unselfishly of his time and money to the advancement of his profession and the community in which he lived.

During 1917-18, he made an extended tour of the Orient and brought back splendid examples of Oriental art and architecture in form of sketches, data and photographs, a number of which have appeared of late in the JOURNAL.

At the time of his death he was a member of the SAN FRANCISCO CHAPTER, and a director and past president of the Sacramento Architects and Engineers Club, and a member of the Sacramento Lodge of Elks, Tehama Lodge of Masons and the Sutter Club.

The following relatives survive: P. J. Herold, also an Architect, who has succeeded his late brother in the practice of the profession under the name of R. A. Herold Co.; another brother and a sister.

ALBERT M. EVERS.

### August C. Esenwein

Elected to the Institute in 1910; to Fellowship in 1926

Died at Buffalo, New York, 29 June, 1926

August Carl Esenwein was born at Esenwein-Virnsberg, near Weinsburg, Wurtemberg, 7 November, 1856. Educated at private schools he prepared for the University of Stuttgart, and in 1874 entered the Stuttgart Polytechnic University from which he was graduated five years later. He served for a year in the army and then went to Paris where he worked for two years in an architect's office. Mr. Esenwein came to Buffalo in 1880, worked for a time in the office of an architect, was employed in the engineering department of the Lackawanna Railroad, and won the competition for the music hall which was built under his supervision.

He later formed a partnership with John Addison John-

ston with whom he was associated up to his death. His important work includes the Buffalo Public Library, Museum of Natural Science, Gowanda State Hospital, the old Iroquois Hotel, the old Statler Hotel, The Tower Hotel at Niagara Falls, the Gluck office building, the German-American Brewery and Hall. In association with his partner he designed the Lafayette High School, the Masten Park High School, The General Electric Building, Providence Retreat, Touraine Hotel, and numerous other well known edifices in and about Buffalo.

He was a member of the Buffalo Society of Artists, Historical Society, Y. M. C. A., Turn Verein, the Buffalo Orpheus, Buffalo, Ellicott Park and Country Clubs. He is survived by an only son.

### E. Hill Turnock

Elected to the Institute in 1915; to Fellowship in 1926

Died at Fort Wayne, Indiana, 8 July, 1926

Mr. Turnock was born in England and came to Indiana as a child some fifty-five years ago. After spending some years in Chicago he returned to Elkhart where he enjoyed a large practice. He was commissioned to design most of the public and semi-public buildings in that city. He is survived by two sons and three daughters.

## Institute Business

### TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

BALTIMORE: Oliver B. Wight.

BOSTON: Mary Almy, John Woodbridge Beal, James Lawrence Berry, Charles H. Ely, Andrew H. Hepburn, Timothy G. O'Connell, Richard J. Shaw, Frederic B. Stearns.

BROOKLYN: E. James Gambaro.

CENTRAL NEW YORK: Charles A. Carpenter, Paul Hueber.

CHICAGO: Joseph H. Bristle, Zachery T. Davis, Raymond W. Flynn, George Palmer Graves, John Ogden Merrill, Fred O. Rippel, Leon F. Urbain.

CLEVELAND: Alfred Karl Murawsky, George P. Walsh, Karl E. Wilhelm.

DETROIT: Robert Benjamin Frantz.

FLORIDA: T. Miller Bryan, L. Phillips Clarke.

INDIANA: Arthur Bohn.

IOWA: Allan O. Greasby.

KENTUCKY: Clifford F. Reichert.

MINNESOTA: Gilbert R. Horton, Cecil Odlin, Joseph A. Shannon.

NEBRASKA: Kenneth H. Gedney, Horace S. Seymour.

NEW YORK: Wallace K. Harrison, Louis E. Jallade, Emil Broschart, Meyer.

NORTH TEXAS: David Reichard Williams.

PITTSBURGH: Frederick Giffin, George M. Rowland.

RHODE ISLAND: William G. Richards.

SAN FRANCISCO: Chester Cole, James Somerville Dean.

## INSTITUTE BUSINESS

SOUTHERN CALIFORNIA: Alfred F. Priest.  
TENNESSEE: William A. Rutherford, Jr.  
VIRGINIA: H. M. Miller, Matthews H. Tardy.  
WASHINGTON STATE: David Christopher Lange, G.  
Albin Pehrson, Frederick James Peters.  
WEST VIRGINIA: Carleton C. Wood.  
WISCONSIN: Roy Oliver Papenthien.

You are invited, as directed in the By-Laws, to send privileged communications before August 31, 1926, on the eligibility of the candidates, for information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation

FRANK C. BALDWIN, *Secretary.*

### Meetings of the Board of Directors, May 1, 3, 4, 1926

#### MEMBERS PRESENT

The meeting was called to order by the President, D. Everett Waid, at 9:35 A. M., May 1, 1926, in the drawing room of the Octagon House, Washington, D. C. Others present were the First Vice-President, Abram Garfield; the Second Vice-President, William L. Steele; the Acting Secretary, C. C. Zantzinger; and the Treasurer, William B. Ittner; and Directors C. Herrick Hammond, William J. Sayward, Edwin Bergstrom, Nat Gailard Walker, Goldwin Goldsmith and J. Monroe Hewlett; also the Executive Secretary, E. C. Kemper. Director F. Ellis Jackson arrived on Monday, May 3.

#### ALLIED ARCHITECTS' ASSOCIATIONS

The President reported that in accordance with the agreement at the December meeting of the Board of Directors, and a subsequent referendum vote, a letter was addressed to the Institute membership on the subject of Allied Architects' Associations, in which were set forth the views of the Board on the principles involved. In the letter which appeared in the February, 1926, issue of the JOURNAL, the position of the Board was stated in the form of a resolution.

After extended discussion the Secretary was requested to incorporate in the Board's report a modification of that resolution. The modification as adopted, and as appearing in the Board's report to the Convention, read as follows:

*Resolved*, That while circumstances may arise which render it expedient to form an Allied Architects' Association in the public service and for specific work, nonetheless the Board believes that the formation of such associations is not in the best interests of the art of architecture, and therefore the definite establishment of an association, bringing together a large percentage of the practitioners of a given section for the general practice of architecture, is to be discouraged."

<sup>1</sup> Many matters concerning the Convention, Reports of Committee, and similar details are omitted from these minutes, since they have largely been covered in the Convention report in the JOURNAL for June.

#### SCIENTIFIC RESEARCH DEPARTMENT—SPECIAL COMMITTEE APPOINTED

##### *Sidewalk, Floor and Roof Lights—Simplified Practice Recommendation*

A letter of March 18 was read from the Secretary of the Scientific Research Department, transmitting a copy of the recommendations of the Division of Simplified Practice of the Department of Commerce on "Sidewalk, Floor and Roof Lights." The Institute was represented at the conference on this matter, and its representative recommended that official approval be given the recommendation. Approval was also recommended by the Advisory Council of the Producers' Research Council, and by the Director of the Scientific Research Department. On motion, it was

*Resolved*, That Simplified Practice Recommendation, Sidewalk, Floor and Roof Lights, as proposed by the Department of Commerce, be approved by the Institute.

#### THE ROOSEVELT MEMORIAL SITE

A letter of April 21 was read from the Secretary of the NEW JERSEY CHAPTER, which, with its enclosures, referred to the proposed site of the Roosevelt Memorial in Washington, D. C., on the south axis of the White House. The Chapter wished some guidance from the Board before taking action on this matter of national importance. The Acting Secretary also read Mr. Medary's confidential letter of April 26, and the following action was taken: The President outlined the history of this matter as it appears in the Minutes of the December meeting of the Board of Directors. On motion, it was

*Resolved*, That the NEW JERSEY CHAPTER be requested to take no action with regard to the proposed Roosevelt Memorial site, on the assurance that any action required will be taken by the officers on behalf of the Institute and the profession as a whole.

#### CUBING SYSTEM FOR BUILDINGS

At the March meeting of the Executive Committee it was directed that the Scientific Research Department be requested to discontinue its work on developing a cubing system for buildings. The President was requested to submit to the Board of Directors, at the May meeting, a cubing system which he has found practical over a long period of time for use throughout the United States. The document, entitled "Cubic Contents of Buildings—Standard Method of Calculation and Form of Statement," was then read.

Mr. Boyd's letter of April 29 was read, in which he pointed out the large amount of work which had been done by the sub-committee of which he is Chairman, as appointed by the Advisory Council of the Scientific Research Department. He expressed disappointment at the summary action taken by the Institute Executive Committee and the hope that the material in hand could be used by the Institute rather than turned over to other organizations. On motion, it was

*Resolved*, That the document submitted by Mr. Waid be approved and issued as an Institute Document as a

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

first edition. It is also referred to the Scientific Research Department with notice of its adoption, and the statement that the Board would be glad to have any recommendations for improvement.

## BUILDING EXITS CODE—PROGRESS REPORT

The Acting Secretary reported that the Chairman of the Committee on School Building Standards, C. B. J. Snyder, acting under instructions of the Board of Directors, has conferred with the Building Exits Code Committee and has reduced to writing certain proposed revisions of the Code which, if adopted, will permit approval by the Institute Committee. This report was one of progress, as a final report will be made when an agreement has been reached.

## PROPOSED FIRE PREVENTION AND FIRE WASTE CONGRESS

The President reported that Secretary Hoover, of the Department of Commerce, may call a National Fire Prevention and Fire Waste Congress, to be held in Washington during Fire Prevention Week in October. On motion, it was

*Resolved*, That the holding of such a meeting be commended, and that it be recommended to the incoming Board of Directors that Institute representatives be appointed.

## ARCHITECTURAL INDEX REQUESTED

A letter was presented from Richard S. Gregg, Institute member, suggesting that an architectural index be conducted by the Institute, similar in nature and scope to engineering index issued by the American Society of Mechanical Engineers. On motion, it was

*Resolved*, That the report be referred to the Scientific Research Department with power.

## BIOGRAPHICAL MATERIAL IN THE JOURNAL

At the instance of the Editor of the JOURNAL attention was called to a request from the OREGON CHAPTER—that the JOURNAL prepare and publish biographical material relating to Honorary and Honorary Corresponding members of the Institute. As this procedure involves considerations of policy Mr. Whitaker said that he would be glad to have the instructions of the Board. On motion, it was

*Resolved*, That the Secretary be requested to advise the Press, and the OREGON CHAPTER, that owing to the substantial cost of doing such work properly an appropriation cannot be made for it at this time.

## BIOGRAPHICAL QUESTIONNAIRE TO INSTITUTE MEMBERS

There was discussion of the proposal to send out a biographical questionnaire to all members of the Institute, and methods for maintaining the returns in proper and adequate form. It was pointed out by the Executive Secretary that to secure the returns of such a questionnaire from a large percentage of Institute members, say, 85 per cent. or 90 per cent., and to keep the record current, year by year, would involve extensive correspondence. The present staff at the Octagon House, which, in addition to the general work of headquarters, performs extensive clerical work for various Committees

of the Institute, is not large enough to absorb and properly carry on the work involved in securing and maintaining, in good form, the proposed biographical record. The situation could be met by an adequate appropriation in the 1926 Budget, from which the salary of a qualified clerk could be paid.

No action was taken.

## EXHIBITION HOUSE PROPERTY FUND—SALE OF SECURITIES

On the recommendation of the President and the Treasurer, the following resolution was adopted:

*Resolved*, That the Treasurer be authorized to sell the securities of the \$5,000 invested for the Exhibition House Property Fund, in order that all or part of this amount may become available for expenditure under the terms of the anonymous gift of \$5,000, as stated in the terms of the gift. (See page 7 of the December Minutes.)

With further reference to the Exhibition House Property Fund, the Treasurer called attention to the desirability of correcting the 1926 Budget to read as follows:

Under the Expenditure column for 1926: "Execution of purpose of anonymous gift of \$5,000" change \$250.00 to read \$5,250.

## MEMBERSHIP CONDITIONS

The Acting Secretary reported that under the resolution adopted at the December meeting of the Board of Directors a letter was addressed by the President and the Acting Secretary to the President of each Chapter of the Institute, with regard to membership conditions. A signed copy was sent to each Chapter Secretary. This letter was accompanied by a confidential statement which set forth the growth, or lack of growth, of each Chapter from October 1, 1923, to October 15, 1925. The letter to Chapters also transmitted a list of the unaffiliated architects in the territory of the Chapter. It appeared that during the year, which ended October 15, 1925, twenty-three Chapters sustained net losses in membership, ranging from 2 to 19 per cent. The percentage of growth for the entire Institute during the period was 2 per cent. The net gain in membership for the Convention year ending in April, 1926, was 46 members.

Generally speaking, the response of Chapter Officers has been cordial, and most of the Chapters are now investigating local conditions with a view to reaching the unaffiliated men who are worthy.

The report was accepted.

## REGISTRATION LAWS—PROPOSED BY-LAW AMENDMENT

The Acting Secretary called special attention to the proposed amendments to the By-laws which impose the requirement of registration or license upon the applicant for Institute membership, or upon the member desiring to transfer from one Chapter to another. The amendments were distributed to the membership in the circular of April 5. The report of the Chairman of the Committee on Registration Laws, William P. Bannister, was read.

With reference to making registration or license a con-



## INSTITUTE BUSINESS

dition precedent to membership, a letter of April 1 was submitted from the Secretary of the PITTSBURGH CHAPTER concerning draughtsmen who are considered eligible for Institute membership, though not registered in the State of Pennsylvania, because they are not in independent practice.

Director Hammond read the resolution of the Convention Action Committee of the CHICAGO CHAPTER, which was against incorporating the requirement into the By-laws. After discussion, on motion, it was

*Resolved*, That the Board reconsider its endorsement of this proposal and advise against its adoption, for reasons set forth in the Board's report under "Registration Laws."

As relevant, the Acting Secretary spoke of the need for developing methods for the enforcement of registration and license laws in the various States. The subject has received special attention in the PHILADELPHIA CHAPTER where a number of violations have been discovered. It is found that there is no constituted authority under the State government, whose business it is to bring complaint with regard to violations—which duty, therefore, devolves upon the citizens interested. As a result, steps are seldom taken to bring offenders to justice, and there is need for an Institute Committee or Chapter Committee to function in this particular.

No action was taken in this regard.

### REGIONAL DIRECTORS—REPORTS ON VISITS

The following Regional Directors reported visits to their Chapters, subsequent to the visits reported at the December meeting of the Board:

C. Herrick Hammond—has visited all of his Chapters—thirteen in number.

Nat G. Walker—has visited NORTH CAROLINA, SOUTH CAROLINA and VIRGINIA. He is planning to visit BALTIMORE, WASHINGTON and WEST VIRGINIA.

Goldwin Goldsmith—has visited all of his Chapters.

F. Ellis Jackson—has visited all of his Chapters.

J. Monroe Hewlett—has visited all of his Chapters.

### FELLOWS ELECTED

Past President Henry H. Kendall, Chairman of the Jury of Fellows, submitted to the Board of Directors the recommendations of the Jury—for the election of Fellows for the year 1926.

After consideration the Board elected certain members to be Fellows of the American Institute of Architects, and the Acting Secretary was requested to report their names to the Fifty-ninth Convention. The list appeared in the JOURNAL for June.

### JURY OF FELLOWS—REVISION OF RULES

A letter of April 8 was presented from the Chairman of the Jury of Fellows in which he recommended that the Rules of Procedure of the Jury, as approved by referendum vote of the Board of Directors in January, 1926, be amended as follows:

Strike out paragraphs 5 and 6, beginning "As suggestions for advancement" and ending "List of candidates." Change paragraph 7 to read as follows: "A complete list of suggestions, made as prescribed herein, shall be mailed

annually to each Member and Fellow of the Institute, with a request for privileged communications." On motion, it was

*Resolved*, That the amendments be approved.

### CONTRACTS—SPECIAL MATTERS—REPORT OF COMMITTEE

The following matters from the Committee on Contracts, Thomas E. Snook, Chairman, were submitted:

#### *Owner-Architect Agreement-Percentage Basis*

The report of the Committee, under date of December 4, 1925, was read; and accompanying revised draft of the Contract Form. On motion, it was

*Resolved*, That the revised contract between Owner and Architect, on the Percentage Basis, be approved in principle, subject to such minor modifications as may be agreed upon by the President and the Chairman of the Committee on Contracts. The document should be issued then as the Third Edition.

#### *Form of Architect's Proposal*

It has appeared from correspondence that some architects are in favor of a letter, in the form of an Architect's Proposal, for use in small work in lieu of the form of agreement between Owner and Architect. The Chairman's letter to members of his Committee, Mr. Parker's letter of March 2, and a proposed form were submitted. On motion, it was

*Resolved*, That the proposed form be referred to the Committee for further study. The Board was inclined to accept the views expressed in Mr. Parker's letter, but did not definitely reject the proposal.

#### *Coöperation with the International Association of Master Painters*

The Committee reported that the Chairman and two other delegates, Messrs. Paul A. Davis, III, and John P. B. Sinkler, represented the Institute at the Convention of the International Association of Master House Painters and Decorators of the United States. The Committee was received with the utmost courtesy. It is of the opinion that the coöperation of the Institute was appreciated, and will be of mutual benefit. On motion, it was

*Resolved*, That the report be accepted.

#### *Reprinting of Standard Documents in Foreign Countries*

A request has been received from a French publication for permission to reprint in France the Agreement and General Conditions of the Fourth Edition of the Standard Documents. The Committee saw no objection to granting this permission, subject to the approval of the Board and under the usual restrictions.

As a general recommendation, the Committee proposed that the Fourth Edition of the Standard Documents be copyrighted in the British Empire, France and perhaps other foreign countries, inasmuch as very valuable publication rights might be thus secured in the English-speaking and other countries. Also, the proper control of the use of the Institute documents would be retained by the American Institute of Architects. On motion, it was

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

*Resolved*, That the Committee on Contracts be authorized to give permission for the publication of the Standard Documents, Fourth Edition, in foreign countries under the same restrictions as are now imposed in the United States, and that the Committee be authorized to consult Institute Counsel as to the recognition of present copyright privileges in foreign countries, and with regard to the general desirability of copyrighting the forms in foreign countries.

## BOARD FOR JURISDICTIONAL AWARDS—REPORT OF SPECIAL COMMITTEE

The President referred to the work of the Board for Jurisdictional Awards and the proposed withdrawal of support by the American Engineering Council. In accordance with action of the Board of Directors of the Institute at the December meeting, a special committee was appointed to meet with the engineers, in Pittsburgh, on May 3, 1926. This committee consisted of Messrs. E. J. Russell, Edward B. Lee and Gustave Drach.

Mr. Lee met with the Board of Directors and presented a written report on behalf of the special committee. In substance it recommended as follows: That the Institute and Engineering Council continue to support the work of the Jurisdictional Board; that a joint committee of the two organizations confer with the President of the American Federation of Labor, advising him that it is the sense of the architects and engineers that steps should be taken to bring about a reaffiliation of the carpenters' union with the Building Trades Department, which would regain the support of the carpenters of the decisions of the Jurisdictional Board; that the Jurisdictional Board have a paid secretary; that evidence presented at hearings be recorded; that the Board have headquarters where the records and work may be available to all interests involved; and that the expenses be borne by those interested on a joint basis.

The report concluded with the request that the Institute formally address a letter to American Engineering Council setting forth its belief in the Board for Jurisdictional Awards and expressing its desire to have the continued coöperation of the engineers in carrying on the work. On motion, it was

*Resolved*, That the Board express its appreciation of Mr. Lee's work.

*Resolved*, That the Secretary be requested to prepare a letter to be forwarded to American Engineering Council, approving the recommendations of the joint committee as set forth in the report.

In his letter, the Secretary should emphasize the Board's realization of the importance of this particular work as tending to increase the prestige of the architect and the architect's decisions in the minds of union labor.

Director Bergstrom voted in the negative on these resolutions.

## INDUSTRIAL MOBILIZATION—COÖPERATION WITH THE WAR DEPARTMENT

The President read a letter from Hon. Dwight F. Davis, Secretary of War, addressed to the Institute and asking that coöperation be extended to the Quartermaster General in securing adequate plans and specifications for

carrying out the provisions of the Army Housing Bill recently enacted by Congress. This gratifying recognition of the profession was properly acknowledged by the President. He appointed Past-President John Lawrence Mauran to act for the Institute.

The report was accepted.

## AMERICAN ARBITRATION ASSOCIATION

Correspondence was presented from the American Arbitration Association, seeking the affiliation of the Institute. The support of the Institute was sought in a movement to make commercial arbitration a recognized United States policy throughout the world. On motion, it was

*Resolved*, That the invitation be declined, inasmuch as the subject matter of the program is somewhat beyond the sphere of the Institute.

ADJOURNMENT. The meeting adjourned at 5 P.M.

## Meeting of the Board of Directors, May 8, 1926

**MEMBERS PRESENT.** The meeting was called to order by the President, Milton B. Medary, Jr., at the Octagon, Washington, D. C., at 9:45 A.M. on May 8, 1926. Others present were the Second Vice-President, C. Herrick Hammond; the Secretary, Frank C. Baldwin; the Treasurer, Edwin Bergstrom; and Directors William J. Sayward, Nat G. Walker, Goldwin Goldsmith, J. Monroe Hewlett, F. Ellis Jackson, Paul A. Davis, III, and D. J. V. Snyder; also the Executive Secretary, E. C. Kemper.

**EXECUTIVE COMMITTEE (1) ELECTIVE.**<sup>1</sup> The election of an Executive Committee was considered. The President and Secretary are members *ex officio*.

*Resolved*, That the President be empowered to cast the vote of the Board for the members of the Executive Committee.

*Powers Delegated.* With reference to the powers of the Executive Committee, it was

*Resolved*, That the Board of Directors delegates to the Executive Committee the power to exercise the functions of the Board, with the exception of any general powers involving the discipline of members. These powers delegated to the Executive Committee are effective during intervals of Board meetings in 1926, and until the adjournment of the Convention of 1927. The Executive Committee is authorized to supplement the instructions to any of the Standing or Special Committees as circumstances may require.

Director Sayward spoke in favor of sending to all Directors advance notices of important matters which are to come before the Executive Committee so Directors may have an opportunity to express their opinions if they wish. Such notices should state what matters are coming up, and announce the time and place of the Executive Committee meeting. Inquiry was made as to the status of Board members at Executive Committee meetings. It was the sense of the meeting that such

<sup>1</sup> The personnel of the Executive Committee is as follows: Milton B. Medary, Jr., William Emerson, C. Herrick Hammond, Frank C. Baldwin, and J. Monroe Hewlett.

## MINUTES

members are privileged to attend, but do not have a vote.

**BOARD OF EXAMINERS (2) ELECTIVE.** A Board of Examiners was elected as follows:

Victor Mindeleff ..... *Washington, D.C.*

Frederick Vernon Murphy ..... *Washington, D.C.*

Edward W. Donn, Jr., *Chairman*.. *Washington, D.C.*

**JUDICIARY (4) ELECTIVE.** The following were elected to serve on the Judiciary Committee:

Paul A. Davis, III ..... *Philadelphia*

D. J. V. Snyder ..... *Detroit*

William J. Sayward, *Chairman*..... *Atlanta*

**COMMITTEE APPOINTMENTS—PRINTING OF ANNUARY.** It was suggested, in order to issue the Annuary promptly, and to give the President time to consider personnels of the appointive Committees, that the Committee appointments be made by the President at his convenience. The Annuary should be issued with a place provided for the insertion of a Committee personnel supplement, in the same manner as in 1924; or it may be held until the appointments are completed by the President—as the President may decide.

*Resolved*, That the Annuary be issued with the Committee personnels, or with the space for a supplement, as decided upon by the President; and that the existing Committees be continued on duty until new appointments are made by the President.

**GENERAL INSTRUCTIONS TO COMMITTEES.** For the guidance of all Standing and Special Committees, and to take effect as of May 8, 1926, it was

*Resolved*, That the general instructions to all Standing and Special Committees for 1926-1927 be as follows: To observe and carry out the instructions of the Fifty-ninth Convention, if any; to continue the general programs of Committee work as now established, unless or until the same are modified by subsequent instructions from the Board; to carry out in connection with any Convention instructions, any specific instructions of the Board of Directors, as the same may be issued from time to time; to make progress reports to the Board of Directors not later than November 1, 1926; and to observe strictly the appropriations allowed in the Budget of 1926.

**SCIENTIFIC RESEARCH DEPARTMENT AND RELATED MATTERS.** There was discussion of the work of the Special Committee appointed at the pre-Convention Board meeting, and its report to the Convention, which was adopted as a Convention Resolution. (See Proceedings and JOURNAL for June for resolution).

*Resolved*, That the Special Committee appointed under the chairmanship of Director Walker be asked to continue. It is directed to present to the Board a further report as soon as possible with the hope that that report may form the basis of action at the coming meeting of the Executive Committee. The Committee is directed to make a study of the entire problem in order that full information may be available. It is understood that in the interim the present set-ups of the various activities shall continue as is, and that no change in these set-ups will be made except by the full Board of Directors.

**BOARD AND EXECUTIVE COMMITTEE MEETINGS—SCHEDULE.** In connection with the publication of the Annuary the President referred to the desirability of in-

cluding therein a schedule of Board and Executive Committee meetings for the ensuing year. A map showing the times and places of meetings of the Executive Committee and Board of Directors during the past five years was exhibited.

The Convention letter of the Delegates of the four Pacific Coast Chapters was read. It commended the visit of the Board of Directors to the western states in the fall of 1925, and endorsed the value of these meetings in bringing about a better understanding of the problems of the Chapters and the Institute.

There was read also a letter of April 29, from the NORTH TEXAS CHAPTER, which invited the Board of Directors to visit Dallas or some city in Texas during the current year. The Secretary was requested to acknowledge the letter with thanks, to refer to the meeting in Dallas in 1924, and to explain the desirability of meeting with the FLORIDA CHAPTER in the fall of 1926.

After discussion the following decisions were reached, by resolutions formally adopted:

*Executive Committee—summer meeting*—exact time and place left with President, on the understanding that the meeting will be held in New England, in conjunction with any regional conference that may be arranged by the Regional Director.

*Board of Directors—fall meeting*—to be held in Washington on December 3, for the purpose of a joint meeting with the Jury of Fellows. Subsequent meetings of the Board will be held with Chapters in South Carolina, Georgia, and Florida, on a schedule to be arranged through the Regional Director, and terminating with a final meeting in Atlanta near the middle of December.

*Executive Committee—spring meeting*—to be held in New York early in March.

*Board of Directors—Convention meetings*—to be held in Washington on May 2, 3, and 7, 1927.

**TIME AND PLACE OF THE SIXTIETH CONVENTION.** Consideration was given to the time and place at which the Sixtieth Convention should be held. The Secretary stated that the work of the Secretary's Office and of all of the Standing and Special Committees can be co-ordinated better if the date and place of the next Convention are determined well in advance.

A letter of April 29 was read from the Architectural League of New York. It requested the Board of Directors so to arrange the dates of the next Convention of the Institute as to permit the delegates to attend the New York meetings and Exhibition of the Architectural League, which is to be held in New York on February 21—March 5, 1927.

In connection with the time and place of the Convention Mr. Rosenheim's letter of January 25 was read. The Secretary was requested to advise him that weather conditions in Washington, and previous experience, make it unwise to fix the date of the Convention as late as June.

It was the sense of the meeting that the next Convention should be held in Washington, in view of the proposed development of the Octagon property. To be of such assistance to the Architectural League as was within the power of the Board it was directed that a suggestion be sent to the Second Regional District—that it hold a Regional conference in conjunction with the New



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

York meetings, with an attractive program which might bring many Institute members to New York. It was also directed that the spring meeting of the Executive Committee be held in New York at the time of the League meetings. These things it is hoped will partly serve the purpose of the League, and will comply as near as circumstances will permit with the suggestion of the League as set forth in its letter of April 29.

*Resolved*, That the Sixtieth Convention be held in Washington on May 4, 5, and 6, 1927.

**THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU.** A letter of May 7 was read from Robert D. Kohn in which he made the following suggestions:

That the Board of Directors seriously consider the responsibility of close contact with the work of the Small House Service Bureau; that it carefully consider the attitude of the Institute towards other "small house services," and towards building industry competitions in the interests of specific materials—as set forth in the Convention paper of Arthur Holden; and that the so-called control of the Bureau by the Institute be of such a nature as not to choke off the excellent initiative shown by the Bureau and its various branches. After discussion, it was

*Resolved*, That Vice-President Hammond be requested to represent the Board of Directors of the Institute at all meetings of the Board of Directors of the Small House Service Bureau.

This action shall be conveyed to the Bureau, with the suggestion that it arrange to pay the expenses of Mr. Hammond in attending meetings.

**TRAVELING SCHOLARSHIP.** A letter of May 7 was read from Julian Clarence Levi, with attached document stating the terms for a traveling scholarship, for the purpose of permitting young French architects to study architecture and construction methods in the United States. In his letter Mr. Levi requested the official approval of the Board of Directors, and the appointment of a committee. He also pledged the \$1,500 named in the terms for the three years of the experimental carrying on of the scholarship. Attached to the terms was a list of interested Institute members representing practically all of the large Chapters of the Institute.

*Resolved*, That the matter be referred to the Committee on Education for an immediate report. The President, Secretary, and Director Hewlett are to receive

this report, and they are empowered to act upon it for the Institute and without further reference to the Board.

**INTERNATIONAL FEDERATION OF TOWN AND COUNTRY PLANNING AND GARDEN CITIES.** A letter of May 7 was read from Henry Wright, Chairman of the Committee on Community Planning. He recommended that the Institute become an association member of the International Federation of Town and Country Planning and Garden Cities; and that it send a delegate whenever possible to the annual conferences of the Federation.

*Resolved*, That Mr. Wright's request be granted and that he be authorized to represent the Institute at the meeting of the Federation to be held in Vienna, in September, 1926.

**INTERNATIONAL CONGRESS OF ARCHITECTS.** There was discussion of the International Congress of Architects and the matter of Institute representation thereat.

*Resolved*, That the President be authorized to appoint a delegate to the International Congress of Architects if a request for such an appointment is received, on the understanding that there will be no expense to the Institute.

**CHAPTER TAXES AND REFUNDS.** It was explained by the Assistant Treasurer that after each Convention there should be some readjustment of the schedule of Chapter taxes and refunds, and that after the refunds have been paid there is usually a small balance, which heretofore has been distributed pro rata among the Chapters.

*Resolved*, That the Treasurer be authorized to make the necessary readjustment in the schedule of Chapter refunds, to make the refunds, and also to pro rate any balance that may be remaining.

**CHAPTER BY-LAW AMENDMENTS—POWER OF APPROVAL.** It has been customary for the Board of Directors to delegate to the Secretary the power to approve amendments to Constitution and By-laws of Chapters when same are in conformity with the principles of the Standard Form of Constitution and By-laws for Chapters issued by the Institute.

*Resolved*, That the Secretary be empowered by the Board of Directors to approve in its name amendments to or changes in the Constitution and By-laws of a Chapter when such amendments or changes are in accord in principle with the requirements of the Standard Form of Constitution and By-laws for Chapters.

The meeting adjourned at 5:50 P. M.





THE SUMMER PALACE, PEKING  
ENTRANCE GATE AND TOWER  
Photograph by Rudolph Herold



# THE JOURNAL OF

THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

September, 1926

Number 9

## Authority and Liberty in Architecture

### I—THE GOTHIC REVIVAL.

**I**T IS NOW twenty-five years or so since English architecture was overtaken by the crisis which tipped the scales in favor of the Renaissance and the Classical in art. The adoption of these styles in architecture subsequently became so general in the profession and their triumph so continuous that it looked until yesterday as if the choice of a style for modern use had been settled once and for ever. The Battle of the Styles appeared to have ended in a complete and final victory for the Classical School. The profession after wandering for a century in the wilderness had, it was supposed, at last returned to sanity and accepted the fact that modern civilization is a part of the Renaissance and therefore that the Renaissance is the only style suited for modern use. Yet no sooner was the battle won than doubts began to appear. Better architectural manners now prevail, it is true, but a suspicion gains ground that our inspiration is failing. The profession and the public alike are becoming weary of the endless procession of columns, architraves, cornices, pediments that do duty for architecture and are asking themselves whether the much advertised progress is real or imaginary; whether in fact the successes of the Classical Revival, which in England is animated by a very different spirit from that in the United States, are to be regarded as a prelude to better things or whether they do not partake of the nature of those facile half-successes that lead to ultimate impotence?

This question is difficult; for the issues are complex and in consequence do not admit of a simple answer. For while it is certain that the Classical Revival has made a definite contribution to architectural style, it is equally certain that it has placed obstacles in the path of architectural progress by reason of the peculiar attitude towards architecture which it has brought into existence; to change this it is necessary to relate the

Classical Revival to its background of history, for the peculiar attitude of the Classical School towards the problems of architecture rests finally on a particular interpretation of the history of architecture during this last hundred years which, I am persuaded, cannot be maintained. Thus, in reviewing the work of the International Congress of Architectural Education, Professor Budden, expressing the accepted view of the Classical School, says: "The Industrial Revolution, the Romantic movement, with the stylistic fashions which succeeded it, and the ever increasing complexity of architectural programmes and structural methods combined to break up the orderly progress of the arts. In the welter of styles that ensued British architecture temporarily lost its bearings."<sup>1</sup> This sounds very plausible. But I hope to show that it will not bear analysis in so far as it implies that the Gothic Revival began the trouble by breaking the continuity of the architectural tradition.

It is to be observed that the Gothic Revival was not the first movement to break the continuity of our tradition; that was first broken in the sixteenth century when Renaissance architecture was introduced into this country. If, therefore, the adherents to the Classical School stand on the continuity of tradition they must accept responsibility for the confusion of architecture to-day; their progenitors in the sixteenth century were the innovators. Indeed a very strong case can be made out for so regarding them, as anyone familiar with the literature of the Gothic Revival is well aware. Nevertheless we have to face the fact that while some confusion accompanied the introduction of Renaissance architecture in the sixteenth century it did not give rise to the chaos which followed the Gothic Revival. The

<sup>1</sup> Proceedings of the First International Congress on Architectural Education. Review of the Conference by Professor Lionel B. Budden.

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

question therefore which arises is: Why was the introduction of the Renaissance followed only by temporary confusion, while the Gothic Revival was followed by collapse and chaos? To answer that question is to get at the root of the trouble, since it lies in the fact that whereas in the sixteenth century a capacity for design was the common property of the building trades, by the first quarter of the nineteenth century it had practically ceased to exist. The consequence was that while the building trades in the sixteenth and seventeenth centuries were capable of assimilating the new ideas that came with the Renaissance, such was not the case with the architects (who in the meantime had come to monopolize the function of design) when the Gothic Revival came along. The instinct for design and workmanship had in the interval almost disappeared and the cause of this disappearance is to be connected with the pedantic attitude of the architects of the Classical Revival in the latter half of the eighteenth century, which resulted in the strangulation of any feeling for design. In the sixteenth century the Gothic tradition of design was alive. Architects and craftsmen mingled the motifs of classical design with their own traditions in the same way they assimilated those traditions which their immediate forefathers had transmitted to them. They handled Classical forms in such a natural way that the Early Renaissance may be justly regarded as a form of Gothic architecture. The Early Renaissance was, to quote Symonds, "a Classic flower on a Gothic stock." But a time came when the Gothic element dropped out of Renaissance art. Architects aspired to scholastic rather than to aesthetic propriety. Their one ambition was to be correct according to Roman standards of design. And with this idea uppermost in their minds they enforced their classicalisms stringently over the whole country. The height and projection of every feature in the five Orders were insisted on to a decimal point, with the result that in the space of fifty years they succeeded in destroying entirely that instinctive capacity for design which had existed among craftsmen since the dawn of history. It was thus that the communal tradition of design, the common inheritance of architecture in which all shared and each made use according to his ability, came to an end. The late Renaissance architects were so shortsighted that they set out to destroy it, not understanding that architecture lives by experiment and adventure rather than by precedent. This pedantry which got the upper hand in the latter half of the eighteenth century was the death of what had heretofore been known as architecture. The Greek Revival which followed the publication of Stuart's "Athens" in the early years of the last century was the last flicker of life in a tradition that was dead at its roots. In so far as obedience to the Orders could keep an architect straight something resembling architecture for a time continued to be produced. But it

was an architecture without inspiration, a dull repetition of a formula without adaptability. And because it had neither inspiration nor adaptability it could not survive.

The danger was not altogether unforeseen. If pedantry was not inherent in the Renaissance, it is certain that it was present from the time the works of Vitruvius were unearthed. Vitruvius had reduced Roman architecture to a system of external rules and proportions and his rediscovery was the greatest misfortune that ever befell architecture. Though modern scholars have discovered that Vitruvius was not an architect at all but just a literary gentleman with a connoisseur's interest in architecture, absurd homage was paid to him because he happened to be the only architectural writer whose works were preserved from antiquity. He was exalted by the architects as a most certain and infallible guide as to what was and was not a proper proportion. We know from the writings of Serlio, who did much to establish the reputation of Vitruvius, that Italian craftsmen objected to the pedantic idea that only one set of proportions was allowable,—that there was one way of doing things and no other,—and in a couple of pamphlets written by two German master builders of the time, Matthew Boritzer and Lawrence Lacher, protests are made against this new manner of regarding architecture. They insist that the highest art is the result of inward laws controlling the outward form. But pedantry grew in spite of such protests. Its triumph in England appears to have been facilitated by the Earl of Burlington, who published at his own expense designs of Inigo Jones and the "Antiquities of Rome" by Palladio. The following passage occurs in a poem addressed to the Earl, by Pope, and is interesting as showing how this pedantic tendency was viewed by a contemporary. It runs:

"You show us Rome was glorious, not profuse,  
And pompous buildings once were things of use.  
Yet shall, my lord, your just, your noble rules  
Fill half the land with imitating fools,  
Who random drawings from your sheets shall  
take,  
And of one beauty many blunders make;  
Load some vain church with old theatric state,  
Turn arcs of triumph to a garden gate;  
Reverse your ornaments, and hang them all  
On some patch'd dog-hole, eked with ends of wall;  
Then clap four slices of pilaster on't  
That laced with bits of rustic makes a front;  
Shall call the winds through long arcades to roar,  
Proud to catch cold at a Venetian door;  
Conscious they act a true Palladian part,  
And if they starve, they starve by rules of art."

If scorn and ridicule could have prevented eighteenth century architects from committing suicide,

## AUTHORITY AND LIBERTY IN ARCHITECTURE

these lines of Pope as well as others he wrote would have done it. But the ostensible object of the Renaissance being to revive Roman architecture, nothing apparently could prevent the revival being carried to its logical conclusion. Yet, as it proceeded, rebellion increased until eventually it led to the Gothic Revival. At the beginning, in the latter half of the eighteenth century, public interest began to turn in this direction, more apparently from dissatisfaction with the dreary and unsympathetic nature of the Classical architecture of the time than from any rational conviction in favor of Gothic. The practice of Gothic architecture had never been entirely abandoned. Wren, it will be remembered, tried his hand at Gothic and built the Tom Tower at Christchurch, Oxford, in 1682. Yet it was to the activities of antiquarians rather than architects that its revival was due. They kept its memory alive during the period of neglect when Gothic was a term of contempt. But the thing that brought it back was the feeling for romance encouraged by the writings of Horace Walpole and Sir Walter Scott, which was the form the reaction against rationalism and the pseudo-classicism of the eighteenth century at first took. The influence of Scott was enormous. He threw a halo of romance around Mediaeval life and this operated to awaken a popular interest in a style which had been associated, except by the few, with ascetic gloom and vulgar superstition. Gothic came to be admired because it belonged to the age of castles and tournaments and all the other chivalrous things of the past. This sentimental view of the Middle Ages is not, of course, the true view. But it was that which first created a demand for Gothic architecture, which, it is to be observed, was employed in connection with the building of country mansions long before it was used for churches. This first phase of the Gothic Revival was in full blast in the closing decades of the eighteenth century and was for the want of a better name known as the Castellated Style. James Wyatt and John Nash were the principal architects of the phase. As early as 1784, Wyatt, in the opinion of contemporary critics, had established his reputation in Gothic and had become the fashionable architect of his day.

The impulse then which led to the Gothic Revival did not come from the profession but from the public, who were bored stiff with the ineptitudes of the Classical architects. Instinctively they recognized that under the Classical Revival architecture had gone astray. They missed in it the human touch and craved for something more attractive than the architects of the day were capable of supplying. It was natural, therefore, that in such circumstances their thoughts should turn to the idea of reviving that native and traditional art which the Renaissance had displaced. The first architects of the Revival were pushed into it by their

clients. They knew little about Gothic. But the demand for houses of Gothic design was so insistent that a systematic study of the style was undertaken. Nash set the elder Pugin to work to prepare a collection of trustworthy drawings from ancient buildings that would serve as a basis of design for himself and other architects. The result was the eventual publication of "Specimens of Gothic Architecture" (1821) by Pugin and Willson (the latter being responsible for the text). For the first time architects found themselves in the possession of reliable data upon which to base their designs.

The first efforts of the Revivalists consisted in grafting Gothic details onto Renaissance plans just as the first efforts of the Renaissance architects had been to graft Classical features onto Gothic plans. The plans were invariably symmetrical; a porch on the south side had to be balanced by one on the north side. This practice continued until the advent of the younger Pugin, who revolutionized ideas of Gothic. He had some perception of the principle of growth that is inherent in Gothic design, while he saw the dependence of design upon craftsmanship. Pugin's teaching was such a great advance upon what had preceded it that it began to look as if the Revival was about to come to its own and Gothic be finally established as the national style of architecture. But the spirit of pedantry that had destroyed the Renaissance, reincarnated as antiquarianism, stood in the way of a reasonable and rational development of the spirit of Gothic, so that, in a sense, the Gothic Revival up to this time can be considered the last stage of the Renaissance. Antiquarianism, from being a help by inculcating methodical study, had become a hindrance. If, therefore, the Gothic Revival, like the Renaissance, was not to be strangled, it would be necessary to break through the trammels of antiquarian precedent. And this is what justified the challenge of Ruskin.

In 1848 he published "The Seven Lamps of Architecture" and three years later "The Stones of Venice." The effect of these two books was revolutionary; for Ruskin was heard. He broke the spell of antiquarianism by raising the spirit against the letter. Before his advent Gothic had had a narrow connotation. Attention was given only to the more formal examples which were considered pure in style, while buildings which exhibited in a higher degree the spirit of Gothic, which were more vigorous in design and more elemental in their appeal, were ignored because of certain incongruities of detail. Ruskin challenged the validity of all such judgments; Venetian Gothic, which had hitherto been regarded as beyond the pale, he exalted to the place of honor, whilst relegating many examples of Gothic which had been regarded as the finest to positions of inferiority. He insisted, moreover, upon the basis of Gothic architecture in craftsmanship. Before



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Ruskin wrote, architecture had been discussed entirely as a matter of aesthetics. But he saw there was more in it than that. He saw that Gothic was a craftsman's art, just as the Classical and Renaissance were designer's arts; that a certain lack of finish, a certain irregularity was an essential part of Gothic art—it was necessary to expression—and he contrasted such work, full of meaning and expression, with the careful, mechanical work of his day. The former was just as much a sign of the liberty of the worker as the latter was of slavery. Hence he identified Gothic with the spirit of liberty, while Classical and Renaissance he designated as servile architecture. Pugin had seen some of these things, but it needed Ruskin's rich fertility of imagination, his marvellous descriptive power and eloquence to secure acceptance for such ideas. Ruskin penetrated into the inner spirit of Gothic and touched a deeper chord of human sympathy than had ever been reached before and by this means he not only influenced the profession but awakened in the general public an interest in architecture such as they had never felt before.

Unfortunately that is not all that is to be said about Ruskin. If it were, his influence would have been entirely healthy. But along with the great fundamental truths, along with the broadening of the spirit of Gothic, there went a great deal of detailed and practical advice which was not always admirable and it was this that met with immediate and hasty response. Ruskin's advocacy of Italian Gothic broke the continuity of the revival and sowed the seeds of future confusion. What was worse, he recommended just those things in Italian Gothic which are very questionable. There is a quality about much Italian Gothic which is unsurpassed by any architecture in the world. But there is also other Italian Gothic which is anything but pleasing, at any rate to me, for I cannot endure alternative bands of brick and stone or marble. It destroys breadth of treatment. Yet it was just such Saracenic influence that had a peculiar attraction for Ruskin. In the "Seven Lamps" and in the "Stones of Venice" he repeatedly advocates such uses of natural color in construction. Such advice is fatally easy to follow, and after Butterfield adopted this treatment in All Saints, Margaret Street, it was not many years before architects vied with each other in the use of this form of color. As a consequence, all sense of restraint entirely disappeared so far as the majority of architects were concerned. Any idea that plain surfaces were a necessary part of architectural effect entirely vanished and buildings became an orgy of features, different colored materials and ornament thrown together without rhyme or reason, sense of color or proportion. Henceforth every incompetent architect could pose as original by the wholesale use of such ornamentation and this treatment rose rapidly into favor for street

buildings and suburban villas. Thus came into existence that peculiar order of Victorian architecture which was afterwards distinguished by the familiar and not inappropriate name of the "Streaky Bacon Style." In justice to Ruskin, it should be pointed out that in advocating natural color in construction he was advocating the use of brick instead of stucco. It was unfortunate he did not leave it at that.

Yet when all is said against the immediate bad effect of Ruskin's teaching, he was not finally to blame for the chaos that overtook Victorian architecture. It may be argued that the chaos was as inevitable an accompaniment of any rebirth of architecture as the social and economic chaos that accompanies revolutions is the inevitable accompaniment of any rebirth of societies. Innovation was in the air. The year 1851 not only witnessed the publication of "The Stones of Venice" but also the Great Exhibition, which was not without its influence on architecture. The Exhibition opened with a great flourish of trumpets. Prophecies were freely made that it had inaugurated a new era and that commercial intercourse between nations would inaugurate a period of universal peace and goodwill among nations. The incentives to war were destined to disappear. This notion of a rebirth of society found many an echo elsewhere and changed the attitude of the public towards things in general, not excluding architecture. The design for the Crystal Palace, as the Exhibition building came to be called after its removal to Sydenham, had been selected in competition. It had its origin in the fact that its designer, Sir Joseph Paxton, was a horticulturist and it had occurred to him that the objects collected for international display could conveniently be housed in an enormous greenhouse. But this simple fact about the Palace was entirely disregarded by an enthusiastic public, who declared that a new order of architecture had at last been discovered and it needed but the passage of time to ensure its universal adoption. That glass and iron could never be a substitute for bricks and mortar was entirely overlooked. To men of that age who had witnessed so many marvellous mechanical triumphs following one after another with such dazzling rapidity all things seemed possible.

It did not take many years to dispel the dreams of universal goodwill to which the Exhibition had given rise, and with this dream the vision of a glass and iron order of architecture vanished also. Yet something remained. Sir Joseph Paxton, it was said, had achieved a stupendous success by following the light of "his own native sagacity" and architects could do the same if only they would abandon obsolete traditions. They were solemnly warned that if they had no other idea than to seek precedent for what they were doing in ancient work they had better abandon their vocation altogether. It was thus that the un-

## AUTHORITY AND LIBERTY IN ARCHITECTURE

fortunate architects of that period were literally goaded into being original by a public which had not a notion of the elements of architecture.

To be original is the privilege of genius; for at any time only a limited number of architects are capable of genuine originality. These few lead, while the rest of the profession follow at a respectful distance. This is the natural order of things and it is only when this fact is recognized that progress in any art is possible; for to demand that every architect shall be original is to demand the impossible; and it was because this demand was made that architecture went entirely to pieces in the middle of last century. Under the general name of Gothic, modernism broke loose. Architects suddenly found themselves free from the restrictions and limitations which had guided their predecessors. Freedom from precedent, from tradition, from structural and decorative conventionality became the watchwords of the younger men. And with this idea uppermost in their minds they set about to invent new proportions, new mouldings, to experiment in new ideas of fenestration, to decorate and ornament, to use new materials in conjunction; in short, to set at defiance every principle which had guided the practice of architecture in the past. In a previous generation, architects who had dared to depart one iota from tradition were subject to criticism and not infrequently brought ridicule upon their heads. But after the Great Exhibition the atmosphere changed. It did not matter how ridiculous an architect might be or how miserably he might fall below any standard of decency in design; for every departure from tradition was hailed as originality by a public who failed to distinguish between incompetence, eccentricity and genius.

Though in the Victorian Age architects were, gen-

erally speaking, free to do as they pleased, there was one direction in which they were not free. They had to use plate glass. The use of large sheets of plate glass became the permanent hypothesis in architecture. An architect might indulge his fancy in other directions, but plate glass he had to accept on pain of forfeiting his practice. Ninety-nine clients out of a hundred demanded it and it was vain to oppose them. Because of this, the bottom fell out of any rational treatment of architecture so far as domestic and city work were concerned; for when the architect is forbidden to use small panes his design will lack scale. Simple buildings will look naked and there arises the desire to clothe the nakedness with ornament. This, I believe, to be the underlying reason why in the Victorian Age buildings came to be covered with meretricious ornament of all kinds. Architecture became irrational because the public imposed a condition that stood in the way of rationality. Thus we see that the Classical School is not justified in ascribing the chaos of architecture in the latter half of the nineteenth century to the Gothic Revival. On the contrary it was, as we saw, due in the first instance to the destruction of the instinct for design and workmanship by the pedantry of the eighteenth century; and in the next to the spirit of modernism which came into collision with the Gothic Revival and defeated it. It would have been just the same if the Classical School had been in the ascendant, for, as a matter of fact, what remained of that School was no more able to withstand the impact of modernism than were the Gothic Revivalists.

A. J. PENTY

*(To be continued)*

## Paris Letter

**T**HE CONGRESS of Architects, held each year under the auspices of our oldest organization, the Société Centrale des Architects, had a particular importance this year, for it was the fiftieth anniversary of the first Congress. Paris was chosen as the meeting place and while, according to custom, professional questions were discussed, it was the principle of regulation which came in for the most serious attention. The Congress adopted a resolution demanding the regulation of the right to use the title "architect," and this received favorable comment in the daily press. It seems an excellent sign, then, that the public is exhibiting a concern in the competency and capability of the person who claims the right to exercise a function that is essential to the life of a nation.

The delegates paid visits to certain of the historic monuments and to the newer edifices, but in wandering about the city it was not without a daily regret that they noted the disappearance of this or that vestige of the architecture of the past which had contributed so much to the charm of Paris. Thus, for example, a part of the Cour du Dragon, intact since the eighteenth century, has been demolished to make way for a business building. True, we are almost certain that the admirable gate which gives on the Rue de Rennes near the church of St. Germain des Prés will be saved, but these more than casual disappearances might be avoided, let us never cease to assert, if The City occupied that place which it merits in the spirit of what we call the municipality. Those who read these words will no doubt share the belief with

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

the writer, but let us mutually console ourselves by never ceasing to spread the good word, among the indifferent as well as the ignorant, on every occasion, in all places and at all times.

The best argument is that the plan of a city should be studied not from the point of view of expense but from that of benefit! I would say that the city which gives not back a full measure of benefit is badly conceived or that it suffers from unjust restrictions, legal or otherwise. But the idea of a city that "pays" is so far beyond the usual municipal concept, in France at least, that we hear it said daily that we must forego urban ameliorations because of financial circumstances. One might contend, nevertheless, that the moment is favorable for the execution of such work, for lack of capital prevents many construction projects and at such a time owners are less likely to oppose the making of new streets.

In the meanwhile, I have been pleased in noting that it is proposed to prohibit the display of advertising in the Champs Elysées, and that the idea has a chance of becoming law. Certain it is that advertising is of the essence of modernity and cannot wholly be done away with, but it seems nothing less than just that it should be abated in those parts of the city which have a special signification or esthetic interest. For example, is there an ensemble more suggestive of contemplative reflection, either to the random visitor or the seasoned occupant, than the suite of admirable monuments, squares, gardens and public ways that stretch from the Louvre to the Arc de Triomphe and from there to the Bois de Boulogne? Is it decent that the passer-by, touched or even deeply affected by this environment which suggests intelligence, glory, beauty, should be sniped at by a miscellaneous army of posters, signs, and chromos, the ugliness of whose outward appearance is generally in inverse ratio to the utility of the object whose qualities are proclaimed? What a miserable form of petty theft is this insidious stealing of our view!

The Departmental Committee on Sites has recommended the following prohibitions: No posters to be displayed within 300 meters of the Arc de Triomphe, and no displays to be made from the roofs of houses within 600 meters of the Place de l'Etoile, if they be visible from the Place. This last rule is particularly important, for the effect of peace and calm obtained by preventing advertising displays in a square is completely nullified if the surrounding skylines be used to broadcast their horrors night and day. Still, in spite of these particular efforts on the part of those intimately affected, it is painful to note the indifference to esthetic questions which prevails in the cities, and in the country even more. Recently, at Evreux, the Maison du Grand Veneur, which remained as precious evidence of the architecture of the Middle Ages and of the Renaissance, was demolished within four and twenty hours after the deliberations of the Municipal Council, without even awaiting for the approval of the superior authority. Once again does this act prove the insufficiency of the control exercised by

the municipalities, largely directed by the uncultured and those incapable of taking any interest save in the material life of the city, and as indifferent to the past as to the future.

Nevertheless, the architects who interest themselves in city-planning, continue their propaganda for an appreciation of orderly city development. At the recent Congress of Architecture and Urbanism at Turin, where were present delegates Swiss, Italian, and French, the proposal for a French Society of Urbanists was amplified to cover an International Society for the defense of their interests and for mutual aid. It was proposed, in fact, to form a society composed only of technicians. Apparently, there was a thought of guarding against those who (and they are generally land speculators) call themselves urbanists (city-planners), in order to capture the confidence of the municipality which they wish to entangle in operations that are disastrous from every point of view.

The ten competitors for the Prix de Rome have terminated their projects in the final stage. The subject is a residence for the Chef de l'Etat on the shores of the Mediterranean. The site supposedly covers the entire area of a cape rising some twenty meters above the sea. The principal part is reserved for official receptions, while an important part is for residence. Buildings are also set aside for guests, secretaries, and accessory services. The program permitted the use of a dissymmetrical plan and most of the competitors adopted such a *parti*. A great difficulty lay in finding a suitable scale for all the parts, since the private residence and the public building are equi-distant, in the view. As for the façades, the site gave every facility to the competitors who might desire to return to the very simple architecture which is now the tendency of the day, while recalling, with sobriety, at the principal points, the Classic, particularly in the porticoes which could hardly escape considerable abundance in such a composition.

The *rendus* are generally very interesting. The progress of aviation undoubtedly had a manifest influence in the renditions, presented as they were, except for the *poché*, as a landscape effect from a thousand meters in the air. Youth awaits with ardent impatience the announcement of the judgment, but at this writing there are several days that must be endured. During this time, those who are already launched are preoccupied with financial affairs, although up to the present there seems to be no diminution in ordinary construction. The increase in hotels and the enlargement of banks afford considerable nourishment to the building industry. Private houses are not now built in any such numbers as before the war. Those who wish to build them are deterred by the unwillingness of contractors to sign for a fixed sum. The instability of the currency makes difficult the provision involved in a long building operation and unless the present situation is modified there is grave reason to fear a crisis in our industry.

G. F. SEBILLE



## THOUGHTS ABOUT ART

### Thoughts About Art

"It cannot be repeated too often that scenery is really arrangement. There are any number of possible ways in which a drama may be staged, all interesting, all effective. And there is one right way. One way in which actors, furnishings, walls, draperies, may be so adjusted to one another that the dramatist's essential idea becomes absolutely limpid and clear, absolutely transparent—like a glass box in water, visible by the flashing reflections from its angles. Scenery is something that doesn't matter when acting is good enough. . . . Every play is a thing come true. Every play is your own dream come true. Every heroine is the princess in the fairy tale and every hero is a hero of romance. . . . And now you are going to ask me how can any one study to design a stage radiant with eternal beauty. Answer: First keep away from all text-books of costume as you would shun the devil; second, study materials, and third, study the human body. . . . In costuming a play, something like this actually happens. You make an introduction: 'Lady Macbeth, this is Miss Cloth of Gold,' and if they don't get on together, one of them has to go.

"And the good costume designer will study materials until he has the feeling of them in his fingers. He will acquire and develop a sense of their qualities, just as a musician trains his ear for music. . . . Nothing is so important as this study of movement. Study all the time the movement of clouds, trains, crowds in subways, and street cleaners and children. A student of costume design should hire a detective to take him into every home in the city and see people off their guard. If he watches long enough he will realize how completely people reveal themselves in movement. Your essential character, the thing that is *you*, impresses itself on you, expresses itself through you in every gesture and every attitude. You have no secrets. All the time you are telling them to all the world."

"*The Robe of Light.*" ROBERT EDMOND JONES, in *Theatre Arts Magazine*.

#### §

"The finer instinct of all great imaginative art is to concern itself with beginnings rather than with maturity or decay, and the greater the genius, the more readily will it turn to normal, if undeveloped, phases rather than to abnormal ones, because all great art is actuated by an unrelenting vigilance not to allow its own essential normality to be compromised, and is continually tending to revert to the archaic. The classic has been defined as the romantic dead, and the impulse of living art is ever towards a new romanticism. Only so can we explain the peculiar naïveté of early Greek art, that winsomeness actually more appealing than the dry perfection of the fifth century, that freshness of outlook that is needs lost

in the perfect flowering attained in the adornment of the Parthenon, stupefying in its very exultation of fulfillment. For the fascination of the archaic does not lie in any anticipation of a more mature art, but in the actual transient quality which must eventually be sacrificed to the restraint of a perfect art."

MAX JUDGE, in *Artwork*.

#### §

"Art, like nature, truth, hunger, birth, love or death, is the same now as it was in the days when the man of the cave drew upon its walls the running bisons and stags that he dreamed of slaying. It is the same—that is to say, the impulse that produces it is actually the same. Art changes its forms, because man cannot direct either his inner or outer vision to the same point; he is like a wanderer among mountains who comes to a valley from which many paths cross the serrated and jagged line of peaks that hems him in on every side. But no one understands the necessity of the artist to change his direction, to brood upon new paths, so well as the artist himself."

JOHN GOULD FLETCHER, in *Artwork*.

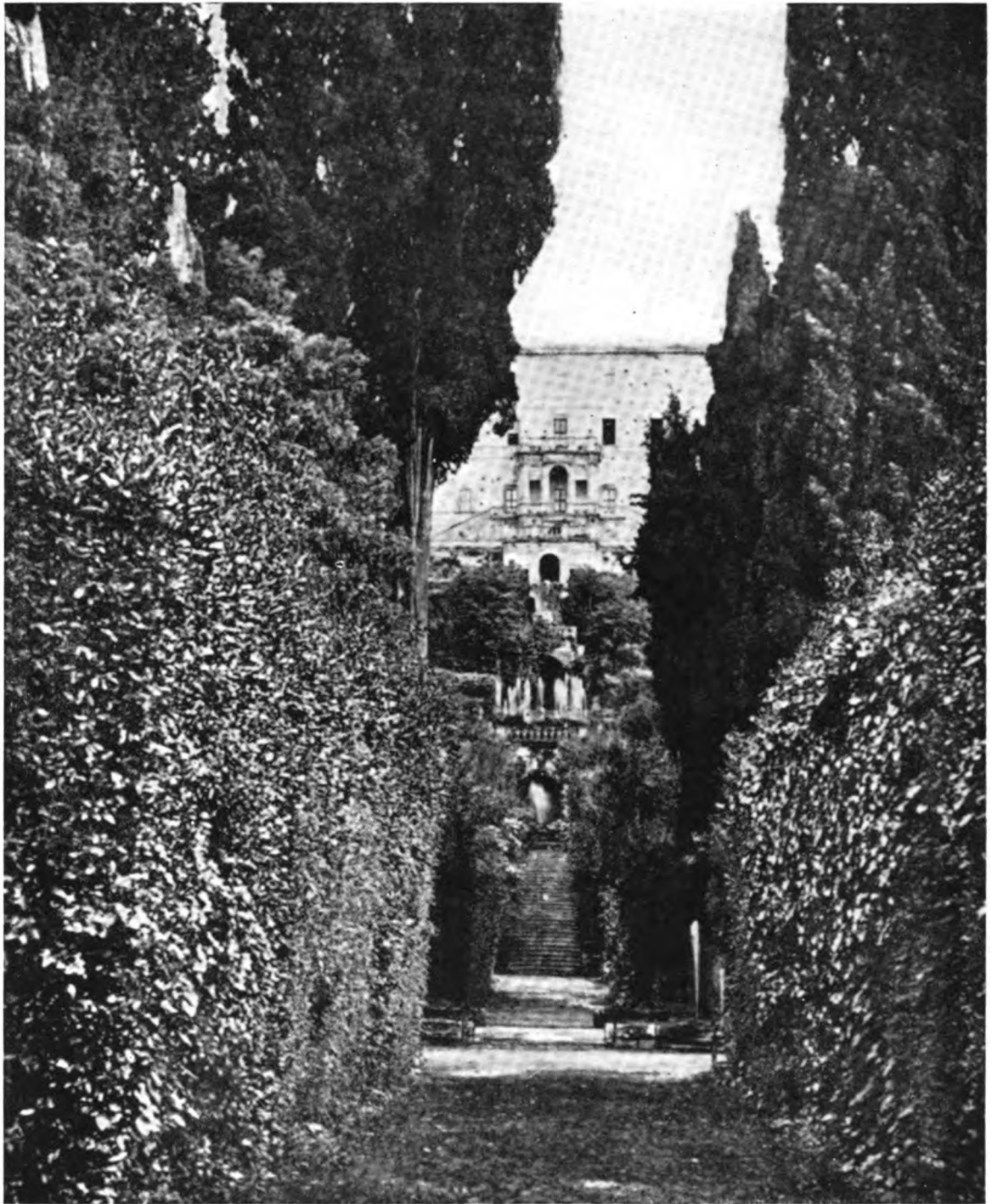
#### §

"The Program (a recent first class problem at the Ecole des Beaux Arts) is a palace for a French Exposition in a foreign country and specifies that it should be a fine example of the art of architecture in our country. Most of the drawings are inspired by the style 'arts decoratifs,' so un-French and already so out of fashion; others, basing their study more firmly on tradition, are even more mediocre. We seem to be in a period of transition—few wish any longer to do work in the classic tradition; they do not know how; and there is not yet manifest, from the use of new forms and present-day materials, an architecture which is at the same time original, logical, and in good taste,—which may have a future. Note that I do not pretend in any way that we should go backwards; we should free ourselves from the formulas and copies, which our elders and we ourselves, to be frank, have abused; we should use modern methods of construction and new materials in attempting to create an architecture of our own time; but this on condition of respecting the principles of aesthetics and of giving to our architecture that something, the almost indefinable of quality of which makes a piece of work in good taste. And for this we should not copy the foreigner; study him but be ourselves. And, permit me to add, let us be eclectic; there is good in every epoch and time sorts out the works of art and separates what is only the fad of a moment from that which will endure. To return to our students, I would like to see them study more carefully these new forms which they try, sensibly, to use." (Part of the remarks made by MONSIEUR ALBERT LOUVET in a criticism of the problem mentioned.) *Bulletin of the S.A.D.G.* Translated by Henry Oothout Milliken.

## To the Gardens of Este

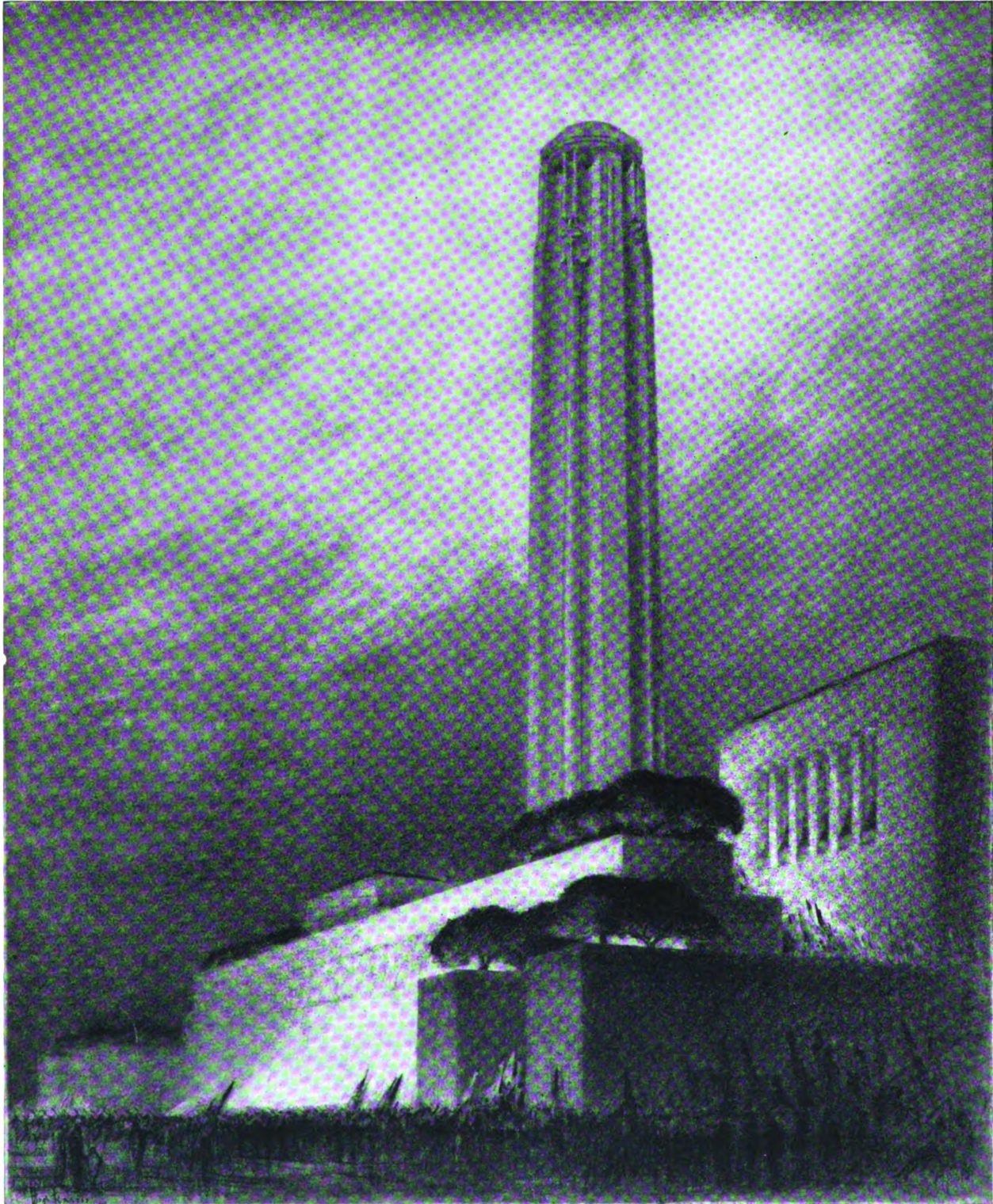
WHICH were your beauties most designed to please,  
The eyes of old Renaissance days: or these?  
What had Ligorio in mind—  
Returning; would he too expect to find  
These giant trees and all this lichened stone?  
When your vast verdure was not yet half-grown,  
And your crude masonry was crass and new,  
Did they fulfil his utmost hope of you;  
Or is it this dark splendor of today,  
This architecture softened by decay,  
That marks the true fruition of his scheme—  
The glory of a century-spanning dream  
Which, started then, like distant Deneb's light,  
Has only now been given to our sight?

EDWIN A. BONTA



THE GARDENS OF ESTE



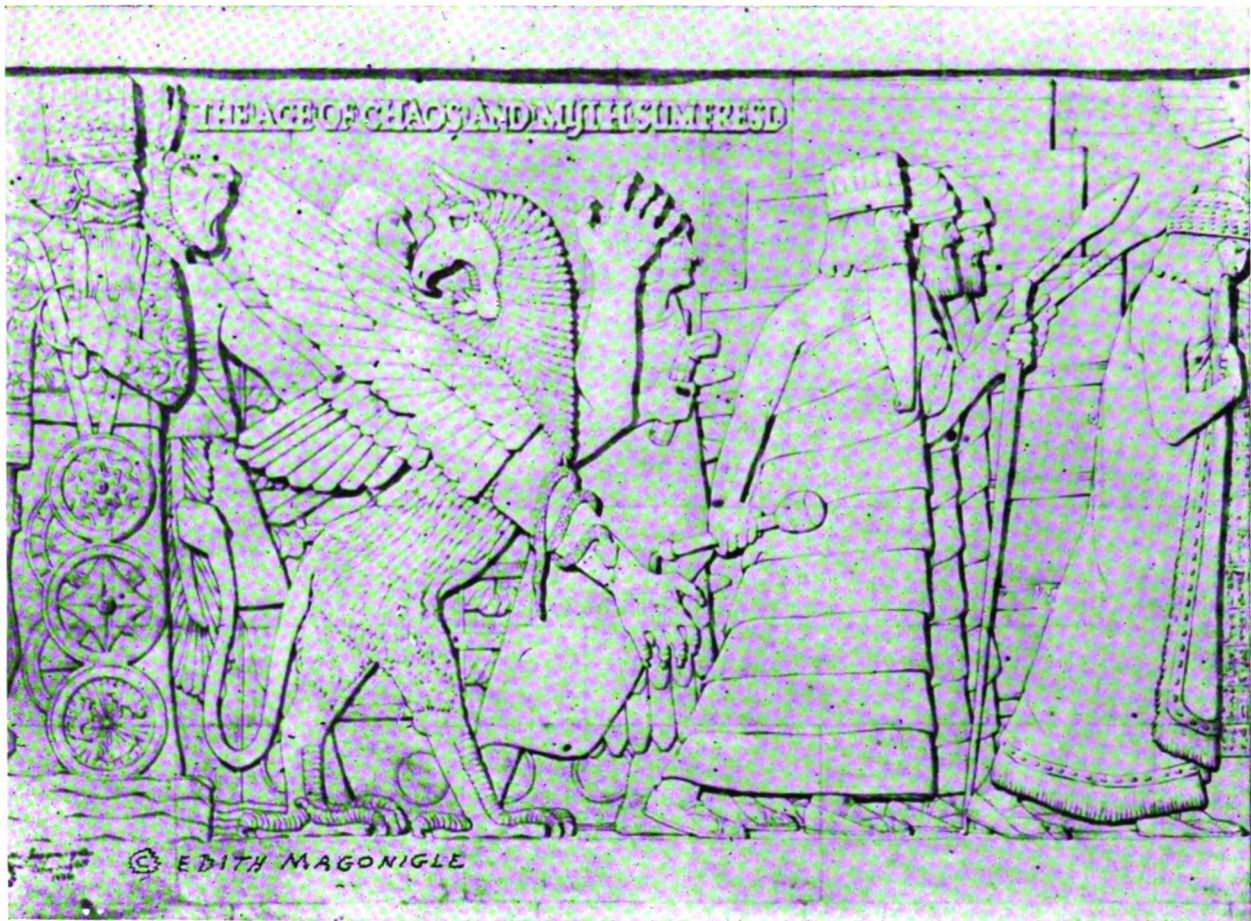


THE LIBERTY MEMORIAL IN KANSAS CITY, MISSOURI, U. S. A.

H. Van Buren Magonigle, F.A.I.A.-A.N.A., Architect

*Drawn by Hugh Ferriss*





THE AGE OF CHAOS AND MYTH

SUMERIANS

AKKADIANS

HAMMURABI AND HIS CODE  
FIRST BABYLONIAN EMPIRE

## A World War Memorial

*"For the former things are passed away."* REVELATION XXI-4.

THE AWARD of the Institute's Fine Arts medal to Leopold Stokowski last May was not merely a recognition of individual genius. It was an acknowledgment of the admiration felt by architects for masterly orchestration, a quality quite as necessary in Architecture as in Music.

As we search through the centuries we find now and again a monument or a fragment of a monument worthy to stand for all time as an example of unified thought in stone because free from the complications and complexities which it is the business of the architect to eliminate as far as possible but which, in spite of that effort, still persist in most architecture as disturbing elements in the finished result. The civilizations of Assyria, Egypt, India, China and Yucatan have left us many such fragments. Then comes Greece,

the culmination of the unified spirit in design. Then Rome, losing much of that spirit but yet preserving in her greatest works some of the repose of her artistic teacher. Then Byzantium and then the great cathedrals, Architecture, Sculpture, Painting, undefinable as separate arts but all merged into unity of design, all contributing to the central idea of the work rather than attempting a message of their own.

Then the Renaissance.

From the Renaissance the world gained much, but it lost the conception of the absolute unity of the arts, and during the last five hundred years no great monument has been created in which the labors of architect, painter and sculptor have been so combined as to make of each an inseparable part of a unified whole.

Into our civilization, complicated by all our heritage





EGYPT COMING INTO  
THE EAST— RAMESES

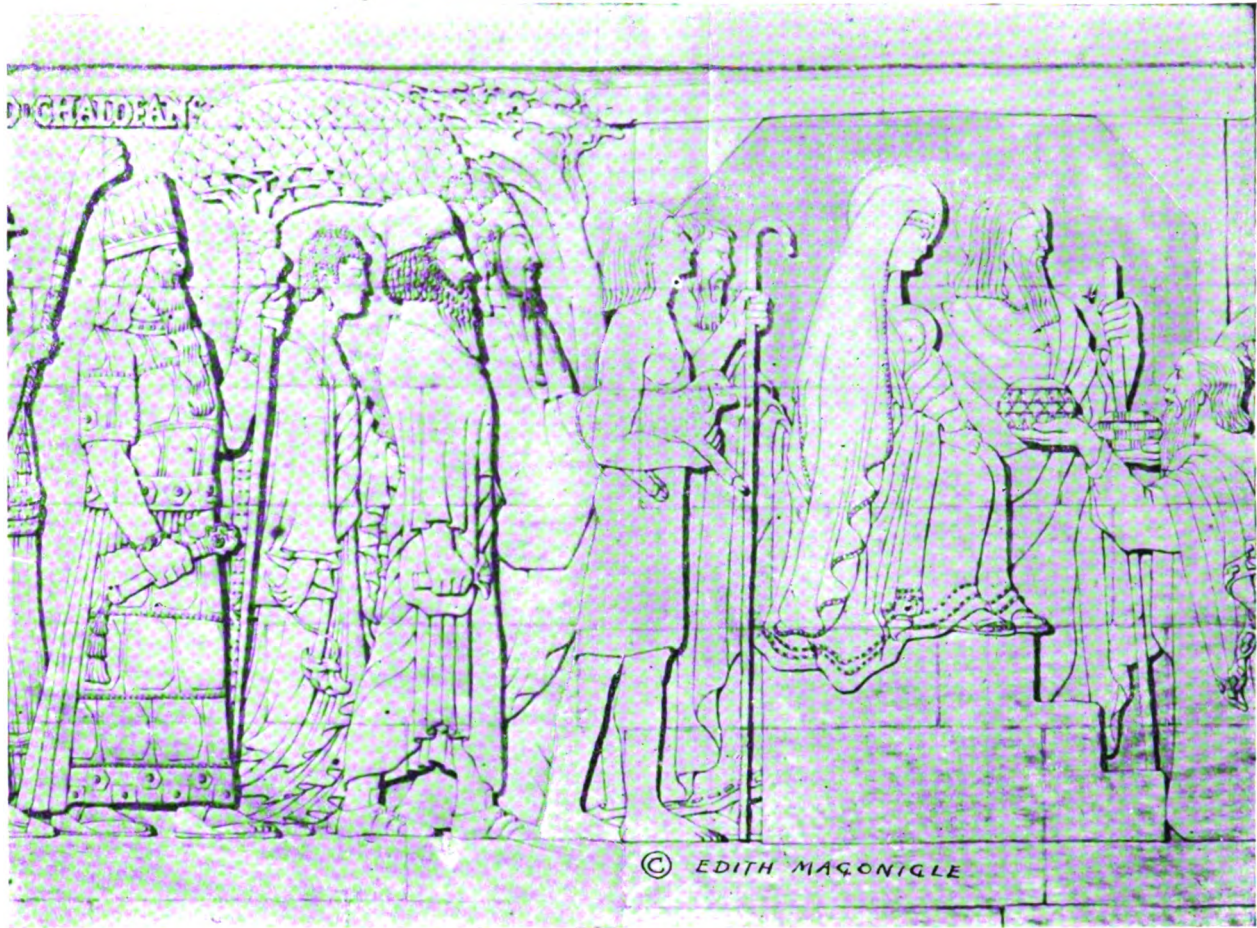
MOSES AND THE  
TABLETS OF THE LAW

A ROYAL HITTITE  
A PHILISTINE

KINGS OF ASSYRIA  
AND MITANNI

A WORLD WAR MEMORIAL





NEO-BABYLON  
NEBUCHADNEZZAR

INDIA  
BUDDHA

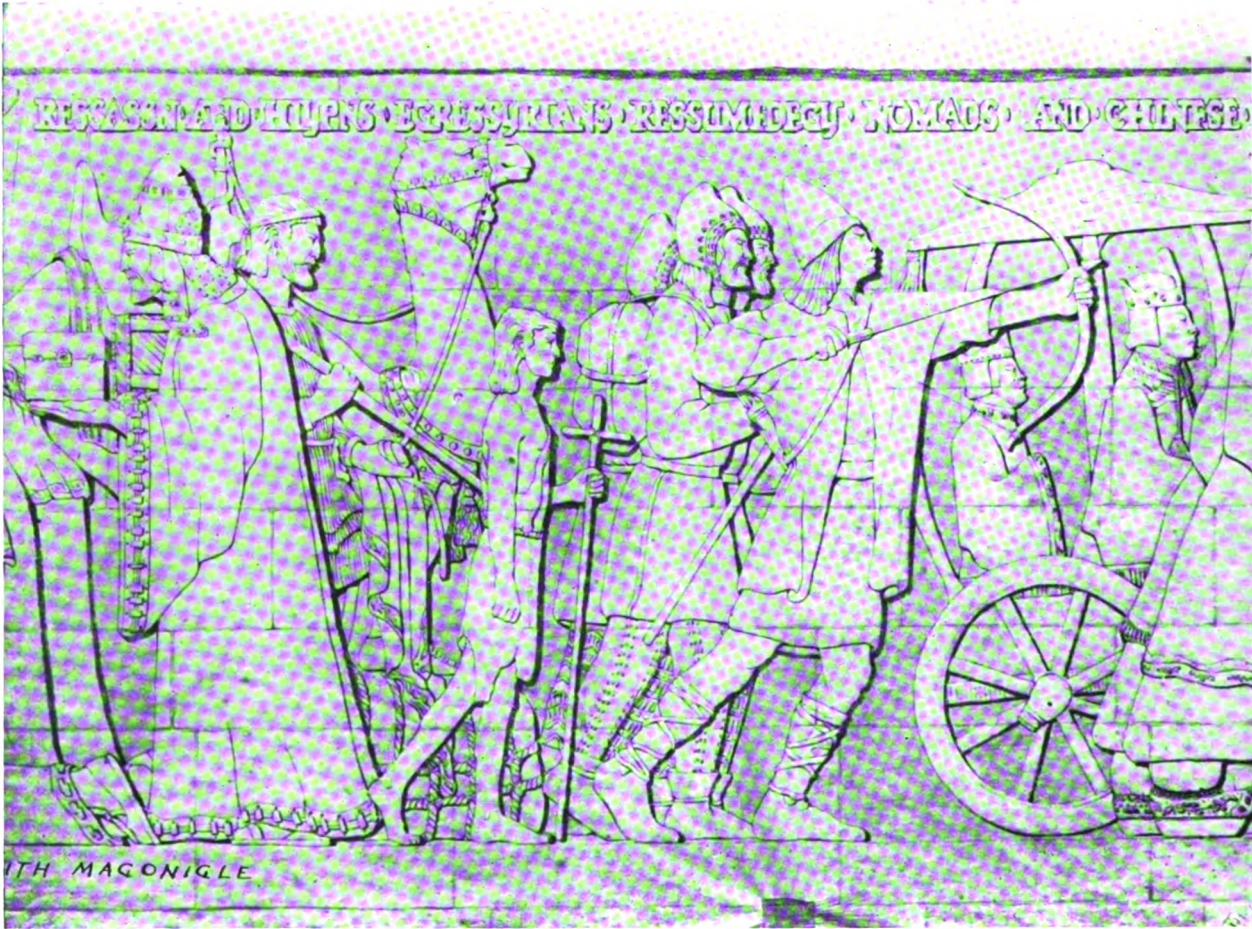
PERSIA  
CYRUS

CHINA  
CONFUCIUS

THE NATIVITY

A WORLD WAR MEMORIAL





THE MAGI

JOHN THE BAPTIST

NOMADS—KUSHAN DYNASTY

CHINA—HAN DYNASTY

A WORLD WAR MEMORIAL





SASSENIDS—LAST OF THE GOD MONARCHS

NORTHERN AND SOUTHERN INDIA

ISLAM—MUHAMMAD

A WORLD WAR MEMORIAL



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

from the past plus the undigested developments of the last century, comes the World War, a brutal smear across the pages of civilization, a great gulf between all the past and all the future. How shall this event be adequately memorialized in stone? What precedents have we for such a memorial?

We turn to Egypt and in her temples and tombs find the idea of eternal repose incomparably expressed. The architecture of Greece in its simple perfection of balanced parts seems an ideal medium in which to symbolize the life of Abraham Lincoln. The cathedrals are to us the very embodiment of worship and, in the same way, the achievements of other great epochs suggest analogies for the present and the future. But the World War can hardly be expressed by any existing architectural or sculptural formula. We must either leave it alone or find it a formula of its own.

The competition held five years ago for the Kansas City Memorial was the first largely conceived effort to find a designer who should create a World War memorial "worthy of the record of which it is to be the messenger—a symbol not of War but of Peace and the dawn of the era of Peace."

Five years have now been spent upon this design by Harold Van Buren Magonigle, the winner of this competition, and though years must still elapse before it can be viewed and judged in its entirety, the present seems an opportune moment for architects to give thought to the method that has been followed in its development. A brief analysis of what this memorial is, what elements enter into it and what is the relative importance of these elements will help us to gain an understanding of the designer's approach to his problem. What is this memorial? It is, it seems to me, a great inscription in a dramatic setting. The great inscription is not an affair of words. It is to be a picture-writing incised in stone, crisp, direct, comprehensible to all—not sculpture, not painting, not architecture, but partaking of the character of all three, simply design rendered by the oldest of all methods of rendering, the method used by prehistoric man.

The other elements which enter into the design are a terrace wall which bears this pictured frieze, an altar of sacrifice raised on high surrounded by four attendant angels, a flight of steps flanked by veiled sphinxes, two buildings enriched by mural paintings and a landscape setting for the whole.

I have mentioned these elements in what seems to me the order of their importance, but, as compared with the picture frieze, all the other elements sink into insignificance. This frieze, four hundred feet long and thirteen feet high, dominating an unbroken wall five hundred feet long and fifty feet high, is the keynote and the justification of all the rest. This

supplies the human interest, sets the scale, obviates the need of individual interest and refinement in detail and accessories, justifies a simplicity of treatment that, without it, would be stark, ugly and meaningless.

The message of the memorial is set forth in this frieze for all to read and every other element of the design becomes a part of a setting for this message.

The theme is the history of humanity. From the East and the West in measured rhythmical procession come the persons, mythical, legendary, historic, who, through the Ages, have "fought and sailed and ruled and loved and made our world," each one selected as a symbol of some influence, some quality, some event of determinative significance. From the ends of the frieze, these two great streams of tradition, the oriental and the occidental, advance towards the center, the one culminating in the Nativity and the other in the Crucifixion and both leading on to the central idea of the composition, namely, the spirit of America gathering under her outstretched star-studded wings the children of the centuries. The drawings shown herewith illustrate the left or easterly end of the composition, somewhat less than one-third of the entire frieze. They begin with the oriental myths of emergence from chaos. Then comes Sargon I., typifying the Sumerian—Akkadian Era, one of the great landmarks in history; Hammurabi, Rameses, Moses, Nebuchadnezzar, Buddha, Cyrus, Confucius—each forms a part of the great processional leading up to the Nativity and the adoration of the Magi, and then a youthful John the Baptist bears his message into the first century of the Christian Era, after which Scythia, China, Persia and India carry on to Muhammad and the spread of Islam.

I have referred above to the loss of the conception of the unity of the arts of design which has characterized the past few centuries. It is, therefore, in no sense a disparagement of the great abilities of our American painters and sculptors to say that a complete realization of the architect's vision of this memorial would have been impossible at the present time but for the fact that he is himself highly versed in the practice of the other arts of design and that his wife, Edith Magonigle, the designer of the frieze, is an artist of great talent and wide experience, whose work in research, composition and delineation of the five hundred figures represented has made possible an intimate, continuous collaboration far beyond usually practical possibilities and in a very real sense the design of this frieze represents the constant thought of these two artists during a period of five years.

These studies are but a beginning in the development of the most comprehensive mural project that has ever been undertaken and the strength of the plan of procedure lies in the fact that the work is following the sequence of all sound architectural design.

## A WORLD WAR MEMORIAL



The fundamentals of line, mass and pattern are being definitely established as a matter of drawing, leaving the problems of relief, texture and "color" for subsequent solution as a matter of modeling.

In largeness of conception, simplicity of expression and beauty of detail these studies give promise of a quality and sentiment in the finished work which I can best define by quoting from Herman Hagedorn's "Ode of Dedication," written at the time of our entrance into the war:

*Once more a dream is single lord of men!  
Yea, we will rise and go, and face disaster  
And want and wounds and death in some far fen,  
Having no king, but a great dream for master!—  
To lead us over perilous seas, through trials  
Of heart and spirit, through long nights of pain,  
Through agonies of fear, and self-denials,*

*And longing for far friends and comrades slain,  
And doubt and hate and utter weariness  
And savage hungers and supreme despairs—  
Yea, we will go, yea, we will acquiesce,  
So at the last our children be the heirs  
Of life, not death; of liberty, not bars!  
Inheritors not of smooth, ordered things  
But of hot struggle and strong hearts, and stars!  
And questing spirits and fierce gales and wings.*

It is the unmistakable emphasis of such thought as this that will, in the hearts and minds of all who visit Kansas City, prove the crowning glory of this great memorial, and to architects, painters and sculptors this work may also prove an object lesson and a step forward in the task of restoring to the arts of design their long lost unity.

J. MONROE HEWLETT

## "It's an Ill Quake—"

CALIFORNIA'S properly disliked Booster class, which carries local patriotism to unpopular extremes, is mostly recruited from various groups who have private axes to grind. But aside from that army there are many Californians by adoption whose interest in their communities comes from fine sentiments, and finds fine expression. Gratitude for restored health is perhaps the most frequently found of these sentiments; our own city has a long list of people thankful for new-found health or strength, whether their own or in their immediate families. In this list are included a large number of men and women with high civic and cultural ideals, who in many cases possess the means, the time, and the interest to offer their adopted home many valuable evidences of their intelligent gratitude.

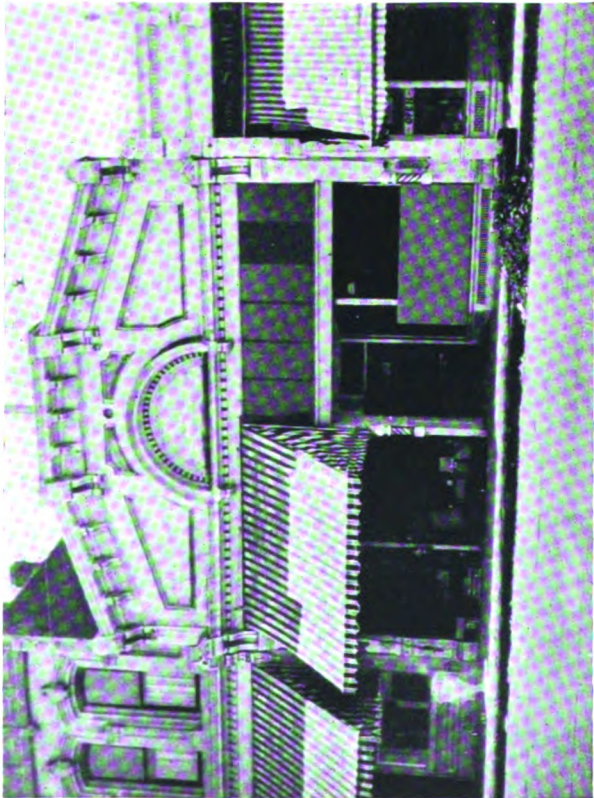
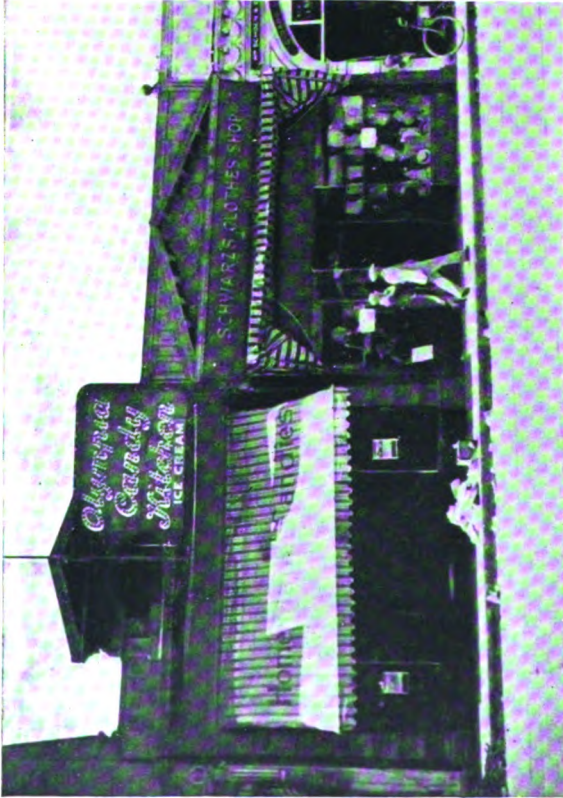
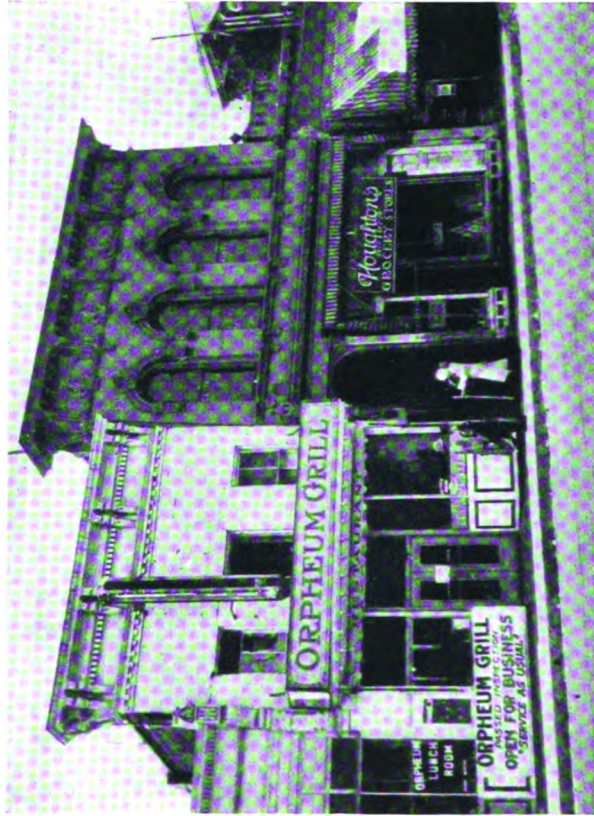
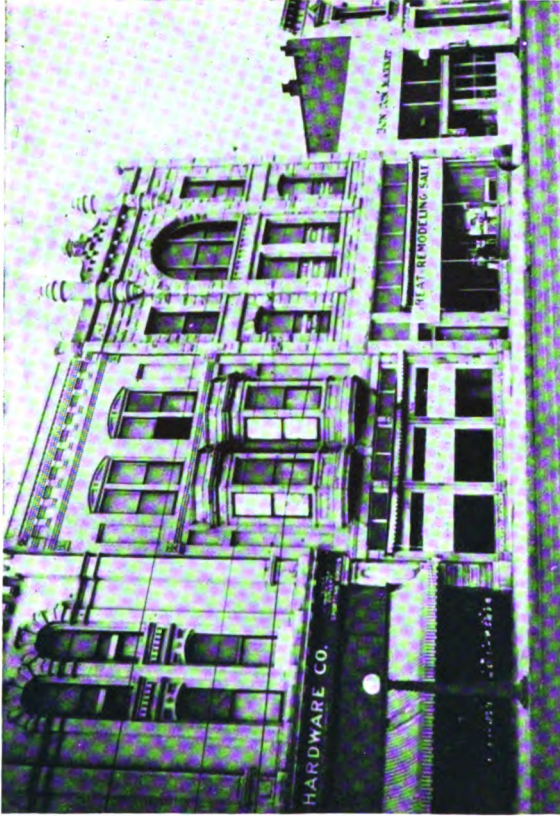
Soon after my arrival in California I had the good fortune to come into contact with some of the people whose interest in their adopted community was expressed in earnest study and work on the many-sided problem of civic development.<sup>1</sup> This article notes some

<sup>1</sup>The reader is referred to an article by T. Mitchell Hastings, Chairman of the Santa Barbara Advisory Council of Architects, in the *Journal* for November, 1925.

of their aims and their successes in a single one of the many branches into which their endeavors are divided—that of architecture.

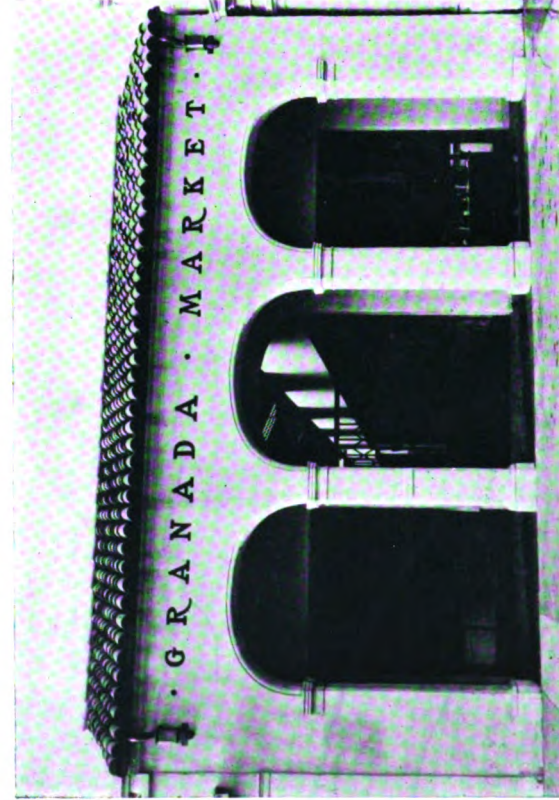
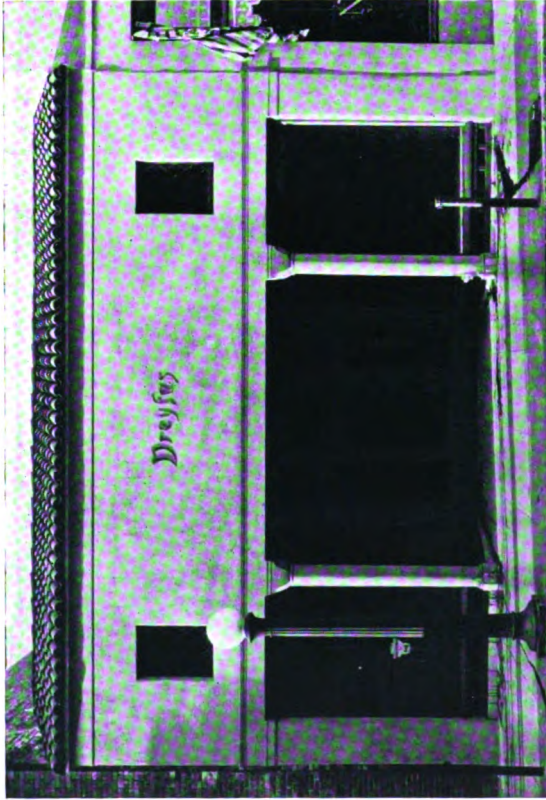
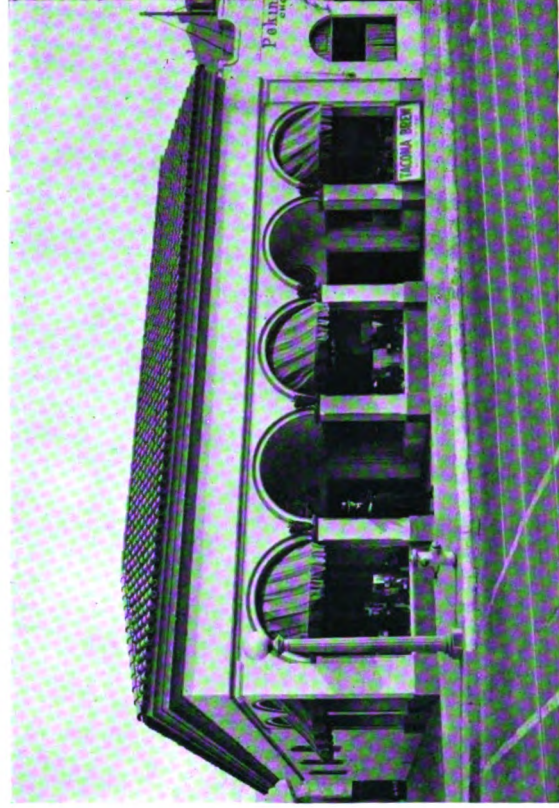
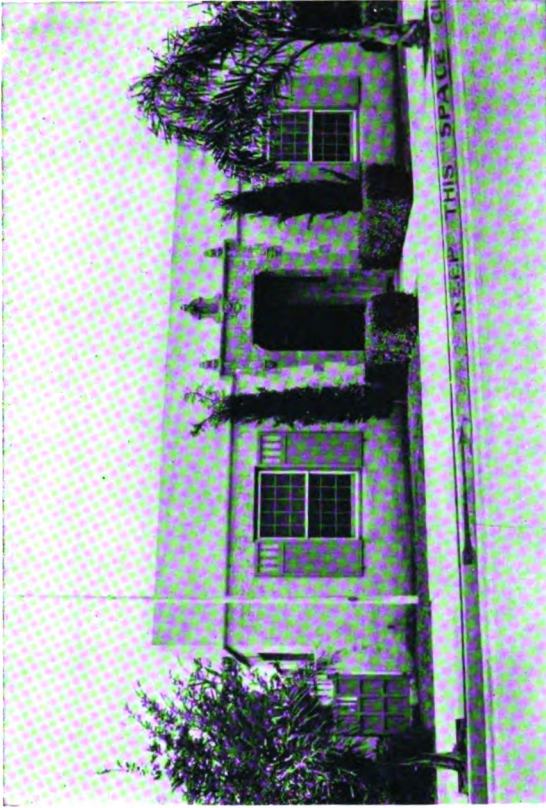
In that branch local conditions have fortunately provided an unusually clear objective. To begin with, Nature provided a site like a beautiful stage-setting; between a thirty-mile-wide, island-sheltered channel and a long arc of sharp-peaked mountain range. The city itself, in a hollow among the foothills, is long past its earliest days as an Indian settlement, is no longer primarily Spanish, nor now primarily a port for a small group of big ranches. As, for some years now, its main connection with the world has been by rail, the trains bring to it each year an increasing number of new settlers whom its former isolation kept from enjoying or indeed knowing its attractions. The consequent architectural growth of the city has been unfortunate in several respects. In the first place, a number of substantial gems of ugliness still remain from the period which, a generation ago, left specimens scattered over the United States; they are ponderous wooden atrocities with bulky towers and other excrescences, with heavy wood-carving here and there





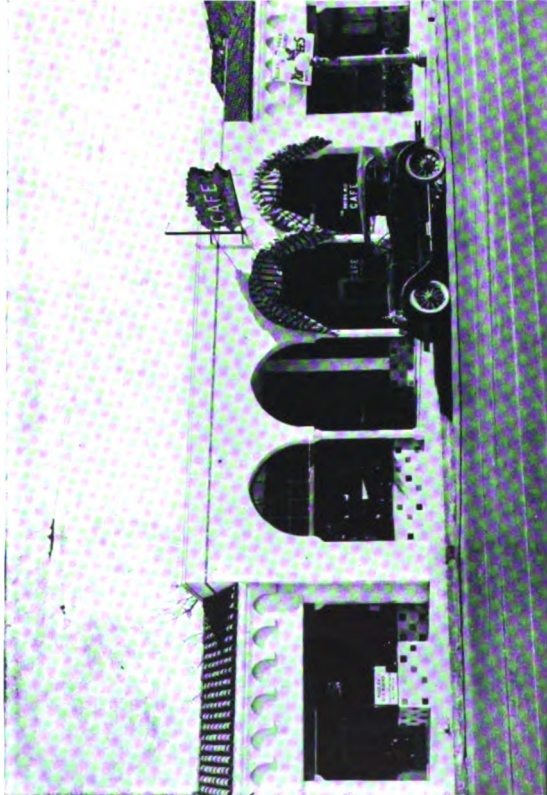
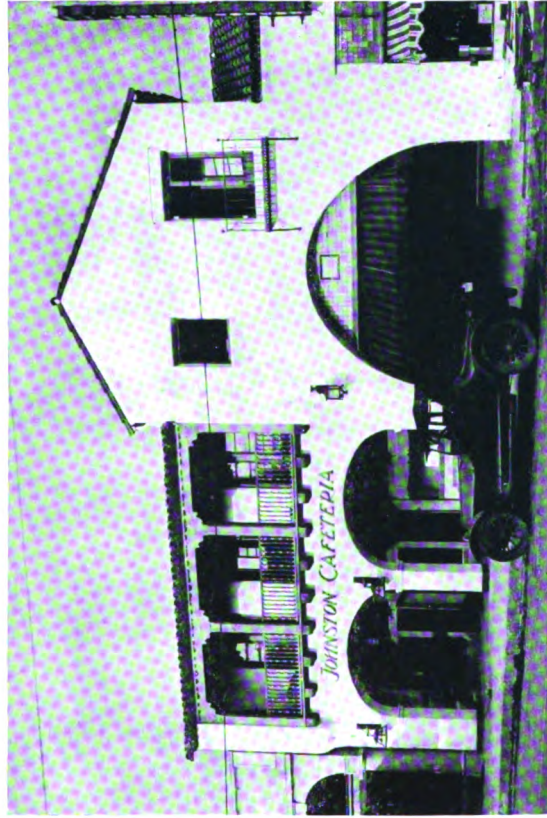
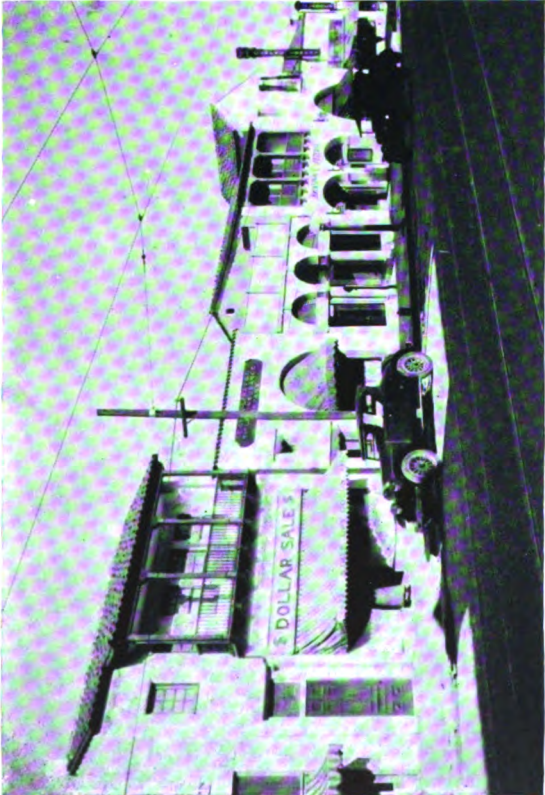
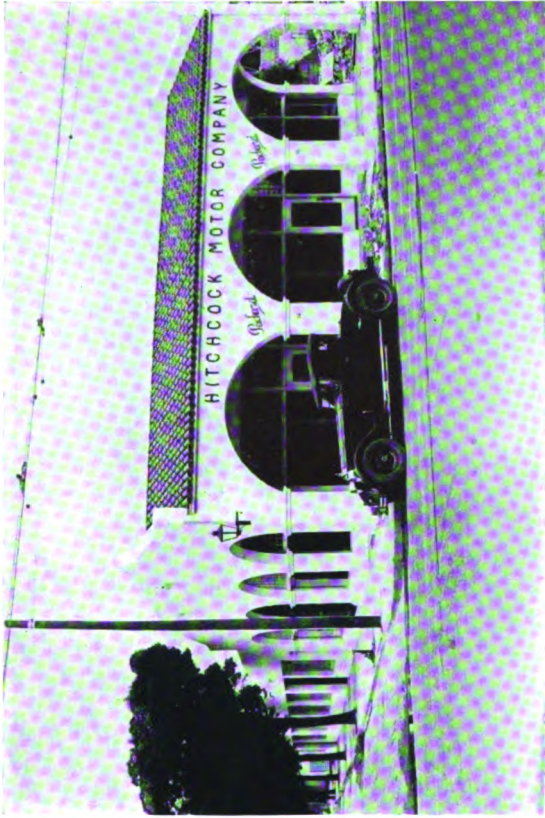
SANTA BARBARA, CALIFORNIA. BEFORE THE EARTHQUAKE





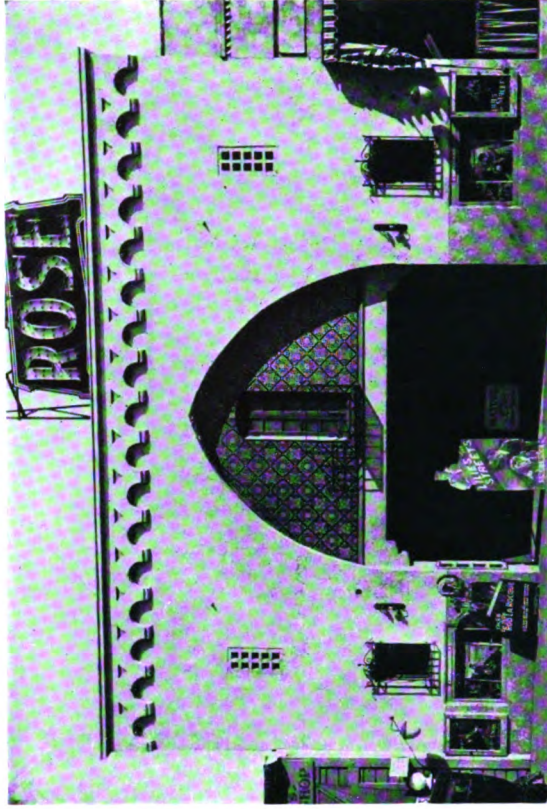
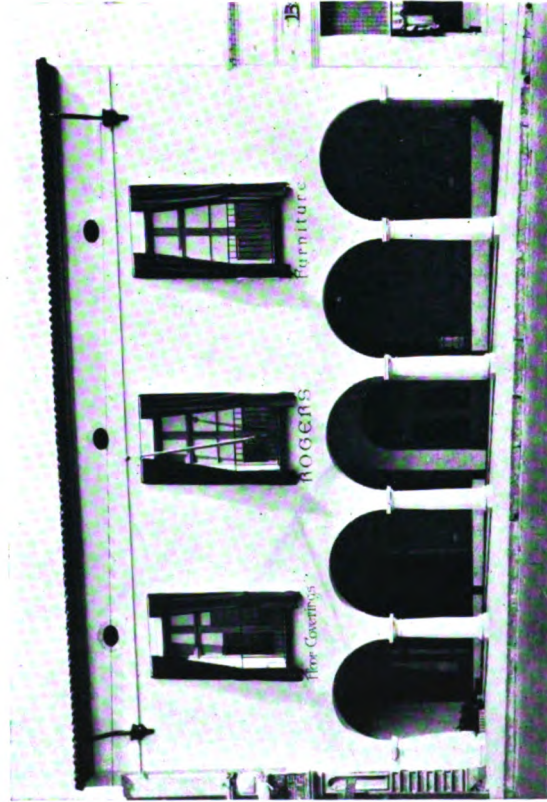
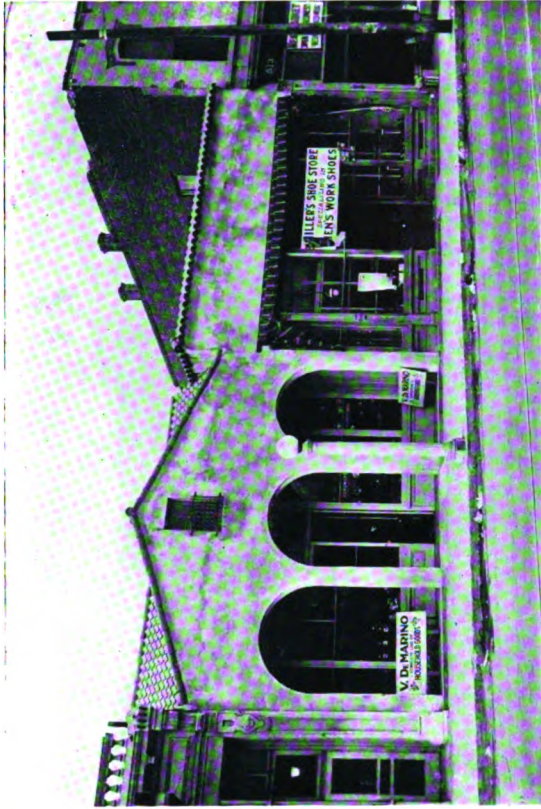
SANTA BARBARA, CALIFORNIA. SHOP FRONTS REMODELED OR REDESIGNED IN CONFORMITY WITH A CONCERTED SCHEME FOR BETTER ARCHITECTURE





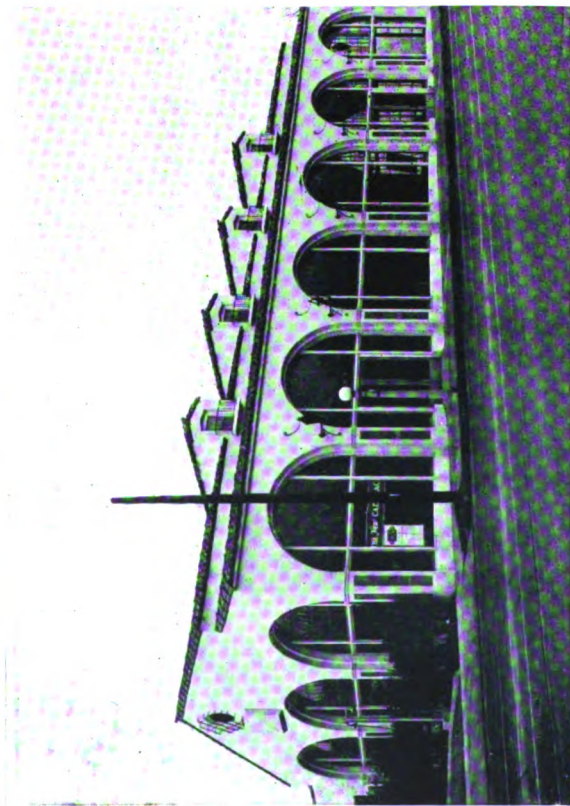
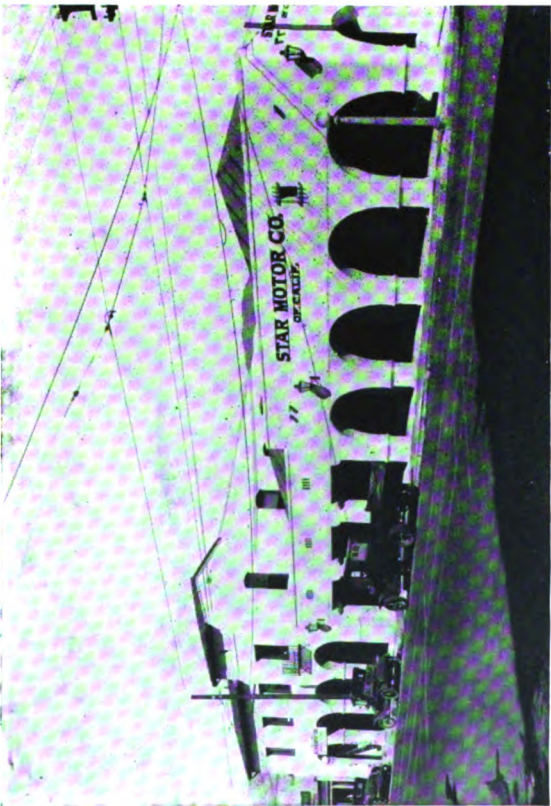
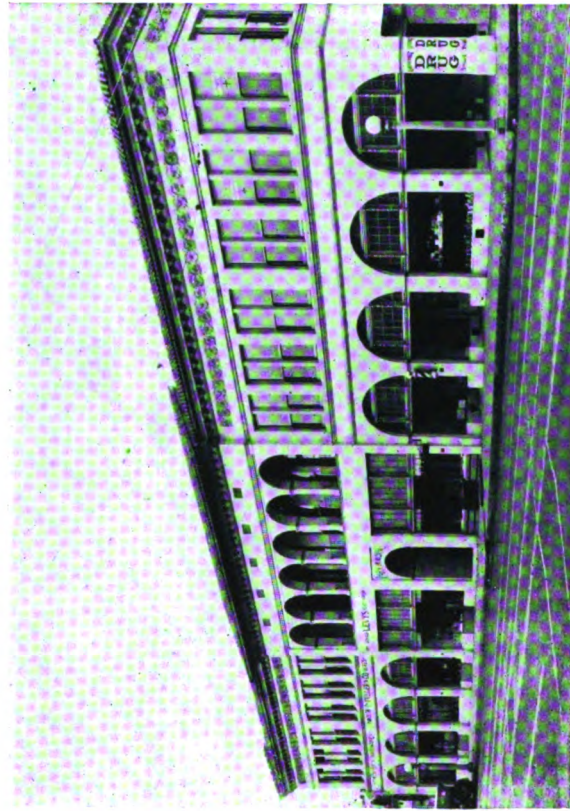
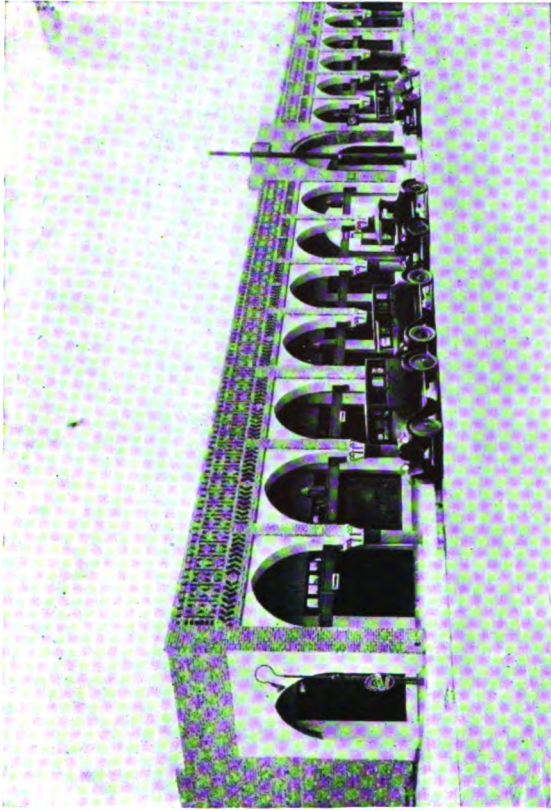
SANTA BARBARA, CALIFORNIA. SHOP FRONTS AS REMODELED OR REDESIGNED IN CONFORMITY WITH A CONCERTED SCHEME FOR BETTER ARCHITECTURE





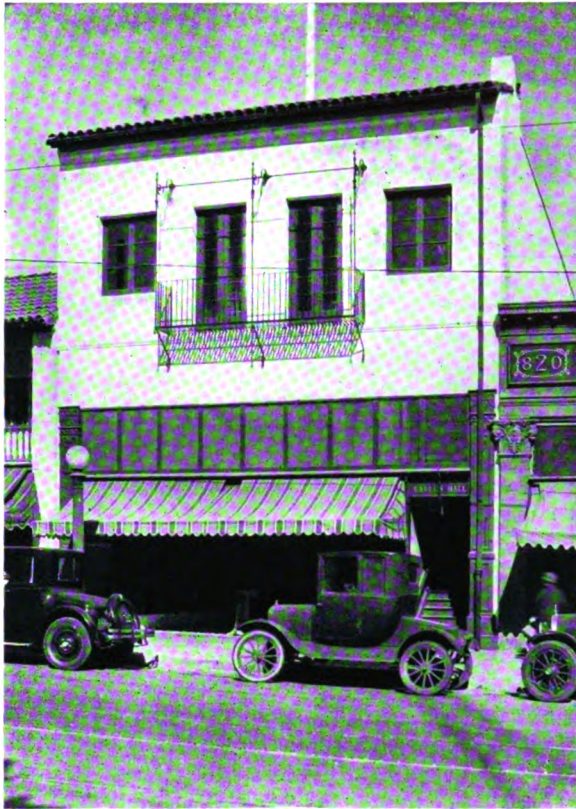
SANTA BARBARA, CALIFORNIA. SHOP FRONTS REMODELED OR REDESIGNED IN CONFORMITY WITH A CONCERTED SCHEME FOR BETTER ARCHITECTURE





SANTA BARBARA, CALIFORNIA. SHOP FRONTS REMODELED OR REDESIGNED IN CONFORMITY WITH A CONCERTED SCHEME FOR BETTER ARCHITECTURE





SANTA BARBARA, CALIFORNIA. SHOP FRONTS REMODELED OR REDESIGNED IN CONFORMITY WITH A CONCERTED SCHEME FOR BETTER ARCHITECTURE





SANTA BARBARA, CALIFORNIA. A HOUSE REMODELED

on the outside, bloated overhangs, stained-glass feature-windows, and an atmosphere suggestive of some comfortable glutton. In more recent years cheap bungalows, with square, much-tapered stumpy porch posts, ugly roofs, badly-proportioned and ill-located openings, and many unfortunate details, have prevented criticism from falling entirely upon well-to-do owners. Another undesirable type of dwelling has arisen through under-trained efforts to produce a so-called Spanish effect. Lastly, and quite important to mention here, as it had the most direct relation to the whole problem, the business district was developing into a study in diverse mediocrity.

To indicate this last condition a little better, let me ask the reader to picture to himself any small city whose merchants have had the usual desire to make their own stores more striking to the public eye than those of their neighbors on either side. Their knowledge of architecture has usually been only sufficiently cultivated to impress their minds with the commercial advantage of a front more imposing than those of the adjacent stores. And, often, ability to spend on either good architectural advice or building materials is at variance with ambition to put up a "different" front. The result is that when each individual building makes its own demand on the eye the effect is similar to that in an auditorium where each speaker tries, by shouting, to attract attention to his own speech—a Babel arises—nothing achieves its wished-for prominence—and disunion exists. It can be gathered, therefore, that our city, in common with many that had rapid growths during the earlier part of the last generation, was unfortunate in a large part of the architecture of its store district; and as the store district is the heart of the city its appearance presented perhaps the most immediate phase of the problem of civic architectural improvement.

The natural mode of approach to such a problem is to consider whether in what already exists there is not

some worth-while idea on which as a foundation can be built a plan for architectural development. It so happened that there was. Owing partly to the all-year mildness of our climate—so similar to that of the most pleasantly temperate portions of Europe, along the Mediterranean shores—and partly to a carefully cherished heritage of tradition from the romantic days of the Spanish adventurers and missionary Fathers, it was felt by those who interested themselves in the question that if the city's development could be along the lines of an adaptation of Latin styles—if her new buildings could seek inspiration for their design not only from the few simple, straightforward buildings remaining from the time when the Spanish mode of life predominated here, but as well in the best Mexican work and in such Spanish and Mediterranean types of building as permitted adaptation to this locality and our modern requirements—then the city, in coming ultimately to express and enhance its environment of vigorous and beautiful natural scenery, balmy weather, warm romantic tradition, and largely Spanish (West-Latin?) history, would become in doing so a rarely unified and convincing community.

In putting the plan into action practical questions presented themselves. The necessity of introducing to the business interests of the city, in such a way as to gain their support, a new and somewhat foreign-flavored idea, aimed at the heart of their community, and formulated by a group of men with interests not obviously parallel to theirs, required the greatest tact in acquainting the public with the plan and the reasons for it; so only might misconceptions and consequent hostility to both plan and planners be avoided. Many of the business men naturally were, and still are, inclined to look askance at such an innovation; the immediate dollar is close kin to the bird in the hand. It was hard to explain or demonstrate at the outset that the apparently visionary Ideal was not only attainable, but actually more valuable in future



## IT'S AN ILL QUAKE

dollars and cents than the so-called Practical. But a great deal has been done in this direction, in the first place by the erection and successful use of buildings in Spanish and allied styles; in the second place by a constant campaign to keep before the minds of the whole community both the vision and the steps towards its realization, and lastly by direct approach to all merchants or other business men known to be planning either the erection or alteration of business buildings.

The task of fitting public opinion into this new groove was made difficult by the fact that even in a rapidly growing city the changes in the store fronts are not so frequent or so well grouped as to provide much chance for demonstration of a unifying plan. It seemed that the execution of the plan was likely to make very slow progress, when the earthquake of 29 June, 1925, in less than a minute did more storefront damage than many years of ordinary depreciation or obsolescence. The quake's effects were felt most along the main business street and the surrounding locality, where the ground built on was too loose to stand the strain, and where wide spans and openings and top-heavy cornices invited trouble. From so many viewpoints a disaster, the earthquake at least provided an opportunity for simultaneous building operations in the heart of the city, and at a time when much had already been done to cultivate taste along the lines of unity and of a style adapted to our romantic traditions and environment.

With the feeling that just as other cities have turned apparent misfortunes to good account, this city might profit from its blow, steps were taken to create an architectural board with advisory powers not only in regard to improving construction as a safeguard against future shocks, but in regard to design as well, to secure as far as possible in the study of new or renovation designs a proper consideration of the best interests of the city as a whole.

The committee's position was a somewhat difficult one. In the first place, they were a body of professional men in a political environment. In a city like this there is bound to exist a certain amount of political strife. And what pleases one faction does not have to be intrinsically wrong to displease an opposing one. In the second place, one could hardly expect that all of the store owners and other business men of the city had already gained a complete understanding of, or sympathy with, an idea so recent and so unusual. Some of them felt that an un-American control was being exercised over the right of the individual. Some that good old United States architecture was good enough for them, whether or not the best criticism found it either ill-fitted to the locality, just plain third-rate, or, while passable in itself, at odds with its neighbors. Still others with perfect willing-

ness to fall in with the plan relied on the same old inadequately trained designers to produce "something Spanish." Thirdly, advisory powers provide no direct authority. And lastly, the committee had the duty of recommending the use of more building materials and the adoption of revised methods of construction to increase the safety of the new buildings; and however necessary it may be to advise increased building budgets for already overburdened property owners, the people who propose such changes are not likely to become more popular. Of course, on the other hand, the committee had much valuable assistance and had the benefit of the growing public comprehension of the wisdom of its policy. But considering both their opportunities and their handicaps their success and that of the community as a whole has been remarkable.

Much has also been done in regard to developing a better type of small house architecture. In that field the planner usually feels he has not enough capital to secure the services of a good architect. To assure him of some sort of guidance the Better Homes movement has been fostered, small-house competitions have been held, a good book of small-house plans published, a local service-at-cost office opened for some months after the earthquake, and at every opportunity public attention has been directed to the best local work of that sort. The work of the service-at-cost office has also included consultation on little stores and business buildings whose projectors would not ordinarily obtain competent architectural advice.

The photographs which accompany this article will give some idea of the direction and extent of the work as shown by buildings erected or altered under the influence of the general plan discussed here. With full realization of the many places in which results have fallen short of the ideal, it is hoped that they may still serve to suggest to many an over-individualized American city the wisdom of unified over-hazard civic planning.

HENRY D. MINOT.

### Architectural Reading for the Publi

The architectural profession will be most grateful to the American Library Association for the publication of a Reader's Course in Architecture in which are listed books for the layman to read. The brochure issued by the Library Association has been prepared by Lewis Mumford, whose writings in these pages and elsewhere are already well and favorably known. The Autobiography of an Idea by Louis H. Sullivan is one of the books recommended and the reader is referred to the announcements about books, on the inside of the last cover of this issue, for further details.

# Cities Old and New III

## Science Astray

**N**OTHING SEEMS more difficult than to find a definition that will precisely fit, completely describe, and make perfectly clear, the kind, quality, and nature of the activities to be carried on by any one of those modern groups known as professions,—of which, by the way, the number is increasing rather fast. Very often the demand for the definition is artfully concealed, cleverly obscured, or is no more than a befuddled grasp at some remedy for some supposed ill. Various reasons are urged as to the importance of the definition. When traced to their source they generally disclose that the seekers of the definition are bent upon preserving what they call their rights. They believe that their profession, whatever may be its nature or its business aspect, has acquired and established a proprietary right to carry on certain activities. By defining those activities they wish to make clear that right, to safeguard it, and then to follow on with legalistic measures destined to keep any other persons not duly belonging to that particular profession from carrying on those particular activities. In this quest certain professions, following the example (or did they set it?) of certain other groups known as trades, have achieved some pretty rigid and, to those belonging, some rather satisfactory safeguards. Other professions are trying to do the same. Certain established professions are trying to prevent them. Still other activities hitherto classed as businesses are seeking to have themselves recognized as professions, with a view, beyond doubt, of ultimately securing to themselves by legal process a monopoly to practice their activities. The device is common in all lines of modern endeavor. Control means, or is believed to secure, monopolistic protection and the consequent power to regulate price. That factor is of course, generally speaking, the desideratum of modern life.

Now all callings, whether they be classed as sciences, arts, professions, or trades, derive their skill from the treasury of common inheritance,—the fund of accumulated knowledge. It is no man's exclusive possession. The community at large provides the means whereby men may have access to it through the sources of what is called education. It is the most important fund in man's possession. If he is to achieve an ultimate environment of order and general welfare, it is from that fund that he must draw. But by an inversion generally approved as proper, the common fund of knowledge, together with its daily accretions, is handed over (or is it appropriated?) for the promotion and

attainment of ends not in the interest of the common welfare. Acquiescence no doubt derives from the firm belief that by the process of individualistic will to power and profit an ultimate environment will emerge and be such as to satisfy any reasonable human desire.

### Consider the Wrecker

Certainly one of the outstanding examples of this complete appropriation, by individuals, of our common fund of skill and knowledge is the modern city, and in that maelstrom of individualistic strife, architecture is by far the most important element. That is to say, it is the chief physical factor. The architect, therefore, is very definitely related to the building of cities. Everything that he does affects the city for good or ill. Still, any effort to evaluate the architectural service rendered in city building must begin with some survey of the architect. What is his position? Can he be defined, or can we enumerate his required qualifications or fix the nature of his service? Can we, with words, write a definition? Or has he, in the process of applying himself almost solely in the interest of individualistic aims, passed beyond the range of any simple definition? Sprung from the very loins of master-workers,—the very word "architect" is so derived,—from master-builders who sought perfection, not only in line and form and proportion but in solidity, is not the architect of today less often asked for that kind of perfection than for any other thing?

Plainly, as we look about, is it not folly to build well? What else could one think, for example, as one viewed the demolition of the Vanderbilt House on Fifth Avenue, in New York City? If its exterior drew heavily upon medieval motives, so did its interior. The like of the solidity of its walls, inner and outer, has not been seen this many a year nor will be seen again save rarely. It was built to endure, but he who looked upon its ignominious demise, in itself but one of the multitudinous passings of buildings that are old only as they no longer serve pecuniary ends, might well have inquired what had become of the idea of permanence in city building. The founding of ancestral homes has of course passed out of our ken. In cities they are nevermore built. But why should anyone wish to build anything solid or durable in a city which transforms itself almost daily and hourly and which, so far as we can see, will so continue until it strangle itself? How much saner it would be to diagnose the process of change, chart its periodicity, calculate the probable longevity of a structure as determined by the economic factors that now dominate and determine, and then frankly design structures and employ materials that would afford, with due factors of reserve, such a term of use. If a building

## CITIES OLD AND NEW

is to last twenty years, why build it to last fifty? Why should wrecking be made difficult? Is it not sheer stupid waste to build well in these circumstances? Is it not apparent that owners are aware of this factor of impermanency and that they reckon with it as sensible investors should? Is anyone to blame for this seeming perversion of all that architecture is supposed to be? Can the man about to build, by super-publicity, be convinced of his error? Can the architect, with persuasion and eloquence, change the tide of economic direction? The usual comment is to blame someone, for it is so much easier to blame than to think.

### The Rudderless Polity

Has architecture any control over communal order and serenity? It should have. It should have something very vital to do with the planning and building of a city, but under present conditions how much of what it has to offer can be made available, or is wanted? This something of which I speak greatly transcends the personal relations of architect and client. Serving, even with the utmost fidelity, the caprices or the enforced business needs of a client is not the way to establish communal order and serenity. The present plight and appearance of every big city indicates that very plainly. I think no sensible person will deny that. Nor would any sensible architect dispute the assertion that if a modern city were to be laid out anew, not one of the enforced limitations under which he now works and which ever serve to aggravate the menacing problems of urban growth, would be for a moment tolerated.

Let us state the case of one great city. It is an island, a great seaport, an ever rising pyramid of great possessions, an ever mounting flood of humans. What physical design it has came largely from the T-square and triangle. Along the street lines thus squared off, or, worse still, along the lines of those streets that grew about the wanderings of cattle or about the simple needs and applied knowledge of the settlers, there has arisen an unrelated network of divisions called party lines. They are the most unreasonable things in a city, and yet the most sacred. They not only induce the most ridiculous of monstrosities, in which the art and process of architecture are reduced to jugglery, but they are adamant in their resistance to order and serenity the while they breed congestion and chaos. If this island city were replanned with street areas proportioned properly, and then covered with five-story buildings without regard for the present arbitrary party-lines, it would have available more floor area than it now has and no congestion.

Do these physical and dominating factors under-

lying the building of cities rest upon science?(<sup>1</sup>) Indeed, nothing could be farther removed. They rest originally upon the polite historical phrases of "taking possession," "grants," "founding," and so on.(<sup>2</sup>) Upon the rigidly marked off inheritance that is now ours an aboriginal tribe would as soon think of building a kraal as it would think of cultivating marigolds for a living. Yet we proceed to the task of city planning, which in the case of our existing cities can imply nothing more than some pills and a lotion, grimly and tragically. Recently, as what seems the last word in absurdities, a congregation in a certain large city, by a series of real estate deals, swapped the site of its old church priced at six and a half millions, for another priced at about half that sum, and with the difference, and some added funds, on a plot of land, the jig-sawn shape of which no architect ever would dream of choosing, were he free of the domination of party-lines, proposes to build a house of worship. Would it be impertinent to ask what is to be worshipped?

Now this seems like the epitome of our tragedy, or comedy, if you will. What is to be done about it? Nothing much; we must keep on with the patching and mending and the ponderous pretending, but what a relief it would be if we could now and then stand aside and see the comedy,—the Ko Ko's and the Pooh-Bah's at work,—for really it is Gilbert and Sullivan stuff, after all, or food for Lewis Carroll and Edward Lear. As planners of cities we go to sea in a sieve, we do, and not gaily and with cap and bells, but expertly and importantly, wearing doctorate hoods and pompous degrees, posing as scientists and pretending to apply our science to the building of a structure which rests on nothing that could possibly be construed as science. We zone and restrict; we

(<sup>1</sup>) Consider also another city example: "On April 18, 1682, William Penn commissioned Thomas Holme to survey and plan the site of Philadelphia. . . . In his conception it was to consist of a group of landed estates. . . . Just where the slums were to be placed was not mentioned in the list of written instructions. . . . Whatever may have been Penn's conception of the ideal social structure, hard-headed and practical counsels soon prevailed, and the street system as we know it today was adopted. It contained no accidental features. It was planned first and lived in afterwards. . . . For when William Penn laid aside the cloak of his noble and gentle philosophy and, as it were, came down to brass tacks, he became a first-class real estate operator to whom a city plan was a selling proposition. He saw his problem in terms of lots and frontages. He regarded streets as unsalable areas. He placed the center of his city midway between two rivers. . . . All the rest was cross-hatched with a meaningless gridiron of narrow streets. The map finished, the shrewd William sold lots to his followers, breaking down sales-resistance in a thoroughly modern fashion." John Irwin Bright, *The Plan of Philadelphia*, Art and Archaeology, April, 1926.

(<sup>2</sup>) Writing of her father's large interest in the exploitations of America, as late as 1880, Mrs. Webb says: "When those maps of continents were unrolled before him (her father) I listened with fascinated interest to eager discussions, whether a line of railway should run through this section or that; at what exact point the station or junction should be placed; what land should be purchased for the contingent town; whether this patch or that, of forest, coal-field or mineral ore, should be opened up or left for future generations to exploit. And these manifold decisions seemed to me to be made without reference to any superior authority, without consideration of the desires or needs of the multitude of lives which would, in fact, be governed by them; without, in short, any other consideration than that of the profit of the promoters." *My Apprenticeship*, by Beatrice Webb, Longmans, New York, 1926.



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

burrow and elevate; Commissions and Foundations chant an endless antiphonal. We solemnly announce double or triple decks for streets, and the mad remedy is choired by the proletariat, orchestrated by the newspapers, and so will likely come to pass, just as the mad remedies of subways, tunnels, and high buildings have also prevailed.<sup>(3)</sup> Oh shades of Gilbert and Sullivan! Return and prick these bubbles, please, for the comedy may become a tragedy!

“Faîtes vos Jeux, Messieurs!”

Shall we still admit, in spite of the sieve in which we sail and through the jig-sawn party lines and street layouts of which all our work efforts filter out, that architecture has domain over the process of city building? All we can say is that it ought to have; that it is the one qualified art for the purpose, which means architecture in its complete sense and not the marked-off area of human activity supposedly in the possession of architects. How can it be made effective? There is no way, at present. Much thinking will have to be done. Many people must first submit themselves to the rigors of intellectual integrity. It may be that such an effort is pure waste. It may be that human life is a parasite, destined to consume its inheritance of natural resources and pass on. It may be that it merely awaits the rebellion of the one force of which every living organism save man is aware, the force of which man's science has told him nothing. One could easily make out a plausible case for such a view. The recent report on the decline of soil vitality in the United States would startle a less confident race. The present big cities and their passion for becoming bigger, historically interpreted, would support the contention that we were making good progress to our parasitical end. But few wish to believe in such a theory. Be the thought conscious or latent, most men believe that we have it within our power to achieve

(3) “Experience teaches us that subways increase congestion. If they did not they never would be built. The increased population will cause increase in land prices which will cause increase in the size of buildings to house the increasing population, which will in turn demand new means of transportation. . . . Under our present philosophy of land tenure and finance, any discussion of a really effective street-widening plan is a waste of time, and furthermore, unless accompanied by the imposition of an absolute limit on usable area, the remedy would be worse than the disease.” John Irwin Bright, *Art and Archaeology*, April, 1926.

“The Whig Log Cabin, Hard Cider campaign was under way, with a makeshift ticket, a fortuitous issue, and no platform whatever—but a contagious slogan was spreading throughout the land, and when America falls ill of a slogan nothing else matters.” *The Fabulous Forties*, by Meade Minnickrode,—Putnam's, New York, 1924.

“The ever-increasing population in cities and towns and the continuous depopulation of the countryside have given rise to problems in which the State as a whole has a vital interest. The onward march to the city has resulted in rising urban land prices, a consequent intensification of land use which, in turn, further increases land prices and requires still more intensive use of the land. This unending cycle has already so over-burdened public facilities that every growing city must finance new public improvements in a measure far beyond its ability, with a resulting breakdown in street traffic and transit facilities, in public school equipment and all other public services. Attempts to relieve street congestion by widening streets and resort to mechanical devices serve only to exhaust the city's tax revenue and increase congestion still further. The stagger-

ing cost of needed rapid transit facilities is met by sacrificing schools, parks and playgrounds, and even this offers no relief. The experience of New York City in subway construction demonstrates that by the time new subways are completed they are already inadequate. They also serve only to develop new sources of congestion at the center. *Report of the Regional Planning Commission of the State of New York, September, 1926.*

something better in the way of life. What they mean by better varies a great deal, but the effort in that direction is a popular one, often very sincere, and of considerable volume. As for the city, there are roughly two groups: The big-cityists and the little-cityists. The first believe that the city is inevitable and that we must make the best of it; or, that it is desirable and wonderful and should be stimulated and boosted. The second believe that the big city means a recurrence of the cycles that have written the word “oblivion” over the graves of innumerable big cities that once flourished.

Both intend to utilize science either in making the city bigger or smaller, as the case may be. One or another of the so-called sciences is to be invoked, and the general acquiescence in this proposal shows how largely science has come to preside over our destiny, if we have one. (My own respect for science and scientists has been best explained by Anatole France in the immortal words of Sembobitis the sage to Balthasar the king, as they sat in the light of a certain star: “*La science est infaillible, mais les savants se trompent toujours.*”)

By and large, the world believes pretty generally, nowadays, that out of the ministrations of science all ills will eventually disappear. Yet science, has not only begun at the wrong end, but has been isolated from the one human element that can make it truly the servant of men. What name can we give to that element? Suppose that for the moment we call it “sanctity.” Now sanctity is a large word. It is also a fine word, to me, and I almost hesitate to use it lest some fervent soul shall insist upon defining it and forming an organization around it, so that eventually it will be buried deep in that dark grave over which so many organizations sit complacent and proud in having done a fine idea to death. For what chance has sanctity in the world of today? Do the courses in city-planning mention it? Is it heard in the halls of

ing cost of needed rapid transit facilities is met by sacrificing schools, parks and playgrounds, and even this offers no relief. The experience of New York City in subway construction demonstrates that by the time new subways are completed they are already inadequate. They also serve only to develop new sources of congestion at the center. *Report of the Regional Planning Commission of the State of New York, September, 1926.*

It should be further noted that at the present traffic density each rider on the subway in New York City, paying a five cent fare, costs the taxpayers of the city about three cents; also that the operating company admits that it cannot pay a fair wage to its employees under a five cent fare. The best authorities estimate that new subways, if placed upon the ordinary paying basis, will require a fifteen cent fare.—EDITOR.

See also *Is There a Vicious Circle of Transit Development and City Congestion?* By Daniel F. Turner. *National Municipal Review*, June, 1926.

In the *New York World*, August 1, 1926, Mr. F. T. H. Bacon discusses the impasse into which rising land prices will force the cities, and observes: “At some point—how long it will take to reach that point no one can tell—land will become so valuable that it cannot longer be used for private profit. We shall have to re-adjust our point of view and look on it as we view, say, the source of our water supply, from the viewpoint of the greatest number. . . . No one will ask how much profit will there be in erecting this building for that plot. There will be no consideration of profit at all. The question will be: ‘What type of building can we best erect on this plot to be of the most service to the most people.’” (This seems a promising augury for architecture! EDITOR.)

## CITIES OLD AND NEW

the schools of architecture? No, for science has usurped the throne. Science has come to be regarded as both the realm and the kingship of life. Things have been put before People, until to many it now seems that science may ultimately extinguish all that value that man has really won from his long and dear experience. To those who so think, the one problem in all problems is to bring sanctity<sup>(4)</sup> to the rescue of science. That is the one method that I can see and take an interest in. Of science as we know it today I, with many others, have great misgivings. The shadow of 1914 lies too heavy. The preparations for a heavier shadow are too patent.

### Instinct and Intimation

Victor Branford, so far as the art of architecture is concerned, has put the case very well, in his last book, and I quote from it as follows:<sup>(5)</sup>

"The delight and awe with which we view an ancient cathedral form vast suggestions which here flood the spirit with a profound harmony. This miracle of power and grace, whose floor we tread, is the work of people like ourselves, but of people who had in some deep sense come home. For them, for a brief summer-time power was at one with grace, science with sanctity. This venerable monument is science all through, and all through it is sanctity; you cannot dis-sever their efforts nor say that one of them is master. They are fused in a mutual rapture, each triumphantly itself by its union with the other. Together they descend to the rocks and blend with the sunlight and soar into the heavens, to enshrine the soul's converse, of knowledge and reverence, with the community, with nature and with the ideal.

"Not architectural skill alone, and worship only of the unseen, inspire this holy place. It was the flower of all extant knowledge and of every human work and piety, and so of knowledge and devotion alike simple, homely and wonderful, understood and acknowledged by all. From its carvings and imagery you may read a doctrine of the universe, of creation and providence, of history, of society, of good and evil, of the soul and its renewal and destiny, of true and false values, of eternity and the end in which all things have their being, all set, just as they are in life, amid common things of nature, flowers, foliage, beasts comely or comic, grotesque or grim. Figures of great kings and queens, warriors, pontiffs, scholars, abbots, attend in their places, with heroes of constancy, mercy, faith, vision, song and every glorious gift and grace; and cherubim of

(4) Another might prefer the word "religion." I do not choose it because while its origin is perfectly expressive, in my own life experience it has come to connote dogma, the future life, and to be concerned more with the husk than with the kernel. Another might prefer "ethics," which I reject, since it connotes, in my mind, merely human relationships, and these are not all. "Morality" might be offered, or "honesty," or anyone of a group of weak words that have been rendered impotent by misuse or abuse. The Golden Rule will be urged, too, but I prefer the word sanctity as indicating not an emotional deference but an instinctive respect for all life, and by that I mean not for the purpose of life, but for its process. I am not interested in its purpose. The process of relating man to his environment in some manner by which he may live to his fullest without denying to all other organisms the same need (I avoid the word "right" purposely) is a great part of what I mean when I choose the word sanctity. In this choice I am not unaware of what Mr. Minnigerode calls the "suffocating sanctity" of some things in those "Fabulous Forties."

(5) *Science and Sanctity*—by Victor Branford. Williams & Norgate—London, 1923.

love and seraphim of knowledge look up in adoration. Birth and school days, apprenticeship and travel, crafts and occupations, the yearly seasons, marriage and family life, old age and death are consecrated in stone and wood, enshrined in glass and metal, for the flowing generations. The social bonds of justice and wise rule, loyalty, obedience and charity, the due humility of the great and the inalienable dignity of the poor, are displayed in a grand simplicity. Here is the chapel of the smiths, this was the chapel of the leather-workers. Here was the altar of the tailors, there the shrine of the haberdashers. The whole universe of man's life was intelligently one, that is synthesised and imaged: and thus through idealism and its emotion, sanctified. Knowledge then was one and piety was one, just as together they were one; and regulated by one end, a sense and intimation, even at times a vision, of the happiest and noblest life, so that men understood and worked together wonderfully, as in making this mystery of stone."

### Images and Crossroads

Suppose that for cathedral we put the word city, and that down through this picture we substitute for "chapel" or "altar" such simple words as would apply to life as we know it in the city. Why should the building of a city be different from the process of building a cathedral? And until it is come to be like that process, and men have come inwardly to be able to give and to wish for such an outward expression of themselves and their lives, what folly to delude ourselves with remedies and panaceas for the image that we have made and which we think, in our pride, is false. But it isn't a false image at all.

It is our image, ineluctably. It is the mirror that reflects our careless philosophy,—our faith that beauty must be deferred until pecuniary demands are satisfied,—our gluttonous tenacity in the creation, appropriation, and capitalization of increments and paper values up to the last ounce the traffic will bear. Yet the mirror also gives us back the faint image of our craving,—our human hunger for values that cannot be measured,—our timid acceptance of dross even though we know better,—our suppressed rebellion as the whip of speed and the spur of bigness drive us into more desperate discomfort. The still small voice of our Selves is drowned in babble,—idealism is trapped with catch-words,—and Architecture, out of whose inexhaustible treasury the world might be filled with the joy of creating in the image of beneficent beauty, is driven to fight ever more desperately as the shackles of economic servitude grow tighter and heavier. Above all, it is Human Life, fumbling and mumbling with the terribly pressing question of what to do with its increasing numbers and with science, upon which we have bet so heavily and with such childish confidence, hopelessly unable to provide the answer.

It is science astray, while the swelling tide of humans again converges at the crossroads as never before.

CHARLES HARRIS WHITAKER

## Played on a Penny Whistle

It has been possible to read, not so long since, an Introduction to *A Tale of Two Cities*, by Chesterton, in which he calls attention to the merry side of the Revolution. Probably Chesterton does not make use of the word merry but for a moment. He looks out through Dickens' eyes and catches a glimpse of that headlong joy in mere destruction which children feel after the clatter and crash of the first breakage. Revolutions must be something like that. They are tragic for those things and those people who are destroyed but there must be a huge sensation of accomplishment on the part of those who express themselves violently and in new ways. Taking part in bringing things about is sufficient cause for joyous friendships.

Revolutions have been characterized as violent only in proportion to the amount of injustice that has precluded them. Building revolutions are hardly brought about because of injustice, so may not be expected to be violent in their nature, but they are going on from generation to generation rapidly or slowly and have in them many characteristics that are to be observed in political revolutions. The fifteenth century in Italy was, to be sure, almost violent, but so was the repression of ideas that had gone before. One, of course, speaks of the fine arts; and it is upon the subject of fine arts, again, that the penny whistle undertakes a simple composition.

There are those who would say that violence is no overstatement of some of the manifestations of art which have been brought forward, but it is not of these manifestations that we would confer. One desires to consider those who are taking part and not the things that they do. There can be little profit or pleasure in counting the heads that fell when Robespierre raised his hand, but whether this act aroused in him sensations of pleasure or pain becomes important. Possibly Robespierre is a bad illustration. He was not big enough to properly represent. Perhaps no individual was that, and one should contemplate the assembled mind of those who stood about on a dark winter morning and watched with impassive eyes the dull flash of the thudding machine. Were they deeply joyous or was there in the air a dreadful seriousness? We are told of a certain elation, but that is hardly enough to express fundamental emotions.

One is not called upon to admit all revolutions are for the best, but many will agree that out of this one came more of good than of bad and that more people today are better because of it than those who are not. If this is true it is important for us to have an opinion as to whether that good has come from the deep reasoning of the earlier assemblies struggling to correct injustice by lawful means or from that un-

harnessed rush which swept away and destroyed the well built barriers of centuries.

But, goodness! This is much too serious, and the words are getting so big that they are quite out of hand. A penny whistle cannot play chords.

The point is, did they take themselves very seriously or did they have a good time doing it? Did the one who was accomplishing destiny by following high thought of a future generation make that generation better off or was it the whooping crowd who broke the wine casks, did outlandish things and liked one another for the very originality of their methods of destruction? It is possible that the aristocrat did not distinguish; but most of us prefer being thrown out by a bouncer to being fined by an upright judge. It is a nice point to be decided, but it seems probably that the surest changes are brought about by those who thoroughly enjoy the process of change.

How about these young sculptors, painters, writers and even a few architects? Not their works but themselves? We have been told that their works are bad. Bad drawing, bad craftsmanship and bad thoughts. Probably that is all true, although they have a right to say that it is a matter of opinion. But how about themselves? It is a very curious thing, but the fact is that there are crowds and crowds of them spoiling good paper, good canvas and good clay, we regret to say it, good building materials; and the dreadful part of it is that they are glorifying in what they do. One can see them at work. Hacking and splashing and laughing and saying Oh Gosh! to older and more experienced heads. Vulgarity and rejoicing and freedom from all old restraints; but there is a suspicion that they are deeply happy and, worse still, that they like one another.

Gentlemen, did we do that? Surely, this is Revolution.  
ORPHEUS.

## From Our Book Shelf

### Fresh Air

Mr. Winslow's book<sup>1</sup> is a brief statement of the history of the study of what constitutes good air, and gives the results of the investigations of the New York Commission in part. He traces the development during a century and a half, beginning with the time when an excess of carbon dioxide was believed to constitute bad air, and passing through the stages when respired air was believed to contain toxic organic substances, to the modern belief that the difference between good and bad air is not chemical but physical. He emphasizes the discomforts and possible dangers of overheating, the harmful effects of interference with heat loss from the surface of the body, and explains how the air must be

<sup>1</sup>FRESH AIR AND VENTILATION. By C.-E. A. Winslow, Professor of Public Health, Yale School of Medicine; Chairman, New York State Commission on Ventilation.



## FROM OUR BOOK SHELF

cooler than the body, must be in gentle motion, and be neither too dry nor too humid in order to remove this heat properly. He believes that the most important piece of heating apparatus is the thermometer, and that 68° F. is a critical point to watch. He distinguishes between the different effects of bad air; it may be offensive because of its odor, or it may reduce the amount of physical or mental labor which may be performed, or it may predispose to diseases by so affecting the membranes of the respiratory tracts as to weaken their resistance to bacterial infection.

As to the methods of supplying good air, the author explains the air dilution method based on the old theory that the carbon dioxide content must be kept low by supplying large quantities of fresh air, and he opposes the legal requirement in so many states that each person shall be supplied with thirty cubic feet of air per minute based on what he asserts to be an outworn theory. He urges concerted efforts to have this regulation changed, and gives some estimates of the extra costs involved by its retention. He gives as an alternative sort of requirement that adopted by the New York City Board of Health in 1917 and which recommended upper and lower limits for temperature, upper limits for humidity, carbon dioxide, and dust, and a statement as to odors.

He outlines different methods of air supply now in use, thinks ozonation useless, recirculation of doubtful value, and believes that it is an open question whether it is desirable to humidify or not, noting that humidification requires centralized air inlets which make it impracticable if the fresh air is to enter through open windows. He advises the avoidance of overheating in any case, the admission of fresh air by opening windows in offices, hospitals, and living rooms, the use of window inlets and gravity exhaust ducts in schools, large offices, and factory workrooms, and the use of fans with centralized fresh air inlets for schools where dust, odors, or noise prevent the opening of windows, also in factories which are crowded, dusty, or with heat producing operations, also in assembly halls. There is a chapter on factory ventilation.

The book is in large part a statement of the recommendations of the New York Commission. The personnel of that Commission seemed to be such as to carry weight and it spent more than three years in careful investigation. Its conclusions have, however, met with some opposition, particularly in regard to its recommendation that ordinary schools should be ventilated by fresh air admitted through the windows and exhausted by gravity ducts opening on an inner wall near the ceiling. He does not discuss one point which seems to be in doubt in the minds of some engineers; that is, the efficiency of window inlets for the rooms on the leeward side of a building in a strong wind except that he states that aspirating coils or even exhaust may be necessary to eliminate back drafts.

The book is a fair and intelligent discussion of a controversial subject in pleasant contrast to some of the statements in the technical press on both ventilating and plumbing questions, some of which are perhaps not wholly free from commercial interest in complicated

appliances. The architect, however, may well be interested in any opportunity to reduce the first cost as well as the operating cost of the ventilating systems which he installs in so many cases on the advice of ventilating engineers and then sees them inoperative on account of the costs.

Mr. Rush's 36-page paper<sup>2</sup> gives too much history and too many quotations, and is in places careless in English and spelling. The author gives the opposite point of view from that of Prof. Winslow in his "Fresh Air and Ventilation," which is also reviewed in this number. The ventilation of buildings is so expensive and exerts so real an influence upon our comfort, efficiency, and, perhaps, health that architects need information, not ancient history—facts, not conflicting quoted opinions.

The author recommends that we be not satisfied with ordinary air, nor with such air as an individual in normal health can endure—he seeks the best—air which will tend to strengthen the sub-normal. If ordinary outdoor air is to be thus improved it must be "controlled" in order to be conditioned; that is, to be cleaned, cooled, or humidified, if necessary, as well as heated. This conditioning requires the fresh air to be drawn into and forced through the building by fans, whereas what he calls the "uncontrolled" system, which allows fresh air to enter by open windows and to escape by gravity exhausts, does not require fans but does not allow any conditioning except heating. He states that such window ventilation—the type favored by the New York State Commission on Ventilation—requires more radiation, larger vent ducts, more floor area per person, and that it is less reliable under some wind conditions. These extra costs may possibly balance the saving due to the elimination of the fan and the fresh air ducts which the fan system would require, but the author believes that cost is a relatively insignificant matter compared, for instance, with possible injury to the health of school children. It ought to be possible for architects to determine—and probably only architects can determine—the relative first costs of such buildings as schools arranged for the two types of ventilation with all factors accounted for. The rising cost of education does not allow any responsible architect to consider any economy insignificant; at any rate not until the experts can give us more definite information than they have yet as to what constitutes the best air and how serious the effects of air less than the best may be. The layman must sometimes wonder if it is an unmixed blessing to adopt every so-called improvement which harasses his life with expensive mechanical devices, often out of commission.

The title of the paper is "A Rational Basis for Ventilation," but the author gives no basis unless one may accept as such his statement that ventilation should give us "optimum conditions." He ends with the discouraging advice that no changes should be made in present standards until the problem has had more study from

<sup>2</sup>A RATIONAL BASIS FOR VENTILATION. By J. E. Rush, M.D., Department of Hygiene and Public Health, University of Kentucky. From the Journal of American Society of Heating and Ventilating Engineers, August, 1926.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

physicians, engineers, physicists, public health men, physiologists, and physiological chemists, with experiments on large numbers of people under natural conditions and with all factors considered. One is tempted to add that after all of these have done their worst it will be necessary for architects to coordinate the results and give to the people who pay for the building some space not occupied by machinery, ducts and janitors.

CHARLES W. KILLAM.

## Bricks

This work,<sup>1</sup> edited by Dr. G. C. Mars of Chicago, profusely illustrated with photographs, line drawings and water-colors, admirably fills the gap in the hitherto meagre bibliography of Italian brickwork. The use of bricks traces back to the earliest ages of architectural history, and—as is pointed out—"wherever the development of human civilization has taken place in great river valleys, there has arisen an architecture of brick." Thus, there was attained in the plains traversed by the Tigris and the Euphrates a high degree of perfection in the manufacture and use of brick and other building materials, of burned clay. Likewise in Italy in the valley zones of the Po and the Emilia and along the Adriatic it was natural and inevitable that brick should become a predominating element, constructive as well as decorative, in the architecture of successive civilizations.

*Brickwork in Italy*, taken as a whole, gives the impression of competent and painstaking scholarship and is, at the same time, thoroughly adapted to the needs of architectural designers. The arrangement is by chapters and periods, corresponding to historical development and therefore supplements any general treatise on architectural history. The section on brickwork in ancient times and of the Renaissance and Baroque periods is by Prof. Ing. Carlo Roccatelli. Prof. Ing. Enrico Verdozzi has written the sections treating of the Middle Ages and modern times.

What will doubtless prove of special value in the use of the treatise are the many examples of the employment of brick in combination with stone, marble and terra cotta.

N. C. C.

## The Pageant of American Architecture

Mr. Talbot Hamlin's contribution to the Pageant of American Series, *The American Spirit in Architecture*,<sup>2</sup> is the book we have been looking for. It is a complete portrayal of American architecture, from the moment of its departure in the villages of England, down to the schools, houses, and factories that were built, so to say, this morning. The labor that went into this work almost takes the breath away: it is not merely a matter of gathering together over eight hundred photographs from every period of American life and every part of the country, together with reproductions of prints and magazine illustrations; it is also a matter of weighing

them, selecting the essential ones, and, apart from all this, seeing and appraising the forces that were operating to create this historical pageant of buildings.

Having been over the whole ground, and faced the difficulties Mr. Hamlin faced, I can appreciate how superbly he has dealt with them. His book is a masterpiece of editorial discretion and historical commentary; and if it is weak at any point at all, it is by an excess of its specific virtue of seeing the interest and particular excellence of ever building. Nothing like *The American Spirit in Architecture* has ever been done before; nothing of the same kind will have to be done again, except in the form of addenda. These are the qualifications of a genuine classic.

What strikes me in following Mr. Hamlin's graphic story is the immense richness and variety of our American architectural experiments, and the fact that these efforts to achieve form in our civilization have not been consistently followed up. The one thread that is lacking in American history is continuity: it is a country of perpetual fresh starts: and this is profoundly true of its architecture. Mr. Hamlin brings to light more than one neglected building which, even in the worst periods of taste, had the seeds of something better in it, if only these seeds had been watered and sunned and nurtured—instead of being abandoned in favor of another strain. What good vernacular work we have had! Right up to the middle of the 19th century, our farmhouses and village houses, in the East at any rate, embodied all the decencies of country living; they were often accompanied by buildings like the Hanover County Courthouse in Virginia, which were all that good materials, sound workmanship, and straightforward design could make a building, in an age that had lost a vital tradition in ornament.

Consider, too, the efforts to break away from the dull formalism of the early Republic! The first efforts at modern Gothic were like the earliest departures in the Renaissance, they were not merely ingenious, they were playful, and being playful, were on the road to being art. We owe Mr. Hamlin a special debt for resurrecting the Swedenborgian Church by William Strickland (315) done in a free manner whose only connection with revivalist Gothic is the blunt pointed arch over the doorway. This building and Sherman's Headquarters at Savannah (350) suggest the proper treatment of precedent, as a stimulus to the imagination in work which never deviates from its own problems for the sake of historical propriety. It was so that the carpenter-builder used his classic details.

Mr. Hamlin not merely picks up those neglected examples; his immense catholicity enables him to appreciate that side of them which was not ludicrous. In the same fashion, at a later period, he for the first time gives something like their public due to Richardson, Halsey Wood, Louis Sullivan, and Frank Lloyd Wright, a continuous succession of American architects whose buildings expressed the first originality in design, apart from plan and purely functional elements, that had appeared in American architecture. His compilation was perhaps made too early to show the continued development of this school in the recent achievements of Mr. Barry Byrne in Chicago; but the discerning reader will see, in

<sup>1</sup> *Brickwork in Italy*. By G. C. Mars, Ph.D. American Face Brick Association, Chicago. 1925.

<sup>2</sup> *The American Spirit in Architecture*. By Talbot Faulkner Hamlin. New York: Yale University Press. Vol. 13; *The Pageant of America*.

## FROM OUR BOOK SHELF

the easy passage from the work of these architects to the forms of, say, the Army Supply Base in Brooklyn, or to Mr. Albert Kahn's warehouse in Detroit, that these departures are not the personal stylisticisms of a few unimportant "originals"—as those who deride the work try to make out—but an effort based upon a common source in what is fresh and vital in our own age.

One of the most suggestive parts of Mr. Hamlin's book are the chapters in which he presents photos or drawings of the architectural wholes of each period; and at the end, in his grouping of special forms of building, domestic, industrial, ecclesiastic, from their crude beginnings down to the latest thing. The mere placing side by side of such a variety of efforts provides great food for reflection and my only ground for difference with Mr. Hamlin consists in the all too patient praise he bestows on examples that are scarcely worth lingering over. History is inevitably a form of criticism; the mission of the historian is not to poke into the vast and unapproachable débris of the past, for that is within no man's power, but to single out what is still alive. The nearer one gets to the present, the more important this criterion becomes, and the more drastic one's selection must be. It is a ticklish task, this feeling the pulse of the present; and I sympathize with Mr. Hamlin when he errs on the side of graciousness and good nature. The architects who find their work dealt with so kindly will certainly not think that he has erred!

For all that, it seems to me that in a work which must be so full of influence as this, Mr. Hamlin makes a mistake when he says, for example, of the Hampton Court Apartments in Indianapolis that "bits of stone and half-timber work add interest" to its simplified Tudor style; when in fact the habit of tackling such romantic gewgaws on to modern buildings is one of the most deplorable weaknesses of the American architect. It is a trick which would turn the severe beauty of Mr. Andrew Thomas's Jackson Heights Apartments—which, by the way, are not in the least suburban—into so much trash, did Mr. Thomas labor under the notion that his building needed such knick-knacks to achieve interest.

If this criticism seem harsh, my apology must be that Mr. Hamlin has singled out many good things with an unerring eye; and he takes away from the value of his readiness to acknowledge the best by a tendency to acknowledge, almost in the same terms, buildings that fall far short of the best. His sins of omission—and in such a survey there would be every excuse for a good many lapses—are remarkably few: he omits bridges, although their connection with architecture has always been an intimate one, and although we have a considerable array of good ones, from the High Bridge aqueduct to the Brooklyn Bridge. Again, though Mr. Hamlin includes gravestones and mausoleums, he leaves out stadiums. I do not say any of these things in a carping spirit. His work is as near being perfect as one can well ask; and I know of no one who could have performed it with more intelligence, discretion, scholarly interest, and enthusiasm. One shudders to think what historians and architects with a party bias might have made of it!

I regret that I cannot be as enthusiastic about the

accomplishment of the Yale University Press. The typography is commonplace and textbookish; and the book surely deserved a more monumental frame. The publishers doubtless fell between two aims: they wished to make it accessible in price, and they wished at the same time to make it a permanent monument. If the reproductions had been even a third larger, it might have been the latter. As for the frontispiece in color, of a photograph in color of the Lincoln Memorial—it is a disgrace, and should at least be supplanted by a decent black and white in future editions.

LEWIS MUMFORD.

### Connecticut

The popular interest in Americana has increased enormously since the World War and now appears to be at flood tide, bringing with it a fulsome and exaggerated veneration for much that is of spurious or negligible value. This is to be regretted by those who revere the landmarks left by our forefathers, for such inordinate enthusiasms are doomed to be of short duration. So it is most heartening that while Americana still holds the popular attention so many works of permanent worth have been published, and few have been made up of more solid and enduring stuff than what this volume<sup>1</sup> contains. Here we have a limited field that has been investigated so thoroughly that no further survey will be necessary. A complete and authoritative record has been established and classified: a book of ample size, illustrated with some 49 plates, with four photo-engravings to the plate; and 242 line drawings of many plans, sections and elevations, but mostly extremely lucid isometric drawings of details of construction that make all such points brought up in the text at once readily visualized in terms of three dimensions.

The emphasis throughout is on construction, and while this is on the whole edifying, it becomes a defect arising from a quality, for this work is almost a handbook of the carpentry of the period considered, and the buildings as human documents are ignored. In fact the chapter titles: *The House Frame and Its Construction; Roof Framing; Windows; Interior Woodwork; The Stairs*—to mention only a few of the nineteen—indicate how the many charming houses are dismembered and their several parts exhibited throughout the book so that the reader gains no complete concept of any one house in its entirety, although he learns a great deal as to how most of them were put together and finished. The human side is further ignored by the absence of any account of the history of the Connecticut Colony, and the even more regretted absence of any map or diagram showing the relative location of the early settlements.

But something of the human side is given us in the many extracts from early court records of the New Haven colony, alluding to the legal prices of various building materials or the scale of wages allowed to the several classes of mechanics. These, however, are quoted for the light they throw on the materials available or the kinds of work done at various periods; the interest in the workman is entirely incidental. Of course the

<sup>1</sup> *The Early Domestic Architecture of Connecticut.* By J. Frederick Kelly. Yale University Press, New Haven, Conn.



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

author has spared no pains to investigate and classify an immense amount of valuable data that are usually most difficult and slow in acquiring, and he has worked with a much more serious purpose in mind than simply entertaining the "gentle reader," for he puts us on record in his foreword that "the author fully realized that its chief value would depend in a large measure upon the accuracy with which it was done. It has been his sincere endeavor throughout, therefore, to avoid speculation and to make no generalizations not backed either by his observations in existing work or by authentic documentary evidence." An entirely proper point of view and one entirely justified when one thinks of the insufferable "bunk" that has been and still is being turned out about the "charm that is Colonial." The reviewer happens to live in a city that was founded in the seventeenth century and knows the line of drud unalleviated by either knowledge or true appreciation that the gushing tourist writes about his neighbors' houses for the popular magazines. Thus it is most refreshing to find a restrained and scholarly treatment of the subject preserved throughout this work. And yet when he turns the pages and looks at the picture of some bleak austere old building standing by the roadside with the great wintry oak branches covering its weathered clapboards and shingles with a tracery of shadows, he wonders about the life stream that has flowed upon that road and lapped about this old house. It is all in the history books no doubt, but the histories would tell us about governors and bigwigs, and not about the honest man who built this clapboard house.

It cannot but be regretted that the author has limited his attention largely to the Pre-revolutionary Period, although he avoids strict period classification, and has little to say of those buildings that belong to the Early Federal Period, and of the Greek Revival nothing at all. Of course he had a long span to cover in the field chosen owing to the early founding of the Connecticut Colony. However, it has always seemed to the reviewer that most of the essential and fundamental traditions of our early architecture, though passing through radical changes and perhaps deterioration, still persisted up to the Civil War, and that it is only with the advent of the Industrial Age following this cataclysm that traditions were confounded and architecture lost in a labyrinth of individual eclecticism and caprice.

Only a man moved by a generous enthusiasm could have sustained the mental and physical labors of creating this work, and yet his very enthusiasm betrays him at times into quaint lapses. Referring to a perfectly respectable frame house in which the street façade has been treated with smooth matched boarding and the entrance accented by a conventional Georgian doorway he says in part: "In a way the arrangement was nevertheless an effective one. It has its exact counterpart in the plateresque work of Spain, where exterior walls were kept perfectly plain, and an abundance of richly wrought detail was lavished about door and window openings." Perhaps so, but why compare these primitive naive things to the highly developed and perfectly sophisticated stone architecture of Spain at the climax of her splendor. For after all the merit of our early

architecture is not in the subtleties of its design or the massiveness or daring of its construction but in its interpretation of the times that produced it. Much of it may even be without beauty of a sort but it is the one architectural tradition which we have come by honestly, and as such is of vastly more permanent value than pretentious and exotic plagiarisms to which our title is more than doubtful.

ALBERT SIMONS.

## "Partially Typically Spanish"

The latest *pronunciamento* from the ever active presses of the "Spanish Imposition" reminds one of the newspaper clipping reprinted in the February issue of the JOURNAL in which it was blandly stated that a certain portion of a well-known Florida "development" would be "partially typically Spanish by 15 December." If only the *Book of the Boston Architectural Club for 1925* had come out sooner, the aforesaid "development" might perhaps have been completely typically Spanish by 15 December.

We are surely in the throes of the Spanish flu, or the Spanish itch—anyway it is Spanish—and even cold, sedate, Puritan Boston has caught it. There is no cure but time.

The book starts off with an advertisement of a lighting-fixtured house (not in Spain) by way of "end-paper". It runs the whole gamut of ancient, mediæval and Renaissance Spain—and ends up with an elevator advertisement on the back cover.

Well, advertising seems to have finally wedded itself to Architecture. Somebody must pay for this *Kultur* thing—and it may as well be the material man as any one else. This is the wide and easy path for Art to travel, sure enough—the rocky road wherein Art must walk on her own feet is a healthier one, but not nearly so pleasant—and it is easier to ride anyway. And this is a riding age.

But to return to the book: there are some lovely things in it—many of them. Doctor Ralph Adams Cram wrote the foreword and his charming photograph of the interior of Palma Cathedral is well worth a shot or two of any sort of inoculation. But then the capable Doctor has walked with Lady Beauty for many, many years, and we could expect nothing less from him. One is reminded, by the way, of a remark made some years ago by the genial and irrepressible Waddy Wood, which ran somewhat as follows: "Humph, Cram has just discovered Spain—why, I used up Spain twenty years ago!" But this is altogether by the way.

There is an altar frontal from the province of Lerida, and some book covers—early things that are human and natural and unaffected—and therefore very beautiful. Now and then a picture is repeated, in smaller size and paler ink (one doesn't dare say which ones they are)—but what's a bit of repetition after all? Carroll Bill's pictures are full of color—and charm. The photographs of a number of small Spanish houses show how very un-Spanish some of the Florida "developments" are (in spite of their saying otherwise). And this is a cheering thing.

## FROM OUR BOOK SHELF

Some of Mr. Francis Howard's imported jars are shown, without having given Mr. Howard the customary credit (which is no doubt an oversight), but they are interesting jars anyway, and one notes that they are "very valuable". We knew that they were expensive. Well, they are "valuable" too. Some plates out of Prentice fill in too, without credit having been given Mr. Prentice; but one is reminded that debit, not credit, is the important thing nowadays, in the making of books.

Mr. Larsen has some "corking" measured drawings, which put all the measured drawings by other contributors well in the background. He knows *how* to draw, this Larsen—and he knows *what* is worth drawing.

All in all, the book is as good as many other "Spanish" books that have appeared lately. It is better than some, and (bearing in mind the advertisements) it is probably not too costly for the average poor draftsman, or poorer Architect to own.

I cannot make up my mind whether to give the copy I have just received to my faithful draftsman, or to my hopeful son—wondering which would be the greater Charity.

HARRY F. CUNNINGHAM.

### Stained Glass

The author<sup>1</sup> and the illustrator are both known among glass men as talented craftsmen. Before his death in the Great War Hugh Arnold had designed and made windows of distinction in a style of marked originality. Lawrence Saint's work is almost archæological in its close adherence to periods, but it reveals, as do his drawings, a talented colorist who is sincerely devoted to the venerable craft and its traditions.

The suggestion that this craft has two well-marked schools of interpreters may come as a surprise to many who are casually interested in it. At first thought it may seem unimportant, but it has significance in relation to all efforts to understand its beauty and its peculiar function.

Viollet le Duc, in his chapter on Stained Glass in the Dictionary, has outlined the point of view of those who look upon stained glass windows as textures alive with light. He felt that they "worked" according to rules known and unknown; that they changed, not merely with the changing light, but that also, within each composition, color influenced color in a peculiar fashion, altering unexpectedly with the color of the weather. His illustrations were meagre and colorless, but, with the text, they served to introduce a medium of expression far removed from the static picture, and directly related to laws of "light and optics" that never greatly worried the artist in opaque mediums.

It seems rather amusing that this great executive architect, often called literal-minded and unsympathetic by students of architecture, should be the most distinguished writer on stained glass to show a genuine appreciation of its greatest distinction: its translation of active daylight into patterns that are also active.

<sup>1</sup> *Stained Glass of the Middle Ages in England and France*. By Hugh Arnold. Illustrated by Lawrence B. Saint. First edition 1913 (square demy 8vo.), second edition 1925 (demy 8vo.). A. & C. Black, Ltd., London.

Every architect knows the expressions: "But when it was set in place it was something absolutely different," or "In the morning it's as hot as a furnace, but in the afternoon, when there is no service, it is cool and lovely." These observations might well, of themselves alone, turn his attention to the volatile character of transparent glass, but there are few American architects, or even glass-men, who adequately appreciate it. This fact may not be unrelated to our long and ardent devotion to the opalescent picture-window, for its heavy opacity adequately blanketed all tendencies toward the radiation of color in light and gave its transparent picture a static, dependable quality. Whatever the explanation may be, it is certainly true that our attitude toward stained glass is usually a casual and literal one when contrasted with the searching observations of Viollet le Duc.

If we were to call le Duc the leader of the "characterists" among students of stained glass, we should find but few followers to place with him, but the "literalists" are represented by an army that stretches from the earliest days of reproductive efforts in lithography of French, German and English artists, to this handsome book of Hugh Arnold's. The unknown men who painfully drew and colored the plates for the great monographs on Chartres, Bourges, Strasbourg, were literalists. Owing to their difficult medium they were much more rigidly so than men of our day need to be, but, then as now, the controlling idea was to determine the actual color and to set it down on paper, without considering the things that happened to those colors when the light played through them.

Anyone who has examined old windows with opera glasses recalls his astonishment at the change of color he discovered. The same change takes place when a window is approached closely from a considerable distance, for the radiation of color in light is, with other laws of light and optics, most effective when seen from some distance.

Now the question is, which window is truly the representative one? Is it the map of actual colors discovered under close scrutiny and set down carefully, or is it a reproduction of the window functioning? Is it to be an anatomical chart or an approximation of living tissue?

Hugh Arnold has written well and Lawrence Saint has beautifully illustrated this review of old windows. Both have been devoted to the window as a static entity, but both have expressed themselves in a most interesting fashion. Mr. Arnold has carefully outlined the details of the craft and followed its development through various styles and periods in a narrative that is enlivened by references to incidents that reveal the craft as an expression of the Mediæval mind and spirit.

Many of Saint's renderings are masterpieces of careful observation and spirited drawing. The various details are naturally more successful in giving a true impression than are the more comprehensive drawings, for in studying fragments less account may be taken of the interrelation of color in light.

The drawing "Methuselah" facing page forty-nine is an inadequate reproduction of one of the most beautiful drawings of a stained glass detail I've ever seen. "The

Entombment," plate V, "Scrollwork," plate VI, plate VIII, plate XIII (details), leave little to be desired. Later periods are excellently represented by the full figures of plates XX and XXIV and by canopies, heads, small figures, and draperies from York, Fairford, Rouen and Chartres.

The least satisfactory of all the reproductions are those of the two most important windows shown, the "Ascension" Window of Le Mans and the "Crucifixion" of Poitiers. They are both expressed as "hot" windows, while, thanks to the radiation of color in light, they are really cool great jewels with warm accents; even in direct sunlight, their radiant true blues are dominating colors.

But when all is said, Mr. Saint's work deserves high praise. He has adhered devotedly to "facts" he recognizes, and within self-imposed limitations he has spared no effort to record faithfully and well.

This book is a worthy addition to the small group of English and American books devoted to the stained glass craft. Its present format is less attractive but more "handy" than that of the original edition—possibly a concession to advanced costs and an appreciation of the more practical appeal of this smaller size to busy architects, church committees and craftsmen.

CHARLES J. CONNICK.

### Country Life

The author of this book<sup>1</sup> says: "We must remember that while there are many references to country estates and to town houses to be found scattered throughout Latin literature we have no connected description even of parts of houses before these two in the letters of Pliny. Architects, archæologists and even landscape gardeners, alike, have been tempted to reconstruct the houses which Pliny took such pleasure in building, though the Laurentine has been attempted oftener than the Tuscan."

Her reason for the compilation of these data in book form is explained in the preface. She "began with a desire to make the whole subject of the habitations of the Romans clearer to her students of Roman life and literature at Hunter College." As her interest increased she "determined to collect and compare the various reconstructions and then came to the conclusion that it would be a pity not to make this material easy of access to all who care to know something about the subject." Having seen the villas of Italy of today and finding the Roman villas of the time of Pliny the prototype for these modern Italian and Renaissance villas, she has made it possible for students to understand the development of the Italian villa and its gardens from the Roman.

There are reproduced some thirty-five restorations by such men as Scamozzi, Felibien, Castell, Canina, Bouchet, as well as two of her own. A comparison is given with notes and opinions of the author in such a form that the student may easily understand, not only the reconstructions given, but the spirit of the Roman house and villa of that time.

<sup>1</sup> *The Villas of Pliny the Younger*. By Prof. Helen H. Tanzer. Assistant Professor of Classics, Hunter College, Columbia University Press, New York.

Pliny's villas were not large when compared to the villas of many Roman notables, emperors and patricians, such as the Golden House of Nero or the Villa of Hadrian at Tivoli, and others in that beautiful Campagna between Rome and the Sabine Hills. In Hadrian's villa perfection of Roman architecture and grandeur as applied to the villa was reached, but the principles of Roman design in planning, construction and decoration are the same, whether the building is large or small. The Romans were past masters in adapting their buildings to the site, taking advantage of beautiful views, and building appropriately to the seasons of the year and hour of the day in which the rooms would be used. Although Hadrian collected works of art from Greece and Egypt, still in his employment of them as decoration he could not but follow the laws of Roman architecture in planning and construction of his buildings. We know that these laws were sufficiently rigid to make it possible for artisans of mediocre skill to build nearly as well in Spain, England, or in Baalbek or any other Roman Province as they did in Rome—so that a study of Pliny's villas is truly a study of the Roman villa. This does not mean that variety in plan and decoration was impossible. In fact, in plan arrangement these villas were quite different, due to their different environment, the Laurentine villa being situated in a low flat country by the sea, while the Tuscan was located on a hillside near high mountains.

The text of Pliny's letters to his friends "Gallus" and "Apollinaris" are given by Professor Tanzer in Latin, with English translations. The importance of good translation is seen in the different interpretations that have given rise to various arrangements of the units of the plan, due in part to differences in translation. An example of this is the shape of the colonnades forming a letter "D." Several reconstructions interpret this as a letter "O."

The chapter on the Roman villa before Pliny's time is one in which the author acclimatizes the student to the atmosphere of the Roman house. They are important data for which one must, as a rule, search far and wide. She gives the sources of information on villas with a number of rules from the Book of Vitruvius which treats of private dwellings. Castell in 1728 developed a plan for a Roman house based on Vitruvius, and Canina evolved a standard Roman villa from the rules of Vitruvius, reproductions of which are given. She concludes the chapter with several plates of Roman decorations depicting scenes of Roman country houses and gardens.

In the following text we find that Vinienzo Scamozzi was the first to reconstruct one of the villas of Pliny, followed by Felibien, Sieur Des Avaux et De Javericy, French architect and historiographer, in 1647. Robert Castell followed in 1728 with his ideas and in 1760 Friedrich August Krubsacius, a professor of architecture in the Dresden Academy, produced his reconstruction; then Pietro Marquez, in 1796, and in 1818 Norman and Marcquet, Bouchet in 1852, and others in the nineteenth century. Professor Tanzer has included a plate of a model in clay of the Laurentine villa, and two diagram reconstructions of the villas.

A point which makes any attempt at reconstruction of



## FROM OUR BOOK SHELF

these villas difficult is that there are no remains of either extant such as exist at Hadrian's villa. Professor Lanciani, noted Italian archæologist, says that he has seen the ruins of the Laurentine villa, and claims to be the "only living archæologist who has ever beheld its aspect, and walked over its floors." That was during excavations made in 1906 when the Italian Government was gathering materials for the macadamizing of a new royal road. He claims that there can be no doubt as to the site which today is marked only by cluster of ilexes now called La Palombara, from the fact that wild pigeons are hunted there by Italian sportsmen.

The reliable and thorough way in which Professor Tanzer has collected and published this valuable material deserves the praise which it will receive not only from students of Roman life, but from architects and archæologists who will appreciate its true value.

GEORGE SIMPSON KOYL.

### Towers That Sing

I've had many a bock at a little blue-clothed table in the Place Verte at Antwerp while the carillon flung its joyous notes abroad. I have lain in my bed in the Pannier d'Or in Bruges, many a time, and heard the pealing from the Beffroi. (Longfellow heard it from the Fleur de Blé, now long since gone.) I have played at *écarté* in a little café at Alost and lost twenty francs because I forgot to think of the cards while listening to the airs from the belfry. And in Liége I have sat often by the Meuse while from the cathedral tower there swept forth the music that van den Gheyn knew how to put into bells. The song of St. Bavon in Ghent is always associated with the Plumet, now vanished, or with the Bodega, where they had a fine old port that was good to take just before noon. But best of all, there is the restaurant in the Grand Place at Mechlin, with a *vol-au-vent* and a flagon of Romanée, or a sole with a dusty bottle of Côte d'Or, while the grandest carillon of all made vivid the glory of a time that was.

No doubt Mr. Rice has written his book<sup>1</sup> in the hope that Americans will take to carillons. There are already fifteen in the United States. More no doubt will be built. Yet none of them will belong. They will be patches that someone thinks may be pasted onto this kind of civilization. They cannot be more—not yet. Quite aside from the dissonance of automobile horns tooting (the noise of a horse-drawn wagon is not a dissonance) can one imagine drinking ice-cream sodas to the playing of a carillon? But the book is a good book, just the same, and tells the story of bells and bell-towers, although I find that Evesham, to the music of whose bell-tower I often have listened, is not classed as a carillon. But there are maps, charts, copious good pictures, and if one wants to know about carillons, or wishes to revive some of the thrills of happy days, let him or her go on a bit of a journey with Mr. Rice. He is very excellent company. I did not find him boring,

<sup>1</sup> *Carillon Music and Singing Towers of the Old World and the New.* By William Gorham Rice. Dodd Mead, New York City.

not even when I suspected him of trying very hard to have more carillons built in the United States.

C. H. W.

### English

The title of Mr. Hayward's book<sup>2</sup> indicates its purpose, namely, to show one how to identify the periods of English rooms and their decoration at a glance. From our earliest experiences in the schoolroom with a volume entitled *French Without Tears* we have always been skeptical of this get-wise-quick type of book. But if anyone really does want to know one style from another, here is the royal road to learning. The whole history of English interior architecture and decoration, from the general planning of the rooms down to the detail of mouldings, is set down briefly but clearly, and graphically shown forth by numerous pen-and-ink sketches. That period-loving client whose remark, "This is my Tudor room," was met by the response, "Why do you think so?" would have here the proofs ready to hand.

In various courses of "art appreciation" now being given under responsible auspices, such tagging of styles and periods passes for knowledge. A graduate from one of these courses was describing to us the other day his surprises when he finally got among the real masterpieces of painting abroad. The designs of the pictures, all reduced to the uniform size of a lantern-slide, were familiar, all too familiar; but not so the real differences between the glowing square yards of Veronese and the silvery square inches of Vermeer. He knew the pattern as he knew the "patter" of the historical critic, but of the real reason for it all, the creative æsthetic emotion translating itself into this inevitable medium, he had never been given an inkling. What this historical information, like that in Mr. Hayward's book, brings to the observer is raw material that must be transmuted by him, changed into something new and strange, if it is to have the quality of life. It is not that the actual designer who follows traditional form has himself to be fully conscious of what is happening. I am sure that many designers of the Renaissance fancied themselves building as the Romans did, but their work bears the imprint of their century, just as the Gothic and Georgian produced today will to our successors be plainly labelled "1926." The sensitive designer along traditional lines cannot copy. Unknown to himself, the old elements take on a new character under his hand, and, after all, is it not thus that new styles have always grown from their predecessors until our own day? Even today with the desire for modernity is it any less slavish to be copying negro sculpture or Babylonish pylons than to be remodelling the forms familiar to our own eighteenth century ancestors?

Out of the study of those things in the past to which a designer is drawn by his own sense of fitness and sympathy, he will inevitably, if he has it in him, develop something personal reflecting, willy-nilly, his own temperament, his own education and above all his own

<sup>2</sup> *English Rooms and Their Decoration at a Glance.* By Charles H. Hayward, G. P. Putnam's Sons.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

epoch. After all, Mr. Hayward's guide to English decoration may start the reader who is also an architect into designing something which will turn out quite different!

C. H. A.

## Color

Mr. Ionides' book on color and interior decoration<sup>1</sup> reminds us on every page of how far we have traveled since the timid nineties, the days of McKim, White and Gold, and of the mellow, antique tones of simulated age. It is exciting to wander in imagination through Mr. Ionides' scarlet rooms, under his blue-black ceilings studded with stars and into his pink bathrooms. His text and the colored plates and photographs show plainly how all this is accomplished. When he turns from the strictly practical, he gives vent sometimes to opinions difficult to verify. Pink, he thinks fit to say, "is a cruel color, the color of love, but of a cruel form of love," and so on he goes through the rainbow. It is only fair to say, however, that these vagaries are purely incidental. His book is crowded with practical details, hints for the painter and upholsterer and many clever tricks of the trade, all showing how to carry out in detail these colorful schemes.

One has a fear that in real life these truly amusing and interesting interiors would perhaps smell too much of the artful decorator. Of the true artfulness and real skill of this particular decorator, there is certainly no question and when completed according to directions, these interiors would certainly amply provide for the jaded eye what the psychologists nowadays call "release."

C. H. A.

## Relation in Emotion

Some years ago, in a mathematical course that is now only a dim poetic memory, I recall hearing a circle defined as "an equilateral polygon with an infinite number of sides."

The subject of art has similar characteristics, being approachable from an infinite number of angles.

Here, for example, are two books, nearly alike in size and binding, type and title. Both are concerned with the general topic of art, but the two writers understand the word in such different senses, and look upon the artist's work from such distinct points of view, that they do not seem to be discussing the same subject at all. Yet each, in his own way, is admirable.

The keynote of the first book is a fresh and childlike joy.<sup>2</sup> The author, Sir Claude Phillips by name, knew all the good things in all the galleries of Europe, loved them passionately and indiscriminately, and poured out his admiration for them in an almost continuous ecstasy of praise.

His method of approaching his subject is not promising at first sight. Chapter headings such as "The Child in Art," "Music in Art," and "Love in Art" are sug-

gestive of trivial sentimentality, but the writer's qualities of mind and heart have saved him from this vice. His knowledge extended to other things besides pictures, moreover, and he really knew how to write, so that altogether *Emotion in Art* is a book to give any reader pleasure.

This pleasure, however, depends almost wholly on the interest we feel in a noble subject nobly handled; it is evoked rather by literary associations than by the work of the brush and chisel.

Mr. Blake's book,<sup>3</sup> on the other hand, goes back to first principles. It is an attempt (and a very serious one) to determine the nature or philosophic essence of the quality called "Art," and, as most of the ideas set forth in it are more or less novel, it is not at all an easy book to read.

Since some of the chapter headings of Sir Claude Phillips' book have been quoted, a few similar citations from *Relation in Art* will show at a glance the difference in tone between the two.

Mr. Blake treats of "Universal Analogies," of "Personality and the Universe" and of "The Utility of a Parallel or Metaphoric Hypothesis."

Sir Claude quotes Keats, Browning, and Baudelaire; Mr. Blake cites Lorentz, Minkowski, and Einstein.

It is disappointing that he seems to recoil from the logical consequences of his own theories. To one who perceives, as he does, the great truth that "Art" and "ratio" are synonyms, the next step must surely be the conclusion so aptly worded by Sheldon Cheney: "There are no absolute standards in art, neither rules for creation nor tests that will serve for all peoples and all times . . ."

*Relation in Art*, however, tries to find its way around the end of the logical stone wall by suggesting an Infinite master-ratio, to which the lesser relationships occurring in art are to be referred as a norm.

This hypothesis is gratuitous and (since a ratio in Infinity could be only in the moral order) bears implicit within it the idea of a moral criterion of artistic values, the same pernicious fallacy that so confused even the great brain of Ruskin as to set him, half the time, to writing sheer nonsense.

Mr. Blake's training as a sculptor (evidenced by the brilliant composition illustrated as a frontispiece of his work) is no doubt responsible for the curious preference for the "plastic" which affects his whole critical viewpoint. He uses the presence or absence of this quality as a test of merit, without reference to the fact that the characteristic he so much admires appears to some a defect of Michelangelo's draftsmanship rather than a virtue, or that its subordination by Holbein and renunciation by Degas may be considered essential elements of their excellence.

On these two points I disagree with Mr. Blake.

It is probable that you will find others on which you disagree with him. You will find the experience healthy and invigorating.

Only, by all means, read both books, and then, when the brain reels over "The Possible Ultimate Homogeneity

<sup>1</sup> *Colour and Interior Decoration*. By Basil Ionides. Country Life, Ltd., London, Charles Scribner's Sons.

<sup>2</sup> *Emotion in Art*. By Claude Phillips. Edited by Maurice W. Brockwell. London, William Heinemann, Ltd. 1925.

<sup>3</sup> *Relation in Art*. By Vernon Blake. Oxford University Press, American Branch, New York. 1925.

## FROM OUR BOOK SHELF

of Time, Extension, and Thought," you can turn for a time to be refreshed by the simplicity of Sir Claude Phillips' volume; and in turn, if the emotions evoked by sixteen consecutive pages of "Joy" become at last too cloying, half an hour with "Spencer's 'hemisphere of space'" will give immediate relief. F. P. S.

than this book requires to this important part of his work he should leave construction to more responsible men. C. W. K.

## Correspondence

### An Architect's Simple Engineering Problems

In a book of ninety small pages, Mr. Pond has tried to explain the design of wooden and steel beams and reinforced concrete beams and slabs by the use of bending moments, moments of inertia, section moduli, arms of resisting couples, and safe load tables, and he has also touched upon the design of columns in steel and reinforced concrete. The methods of computing reactions and bending moments are explained but the derivation of moment of inertia, section modulus, and radius of gyration are omitted, their use being illustrated without the few words which would explain what they really are and which would make it clear why depth means efficiency in beams and widespread area means efficiency in columns.

Some words are used inaccurately as when a floor slab is called an arch and the width of a T-beam flange is called length of arm. Some too general statements are made as that steel is used at the bottom of a reinforced slab to take tension and concrete at the top to take compression, or that there is little need of applying the formula for floor slabs, or that steel stress is always 16,000 lbs. per sq. in. The omission of units in connection with some of the answers to problems is serious in the case of students who would need a book as elementary as this. Fig. 3 on page 21 apparently makes it necessary for the slab reinforcement to extend up into the fill over the supports instead of remaining buried in the structural slab. On page 9 the constant 1279.5 is carried to false precision and is not based on the commonly accepted value of 107.5 for K. There are serious numeric errors on pages 59 and 62, and the computation of the unit shearing stress on a reinforced concrete beam on page 61 by dividing the total shear by the gross area instead of by  $bjd$  is wrong. There is no discussion of web crippling nor of lateral deflection of the top flange of I-beams, nor any explanation of the kind of loading or span which should lead to investigation for the different kinds of failure. The explanation of web reinforcement for reinforced concrete beams makes no mention whatever of diagonal tension and is dangerously inadequate. There is no attempt to draw the student's attention to the practical application of the theory to the supervision of construction in such matters as the effect of defects in different parts of the cross-section and span of wooden beams or of the reasons for location of reinforcement in different parts of concrete cross-sections.

The book is an attempt to save an architect from the mental effort necessary to safely and economically design a few much used structural members. Architectural construction is too serious a job to be undertaken by reading ninety pages. If an architect can spare no more time

(1). I was talking the other day with my friend James Rush Marshall of Washington, and had occasion to repeat a remark that another of my friends had made some days previously to the effect that "Architects don't think—they just remember." Mr. Marshall thought that was pretty good, but said he had a better one all his own, which I might repeat when and where I would, so long as I gave him full credit for it. "You know," said Mr. Marshall, "we have so many milliners in the profession." Now, what in the world did Mr. Marshall mean by that? I wonder. A milliner is one, as we all know, who takes a little round thing, or a little triangular thing, or any other sort of thing, and he puts some imitation flowers and some fake fruit, and some thoroughly dead birds, and some grass, and some leaves, and some—oh, anything at all—on it, and he sets it on milady's head, cocks his head on one side and says, "It is very chic, Madame." Then he sends Madame's husband a very large, perhaps a much perfumed, bill for some twenty or thirty times the "value" of the thing. Could Mr. Marshall have meant that we have men in the profession who do things like that? Now, Mr. Marshall is an elderly gentleman, whose achievements earned a Fellowship for him many years ago, and he is very, very wise. He might have meant 'most anything. Do you get the answer by addition or by subtraction?

(2). I wonder if my brothers-in-art ever come to a point—as I have, together with at least one of my very dearest friends—at which it appears that the practice of architecture prevents one from really being an architect. I wonder if any of my brothers-in-art ever asks himself—as I do almost hourly: "Shall I continue to practise architecture—or shall I try to become an architect? Shall I go on as a manufacturer—or might I hope to become a maker?" Now, I am not given to envying my brethren; I am, as a rule, quite happily contented with my lot, busy and little rewarded though that lot may be. But there is one man whom I do frankly and completely envy, and I make no bones about it. This man—endowed with much skill in the making of beautiful things, and so situated that he may without danger take a rather cheerful view of things-in-general—has a drafting table in his dining room. He lives on the outskirts of a fine large city, and every time the city catches up with him he just moves a bit further out. He takes perhaps a half dozen good houses to do each year, and he does them very well; does them without rush or bother; draws every line himself, writes every word of his specifications, supervises the construction himself, has no overhead, admits no worries, takes it easy whenever he likes; and makes, I am sure, more money without apparent effort than I, with only a moderate office doing probably ten times as much work as he does, can accumulate with endless worry and absolutely no opportunity to take it easy. This gentle-



man is an architect, a maker: I have been practising architecture, I have been (in a sense) a manufacturer. What again is the answer? Do you multiply or do you divide?

(3). I wonder how many years from now the big business men, the bankers, the (so-called) religious organizations, the amalgamated what-nots, will come to realize that six per cent of the cost of a two or three or four million dollar building is a lot to pay for professional services. I wonder this especially when "services" of a very high order (judged by the memory standards in vogue now-a-days) may be had much cheaper through an organization of permanent salaried employes. Is it not certain that under the present percentage system, the profession is busy writing its own death warrant? Is it not inevitable that some scheme like the "cost-plus-fixed-fee" basis of payment for professional services on big work *must* become general in the profession, or the captains of big business will decide among themselves that "six per cent architects" are bad business? Is it not probable that fifty years—or twenty years, or even twelve years—from now, each of these captains will have his own

"Architectural Department"? Unless the architect can really become an architect and add *thought* to his memories—give, in other words, something that is very individual and very special, and that a salaried employe cannot give—the practising architect will have presently nobody but the "little fellow" to practise on.

To this, is there any answer?

HARRY F. CUNNINGHAM, A.I.A.

## Office Buildings—Income and Outgo

The National Association of Building Owners and Managers has issued its sixth report. This is a very detailed study of the costs that enter into the operation of some 184 buildings located in cities all over the United States. The analysis is exceedingly exhaustive and careful study would no doubt help not only present owners but those about to build or invest. From the concise résumé at the beginning of the report, one learns that during 1925 taxes rose, rents were "slightly stronger," occupancy was better than normal, and that less than one-third of the buildings reporting have shown any "Service Income" either during 1925 or in the past.

## Institute Business

### New Standard Form of Owner-Architect Agreement on Percentage Basis

TO THE MEMBERS OF THE INSTITUTE:

This is to notify you of the issuance of the third edition of the Standard Form of Agreement between Owner and Architect, on the percentage basis. Copies are now obtainable at the Octagon, at the same price as heretofore, five cents a copy.

The new edition has been prepared in response to a desire for a somewhat simpler and briefer form than the previous edition. Many different forms were suggested and carefully considered, but it was finally decided that the general form was correct, but that the "Conditions of Agreement" could be simplified and to some extent omitted. This has been accomplished in the following way:

The last two paragraphs on the first page have been simplified.

New articles 1, 2, 6, 7, and 10 are identical with old articles 1, 3, 8, 9, and 12, respectively.

New articles 3, 4, and 9 are the same in substance as old articles 4, 5, and 11, respectively, but simplified in expression.

New article 5 is the same as old 6, except for revision of the first clause.

Old article 7 is omitted. This was objected to as tending possibly to annoy a prospective client. It was not felt to be of vital importance and its omission also aided in reducing the length of the conditions.

New article 8 is the same as old 10 except for a revision of the last phrase. We have been advised that the

old statement that the preliminary estimates cannot be "regarded as other than an approximation" inferred that they should be "approximate" and that if a wide variance occurred an owner might gain a technical position, due to this phrase, that was not actually warranted. The present phrase merely states that the accuracy of the estimates is not guaranteed.

New article 11 contains the first and last paragraphs of old article 13, the second paragraph with its somewhat involved possibilities having been omitted.

New article 12, containing a mere statement that any disputes would be settled by arbitration, is substituted for the long article 14 in the old edition, which described the method of arbitration to be employed, similar to the arbitration clause in the General Condition of the Owner-Contractor contract. It was felt that the length of the old article gave it an undue prominence and importance. The personal as well as the financial relationship between client and architect is different from that existing between an owner and his contractor, and disputes leading to possible arbitration are even rarer than between the latter. For these reasons the brief statement included as article 12 was felt to be an improvement.

As in the case of the Owner-Contractor agreement form the lines to take signatures of witnesses have been omitted, these being an unnecessary and undesirable encumbrance to an agreement.

The Committee on Contracts hopes the revised form will prove generally acceptable and will be glad to receive any comments or questions.

THOS. E. SNOOK,

Chairman Committee on Contracts.







GRANADA  
AFTER THE WATER COLOR BY MR. BRUNNER



THE  
JOURNAL  
OF  
THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

October, 1926

Number 10

## Authority and Liberty in Architecture

### II THE VERNACULAR MOVEMENT<sup>1</sup>

THE IMMEDIATE influence of Ruskin's writings, although it was not entirely bad, had its effect upon not only the many who mistook liberty for license but the few capable of discrimination and whose labours were to lay the foundations of a real revival of architecture. Foremost among these were William Morris and Philip Webb. In the year 1859 Morris decided to build a house close to the village of Upton in Kent, but as he had then abandoned the profession of architecture for the decorative arts he placed the designing of the house in the hands of his friend Philip Webb, with whom he had worked in Street's office. Morris wanted the house, not merely as a place to live in but as a fixed centre and background for his artistic work, and in it his theories and those of Webb on domestic building and decoration were to be worked out in practice. Accordingly Webb designed the shell. Externally it was faced with red brick, which in those days was a sufficient novelty to justify the name of the Red House; small panes were also used instead of the usual large sheets of plate glass. Morris and his friends designed and executed the interior decorations. The plastered walls and ceilings were treated with designs in tempera. The furnishing presented a problem. Taste was at its worst, having lamentably fallen since the Great Exhibition chiefly under the influence of the Second Empire mode in upholstery. There was not a chair, a table or a bed, any curtains or hangings, a candlestick or a jug to be bought, ready made, that could satisfy the taste of Morris, who condemned all such objects of manufacture as intolerably ugly—Persian carpets and blue and white china being the sole exceptions to this rule. Consequently Morris and Webb designed them all specially; and out of the designing and furnishing of this house sprang Morris's career

as a decorative manufacturer and the so-called Queen Anne Revival in architecture.<sup>2</sup>

Why this movement became known as the Queen Anne Revival is not evident. The appellation is anything but descriptive. Far from being confined to the period of Queen Anne, which suggests a very restricted taste, it was eclectic. It borrowed freely from a wide range of tradition including Dutch architecture. Also, the movement was something more than a revival, inasmuch as its aim was less to revive any particular period of architecture than to get back to the basic principles underlying all styles accepting vernacular traditions as the starting point. Thus it was a broadening of the concept of architecture, since by including vernacular it identified the concept of architecture with that of building. It was a new approach to the problem of style, an approach from the point of view of local building traditions instead of from the point of view of those more finished types of design that have the misfortune to be called monumental architecture. For such reasons I have called the movement the Vernacular movement, which is certainly more descriptive and nearer the truth than the Queen Anne Revival. The name is not entirely satisfactory since it suggests to the uninitiated the idea that the principles of the movement are only capable of a very limited application with no relevance to the higher forms of the art.

The new movement first made its influence felt in house furnishing and decoration. The following description of the changes introduced appears in an article on Morris by Walter Crane:

"The simple back framed old English Buckingham-

<sup>1</sup> For the preceding Chapter on The Gothic Revival, see the JOURNAL for September, 1926.

<sup>2</sup> See Mackail's Life of William Morris. Vol. 1, p. 139 seq.

shire elbow chair with its rush bottomed seat was substituted for the wavy-backed and curly-legged stuffed chair of the period with its French polish and concealed and often very unreliable construction. Bordered Eastern rugs and fringed Axminster carpets on plain or stained boards or India matting took the place of the stuffy pile carpets; rich or simple flat patterns acknowledged the walls and expressed the proportions of the room instead of trying to hide both under bunches of sketchy roses and vertical stripes; while instead of the big plate glass mirror with ormolu frame which had long reigned over the cold white marble mantelpiece, small bevelled glasses were inserted in the panelling of the high wood mantelshelf or hung over in its convex circular form. Slender black wood or light brass curtain rods and curtains to match the coverings or carry out the colour of the room displaced the heavy mahogany and ormolu battering-rams with their fringed and festooned upholstery which had hitherto overshadowed the windows of the so-called comfortable classes. Plain white or green paint for interior woodwork drove graining and marbling to the public-house; blue and white Nankin, Delft or Gres de Flandres routed Dresden and Sèvres from the cabinet; plain oaken boards and trestles were preferred before the heavy mahogany telescopic British dining-table of the mid-nineteenth century; and the deep high backed canopied settee with loose cushions ousted the castored and padded couch from the fireside."<sup>3</sup>

Such were the principal ways, as to outward form, in which the new movement in domestic decoration made itself felt. Beginning with the houses of a comparatively limited circle, mostly artists, it rapidly spread and it was not long before cheap vulgarized imitations of Morrisian patterns and furniture found their way to the market, eventually bringing about a temporary reaction. In architecture the progress was slower, for it was not until the seventies that the movement began to attract serious attention. Perhaps the reason for this is to be found in the fact that Philip Webb was not accustomed to illustrate his work in the building papers, presumably because he was of the opinion that to do so encouraged imitators whose incompetence brought genuine work into discredit. But in the seventies Norman Shaw came on the scene and he had no such misgivings. He was the finest black and white artist of his day and he impressed the new ideas on the profession by a series of striking designs mostly for town and country houses.

By their unmistakable superiority, they stood out in sharp contrast against contemporary work, as anyone must admit who consults the files of the Building News for those years. It was not merely that Shaw's designs stood head and shoulders above other domestic work illustrated, but that we would be very unwilling to-day to class the other work as architecture at all. This accounts for Norman Shaw's reputation in the nineties when the battle was won,—a reputation which had its foundation in the fact that he effected a revo-

lution in architecture which, in its essentials, still remains.

The public and the profession did not at first know what to make of his designs, for they challenged all their notions of architecture. The public had identified the use of large sheets of plate glass with the cause of progress and evolution in much the same way that many architects to-day regard the use of reinforced concrete. It seemed to them that a return to small panes was an anachronism,—like putting the clock back. It also seemed as incredible that his example would be followed as a return to the social economy of the Middle Ages seems incredible to present-day society. Norman Shaw's use of white paint for window frames was also a startling innovation which, taken in conjunction with his use of small panes, led his critics to speak of his architecture as being after the manner of the doll's house. They refer to Shaw's peculiar manner of design and to his eccentricity. It is interesting to recall these things; we have moved so far away from the ideas of the seventies and accepted so much of what Shaw stood for that it is instructive to read how he appeared to his contemporaries. For example, consider how Shaw's New Zealand Chambers struck Ferguson, for what he says is none the less instructive because it is partly true.

"It was," Ferguson wrote, "in the very heart of the City and about this time (1873) that Norman Shaw's peculiar manner of design first attracted serious attention by means of a building in Leadenhall Street called New Zealand Chambers, certainly a most courageous innovation. It seemed to be, in a word, a 'Queen Anne' experiment of the most inappropriate kind in the most inappropriate place, rejecting *in limine* the rule of proceeding by degrees, and leaping at one bound to the uttermost limit of probable endurance, planting defiantly in one of the most sordidly bustling streets of the town, full of plate glass show windows and redolent of nothing in the world but the keenest economic competition, a sort of Rip Van Winkle commercial establishment in which no one would expect from the look of it that the simplest transaction of the counting house could be accomplished in less than a week."<sup>4</sup>

He then goes on to tell his readers that it is a mistake to suppose the so-called Queen Anne style was suddenly introduced to the architectural world by this example, for it had been slowly making its way in the privacy of artistic society for ten or fifteen years. In a discussion at the Institute the movement is referred to as the Kensington movement and we learn it was regarded entirely as a fashion, ephemeral in its nature, which would have its day and vanish, leaving not a trace behind it.

Yet this has not proved to be true. For though we do not stand today exactly where Shaw stood, yet it is

<sup>3</sup> William Morris. By Walter Crane. Scribner's Magazine, July, 1897.

<sup>4</sup> Ferguson's History of Modern Architecture. Vol. II, p. 151.

## ARCHITECTURE AND AUTHORITY

just those things which raised the ire of his critics that have remained,—small panes and white paint. We realize today how fundamental small panes are to any reasonable treatment of design, but it took twenty or thirty years to persuade the profession that their use was anything more than a bit of eccentricity. It is also well to remind architects today, when it is fashionable to disparage the work of Shaw, that it was he who successfully challenged the reign of plate glass. I remember when as a pupil I first became acquainted with the designs of Norman Shaw how completely they revolutionized any ideas I had of architecture; and any knowledge of the subject I may have, any skill in design I may possess, are to be traced to the initial impulse which he supplied. And what is true of me is, I imagine, true of most architects, if not all of my generation. We knew that in bringing back small panes, in inculcating lessons of simplicity and restraint in design, Shaw had removed the greatest of all obstacles to the revival of architecture, and for that reason the rebirth of architecture dates from Shaw and his predecessors, Morris and Webb.

We may acknowledge our general indebtedness to Norman Shaw whilst regretting that in one direction his influence was pernicious, namely, in the fashion he created for the use of sham half-timbering and tile-hanging. Shaw appears to have been led into this folly by a too close regard for theoretical considerations. The so-called Queen Anne Revival not only arose from a recognition of the fact that ecclesiastical Gothic was unsuitable for domestic work, but it was also part of a movement which sought, by insistence upon national tradition in design, to counter the fashion for Italian and French Gothic which obtained in the fifties and sixties. This gave rise to the question as to what constituted national tradition, for its character varied from county to county. The architecture of Kent was different from that of Essex, while both differed still more from that of Yorkshire. In these circumstances it became evident that the appeal to national tradition had no finality about it. To carry the idea to its logical conclusion meant the acceptance of local style and tradition, which was the position at which the movement eventually arrived. Now, in Surrey, where most of Shaw's houses were built, the only local style is that of the picturesque which makes a free use of half-timber, tile-hanging, rough-cast and weather-boarding. The explanation of this style appears to be that when bricks were first introduced the builders who had hitherto been accustomed to half-timber construction did not realize that a house would stand with its walls only nine inches thick, and as timber was cheap and bricks expensive they sought to economize by reinforcing their brickwork with timber-framing instead of building thicker walls, such timber-framing generally beginning at the first floor level. But this

form of construction was not satisfactory because of the difficulty of making the joint between the timber and the brickwork weathertight. To remedy this defect one of three things was subsequently done. The side or sides of a building that were exposed to the driving rains were covered with tile-hanging, rough-cast or weather-boarding as the case might be. The result was very picturesque, but it was not a kind of building that could very well serve as the basis of a revival of architecture under changed circumstances; for the style was a result of growth that had its basis in ignorance as to the real possibilities of brickwork. Nevertheless, Shaw made the attempt. His study of Surrey style could not have been very close, for while he employed half-timbering and tile-hanging he did not follow the rational local usage, but employed them decoratively, much as took his fancy. His genius enabled him to pull it off and to give his designs an appearance of structural reality that they did not really possess. It was fraudulent and when men of lesser ability followed his example the fraud became manifest. Half-timbered and tile-hung houses became more and more indefensible until at last they became a byword of contempt. The bottom was reached when speculative builders began to imitate half-timbering in cement.

It is extremely doubtful as to whether Shaw ever repented of this misdirection he gave to domestic architecture, for the evidence is not conclusive. But whether he repented or not he did something to introduce a corrective, for in the year 1890 he built No. 170 Queen's Gate in the Georgian style, which turned the current of taste in that direction. It should also be remembered that his influence was consistently exerted during the nineties in favour of the Renaissance. His designs for the Gaiety Theatre and Hotel (now Marconi House) and the Piccadilly Hotel, and the influence he exercised as assessor of competitions, were instrumental in turning the taste of architects who favoured the Renaissance from French to English models, and in encouraging simplicity of design. In view of such facts it is ungrateful of the Classical School today to remember only Shaw's errors, and to ignore its large indebtedness to him.

For the space of eighteen years the movement was without a spokesman. Even Morris, who in later life became so well known as a lecturer on architecture and the crafts, was content to assume that good work would of itself produce its own influence apart from any active attempt to inculcate first principles by organized teaching; and it was not until the year 1877 that he delivered his first lecture which was given to the Trades Guild of Learning and which was entitled "The Lesser Arts."<sup>5</sup> The title is not without sig-

<sup>5</sup> In *Hopes and Fears for Art*.



nificance because it shows what was uppermost in his mind—the conviction that all the arts were interdependent and that the major arts could not survive if the minor ones suffered neglect. Morris insisted that what he had to say was scarcely more than an echo of what Ruskin had said in the chapter in "On the Nature of Gothic," in "*The Stones of Venice*," where, he told his audience, the truest and most eloquent words that could be said on the subject were to be found. Yet in spite of this disavowal on the part of Morris of any difference between his point of view and that of Ruskin he had, I think, moved further away from the position of Ruskin than perhaps he was aware. Ruskin's teaching became a different thing after it had infiltrated through the mind of Morris. For whereas Ruskin approached the problem of art primarily from the point of view of the major arts, Morris approached it from the point of view of the minor ones. Ruskin is for ever discoursing on the relations of sculpture and painting to architecture, whereas Morris loves to dwell on the beauty of the cottages of the countryside. This suggests that in his concept architecture was primarily a matter of building simply, in good proportion, with beautiful material, in a natural manner. This and not the decorative is the basis of Morris' teaching—a fact that has been strangely overlooked by many of his critics who suppose that because in his work Morris was primarily concerned with decoration he thought of archi-

ture entirely in such terms. It is true to say that Morris thought of architecture as an assemblage of the crafts but, necessarily, the decorative ones.

The extent to which Morris expressed the point of view of Norman Shaw and other members of the movement must be entirely a matter of conjecture. For though the ideas enunciated by Morris were implicit in the movement from the start, it is an open question to what extent they were consciously held. If we may judge from the actual work produced it seems probable that though Morris and Webb broke with the Gothic Revival to the extent of recognizing the importance of vernacular architecture, it was only the more ornate examples that at first interested them, and it was only by degrees that they came to an appreciation of simpler work. The tendency of the movement towards greater simplicity is its ultimate justification; for it means it moved towards fundamentals. In contrast with the Gothic Revival, it may be said that whereas the Gothic Revival was dominated by the antiquarian spirit, the so-called Queen Anne Revival was primarily a movement of taste and experiment. It broke down that restricted view of architecture which limited it to the more ornate and formal examples of the styles, and by securing recognition for the fundamental importance of vernacular art it prepared the way for the great awakening of architecture and the crafts that took place in the nineties.

A. J. PENTY.

## Cities Old and New—IV

### GREEK CITIES IN LEGEND AND HISTORY

#### I

THE SUBJECT of Greek cities in legend and history would be an attractive one if dealt with in a book of at least a thousand pages, and beautifully printed and bound, of course. Indeed, it seems singular that no one so far has ventured to produce a substantial volume on this matter, replete as it is with interest and significance. Some writers, like Freeman, Holm, Schubring, Cavallari, Pais and Lenormant, have enriched our knowledge of the Hellenistic cities in Sicily and in Magna Græcia. Others, Rostovtseff and Bilabel, for instance, have treated some particular group of the Greek colonies. Again, others have written monographs on many of the Hellenistic centers at home or abroad, from Athens to Sinope and Cyrene. In fact, so much has already been done in the way of preparation that the day is probably not distant when a book on Greek cities in

legend and history will appear, and which, we hope, will delight our minds and our eyes.

One of the main difficulties the author of this prospective work will have to overcome will be to strike a proper balance between the great cities of the mother country and those that arose in foreign lands. For the precedence of the former, however obvious it may be in historical respect, is not one of absolute superiority. And from the viewpoint of city development in general we are just as interested in Syracuse or Tarentum, Miletus or Rhodes, as in Athens, Corinth, Argos or Sparta. Indeed, only few chapters of Greek urban history seem as fascinating as those that deal with the colonies in Sicily and in Magna Græcia; and many of its most brilliant pages have for their object the Ionian and Dorian cities in Asia Minor.

Whatever space the author may allot to the various sections and whatever result he may achieve in

## CITIES OLD AND NEW

writing of them, he will have the pleasure of roving about, sometimes on land, but more often on the sea. And can anything in the line of travel, real or imaginary, be quite as enjoyable as a cruise on the Mediterranean, frequently interrupted by descents on the coasts? On rare opportunities only will it be necessary to leave the vicinity of the sea, as most Greek cities of note are situated in a sea-board position or very near the coast.

### II

Among these coastal towns there is one which, in particular, will always be a favorite with the students of Greek civilization—the City of Rhodes. Its spectacular rise was almost unique in the pre-Hellenistic, Greek world. Only one city, Megalopolis in Arcadia, founded in 370 B. C., seems to offer a parallel. But Megalopolis was extensively devastated in 222 B. C. by the Spartans; and at the time of Pausanias, to whom we owe a lengthy, highly valuable description of Megalopolis, the great city was completely in ruins, “a desert,” the sight of which caused the Greek writer to reflect, in a beautiful passage, on the transitoriness of all things human and of cities in particular. The city of Rhodes, however, has survived to the present day, but its condition in the year 1926 gives no evidence of its past greatness and magnificence. More eloquent are the testimonies of the ancient writers with regard to Rhodes. Hardly any city of antiquity has been so frequently and unreservedly extolled for its splendor and its beauty, both much enhanced by the scenic grandeur of its amphitheatrical sea-board site.

Strabo, the great geographer, is only one among many who sang the praise of Rhodes. “With regard to harbors, roads, walls, and other buildings,” he says, “it so much surpasses other cities that we know of no equal, much less superior, to it.” Monumental in itself, Rhodes became still more impressive through the interesting historical background afforded by its environs. Although its own history did not begin until the year 407 (or 408) B.C. when the city was founded, an historian, writing on Rhodes, would not do justice to the subject, if he gave merely an account of its foundation and of its subsequent fortunes. There is in this respect a great difference between Rhodes and those Greek cities which in the Hellenistic Age arose in the near Orient; Greek plantations in foreign lands, as the latter were, their very origin was lacking in those indigenous historical associations which surrounded the rise of the city of Rhodes.

This circumstance secured to Rhodes a place of particular distinction among those new centers in which Hellenistic culture flourished. The city was of recent origin, yet it shared in the glory of very ancient local traditions. It was much smaller than Antioch, on the Orontes, or Alexandria in Egypt, in popula-

tion, yet it was superior to these great cities by virtue of those memories the mere mention of which is conjured up by its name.

When men flocked to Rhodes from far and near, in its heyday as a seat of culture, these memories must have been ever-present in their minds, and they must have added to the fascination of a city which was blessed, in many ways, with extraordinary advantages, and therefore exerted an unusual attraction. “Such of life as remains to me, at least if I succeed in what I desire, I shall spend in quiet at Rhodes,” Gaius Martius Calvena once wrote to Cicero, his friend, and Cicero himself, in a letter, referred to Rhodes as “a convenient place to retire to.” It seems at that time to have been the consensus of opinion that no place was better suited for the enjoyment of leisure, and Decimus Junius Brutus, the conspirator against Cæsar, in writing to a relative, confirmed this predilection; “if exile awaits me,” he said, “I go to Rhodes.” Happy, indeed, was the expatriate who could choose this city for his residence.

To-day—as in the days when Cicero, Julius Cæsar and other eminent Romans were among the pupils of Apollonios Molon, the great Rhodian rhetorician—visitors to the island of Rhodes are enraptured with its wonderful natural beauty. “I do not know in the whole world a more excellent strategic position, nor a more beautiful sky, nor a more smiling and fecund soil,” wrote Lamartine about the island of Rhodes in his “Voyage en Orient.” Within sight of the Asiatic mainland, not far from the hallowed promontory of the Cnidian peninsula, the island rises out of the depths of the Mediterranean into that marvellous, almost supernatural sunshine that caresses its soil, designated by Pindar as an earthly abode of the Sun-god. Down through the ages it was told how Zeus, at the request of Helios, caused the island to emerge out of the Ægean, and the great poet embodied this ancient, beautiful legend in one of the Olympian odes. Rhodes was sea-born and became sacred, the favorite domain of the Sun-god, whose seven children, the Heliadæ, born of a nymph or of a heroine named Rhodos, inhabited the island in the mythical ages. Its first inhabitants, however, according to the legends, were the Telchines, praised by some for their skill in manufacturing iron and bronze into beautiful weapons and implements, but disparaged by others as vile charmers and enchanters who used to besprinkle animals and plants with the water of the Styx mixed with sulphur in order to destroy them.

Most legends have some background of reality. The island of Rhodes, which Helios, during his daily wanderings in the watery depths, saw glisten alluringly like a hidden, mysterious gem, no doubt originated as the result of a natural upheaval, just as did Delos and other islands of the Ægean. And the tale

of the Telchines may perhaps be connected with the assumed, early occupation of Rhodes by the ubiquitous Phœnicians. But the island, as is proven by the many stone implements its ground has yielded, must have been inhabited long before the Phœnician invasion. As we proceed through its adolescent ages, its status becomes somewhat clearer, thanks to the numerous relics which indicate its close and lively connections with the Greek mainland in the Mycenaean Ages. At this period, in the second millennium B.C., the obscurity that shrouds its earlier existence seems faintly illuminated as if by the first glimmer of dawn. It is to this era, undoubtedly, that we must assign the rise of those three Rhodian cities which were destined to play dominant parts in the history of the island for many centuries to come—the cities of Ialysos, Cameiros and Lindos, immortalized in the Iliad.

“Valiant and tall, the son of Hercules,  
Tlepolemos, nine vessels brought from Rhodes,  
By gallant Rhodians mann'd who tripartite  
Were settled, and in Ialysus dwelt,  
In Lindus and Cameiros white-stone hills.”

Thus sings Homeros. The Rhodian Greeks, under Tlepolemos, according to the poet, took part in the Trojan War. Argos, which in antiquity was considered the oldest city in Greece, was the place of their origin, whence Tlepolemos, the Argive ruler, fled to Rhodes with a numerous following after having slain his uncle Lycymnios. So far the legends. We can accept them as giving valuable evidence on one capital point. They reveal that the urban triad of Lindos, Ialysos and Cameiros, which in 408/07 B.C. founded the city of Rhodes, existed in the Mycenaean Age, as has been verified by the important archaeological discoveries of the past sixty or seventy years.

The foundation of the three renowned cities, in one mythical version, was ascribed to the three sons of Kercaphos, one of the Heliadae, and they were, according to this legend, named after them. Tlepolemos, however, was also mentioned as their founder. Their origin is veiled in darkness, impervious to the rays of historic light, but it is possible, even probable, that Ialysos and Cameiros, as is assumed by various historians, were founded by the Phœnicians before the arrival of the Greeks. However this may be, it was in the Greek era that the island of Rhodes became an important center of civilization, and if the cities of Ialysos, Lindos and Cameiros were famous in antiquity and are memorable to-day, it is due wholly to the part played by them in a purely Hellenistic development.

Their chief title to glory, no doubt, is to have given birth to the illustrious city of Rhodes, whose foundation is to be designated as one of the most

remarkable instances of synœcism in the Hellenic world. This event marked, in the history of the three parental cities, the climax of their career and the beginning of their decline. At the time of Strabo, only four centuries after the foundation of the city of Rhodes, the great Ialysos was a humble village. At the middle of the second century of the Christian era Ialysos and Cameiros were merely heaps of ruins. Only Lindos then survived—and it exists to-day as a dormant little town, resting peacefully at the foot of its ancient acropolis, the mighty, precipitous rock, which, six hundred feet high, rises out of the sea; and once was crowned with the temple of Athene Lindia—one of the most celebrated of all Greek sanctuaries.

Lindos is situated on the east coast of Rhodes, it looks out toward the horizon of dawn. Perched magnificently in their lofty station above the lowly dwellings, the temples of its acropolis glistened in the flaming light of sunrise, greeting from afar the approaching seafarer. The receding mountain slopes, soon ablaze with a golden lustre, invited his gaze to wander from the sea-level until it reached the highest peak of the island, the summit of Mount Atabyros. (On a bright and clear day, *i.e.*, on most days of the year in these “celestial regions,” Mount Atabyros can be seen as far as Crete and even Cyprus.) Whether seen from far or near, it was, in the days of our seafarer, always the same sacred mountain, the massive basis on which rested the oldest of the Rhodian temples, consecrated to Zeus Atabyros and founded, according to tradition, in the pre-Hellenistic ages by Althæmenes, who forsook his homeland, Crete, for Rhodes in consequence of an oracular prediction—as is told by Diodorus Siculus on the authority of Zenon, the Rhodian historian.

Rising steeply from the west shore of the island to an altitude of more than four thousand feet, Mount Atabyros commands a panoramic view of the Ægean and adjoining waters such as is offered at no other point. The mountain ranges of Crete, whose nearest cape, the Samonium promontory, is one hundred and ten miles distant, appear in the southwest, fading away westward far beyond the intermediate, narrow and craggy island of Carpathos, which is interposed in the perspective like the silhouette of a *coulisse* before a remote and dim background. Sweeping southward and eastward over the expanses of the Mediterranean, the eye, after having described a vast semi-circle, arrests itself at the sight of the Lycian headlands on the south coast of Asia Minor. We catch a glimpse of that part of the Lycian coast where the city of Patara, of Apollonian fame, once was situated. And then the glance glides rapidly westward over a continuous scenery of capes, bays, inlets and mountains of voluptuously beautiful forms, a scenery that has its termination and its climax, on the west, in the



## FROM FOREIGN SHORES

Cnidian peninsula and the Ægean islands. So luminous and transparent is the air that the spot where the city of Cnidos once basked in the same external sunshine is plainly visible; it lies at the western extremity of the Cnidian peninsula, at the Sacred Promontory, the Triopian Cape, forty-five miles distant from Mount Atabyros. The view extends northward as far as the islands of Icaria and Samos, the northernmost of the Sporades. In the very center of this insular world, the home-land of Apelles, the island of Cos, alluring with the colorful splendor of luxuriant gardens, raises its lofty outline, immediately beyond the Triopian Cape. "It lies at the entrance of Ceramic gulf like a vigilant guardian of the native soil of Herodotos, or like a huge dolphin ready to swim." \* And we, from our vantage point, can see the peninsula on which Halicarnassos, Herodotos' home-city, was situated. And we remember what Herodotos tells, that Halicarnassos, Cos, Cnidos, Lindos, Ialysos and Cameiros formed the Dorian Hexapolis which later, by the exclusion of Halicarnassos, was transformed into a Pentapolis, whose center of union and of worship was the temple of Apollo at the Triopian Cape.

To this center the people of Rhodes, of Cos, and of Cnidos used to flock on the days of the Dorian festival, consecrated to the Triopian Apollo and celebrated with sacrifices, horse races, gymnastic exercises and musical contests. The Rhodians, their minds astir with joyous anticipation, fared forth in their ships for this great event from Ialysos, Cameiros and Lindos, and from every convenient place of embarka-

tion on the Rhodian coast. They set out as the best sailors and the ablest ship-builders of the Greek world, in craft big and small, beautiful to behold—and more so on this occasion than on any other. To the solemn and joyful reunion they brought greetings from distant places, from those colonies in Asia Minor, in Sicily, in Italy and elsewhere, which had been founded by Rhodians or by men of Rhodian descent, alone or in association with others. Proud of their native island, they were not less proudly conscious of having founded the Sicilian City of Gela, flourishing and great, which in its turn had originated the rich, the beautiful, the magnificent Akragas; at the time of its greatest prosperity it was second only to one of the Greek colonies. They could—and did—boast of their achievements in colonization and their extensive commerce, of their skill in navigation and their pioneering in the framing of model maritime laws. And it seems logical that they at last founded the city of Rhodes (to the plan of which I shall return in a subsequent article), whose harbors are praised by Strabo as superior to those of any other port, and whose dockyards, where the swiftest Greek ships were built, forbade outsiders to enter under the penalty of death. The strongly fortified city became the bulwark of independence which proved able to resist the most determined and powerful attacks. From its foundation dates the beginning of the great period of the political history of Rhodes. But before we enter on this phase of its existence, let us start on a cruise to Sicily and to Italy, there to visit a few of those cities which the Rhodians founded or in whose foundation they took part.

NILS HAMMARSTRAND.

\* Paton and Hicks, *The inscriptions of Cos.*, p. 1.

## From Foreign Shores

### *What's the Use*

**M**Y DOCKS are piled high with a mass of material, the accumulation of months, from which I am to select the illustrations for this present offering, and something of which is to inspire my literary muse. But I find selection difficult as most of the design is on a dead level plane—high or low is a matter of personal opinion—while the subject matter of the text contains little of the inspirational, little that has not already received in these papers about all the consideration that I care to pay it. Competitions, architectural education, registration, professional ethics, criticism; all abstractions which are growing thin and which are of interest to the individual only when crystallized into a concrete case and laid on the individual's door-step. Now and then an argument is

presented along one or another of these lines which one would like to follow for the moment; now and then a statement is made which one would like to challenge, to question, or, perhaps to endorse—but what's the use!

In my present, if not altogether optimistic at least not altogether pessimistic, mood—induced, not by indigestion let me hope but, rather, by the jazzy conditions surrounding modern life and its expression in art—I feel incapable of relating clearly and definitely all these literary topics, these abstractions, to that architectural reality which is plan, design and construction. Perhaps design should have come first as the including and controlling factor in plan and construction; we need not argue that point now but may simply content ourselves with an acceptance of the fact that

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

architecture is a unity in which design, plan and construction find themselves given the highest expression possible and compatible with human needs and ideals, which it is the province of architecture to serve and to advance.

## *As To These Abstractions*

Now, if the psychology surrounding competitions serves, as many are convinced it does, to lead always and inevitably to the production and ultimate selection of the trite and the commonplace, what's the use of discussing competitions from any angle? Especially, what's the use of refining codes and splitting hairs on rules of procedure! If architectural education consists, as so many think it does, in impressing upon immature and uncultured youths mere architectural forms and conventions, and developing powers of selection only as among these forms and conventions, in seemingly utter ignorance or disregard of the fundamental and vital principles of honesty, consistency, applicability to time, place, and need, what's the use of wasting breath on architectural education! Why not better expend our energies on an educational system and environment which, beginning with the child, shall provide a cultural background for the masses up out of which shall come architects able to understand them and their spiritual and material needs and competent to interpret these needs and minister to them? Wasn't it lucky for the world that an international system of architectural training never got a hold in ancient Egypt, in the Athens of Pericles, in Agra, in Constantinople, in Mediaeval France! The fact seems to be that the architectural school is making the world commonplace. But on a higher plane! It is interjected. Maybe so. Look at Egypt, and at Rome, and Persia, and India, and far away Thibet. Look at Hagia Sophia and Chartres and—look anywhere—and decide for yourself.

Why do many of the architects of Great Britain, following an unfortunate American precedent, seek to shackle their art by a self-imposed registration? The public does not demand it; does not realize or at all care for its supposed benefits. What's the use, when registration can only tend to standardize; to make each and every prospective architect pass the same examination and train for it as does each and every other one! I imagine art, that is freedom and beauty of expression, will thrive better without the conventionalizing bonds.

## *The Real Reason*

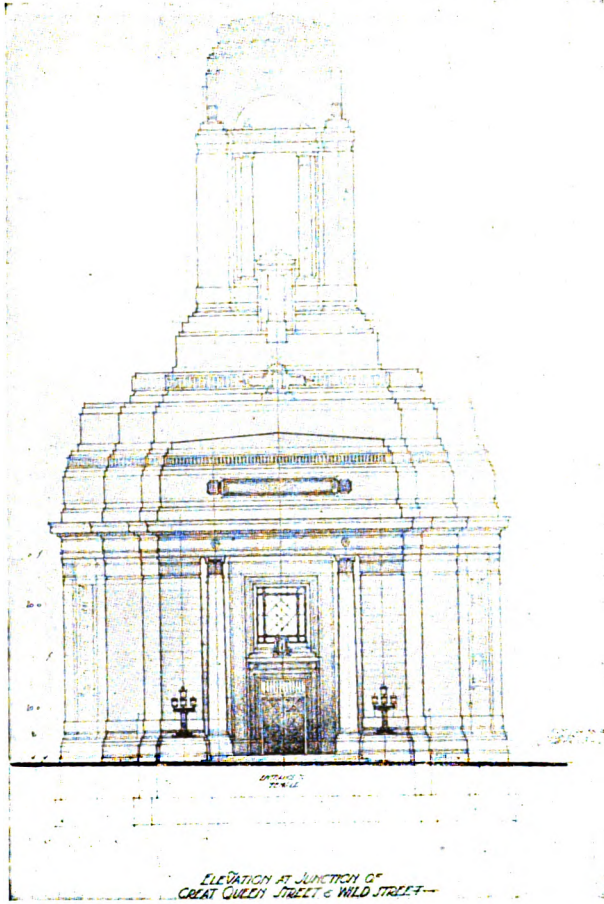
But we shall not have to dig down very deeply into our professional consciousness to discover the real reason for registration and ethical codes and educational systems and aversion to public criticism of contemporary work. Your own and your professional

brother's *business* must not be interfered with. The architectural business must be kept in the hands of the conventionally trained and especially of the registered practitioner. Business is to be protected and art, the joyous and spontaneous expression of the life of the people, may go hang. Business is to be protected and not that fostered in which the people will take joy and delight. For the people do not take joy and delight in conventional architecture. Only the learned and very sophisticated know that it is architecture and therefore to be embraced in the category of things to be revered. You can't scare the people into embracing conventional architecture as into embracing conventional religion. When the practicing graduate of the conventional architectural school can assume the same authority over the destiny of the immortal soul as does the practicing graduate of the priests' college the people will be made to accept conventional architecture and to love it as they accept and love conventional religion. Architects, at least, should learn the difference between art and conventional religion—the elements of fear and of inferiority do not enter into the acceptance and enjoyment of art; and the super-imposed authority of the school or of tradition should not control its practice.

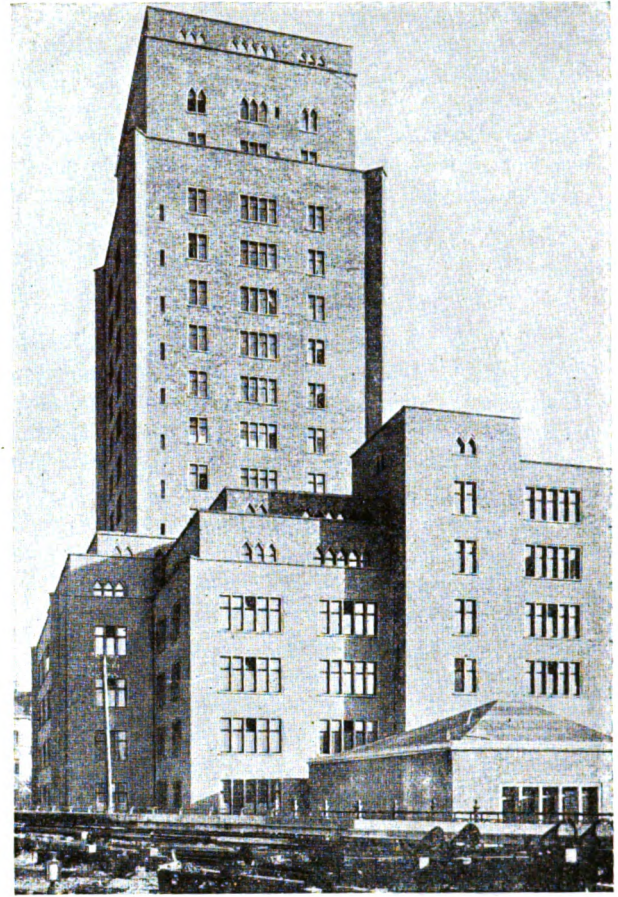
## *As To Criticism*

Just a glance at that matter of criticism. If it is merely a matter of checking up on formulae or of comparing superficial standards or conventions—what's the use! If, however, fundamentals have been violated, if the interests of the people have been not only disserved but betrayed, the people have a right to specific knowledge of the facts and he who imparts that knowledge is a public benefactor. But he who cannot impart that knowledge had best keep his pen in his pocket and his tongue from wagging. When I see a premiated design, as in a recent important British competition, which could not be materialized as indicated because of inadequate provision for the structural factor, I feel that, perhaps, a slight criticism would not be amiss; criticism of the designer and of the assessors, or judges, in the competition. But—what's the use! The design is altogether conventional and the loss would be only monetary were the building to collapse under construction. And, again; when I note that the winning design, (and most of the others,) in an even more important British competition bears not the slightest trace of emotional or joyous content but was concocted, seemingly, by one plodding laboriously and without inspiration over a draughting board, adding line after line, until the requisite spartial areas had been provided to obtain the required cubage, and then bunching at the corner a few more super-imposed horizontal spaces just for luck—when I see this sort of thing being done and accepted in the name





*You get this by showing the T-square up a peg at a time, emphasizing a line now and then and remembering to set back*



*From Wasmuth's Monatshefte für Baukunst*  
**DAS HOCHHAUS AM HANSARING, KÖLN**  
**JAKOB KOERFER, Architect**  
*The executed building. One of scores of designs based on relating this building to the scheme and skyline of the City.*



*From The Architect and Building News*  
**WINNING DESIGN BY H. V. ASHLEY & WINTON NEWMAN**  
*The plan has very good qualities*



*From The Architect and Building News*  
**BANK OF ENGLAND, VIEW FROM LOTHBURY**  
**HERBERT BAKER, A. R. A., Architect**  
*The domestic quality of the English character will proclaim itself in the roofs and composition*



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

of monumental architecture, I wonder if there is not a place for the critic in the economy of art and a place for the educator in the economy of life. I will say, some of the plans were intelligently conceived and developed as practicable working areas; but imagination was not present at the birth and never entered later into the designs either through vicarious or direct suffering. The premeditated design, however, unfortunately does lend itself to structural requirements.

## *Another Serious Serial*

In *The Architect and Building News*, London, Mr. A. Trystan Edwards, voluminous writer on subjects architectural, is running a new series entitled "Things I Dislike," which one who has followed Mr. Edwards' previous writings could well imagine need never stop through dearth of material. Like others of us, myself included, Mr. Edwards likes himself. As for me, I like buildings because I read my own stresses and strains and experiences into them, inasmuch as I have these matters in common with the author of the designs who expressed himself through his work. That is, liking myself, I like those buildings better in which the author has expressed, or embodied if you will, a spirit like my own. I don't like a building because *it feels* as it makes me to feel. A building is insensate—it doesn't feel; I feel myself into it. But to Mr. Edwards, if he means what his words seem to say, a building feels and thinks and acts towards other buildings and towards its surroundings as though endowed with sentient qualities. He has spoken of a building as holding this or that attitude towards other buildings or towards its environment. Therefore I can understand why Mr. Edwards should be susceptible to numerous dislikes; especially towards buildings and works of art which mock him, which have feelings he may or may not be able to entertain, and to which it is difficult if not even hazardous to administer other than verbal chastisement. In a recent symposium on criticism, conducted by *The Architects Journal*, London, Mr. Edwards suggests that the critic should be subject to criticism. This sentiment stands under a portrait which shows Mr. Edwards in the guise of an able seaman. I'm going to make up to him; for some dear Little Buttercup may come along some day and prove that he was exchanged at birth and that, Ralph Rackstraw like, really "he is captain of us all."

## *Personality in Publications*

It is interesting to contemplate the character breathed into the various publications which come to me from foreign shores, (via the JOURNAL editorial office,) by their editors and publishers. *L'Emulation*, Brussels, and certain of Wasmuth's publications, Ber-

lin, have beautifully reproduced plates of fine workmanship. Other German publications have most complete and comprehensive studies of the varied aspects of some important problem, mostly in sketch form; and rough sketch form at that. Many of the beautifully reproduced plates hold little or nothing of interest to me. Many of the rough, almost crude, sketches in the German periodicals are instinct with life; are bold to the verge of the primitive, but powerful and frequently spiritually endowed. Some thing is speaking through those sketches which someone will "dislike" and will not refrain from saying so—but somehow they invigorate me like a potent draught.

Especially do the German publications lead in the presentation of town planning and industrial housing schemes, both in the matter of quantity and of quality. The child is not neglected in the plan nor in its realization. I should like to give space to illustrations of this civic feature of German art, but can not do the subject justice in that allotted me.

## *The Gold Medal*

I am pleased to note in the various British journals that the R. I. B. A. gold medal for the best street frontage erected in 1925 has been awarded to Sir Edwin L. Lutyens for his Britannic House in Finsbury Circus, London. A cut of the building has already appeared in these columns and I have commented most favorably on the design. It is possessed of a real charm. I wish I could say the same of Sir Edwin's recent Peace or War Memorials. My reaction to these, especially to the most recent, is that it takes more than setbacks and arches to produce an impression of grace, or charm, or power. It takes more than concentrated manual labor at a draughting board with Tee square, triangles and compasses. If I am correct in my ratings Sir Edwin has not since then reached the heights which to so many admirers he is deemed to have attained in the Cenotaph in Whitehall. I saw the Cenotaph in the spiritual and physical atmosphere of Anzac Day (25 April), the anniversary of Gallipoli, and the emotion induced vibrated in depths deeply underlying the well-spring of tears.

Just a word, in closing, as to the use of setbacks. We are told that the zoning laws in forcing setbacks are creating a new style of architecture. Tommy-rot! Setbacks are as old as building; antedating by thousands of years the stepped pyramids of Egypt. It takes more than setbacks to produce an architectural style. It takes brains and understanding, heart and emotional reaction, spiritual insight and high idealism, in a people as well as in the architect who would stand as spokesman for the community and the race.

Chicago, August 1, 1926

IRVING K. POND



BALUSTRADE AND STEPS—MAIN ENTRANCE

## The Architectural Sculpture of the Nebraska State Capitol

The above, together with the two illustrations immediately following, are selected from **THE ARCHITECTURAL SCULPTURE OF THE NEBRASKA STATE CAPITOL**, by Charles Harris Whitaker and Hartley Burr Alexander, scheduled for publication by the Press of the American Institute of Architects, Inc., 20 October next.





HAMMURABI  
NEBRASKA STATE CAPITOL





BALCONY PANEL—DRAUGHTING IN THE CONSTITUTION  
NEBRASKA STATE CAPITOL





OLIVE GROVE IN ATTICA

*Photographs by E. H. Lowber*

## Little Churches in Greece. II

**K**ARYTAENA stands where three main highways of the Peloponnese converge; it must always have kept a turnpike. The green and limpid Alphaeus flows below and was bridged by the Franks with six arches, which suggest what snows must fall further up in the hills, so to fill the dry, gravelly bed when they melt; above, the hill rears its steepest flank and was topped by a castle in 1254. Hugues Bruyère of Champagne and his son Geoffrey built this, and these two, with Geoffrey de Villehardouin, the grandfather, were perfect ensamples of the Latin chivalry of the Crusades. At worst, they were probably better men than we, less egoistic, less brutal, and less stupefied in sordid greed, and as such they may be honoured.

The castle bears little likeness to those the elder Geoffrey will have known in Champagne; no keep is here discoverable, nor outer and inner ward, but a long, irregular, scarped mass, towered at intervals, battlemented, well-furnished with cisterns and store-rooms hewn out of the rock, lies stretched along the hill-top to end in a sharp prow, like four sides of an elongated hexagon, much as Peñafiel lies in Castile, or Tiryns in Argos. Other walls below, curved on spurs and slopes, made once such shelters for cattle

and peasantry as Procopius describes in Justinian's engineering, and defended an intricate approach with many turns and arched gateways at right angles to each other, commanded by a massive tower.

On the broader, sunnier side of the hill the village straggles along, horizontally, as though the first streets had been sheep-tracks; the three apses of a little church front the early light, behind them a dome and then a fine square belfry, very Lombard-looking, rise from the level of ground upheld by retaining walls. Below and above, the mountain-side of rock and scrub, of sliding stone and slipping soil, is terraced for cultivation, pitifully scant even on the lowest incline where olive trees will bear, and the long road up to the castle is picked out by occasional cypresses as though it were the road to a cemetery. Elsewhere, hedges of prickly-pear border the road that mounts from the plain and the bridge, and the top of the town lies in a saddle between the castle and a lower peak. Here the houses stand dark and close in the narrow streets, opening out where a plane-tree ringed with benches accommodates a café, and closing in again between yellow-shuttered and blue-beamed dwellings and shops open-fronted, under balconies borne on timbers that serve like arcades;





THE BRIDGE BELOW MISTRA





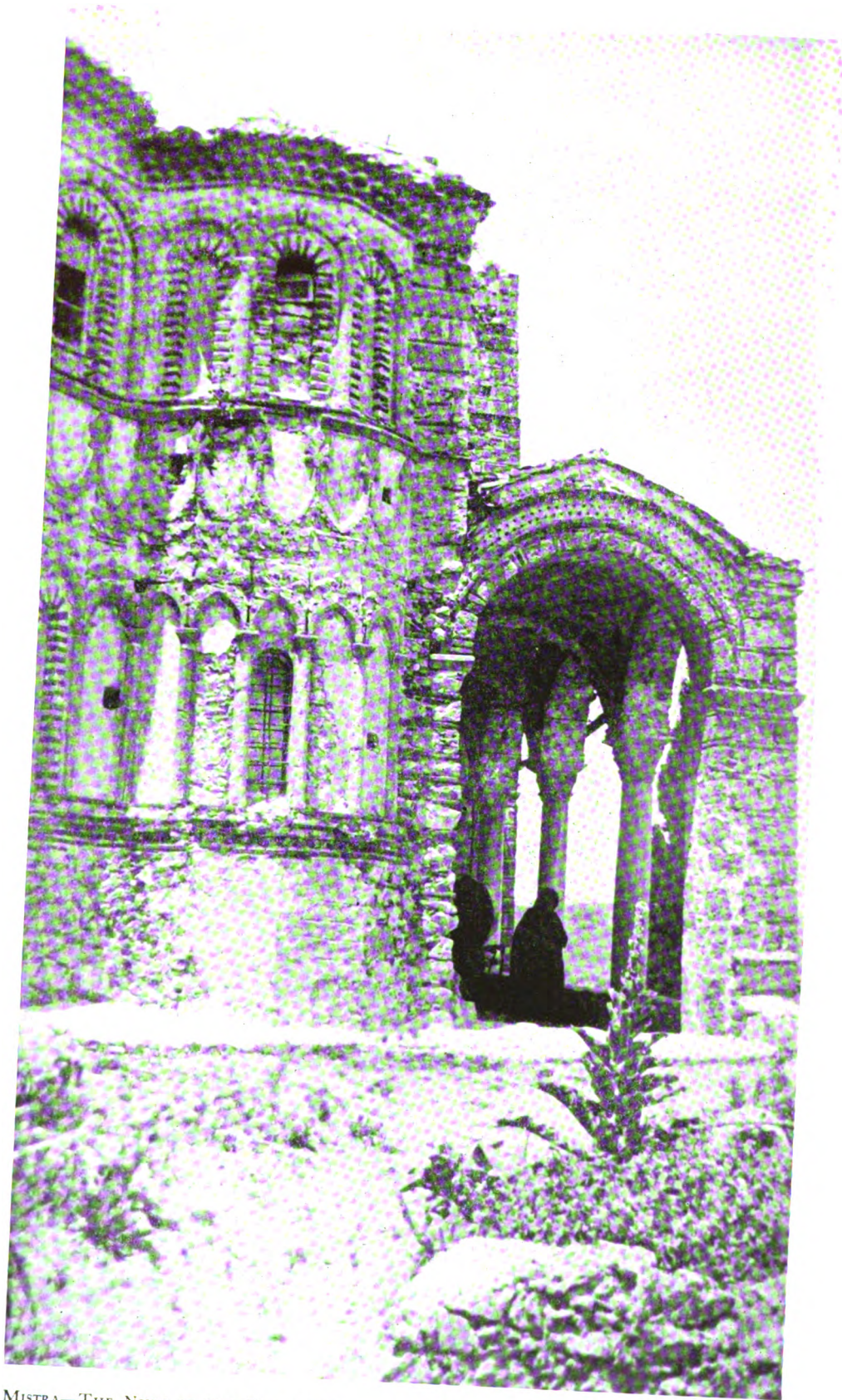
KARYTAENA—THE CHURCH OF S. NICHOLAS





MISTRA—CONVENT OF THE BRONTOCHION





MISTRA—THE NUNS OF THE PANTANASSA



## LITTLE CHURCHES IN GREECE. II

like the Rows in Chester, and the *soportales* of Estella and many another little city in Spain. In truth this architecture of stone and timber used conjointly recalls such a village as La Alberca or the ancient city of Béjar, situate in the Sierra de Gredos. In the Abruzzi, the like may perhaps be observed. It is hardly to be called even the architecture of a Mediterranean people, who have lived for three millenniums and more in their mountains; rather, that of a life surviving yet, which had held the land as the ploughman's and the wood-cutter's since before the Mediterranean race had ever come. The short, sturdy greybeards around the sycamore tree, wearing blue coat, blue leggings, and a vast white linen frill in between, were very like the Sardis who have shared with me, among their stony heights, their crisp sheets of bread and soft cheese of sheep's milk; they stepped forward to indicate the way, and fell back with a courteous gesture. One is at home among these.

The church of S. Nicholas stands in its own grassy green kirkyard, right in the *col*, under the lee of a seigneurial tower that looks Italian. It has a central dome, three apses, and transepts; the aisles east and west of these are roofed with low domes, and the narthex with three parallel barrel vaults that correspond, carried on two piers. The painting would stand for a complete cosmogony; Virgin and Child enthroning in the apse, the Pantocrator in the dome, scripture in the aisles; in the right transept, for instance, is found the Eternal among cherubim and encircling angels, a zodiac, the animals, the sea—this represented twice over, once by a marine deity and again, lest you should misunderstand, by a ship above him; opposite to this unrolls the fantastical realm of hell. Late work is this, perhaps contemporary with the counter-reformation, virtually untouched by the Gothic of France, the Renaissance of Italy; but subject obscurely, almost imperceptibly, to the influences which determined all the beauty of Mistra.

The ruined city of Mistra was yet peopled and organic within the memory of men now alive; but, after recurrent earthquakes, one so shook down the houses and shattered the churches that the town moved out bodily. A few care-takers live at the Metropoli and the Museum, with a dog and some chickens for company; a few nuns live at the Pantanassa, with a priest at hand, and offer a cordial of their own distilling with weary courtesy to visitors; moreover, care is spent on such few repairs as may preserve the frescoed walls from disintegration. But cut stone and timbers are prized throughout the East, and all the beams and rafters have long since been fetched to build the villages below. The same thing happens everywhere. The temple of Philae is submerged, drowned like Leander, and gone. Ruins

that have waited in Syria since the Arab invasion were altered between the Princeton expeditions of 1902 and 1910; the façade of Mshatta, on the desert edge, erected in the eighth century, if it had not gone to Berlin in the twentieth, would now be arcading the culverts on a new railway line; and who knows what will be the cost to archaeology of the Bagdad railway before it is completed? With the new hopes in the East, that commercial exploitation has brought, the new houses and highways a-building are taking what material lies at hand. It is a sign, mayhap, that our civilization is dying, and another age is shortly to be born; how the monuments of the past crumble while we watch; and when capitalism and industrialism, cotton and oil, have made a clean sweep, over all the earth, of all memories of old time past, only then may we build anew the City of God.

Meantime Mistra, deserted, yet lies glittering in the young sun on the outlying slopes of Taygetus, with its stored memories and legible records of all the conquerors that have passed, Frank and Byzantine, Venetian and Ottoman. The castle that was built by a Villehardouin in the winter of 1248-9 follows the contour of the spur like the Templars' castles in Palestine. One great tower commands the east and another the west, and both control a thick, gibbous mass between, of towers and bastions and walls aligned in curves now convex now concave, that turn sharp angles to secure a flanking fire, and rear up from the abrupt rock to ensure a plunging fire. These castles of Greece have usually no ditch and never water in it; they relied on the approach in long lacets and the final steep escarpment to kill off assailants before they really arrived. But in 1263 it was ceded, with others, to the "Greeks," *i. e.*, to Constantinople, where the brief Latin kingdom had ended and Michael Palæologus was ruling from his own city. Where Venetians and Turks alternately were lords thereafter, deserted palace chambers show Venetian traits in their decoration, as does the church of the Pantanassa in the arcading about the apse; and among the ruins of the mosque and the baths are tokens plain of Islam.

The uncounted churches gradually define themselves, assume an identity, a chronology. In the shadow of columned aisles, across the dazzle flooding a riven dome, may be read the story of capital and frieze, and in the fast-fading frescoes discern the remnants of antique persistence, in river-god's urn or Neptune's trident.

To the great Twin Brethren, as behooved, here above the seat of their antique worship at Sparta, under the name of Saints called Theodore, the first church was built, at some time before 1296. On the face of the dome outside, windows and niches alternate, and on the façade decorations in colour are inlaid, but

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

generally speaking the intention is much like that at Daphni. Here, however, the church is small and precious, while there it was lofty and serene.

The Metropoli of 1310, rebuilt in the next century, seems habitable still; that the women's galleries, with their little domes above the barrel-vaulted aisles, were an afterthought shows plain where the frescoes are cut; in the carving of their parapets and the lovely screen of the marble iconostasis occur, among plaited bands and wreathen foliage, the knot and the cross, the magic spell and the Christian symbol. The church is essentially basilican, rectangular, level-roofed, with three pairs of columns, a wide span at the transept, and clerestory windows under a timber roof; the story of the frescoes runs on and on, from apse to narthex and back under the aisles. They reveal a very ancient tradition of representation; in their choice of scenes, in their use of symbols, in their conventions of form and gesture, they go back to sources in Syria and the Holy Land, which may be traced through manuscripts and are akin to the mosaics at S. Saba in Rome, which was a Greek church itself in the eleventh century. How long the growing-time lasted in this cathedral is clear, and two sides of the cloister are Renaissance in style.

Before 1311 was built the great Brontochion, where the cross-motive takes possession of the basilican, carrying the galleries across the transepts on a column, as the cathedral-builders of Pisa and Lucca had learned to do; setting a great dome over all, and another above the narthex, with lesser ones over the angles of the aisles. Here recurs such a western belfry as Karytaena tried to emulate, with long chapels like the side aisles at Daphni, and the Athenian narthex, buttressing well the whole.

Early fourteenth-century also is the church of the Peribleptos, hollowed out at the west from the very rock of the mountain-side, while eastward the side apses, quaintly arcaded about their windows, and the mighty central cylinder, jut out above a crypt-chapel and other substructures; behind the nave-gable rises the multiple arcading of the dome, beguiling the eye on higher and further in enchantment. The interior is magical, so small, so vividly patterned over with frescoes; built between 1316 and 1350 and thereafter covered with painting toward the close of the same century. In the dome the All-Maker a-brooding; in the apse the Seat of Judgment, prepared, that awaits the closing of our age and our world; at hand, the Virgin and Child worshipped by blessed spirits. In the barrel vaulting of nave and aisles the themes are chosen for their symbolic value: the release of the spirits in prison, the descent of the Fiery Tongues, the sacrament of Melchizedek, the Transfiguration.

Here the painting is different from the cathedral and the convent just named, with a new and vivid understanding of colour. Such flame-like reds and vaporous

greens, such amethystine blues and poignant yellows, arrest and detain, till it becomes apparent that the artist has worked like an impressionist, juxtaposing unlike hues to depict a single colour. The spectral splendours of Greco are here anticipated; his yellow robes with orange folds, his blue mantles with pink lights, his green wings that dip into violet and turn into turquoise. Indeed that strange and mystical manipulation of colour that he learned perhaps as a boy in Crete, which had taught it, through many wandering craftsmen, to the Venetians, so that either from the island of his nativity directly, or indirectly through the Cretan school that had flourished in Venice in the fourteenth and fifteenth centuries, our Toledan who was called El Greco and who signed himself in Greek Theotocopuli, inherited that art of his and was in truth identical with this now full flowering at Mistra in the latter fourteenth century.

The delicate church of the Evangel is more patently cruciform, with its slender shapely dome that rests on piers between the apses but on columns between the aisles, continuing these freely into a spacious narthex and opening by a south door into a tiny cloister made of two barrel vaults and one column. It must be dated towards the end of the century or even later. About 1430 falls the splendid Pantanassa, a perfect instance of the cruciform domed basilica, cross-vaulted, with monolithic columns and marble capitals, a marble string course; a deep sanctuary and rather shallow apse behind it arcaded round; galleries roofed with two domes and wide barrel vaults between them. The spandrels of the nave arcade are painted, the soffits of the arches, the portals, the galleries and their parapets, the narthex and its upper tribune, the mighty dome; every surface was of painted plaster except those marbles. Outside, the same lavish use of decoration sets arcades to run around the apse and its windows, and above the arches of the wide north loggia that flanks the nave and looks over the whole Eurotas plain, they once adorned such another portico at the west, as they still enrich the superb western campanile. These Greek belfries at their best recall nothing else but those of Calabria, itself a Grecian land, as we all know them, for instance, at Amalfi and Ravello.

In the shortening afternoon a wind moves the trees upon the hillsides and light tips the scattered cypress-tops and is withdrawn; red rock is darker and scrub is greyer; finally, long before sunset colours the sky, ruins and hillside have merged, almost indistinguishable to the vagrant glance. Everywhere stone and brick have been used together; thin tiles laid in courses between others of cut stone, or framing windows and patterning façades with a delicate outline, or set in saw-tooth up gables and around curves in a functional decoration, or laid horizontally and then radially to make a window arch, or cut into patterns



## LITTLE CHURCHES IN GREECE. II

like the Cufic decorations of Moslem artizans. Here on this darkening hillside, within the compass of two centuries, men have built every sort of rectangular church, no two alike, with all the apparatus for liturgical worship. Little of the material was precious; a few marbles, a master painter from Crete. The rest is brick, stone and plaster, and largely craftsman's work. Always, however, the forms are various and ornate, the relations are subtle and novel; the strong colour of frescoed robe and background, the deep tone of stone and tile, the pure ancestral certainty of every line and contour of the draughtsman, the serene and sober beauty of space-composition, which these Greeks inherited not from Phidias or Libon, for the architects of classical antiquity knew no such art, but rather from Anthemius and Isidore that worked for Justinian a thousand years thereafter: these things have come together and constituted a romantic loveliness more akin perhaps than the antique to our own temper.

On the Island of Salamis is situate a convent called Phaneronome: if toward the day's end you land your little boat at the light-house and walk up over the burnt grass, tall monks with iron-grey beards will rise with grave courtesy from where they sit on stone benches under huge and ancient trees. (This church is shown to visitors.) Where the arch of the convent gate opens into a great court or cloister, the first consciousness is all of pale flag-stones and thick white-wash: the whole mass of conventual building arcaded round on wide pointed arches, with loggie above and inside staircases visible: two grand cypress trees coming up through the white flags.

The church itself is gabled, whitened, adorned with such long pilaster-strips as may be seen in Pavia, and,

sunken in the front above, lovely plaques or hollowed discs of earthenware, in lilac and green designs, like Rhodian dishes. Some carved marble slabs are built in likewise, as at Athens and Venice. One among them shows a cross set amid interlacing lines that run out and form a plaited border, as at Mt. Athos and Armenia; and on another peacocks and griffins do stately homage to the cross; while a pair of cypresses bow before the cross upon a third, as on the tenth-century Harbaville triptych: meanwhile into the cloister staircase is built an antique fragment of Dionysos under grapes, an Ionic capital serving for a doorstep.

Within, the church is painted, every inch; and though the last repainting was done in the course of the eighteenth century, it might serve in illustration of that manual which Panselinos, in the sixteenth, drew up for the monks of Mt. Athos. Down the domes of the south aisle stretches the story of Creation, even to Noah's Flood. The Last Judgment occupies the west wall, as in the Torcello mosaic, and souls are weighed in balances held under an altar. The Virgin and Child fill the apse; elsewhere you find a garden enclosed, with a glimpse of the sea beyond, and therein move monsters, cuttlefish, ships, and a mermaid, and Neptune crowned. The Jaws of Hell gape wide, being the gullet of a prostrate monster, and in his hot breath the wretched souls dance up and down like gnats, as they are indeed described in those mediaeval Visions, Apocalyptic or Celtic, Tundall's or many another's, that culminated in that of Dante. All the centuries meet here, with our own looking on: in life, it would seem, there are no solutions of continuity, and with these same Greeks we share a common heritage. GEORGIANA GODDARD KING.



MISTRA—CHAPEL OF THE EVANGEL





SIR WILLIAM PEPPERELL (?)

ORIGIN UNKNOWN

(Essex Institute)

## Some Early Colonial Firebacks

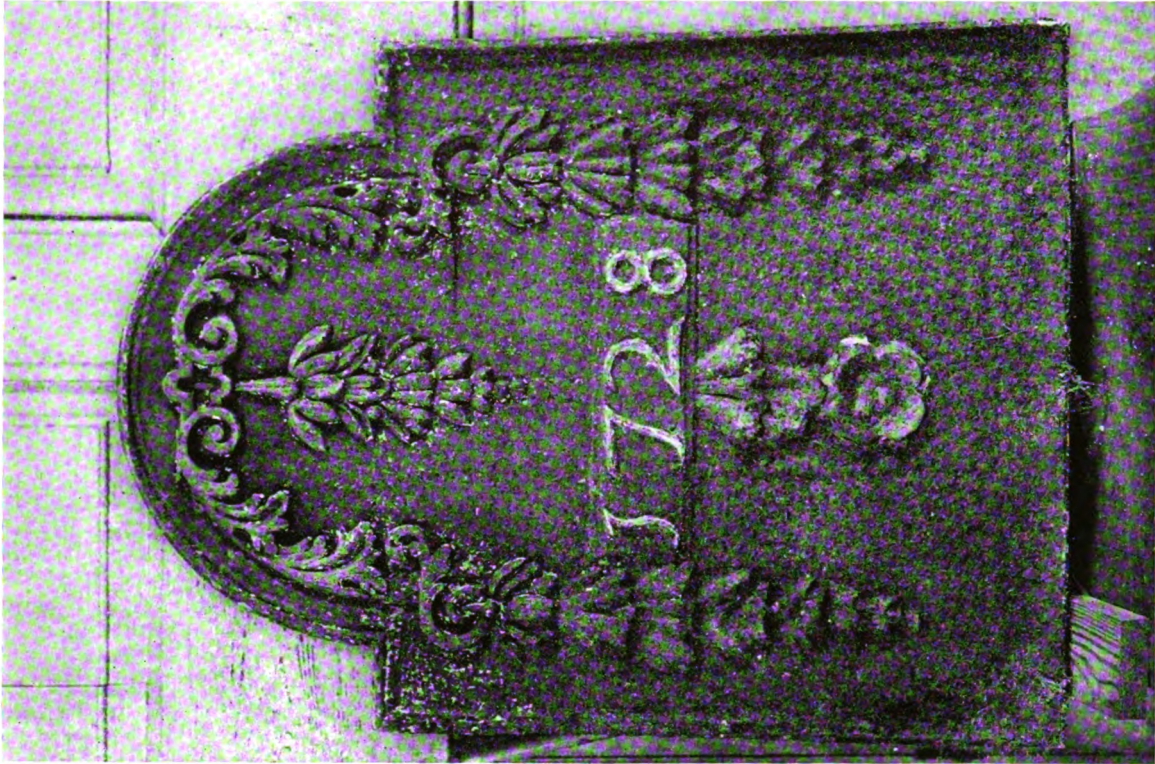
PHOTOGRAPHS COLLECTED BY E. B. ALLEN

WHEN IN ENGLAND during the Twelfth Century it became the custom to have the fireplace against the side wall instead of in the centre of the room, the attractive iron slab—or fireback—came into use. At first, rectangular and plain with simple rosettes and geometric figures, the fireback developed into a beautiful thing, curved at the top and its face ornamented with scenes from the Bible, mythology, and local incident, as well as armorial bearings and portraits of the royal family. It is noted that in France in 1793 the National Committee passed a law forbidding firebacks showing royal arms or portraits, as offensive to their ideas of equality, with the result that they were turned with their faces to the wall. To this day, in the older cha-

teaux, one may still find the firebacks in that position.

The fifteen illustrations given here are mainly of English and Dutch design and have been collected from New England and Pennsylvania. The Essex Institute at Salem, Massachusetts, has two very interesting firebacks, one the Adam and Eve design, dated 1770, showing a large tree loaded with fruit and the serpent-tempter; and another, dated 1807, with a fine pediment, dolphins and sea shells from which water is flowing, and three figures unfortunately rather damaged by long exposure to the heat of the fire. The one dated 1660 with the initials JAP (John and Alice Pickering—Salem) is said to have been made at the old iron works at Saugus, a famous foundry in the early Colonial days.





FROM A HOUSE AT HORSHAM, PENNSYLVANIA, 1728



FROM WHITBY HALL, PHILADELPHIA, 1754





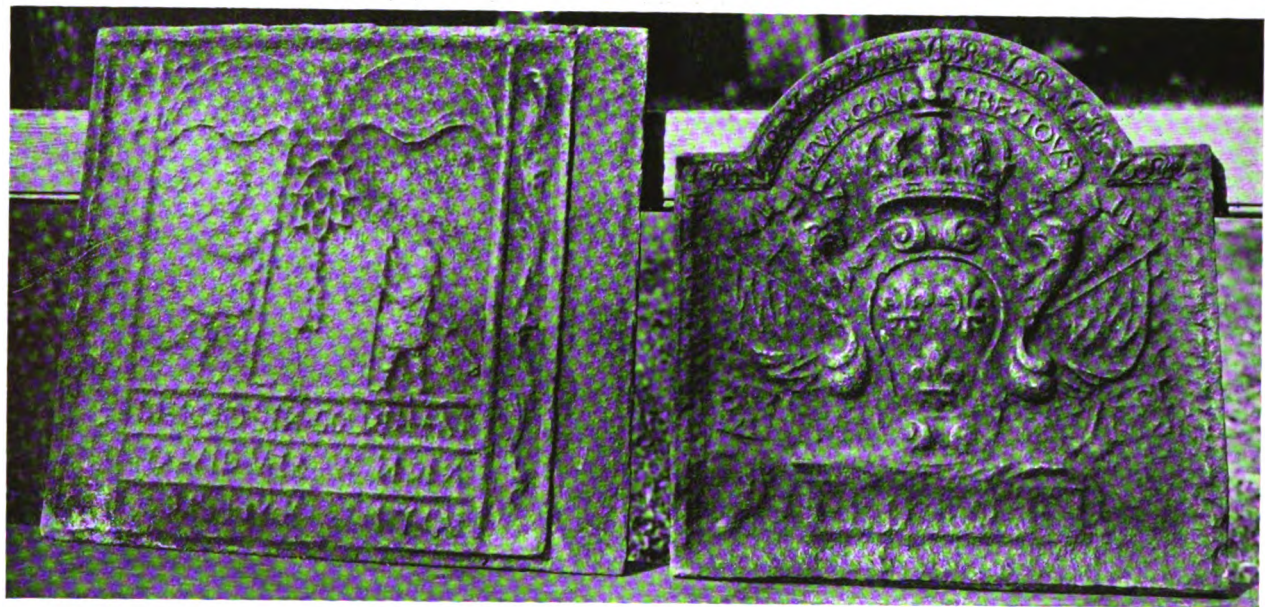
FROM THE ROYALL HOUSE, MEDFORD, MASSACHUSETTS





FROM THE ROYALL HOUSE, MEDFORD, MASSACHUSETTS





PENNSYLVANIA DUTCH

ENGLISH

HISTORY UNKNOWN

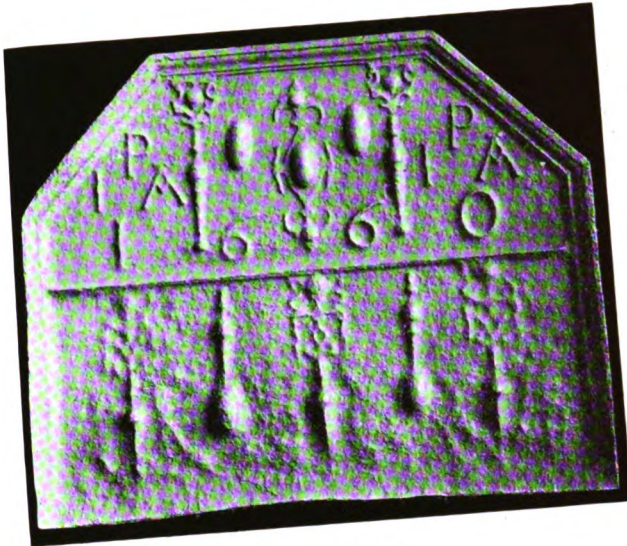


18TH CENTURY, EASTERN PENNSYLVANIA

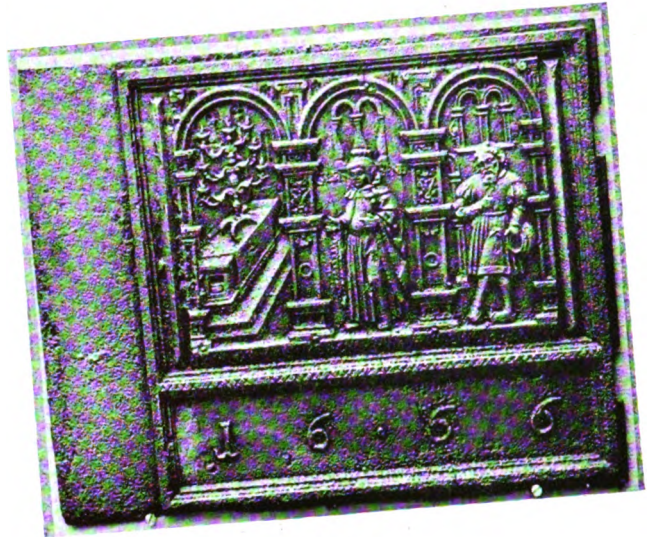


18TH CENTURY, EASTERN PENNSYLVANIA





FROM THE PICKERING MANSION, SALEM  
(*Essex Institute*)



PHARISEE AND PUBLICAN, GERMAN

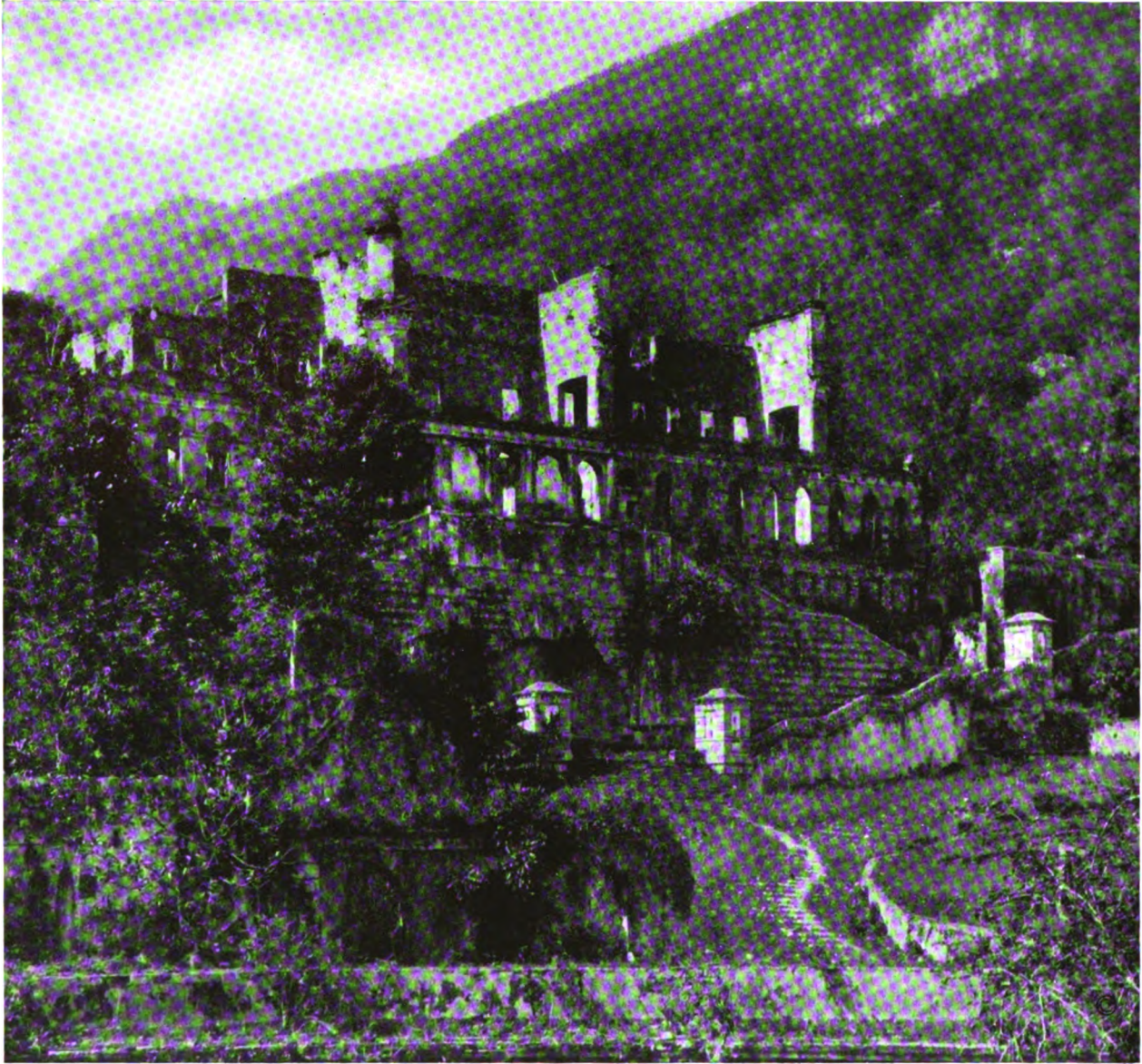


ADAM AND EVE—APPARENTLY GERMAN  
(*Essex Institute*)



THE CAVALIER—18TH CENTURY AMERICAN





CHRISTOPHE'S PALACE AT SANS SOUCI

# The Palace of the Black King Christophe<sup>1</sup>

## I.

**T**O LITTLE MILOT in the island of Haiti, the palace of Sans Souci is stupendous. From its point of vantage a slope somewhat higher than the village, it looks down upon rows of one-story, one-roomed houses, and, all things being comparative, it becomes to the beholder the largest palace in the world. The village is bamboo and thatch with clay walls stained with ochre or salmon or whitened with lime; the palace is of brick, covered with stucco, and trimmed with cut-stone, beautifully moulded. Room leads to room and gallery to gallery. The main building even rises to the astonishing height of three stories. If Buckingham were set upon a hillside terrace overlooking streets of cottages it would achieve a magnificence of size such as belongs to this Sans Souci.

To reach the palace I pass between the huge piers of the gateway. There are sentry-boxes to guard the entrance, but in the boxes there stand no soldiers, and the gate itself is gone. I cross a deserted unkempt courtyard to the foot of a great stairway, and there two more empty sentry-boxes permit me to pass on unchallenged. I climb to the landing where, in front of the basin of a fountain, the grand staircase divides, with again two sentries, to protect the long flights. How well was guarded the King of this palace!

Above the fountain on the landing, the great façade of the front rises in a beauty of arched panels, arched openings and engaged columns; with stepped back from the center section, the main body of the building, whose arched doorways repeat themselves in seductive repetition. Everywhere the red brick foundation is showing through, supplanting the original facing of yellow stucco, now apparent only here and there in areas of pale color gradually flaking off and year by year disappearing. The staircase mounts to the palace and to the terrace, and lovely is the line and the delicate moulding of its balustrade. Under the graceful stairway are dungeons with iron gratings, but the dungeons are empty and grass grows on the steps of the staircase.

The day is very blue and very bright, and a soft breeze sweeps the path of my ascent. Below, a young man in a short loose blue smock is running across the green courtyard, propelled by his two goats. The smock is his only garment and beneath it the gloss of his slender black legs gives back the morning sunlight. A little grey goat, bleating plaintively, walks perilously on the high balustrade of the right stairway, and above, on the royal terrace, a big black sow

has brought sight-seeing her whole new litter of little ebony offspring.

Within the palace, all is desolation: its stairways have crumbled out of any possible use as stairs; its rooms are roofless and doorless and floorless. I stumble over heaps of brick and stone, broken and disintegrating. And from the *débris* emerge indignant and astonished tarantulas—great, furry, black tarantulas.

Everywhere trees and shrubs and vines have sprouted. Faded rose tints the walls of the lower rooms, along the base of which runs a broad band of deeper shade. It is possible, looking up, to see on the walls of the second story rusted nails which must once have held in place tapestries and hangings.

Ruins . . . only ruins . . . and yet of an indefinable majesty and a delicate beauty—as though they had once been the expression of some human dream.

Standing in one of the arched doors of the central façade, I look out above the village, through the embracing hills to the plain of Cape Haitian and to the distant blue line of the ocean. To the right, below, on a level with the gates, are the circular walls of the Royal Chapel, the remains of its altar, and the vacant niches from which saints long ago departed. On the left, beyond the terrace, with its solitary star-apple tree, is the right wing of the palace, almost obliterated by verdure.

I cross the terrace and sit on the brick seat which surrounds the gnarled old trunk of the tree. The apples are still green, and not yet turned that subtle pinkish purple to which Oswald Durand, the Haitian *Mistral*, compared the lips of his *Choucouné*.

It is very quiet in the palace and under the tree. Black butterflies, gold-striped, drift in a sunbeam. There is not even a gurgle of water dripping in the basin of that long-dry fountain on the stairs. It is so quiet that the bleating of the little grey goat on the balustrade and the scurrying rustle of lizards will forever startle my future memory of this palace of Sans Souci.

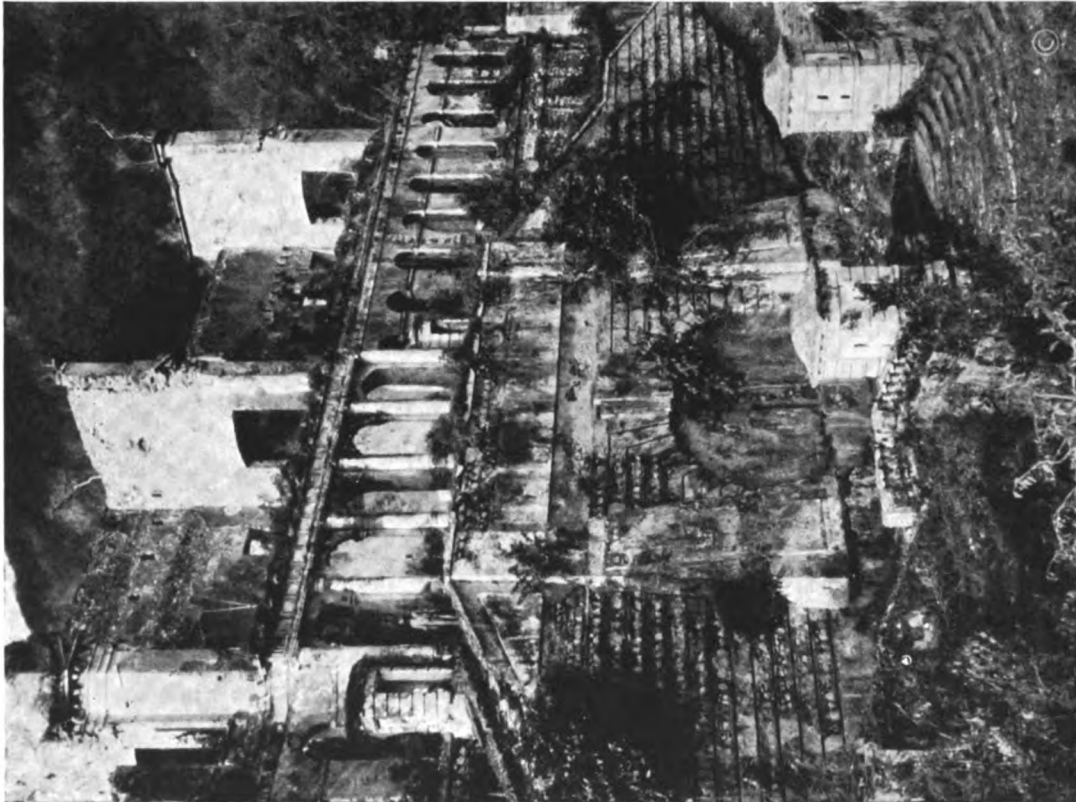
## II.

More than a hundred years ago, a man named Harvey came on a visit to Haiti. Harvey was a thoroughly respectable person, writing himself down as of Queen's College, Cambridge. He was interested in education; he inspected schools, examined pupils, and drew conclusions. But fortunately Harvey also

<sup>1</sup> From "BLACK HAITI," Copyright 1926, by Blair Niles. Courtesy of G. P. Putnam's Sons.

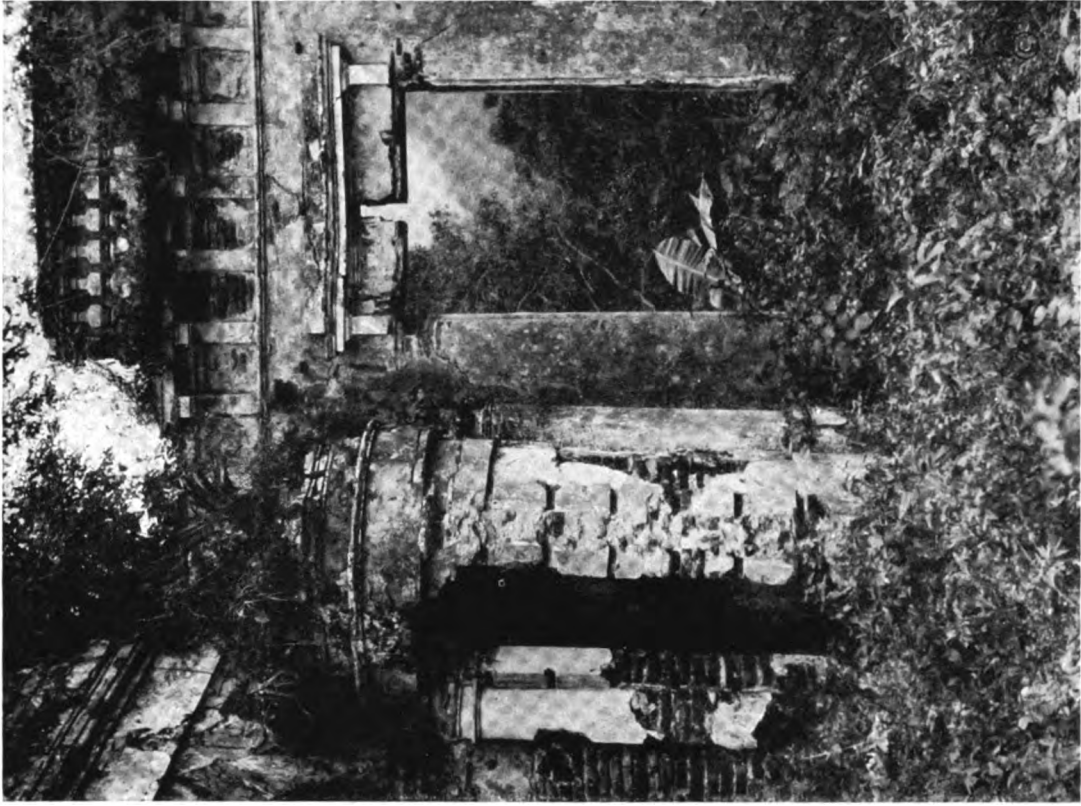


**SANS SOUCI IN MOONLIGHT**

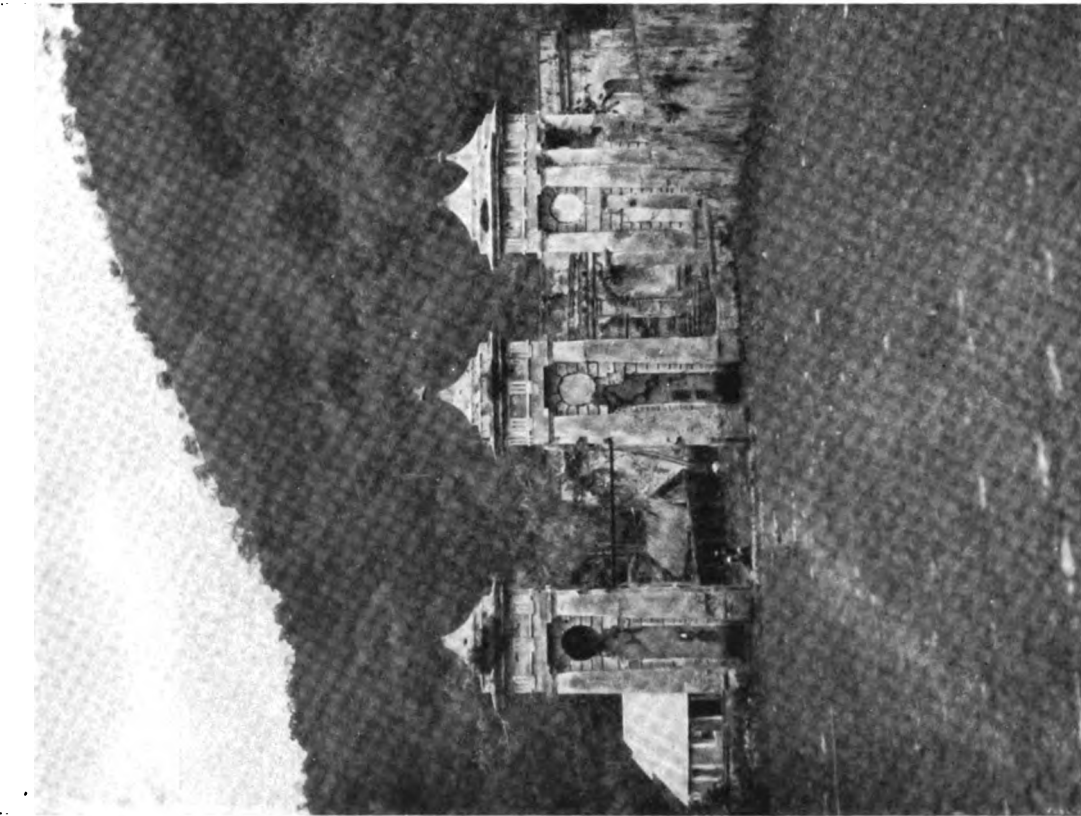


**ARCHED WINDOWS AND DOORWAYS IN SEDUCTIVE REPETITION**



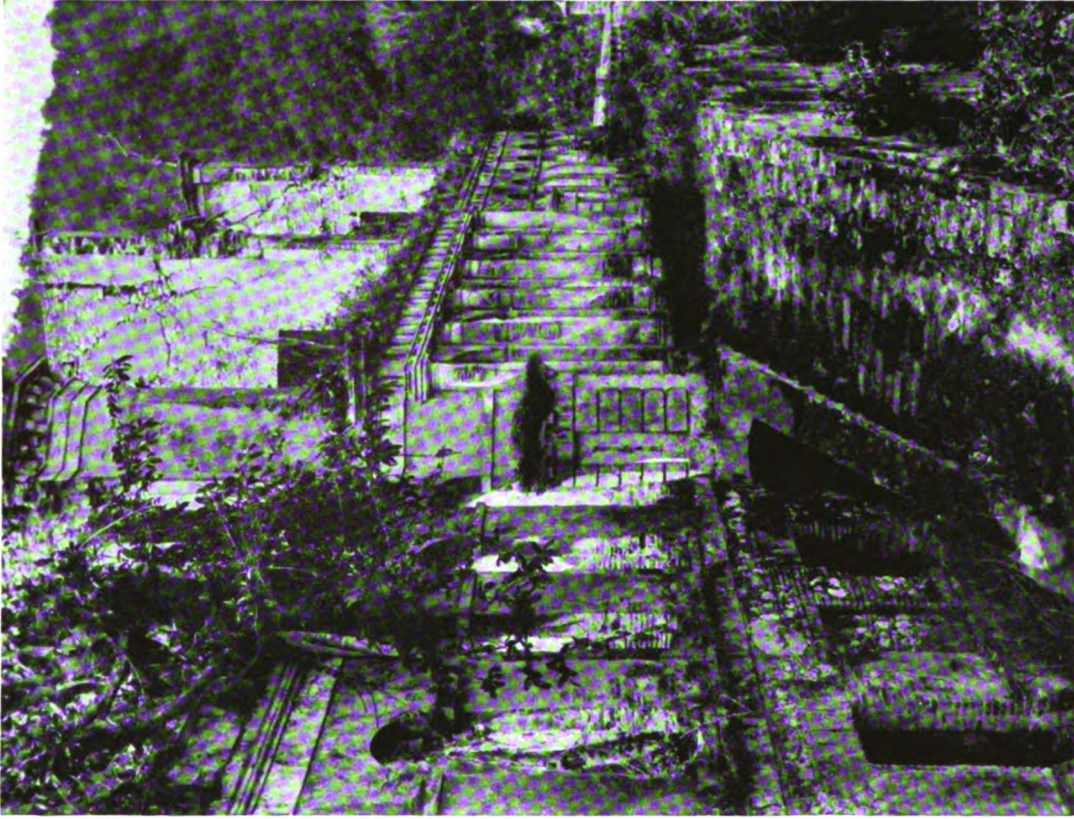


ONE OF MANY CHARMING DETAILS

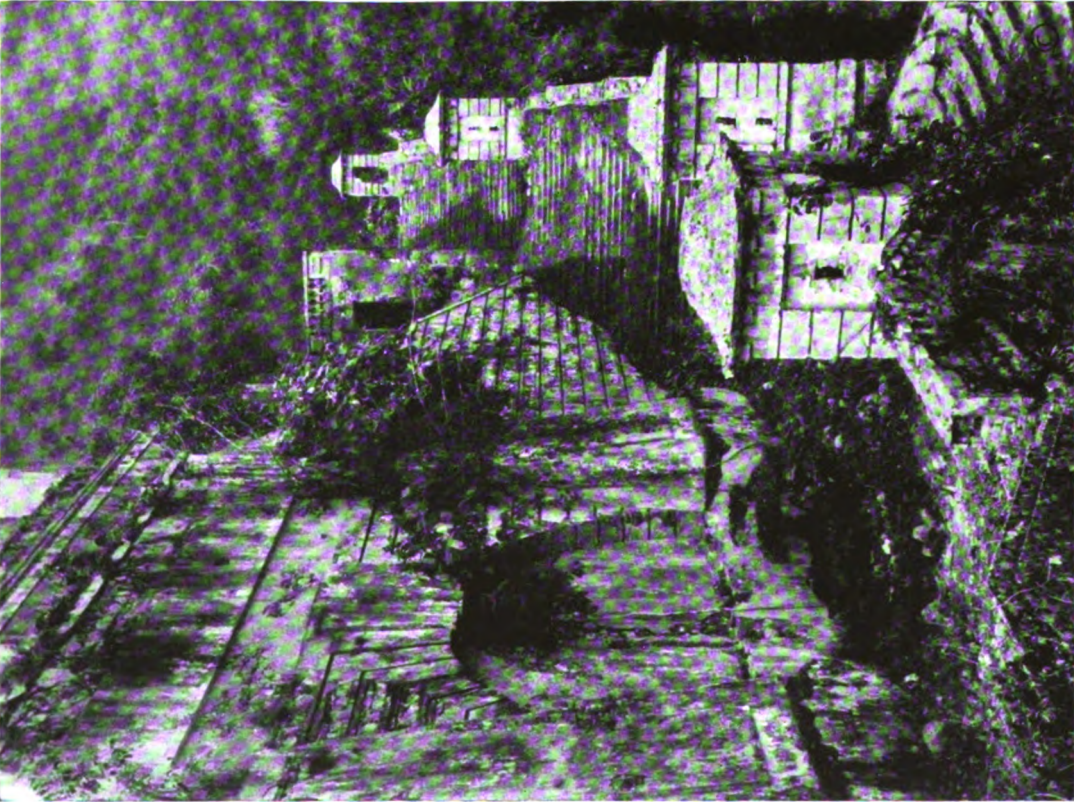


THE PYLONS AT THE GATEWAY—USED AS SENTRY BOXES





ARCHED WINDOWS AND DOORWAYS REPEAT THEMSELVES IN ENDLESS REPETITION



ABOVE THE FOUNTAIN WAS A HALF-CIRCLE OF VERY DEEP, VERY BRIGHT BLUE

## THE PALACE OF THE BLACK KING CHRISTOPHE

was curious; he had an eager open sort of mind; he made friends and he had the gift of making people talk. When he is summoned from the oblivion of a hundred years ago, he is a lively witness.

Being a white, he'd not been permitted to penetrate more than three miles into the interior; but how he'd used his eyes—and his friends! He knew all the foreigners at the Cape. Some of them had been living for years in Haiti. But they couldn't tell him what he wanted to know. He was keen to know about the palace of Sans Souci—about the Court life and the King. So he made friends among Haitians, among Christophe's officers and the members of his household.

And as I have said, Harvey understood how to make people talk.

Among those friends there was the Baron Dupuy, who occupied a high place at Court and was going constantly back and forth between the Cape and Sans Souci. He was Harvey's most valuable link with the mysterious palace. He was such an agreeable companion; a great favorite with the British residents, who often had him at their parties; altogether pleasant and courteous; an easy and spontaneous talker, ever ready to serve them. Most interesting fellow.

Harvey, within his tantalizing three-mile limit, was observant; and of course Dupuy wanted to know what the Englishman thought of everything. The King, too, would be interested. What did Harvey think of the people—the Haitian people?

He replied that they had impressed him as happy, industrious, temperate, loving liberty and Haiti. Among the upper classes he had seen ease, elegance of manner, and courtesy to all whites except the French.

Dupuy was glad. And what . . . what did Harvey think of their King?

And Harvey—who, it must be remembered, was of Queen's College, Cambridge,—Harvey had said that when watching the King review the troops, it was impossible not to regard him as a "perfect General and a distinguished hero." Harvey had said that the King spoke with such fluency and judgment, that his face was so intelligent and genial that one became almost at once unconscious of his race and his origin.

Holding such tolerant opinions, of course Harvey won the confidence and friendship of his Haitian acquaintances. They were happy that Harvey was to go home and write it all down in a book.

It was a pity that he might not see the palace.

The palace was gay and beautiful in the sun. Its stucco, which was of the clear yellow of the mesquite flower, reflected the sunlight until one would have said that the palace was of gold. Its cornices were delicately carved. Water fell splashing into the basin of a fountain on its great staircase, and above the fountain there was a half-circle of very deep, very bright blue, with on either side panels of Pompeian red. The same

warm rose-red banded the balustrade, while blue, to match the half-circle above the fountain, banded the wall, following the steps of the stairway. There were set-in panels of blue between the windows, and the columns stood out white, like marble, against the yellow stucco of the walls. And all the little sentry-boxes were bright yellow and white, with night and day a uniformed soldier in each.

Approaching the palace, one would have said that it was of gold, jewelled in deep blue and rose-red. It was unfortunate that none of Harvey's friends were able to secure for him the King's permission to visit this Sans Souci.

Within, its rooms were magnificent; floors of marble or polished mahogany; paintings and great glistening mirrors; hangings of tapestry and silk; costly furniture, china and silver. No King could have had better.

On a day when the Court received, the sight was indeed gorgeous.

It was compulsory that all nobility, all civilian and military officers should attend, and invariably in the uniform of their station. They would pass through the gates and climb the grand staircase to the terrace where the Court waited.

With the King and the Queen, the Prince Royal and the Princesses, there were the members of the Royal Household. The Grand Almoner in his robes, for he was also Archbishop of Haiti; the Grand Cup-bearer; the Grand Marshal of the Palace; the Marshal of His Majesty's apartments; the ten Governors of Palaces; the ten Governors of Castles; the sixteen Chamberlains; the twelve Knights and the seven Grand Huntsmen; the seven Professors of the Arts and Sciences; the Grand Master of Ceremonies with his assistants; the physicians and apothecaries, the pages and the heralds.

Even more numerous was the Military Household of this black King. Of the four Lieutenant-Generals three were Dukes, the Field-Marsals and Major-Generals had all the rank of Barons. And there were any quantity of mere Colonels, Lieutenant-Colonels and Captains.

The Queen too had her Household; her Lady of Honor, her Lady of the Presence and her Ladies of the Palace. Even the Prince Royal and the Princesses had retinues of their own. Always with the Prince was his tutor—the Baron de Vastey, who was also one of the King's Secretaries; an important person at Court, and writing books which the King had printed in his own Royal Printing Office.

Dupuy was proud. All were immensely proud of their King, and of the magnificence of his Court. Nothing, not even in Europe, they were convinced, could excel its splendor. The costumes of the ladies were imported from Paris, and what Officers ever



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

wore more gold lace on their coats, or heavier epaulettes, and who in their caps had more flaunting plumes? While those who were members of the Royal and Military Order of Saint Henry wore the insignia of a cross of gold enamelled in lapis lazuli, with on one side the image of St. Henry and the inscription "Henri Fondateur 1811," and on the other side a crown of laurels with a star and the words "*Prix de la valeur.*"

But of course Harvey had often seen this cross and noted that it was worn according to the rank of its owner; on a black ribbon placed from right to left if worn by a superior officer; on a red ribbon passed from left to right if worn by a commandant; hanging from a bit of Haitian colored ribbon—red and black—and fastened in the buttonhole, if a chevalier were the wearer.

From this Harvey might judge how punctiliously everything was done at the Court; with what ceremonious etiquette every detail was conducted. They were all very proud that it was so. Dupuy would have loved to have his British friends see the grandeur of the spectacles as Dukes and Barons, Marshals, pages and heralds mounted the long staircase under the blue sky, with, all white and gold in the sun, the palace, inset with panels of blue and panels of Pompeian red!

### III.

It was August and it was 1820 when the King went to mass in the old church at Limonade. And of what happened there legend has it that, kneeling on his *prie-dieu* Christophe saw, standing before the altar and officiating at the mass, the ghost of the priest, Corneille Brelle, who had some days before been executed at the Royal command. Seeing the ghost, says legend, the King's head fell heavily forward upon the *prie-dieu* and blood flowed from his forehead. And the peasant wireless relayed the news—by drum and by conch-shell, from valley to valley and mountain to mountain.

The ghost is legend but the King stricken by paralysis as he knelt at mass is history. A thing had happened upon which the King had failed to calculate. Fear of the French had gradually grown less acute. Christophe had begun to put on fat; he was drinking more—drinking of rum and of that insidiously intoxicating beverage which is called power. And they are drinks which should never be mixed. They were disastrously heady stuff for a man whose early years had been passed under the restraint of slavery and whose late life had been held in check by stern military necessity. As Christophe drank more and more deeply of power and of rum the outline of his dream became less clear; and his discipline became tyrannical; he yielded to fits of passion which

were the seeds of those legends which were to celebrate his cruelty. The numbers of his enemies increased. Such men as Richard, Duke of Marmelade, did not relish being beaten with a stick, and Christophe had forgotten the serpent of color prejudice, lost sight of the fact that Haiti, which cries out against color discriminations, has always nourished its own private representative of the species. For never had there been any real unity of black and mulatto. Only in the face of French persecution and French menace had they temporarily consolidated. The blacks had always realized that in their fusing would lie Haiti's strength. Dessalines' constitution had declared that all citizens of Haiti were to be known as blacks, whatever the shade of their color, and he had been anxious to set the example of amalgamation by marrying his black daughter to the mulatto general, Pétion. But this doctrine had never been accepted by the man of color, and throughout history the antagonism between black and half-breed was continually to raise its ugly head.

In the reign of Christophe those rabid mulattoes who did not fancy equality with the pure blooded negro made the most of the King's faults. But until that day in the church at Limonade, Christophe had scorned his enemies. Then he realized that, unless he could preserve at least a semblance of strength, the game was up for him. He had himself rubbed with rum and red pepper in an effort to restore life to dead limbs. He improved sufficiently to be taken to Sans Souci: but he must be able to mount; if he could but appear once more on horseback before his army! There is a tradition that he made one final supreme effort, that his foot found the stirrup, his hands the reins, that summoning all his force he attempted to throw himself into the saddle. But the strength was inadequate, for Christophe had fattened with the years of ease. He fell—he, the King, fell prone upon his face in the presence of his army. The game was up. It is said that he then had himself placed on his throne under the star-apple tree where he had so often settled the fate of men. Seated there he had called up his old air of majesty. "Let the troops file before me," he had commanded. And the men had passed, swearing as they passed, fidelity to the death. . . .

Christophe had had nearly two months in which to think. From August to October thoughts had marched in procession through his brain. The death in his limbs had cruelly failed to numb his brain. He could sit on the terrace of Sans Souci looking upon the palace which had incarnated his dream, and he could think. Indeed it was impossible to rest from thinking. He saw with what imperceptible cunning the lines of his Fate had drawn closer, little by little closer, until they had chained him to his chair on the terrace.

## A ROMAN SUBSTITUTE FOR WINDOW GLASS

The punctilious Court ceremonial must slowly have relaxed, now that the King could no longer move through the rôle; now that something other than majesty was filling his soul. For a new fear had come to the King, beside which the slaves' fear of the French return was no more than a nightmare, dispelled by waking to find the bay peacefully empty in the morning sun. While the new fear which haunted Christophe was but the more vivid, the more credible in the waking hours. It could not be reasoned away and constantly fresh evidence of its reality was accumulating. The lines were tighter about the chair on the terrace, until the King knew beyond doubt or hope what it was that he must do, while there was yet time, before . . . before his hands too were caught in that lifeless grip where they refused to obey the commands of the brain. He who had despised the weakness of Napoleon in his captivity, he—Christophe—would die a King. But what if he waited too long? What if his hands were to refuse? Still the sun was sweet and a wife and daughters, whom he had made Royal, hovered about his chair. And there were even nobles who remained true and devoted. There were Dupuy and Belair . . . both good fellows. Others too . . . but the lines of Fate—so close that the good fellows could not save him.

Early in October his town of Saint Marc went over to the Republic of the south, and four days later, Richard, Governor of the Cape, he whom it was said the King had beaten with a stick, he also deserted.

His own troops—his Royal Dahomeys—had gone to the defence, but scarcely had they gone when

heralds were heard crying the news that with shouts of "Long live Liberty" his picked troops had joined the insurrection. All along in the interminable weeks which had made up the span of August and of September he had known that the game was up. Now the time was a matter, not of hours, but of moments, if he was to be King to the end.

The Citadel? He had of course often in the past weeks thought of the Citadel: but even could they drag him alive to its height, what then? If his Royal Dahomeys had deserted who was there to defend the Citadel? And after all, at any moment the thing which held his legs in its remorseless grip might grasp also his hands or cloud the clear supremacy of his will.

A Haitian historian says that the King summoned to his chamber the Queen and the Prince Royal and the Princesses; that he tenderly caressed them, and that, dismissing them, he had himself bathed and dressed in white . . . all this though there remained to him only minutes. The King then announced he would be alone.

Alone he pulled the trigger. And all in the palace understood. All knew that Christophe had died a King.

#### IV.

A Colonel on duty in the palace at the time has said that a servant with his eye to the key-hole of the King's chamber saw Christophe pull that fateful trigger. And there is a legend that the bullets which the King carried in his revolver were of silver.

BLAIR NILES

## A Roman Substitute for Window Glass

**T**HE PROBLEM of what the Romans used for closing the window openings of their buildings cannot but occur to anyone interested in their mode of life. It is true, of course, that they lived to a large extent in the open air and did not feel the need of protecting public buildings, which were made largely of stone, from the effects of rain blown in through the window openings; and that in private houses either wooden shutters or heavy curtains were sufficient to keep out cold at night or in time of storm, regardless of the obstruction to light and air, just as today in Italy the windows of many of the poorer houses have no means of closure except wooden shutters. Still it does seem that in the comparative comfort of life in imperial Rome the more luxurious would have sought some means of keeping their dwellings not only dry, but also as light as possible on stormy days.

That the ancients were skilled in the manufacture

of glass is well attested by glass vessels found in all parts of the Roman world. It is, however, more difficult to make flat sheets of glass than blown vases, although we do know that sheets of glass were produced as early as the reign of Caligula.<sup>1</sup> Plates of glass have been found in fragments at Pompeii, as well as a few *in situ*, filling small openings about ten inches wide. Many fragments are found also on Roman sites in Germany and in England<sup>2</sup>, where the colder northern climate would have required closed rooms to a greater extent than in Italy. In these countries however the glass dates at least from the time of Hadrian, and in some instances is as late as the third and fourth centuries. This glass is greenish and somewhat thicker than our modern plate glass, and the largest plates found measure no more than fifteen inches at their

<sup>1</sup> Kisa, *Das Glas in Altertum*, p. 362.

<sup>2</sup> There are numerous examples in the museums, especially at Saalburg in Germany and at the Guildhall Museum in London.

greatest dimension. These comparatively small pieces would however have been well adapted to filling the tracery of elaborate window screens, which in all probability were used by the Romans in their public buildings, for they are found in the earlier churches, which follow the general plan of buildings existing in the Roman world at the time when it adopted Christianity. There are instances of the use of translucent marble in the window tracery of several of the older existing church edifices, as that of the Trappists at Tre Fontane near Rome<sup>3</sup> and those of Ravenna.

No actual vestiges of window frames of any kind are noted in the remains of the villas of the Campagna. I examined the window openings in the villa of the Gordians on the Via Prænestina<sup>4</sup> and the villa known as Sette Bassi on the Via Latina<sup>5</sup> for such evidence. It is however possible that the window frames were of wood fitting into the stucco with which the still existing brick walls were originally covered, and that consequently all traces of them disappeared when the stucco crumbled away. It may be noted incidentally that there is likewise no evidence of sockets or hinges for wooden shutters, which might have been the means of closing the windows.

Pliny the Younger, in describing his Laurentan villa<sup>6</sup>, mentions the fact that the colonnade (*porticus*) within the house is particularly agreeable since it is protected by *speculares* and thus sheltered. A study of the occurrences of this word in the Latin authors shows that this substance, the *lapis specularis*, was used to some degree by the Romans in place of glass.

The substance was first employed to any extent early in the first century of our era, if we are to believe Seneca, who refers to it as a recent invention<sup>7</sup>. We might have been led to infer this also from the fact that he mentions it in three other passages, once as a means of admitting light<sup>8</sup>, once as an example of a luxury ministering to comfort<sup>9</sup>; and again in describing the simple bathing arrangements in the house of the great Scipio, he notes the absence of windows of *specularis*<sup>10</sup>. Would his reader have remarked mentally that it was unknown in Scipio's day?

Seneca's contemporary, Columella, writing on agriculture, advises the use of *specularis* in frames employed in the growing of cucumbers, which require sunlight as well as protection from cold.<sup>11</sup> The same use for the substance is cited by Pliny the Elder in his discussion of cucumbers.<sup>12</sup> He says moreover that the Emperor Tiberius employed the *specularis* in this way because of his fondness for the vegetable. In another

passage Pliny mentions Spain as the source of supply of the stone<sup>13</sup>. Now as Columella was a Spaniard by birth, perhaps the use of hothouse frames was familiar to him from his native country, and possibly the *lapis specularis* was first employed by the Romans in this way. The reign of Tiberius falls well within the time of Seneca, and though one would not wish to declare that the royal hothouse was the first instance of the use of *specularis* in Italy, these statements seem to point in general to a rather definite period for its introduction to the Romans.

In discussing the stone itself among other fissile minerals, Pliny tells us that its chief source was in the vicinity of Segobria in Spain.<sup>14</sup> The site of this town is questioned but authorities tend to place it at modern Segorbe, which, situated in the limestone area, has among its notable objects a spring, which is described as having petrifying flowers. The ancient naturalist, in the same passage, mentions the occurrence of *lapis specularis* in North Africa and near Bologna in Italy. He cites as a second use of the substance the fact that scrapings of it were scattered over the structure of the Circus on a festival to add a glitter to the surfaces.

Petronius, a contemporary of Pliny, in describing the banquet at the house of the *nouveau riche* Trimalchio, has his hero comment on the fact that at the end of the second course, together with the usual perfume, powdered *lapis specularis* was thrown about, a practice which he had never seen before<sup>15</sup>. These two references would seem to indicate that *lapis specularis* had been used in this way at some elaborate entertainments in the reign of Nero, and had rather impressed people.

The next generation seems to take *lapis specularis* as a matter of course. Pliny the Younger refers to it, as has already been remarked. Juvenal talks of a sedan chair with windows of it,<sup>16</sup> and Martial mentions the use of frames of *specularis* to protect trees<sup>17</sup>. The substance is again referred to as admitting light in the works of ecclesiastical writers<sup>18</sup>, where the eyes are compared to the windows of the soul, admitting images somewhat imperfectly, as windows of *specularis*. I am inclined to think, however, that Tertullian's *cornueum specular* is a window of thin plates of horn<sup>19</sup>. Palladius, writing in the fourth century, advises the use of *specularis* in frames to protect rooms where oil is stored.<sup>20</sup>

The Greek word *κατοπτρικός*, which corresponds to the Latin *specularis* in its original sense of relating to a mirror, is not applied to any kind of stone by Greek writers of the Roman period. It may be that these writers had no occasion to mention the substance,

<sup>3</sup> Built in 626 A. D. under Honorius I.  
<sup>4</sup> Dates from the middle of the third century.  
<sup>5</sup> Dates from the early fourth century.  
<sup>6</sup> *Epistles*, 2.17.4.  
<sup>7</sup> *Epistles*, 90.25.  
<sup>8</sup> *De Providential*, 4. 9.  
<sup>9</sup> *Questiones Naturales*, 4.13.7.  
<sup>10</sup> *Epistles*, 86.11.  
<sup>11</sup> *De Re Rustica*, 11.3.52.  
<sup>12</sup> *Historia Naturalis*, 19.23.5.

<sup>13</sup> *Hist. Nat.*, 36.22.45.  
<sup>14</sup> *Loc. cit.*  
<sup>15</sup> *Satyricon*, 68.  
<sup>16</sup> *Satires*, 4.20.21.  
<sup>17</sup> *Epigrams*, 8.14.3.  
<sup>18</sup> E. G. Lactantius. *De Opificio Dei*, 8 med.; later (6th cent.) Venantius, 4 *Vita S. Mart.* 505.  
<sup>19</sup> *De Anima*, 53 med.  
<sup>20</sup> *De Re Rustica*, 1.20.1.



## THE TEST OF SKYSCRAPER UTILITY

or possibly its use was confined largely to Italy and the West and so was unfamiliar to the dwellers in the East.

From the description of Pliny the Elder the *lapis specularis* has been identified with the mineral selenite. The name selenite itself however is used by late Greek and Latin writers of the moonstone, as its derivation implies.<sup>21</sup> The substance now known as selenite is a metamorphic form of calcium carbonate. It occurs in masses of varying size in limestone quarries. It is fissile, splitting easily into thin translucent plates of high iridescence. It is generally discarded as worthless in the quarries where it is found.

The only hitherto known example of selenite as a window glazing was found during the recent restoration of the church of Santa Sabina on the Aventine at Rome. The material had been used to fill in the tracery of the window screens, which were executed in the ninth-century rebuilding of the church under Paschal I, and were bricked up when Sixtus V adapted the building to the taste of his own day in the Counter Reformation. Professor Antonio Muñoz, who has restored the church to its ninth-century form, finding a supply of selenite in quarries near Ravenna, where it was being abandoned as useless, employed it for the purpose to which it had been originally put.<sup>22</sup>

The stone is easily split into plates, and the cost of preparing an amount sufficient for each of the windows, which measure roughly 3 x 5 feet, was 12 lire, or

<sup>21</sup> E. G. Solinus (3rd cent.), *Collectanea*, 37.31; Augustinus (6th cent.), *De Civitate Dei*, 21.5; Isidorus (7th Century), *Origines*, 16.4.6.

<sup>22</sup> Muñoz, *La Basilica di Santa Sabina* (Milan, 1919), pp. 29, 30.

about 60 cents, at the time when the work was done. A like amount of glass would have cost 900 lire, or 45 dollars per window. This would seem to point to one reason for the extensive use of the *lapis specularis* in Roman times, when glass was a comparatively expensive commodity and the labor required for splitting stone was even cheaper than at present.

I conclude therefore that the *lapis specularis* was introduced at Rome as a means of window glazing early in the Empire and continued to be used to some extent, in Italy at least, as late as the ninth century. Its use ceased either because of the exhaustion of the most productive quarries or because of the increasing difficulty of transportation, just as marble for building was no longer transported to Italy after the incoming of the barbarians.

There arises the question why there are no fragments of the *lapis specularis* recorded as found on the sites of Roman villas. Pliny maintains that the stone was not injured by the weather.<sup>23</sup> Although this may have been true when the edges of the stone were covered by frames, it probably crumbled to minute particles when exposed to the elements for centuries in heaps of rubbish. The fragments in the casements of Santa Sabina appear to have been exposed as window glass for more than six hundred years, but they were subsequently protected by the bricks with which the original apertures were closed; and, after all, six hundred years is much less than half of the time which separates us from the heyday of Roman glory.

ERNESTINE F. LEON.

<sup>23</sup> *Hist. Nat.*, 36.22.45.

## The Test of Skyscraper Utility<sup>1</sup>

THAT IN THE skyscraper architects are afforded the greatest opportunity for the expression of their talents is the view of an eminent Chicago architect, who pictured the skyscraper as a development which had rescued architecture from a century-old slump. With its introduction vertical lines assumed a new importance. Imaginations were stirred with the result that the skylines of cities soared to new heights.

While the skyscraper satisfies the aesthetic and artistic sensibilities of the architect, it likewise satisfies the economic sensibilities of the building owner or manager. The skyscraper is highly efficient. It has increased manifold the utility of business district property by providing a means of concentration of business in relatively small areas, which has been a contributing factor in the de-

<sup>1</sup> This article is published at the request of the National Association of Building Owners and Managers, and was prepared by Mr. Earle Shultz, Chairman of the Building Planning Council of the Association.

velopment and expansion of modern business. Land values increased, but so did taxes and operating costs. Because of the increased valuation of the land in business districts, skyscrapers became a necessity and because of the increased taxes and operating costs, efficiency in office buildings is indispensable.

A study of the increasing trend of taxes, labor and other costs of operation indicates that the balance between expenses and the gross rental income will year by year become closer and closer, with only those buildings capable of most efficient management paying a profit. In this struggle to achieve maximum efficiency, both the architect and the building manager are concerned. Each has a specialized knowledge that can contribute to the success of the skyscraper type of office building. Viewing the matter as one outside of the profession of architecture, the architect is concerned with three problems—stability, beauty, utility. No building, however, beautiful, would

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

be worthy of the time, labor and expense in its construction if it were not structurally sound. No building, though it be beautiful and structurally sound, is economically justified unless it serves the purpose for which it was constructed.

In the consideration of the utility of the building one must ask: Is the purpose for which the building is being constructed fulfilled? Is there wastage of space? Is the space rentable? Can adequate service be rendered the tenancy? Can the building be operated at a cost which will leave a margin of profit for the owner? Will the building come into a depressed market? What shall its rental policies be? Until recently there was no way of finding the answers to those questions without much time, effort and expenditure on the part of the architect.

Buildings in other cities were visited, their managers were quizzed and every possible suggestion for cutting operating costs eagerly grasped. Even after thousands of dollars and valuable weeks had been spent in such researches, many a doubt has assailed the architect as to whether he had consulted the best advisers; whether other buildings with fancy equipment were actually being operated at a profit. It often resulted in a cut and dry method of construction, which meant that experience became the teacher, but the tuition was being paid by the building owner. In any event, no matter how conscientious or capable the advisers, they were inevitably discussing their own buildings and not the prospective building. They were reciting their experiences in operating their own properties and were seldom, if ever, applying those experiences to the problems confronting the architect.

That was the situation until three years ago when the National Association of Building Owners and Managers established the Building Planning Service. In no sense does the service assume any of the functions of the architect. It places at his disposal the analytical ability of experienced operators, who measure blueprints and floor plans in terms of operating methods and rental procedure, applied specifically to the building in question and not a mass of generalities pertaining to buildings of other dimensions, in other cities and in other rental locations. Thus, the architect comes into possession of a viewpoint of information obtainable only through actual work in the profession of building management.

The procedure followed in each assignment is briefly as follows: A Building Planning Council composed of Past Presidents of the National Association is in general charge of the Service. The client communicates with the Executive Office of the Association in Chicago, specifying the type of building, its location, size and height, class of prospective tenancy and special requirements. This information is essential to the selection of a personnel which will bring into the committee meeting experience which will be especially valuable in the consideration of the plans of the proposed structure. In addition to the local men selected, two to four men from other cities are selected. Each of the committee members is sent a set of tentative plans together with information of local conditions and any other data the client may deem pertinent. This material is sent to each committee member a week or ten days before the date of the meet-

ing, thus enabling the out-of-town building managers to come into the conference with an analysis of the plans made independently and without the influence of local restrictions and customs. The local aspects of the problems are generally taken care of by the local men in the conference.

A Chairman, who follows a definite procedure in the analysis of the building plans, directs the meetings. During the sessions, which generally last two full days, practically every item in the building is covered, with the following subjects given as an indication of the procedure:

- (1) Analysis of location and type of building to be constructed for maximum economical development of the lot in question.
- (2) Structure, in general—entrance location, et cetera.
- (3) Ground floor plan, store or bank spaces, rentability, et cetera.
- (4) Typical floor plan, elevator, corridor and toilet facilities.
- (5) Basement plan, building requirements, uses, et cetera.
- (6) Typical office layout, size of units, flexibility, arrangement.
- (7) Elevator and service facilities—location, arrangement, operation.
- (8) Power plant and heating problems.
- (9) Lighting and wiring.
- (10) Plumbing and fire protection.
- (11) Hardware, interior finish and decorating.
- (12) Operating organization, including building shops, cleaning and maintenance, et cetera.
- (13) Rental and advertising policies.

A verbatim stenographic report of the meetings is kept, so that the benefits of the Building Planning Service's recommendations are made available not only during the planning phase of the building, but also during the construction and renting periods.

During the past three years the Service has been utilized by owners and architects of more than thirty commercial buildings in cities from coast to coast, with results which have invariably been greatly to the satisfaction of not only the owner, but the architect as well. A typical example of the value of a mutual exchange of ideas and the submission of suggestions affecting rental policies, rentability of space, the economical operation of buildings and the financial procedure is contained in the statement of Edgar L. Kirby of Starrett and Van Vleck, who designed the new Real Estate Board Building in New York City, as follows:

"As a member of the firm of Starrett & Van Vleck, Architects for the new Real Estate Board Building in New York City, I had the very pleasant experience of sitting in, together with Mr. Van Vleck, at the sessions of the Building Planning Service of the National Association of Building Owners and Managers, which took place in New York City.

"When informed by our clients that the Services of the National Association had been engaged, it was not without misgivings that we prepared the required data and forwarded it to the members of the Committee who were to serve in this instance. We, as architects, had had wide experience in the design and construction of office buildings, and could not see just how the Building Planning Service might be of benefit. Moreover, the owners were experienced realty men and building managers,

## THE TEST OF SKYSCRAPER UTILITY

and had very definite ideas as to their requirements.

"Our misgivings were unwarranted, however, and for the benefit of architects and others who may have similar qualms regarding the Building Planning Service, I may say that there was no desire on the part of the committee to encroach upon the provinces of the architects, engineers or building managers; nor did the Committee attempt to criticize architectural detail, forms of construction or such other technical matters. The atmosphere created by the committee was one of good will and accord, and the architects found themselves many times asking questions with a sincere desire of obtaining the opinions of men of large experience.

"The gentlemen composing the committee were men of high standing and responsibility in their various cities, specially selected by the National Association as being best qualified to serve on this particular project; and the services of such a group of men would have been unavailable except through the Building Planning Service.

"The data which was prepared and forwarded to the members of the committee included preliminary drawings and specifications, surveys and photographs of the site, a plot plan of the district, diagrams of the adjacent buildings, cost and rental data and such other information as would enable the committee to analyze and make constructive criticism of the project.

"The sessions of the committee, lasting two days, were held in New York in a specially selected office from the windows of which could be seen the site of the proposed building.

"In addition to the discussions and recommendations pertaining to the location, financing, maintenance and such other things, many very interesting and instructive discussions took place regarding the layout, materials and equipment of the building, and much valuable data and information was acquired in this way.

"Among the items that were discussed were the permanency of light and air and the probable effect that would be brought about by changes in adjacent properties; the most efficient height for the building from an investment standpoint; the most desirable size and ceiling height for the typical renting unit; the location and adequacy of the utilities; and the size, number and speed of the elevators required properly to serve the rentable areas. Comparative data was introduced and analyzed as to the use of steam service from street as against the installation of a boiler plant; the use of brass piping as against galvanized iron piping; wood finished elevator cabs as against steel or bronze cabs; baked or enamel finish for metal trim and doors as against finish applied at the building; and revolving doors as against vestibule doors.

"An interesting discussion took place regarding the amount of wattage per square foot that should be provided for light and power, during which it was brought out that the requirements had greatly increased in recent years and that many buildings were underwired.

"Many other constructive ideas were advanced, quite a few of which were later adopted by the building committee and the architects and incorporated in the plans and specifications of the building.

"There are those better qualified than myself to speak upon the value of recommendations that were made respecting financial matters; but I can justly say that the mutual exchange of ideas on the planning, construction and equipment of the building were beneficial to the architects, and that a better building was secured through the Building Planning Service of the National Association of Building Owners and Managers."

Another architect to place his stamp of approval on the work of the Building Planning Service was Albert Kahn:

"I want you gentlemen to know that this has been a most pleasant revelation to me," said Mr. Kahn to the committee members at the conclusion of the study given

the plans for the Maccabees Building. "I have always believed in co-operative work, but I have never seen a body of men who were so willing to express themselves freely and frankly and to be helpful as this group of men right here. I want to thank your National Association for making it possible for us to gain information from men who have had actual experience in the operation of buildings.

"If architects generally only knew a little more about the help they might gain from a meeting of this kind in their problems regarding office buildings, I am very certain they would more generally ask for this Service. I want to add my word of commendation just as strongly as I know how."

The experiences of Mr. Kirby and Mr. Kahn show that the approach of the building managers is not critical, but rather in a spirit of cooperation in order that those vexing questions mentioned above may be settled to the satisfaction of the owner and architect. Stability and beauty do not have the uncertainty that characterizes the problem of utility, which is composed of four major factors:

- (1) Production of the greatest amount of high grade rentable area.
- (2) The most economical layout for low operating costs.
- (3) The maximum net return over the entire life of the building.
- (4) The low unit investment cost.

In the test of utility, the architect now has at his disposal a new and more exact instrument—the experience of experts in the profession of building management. Through the blending of the specialized knowledge of the architect and the building manager the skyscraper will not suffer extinction through inability to bring a satisfactory return but will instead reach the goal of maximum efficiency.

EARLE SHULTZ.

## London Letter

This session, for the first time since the War, the Royal Institute has been deprived by a general strike of the pleasure of presenting the highest honour in the gift of the profession, the Royal Gold Medal, which is awarded by His Majesty the King on the recommendation of the President and Council of the R.I.B.A.

The recipient of the Medal is to be Professor Ragnar Ostberg, known to all Architects and many laymen as the Architect of the Stockholm Town Hall, and it is safe to say that no more popular choice could have been made; for though the Town Hall is far from representative of the younger movement in Swedish Architecture, it is recognized as a masterpiece of its kind even by those who deplore its suggestion of romance and the flavour of Venice blended with the Swedish tradition of mediaevalism.

Ostberg, however, is one of those designers who tackle each building as a particular problem and as requiring an individual expression of its function. In the Town Hall he has summed up Swedish history and suggested at the same time the home of civic government in a capital which has thriven on a waterside commerce, but in many of his



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

other buildings, such as the Patent Office and the High School, both in Stockholm, and in his charming private residences, the manner of his design varies as completely as do the settings and the purpose of his buildings. In this flexibility, and in his obvious confidence to handle each specific problem, he has shown himself to be a true Architect, equal to the younger generation in the handling of a modern "classic" and superior to most of his contemporaries in imaginative composition combined with delicate fantasy in detail. Ostberg will perhaps come to England to receive his honour later in the year, and will be in the happy position of being able to voice his thanks in English; but in the meantime, deprived of its grander function, the Institute has had to fall back upon a garden party and an evening soirée to round off its social activities for the year.

Both these little dissipations were held in the Royal Botanical Gardens in the inner ring of Regents Park, and the garden party revealed, as these things do, those amongst the brethren who are in real need of a visit to their tailor. On previous occasions the garden party has been held, not in the Botanical, but in the *Zoological* gardens; unfortunately, however, there was some ill-feeling caused by an artist who illustrated a report of the gathering for one of the Journals by drawing attention to certain similarities between the normal inhabitants of the gardens and the guests of the moment. By selecting a Botanical venue this year the members of the Institute only risked comparison with harmless flora and exotic shrubs.

\* \* \*

There must have been a slight flutter amongst the architects who style themselves "industrial experts" when the rumour spread that the site of the Wembley Exhibition was going to be sold to the General Motors Corporation for conversion into a huge factory for the mass production of motor cars on a scale hitherto unattempted in this country.

The Exhibition site was originally sold for £300,000 to a syndicate headed by a Mr. James White, whose name has figured prominently in some of the biggest London real estate transactions in recent years, and who is supposed to have negotiated a re-sale to the American Corporation represented by J. N. Willys, of the Willys-Overland Crossley, Ltd. If the scheme goes through it is expected that the two biggest buildings, the Halls of Industries and Engineering, will be turned into the actual factory, and that all the other buildings, including the Amusement Park, will make way for the houses of a miniature industrial town. No decision has been come to with regard to the Stadium, which, being too vast for ordinary spectacles and too small for a Cup Tie, has been well placed for the prize for expensive white elephants.

\* \* \*

Fired by a desire to record impressions of a country which can produce a business corporation bold enough to buy up the Wembley Exhibition, the writer of this letter suddenly decided to ask permission of the Editor of the "Journal" to interrupt at this stage the flow of London gossip, and, hastening over to New York, complete his bi-monthly contribution by a few remarks on New York

Architecture as it strikes the English mind. If these remarks appear somewhat dry, it must be remembered that the stranger living in a New York hotel soon discovers that charity is only dispensed in liberal quantities in the home. And the home is not always handy.

First acquaintance with New York impresses one with the great truth that in life it is the little things that matter, and that in a battle between the beauty of a zoned silhouette and the noise of a truck whistle, it is the noise which wins. The peace of mind necessary to the appreciation of mighty feats of building is denied, and amid the bangs, the whistles and the roars, one's architectural impressions whirl in a perpetual jazz which only breaks into a slow waltz in the comparative quietude of a Sunday afternoon. Instead of falling in with the semi-mystical mood of a Ferris rendering, one finds oneself treading warily over parked gum, or wondering why gentlemen indoors traveling vertically remove their hats, while gentlemen traveling horizontally retain them on their heads. One should write New York notes in the seclusion of the return journey stateroom, not on the fourteenth story of a hotel which can supply by telephone every human need, except two, the other one being mental repose. Having begun with a criticism, we may as well pass rapidly to appreciation, which is difficult, for in New York architecture there is so much to admire and selection is not easy.

To an Englishman, the general high level of design, particularly in mass composition and grouping, at once creates a standard, and any building which falls below that standard becomes a poor building, though in London it might pass as a very considerable achievement. The quality of the actual building, the materials and the finish, surpass English work, and there is a far greater quantity of expensive material used than is the case in parallel types in London. In addition, the equipment is infinitely more complete, and better thought out, while all fittings that are standard are well designed and practically studied. The high level of standardized details is very noticeable, particularly in metal work and trim, and in no detail does one find oneself confronted with any element of bad taste. From the standpoint of freshness of design, however, this standardization gives to the equipment of buildings a certain sameness, and it strikes one that architects are too pressed to consider the design of their own details and are obliged to fall back on the draughtsmen and the book.

At present, quantity production forces detail to a level of unexciting competence, while in Europe generally an individual craft influence permeates the detail of these designers who have actually something to say in design. Europe, however, will probably have to come to the acceptance of the stock pattern, and it remains to be seen whether the Englishman's joy in his little individual touches can be maintained under pressure.

One sees too clearly in many New York façades the reminiscence of Italy or Spain, but the example is nearly always well selected and admirably adapted. One feels, however, a far deeper stirring of the pulse in the presence of some building that is completely organic in design and expression, as for instance in the Telephone Building of McKenzie, Voorhees & Gmelin. Here is architecture of magnificent vitality and power, handled with nobility

## PUBLIC WORKS

and restraint, with detail sparing in quantity, perfectly adapted to its position, and intrinsically interesting. One forgets to quote Romanesque or the Orient, it is all so part and parcel of the structural whole.

No building is the best, but the Telephone Building stands in the first rank, while Raymond Hood's Radiator Building is another example of vigorous modernism. It seems to be designed and built with enthusiasm, and imparts a goodly portion of its zest to the jaded sight-seer.

The Ritz Tower has a splendid setting, and Park Avenue can be grateful to it for the magnificent isolated accent which it gives to this street of wealth. The Tower has a suggestion of the fairy castle in its slender elegance; its summit is a reminder of earthly difficulties.

More even than the design of these dramatic buildings, it is the organization of their structure that thrills our disordered English minds, for here the Architecture has been planned not only in its form and function, but in the manner of its erection. The layout of the builder's plant, the process of dove-tailing the work of different trades, the speed of working, the sequence of the building operations, all these have reached a pitch to which we are unaccustomed. A visit to the framework of a tall building, with the steel frame erected, the services in position, and the walls growing hourly, panel by panel, is better even than a cocktail; and like all great performances, it is simplicity which lies at the root of this success in work, a success astonishing in its economic effect on the cost of building.

In England, at present, the skilled workman will receive in a week what his New York comrade will be drawing per diem, and so it is throughout all the trades; yet the cost of London work per cubic foot will be as high as in New York, with a decided balance in favour of the American building on the score of completeness of finish and material. What is customarily demanded in New York is luxury in London, and it seems safe to say that this is bound to remain the case until both English architects and builders re-organize their methods and collaborate more closely in studying the technique of economy in the application of labour to both shop materials and the various operators of erection on the site.

After a burst of genuine admiration for American architects and what they are producing, there is nevertheless heard a still small voice enquiring "Where will it all end? What is the future of New York, with its problems of congestion in things human and inhuman?" One can visualize the future building, with its walls perhaps of huge slabs suspended from each floor, containing every imaginable supply and equipment. Perhaps the future skyscraper will bulge at its summit and spring like an umbrella pine from a slender stalk. Perhaps New York will one day look like a city that is upside down—perhaps—only perhaps—it is a little bit upside down already.

Sept., 1926.

"X."

## Public Works

The Public Buildings Bill has become a law and it is now for the Institute to determine that its own work,

which has been so far well done, has thrown upon its shoulders new and further responsibilities.

The Public Works Committee under Mr. Medary's leadership gave to this bill its constant attention through the long period of its consideration by Congress, and the Institute may credit itself with modifications and improvements in the bill which were to a large extent brought about by the efforts and thought of this Committee. The responsibility of architects is to show Congress that the aim of the Institute is not to obtain commissions for its members through the agency of the Public Works Committee but to offer its aid and experience towards the best solution of government building problems.

There will be some architects who feel disappointment because so little of this great appropriation is to be apportioned out among the members of the Institute; but if we stop at this point and consider that this incident is closed for us and that we must wait for another building bill before anything more can be done we will completely fail in our duty to ourselves and to the profession of architecture. This attitude would leave the Treasury Department with the impression that only a few architects are interested in a helpful way and that all others are simply interested in possible commissions.

There is no doubt that human nature does work in this way and many will have lost interest in this building program, but those who feel so will do well to consider that their own interest demands a renewed effort. Human nature has another side, that it becomes interested in that thing which it compels itself to do, and the Institute must now renew and continue its interest in those buildings which the government is to build and which individuals of the Institute may have hoped to design and to carry out. If, now, each chapter will offer its collective service in an advisory way and on any workable terms to the Treasury Department it will be laying down a foundation of good will and understanding which will become valuable.

If, on the other hand, we are inclined to stand upon a kind of dignity and say that the profession should not beg its way in by offering its service for nothing we should, at least, balance against this attitude the great good that will develop if the Congress and Treasury Department can be made to realize that the Public Works Committee truly represents the Institute and that architects who are members of the Institute, all over the country, are willing to make sacrifices to the end that Government buildings shall be as well done as possible and shall belong properly to the neighborhood in which they are built.

Letters have been sent to the Presidents of each Chapter from the present Public Works Committee pointing out ways and means of approach to this problem. Answers have been received indicating the willingness which the Committee believes to exist generally and it is this willingness to serve that will assure the authorities in Washington that the American Institute of Architects was founded and exists to "make the profession of architecture of ever-increasing service to society."

ABRAM GARFIELD, *Chairman.*

Letters to the Editor

Institute Business

Stresses in Structural Steel

Sept. 30, 1926.

TO THE EDITOR OF THE JOURNAL:

In the annual address of the retiring President of the Institute, delivered at its annual convention, May 5, 1926, he said, in part:

"A competition has developed between structural steel on the one hand and reinforced concrete on the other. This competition, which is being promoted by large producing concerns, interested in one system or the other, has reached a stage that each side is having its engineers increase its allowable fibre stresses, and decrease the calculated live loads, until in many buildings the factor of safety is brought alarmingly low. The condition may be regarded as menacing . . . stresses on concrete run up to the maximum limit, and, on steel to a higher limit than ever before allowable, it behooves our offices to be sure that wind pressure is not neglected and that every eccentric load is provided for."

It is with amazement that one reads these words. It is true that there is a well defined demand for increased stresses in structural steel and this came about in a legitimate and proper manner. Furthermore, some seventy-odd cities and states have revised their Building Codes to permit the use of 18,000 pounds per square inch as the basic stress in structural steel, instead of the old stress of 16,000 pounds which was adopted nearly forty years ago for Bessemer steel of uncertain quality, as well as by an engineering profession which has made advances in every way comparable with those made by the architectural profession.

The Committee on Stresses of the American Society of Civil Engineers made a report, December 9, 1924, in which the majority (eight members) recommended a basic stress of 20,000 pounds per square inch for structural steel in buildings and similar structures and the minority (four members) recommended a basic stress of 18,000 pounds. Thoughtful and well informed Americans know full well that the American Society of Civil Engineers is favorably comparable in every way even with the Institute itself.

The Building Code Committee of the U. S. Department of Commerce has recommended the basic stress of 18,000 pounds. Two of the seven members of that committee are very prominent members of the Institute. A joint committee of the American Society of Civil Engineers and the American Institute of Steel Construction has also recommended the 18,000 pound basic stress.

It will probably cause the worthy President some uneasiness when he learns that the American Railway Engineering Association recommends that existing railroad bridges, in good condition, shall be stressed to 26,000 pounds (basic) before they are condemned. And so it goes.

The statement that this increase in allowable steel stresses results from competition between steel and concrete is incorrect and the rather disparaging references to structural engineers are unworthy of the Institute. As to structural steel, the increased stresses are but an advanced and justifiable step made by a progressive engineering profession. It is but fair that the members of the Institute should know the facts in the matter. A. T. NORTH.

The Proceedings of the Fifty-ninth Annual Convention

We are asked to announce that as long as the supply lasts the Institute will be glad to supply copies of the Proceedings of the last Convention to libraries upon receipt of a request addressed to The Executive Secretary, The Octagon House, Washington, D. C.

TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

- BOSTON CHAPTER ..... Frank Lyman Austin
- BROOKLYN CHAPTER ..... Arthur L. Guptill
- BUFFALO CHAPTER ..... Cyrus K. Porter
- CENTRAL ILLINOIS CHAPTER ..... John E. Zimmee
- CHICAGO CHAPTER ..... David Adler, Walter A. McDougall
- CINCINNATI CHAPTER ..... Charles Wilkins Short, Jr.
- CLEVELAND CHAPTER ..... Munroe Walker Copper, Jr.
- COLUMBUS CHAPTER ..... John Quincy Adams
- CONNECTICUT CHAPTER ..... Charles E. Cutler, Lorenzo Hamilton
- DETROIT CHAPTER ..... Richard Perrien Raseman
- FLORIDA CHAPTER ..... Marion I. Manley, Earl Purdy, John Tracey, Clark N. Tingley
- IOWA CHAPTER ..... Vernon F. Tinsley
- MINNESOTA CHAPTER ..... Clyde W. Smith
- NEW YORK CHAPTER ..... J. H. Phillips
- NORTH TEXAS CHAPTER ..... Roy Keith Hamberlin, Arthur E. Thomas
- SAN FRANCISCO CHAPTER ..... Howard E. Burnett, Warren Porter Skillings, Lester W. Hurd, Charles F. Masten
- TENNESSEE CHAPTER ..... Isaac Albert Baum, Joe T. Wallace
- WASHINGTON, D. C., CHAPTER ..... Carlton Van Valkenburg, Sumner K. Wiley
- WASHINGTON STATE CHAPTER ..... Fred G. Rounds
- WISCONSIN CHAPTER ..... Francis S. Gurda

You are invited, as directed in the By-Laws, to send privileged communications before October 30, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

FRANK C. BALDWIN, *Secretary*.

Obituary

Francis Ward Chandler

Elected to the Institute in 1875; to Fellowship in 1889  
Died at North Haven, Maine, 8 September, 1926

Thomas Nolan

Elected to the Institute in 1885; to Fellowship in 1889  
Died at Moylan, Pa., 9 September, 1926

Thomas Nolan, Professor Emeritus of Architectural Construction at the University of Pennsylvania, died after a long illness at the age of 69. After teaching for several years at the University he was made an assistant professor in 1894 and was advanced to a full professorship in 1911. He was graduated from the University of Rochester in 1879 and later studied at Columbia and the Ecole des Beaux Arts in Paris. He was the designer of the first steel skeleton structure in Western New York, which was the Rochester Chamber of Commerce Building. He is survived by his widow, Marie L. Nolan.



# Structural Service Department

LEROY E. KERN, *Technical Secretary*

*In connection with the work of the Committee on Structural Service of the American Institute of Architects and in collaboration with other professional societies and organized bodies having the same objective—improvement in building materials and methods and better shelter for humanity in all its manifold vocations and avocations*

## Abstracts

**U. S. Government Master Specification for Fire Clay Brick (3-f-6. (Federal Specifications Board Specification No. 268, Circular of the Bureau of Standards No. 299.)**

**Classes.** Fire-Clay brick shall be of the following classes: SH75, H75, H57, M73, H25, M7.

**Material and Workmanship.** The material covered by this specification is a brick of standard or special shape composed of heat-resistant clay or clays and which has been burned to produce the desired strength and structure. The brick shall be compact, of homogeneous structure, free from checks, cracks, voids, or soft centers. All corners shall be sufficiently solid and strong to prevent excessive crumbling or chipping when handled.

**General Requirements.** All brick of the standard 9-inch series shall not vary from specified dimensions more than  $\frac{1}{8}$  inch in width and thickness, and  $\frac{3}{16}$  inch in length. For special shapes no dimensions shall vary more than 2 per cent. from the dimension specified unless greater variation is allowed by contract, but in no case shall a variation of less than  $\frac{1}{8}$  inch be specified, and they shall be free from such sweels, warps, twists, or distortions as shall prevent ready and accurate laying up with a maximum joint of  $\frac{1}{8}$  inch.

**Detail Requirements.** 1. Class SH75.—(a) The material shall contain not more than 65 per cent. total silica ( $\text{SiO}_2$ ).

(b) The softening point shall be not less than that of standard pyrometric cone No. 31 (approximately  $1,680^\circ\text{C}$ . or  $3,056^\circ\text{F}$ .).

(c) The material shall withstand 15 quenchings without failure.

(d) When specified the brick shall pass the simulated service test.

2. Class H75.—(a) The softening point shall not be less than that of standard pyrometric cone No. 31 (approximately  $1,680^\circ\text{C}$ . or  $3,056^\circ\text{F}$ .).

(b) The material shall withstand 12 quenchings without failure.

3. Class H57.—(a) The softening point shall be not less than that of standard pyrometric cone No. 31 (approximately  $1,680^\circ\text{C}$ . or  $3,056^\circ\text{F}$ .).

(b) The material shall withstand five quenchings without failure.

(c) The absorption after reheating shall be not less than 6 per cent. nor more than 16 per cent.

4. Class M73.—(a) The softening point shall be not less than that of standard pyrometric cone No. 29 (approximately  $1,640^\circ\text{C}$ . or  $2,984^\circ\text{F}$ .).

(b) The refractory shall withstand two quenchings without failure.

5. Class H25.—(a) Siliceous brick shall contain 70 per cent. or more total silica ( $\text{SiO}_2$ ).

(b) The softening point shall be not less than that of standard pyrometric cone No. 28 (approximately  $1,615^\circ\text{C}$ . or  $2,939^\circ\text{F}$ .).

(c) The material shall withstand six quenchings without failure.

(d) The deformation under load shall not exceed 3 per cent.

6. Class M7.—(a) Siliceous brick shall contain 70 per cent or more total silica ( $\text{SiO}_2$ ).

(b) The softening point shall be not less than that of standard pyrometric cone No. 28 (approximately  $1,615^\circ\text{C}$ . or  $2,939^\circ\text{F}$ .).

(c) The material shall withstand three quenchings without failure.

(d) The deformation under load shall not exceed 4 per cent.

**Notes: Class Definitions.**—Class SH75.—Brick of this class are intended for use under the most severe conditions of boiler practice, such as marine boilers used by the Navy and in plant installations designed to operate at an average rating of not less than 175. Material of this class should have high resistance to slagging, spalling, and severe temperatures.

In the United States Navy service brick of class SH75 are used in oil-fired boilers operated at greater than 500 per cent. rating and where severe vibrations and rapid changes in temperature occur. In this service the brick are secured by anchor bolts.

Class H75.—Brick of this class are intended for use under conditions such as are encountered in general boiler practice. For this class resistance to slagging, spalling, and high temperature is important.

Class H57.—Brick of this class are intended for use under conditions where resistance to spalling is not of great importance and where resistance to slagging and high temperature is important. In general boiler practice they may be used in the side walls, but, if the refractories used are limited to one brand, material of class H75 is recommended.

Class M73.—Brick of this class are intended for use at moderate temperatures, such as are encountered in hand-fired boilers operated at average rating not exceeding 125. Resistance to spalling and slagging is important under these conditions of temperature.

Class H25.—This class is intended primarily for brick of siliceous nature and for service in which resistance to slagging and spalling is not of particular importance, but in which the refractory is expected to resist deformation under load at relatively high temperatures.

Brick of class H25 are particularly adapted for service under conditions where resistance to deformation under load, with soaking heats at relatively high temperatures, is important, but where there is no marked fluctuation of temperature below approximately  $650^\circ\text{C}$ . ( $1,202^\circ\text{F}$ .).

Brick of class H75 which withstand the load test satisfactorily may be included in this class.

Class M7.—This class is intended primarily for brick of siliceous nature, for service at moderate temperatures, and under the conditions where resistance to spalling and slagging is not important, but where resistance to deformation under load is important.

Brick of this class are particularly adapted for service under conditions where resistance to deformation under load, with soaking heats at moderate temperatures, is important, but where there is no marked fluctuation of temperature below approximately  $650^\circ\text{C}$ . ( $1,202^\circ\text{F}$ .).

Brick of class M73 which withstand the load test satisfactorily may be included in this class.

5. General Information.—United States Bureau of Standards Circular No. 282 contains general information on the manufacture, properties, and uses of fire-clay brick.

# ARNOLD W. BRUNNER AND HIS WORK

By

ROBERT I. AITKEN  
EDWIN H. BLASHFIELD  
DANIEL C. FRENCH  
CLAYTON HAMILTON  
J. HORACE McFARLAND  
BRANDER MATTHEWS  
BRAND WHITLOCK  
CHARLES HARRIS WHITAKER



PRESS OF THE AMERICAN INSTITUTE OF ARCHITECTS, INC.  
NEW YORK  
1926

Reproduction of the title page of "Arnold W. Brunner and His Work," published by the  
Press of the American Institute of Architects, Inc., September, 1926.







MEXICO CITY—CHURCH OF LA SANTISSIMA

THE  
JOURNAL  
OF  
THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

November, 1926

Number 11

Authority and Liberty in Architecture—III  
The Arts and Crafts Movement

THE Gothic Revival and the so-called Queen Anne Revival lived side by side, scarcely competing with one another, for each had its own special province. Gothic was accepted for church work and Queen Anne or vernacular, as we prefer to call it, for domestic work. Indeed architects practised both styles simultaneously. Norman Shaw built Gothic churches, while Bodley and Garner, Sedding and other church architects built houses in the vernacular styles. The designs were often scholarly but were apt to be somewhat disappointing in execution. However carefully old work might be studied the revived tradition had not the life of the old. It did not quite come off. There was something missing. What was it?

The answer had been given by Ruskin, who had connected the degradation of architecture with the degradation of craftsmanship. In the Middle Ages the designer and craftsman, the architect and builder were united, not perhaps always literally in the sense that the designer always carried into execution his own designs, but in the sense that every architect and designer had served an apprenticeship to a craft and in consequence had formed a habit of thinking in the terms of material, with the result that their designs exhibited a feeling for material whether they executed them or not. The defect of the later practice of architecture was that the architect, even when he favored Gothic, continued in the later Renaissance tradition and remained entirely an office man. He had seldom worked at a craft. The consequence was that as often as not he was ignorant of the processes by which his designs were carried into execution and this uncertainty expressed itself in his work. His designs were not in an organic sense part of the material that was used. They lacked that indefinable quality which

it was presumed had come to the old builders because of the actual handling of material. This approach to the problem of architecture had been, as I have said, suggested by Ruskin, but though his ill-considered advice about details had met with hasty response, this fundamental idea had been entirely ignored except by Morris and his group, with whom it became a fixed creed. In 1861 Morris had established his workshop in Red Lion Square for the production of textiles, furniture, and stained glass, and though he received some assistance from others, yet for a generation he had to rely in the main upon the unassisted force of his own genius. The seed, however, which he sowed began silently and unostentatiously to bear fruit. His example came to be followed by others and eventually took organized shape in the Arts and Crafts movement, which can be dated from its first exhibition in 1888 or from the formation of the Art Workers' Guild in 1884, which rendered it possible. It should be remembered that the Arts and Crafts movement was at the beginning almost entirely an architects' movement, originating in the first instance among the young men in Norman Shaw's office, where Professor Lethaby was in those days chief assistant. Prior, however, to its more definite inception, some propaganda work had been done by Mr. A. H. Macmurdo, who preached the gospel of architects taking up craftsmanship.

The movement was justified by its fruits. A rapid improvement of design followed. It came about naturally as the result of men with some knowledge of design giving their exclusive thought and attention to a single craft. The work of such pioneers as Ernest Gimson, and the Barnsleys in furniture and woodwork, Henry Wilson and Bainbridge Reynolds in metal work, Christopher Whall in stained glass, Alfred Powell in pottery, G. P. Bankhart in plasterwork and



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

George Jack in wood carving, combined to effect a revolution in the crafts. Better standards of design were established, and it was not long before they reflected themselves in architecture, especially in domestic work. But the thing that really galvanized architecture into a new life was the development which at a later date came to be known as New Art, and which today is only remembered by what was mistaken in it. It is important that we should understand that New Art had a good side as well as a bad; and it is important to understand what was good, for it is impossible to understand the situation in modern architecture apart from a just appreciation of the contribution made by New Art.

Though New Art was intimately associated with the Arts and Crafts movement, it was primarily an architect's and a designer's movement rather than a craftsman's. It originated with Mr. C. F. A. Voysey. Before Mr. Voysey the tendency of design had been toward a greater simplicity, but architecture was smothered by a surfeit of mouldings and other paraphernalia. Very few architects could handle them with any degree of skill, yet nobody thought it was possible to get on without them. They were a kind of architectural driftwood that stood in the way of progress. Mr. Voysey went to the root of the matter and cleared them all away. He stripped his designs almost entirely bare of ornament and of all mouldings whatsoever. On the outside of his houses he made use of rough cast instead of half-timbering and tile-hanging, which were then fashionable, while inside he banished not only nearly all mouldings, but pattern papers, in favor of whitewashed or plain tinted walls. The result was magical. Architecture recovered the sense of space; and as that is fundamental it immediately sprang into new life. The reactions of this idea were good in every direction. Better Gothic, better Renaissance, better vernacular architecture, better craftsmanship resulted from it. In fact so great was the improvement that I think we are justified in dating the rebirth of architecture from the day Mr. Voysey took his courage in his hands and stripped architecture of its superfluities. By that act Mr. Voysey put us all in his debt and we gratefully acknowledge his great services at that juncture. But the rejuvenation of the traditional forms of architecture was not Mr. Voysey's aim. On the contrary it was a by-product of his activities, the aim of which was the creation of a modern style that borrowed nothing from the past. For according to him there could be no hope for architecture so long as it continues to lean on tradition.

This idea became very popular in the nineties and the type of design it gave rise to eventually became identified with the name of New Art. If experience counts for anything, it stands condemned. For the

practical effect of thus attempting the creation of a new style of architecture by the method (to borrow a phrase current in politics in these days) of "direct action" was to encourage every kind of eccentricity. This appears to follow naturally from the repudiation of tradition. For when men set out to produce something new and without precedent the restraining influence which tradition supplies is entirely removed, and there follows a restless striving after effect. It was this that eventually brought New Art into discredit, for the progress of design under its auspices was from absurdity to absurdity; and as invariably happens when ideas fall into discredit, the memory of what is good in them perishes. For when reaction set in, it not only set in against the eccentricities of New Art, but against the Arts and Crafts movement which had unfortunately become too closely identified with the ideas of New Art—that is, in England—for on the Continent where it had spread, reaction did not set in against New Art. On the contrary it continued to increase in influence until it reached its consummation in the Paris Exhibition last year.

But the failure of New Art was not the only cause of the reaction which set in against the Arts and Crafts movement about the beginning of the century, for perhaps the ultimate cause of failure was economic. It is one thing to lend approval to a principle; it is another to translate it into practice when it means embarking on an enterprise that runs contrary to the trend of economic evolution, the tendency of which is not to unite the artist and craftsman but to increase their separation. So although we may acknowledge that we are indebted to the experiments in handicraft for better standards of design, we have yet to face the fact that the craft ideal of architecture does not readily adapt itself to the circumstances of present day architectural practice. Experience proved it to be impossible for the architect to resume his position as a master builder directing operations on the job instead of from an office, which the movement postulated as its ideal. The architects who did make the attempt either returned before long to office practice or became craftsmen in one of the decorative crafts. This was necessitated by a variety of causes into which I have not space to enter. Taken literally, therefore, the ideal proclaimed by the Arts and Crafts movement is entirely impracticable so far as the position of the architect is concerned, while it is only true within certain limits in regard to other crafts. In these circumstances it is important to realize what was true in the position of the Arts and Crafts movement and the extent to which it is practicable in the light of experience.

Certainly, in the first place the movement was entirely right in insisting that design should be considered in relation to material. The truth of this can be best seen by comparing the academic with the vernacu-



## AUTHORITY AND LIBERTY IN ARCHITECTURE

lar Renaissance. In the former materials and workmanship are subordinated to what is called pure design, that is to abstract form, for it was the aim of the Renaissance architects to eliminate as far as possible all sense of material, texture and local color, ignoring as much as possible the differences of material in their details, mouldings and ornaments. The result was that the nearer they approached to their ideal, the more lifeless, cold and unsympathetic their architecture became. The vernacular Renaissance, on the other hand, which was the work of builders, who continued the Mediaeval tradition, borrowing only such elements from classic architecture as they could assimilate to their tradition, is full of life and interest. It possesses a quality which the architects missed,—that quality due to the early builders' habit of mind which related design to material. And because of this the vernacular Renaissance which we know by the names of Jacobean, Caroline, Queen Anne and Georgian is to be regarded as the genuine architecture of the Renaissance period. The attempt of the Classic School today to reverse such standards, to place the academic Renaissance on a higher plane and to relegate the vernacular Renaissance to a position of inferiority, cannot, I am assured, finally succeed, for it surely demands more aesthetic perception to recognize the differences material makes in design than to ignore them. Yet the Classic School maintains the contrary. Their attitude reminds me of the rationalist who is proud of the fact that he is without emotion and parades his limitations as his credentials.

In insisting that design should be related to material the Arts and Crafts men were absolutely right, but in insisting that the designer and executant should be one and the same person they were only relatively right; for except in the more highly ornamental work it is not essential, while even in such work it is possible to employ assistants when the designer is working in close contact with them and can keep an eye on their work as it is being done. The need for the designer to execute his own work decreases as we pass from decorative to utilitarian craftsmanship. For granting the architect is familiar with the details of construction and the way things are made, and looks at design from the point of view of material, experience proves that excellent work can be done from designs made on paper, though I think that working entirely on paper demands of the designer a greater power of visualization than is the case with the craftsman who works in material, while again the designer who works on paper is more dependent on precedent than is the craftsman and is, therefore, less likely to produce original work. For such reasons it would be a great advantage if every architect had practical experience of craft work. A couple of years at the bench would not be wasted. It would give him a habit of mind that would serve

him in good stead for the rest of his life by disposing him to think in terms of material. It would, moreover, make him a more intelligent patron of the crafts. In this direction architects could exercise an enormous influence. It may be impracticable at the present day for the architect to work on his buildings, but he can employ real craftsmen on the decorative parts of his work, and it is important that he should act here with a due sense of responsibility, for through the exercise of judicious patronage a body of craftsmen engaged in experimental handicraft could be kept in existence whose activities would react to the improvement of architectural detail.

During the nineties the Arts and Crafts movement flourished and exercised a rejuvenating influence upon architecture. But partly because of the discredit brought upon it by its too close association with New Art, partly because of the influence of the Classical revival and partly because of the increased pressure of economic conditions, reaction set in against it about the year 1902. Nevertheless, a great deal remained. There was a return to tradition, but it was to a more refined and purified tradition handled in a much more skillful way than was the case before the emergence of the Arts and Crafts and New Art. If the craftsmen had not succeeded in persuading the profession to support genuine craftsmanship they at any rate brought commercial meretricious ornament largely into discredit and henceforth architects learned to do without it. Whitewashed or distempered walls replaced patterned wallpapers and stamped patterned wall-coverings and that boxiness due to the use of unnecessary mouldings and casings tended to disappear. Externally houses were no longer a patchwork of half-timber and tile-hanging, but were more and more faced with brick, stone or rough cast as the case might be. The Hampstead Garden Suburb shows the influence of this purified tradition which is to be seen at its best in the domestic work of Sir Edwin Luytens. This style or tradition still finds favor for domestic work whether in towns, suburbs or in the country, though it is only in the building of country houses that it gets a chance, for so much domestic architecture in towns and suburbs is below the poverty line and has to be done cheaply, while the influence of estate agencies, speculating builders, building regulations, standardized door and window frames and other abominations stands in the way of anything but a limited application of its principles. Meanwhile, though the Arts and Crafts movement was defeated in architecture, it was not defeated in the crafts that did not depend on the patronage of architects for their support and has exercised an increasing influence upon public taste until at last it has brought into existence a public sufficiently educated to suspect much of the stuff that in these days calls itself architecture.

A. J. PENTY.

# Cities Old and New—V

## The Architect and City Planning

**T**HE great art and science of architecture is an organic force in the world. It is not brick and mortar merely, nor "sticks and stones"—"Man liveth not by bread alone," nor does he build with only material things. Out of his higher nature, out of his spirit, using that unique God-like faculty we call creative, man has made architecture as the image of his thought. The product is dynamic. It lives, and carries a challenge and an appeal from one age to another. It bears messages both intellectual and emotional.

Architecture has been called man's best expression of his desire for immortality. Not on frail papyrus but in ageless stone are graven his aspirations. As we stand reverently before some ancient monument we seem to hear the old builders praying us to hold them in our memory—challenging us to do for our own the things which they did for their day and generation.

Not one but many cycles of time have passed since men began to build cities. Yet it is easier to evoke the composite portrait of the people who dwelt in the ancient cities than of the people of today when cities have swollen to prodigious dimensions. The merely ephemeral has disappeared from the remains of the bygone metropolis. Nowadays a billboard may screen an immortal vista. The result is confusing, but the same truth holds. Even the most chaotic of our modern cities is a picture, blurred, distorted maybe, but a true picture of the people who dwell there, and particularly of those groups or individuals who direct, govern and build.

We like our portraits to flatter us, but our architecture always tells the truth about ourselves. If it is ugly we must be blind to beauty. If it is cheap, we must be poor, or ignorant of true values. If it is ostentatious, gaudy, meretricious, we must be vulgar. If it is a congeries of stately piles shutting off light and air from narrow streets, if it is crowded, congested, haphazard, we are operating selfishly and, to the impartial student of the future, senselessly.

The mere architect with the long category has in his bag of tricks many things that are useful in what we see going on as City Planning. The study of a building includes the study of its site. It may have to do with institutional or community undertakings, be concerned with a group-plan, and be spread over a wide area. All sorts of topography may have to be reckoned with. It may have to do with a "real estate" development, be connected with the working out of potential ground prices. It certainly will in-

volve the best and most economical use of space, the due consideration of light, air, drainage, water supply. It surely includes the proper disposition of all the contributing factors that make for useful and beautiful buildings. But the architectural bag of tricks is not enough better than the engineers' to make the architect an accepted leader in city planning. The Big Ideas of City Planning, up to date, are mechanical. Because the prosperous American city has always been the growing city, we assume steady growth as the prosperity norm. Therefore we proceed on that basis and are immediately launched on a course in which we lay out our city plan to take care of a carefully estimated population increase. More people, wider streets, "arterial" roads, larger water mains, bigger sewers. We "zone" and regulate according to occupational use. We restrict height and areas of buildings, we legislate for light and air, and we do provide a more or less fair measure of parks and playgrounds. We began with the "City Beautiful" idea well to the fore. We were strong for civic centers and boulevard systems. The automobile has kept the boulevards going, but high prices of land have sadly interfered with most of our civic centers.

The process is mechanical, as we have said, is symptomatic, opportunistic, is usually remedial or preventive, rarely constructive in a far-sighted, clear-visioned way. It reminds one of the old fashioned days when a boy grew faster than the family purse could supply properly fitting clothes. The "city plan" hangs too high above the shoe tops on the long legs of many a sturdy adolescent town.

There are some idealists who hold that city planning goes beyond the mechanical, and that it aims at the development of the Good Life in a community. So with architecture, which should go beyond buildings and their location, and strive to make natural and easy the development of the Good Life to those who shall dwell in and make use of those buildings. The architect is interested in it all, but, so far, in too much of an academic way. We gird at ourselves in conventions, and form committees and pass resolutions about city planning. We have a group of thinkers in the Institute whose committee reports on City Planning are very valuable contributions to the literature on the subject. They are working toward something big, something vital and truly constructive.

The American Institute of Architects is not concerned as to whether or not individual architects are

## CITIES OLD AND NEW—V

recognized, whether or not they are employed on this, that, or the other project. The Institute realizes the challenge to the profession which exists in our present status. The Institute has acknowledged its share in a responsibility which rests upon the profession as a whole. Architects generally realize that superficial work, work done by special interests to further their own ends and to make money for themselves, will not endure, nor can it bring anything but ultimate discredit upon city planning. They realize that it is not enough to relieve congestion by widening streets, or by establishing "parking" centers, or by cutting through with "arterial" roads. They have found out that the more room given to a crowded center the more people will flock there. Some of us are studying the basic causes of congestion, and questioning seriously the old "booster" idea that unrestricted increase of population in our cities was the desirable thing for every forward looking community. We have begun to think that we had better study economic questions of every kind that can affect our community life and enterprise. We are getting interested in taxation and its relation to housing problems. We are tinkering with zoning, and are interested to observe what happens not only in restricted districts but also outside and around them. We have already decided that "city" planning is not enough. We must also have regional planning.

The architect has been trained to build well, and as permanently as possible. In recent years he has been puzzled and distressed by the tremendous pressure which fluctuating prices of land have exerted against permanent building. To illustrate, an architect designs and superintends a building which is intended to produce a net revenue of six per cent on the total investment. If all goes well the results at first are quite commensurate with the expectations. But a few years pass, the leases expire, and the owner becomes aware that the property upon which the building stands has increased in price. He raises the rents, makes out new leases, and the process repeats. After a while it happens again, and in twenty years it may be impossible to raise rents any higher. No tenants can afford to pay them. Down comes the building and a taller building goes up which will produce revenue on the basis of the higher evaluation. Or perhaps business has moved farther away. The tenants are not making money. The rent roll dwindles, the property has shrunk in "value." The building falls into disrepair, and has become unprofitable. In neither case was the investment permanent. In both cases a temporary building would better have served the owner's material interests. The architect thinks that such a problem belongs in the purview of city planning.

The architect realizes the economic waste, not only of demolishing buildings before intrinsic obsolescence, but also that caused by our annual fire loss. He knows

that fire is largely preventable, and he also knows that fire-resisting construction costs more than the so-called "ordinary" type. He knows also that only high prices of land interfere with a more rational grouping of buildings with open spaces between, across which the average fire could never sweep. He knows, too, that buildings could be built less expensively if they were not required to be crowded together, or to be built of extraordinary height and area. He knows, too, that high priced land is all that stands in the way of adequate provision for parks and playgrounds. He realizes the conditions of modern city-life, and has come to the conclusion that city planning as he knows it is motivated and carried on in all its terms without distressing the players at the great game of making land increase in price. The thing that hurts us most is what we seem to desire to perpetuate.

And yet the architect may feel that it were well not to worry too much over these questions, for the truth is that the architectural profession is not recognized as the authority in theory, nor the prime mover in fact in city planning.

How shall we remedy this?

Or do we want to remedy it?

Architecture is an art. Is City Planning also an art? I respectfully submit that City Planning is not yet an art. "Artistic" things have been done, but the Real Thing is yet to be. As has been said so often, we live in an age of specialization and we have lost sight of other things more fundamental. We are beginning to question the validity of the assumption that all human knowledge and skill may be regimented, divided and sub-divided without losing more than we gain. The span of years allotted to us is short, and Art is eternal. And by art I do not mean a luxury of the rich, a thing of picture galleries, a matter of hanging ornament on the austere frame of Life or of painting bright colors over its too drab surfaces. Art is that supreme human accomplishment. It is what happens when man's spirit takes complete possession of his work, and when the result enriches mankind by its inescapable rightness. Since we are what we are, not merely material, and not exclusively spiritual, our works, to have that convincing "rightness," must have our complexities woven into their fabric, and with our perversities changed and directed into a harmonious pattern. A mere "specialist" cannot do this.

We are not so much concerned with the failure of the Architectural Profession to make City Planning an art as we are with the failure of everybody to do it. The whole system of City Planning is a failure when we analyze it in terms of Art. Art refuses to be tied down by any formula. Either it breathes the breath of life into the poor clay of man's work, or it does not. No man ever created by applying a theory. But he may study the accomplishment after the fact, and he



## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

may be able to pick up some of the things which lead toward art and some which do not. It would seem wiser to try to prepare the way for a future art than moodily to give up the struggle and leave what should be a great and fertile field to be overgrown with the weeds and thistles of commercialism and land exploitation.

It seems to be a fact in history that art is no tender, delicate flower or hot-house plant. It is virile, sturdy, ubiquitous, persistent. It has grown and flourished on some very rocky soil. It has been child to all forms of religion, all methods of government. It has done best when men's minds were most free, but it also dwelt in the land of Egypt, "the house of bondage." It went hand in hand with man in his first steps toward civilization. It has accompanied him to the farthest boundaries of empire, to the highest flights of religious fervor. It has expressed his emotional side rather than his intellectual. It has been naïve, spontaneous, imaginative, tender, beautiful, serene. It has crowned the triumphs of victorious armies, and guarded well the tombs of the noble dead. And then it has become sophisticated, evasive, stupid, cruel, ugly, unquiet, and it has ceased to be art for a time, and has become an apelike, slavish thing, a painted courtesan following in the train of wealth and luxury.

It seems to be a fact in history, paradoxical if you will, that great wealth has been the worst enemy of art. It has seemed to stimulate it for a while, but not for very long. The lure of money has corrupted the craftsman. He has increased his "output" and lowered his standards of excellence. And in our own day art has had to meet mass production in almost everything, at the hands of machinery operated by machine-minded factory workers. And yet, as has been said, art is strong enough, is so much the very blood and fiber of humanity that colossal, indeed, must be the power that can check, throttle and kill it. It follows then that where art is decadent, or non-existent, civilization must indeed be in a very bad way.

So far we have gathered this much about art—Art will take care of itself if we let it alone. We do not need schools of art except as a pleasant amusement, or a wise direction of natural desire and action. What is needed is a reform in our unnatural way of living so that our most satisfying mode of self-expression may again be free to work its will with us. Art will dwell with the planner of cities when the curse of land-exploitation has been removed. A new philosophy is needed, or perhaps the old philosophy will serve if restated in modern terms. And if we have it will we heed it? Jesus Christ said, "Which of you by taking thought can add to his stature one cubit?" And yet, it is written again: "With abomination is the world laid desolate because no man thinketh in his heart." Thought is at once most futile, and all-powerful. It

is futile when we misapply it, but if we think along with the free current of the love of Truth we are helping the great forces which control the destiny of the race.

It would seem then that the architect should try to contribute his little share toward making the art of City Planning. Which is only another way of saying that the architect, with his professional heritage and vision, should join hands with the philosopher, the mystic, the poet, the dreamer, the man with the hoe—with the hewer of wood and drawer of water. Let him forget all about "getting a job" as a "City Planner" and think and work and pray for a city that will be a better place in which to live. Some years ago a book was written about "The City, the Hope of Democracy." We actually see the city as a generic entity fast becoming the despair, not only of democracy, but of civilization. It must be recreated in terms of justice and humanity. It cannot be done with high sounding phrase and hypocritical word-mongering. But it must needs be done soon, or the evil fruit now ripening will demand its bitter harvest, and the work which might have been accomplished by us will have to await the coming of a more enlightened and humane age.

WILLIAM L. STEELE.

### Paris Letter

In all times the artist's studio has been the *milieu, par excellence*, of passionate discussion. The tales of the romantic period seldom fail to disclose the painter, attired in that degree of *négligé* which is a hallowed tradition, anathematizing the classic to the accompaniment of clouds of tobacco smoke. How well do we all remember those long and serious controversies with a brother architect, spun out over the slowly sipped coffee. How many times have we reconstructed the world not only upon a new base but, from our point of view, on a definitive one!

As times changed so were the subjects of discussion varied, and so was likewise varied their form. Thus, today, questions concerning the practice of the profession of architecture are more often up for examination than are those which touch the art itself; thus, also, are the battles that used to be fought out within the area circumscribed by the practitioners now carried into the public print, under the eyes of the great public. Especially is this true where some old institution lights the fire of combat. At this moment we have such an example, and the institution is no less than the *Ecole des Beaux Arts*; a personal factor is involved, it is true, but the artistic worth of the persons makes the situation none the less complicated.

The problem is this—and it is one I think which will interest American architects, the best of which are so persevering in safeguarding pure professionalism against the inroads of the uncontrolled profit motive in building:

## PARIS LETTER

Messieurs Perret, brothers, after their brilliant studies at the Beaux Arts, succeeded to the business of their father, a contractor honorably known, but who had left a difficult situation in his business. Thanks to the talents and activity of the sons, the firm which bore their father's name has achieved one of the most brilliant and prosperous positions in the whole Parisian region. The sons have, as is their right as contractors, designed and executed important work. Some of this is undeniably work of the greatest architectural interest. In passing, it is to be noted that reinforced concrete plays an important rôle in their product.

However, it has happened that a group of students, justly enthusiastic over the success of the Perret brothers, asked one of them, Monsieur Auguste, to become their *maître* and to found an *atelier*. The Ecole des Beaux Arts, as is well known, leaves to each student the right to choose his *maître*, and that liberty is considered as a most efficacious guarantee against the crystallisation of aesthetic principle into narrow formulae. The *Atelier* Perret now counts some forty students of whom half are in attendance at the Ecole. These students naturally present projects conceived according to the rationalistic theories of their *maître*. But although he, who has received the purest classical education, tempers even unconsciously the dryness of his conceptions by an adroit adaptation of aesthetic principles, his disciples only think of exalting pure structure, hoping that thus they will be able to give a satisfactory expression to their work.

The Jury of the Ecole having refused recompense to several of these *projets*, a press campaign has been opened. The students under Monsieur Auguste Perret appear as the victims: Their master is the first who discovered that a work of art is possible in reinforced concrete; the other professors are leagued against him; and, in conclusion the teaching at the Ecole isn't worth a damn! At least, the presence of Monsieur Perret on the Jury is necessary, and it is demanded, at once.

Now the rule is that a professor does not become a member of the Jury until he has a certain number of students *en première classe*. This number not having been attained, it is sagely observed that one needs only wait for the day that will surely come. But at this moment another question is posed. Can a contractor—and Monsieur Perret is one—become a member of the Jury at the Ecole? On this point a great number of architects are rigorously uncompromising. The two callings must be kept entirely separate. Mansart and the architects of his time were contractors, as we are reminded, but they lived and worked under Louis XIV and an evolution has occurred such as justifies a different conception of the rôle of the architect. Besides, that which tempts the followers and defenders of Monsieur Auguste Perret is not his artistic success as an architect, but his financial success as a contractor, so it is suggested.

A simple manner of abating the disturbance—one which would demonstrate the high moral and artistic value of the *maître* concerned—would be for him to renounce his contracting business, his filial task having been accomplished, in favor of the profession of architecture. Our societies require that a certain period must elapse after

such a renunciation before the architect may be restored to active membership, but the chance to applaud Monsieur Perret on his return to the fold would be a great joy to many.

From this bit of history one may deduce much, which is why I have told it. First, it unmasks, in the press campaign, those who each time the occasion presents itself, protest that the profession of architect would gain by taking to itself the functions of the contractor. From this it may likewise be deduced that we must never cease to combat such a theory by insisting upon the maintenance of the integrity of the architect's code. And again, this episode indicates that students are always more ready to copy the form of their master's work than to inspire themselves by it. It is not the Ecole des Beaux Arts which has, at any epoch, committed the error of adhering to one mode, be it classic or rationalistic: it is the pupils who commit the error, for it is so much easier to follow a style than to create a model.

Finally, those who have discovered the great architectural talents of Monsieur Auguste Perret, must remember that that talent was developed and ripened in the very Ecole which is now by them declared to be incapable of giving instruction.

### §

Two of our confrères, now gone, have left us the examples of architects wholly consecrated to their art and work of the highest artistic value and social utility. Jean Formigé, Membre de l'Institut, died at eighty-one: his activity was without interruption since 1865 when he entered the Ecole. For sixty years he did not cease to produce and to progress. He obtained a considerable success at the Exposition in 1889, where he designed the pavilions of Beaux Arts and Arts Libéraux. By the rational combination of steel and terra cotta, he realized one of the most successful works of that period, and the elegant silhouette of the domes contributed greatly to the general harmony. As Architecte des Monuments Historiques, he restored numerous works in the centre of France, but it was as architect to the City of Paris that he did most of his work, often anonymously; he was attached to it as conscientiously as to all the rest of his work, and it was there, in collaboration with the engineers, that he studied the greater number of the bridges which for forty years have either been built or modified, in Paris and the Department of the Seine. He was charged with the study of the promenades and plantations and particularly with the park of the Champ du Mars, now finished, and the monumental stairway that gives access to the Votive Church of Montmartre, now under way. Finally, he has left us the *salle d'exposition* of the *manufacture des Gobelins*, a work particularly delicate in character, so worthy of Paris and of the collection it shelters, and which will perpetuate the name of Jean Formigé.

### §

Much shorter was the career of Marcel Auburtin, rudely interrupted at fifty-four. Entering the Ecole in 1890 he was four times *logiste* and won a second Grand Prix de Rome in 1898. At the same period he won a

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

prize in the competition for a Palace at the Exposition of 1900.

But, attracted by town planning, he gave to that social activity the greater part of his time. He won a number of competitions for city plans and he never ceased to urge architects to devote themselves to this work. Although France held out only a mediocre compensation for such labors, he believed the work to be a public duty. Thus he achieved the garden city "Le Foyer Rémois" at Rheims, which is one of the best examples that France has to offer. He collaborated with the engineer Gaudry in the immense garden city built by

the Northern Railway Company at Longueau; after the war he worked hard and well in the reconstruction of the devastated regions. His last work was a concert hall designed after the calculations of Monsieur Lyon, the engineer for the celebrated piano works of Pleyel. This hall, absolutely differing in form from those usually built, required a study in which the search for a solution led him into the field of the unknown, both for the arrangements and the decoration. Auburtin hoped soon to see the result of his efforts. He has left us, like so many others, without realizing his dream.

September, 1926

G. F. SEBILLE

### A Gorgeous Background—III

WHILE making the observations recorded in the previous article<sup>1</sup> my companion and I had neglected, so interested were we in each other's point of view, to make full use of the See-All-Hear-All, that wonderful American invention that annihilates time and space—that amazing time-saver which furnishes desired facts and shows desired scenes by the mere turning of a dial or the pointing of a sensitive needle. So interested indeed had we become in our own conversation that we had not tried to gain even a birdseye view of the architecture most typical of each of the two largest republics of North America. But now we pointed the epitomizer back to the United States that we might see as in a nutshell what structures represent us best. Presto! A highly organized composition falls beneath our gaze. It is above all a practical architecture, in which engineering and machinery are conspicuous. Compact. Lofty. Square. Harsh. Sharp. An inspiring commercial architecture, often beautiful in detail, and always equipped with conveniences and comforts such as buildings have never been furnished with before. Cities that are throbbing, smoking, hives of action and efficiency stand out as festers on the earth.

"Marvelous! What an organizing genius it represents." I exclaim, full of pride and glad to recognize the genius back of such an astounding mushroom growth, ugly as it is.

"Yes, it is marvelous," answers my companion, "but how swiftly they build and how swiftly they tear down. Nothing seems built to dominate permanently. Most of it, I sadly fear, stands only for commercial rivalry and pride in worldly success. How little there is to cherish and see from well studied viewpoints—that is," he murmurs pensively, "for one to come back to after years of absence when hungry for old and dear landmarks; to claim as one's very own; to rejoice over; to feel and admire as lasting records of local life and high spiritual purpose."

I nod. My own and somewhat forced enthusiasm a little dampened. Meantime he is listlessly turning the epitomizer on to Latin America, expecting, I imagine, to see something worse.

But that discerning little instrument does not register as clear a summing-up of the composite of the construction of the twenty countries grouped under that category as it does of the forty-eight states of the Union. That is, not at first, since, for example, the profile of Buenos Aires, with its two million inhabitants, housed on a conventional French plan,—a new community enterprising and enormously rich,—conflicts with the more graceful profiles of old Spanish cities, small towns and even little villages; but after adjustment, back and forth, as one focuses a pair of opera glasses, from it all one outstanding characteristic does gradually emerge, becoming clearer and clearer and more and more definite. It is a cold fact and not a beautiful picture, viz., that private initiative does not give character to either the old or the new communities of Latin America.

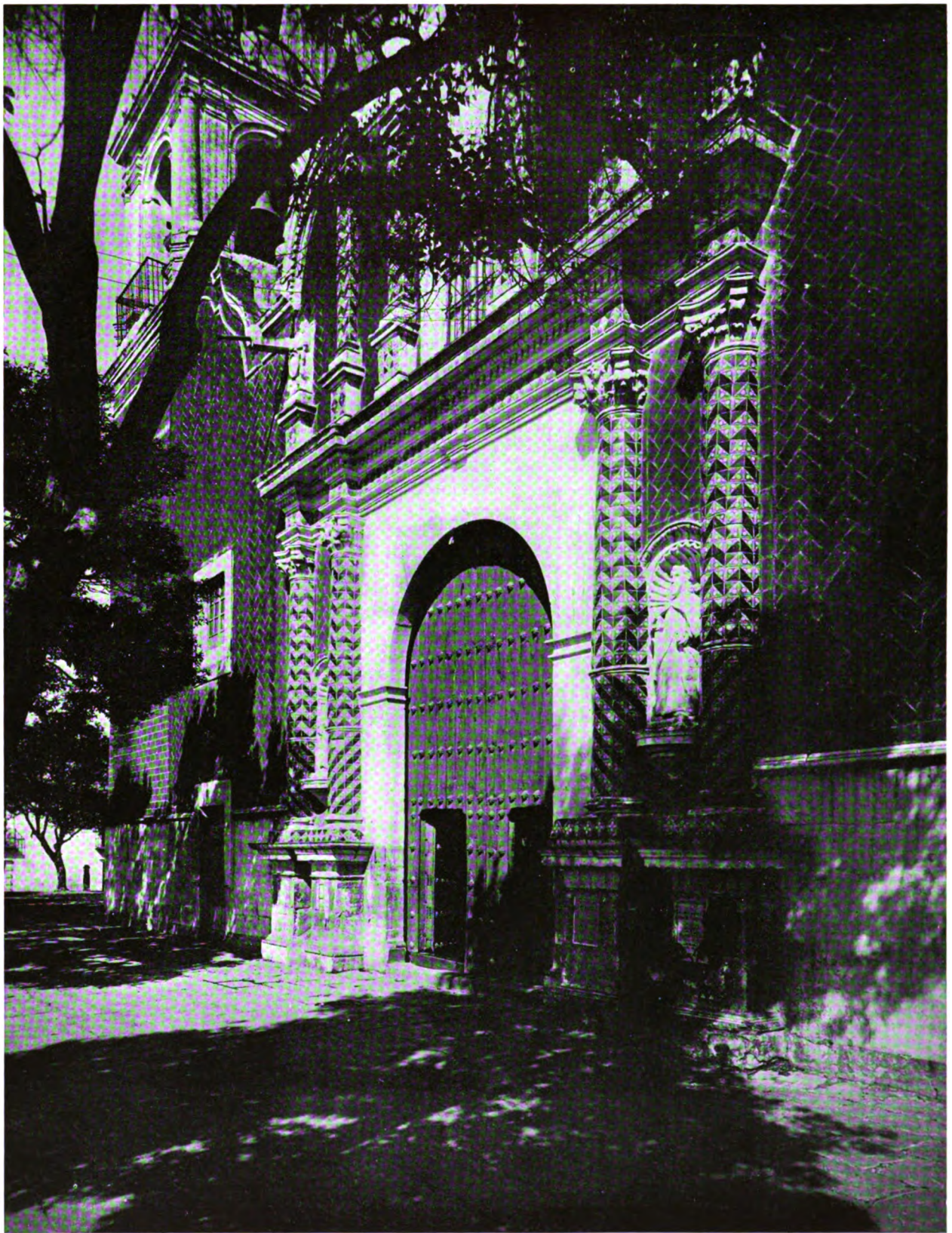
Certain public or ecclesiastical buildings always dominate, and usually the places of worship are the most conspicuous. There is further an air of openness about them—a dignity of approach and a graceful charm that seem quite extravagant. Indeed, out of the composite of both the modern and the old, a sense of communal dignity, communal grace, communal restraint quite regardless of real estate prices is most strikingly characteristic.

"Something of a lasting and satisfactory nature providing that for which the spirit yearns," remarks my companion. So I follow by next fixing the dial on Mexico only, and there, arising above all manner of antique squalor, as well as above overmuch that is modern or salubrious, no less than nine thousand churches blossom forth above everything else. Yes, blossom forth in graceful, curving, swelling forms; always gay, and in every color to be found in the

(Continued on page 489)

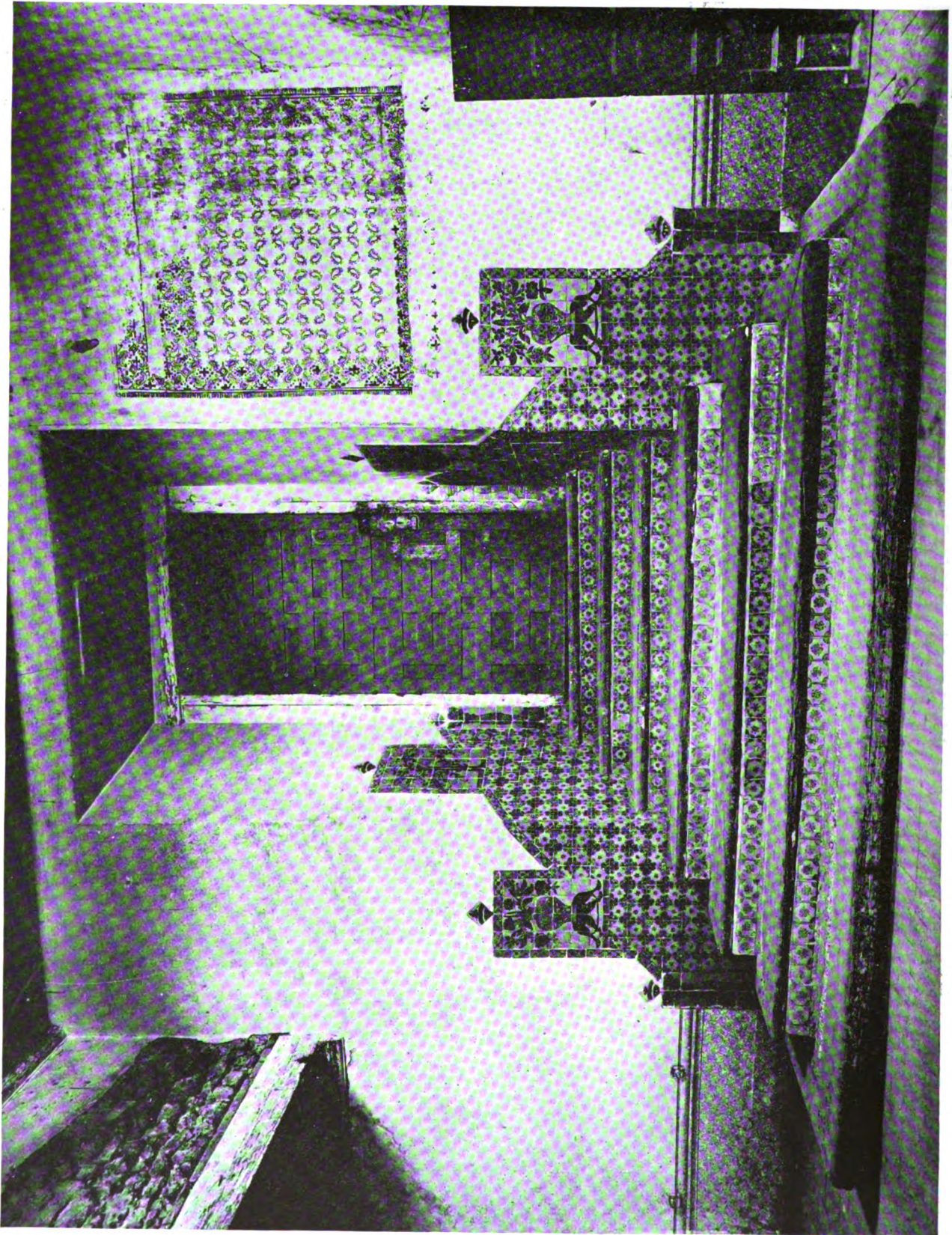
<sup>1</sup> See the JOURNAL for January and February, 1926.





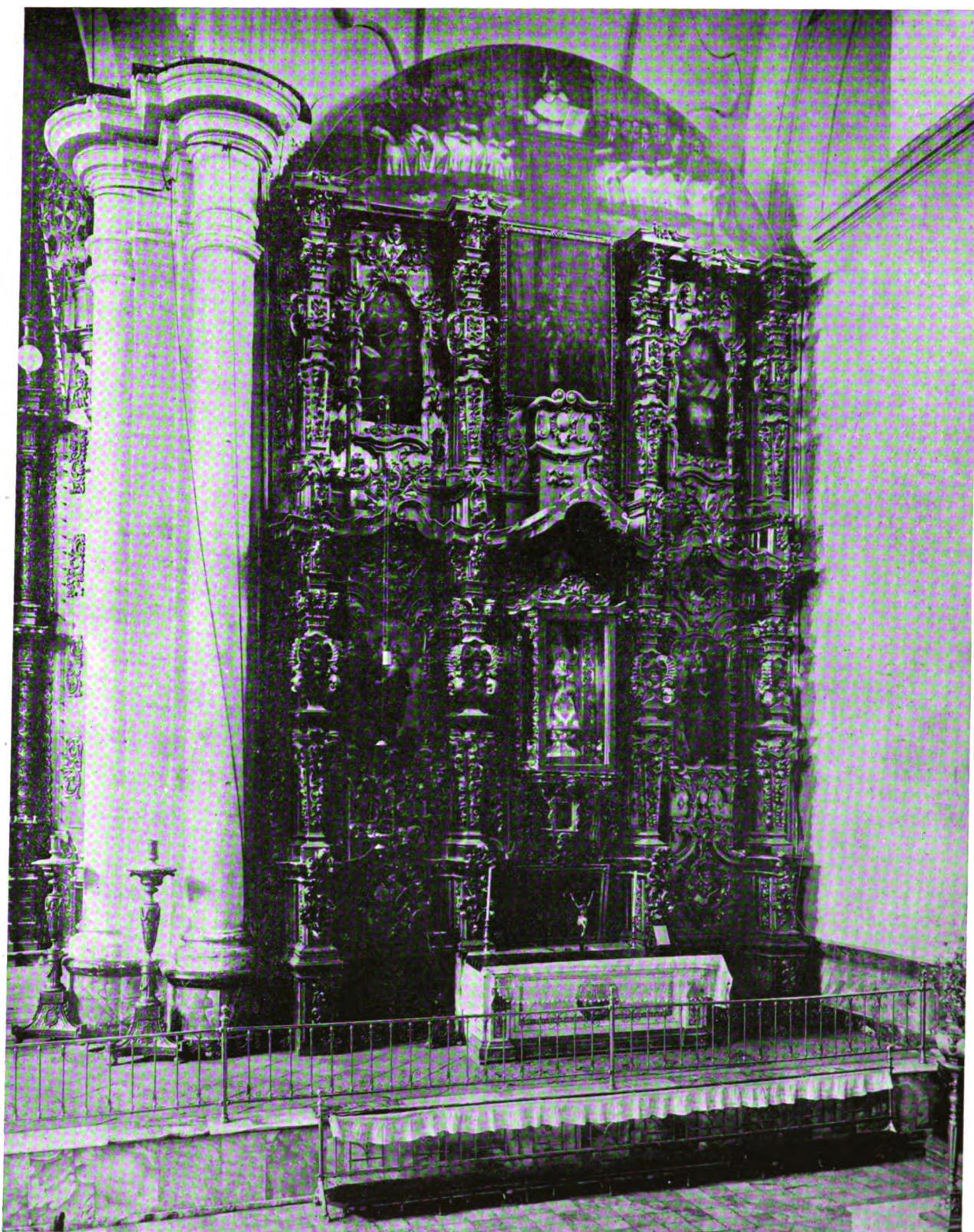
PUEBLA—CHURCH OF SAN JOSÉ





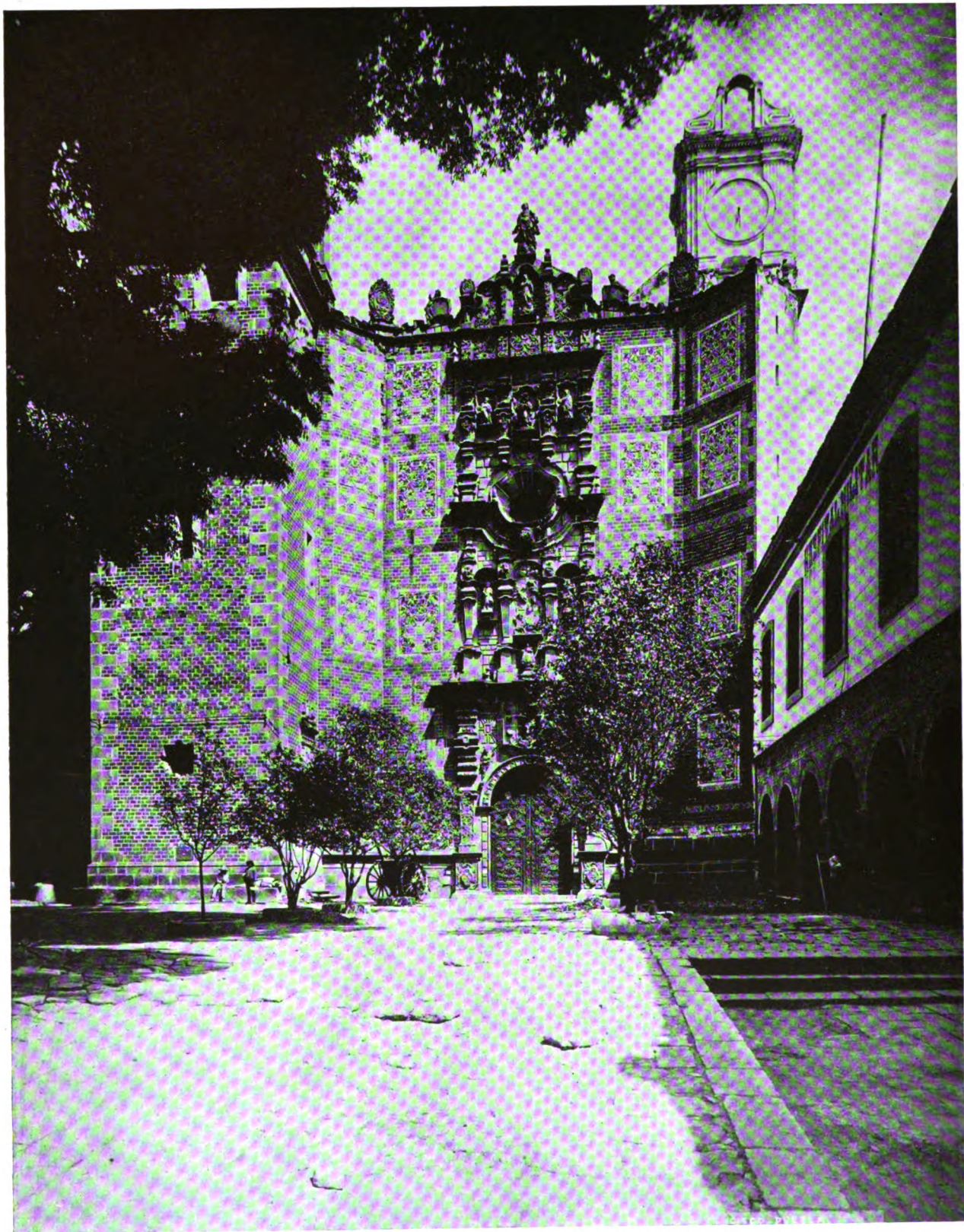
MEXICO CITY—CONVENT OF CHURUBUSCO. A STAIRWAY





PUEBLA—CHURCH OF SANTO DOMINGO. ALTAR IN THE CHAPEL OF THE KINGS





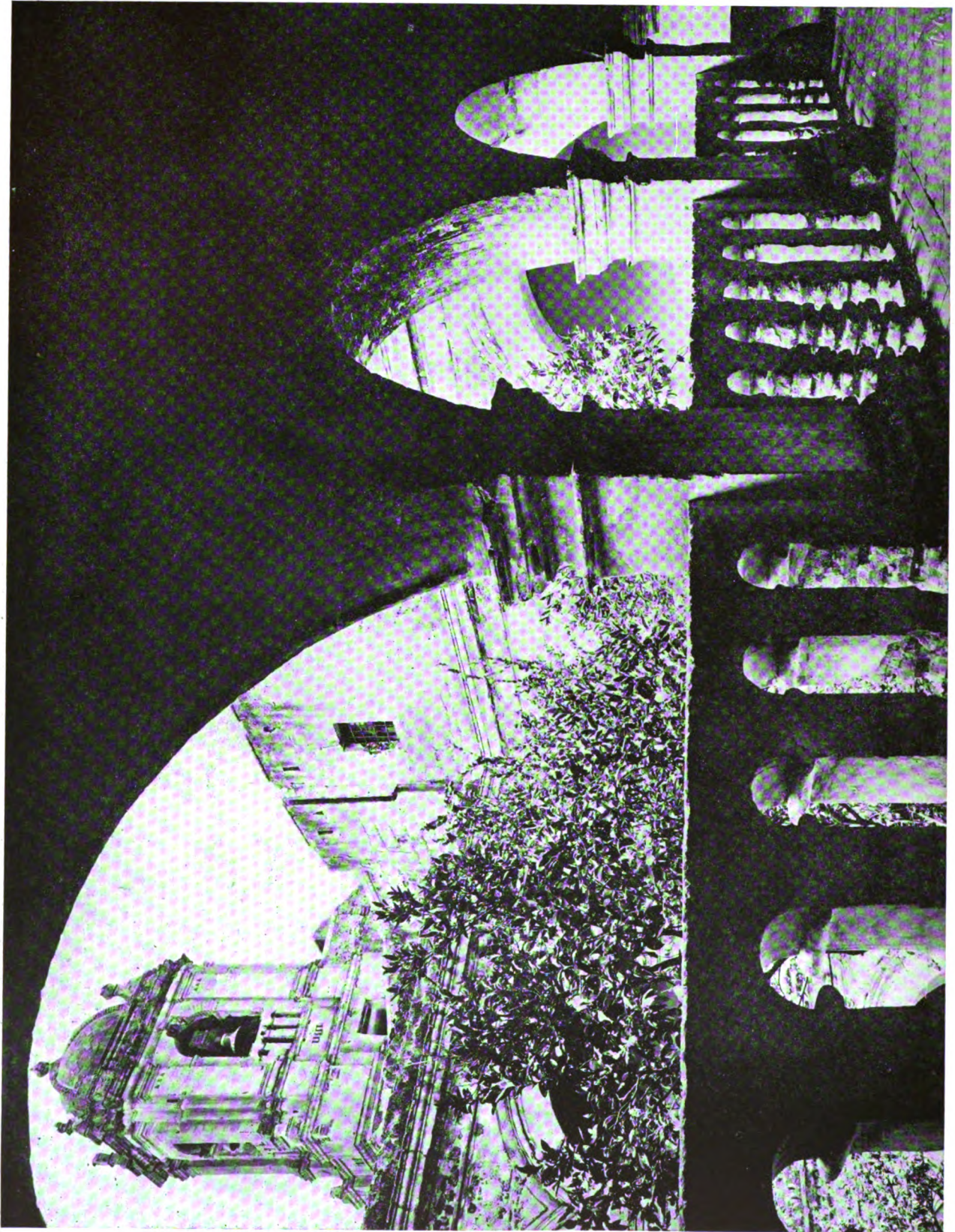
PUEBLA—CHURCH OF SAN FRANCISCO





PUEBLA—CHURCH OF LOS REMEDIOS





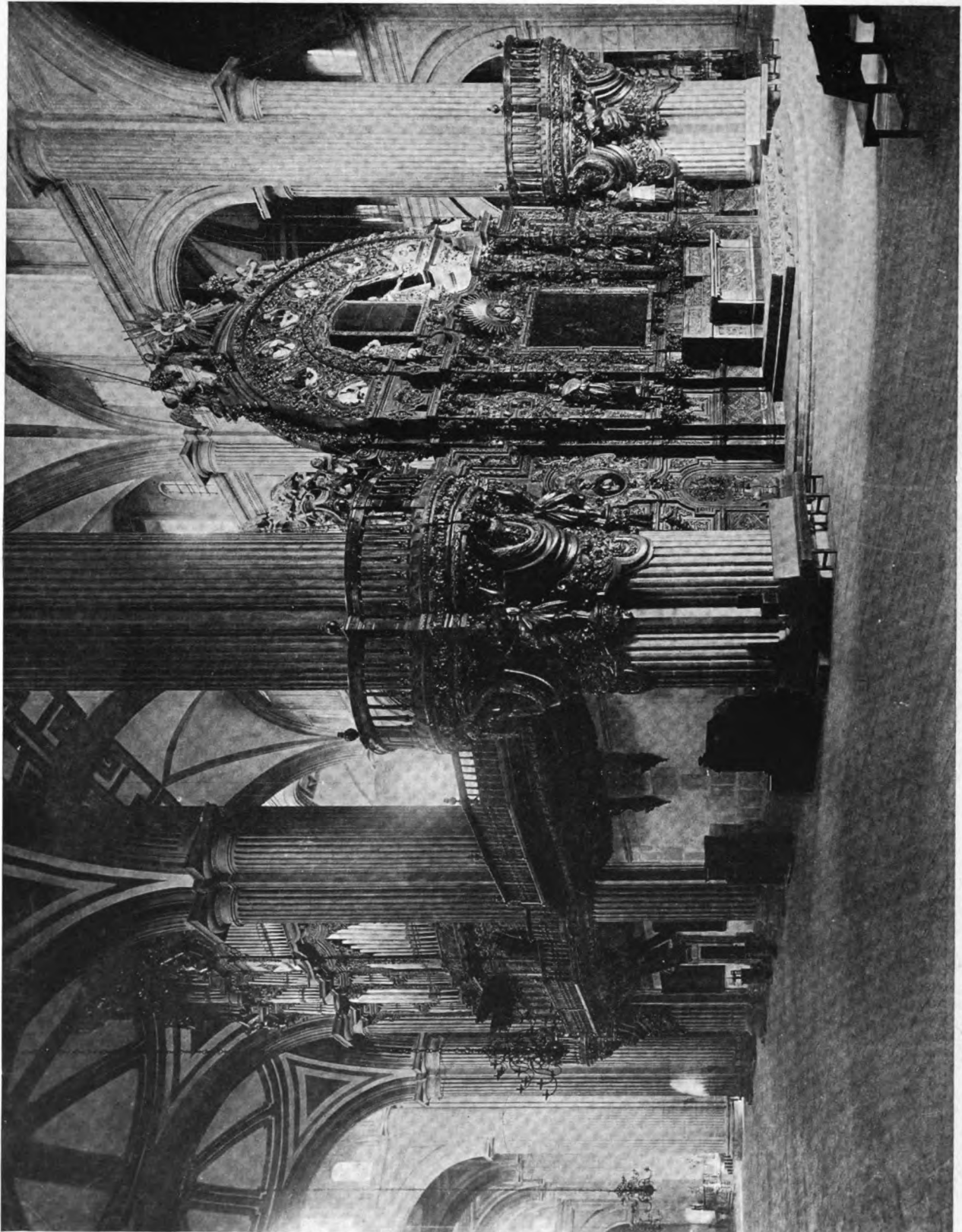
MEXICO CITY—CONVENT OF CHURUBUSCO





PUEBLA—CHURCH OF SAN FRANCISCO





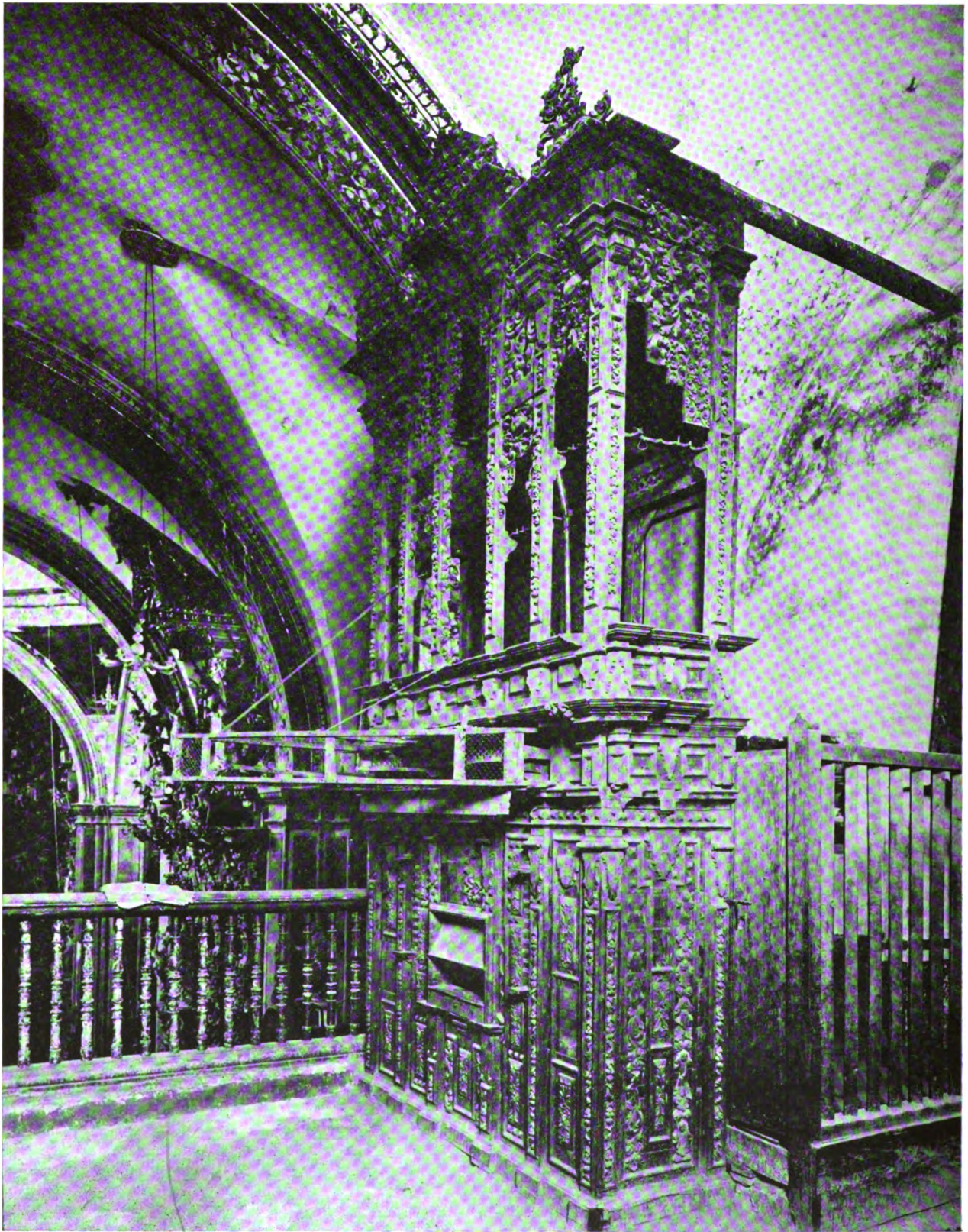
MEXICO CITY—THE CATHEDRAL





PUEBLA—CHURCH OF LA SOLEDAD





TEPOZTLÀN—THE OLD ORGAN





QUERÉTARO—CHURCH OF SAN AGUSTIN





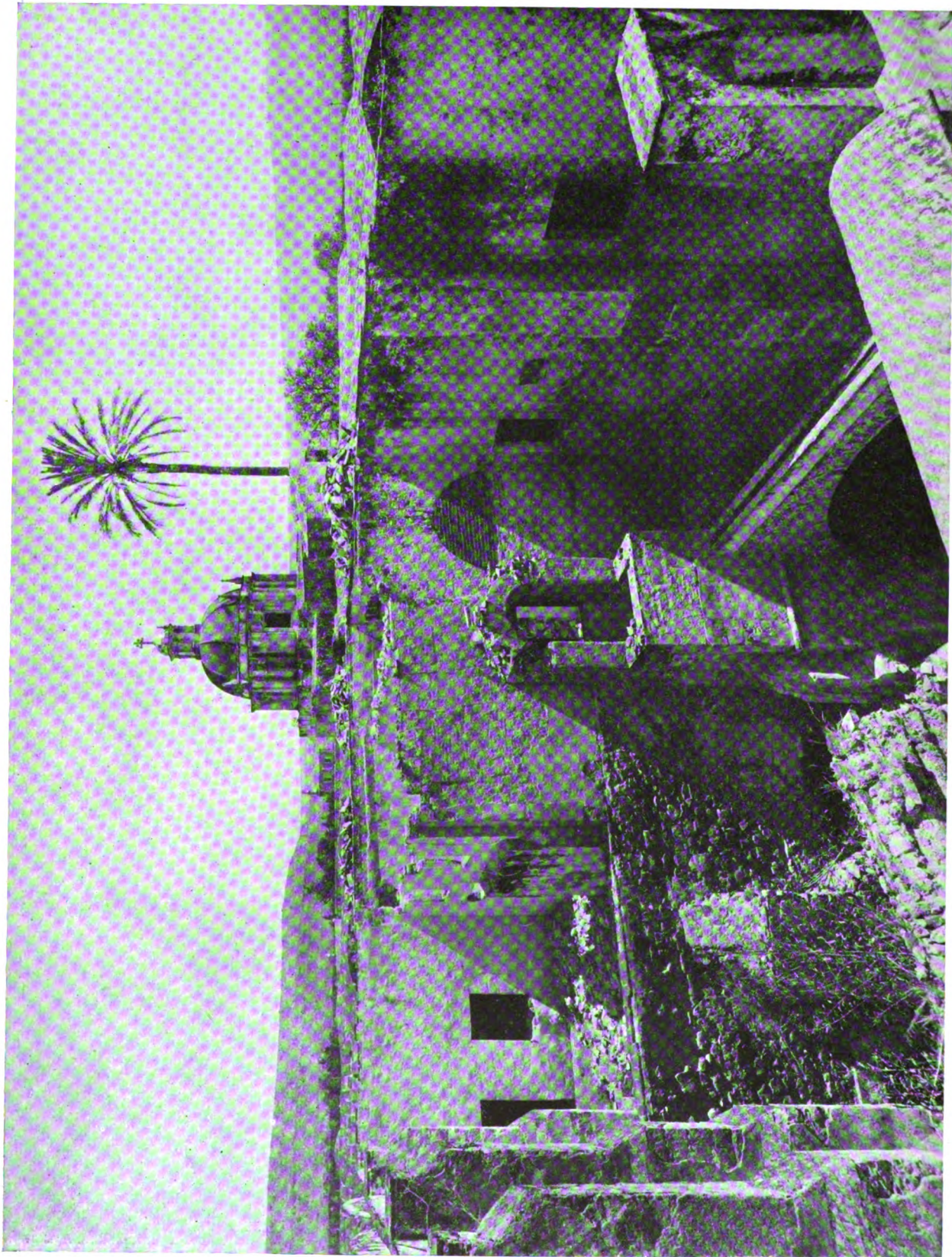
TLAXCOLA—COLLEGE OF OCOTLÁN





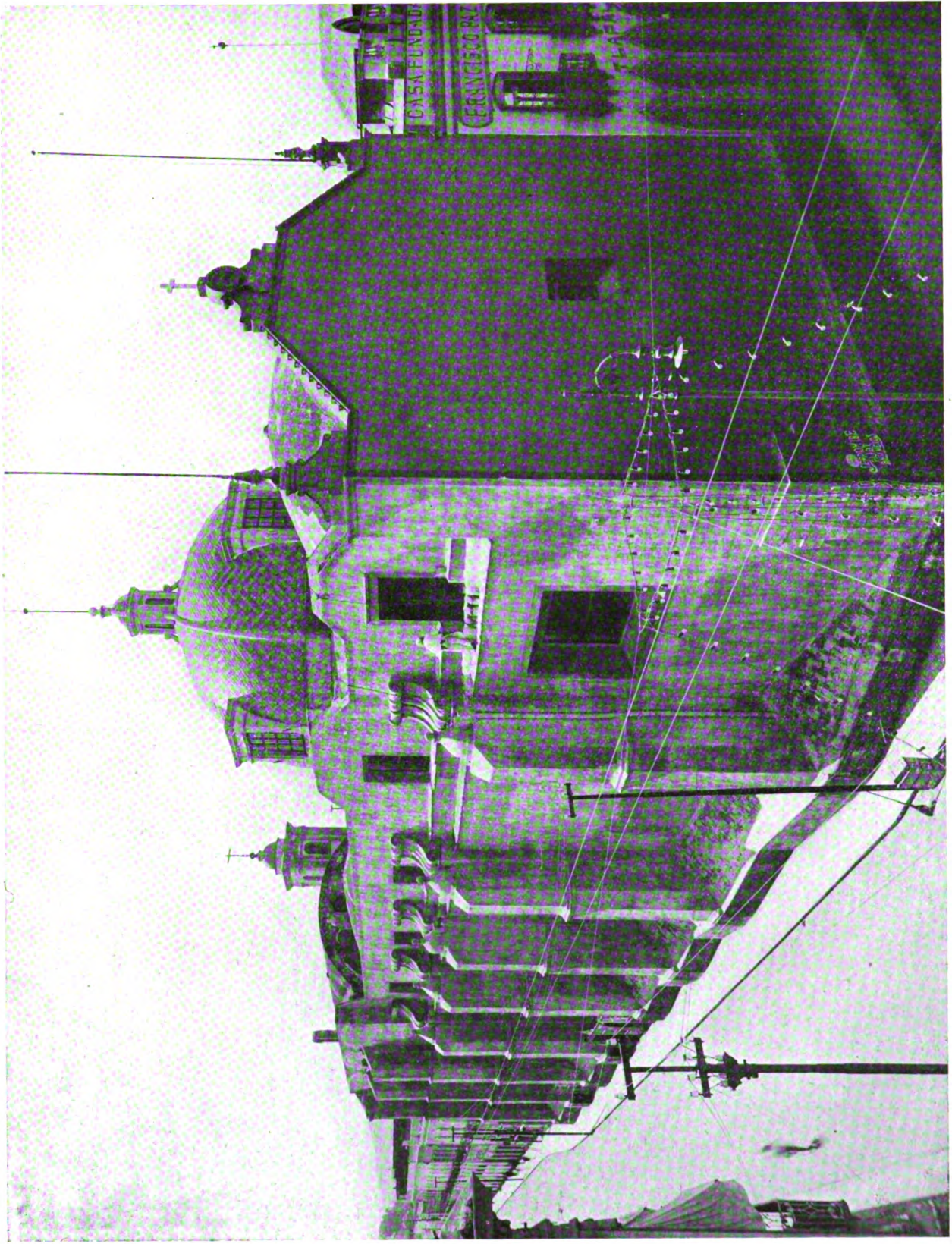
MEXICO CITY—THE CATHEDRAL. ONE OF THE ORGANS





LA CRUZ—CHAPEL IN RUINS





PUEBLA—SANTA CLARA





PUEBLA—CATHEDRAL TOWER

## DESIGNERS ON THE DEFENSIVE

gorgeous flora and fauna of this gorgeous land of flowers and lace, of tiles and pealing bells. A settled picture, if not a finished one, in which there is but little new building in process of erection and less tearing down. "It is too overwhelming!" Breathlessly my accomplished and thoughtful companion rubs his bewildered eyes and gasps—gasps for sheer joy. "A gorgeous background, indeed!" with a tremor of emotion in his discriminating voice, his sensitive face beaming with the exquisite glow of sympathetic understanding.

"It's like a revelation on high," he murmurs with distinct reverence—then humbly: "I am face to face with the Middle Ages—with a Middle Ages of America! Who ever heard of it, yet here we are back in the Middle Ages—quiet and enduring, their lasting charm enhancing and not detracting from the beauty of a twentieth century landscape. What skylines! What peace! What beauty!"

"On the one hand," I said, "we have a business-like picture of quantity and size, noise and motion; on the other a picture jewel-like in quality and beauty, standing like the rock of ages for something way beyond the coarse vision of the booster and ambassador of trade—quiet, restful and positively needful to the soul of man."

But no words of mine or his, however colored or uttered, were needed. The indisputable, nation-wide records of the Spaniard and the Indian spread out beneath us spoke for themselves. Moreover, there was nothing (that is on the surface) to fatigue and repel the eye. It was always a pleasant skyline. Delight succeeded delight as we gently glided on our way. Very pleasant—very delightful it was to see and enjoy an illimitable horizon without the slightest effort or inconvenience, and more pleasant and delightful still was it to focus on a particular town or plaza, picking out those details that appeal to us most. Indeed turning pictures in an album or glimpsing views from an aeroplane is not half so fascinating.

### Sites

But big comprehensive generalizations come first. We observe that the Spanish plan is always punctuated by one or more plazas. Nobly facing upon the Plaza Mayor the greatest church, sometimes a cathedral, always stands, with frequently the *jeffatura* (town hall) opposite. Every plaza has its inevitable bandstand, while the buildings surrounding the plazas are often pleasantly arcaded and always crowded with gayly wrought balconies. In short the plaza we find is the social as well as the civic centre,—a pleasaunce where one goes to see and be seen, for amusement, worship and business. And if worship does not come first it certainly does not come last, and moreover it is no fault of the priests and city planners of long

ago that it does not come first, for, as I have already said, the church domes and towers always dominate, even where trade is liveliest, while it is not an uncommon thing for the principal cross arteries of a city that we usually know as Main Street and Broad Street,—satisfied that no flight of the imagination should be allowed to go further in a land of common sense,—are here designated as Avenue North of the Cathedral, Avenue South of the Cathedral, and so on around the compass, so that no Babbitt residing on a Latin American Main Street can possibly write his own address without unconsciously and indirectly paying homage.

True, many Mexican cities are on level, waterless plains where the dignity of the great surface of the noble plaza offers an opportunity to set off a great building fittingly; but in mountainous regions the Mexican has a truly Greek-like genius for selecting and glorifying commanding sites—a noble feeling for spaciousness and heavenly surroundings, nay, a passion to recognize and honor nature, through which he thus sets off his building automatically to the best advantage. Thus as Taormina, Segesta, Girgenti, Corinth, Delphi and the Acropolis at Athens are improved by an architecture permanently proclaiming something inspiring for miles about, so the rich towers and glazed domes of a hundred times as many Mexican churches still sanctify countless regions throughout Old Mexico, as they have for centuries and will for countless years yet to come; for regional planning was well understood in Mexico two and three hundred years ago, though the traffic rules were not police enforced.

ALBERT KELSEY, F. A. I. A.

### Designers on the Defensive

The Exhibition of the Arts-in-Trades Club in the Galleries of the Waldorf-Astoria at New York is just drawing to a close as these lines are written late in October. In reviewing a display of this nature one who appreciates the effort involved hesitates to speak in anything but a kindly way of the result—a series of rooms—reasonably well executed and intended to inform the public as to the status of interior decoration of the moment.

To be true to the existing mode many so-called styles are represented, for better or for worse. The Colonial Red Room, the French Boudoir, the English Living Room are duly present, jostling a vaguely Oriental effort and several furious struggles to be modern. The mixture is so characteristic of normal conditions in the decorating field that it is illuminating to reflect on the total lack of any spirit of decision or distinction. It is unnecessary to suggest that perfection in imitation worm holes is hardly a goal to die for; in no less degree is it strange that the stodgy weight of the Jacobean or the charm of the farm house can be brought outright

to Fifth Avenue in exchange of fancy for dollars. Here is your pick of warmed over victuals; if you are tired of Grand Rapids Renaissance in Golden Oak try the Colonial kitchen!

In all seriousness, the execution of this furniture, carpets, metal work fabrics is of a high standard. One may miss the finesse of European cabinet work, but on the whole the craftsman or workman, if you will, holds his own with his foreign contemporaries and produces work of high calibre. The designer, however, seems to be so riveted to tradition that all of the fun of creation seems to have departed him. It is clear that no one will leave this exhibition thrilled with surprise or exhilaration, though to be sure there are many excellent details on display that merit a happier fate. The fault is the designers'; let there be no doubt of that. Whether the difficulty is the fear of shocking the sensibilities of the client or mere ignorance is immaterial. Instead of guiding his public, the artist smugly repeats, with minor variations, the successes of yesterday. What is particularly distressing is the amount of work accomplished, the power of industry involved and the really commonplace result in the mass.

A quick comparison with a similar review of trade production in the arts—that of Paris in 1925—brings entertaining facts to light. During that year and after it furious controversy raged in professional journals to prove that insanity, vulgarity and license won the day and that here, thanks to our solidity, such depths could not be reached. (Charity alone must keep one from referring to our own contribution in Philadelphia of this year, blame it on politics, management, or anything you will.) This Waldorf group is at least a serious effort but totally lacking the slightest note of the

sparkle that shot through Paris in 1925. The curious insistence on being practical has its disadvantages when imagination is stifled and the ogre of correctness is raised. Paris experimented rather gleefully with strange woods, ivory, glass in a dozen new uses; electric illumination definitely removed from a standard of fake candles and lamps. There was demonstrated, quite forcibly, that a great number of artists and manufacturers in cities over the continent were aware of the possibilities of the day and were sufficiently practical to wish to join the stirring demonstration of the modern movement.

It is useless to note particularly bad details at the Waldorf. It is all the more unfortunate that so much excellent workmanship should be lost in mediocre design. Proportion, color, good taste are peculiar to no style. If the designer has an iota of courage and possesses the happy virtues it is conceivable that his experiments will not be wholly bad and may possibly be stimulating, if only to himself. The public does not lead, as any creator of style in women's clothes can attest. If it suspects that there is danger of an unsatisfactory product it may prudently turn to the conservative if only for protection against its uninspired agents. The artist, in an age of powerful new buildings that challenge him, cannot interminably remain on the defensive. If one can credit the creators of taste in these decorative fields with sufficient ability to understand let them analyze their general production, eliminate the small fraction of reasonably good work and gaze on the bulk of quasi artistic effort which the public must absorb for no other reason than that it has the habit of purchasing.

E. J. K.

## A New Course of Study in Design

**I**N reviewing the criticisms that of late years have been brought against the curricula and methods of teaching in Architectural Schools in America, the following seem to be the most conspicuous: They train students to be designers of architecture rather than architects; in teaching design too much stress is laid upon the furthering of tradition; and in failing to train students to be architects not enough attention is given to practical matters such as "the business of architecture" and "selling architectural services." One critic stressing the last point goes so far as to say that accepted methods of training tend to develop "inferiority complexes." "There is a lot of nonsense talked about cultural things, and just what is meant by 'cultural' apparently needs defining. Is it super-refinement, a sensitive and sympathetic response to the little niceties of conduct, a love of beauty, a gen-

erous attitude toward others, a wish to please and be of service rather than to grab everything in sight? If so, such a conception of culture seems out of date in more ways than one. If it leads anywhere it is apt to lead to what we speak of as an 'inferiority complex,' and there is no place in this modern world for such doctrine." In another place in the same argument it is said that "some of us were taught a bit too much of the idealistic stuff and too little of the facts without which our ideals never develop into more than a feeling of self-conscious and snobbish superiority."<sup>1</sup> The two statements do not seem to agree—but no matter—the criticism is against education in general and the critic is talking about the education of the architect.

The writer is not in a position to say whether the

<sup>1</sup>*Architecture*, December, 1925.



## A NEW COURSE OF STUDY IN DESIGN

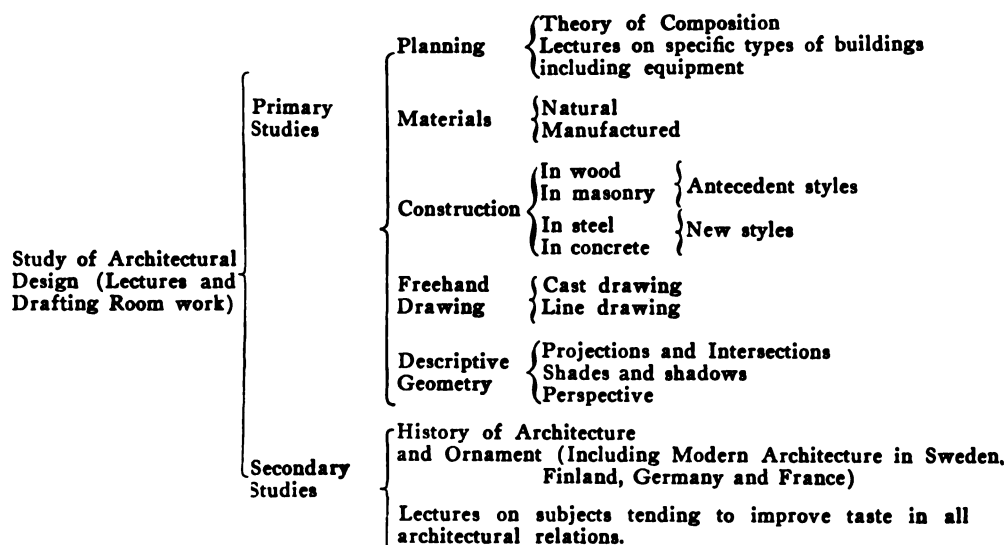
various criticisms alluded to have had any effect on the curricula of the architectural schools and is still less disposed or competent to pass on their validity. One fact is certain, and the schoolmen as a rule are quick to admit it, namely, that among the assemblage of subjects which go to make up the curricula in architecture everywhere, the *pièce de résistance* in the the course in architectural design. If there is a distinction then, as indicated above, between the practice of architecture (as practiced) and the practice of the art of architectural design, the schools have no right to say that they are training students especially to be architects.

As to the development of inferiority complexes there may be something in this point as a result of the competitive system of conducting design problems and awarding points and grades. The writer has a faint recollection that Professor Ware recognized this danger in refusing to enter students into direct competition with one another in the old days at Columbia University. The competitive system certainly brings into conspicuous prominence the relative superiority of apt and talented students and may conversely have the effect of depressing the inept and incompetent. This relative superiority, however, may be only in respect to ability in design and it is well known that a man may be a very successful architect, in America at least, and have no ability as a designer of architecture at all. This is the real reason, I suppose, why it is urged that greater attention should be given

in the schools to the training of students for the business of architecture.

Leaving then such objections as have been briefly alluded to above and which may or may not become of importance, depending on what the future definition of the word architect may be taken to be and what his status as a professional man may become, let us turn to the really interesting point of the discussion, namely, that methods of teaching design in the schools tend to further tradition. Reflecting on this objection we must readily perceive that if by furthering tradition is meant the planting of a conscious and intelligent regard for the past—using the intellectual accumulations of past epochs as a store-house from which to draw inspiration, as it were—then no one would have anything to say in its support; but if, on the other hand, as is frequently the case in architecture, the forms of traditional styles are copied or literally adapted then it must be apparent that tradition is blocked rather than advanced and the objection would be perfectly valid and worthy of support.

Let us assume for the sake of argument that methods of teaching design in the schools do tend to encourage the promiscuous copying of traditional forms of architecture and ornament. Would it be possible to devise a course of study that would eliminate this tendency and preserve all the advantages offered by the accepted curricula? The writer believes that this may be a possibility and offers the following outline of a course of study in architectural design:



This course of study is merely an extension of those principles which have come to be regarded as logically underlying and controlling the whole theory of architecture, namely, that composition in architecture is a question of proportions which are derived: first, from construction; second, from reasoning out the requirements of the edifice; and third, from traditional pro-

portions which are the result of usage and are generally of accepted taste. Where the customary methods of applying these principles are open to criticism is where the theory of proportions resulting from construction is based solely on masonry architecture—that is, architecture in stone. It is proposed then to extend the application of this specific principle to construction

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

in concrete and in steel, and to develop as well an expression of proportions appropriate to these materials.

"All architectural competition begins with the study of the plan." Does this statement mean anything? We have it from those whose authority has been great in the teaching of architecture, and they tell us that it does. Any course of study which in the first year teaches the Elements of Architecture by means of frontispieces and large scale details based on Roman, Greek and Italian Renaissance forms may justifiably be accused of aiming to give the student a bias toward these phases of classic architecture. It is proposed to relegate the development of elevations and architectural details to the fourth year, thus reversing the usual order of instruction which pretends to teach elevations and details first and planning last. If a course in architectural design were based primarily on the study of planning—that is, planning from the point of view of the special use of the building—it could not be argued that such a course does not correspond with the conditions of actual practice, or that it tends to give a bias toward any particular style of architecture. Every architect knows that the success of any project whatever its character depends upon the thorough study of the plan. This is particularly true in respect to investment buildings which constitute so large a part of the practice of a modern architect. He does not worry about the elevations because he knows that a good plan permits good elevations. The elevations result naturally from the plan and the mode of construction. If the building is to be monumental in character and of stone, some one of the traditional styles may well inspire the elevation; if it is to be of an investment or utilitarian character and of concrete or steel the elevations should doubtless be something very different and historic precedent might play a little part in inspiring them. If the practice of architecture consists first of all in the planning of buildings, why should not the study of architecture in the schools emphasize the planning of buildings? And by this we mean not merely the artistic study of plans, but the intensive study of plans having in mind the special purpose of buildings including their equipment. Theoretically the nature of architecture is said to be determined by two objects, viz.: the satisfaction of the requirements of use and the satisfaction of the requirements of beauty. To these every practicing architect would add a third, viz: the satisfaction of the requirements of the invested funds.

Assuming a four year course, the following outline would summarize the sequence of studies:

**FIRST YEAR:** Preparatory studies, including Descriptive Geometry and the study of materials. No rendering of architectural details.

**SECOND YEAR:** Study of planning and construction.

**THIRD YEAR:** Study of planning and construction.  
**FOURTH YEAR:** Development of Elevations and architectural details.

**Concurrent Studies:** History of Architecture and Ornament, Freehand Drawing, Special Lectures.

The objection is likely to be raised that Shades and Shadows cannot be taught in the First Year without focusing attention on the Classic Orders. To this I would reply that those who raise such an objection are admitting a weakness in their point of view. If it is true that the system of Shades and Shadows was invented for the specific purpose of representing Classic architecture then it is time to abandon the system altogether, and substitute for it another method of representing form. Is there nothing else to be said for Shades and Shadows?

Now, the writer does not offer these reflections because he is not in sympathy with precedent or with the traditional system of teaching architecture. But it is time to take a step forward. Architects are obliged to be of their own times; that can be set down or taken for granted. Is it not the part of the schools to be at least abreast, if not a little in advance, of the times?

N. C. CURTIS

### Played on a Penny Whistle

It is said that Lorenzo, that magnificent one, used occasionally to go out at night. He took along with him, perhaps for company, the poet Ariosto and a guitar and he had great fun singing serenades under the lofty windows of the good citizens of Florence. Lorenzo was something of a poet himself and Ariosto was a better one but it is doubtful if Ariosto knew as well how to make his verses effective in song. Do not let anyone be disturbed about that guitar. It would be a small matter to look up the question and determine whether it was a lute or whatever it was, but we know it was some instrument of music that goes well with moonlight and a guitar does that. Develop the picture for yourself. A spring night in Florence, patches of moonlight in a little piazzetta, the deep shadow of towering palaces and an Italian voice. Does it not stir one's sensibilities and sympathies to know that Lorenzo with all of his responsibilities of state was able to have yet one more character and liked to go out and sing serenades? The point is that he liked people.

For the purpose of contrast and quite on the other hand, there was Savonarola. He was very active around and about Florence at this same time, but no one ever heard of his singing serenades. He gave out all kinds of useful advice and burned up lots of amusing books, but it is doubtful whether he liked people at all. It is a very curious thing. Lorenzo was almost mischievous at times and no one ever thought of saying that Savonarola was mischievous, but there is something that is hard to find in Savonarola that we all like about Lorenzo.

## PLAYED ON A PENNY WHISTLE

Is it really because Lorenzo liked people? Perhaps that is not quite enough in itself, but added to other things it goes a great way; and other things, without it, seem to lack a certain necessary quality. Regard the sterility of the conquests of Genghis Khan and consider the possibility that Attic culture might never have taken root in the eastern Mediterranean had not Alexander stopped long enough to look into Roxana's eyes. Not absolutely proved, but volumes might be written upon the subject. Liking people is a very useful thing and we have already determined that revolutions are best brought about by those who have taken a fancy to one another.

It is time now to go a step further and to inquire, among ourselves, whether anything is lost if we try to admire not only one another but the things we do.

The Penny Whistle refuses, for the purposes of this paper, or for any other purpose, to regard the members of The Institute in the light of working only for their individual benefit. They are working to make the Fine Arts a better thing in America. Goodness knows! nine-tenths of us could make a better living more easily in some other way. Some of us hardly realize this, but it is a fact that sticks out in the recurring joy that comes from a piece of work well enough done to stand the test of a few years—a joy that remains long after the books are closed and profits or losses have been forgotten. That is a little rhetorical, but it is absolutely true; and isn't it nice to get a piece of tracing paper pinned down so that it won't rattle when the wind blows.

Therefore, *quod erat*—, we all have our eyes raised towards the same high hills. We all like one another, or almost all. One never saw a group of architects together for more than a few minutes without someone giggling. The stage is set for high achievement. Therefore, again, why not take the next important step?

It is easy enough to like people if one has not trained oneself to look first for faults and it ought to be as easy to find virtues in the works of our neighbors had we not trained ourselves to be so competently critical. We are very proud of our powers of criticism. Our neighbor probably could have done lots better had he not been surrounded with difficulties with which we are not familiar and, after all, he probably did one little thing mighty well. Why not look hard for that one little thing? It couldn't possibly hurt us to find it and it might help him; and if he is happier because of this recognition he will do better work. And, take note of this because it is important, if he does better work we will have to do better work ourselves and, on top of that, will find it easier to do better work. Goodness! how rapidly it builds up. We arrive at perfection so soon, and by such a kindly road. Nothing in the world but being friendly in the first place and by looking for the good rather than the bad in the other fellow's work. The Penny Whistle never set out to be a preacher, but things do come under one's observation from time to time which suggest simple tunes.

However, it may not be safe to leave the subject quite at this point. The story about Lorenzo was only a

preliminary rumination. One must not jump to the conclusion that it would be a grand idea to go out on the first moonlight night, with a guitar, as a first step towards better architecture. Such a proceeding might be symptomatic, but one should also bear in mind a certain tenth, not unfamiliar, instruction in regard to the things that we shall not covet.

The thing that Lorenzo did which we may more profitably remember is the encouragement which he gave to others. No doubt he did sometimes find fault, but any record of that has been deeply overlaid by the reports of his keen eye for whatever was good. He found it here and discovered it there and it is possible that this was the best baked bread that he cast upon the waters.

ORPHEUS.

## Zoning

One of the most interesting examples of the unwisdom of ill considered zoning restrictions has recently come to light in Los Angeles. We are not informed as to whether the last legal authority has finished with the job, but in any event it appears that the city of Los Angeles restricts the height of buildings to 150 feet. But the city itself, desirous of building a new city hall, proposes a structure over 400 feet in height. The President of the Board of Public Works refused to sign the contract, and the contractor sued to compel him so to do. On August 26 last, the Supreme Court of California ordered the contract signed on the ground that a zoning provision limiting the height of buildings erected by citizens did not apply to the city as a corporate entity.

Without venturing any further into the merits of this particular controversy it may not be amiss to point out that occasion might easily arise, in any city, where a high building would be not only justified but highly desirable in the general architectural composition as a whole. The present opposition to high buildings is, of course, thoroughly justified, for they have become an intolerable abuse of the general welfare, but, under suitable conditions, any community might wish at least one high building, especially if it housed the administrative departments, just as cities of old loved towers and spires. The error of rushing into sweeping condemnations is still a prevalent one in all our legislative fussing.

## Arc Welding of Structural Steel

Much propaganda is being distributed to the press on the subject of the new method of welding a steel skeleton structure instead of riveting it. There seems little reason to doubt the approaching perfection and wide use of the process, and while stress is laid upon the reduction in the tonnage of braces and angles now used, the reduction of noise will not be unappreciated, even though the urban dweller has grown somewhat hardened to toot and din.

One official spokesman ventures the prediction that a higher type of skilled workman will be required.



## From Our Book Shelf

### Hunt and His Vanderbilt House

No one in New York can fail to remark how rapidly the great landmarks of the 'eighties, the 'nineties, and even the first years of this century are being swept away by the march of commerce or the pressure of population. The Parkhurst Church, Madison Square Garden, Delmonico's, the Astor and William K. Vanderbilt houses are gone, and other Vanderbilt houses are marked for destruction. The old Sherry building survived only by a *tour de force* which inevitably made it artistically a different work; the old Knickerbocker Trust Company, shaved and dwarfed, is but a shadow of the work of Stanford White. He and his associates had the shortest shrift and were the worst sufferers, but lately ruin almost complete has descended on the work of Richard Morris Hunt in the metropolis. For some years his monument in Central Park, built to face one of his finest buildings, the Lenox Library, has looked instead the work of another. His Vanderbilt and Astor houses are the latest victims.

The destruction, to be sure, cannot truly be considered, as has been charged, the mark of a callousness and vandalism peculiar to our economic system or to our own day. It has been, on the contrary, characteristic of every period of vigorous economic and artistic growth. To make way for the Gothic cathedrals many a fine Romanesque basilica was razed. Raphael was called on to efface the frescoes, not a generation old, in the Stanze of the Vatican. In turn, little more than a century after their building, his own palace and a multitude of the finest works of the Renaissance in the Borgo were swept away for the Piazza of St. Peter's. Perhaps we should even consider the demolitions in New York as the replacing of the derivative work of our nonage by the original products of a more vitally creative period of American art.

We cannot the less lament, however, that this creative process should have borne so hard on the chief monuments of the previous generation. We rejoice if the child can surpass its parent, but not that it should destroy it. If contemporary American architecture is, on one side, the child of steel and of nineteenth century engineering, it is, on the other, that of the artists of that past, heroic day. The steel did not dictate inexorably the ordering of the masses, the accent of the language of form, in the skyscraper, any more than the Gothic structural system forced the abandonment of all the inherited language of mediaeval art. A heritage of tradition has persisted in the one case as in the other, inevitably, and who shall say "wrongly." The vanished works had thus a historical importance as well as their own inherent artistic values.

In the midst of the destruction, efforts have not been wanting to salvage some of these values, as the Knickerbocker, Sherry and Gorham remodellings attest. Donn Barber had adapted what he could of the materials from White's church, New York University has rescued the materials of the Garden belfry, the Metropolitan Museum has saved more than one fragment. When all else

has failed we should console ourselves if we have even a record of what has vanished. It is to the unselfish and laudable task of making and perpetuating such a record that Mr. Van Pelt has dedicated his time and his means in "A Monograph of the William K. Vanderbilt House."<sup>1</sup>

There are twenty plates which reproduce the original working drawings, forty plates of admirable large photographs, a chapter of Hunt himself, one giving the story of the house and one giving a description with interesting details regarding the attainment of various effects.

Of the house itself, in style a "tenth" chateau of the Loire, it is sufficient praise to say that it might stand not unworthily beside its forebears. There was nothing punchbeck in the imitation, either in materials or in imaginative quality. The great stair and the banquet room were finely conceived. The lovely carvings of the pilasters and arabesques were a striking testimony to the persistence of fine craftsmanship through a presumed "dark age," and to Hunt's ability to discover and develop its talents. Not the least beautiful feature of the house was the sensitive handling of the ordinary wall surfaces.

Hunt had a largeness and boldness in his work which may be well appreciated by comparing his Gerry house at Sixty-first Street with that other of the Vanderbilt houses south of the Plaza. Although actually the smaller, the Gerry house is far more grandiose and impressive in effect. Its borrowed details of "style" fall into a new and living pattern. To say he was an eclectic is to say he belonged to his period. Essentially he was a romantic. In spite of their theatric baroque freedom, the later designs such as Ochre Court never quite reached the picturesque vigor of his irregular chateaux.

The fine folio is worthy of the man, and is indeed, as Mr. Van Pelt hoped, a contribution to architecture and a record of a period and of a personality that might otherwise be lost.

FISKE KIMBALL.

### The House of God

Mr. Short has set himself the task of recording man's efforts to build a House of God.<sup>2</sup> Thus he traces from the earliest beginnings the labors of those who so sought, no matter what might be their idea of God. Architects who design churches will find the book very stimulating, but it has a further great possibility in the field of rectors and church committees. If I were designing a church I would give every one of the committee a copy of the book. They might then gain some understanding of the architectural problem.

I might not stop with such gifts, for any person of moderate intelligence would learn a great deal about the principles of design were he to read this book, and that, it seems to me, is greatly needed, for the principles are fundamental, and while Mr. Short engages us at once with the statement that "The basic principle of architecture . . . is the capacity of matter to bear weight and span a space," he relates this basic structural element to manner and method, in which design is

<sup>1</sup> Published by the author, New York City.

<sup>2</sup> The House of God. By Ernest Short. Macmillan. 1926.

## FROM OUR BOOK SHELF

involved. That is where the architect needs understanding when he is wrestling with committees or even with individual clients. Were design understood, the comparatively few architectural designers in the United States would be overwhelmed with work. But, and this is the vital factor, the pressure put upon the rest of the profession would be tremendous, and that is what it needs, and doesn't get.

It is perhaps idle to comment upon Mr. Short's really monumental undertaking and yet it is to be hoped that in the next edition the architect of the Cathedral of St. John the Divine will not be mentioned as by Cram, Goodhue & Ferguson. Yet no slip like this should be allowed to turn readers away. It is too small a blemish on a fine work.

S. I. R.

### Economy in Home Building

*Economy in Home Building*<sup>1</sup> is a book primarily designed for the layman, but there is much in it that the architect can read with both amusement and sympathy. It is chattily written and reflects the very active mind of the writer. The two chapters on "forty ways to lower the cost of building the home" contain the most concentrated valuable material, although the whole book is interspersed with useful observations upon the art of building and the relations of architect and client.

One particularly illuminating feature is the set of tabulated costs of the items making up various types of exterior wall finish and construction. The owner can readily be made to understand "why costs vary" because these tables analyze walls into the elements of which they are composed with figures which tell their own story.

Mr. Hering lays particular emphasis upon the use of good grade wall board as a substitute for lath and plaster. The record of his successful experience with it should encourage its more general use. His argument as to the advantages gained by keeping the usual dampness from plaster entirely out of the building is ably presented. The very great emphasis which is laid upon the substitution of the novelty closet equipment for the old fashioned bureau is perhaps not so convincing.

Quite aside from the fact that the book is full of material presented in a way easily comprehensible to the layman it is hard to forgive the author for not being as conscientious as editor as he has been as architect. There are places where unimportant points are sandwiched in between matters of prime consideration. Then, too, some of the anecdotes suffer from too much personal detail. Frequently there is evidence that Mr. Hering's active mind has considered one, two, or three aspects of what he is trying to say before his less facile pen has been able to cover half the ground.

In some ways one could wish that there were more of the chattiness and personality and that the book were avowedly a "memoir." The author would then have been allowed greater freedom in relating his anecdotes. Certainly as it stands the product is more than a mere essay on "economy in home building."

<sup>1</sup> *Economy in Home Building*, with consideration of the part played by the Architect, by Oswald C. Hering, A. I. A., with a foreword by Royal Cortissoz. Robert M. McBride & Company, New York, 1924.

One of the chapters, entitled "He Tells You How to Build a Town House," is in reality a satire on the "purists" who demand rooms done in the manner of the last "three dissolute Louis," with a few remarks on co-operative apartments thrown in for good measure.

There is a chapter also called "He Presents the Problem of Semi-Domestic Architecture," where Mr. Hering writes lucidly and ably upon fraternity houses, a subject which is evidently very near his heart. It is one of the most evenly written of all the chapters. The argument in favor of better surroundings for young men at an important period of their development is convincing even though it has very little to do with the title which the publishers chose for the book.

It is to be hoped that the publication of a second edition may give Mr. Hering the opportunity to edit some of the material. As a busy architect he is to be congratulated upon having written at all. The average architect has learned to be adamant when his clients weep and insist that they "must have the drawings the next day," but the architect in the role of author is still a little terrified of his publisher. A month's work on the manuscript would have made the book many times more valuable. Mr. Hering would then have been able to refine and polish it until it was as near a perfect article as the drawings and specifications which he describes.

A. C. H.

### The Old Churches of the Province of Quebec

The *Deuxieme Rapport* of the Historic Monuments Commission of the Province of Quebec, with its accompanying volume<sup>1</sup> is interesting, as representing a praiseworthy effort to preserve what little is left of the architecture of the old French regime. Thirty-eight churches are described in the book. Nearly all of them have been remodeled, rebuilt or "restored." Less than half of them date back to the days of the French rule.

The list of the members of the Historic Monuments Commission has no one whose occupation is given as architect. This may account for the fact that so few of the selected illustrations have any architectural merit or interest. One who has heard much about the charm of the older Canadian buildings and who has loved "Marie Chapdelaine," is disquieted by the interior views of the churches illustrated. One is anxious to know if this indeed be all that is left of the days of Evangeline and her lost Gabriel.

It would seem that a passion for destroying every vestige of the older day had possessed the people in the times just following the transfer of Quebec to the English crown. The report which is before us says as much, and the pictures prove at least the execrable taste of whoever was responsible for the tawdry "decoration" and outfitting of these churches, as they now appear. They bear testimony to the vitality and staying power of the Old Faith, just as do so many of our American churches, as being able to withstand such brutal assaults upon the finer feelings of its spiritual children.

<sup>1</sup> Published by the Historic Monuments Commission of the Province of Quebec. Printed by L. Amable Proulx, King's Printer.

A few of the simpler buildings possess great exterior charm. There is "Notre Dame de Bon Secours" (Montreal), which, oddly enough, suggests the Netherlands; "Our Lady of Victories" (Quebec), which in spite of its misuse of some poorly detailed architectural forms has a certain naive interest; the old church of "Cap de la Madeleine" on the banks of the St. Lawrence. The effect of the mingled rubble and stucco work in the sharp rise of the main gable crowned by a delicate belfry in wood is very charming. The view from the side is not so happy, and the interior is very awful indeed.

Another interesting little building, suggesting somewhat our own "Colonial," is the former church of the Recollets now used by the Anglican fathers. This was built and still stands in connection with an old monastery, which looks charming in the picture, half hidden by trees and shrubbery and guarded by an old-fashioned iron fence.

Really French looking is the Chapel of St. Gabriel's Farm at Montreal, built of stone with spacious chimneys in the gables, and roofing slates run at a slight diagonal. The picture seems to indicate a complete lack of planting and the yard is almost bare of grass. Perhaps the nuns who live here still care for little children, and the worn spots in the yard are kept unclothed of verdure by the constant play of little feet. The history of this humble building is that the nuns of the French régime conducted here a sort of school of domestic science and model farm. It was here that little orphan girls from France were trained and taught to become practical and helpful farmers' wives.

Very picturesque and "foreign" is the group of three tiny buildings at Oka. They are part of an out-doors "Way of the Cross" in which each "station" was enshrined in a little building. A devout Sulpician missionary erected this "Calvary." Some of the paintings which are collected here of the scenes of Our Lord's sufferings and death are said to possess great artistic value.

The church at Beaumont is a relic dating from 1733 but in 1870 a new steeple was built of the well known "Wren" type, and we have no way of knowing what the original belfry was like.

One of the most interesting churches shown is the old Church of Ste. Famille (Island of Orleans). Here was an ambitious effort with twin towers and belfry-surmounted gable. Five niches with statues adorn the sombre stone front. Evidently nothing guided the builders but memories which they strove to reproduce with clumsy tools and crude materials.

Tadoussac is the most poetic of all. It was built in 1747 of wood by a Jesuit missionary to take the place of an older church which had been burned down. Surrounded by its gravestones, it looks out over the blue water of the bay, unpretentious, calm and serene. The interior is hectic, but outside one might pray in peace in the company of the pioneer dead, and feel the friendly little church as a real companion helping one closer to "le Bon Dieu."

A sad thing that both in Canada and the United States we are beginning to preserve our historic monuments too late.

WILLIAM L. STEELE

## The Best Book in the World—and Two Others

Of course the best book in the world is—a blank-book. It has *such* possibilities.

And having disposed of this one, we now have two other very good little books to pass in review. There are many lessons to be drawn from these two very good little books; some drawn from the books, themselves, some drawn with the pencil of the reviewing officer and having nothing at all to do with books, except figuratively.

These two very good little books—and we will get to them presently, so be patient—are the beginning of a series on Architecture and the Decorative Arts, published under the direction of Monsieur Louis Hauteceur, Professor of Architectural History at the Ecole and one of the officials of the service of the National Museums.

One of these very good little books treats of the Renaissance Architecture (1450-1525) in Lombardy.<sup>1</sup> There are thirty-three pages of text in French, describing the plates. There is some good dope for our friend "Companile Spumanti" who appears from time to time in the JOURNAL columns, in the *avant-propos*. There is a bibliography, principally of books in Italian which sounds awfully good. And there are some thirty-two fine plates—heliogravure plates—of well known subjects. There is nothing particularly new in this little book—it is a glimpse of the Land-of-things-as-they-were—but one has never seen such good material so well printed on such good paper and at such a modest price. And here is lesson Number One, viz.:—good material, good paper, well written text by a master, good pictures, modest price! Can the American publishers do it? They don't!

The other of these very good little books treats of Modern French furnishings (1910-1925).<sup>2</sup> It is a glimpse of the Land-of-things-as-they-are and it might almost serve as a sort of introduction to the Land-of-things-as-they-will-be. The make-up is about the same as that of the other of these very good little books. There are over fifty pages of text in French, a Bibliography, and thirty-two heliogravure plates arranged more or less in the order of the growth of the "style." There are some of the very worst things we have ever seen—and some of the very finest. And this is right and natural, for the inception and growth of a thought—an Ideal perhaps—is portrayed in these plates. There are, for example, several pieces by Jacques Ruhlmann (notably a "grand bahut" with decorations in ivory and silver) that are quite the most beautiful bits of furniture we have ever seen. They make one think of the things that Greenley does when he hears Beauty's laughter and translates it into some of his lovely bijoux. They make one contented with To-day, and hopeful—oh very hopeful—for To-morrow. There are some pieces that show a most delicious feeling for simplicity of line and surface and that employ a single bit of decoration of exquisite form and material as a foil to this sweet simplicity. Over against these things there are, of course, some that are of the sort that almost brought forth a "Resolution"

The exact titles of the two "very good little books" are <sup>1</sup> L'Architecture Lombarde de La Renaissance, by Ch. Terrasse, and <sup>2</sup> Le Mobilier Française d'aujourd'hui, by Pierre Olmer. Both published by G. Van Oest, 3 Rue du Petit Pont, Paris, V.



## FROM OUR BOOK SHELF

at the last Convention. And here is lesson Number Two, viz.:—To-day is not nearly so bad as it sometimes appears to be, and—"to-morrow is a new day."

We sincerely recommend to our fellow Artists that the paltry sum of a few dollars could hardly be better spent (in these trying times of "Thou shalt NOT") than in the purchase of these two very good little books. We compliment the publisher, M. Van Oest, on his happy intention to publish a series of the high quality and simple format thus auspiciously begun.

And here is lesson Number Three, viz.:—the Land-of-things-as-they-were is a dead land full of graves. Some of them are the graves of very great men and some of them are marked by magnificent monuments. But they are all graves—symbols of the dead. The Land-of-things-as-they-are is quite another thing and it is under our hands to till, with the tools of to-day, for the sowing of the seed that will blossom and bear fruit to-morrow. The Book-of-the-Past is full—all of the margins are covered with notes. The Book-of-To-day is in the making. We are making pages that will stick in the binding—we are making others that will have to be torn out and pasted in the already full Book-of-the-Past. Let us try to make some pages in this Book-of-To-day that might serve as "avant-propos" for the blank Book-of-To-morrow, the History of the Land-of-things-as-they-will-be—and might we not even hope that this Book-of-To-morrow may even tell somewhat of the Land-of-things-as-they-ought-to-be?

HARRY F. CUNNINGHAM.

## Thoughts About Art

"The nature of anything and the effect of anything being two wholly different matters, the two aims, that of artistic comprehension and that of instruction, exclude one another. The former seeks to give us experiences of a certain kind; the latter to give no experiences having a certain result. The aesthetic purpose, the aim of art, is to engage the powers; the didactic purpose, the aim of education, is to modify them. Where the sphere of education begins, the sphere of art ends.

"The exercise of artistic comprehension has a value wholly distinct from any educational worth it may possess. It is the contemplation of an object worthy to be contemplated; the seeing of it as its maker saw it when he found it good. An artistic thing has value for perceptive purposes pure and simple, independently of any others, whether instructive or not. Its worth differs from that of an instructive object in that it is immediate instead of prospective. The educative worth of our experiences is hypothetical, being dependent on a future exercise of the powers they shape; their aesthetic value is actual and not hypothetical, being that of the present exercise of the powers they employ. Art is an end, education a means to an end.

"Consciously or unconsciously an artist adapts his creation to a definite environment. In offering another, museums aim at the security and publicity of the work. They are repositories of works of art either separated

from their native surroundings or lost to the world therein. Their twofold office in the economy of artistic culture is to preserve the art of the past alike from destruction and from oblivion. To inspire and direct artistic production is not the province of museums, but that of life itself. Museums hold up the mirror of the past to the art of the present, as libraries do to its literature."

*Museum Ideals, Purpose and Method,*  
BENJAMIN IVES GILMAN

## A Correction

In the JOURNAL of October there was an omission of the name of Mr. Robert Niles, Jr., who made the photographs, copyrighted by him, for the illustrations for Mrs. Blair Niles' article on The Palace of the Black King Christophe.

## News Notes

### Progress in Furniture Trade Practice

In every profession and in nearly every trade, an effort is being made to protect the client or buyer from misrepresentation of goods to be sold. Manufacturers of furniture have recently sent out an announcement stating clearly how furniture is to be labelled. If it is veneered, the manufacturer and the dealer must say so. If it is made of only a small quantity of high-priced wood the furniture must be so marked. Two rules have been made, namely:

1. Furniture in which exposed surfaces are of one wood shall be designated by the name of the wood.
2. Furniture in which the exposed surfaces are of more than one kind of wood shall be designated by the names of the principal woods used.

What is meant by "exposed" is definitely described as "those parts of a piece of furniture which are exposed to view when the piece is placed in the generally accepted position for use."

### Canadian Customs Regulations on American Drawings and Blueprints

To architects who are building in Canada, an announcement apropos the duty on drawings entering the Dominion comes at an opportune moment. An extract from the Canadian Appraisers' Bulletin No. 2181, July 20, 1920, states:

"The rate of duty on drawings, blueprints and building plans is 22½ per cent ad valorem under tariff No. 180. Specifications, however, are free as 'manuscripts' when written or typewritten. Special plans of buildings, or blueprints as substitutes therefor, are to be valued for duty at the charge usually made by the architect for the drawings, without the specifications. This charge may be fixed for duty purposes at 2 per cent of the estimated cost of the building to be erected."

## Letters to the Editor

### Is the Present Minimum Fee Adequate?

TO THE EDITOR OF THE JOURNAL:

With an appreciation of the JOURNAL as a Forum for the expression of opinion of architects upon subjects of vital interest to the profession, I would like to suggest that it would be of considerable interest to have the thought of architects in various parts of the country upon the following question which is being asked by a good many architects:—Is the present minimum fee of 6% adequate compensation under the present high cost of rendering an architect's services?

Just as some fifteen years ago, it was found necessary to advance the rate from 5% to 6%, is it now necessary and advisable to advance the rate from 6% to 7%? I might state briefly that my own feeling is that for office buildings, loft buildings, and a plain type of building in general 6% is usually adequate, but that for some types of building such as churches, hospitals, etc., where there is practically no duplication of the parts, and where the problem requires a great amount of study and many drawings, 7% is

the very least that will allow a profit of any sort to the architect for his services.

I find frequently that the present schedule of proper minimum charges is a handicap rather than a help, as the omission of any reference to a higher charge than 6% on such buildings as referred to is often used by clients to contradict the assertion that if proper services are rendered churches, hospitals, etc., cannot be produced on a 6% basis with any proper margin to pay the architect for his professional services. My suggestion, therefore, would be that Article 2 of the Schedule of Proper Minimum Charges might be amended as follows:

Article 2. *On certain types of buildings such as churches, hospitals, etc., requiring special study, on residential work, and small buildings generally, on alterations to existing buildings, monuments, furniture, decorative and cabinet work and landscape architecture, it is proper to make a higher charge than above indicated. (Italicized words denote insertions.)*

I hope that this suggestion will bring about an open discussion of the advisability of changes in our present Schedule of Minimum Charges to meet present day conditions.

WM. O. LUDLOW.

## Institute Business

### Applications for Membership

TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

CHICAGO CHAPTER.....W. Gibbons Uffendell  
 COLUMBUS CHAPTER.....Frank Edward Whitehouse  
 NEW YORK CHAPTER.....Rafael Carmoega  
 NORTH TEXAS CHAPTER.....George F. Campbell,  
 William J. Nichol  
 OREGON CHAPTER.....Herman Brookman,  
 Harold Wade Doty, A. Glenn Stanton  
 PHILADELPHIA CHAPTER.....Eugene V. Barthmaier,  
 Charles L. Borie, III  
 PITTSBURGH CHAPTER.....Edward J. Hergenroeder  
 SAN FRANCISCO CHAPTER.....Timothy L. Pflueger  
 ST. LOUIS CHAPTER.....Fred R. Hammond  
 WASHINGTON, D. C., CHAPTER.....Philip Morrison Jullien

You are invited, as directed in the By-Laws, to send privileged communications before November 30, 1926, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

FRANK C. BALDWIN, *Secretary.*

### Committee Work

The work of Institute Committees largely represents the work of the Institute for each administrative year. That the members of the Institute may become fully informed as to this work is highly desirable in itself, but it is equally important that they also be thereby enabled

to judge as to the direction in which the Institute is going,—where, in fact, the emphasis is being laid.

Many valuable and undeveloped fields are still to be ploughed, and especially does it seem desirable to many, at this time, that the Institute take a careful account of its energies. To this end the JOURNAL will print, each month until the next Convention a list of the Committees of the Institute, except *Practice* and *Judiciary*, and, when available, such statements or reports to the members as each Committee may make.

#### CONTRACTS

*No Report*

#### ALLIED ARTS

The Chairman writes that he hopes to have the first conference of his Committee during October, but it will be too late for this issue of the JOURNAL.

#### PUBLIC WORKS

Progress upon the Government Building Program must of necessity have been slow during the summer months, but much valuable work has been done in the direction of setting up the problem for intelligent examination. This refers particularly to the location of those buildings which are to be erected in Washington.

We are all familiar in a general way with the Mall Plan, but many do not know that the reclamation of the south side of Pennsylvania Avenue is being considered at the same time and therefore the triangular area bounded by Pennsylvania Avenue and Fifteenth Street and the Mall becomes a very important element in all discussion of building sites. It is not useful at this moment to list the buildings that are under consideration and the various sites that have been proposed for them because it

## INSTITUTE BUSINESS

would only be confusing and might lead to expressed opinion which would after all be based on partial knowledge of the problem. In general it may be said that the first consideration is to settle the policy as to whether the Mall shall be used for Government office buildings or shall be retained for buildings more interesting to the public and of a museum character. There seems to be room for the office and the departmental buildings on Fifteenth Street and Pennsylvania Avenue and in the areas behind these streets, and it is to be hoped that this will appear to be the best arrangement. There are many other elements in the problem, and it is again to be hoped that no final decision will be reached for any one building until all or as many as possible have found final resting places.

The Secretary of the Treasury is keenly interested in obtaining the best possible results. He is to be congratulated, and we may be gratified that he has called in Edward H. Bennett of Chicago to act as Architectural Adviser. Under Mr. Bennett's direction sketches are being prepared in the office of the Supervising Architect which will indicate every reasonable solution of the problem of building location and we may be sure that his interest and knowledge of the L'Enfant Plan and the McMillan Plan are such that their well grounded intention will be safeguarded.

The Institute has representation on the Capital Plan Commission and the Fine Arts Commission, so that your Committee on Public Works has the full advantage of their counsels. It is hoped and believed that the elements of Government which are responsible for the final decisions look upon these Commissions as useful advisers and count upon the Institute and its membership for assistance toward the good result which all who are concerned have set themselves to achieve. Therefore be patient—but be ready. **ABRAM GARFIELD, Chairman**

### EDUCATION

The Chairman momentarily absent in Europe.

### COMPETITIONS

#### BUILDING

#### PUBLIC INFORMATION

#### STRUCTURAL SERVICE

#### SCIENTIFIC RESEARCH DEPARTMENT

#### FINANCE

#### HISTORIC MONUMENTS AND SCENERY

#### CONSERVATION OF NATURAL RESOURCES

#### *No Reports*

### COMMUNITY PLANNING

The Chairman is just returned from the 1926 Conference of the International Federation for Town and Country Planning and Garden Cities (held last year in New York City) convened in the City of Vienna during the third week of September, and submits the following report:

As one member remarked, it was an "overwhelming" success, reaching an attendance of over 1,200 delegates. The popularity of the occasion may be assigned to the

attractiveness of the City of Vienna, the great revival of town planning in Central Europe, and the proposed amalgamation with the Federation of the former International Union of housing bodies, which was the most significant feature of the conference.

The customary procedure of the Federation had been maintained in the assignment of definite subjects for discussion; papers had been prepared in various countries well in advance of the conference and were printed for distribution in time for study by the delegates. This admirable rule, though entailing a large amount of work on the part of the Conference secretariat, by reason both of the number and various languages of the papers, leaves the conference sessions free for discussion of the points developed in the papers. Owing to the large numbers wishing to join in the discussion, the usual practice of interpreting floor discussion in three languages was in part dispensed with.

The subjects assigned were, briefly:

a. The effect of land tenure on Town and Regional Planning.

b. The rational distribution of cottages and tenements.

Fifteen countries were represented by papers, in most cases on each of the two subjects.

On the question of the effect of land tenure and land prices upon town planning it was generally conceded that, while the sanctity of private land rights must be handled with gloves, the prospect for realization of town planning schemes is extremely limited under the difficulties imposed by vested interests. Some of the papers seemed to argue paradoxically that while one of the attributes of town planning is the advancement of land prices, on the other hand it is "obvious that high land prices compel low standards . . . while low land prices make for greater freedom in planning and higher standards." In most countries the inclination seems to be to rely upon such meagre improvement as may be gained by safe regulation, on the principle that "half a loaf is better than none." Finland seems to be most favorably situated in regard to universal ownership of land by the municipalities, although post war conditions have not permitted a fair test of this advantage. Sweden, after experiencing the bad effects of a land boom for small holdings, has in many cities gone heavily into the business of land owning, thus regulating the development of new suburbs and maintaining reasonable land prices. Denmark, on the other hand, though progressive in other ways, is handicapped by a constitution which is over sensitive to the "inviolability of property rights." A paper which should command the most careful consideration is that of Sir Theodore Chambers, prominent in the English Garden City movement. He points out the difficulties in the way of the establishment of satellite towns, which differ little from those in our own situation. On one hand, the central city already overburdened with expenses, is loth to give up taxable revenue by encouraging independent satellite development; while the interests of county authorities are normally rural in their nature and essentially divergent from urban interests of which the satellite town would constitute a more definite recognition than the gradual process of infiltration. He concludes that it is folly to believe "that the great ac-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

tivity we see in theoretical regional and town planning will be translated into practice while conditions remain as they are." Put into American slang, much town planning is a good way of "kidding" ourselves into thinking the city is to be a better place in the future, because of commendable aspirations which have little chance of materialization.

While the second subject, "the Rational Distribution of Cottages and Tenements," is obviously closely related to the previous one, most papers were confined to considerations of relative building costs and to the desirability of the house from a social standpoint. Referring to recent favorable legislation, a Spanish paper concludes with these estimable sentiments: "This trend (for the cottage with garden space) will do much to decentralize the overpopulated towns, to better distribute the people over the land, to produce more healthy and happy lives by a larger contact with nature, and therefore to develop a better and more vigorous race." Unfortunately the means of taking care of this sudden spread of population are not suggested. A German paper recognizes that "the deciding factor in favor of one or the other systems of housing is found less in building costs than in the price of land. . . . In order to attain a sound housing system, therefore, measures must be taken which will keep the land prices low." While a Finnish author recognizes that "Cottages are naturally best placed aside from main arteries, in districts where streets can be restricted to the smallest possible area." Also that while the "detached cottage with a garden is probably the ideal, the four-family (flat) dwelling can be built very cheaply . . . and can provide almost the same privacy as the cottage." A Dutch writer quite properly suggests that "the tenement has become the usual type and the price of land has adapted itself to it." However, the same writer finds objection to the practice of towns where "it has become the custom to charge this account (assessments for maintenance of low density areas) with the expenditures for the construction of main roads, bridges, acquisition of parks, etc." After all, however, there must be a point at which even the cottage must assume its share of the city burden.

In England the situation is somewhat unique. Due to the long standing use of the cottage type of house, and the maintenance of a garden for practical purposes, legislation and building methods have constantly favored such building. This fact, together with carefully devised economies in site planning and reasonable demands for services, should render the maintenance of the cottage standard possible for an indefinite time; albeit we do not enthuse over the new arterial roads which are spreading London all the way to Southend and elsewhere. Such sprawling may all too soon put a crimp in the cottage movement. Unfortunately, there was no clean cut suggestion that the choice does not lie between two kinds of housing so much as between communities of reasonable size which permit homes, and great cities which demand less desirable substitutes.

On the whole, however, our impression of the conference and our observation of the recent development of German and Austrian cities suggest that there is much transpiring which will warrant careful attention on the

part of American planners. While the tendency of modern city spread is as yet new and not fully understood it is possible, as already indicated in one or two German cities, that it will not be accepted as an unmixed blessing, so that measures may be taken in time to direct urban growth into definite channels, both to conserve human values and maintain a balance of municipal unity. The most encouraging prospect noted was that of Frankfurt, which has a definite plan for dividing and regulating all the outlying portions of the city on the satellite principle, with definitely outlined zones of use separated by adequate open spaces. Quite a portion of the plan is already in effect through purchase, the remainder depending upon national legislation, of which there is promise of early enactment. When this takes place we may see the beginning of a practical execution of town planning which will do much to remove the present stigma of idealism.

We maintain then that the 1926 conference was significant mainly for the new amalgamation of Town Planning and Housing bodies into a single federation which may better cope with the increasing problems of the monster city and its nebulous and unregulated spread, sometimes mistaken for decentralization.

HENRY WRIGHT, *Chairman.*

REGISTRATION LAWS  
SCHOOL BUILDING STANDARDS  
SMALL HOUSES  
FOREIGN RELATIONS  
COOPERATION WITH ENGINEERS  
*No Reports*  
INDUSTRIAL RELATIONS  
*Where Are We Going?*

For the last five or six years the Institute has had a Committee on Industrial Relations composed of men interested in improving the relations between the elements that perform various functions in the building process. In the main, the Committee has devoted itself to forwarding the organization of Building Congress groups in various cities, spreading information about the work being done in Boston, Philadelphia, New Jersey, New York and Portland, Oregon, through local organizations of that nature.

Now, at the outset of another year's work, it is perhaps fair to try to appraise what it was hoped to accomplish and what has actually been done. "Taking stock," is helpful provided it results in a more energetic effort and not merely in patting ourselves on the back.

We know what the Building Congress groups have accomplished. It has frequently been recorded both in the Journal and at conventions of the Institute. Definite and valuable progress has been made on the apprenticeship problem. Cooperation has been secured between the architects, workmen and the employers in apprenticeship training in many cities. There has also been a real growth in understanding between workmen, architects, and employers as to their respective functions. There are many Labor men in the country who now

## INSTITUTE BUSINESS

realize what an architect does and why he should do it and there are a few architects in the country who have come to realize that there is such a thing as an honest Labor man; that they are not all scoundrels and that many of them do look forward to doing more for their men than merely increasing their pay and preventing non-Union men from getting a job.

These are real accomplishments but what about the things that ought to be done which have not yet even been touched? They are legion. At the close of the War, impelled by the new enthusiasm for the democratic ideal everybody was ready to tackle the job of reforming the whole world. Technical societies, business and trade associations were all busy in planning movements which were to seek to tie up their particular work to the common need for service and a higher purpose was to be assigned for activity than the race for money.

If we look around we find that most of these movements have either stood still or disappeared. As far as our own industry, the building industry, is concerned, we have done the few things that have been mentioned, and little else. Architects, like all the rest of the world, have turned back to their jobs, shrugged their shoulders and said, "Let us too make money and not bother about all this highbrow stuff."

Have we reason to be satisfied with the present conditions in our industry? We know that the cost of building is rapidly rising, or at least has enormously increased in recent years. Do we believe that the craft itself has improved? We know that methods of construction were getting more and more shoddy. Have those methods been improved? Is it not a fact now more than it was five years ago that the building industry is falling into the hands of men who know nothing about building; into the hands of shopkeepers, tradesmen, rather than craftsmen? We know that workers are producing less and less per unit for the higher wage, but can we blame them without noting that the rest of the world is doing the same thing; trying to get away with less work for more money? We knew that there were dishonest combinations between manufacturers and contractors; that there were conspiracies between certain groups of workers and certain producers of building material to exclude certain materials and certain workers from the market. Have these things been done away with?

No, they have not! With regard to all of these matters the Architect knows about, he is doing just as all the rest of our comfortable fellow citizens are with regard to their respective industries. The whole world, at least on this side of the Atlantic, is comfortably settling down into worse than its old rut. Europe is in a turmoil and growing bitter about the American attitude toward its troubles. Economic complications are growing worse in our own country as well as abroad. And we are so perfectly self-satisfied; indeed, we are told by our leading citizen that the important issue of the political campaign is to be that of continued prosperity. Why should the architect be different from anyone else?

The hopeful thing is that we know that we must change things. We know that as professional men we must take a different attitude toward our vocation than do those who see in their work only a way to get rich.

(To begin with, no one takes to architecture for that purpose unless he is a fool.) Why waste time over imitating the others? We must wake up, look the situation square in the face, and tackle the problems of our industry. That is in part the job of the Industrial Relations Committee. We must keep on working at the education of our co-partners in this industry and also educate ourselves to understand their difficulties so that in the end we can do a decent job and not be ashamed of what is going on around us. ROBERT D. KOHN, *Chairman*.

NOTE. From the *Manchester Guardian* of 24 September we gather that a Consultation Board has been formed by the Royal Institute of British Architects with the National Federation Building Trades officers, as a result apparently of the important meeting of the Institute held in London in August (?) of last year. The joint conference board does not include contractors or builders, but there is a separate one between architects and builders.

The specific interest of this item for the A. I. A. lies in the fact, as will perhaps be remembered, that at the meeting of the R. I. B. A., at which the project was first outlined, Mr. Welch, reporting for the special Committee of the R. I. B. A., used a large part, if not all, of the material furnished him by the Committee on Industrial Relations of the A. I. A. In the discussion following Mr. Welch's paper reference was made to the Building Congress in this country, and it might be only fair to say that although the English experiment of cooperating with the other elements of the industry is incomplete in that it does not join workmen and contractors with the technique of the industry, and although it also omits building finance, real estate, the engineers and the material manufacturers, it is none the less a step in the direction of a functional industry organization, and the A. I. A. is in part responsible for it.—EDITOR.)

### REGISTRATION LAWS

#### SCHOOL BUILDING STANDARDS

##### *No Reports*

### Plan of Washington and Environs

This committee represents the first definite effort to "cover the country" state by state; and incidentally the committee personnel includes certain non-Institute members in states where there are no members on the rolls.

Last year's committee terminated its work with the accomplishment of the Planning Commission for the City of Washington, for which work the committee had been launched. As soon as this Planning Commission reaches a stage where this committee can be of assistance, the information will be sent to the different groups and their support urged. In the meanwhile the committee members are urged to study the Washington situation in the Proceedings of the last Convention.

The columns of the JOURNAL will be made use of as much as possible, not only because this committee is a very large group to circularize, but because the membership as a whole is interested in the development of the National Capital and presumably willing to help.

HORACE W. PRASLEE, *Chairman*

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ARCHIVES  
EARTHQUAKE HAZARDS  
COOPERATION WITH AMERICAN CITY PLANNING  
INSTITUTE  
INDUSTRIAL MOBILIZATION  
ARCHITECTURAL RELATIONS  
*No Reports*  
ETHICS

Letters have been sent to all Chapters asking them to appoint committees to consider the subject and I have had letters from a good many. I do not expect immediate answers, although a few have come. The point of this is that everyone has been and is again going to be given an opportunity to show what he wants on the subject of the Code of Ethics, so that if changes are made no one can claim that he has not been given an opportunity to study the subject. **ABRAM GARFIELD, Chairman**

COMMITTEE ON EXTERNAL ACTIVITIES  
Reported to the Executive Committee, 12-13 October

## Institute Affiliations

### THE NATIONAL BOARD FOR JURISDICTIONAL AWARDS

Under date of 26 August, 1926, there was published a complete record of all decisions made by the Council, a copy of which may be obtained by addressing the Council at 500 American Federation of Labor Building, Washington, D. C.

### THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU OF THE UNITED STATES

#### *The Significance of Bureau Membership*

I have come back to the world, after an absence of nearly a year,—during which time I was entirely out of the world, so far as concerns business or architecture, or any of those things which had occupied my time so fully for many years,—to find a rather serious condition confronting the profession. I have asked my dear friend, the editor of the JOURNAL, to let me write about it to the profession through its pages. I feel that I now have a point of view not possible to any man in the regular practice of his profession or in the ordinary routine of life. I lived in a tent on a homestead, among people who had possibly heard of architecture,—but who didn't know that I was an architect,—who had their building and living problems, who had to count every penny spent, but who were, nevertheless, very real and delightful personages. I saw no newspapers, had no telephone calls, received no mail outside of my immediate family correspondence.

You have all heard of the Architects' Small House Service Bureau. When I left I was the President of the United States Bureau, the central organization. When

I returned I found that my absence had mattered little, that the Bureau had been well cared for, had grown in usefulness and influence even more than I could have hoped. I found, too, that this very success had brought about a most interesting condition of affairs. I also found that I was still the President.

After a respite of well over a year from my pen, I once more ask your kindly and attentive consideration. Also, and this is very important in any judgment you may pass upon what I have to say, please do not forget that I am talking about the country at large,—the country,—not the cities. I am not worried about the cities, but the architectural conditions of the country are, to say the least, poor. Remember that, with few exceptions, I lived in the world of the small home owner in the country, seeing, reading, and doing the things that he did. Hence I feel safe in saying that, so far as the small home is concerned, the architect is an entirely negligible factor; in fact he is not. And when I again came in contact with that group wherein the architect is supposed to function, I found a surprisingly large amount of clear-cut belief, among those that should have known better, that the function of the architect was no more than the delightful and artistic arrangement of the outside of the house or building, while the general arrangement of the interior and all things that go into the house was the function of the owner or the decorator or the salesman. All rather disheartening if one wished to look on the gloomy side of things, but really a great challenge to the profession to stand up and make itself felt in the greatest field for architecture in this or any other country,—that of the small home.

And, while only a beginning has been made, the situation is being met. The *Small Home*, the official magazine or the United States Bureau, the many articles in various magazines, and, in particular, the newspaper clinic of the United States Bureau, are all, all the time, speaking to the people, telling what the architect is, telling them to use an architect, showing what architecture can do for them, giving them in the very small houses the possibility of architectural advice and good plans to meet their needs, steadily impressing on them the necessity of fine plans, sound construction, beauty and economy in the house, the need for going to the professional man for help in those lines for which he is trained, and the fact that the architect, by his training, ought to be the final word in the design and building of a home. I will not enlarge upon the self-evident fact that at the same time this process is acquainting millions of people with the fact that there is such an organization as the American Institute of Architects, and the ideals for which it stands.

Is such a service really accomplishing anything? Papers and magazines do not waste space on material that does not have reader interest. They are devoting more and more space to the small home and architecture in general. Reader interest is tremendous. Successful things always bring competition. One is astounded by the number of newspaper syndicates that are being foisted upon the country and covering similar ideas to those advocated by the Bureau. And herein lies the great danger to the profession. Take notice thereof.



## INSTITUTE AFFILIATIONS

The Bureau, in all its publicity work and service to the newspapers and the public, is definitely and most properly limited as follows:

(1) No subsidies from manufacturers or distributors of building materials. (2) No direct specification of materials. (3) Absolute impartiality. (4) Must treat all materials and purveyors of same with equal fairness, whether they be advertisers in the newspapers or magazines or not. (5) No commercialism in its dealings. (A proper fee for service rendered is not commercialism.) (6) At all times it must uphold the principles on which the profession is founded and which are upheld by the American Institute of Architects.

This is what other syndicates can offer as a service:

*To the Newspapers:* a large group of selected advertisers (whoever will pay), which means a definite financial return to the paper for the space given to the service. (The newspaper has to pay a small fee for the Bureau Service.) *To the Advertisers:* the direct specifying of their materials in all plans sold through the service, to the exclusion of competition. *To the Public:* good plans (sometimes), at a low price, frequently done by architects who are well paid for the work. And nothing else, no protection, no impartial advice, no real architectural service.

There must be money in the game somewhere or it wouldn't be pushed as steadily and hard as it is. Who pays the bills? If the builder of a house works under plans and specifications which, to put it mildly, make competition difficult, does he get his house at a reasonable cost?

And, THERE IS NO LIMIT ON THE SIZE OR COST OF A HOUSE!

WHY IS THE PROFESSION APATHETIC?

Should not every member of the profession do his share in maintaining and expanding the principles and proper practice of his profession? And to do this, on a large scale, to the great general public, what organization is better fitted or organized than the Bureau?

One of the things that most astonished me on my return was that while the country at large showed a most gratifying increase in interest in the Bureau, while its position was more and more strongly entrenched in the thoughts of the lay world, if I may call it so, yet the profession itself was still in the same passive state of apathy toward the Bureau that it has been for years. It seemed odd to me that the profession for which the Bureau was working all the time should not have taken a little larger part in the work. Of course the fact that the Bureau has done nothing toward increasing its membership in that time is a big factor.

With this new and, I believe, clearer insight into conditions made possible by my recent vacation I think the time has come for a change. I believe firmly that the great majority of architects should be members of the Bureau. The cost is small, the effort resulting from membership is as big or little as each one may want to make it. The reward is small outside of the main fact of doing one's share in a big piece of work.

It costs \$110.00 to join the Bureau, and that is the only payment required. It secures a life membership,

so to speak, and no annual dues. It can be paid for in cash, in one or more payments, or by work done in providing plans for the Bureau. You get a share of non-assessable voting stock in a Division, and a share of non-assessable, non-voting stock in the United States Bureau. You have a possibility of dividends limited to a maximum of 8%, so it is a good investment, though I think it should not be looked on as such. It is only taking one's fair part in the work for the good of the entire profession.

I will not enter into all of the details of the make-up of the Bureau. They are at anyone's disposal who cares to inquire. Suffice it to say that the whole thing is so safeguarded that neither you, nor I, nor any group of architects, nor any part of the country can in any way control the policies of the Bureau. No one can obtain a financial control either. Each Division is incorporated along the same lines, under hard and fast agreements, with the United States Bureau. The Board of Directors is composed of one member elected by each Division and the same number plus one nominated by the Board of Directors of the American Institute of Architects. Also the Board and the Officers are elected every year.

Let me summarize once more these new impressions of mine:

Most people do not know what an architect is. How can we tell them? By continuous, unceasing publicity of the existence of such a person as an architect. By the presentation of better plans and the consequent improvement in all plans being offered to the public. By acquainting the public with the fact that there is an organization known as the American Institute of Architects, which stands for all that is best in the building world. By driving home the fact that architecture is a profession, and that buildings, to be well done, should be done under the professional care of an architect.

All of these things does the Bureau do.

There is such a power in the principles being set forth by the Bureau that promoters of schemes for the making of money through the agency of a plan service camouflage their real objective by the skillful use of the Bureau vocabulary. By the reduction in the cost of plans they tempt the unwary owner and dispose of large quantities of plans; this apparently justifies their service. Their by-products, in the shape of subsidies from advertisers, providers of materials, with exclusive privileges designed to give an inside special advantage to the participants in the scheme, provide the promoters with the desired profits.

The Bureau, however, like the American Institute of Architects, is an absolutely impartial body. It enters into no contracts with advertisers or manufacturers whereby they are given special privileges. It protects the interest of the owner, as well as the interest of the manufacturer, the contractor, and all parties involved in the work.

Every architect in the United States should be a member of the Bureau. The Bureau is for the profession at large, and its work is for the great public that lives or wants to live in small homes.

Take up the matter of membership with the different Bureau offices or directly with the United States Bureau at the national headquarters, 1200 Second Avenue South, Minneapolis, Minnesota. EDWIN H. BROWN.

## Obituary

### Francis Ward Chandler

In St. Paul's Cathedral in London there is a tablet inscribed to Sir Christopher Wren: "If you would see his monument, look about you." At gatherings of architects, some young and some old, in many section of the United States this tribute may be said to apply to Francis W. Chandler, for his whole life was an inspiration to all who came in contact with him. He was born September 30, 1844.

Some years ago, at a meeting in his honor when retiring from his professorship at the Massachusetts Institute of Technology, we were thrilled by the words of Robert S. Peabody and others telling of Mr. Chandler's valor and sacrifice in the service of his country during the Civil War. Stories of his student days in Paris with McKim, Peabody and others were related, all of these stories indicating the love and affection in which he was held by his associates.

As a practicing architect Mr. Chandler gave ideal service to his clients. His genius was for planning and he was indefatigable in working out his designs to result in the most effective administration and maintenance, at the same time preserving their artistic charm. While not daring in individualism, he never masked his planning by designing after fashionable models, though he knew well the history of art in its various periods as few knew it.

His practice was most active in the early '80's, when clients were beginning to demand more comfort and less austerity in their homes, and his response to these calls soon made him eminent as an authority on domestic architecture. During that period he had a large and varied practice and positions in his office were eagerly sought by many young draughtsmen. It was my good fortune to be a member of his office force at that time. Each and all were proud to be his protegees. His never failing affection for his "boys," his sunny disposition and helpful counsel made him loved and respected by all. He was equally respected and admired by members of the building industry, who considered it a privilege to work under his supervision.

In 1889 Mr. Chandler retired from active practice and became Professor of Architecture at the Massachusetts Institute of Technology. This brought him into contact with hundreds of young men and established for him a broader field for his ripened years. He built up the Department of Architecture and made it one that other institutions have been proud to copy. Many of his students have become members of the teaching staff of other colleges, while the number of practicing architects who were trained under his guidance is legion. He was called upon for service to the public and to his profession many times during these busy years. He always responded to these calls and gave generously of his time and skill to municipalities, corporations and others who sought his advice. Throughout his long life he had constantly in mind the advancement of his profession, and the debt we owe Francis Ward Chandler will be grate-

fully acknowledged by all. "Ad mortem fidelis," the motto on his crest.

He died September 8, 1926. SAMUEL W. MEAD

### Frank W. Ferguson

Elected to the Institute in 1901; to Fellowship in 1910.  
Died at Boston, Massachusetts, 4 October, 1926

Frank W. Ferguson, member of the firm of Cram and Ferguson of Boston, died at his home there due to an attack of pneumonia which he had in the early part of the year. Mr. Ferguson was born in Portsmouth, N. H., in 1861, and he was graduated from Dartmouth in 1887.

As a member of the firm known as Cram, Goodhue and Ferguson, he assisted in the designing of the United States Military Academy at West Point, St. Thomas' Episcopal Church of New York, and the Rice Institute in Texas. As a member of the firm of Cram and Ferguson he was instrumental in the designing of the Cathedral of St. John the Divine, New York, and many other buildings of note. Mr. Ferguson is survived by one son, Donald Ferguson, of Boston.

### Andrew C. McKenzie

Elected to the Institute in 1915. Died at Brooklyn,  
9 October, 1926

Andrew C. McKenzie, senior member of McKenzie, Voorhees and Gmelin, of New York, died of heart disease. Mr. McKenzie was born in Dunkirk, N. Y., sixty-five years ago. He had a part in the designing of forty buildings for the telephone company in this state, including the new telephone building on West Street of New York. He was formerly a member of Eidlitz and McKenzie, the designers of the Times Building. He is survived by his wife.

### George W. Maher

Elected to the Institute in 1901; to Fellowship in 1916.  
Died at Chicago, Illinois, 12 September, 1926.

### Frank W. Ferguson

Elected to the Institute in 1901; to Fellowship in 1910.  
Died at Boston, Massachusetts, 4 October, 1926.  
(Further notice in December).

### Andrew C. McKenzie

Elected to the Institute in 1915. Died at Brooklyn,  
9 October, 1926.  
(Further notice in December).

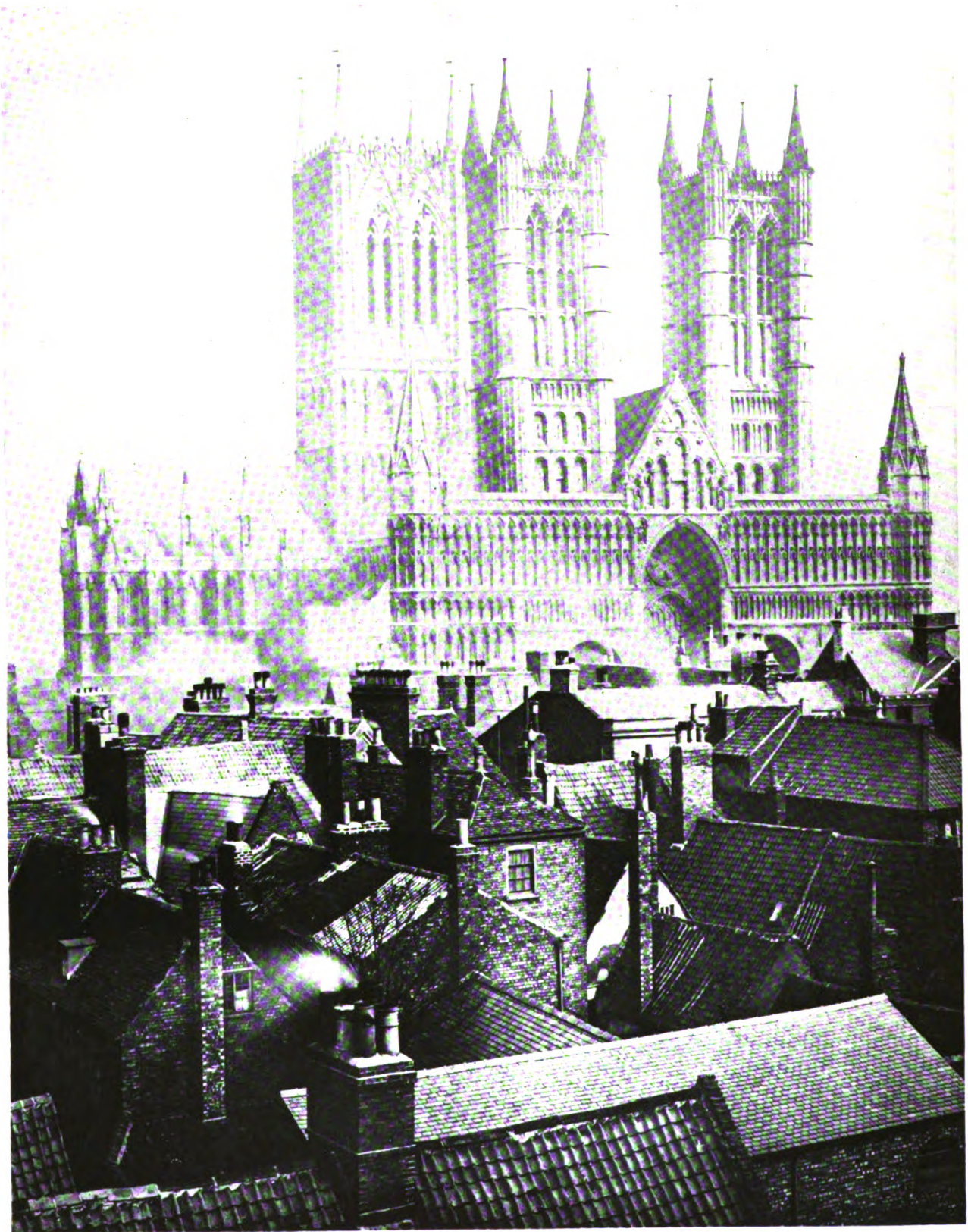
### Charles I. Berg

Elected to Fellowship in the Institute in 1898.  
Died at New York, 14 October, 1926.

Mr. Berg died at the New York Hospital after more than a year's illness, at the age of seventy. He had the distinction of erecting New York's first skyscraper, the Gillender Building, a twenty-story structure at Wall and Nassau Streets, constructed in 1897, which was torn down a few years ago. His last important work was as consulting architect in the construction of the Presidential Palace in Havana, Cuba, in 1918. He is survived by his wife and a son, Hunter Van Beil Berg.







LINCOLN CATHEDRAL—FROM THE CASTLE

FREDERICK H. EVANS

THE  
JOURNAL  
OF  
THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XIV

December, 1926

Number 12

Authority and Liberty in Architecture—IV  
THE CLASSICAL REVIVAL

THE preceding article closed with the statement that in domestic work the reaction against New Art took the form of a return to vernacular tradition. But in urban architecture the reaction led to the Classical Revival, which in England, at any rate, reversed all the standards of the preceding movements. The question arises as to why this reactionary repudiation at the very moment when, after a century of experiment and failure, light at last had begun to dawn? Why should an aberration or excess, manifestly temporary, have led English architects to abandon a policy that from every point of view was justified by its fruits?

The obvious answer is that every architect did not see things in this light. It was not every architect who felt the inspiration of the nineties, who appreciated the potentialities of the new ideas. Though the Battle of the Styles which was joined over the choice of Gothic for the building of the Houses of Parliament, after raging for a quarter of a century, had ended in the victory of Gothic, the practice of the Classic had never been entirely abandoned. It continued to be used in a very debased form by architects in the City, who held firmly to their opinion that Gothic might be suitable for churches and vernacular for domestic work, but only Classic or Renaissance was suitable for City buildings, and this opinion became widely accepted after the building of the Law Courts had sealed the fate of secular Gothic. The so-called Queen Anne Revival had thus unconsciously prepared the way for a revival of the Classic. For once the break was made with Gothic, the tendency to use Renaissance detail gradually increased until Norman Shaw designed the Georgian house in Queensgate, to which reference has already been made. About the same time (1890) Belcher designed the Chartered Accountants Institute,

from which event the Classical Revival may be dated, since from that time Georgian architecture found increasing favor for domestic work and Renaissance for street architecture. The official seal was given to this development when the Government decided that the War Office and Government offices in Whitehall should be in the Renaissance style.

Such historical considerations suggest that the Arts and Crafts and Renaissance movements, to a great extent, shared a common origin, inasmuch as the way for both was prepared by the Queen Anne Revival and that the excesses of New Art, by the discredit it brought upon the Arts and Crafts movement, left the Renaissance School in possession. This explains why the Renaissance triumphed at this juncture. But the Renaissance Revival could not have become the Classical Revival but for another factor in the situation. In the opening years of this century American architecture took a sudden leap forward. This was, it appears, a consequence of the reaction of English ideas of taste upon the Beaux Arts training of American architects, which led them to strip off the meretricious ornament from the Renaissance which they practised, and hence gave rise to a taste for the Classic. But architects in England did not know the origin of the Classical Revival in the United States. They did not know the extent to which English ideas had made it possible. On the contrary, all they knew was that a revival of Classical architecture was taking place in America and that its leaders were being entrusted with public buildings and city work, and they jumped to the conclusion that architectural policy in England was mistaken, and that if English architecture was again to get on its feet it would be necessary to follow the example of American architects and effect a revival of the Classic, which was the only way of stopping the riot.

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Such were the circumstances that led to the Classical Revival in England with its peculiar and exclusive spirit, which, I am assured, is a very different spirit from that which animated the Classical Revival in the United States. Twenty years ago this might have been disputed. But the evidence is conclusive that such is the case today; for the course of the Renaissance in England has been the very opposite to the development in the United States. For whereas in England the academic tendency has increased—taste having moved from the earlier to later forms of the Renaissance until finally St. George's Hall, Liverpool, and the old Regent Street came to be regarded as the high water mark of architectural attainment—the tendency in America has been to shake off academic influence and to extend appreciation to other styles of work. For in America the current of taste set backwards until at last American architects have come to take their stand on that common ground where Gothic and Renaissance influences meet, a powerful preference of American architects today being for Early Italian Renaissance, especially the Venetian variety, and for the Romanesque. Thus we see that the last word of the Classical Revival in America is a renewal of belief in the validity of Mediæval traditions, and nothing more foreign to the spirit of the Classical Revival in England could be imagined.

That the course of the Classical Revival has been so different in England from that taken in the United States is to be connected with the difference in evaluating the Beaux Arts system of education. In America the Beaux Arts system had become almost indigenous. It had been accepted as an available source of technical methods and training. But it was not idealized save by a comparatively few. American architects knew too well the extent to which they were indebted to English work for their inspiration to have any illusions about the Beaux Arts. But when the Beaux Arts was introduced into England it was different. It came with all the reflected glory of the American Classical Revival, with borrowed plumes which the advocates of the Classic, in England, mistook for the genuine article. And being unaware that American architecture owed anything to English inspiration, they adopted the Beaux Arts with all the zeal of religious converts, who are very apt to be more orthodox than traditional believers. The consequence was that instead of the Beaux Arts being accepted in England in an urbane and liberal spirit, as a system of architectural logic that could be used to introduce order and discipline into our revived tradition, which hitherto had rested entirely upon inspiration, it was used as a weapon to bring our own tradition into discredit on the assumption, apparently, that logic might be a substitute for inspiration and pedantry for taste.

The interest in Neo-Grec in England is, I believe,

nowadays on the wane and it may not be long before as a fashion it will have disappeared; for the public and profession alike are getting tired of a style that is the symbol of death and fit only for mausoleums. Yet if the Neo-Grec is to be abandoned, it is important that it should be abandoned for intelligent reasons. For what finally matters about an architect, as about a man, is his philosophy. If his philosophy is true and well grounded he can be relied upon in a crisis to act with judgment. But if it is not so founded, there is a danger he may go to pieces; there is indeed no knowing what he may do; for he will be at the mercy of circumstances. For such reasons it is important that if English architects are to abandon the Neo-Grec they should not go on believing that Greek architecture is the fountain head, for there is nothing behind this idea. It is a pure assumption, and an assumption that can be disproved, for behind Greek art is to be found Egyptian, and behind Egyptian are the earlier architectures of Asia that are scarcely yet explored and understood, either as to their purpose or their method. If, therefore, Greek architecture is to be considered the fountain head it must be on other grounds than those of historical priority, for if we take our stand entirely on historical priority we get back finally to the primitive buildings of primitive man. Such being the case the only grounds on which it can be claimed that Greek architecture is fundamental are, first, that it exhibits in a higher degree than any other style the logical sense of design and refinement in detail, and, second, that logic and refinement are basic in architecture. There is no need to deny these qualities in Greek architecture, which, within its limits, attained perfection, for every detail was thought out so carefully that nothing remains but to accept it in its entirety. No detail can be varied without doing violence to the consistency of the whole, and for such reasons Greek architecture is invaluable for the study of logic in design. But for precisely the same reasons it cannot serve as the basis of a revival in architecture. The fact that Greek architecture is logically complete precludes the possibility of experiment and therefore of growth. It is an *æsthetic cul-de-sac* and because it is a *cul-de-sac* it cannot be regarded as the fountain head.

There is likewise another reason why Greek architecture is not to be considered fundamental. Something happened at a later date which completely changed the basis of architecture. I refer to the invention of glass and its use in buildings. Before glass was used in buildings the column was the unit of design. But when glass began to be used the treatment of walls and windows became matters of primary importance, while the use of the column was occasional and, externally, became a decorative adjunct. Glass was first used by the Byzantine builders, but it was not until Gothic times that the possibilities of window



## AUTHORITY AND LIBERTY IN ARCHITECTURE

treatment were fully realized—the use of the mullion in Gothic work being a great advance upon the Byzantine custom of treating windows in groups. It is my contention that Gothic architecture, because it is the architecture of the wall and window, stands closer to the modern world than does the Greek, which is the architecture of the column. The early Renaissance architects understood this difference, for when they became interested in Roman architecture they did not take it *en bloc* but adapted Classic detail to their traditional fenestration. All went well so long as this relationship was understood. But when the Classical Revival placed emphasis upon the column instead of on the window and enlarged the size of the window pane to harmonize with the big scale, a principle antipathetic to the Mediæval tradition was introduced.

Nevertheless, although we cannot consider Greek architecture as fundamental, a great deal can be said for the teaching of the Orders and Renaissance design from the point of view of expediency. The case is this—that the student demands definite teaching; and in the absence of definite teaching in regard to other styles it is easier to begin by teaching Classic architecture, which alone among architectural styles has been reduced to a system. But while it may be expedient to begin this way, if the teaching is not to do more harm than good, the position should be explained to the student. He should be told that the Classic was taught not because it is fundamental but because, being more restricted in its scope, it had been found possible to systematize it and therefore it could be more easily communicated to students. But they should be warned against falling into the pedantry of the eighteenth century architects and should be shown how insistence upon Roman precedent destroyed the living traditions of architecture. Finally, if they are to profit by such teaching they should, after mastering the Orders and the Renaissance, explore other styles. In doing this they should be made to bear in mind, always, that although in other styles inspiration plays a larger part than in the Renaissance, yet all styles admit of systematization up to a certain point. Hence, styles should be studied systematically to learn their underlying principles. Above all, students should be taught the importance of understanding vernacular architecture and primitive design, and that architecture and building are not separate propositions but finally one.

Unfortunately it was not with such an aim and in such a spirit that the ultra-Classical School sought to promote the study of Classical architecture in England. On the contrary, instead of recommending its study as a means to an end they recommended it as an end in itself. And it is because of this that Classical architecture in England is today becoming less flexible in the hands of its exponents, just as it did at the end of the eighteenth century; while, because the study of ver-

nacular architecture is disregarded by this School, students are left in ignorance as to how to design in brickwork or to do the humbler work which makes up the bulk of architectural practice. To meet this situation the stucco architecture of the Regency period has recently been exalted to accommodate Classical architecture to the limitations of the average purse. There is, of course, a perfectly legitimate use of stucco, when it does not pretend to be anything else. But to use stucco to mimic brick and stone because of ignorance of how to treat brickwork is another matter. This is to make a virtue of necessity, and it is impossible to believe it will succeed.

Along with the advocacy of stucco has gone the depreciation of the use of tiles and high pitched roofs and the advocacy of slates and low pitched roofs. In a recent article Professor Reilly took exception to the new London County Council Hall on these grounds. Red tiles and high pitched roofs, according to him, are too domestic. Apart from the fact that it was impossible to provide the accommodation which the London County Council required without infringing their own regulations as to the height of buildings, except by means of a high pitched roof, such criticism is surely the last word in academic futility. It bespeaks a refusal to consider the design on its merits, which, when all is said, remains one of our finest modern buildings. There are any number of Renaissance buildings in Italy and other parts of the Continent roofed with tiles and the effect is quite satisfactory, while in England the majority of the most interesting Renaissance buildings are not only roofed with tiles but are high pitched. Why then should tiles and high pitches be considered inconsistent with a Renaissance treatment? For no reason, as far as I can see, except that they were not used by the academic architects of the Renaissance, who looked to antiquity for precedent. Criticism of this kind suggests that the ultra-Classical School cannot trust its own eyes either as regards form or color, and falls back upon precedent to escape the responsibility of judgment.

Even where the ultra-Classical School has a good case, it spoils it by exaggeration and by the denial of the legitimacy of other modes than the one to which it has pinned its faith. Thus, I think its followers have done excellent service in their advocacy of the use of unbroken eaves lines. But it is absurd to make a fetish of it. The recognition of the fact that unbroken eaves lines in cities are to be generally recommended should not blind us to the fact that there is a limit to the application of this principle and that beyond a certain length unbroken eaves lines become wearisome, featureless and monotonous, as in the case of the old Regent Street. In a detached building this monotony can be broken by projections on plan which, in perspective, breaks a long eaves line as successfully as the

use of a gable. But the ultra-Classical School condemns gables as an illegitimate form of architectural expression, which judgment, if valid, would lead to the condemnation of many, perhaps a majority, of the

most beautiful buildings in the world, including its own beloved St. George's Hall. For what, after all, is a pediment but a low pitched gable?

A. J. PENTY.

## Cities Old and New—VI

THE reader of the newspaper runs frequently across such phrases as "the awakening conscience," "the solution of the problem," "the growing need," and other clusters of words quite as idle and quite as meaningless. They are a part of the opiate, or they are, in truth, the visible indication of that modern form of morphinomania by which people administer to their minds a comforting safeguard against over-use of the brain.

The residuum in this opiate, to use a figure of speech, is an almost imperceptible recognition, by a few people, of the problems of population. The world is fuller of people than ever before. It is growing fuller all the time. The common belief, engendered by the morphinomania of which I speak, is that business may be depended upon to take care of all the questions that arise from this process of human growth. A vast weight of evidence against that theory has been offered, but the process of distributing it is difficult. President Coolidge has remarked that the chief occupation of the American people is business, and hence it is their chief interest. Hence, what is not business is not a chief interest, and from there the degree of interest in other things runs all the way down through mild curiosity to indifference and apathy.

The alert historian, the honest student, the researcher who can get his mind free from the opiates that are poured out in suffocating abundance, gains a glimpse of things in a long perspective. Thus he gets a view of sequences, and out of that view he is able to construct certain parallels which are as closely marked, as between the present age and all others, as parallels are marked in any field of human research. The new viewpoint of history as exhibited so clearly in the last decade, and which concerns itself with these parallels, is in itself an indication of the historic distortion engendered by the old concept; more and more do modern historians devote themselves to certain simple facts concerned with the distribution, exploitation, and final exhaustion of natural resources than they do to the rise and decline of empires, the victories of land and sea, or the political intrigues through which large nations devour small ones.

Planning, therefore, is coming to assume a larger significance in the minds of such students. Likewise does planning take on a new aspect in relation to the

drawing of lines and the making of perspectives, the arrangement of axes, the provision for vistas. The survey of the resources of New York State by a state commission is, for example, a kind of evidence such as is paralleled in numerous other lands. All of these things point to the unassailable fact that the increase of population is reaching a point where the means of giving it an adequate human sojourn will not be found in the old method of appropriating unsettled areas or by the wholesale destruction of life through war. That is, of course, to say it might be temporarily solved, as of old, by the latter method, if we are willing to accept that as a solution.

A major factor of population increase is the rapid growth of cities. Their rise is more rapid than before, because we have swifter means of migration, but the underlying causes do not differ in essence from those which acted as the prime cause in the history of many a defunct empire and many a ghost of a city. It is maintained by some that this disquieting form of centralization is the result of a human instinct, that there is nothing to be done about it except deal with it as it progresses. The weight of impartial and studious opinion will not bear out any such conclusion, I believe.

It must be a brave man who expects that anything is at present likely to be done about any of these questions except to apply such salves and liniments as the self-styled experts may devise and sell to a perplexed people. It is quite as true to say that no one knows what is to be done. One might quote Mr. Will Durant, who, in a very recent article in *Harper's*, on the failure of democracy, suggested that the application of Christianity might be the best and wisest remedy, but, said Mr. Durant, in the absence of any hope for such a thing we must fall back, if we would save the democratic principle, on the education of administrative officials along human rather than along political lines. So it is with population increase; the only plan for dealing with it must be found in the educational equipment of someone to whom the task may ultimately be confided. But as laws cannot greatly anticipate popular acceptance, so will the task of education in this field be found useful only as it develops a backing and a power on the part of the people whose lives are concerned.

Because of all of these things and as a fitting close to this series of articles it seems well to give a meed

## LONDON LETTER

of praise to Mr. Cyrus Kehr, whose work on *A Nation Plan*<sup>1</sup> has just been printed. The work has the indorsement of no less an authority than Mr. Raymond Unwin, one of the sagacious English planners who have contributed so greatly to our store of knowledge, and numerous other eminent people have congratulated Mr. Kehr on his achievement. It would be a mistake to consider this work as other than a pioneer exploration, and it is as such that it deserves a wide reading. Since Frederic Le Play made his great studies in regional life in France I can think of nothing that quite approximates Mr. Kehr's work, although, by suggestion, he goes farther than Le Play, and he manifestly has to deal with a phase of life such as Le Play knew not, for machinery had made no such inroad in Le Play's time.

To grasp the elements of a nation, whose dependence lies utterly on its natural resource inheritance, and then to unravel the magnitudinous complexity of natural resource distribution, is a task seemingly too immense for accomplishment, even though we are reminded that we attempted it during the late war, and that the

Egyptian and the Inca once did it extremely well because they had to. No one will agree with all of Mr. Kehr's conclusions, and there are many who will distrust many of his ultra-scientific approaches to the problem, but these things are not important. What is vital is the fact that someone has seen the thing in large terms and has had the courage to state what he sees and the good fortune to find a publisher who would undertake a work that is truly of the pioneer kind.

It is perhaps difficult for architects to associate a work of this kind with their art. Yet a reading of the recent reports of the Institute's Committee on Community Planning will make the application of these studies very easily relatable to architecture. The relationship will some day have to stand clear to all eyes if architecture is to come into its complete inheritance as a profession, and while the task of the pioneer in these fields is not one to elicit keen interest and warm approval, the work has to be done. That, we believe, has been the intention of the authors in this series of articles on cities old and new. C. H. W.

## London Letter

**E**VERY now and then, in the intervals between strikes and the controversy over the Thames Bridges, the garden city movement manages to mark some forward step and receive a little well-merited publicity. This time it is Welwyn Garden City which has distinguished itself by having the honour of a christening, by Mr. Neville Chamberlain, of its new railway station.

High social ideals lie at the origin of Welwyn, and they have proved to be full of practical possibilities in the hands of a capable group of organizers. Welwyn is fortunate in its directorate, which includes men who have behind them the instructive experience of the development of Letchworth, and the financial aspect has been taken care of on the sound lines of any well conducted commercial enterprise. There is no bar in Welwyn to sandals, red hair, or hand woven clothing; but behind the scenes are gentlemen in business suits who are hard at work on credits and percentages.

Six years ago the Welwyn site was practically vacant, and today it houses a flourishing community of five thousand inhabitants. It is growing at the rate of about 1,500 persons, representing an average of 500 new houses per year, and it is laid out for an eventual population of 40,000 to 50,000 people, occupying at least 10,000 houses. Even if it reaches that size at an accelerated pace it will still deserve the title of "garden city," for its town plan is prepared in strict adherence to the definition of its promoters: "A garden city is a town planned for industry and healthy living; of a size that makes possible a full measure of social life, but not larger; surrounded by a permanent belt of rural land; the whole of the land being

in public ownership or held in trust for the community."

The original purchase of the land was conducted on the basis of "nerve" rather than hard cash, and finance for the first few years has had to be arranged on a rather hand-to-mouth basis; but the original purchasers had the knowledge of what constitutes a suitable site, and based their hopes on the possibilities of an easy connection with London and the presence of good agricultural soil, and plenty of good gravel, good sand, good clay for brickmaking, and good water supply. It has proved to be a strong combination.

The organization of the "city" includes a central communal store which already produces an astonishing turnover, and to which is attached a bakery where you can purchase a loaf made entirely of English flour. The profits of the store are set towards a reduction of the local taxation, and it is the dream of the founders that some day Welwyn will provide the remarkable spectacle of a rate-free community possessing a communal income which can be devoted solely to the furtherance of its utilities and amenities.

The father of the Garden City Movement, Mr. Ebenezer Howard, had always visualized the necessity for the creation in each city of an industrial area, the workers in which would live in ideal conditions. The promise of this is being realized in Welwyn, to which have begun to come the factories built of concrete whose aggregate is found within the city's area. One of the largest and most recent is the new Shredded Wheat factory; social reform and shredded wheat always seem to go hand in hand.

The factory must remain the nucleus of any garden

<sup>1</sup> *A Nation Plan*. By Cyrus Kehr. Oxford University Press.



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

city in this industrial England if the troubles of industry are to be remedied, for conditions will never improve unless there is decentralization of industry from overcrowded factory areas. The fundamental idea of the Garden City is decentralization, the creation of perfected but limited independent unit towns—satellite perhaps, like Welwyn, to some larger center—but providing town that is country and country that is town. The first garden cities may have attracted cranks, but perhaps, after all, it is the cranks who are the wise men of this world.

The problem of the garden city is of course rather a different one from that of rehousing tenants who have been cleared out of city slum areas; in the main the people who live in garden cities do so because the idea appeals to them, but it is another matter to transplant a huge colony of tenants to semi-rural surroundings and hope to find that everything goes smoothly. This is the experience of the London County Council, which has built, during the last eighteen months, 1,200 houses on its Downham estate between Bromley and Catford, about 25 miles from London.

The surroundings of Downham are too peaceful and quiet after the noisy bustle of congested London, whence most of the tenants have come; the result is that many of them pine for the old life, and would gladly give up their clean up-to-date houses, with gardens attached, for two or three ramshackle rooms in Bermondsey or any other slum. Even in the slums they had life, shops and public houses and cinemas and traffic. But at Downham there is not even a shop on the estate.

But the great difficulties are transport and rents. For many there is a journey of 1½ hours to and from work, with inevitable waits for crowded omnibuses, and an expense in fares, making a heavy inroad on, say, £3 a week, cut of which must be paid a rent of nearly 17 shillings. The women too have to travel to market, for food prices in the vicinity of the estate are too high.

The result is that on this estate, which is still growing at the rate of 30-40 houses a week, there are dozens of people who are anxiously waiting to go back to the slums as soon as there is any possibility of accommodation.

## §

The most recent, and one of the most important, of London War Memorials has just been unveiled by the Duke of Connaught, and no doubt it will give rise to the usual newspaper discussion about spoiling parks and open spaces by the erection of monuments. In this case, however, the site is really an ideal one, and since it is dedicated to the Guards Division, and shows no ultra-modern tendencies, it will probably escape without the usual chorus of ill-informed public criticism.

The monument is placed on the far side of the Horseguards' Parade in a recess formed in the railings of St. James' Park, and is on the axis of the center archway of William Kent's Horseguards' building in Whitehall. Its form is a broad obelisk rising from a pilastered base, against the front elevation of which stand five bronze figures representing the five Guards' regiments, the Grenadier, Coldstream, Scots, Irish, and Welsh, all in their khaki uniforms and tin hats. The figures, as well as decorative panels at the sides and back of the base, are the work of Mr. Gilbert Ledward, a former laureate of

the British School at Rome, as was also the architect of the memorial, Mr. H. Chalton Bradshaw.

A composition of five figures in a row is never easy, and it may be that the bronze soldiers look a little wooden and self-conscious. But the whole scheme has a definite character of stolid security which is not inappropriate, though as a design it lacks the stirring imaginative qualities of Jagger and Pearson's great stone howitzer for the Royal Artillery memorial at Hyde Park Corner.

The same difficulty nearly always arises with schemes which are the result of competitions. The architect and sculptor have to comply with set conditions and produce something which will get the job and satisfy an assessor whose preferences may be familiar (in this case Sir Reginald Blomfield). And once the award is made, they are almost completely bound by their original conception.

It is five years since the competition was won, and during that time the design has been subjected to every kind of scrutiny from the King down to Military committees, *via* His Majesty's First Commissioner of Works. One feels that both architect and sculptor could unfold a tale of interesting experiences, and that they amply deserve their professional rewards.

## §

The opinions on American architecture of distinguished travellers returning from the United States are always interesting, particularly so in the case of an artist like Sir John Lavery, who has recently been giving his impressions at a meeting of the English Speaking Union. Sir John's wife is a native of Chicago, but it is still safe to assume that his remarks on New York are free from bias. Sir John's early impression of New York was that of a succession of enormous prison-like blocks, but he now finds that it shows a newer and more beautiful architecture, and "has become a subject fit for the brush of a Turner." He believes that America has every reason to be proud of her architects as well as of her sculptors and landscape painters (no mention of portraitists, however), and that the ultra-moderns, "jazz painters and sculptors," are receiving considerable support as a result of a reaction towards fresh light and colour after a considerable debauch of old masters.

Mr. Gilbert Frankau, the novelist, is another traveller who admires American achievements in building. He has been writing a series of articles on his American experiences entitled "My Unsentimental Journey," which are shortly to be published in book form. In one of them he alludes to the Washington monument as "the recently completed Lincoln obelisk," but little slips like that do not make his impression that we have much to learn from American buildings any the less worth recording.

## §

Little controversies on art continue to enliven the gloomy period of the coal strike; our old friend Mr. Epstein, sculptor of Rima and other works, has been in trouble again, and a very delightful architect, not so long ago a leader in the hunt for living architecture, Mr. C. F. A. Voysey, has been writing to the *Times* attacking the classic legacy.

According to Mr. Voysey, Sir Christopher Wren, by pursuing foreign styles, has corrupted English architec-

## LONDON LETTER

ture. Mr. Voysey used a fine Shakespearian phrase in describing this pursuit of Wren's, but it was too bawdy for the newspapers, which felt obliged to "edit." This does not, however, affect the vigour of Mr. Voysey's attack, which once more provokes the ancient battle of the styles.

"The classic designer is dominated by the importance of symmetry and balance, and the plan must yield to the demands of the façade. Should a banquet hall have a big window on one side of the entrance, the closet on the other side must have a window of the same size. The Gothic designer, on the other hand, allows the practical convenience of all requirements to dominate his elevations. Of course both these works endeavour to create both plan and elevation together in as good a harmony as possible. But, all the same, the influence on design due to the sequence of these two matters affects our architecture very seriously. Out of the classic craving for symmetry has grown the poisonous system of what is now called axial planning and vista mania." Poor Mr. Voysey!

As regards Mr. Epstein, he is not the attacker but the attacked; he has really a great deal to put up with, for this time it is not even the President of the Royal Academy who slates him, but instead a sporting Peer, Lord Wavertree, who was recently called upon to open the Liverpool Autumnal Art Exhibition; it is the kind of function peculiarly adapted to men of title, but one which unfortunately tempts them to deliver portentous judgments on matters for which they are qualified by ignorance alone.

To the Liverpool Exhibition Mr. Epstein was begged by the committee to contribute, yet Lord Wavertree in opening the exhibition, remarked of his exhibits that he did not think they were accepted (sic) because of their artistic merits. "I have no doubt that Mr. Epstein has done his best, but, after all, even the poorest artist could have done better if he had submitted his worst."

It did not take long for Mr. Epstein to react, and less time still for the Art Committee of the Exhibition publicly to repudiate the Peer; they were just in time to dissuade the sculptor from withdrawing his exhibits. As was observed in the Press, the incident is instructive, for it will teach art patrons that courtesy is due to art as well as to social position.

Lord Wavertree, however, was unrepentant. This sportsman, breeder of a Derby winner for Edward VII., successful in his own right in a past "Grand National," inserted in the "agony columns" a message to the public, in which he "thanks the numerous correspondents who have appreciated his attack upon decadent art, and hopes to reply to them individually in time."

Some people complain that the youth of the present day is without a backbone, but it is comforting to note that the preceding generation still retains a gall.

### §

While the fate of Waterloo Bridge still hangs in the balance, the Houses of Parliament continue to crumble, and St. Paul's is giving active cause for anxiety. Nearly 150 tons of crumbling masonry have been removed from the Houses of Parliament during the past year, and workmen, 180 feet up on Big Ben's tower, are still taking

away pieces of stone that are in danger of falling. The foreman mason on the job has stated with a gloomy relish that "the pieces come away in your hand as soon as you touch them. The whole building is in a bad way." Even the tiniest fragments of the defective stonework are weighed, labelled, and accounted for, and an extensive repairing scheme will probably be launched next year.

As regards St. Paul's, it looks as if there were at least another five years' work ahead on the grouting, and even then there is considerable doubt as to whether the scheme of repair will be successful. Of course the work has been considerably impeded by the coal stoppage, but the fact remains that a much larger number of fissures have appeared than was expected, and there is a certain gloomy jubilation on the part of those who from the outset have criticised the whole method of repairing upon which the restoration committee has embarked.

If the Education Committee of Smethwick in Staffordshire is correct in its assumptions, the physical welfare of England's youth is henceforth guaranteed. Experiments with a classroom whose windows are equipped with a new kind of glass allowing ultra-violet rays to pass into the room have shown that boys have gained in nine months more than three pounds in weight and over an inch in height compared with boys in an adjoining class room lighted by ordinary window glass.

The committee have decided to equip a number of selected schools with the new glass, and a supply of taller and fatter schoolboys is confidently expected.

"X"

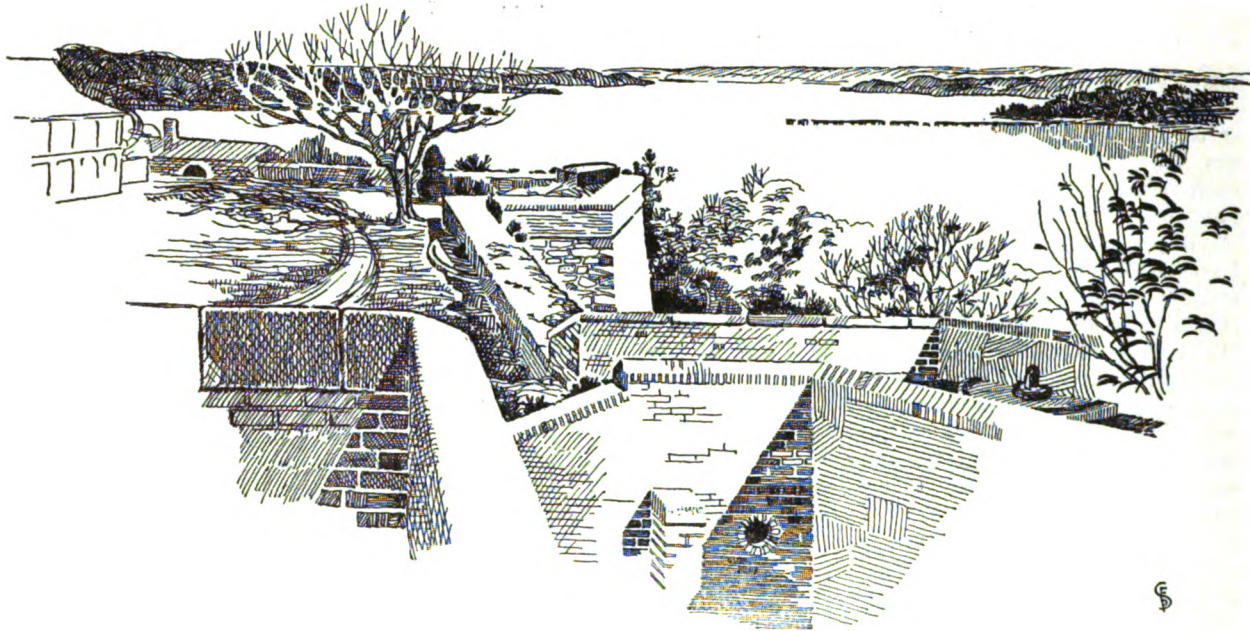
November, 1926.

## The Washington Brasses at Sulgrave

In connection with the rubbings of the tombstone of George Washington's mother at Wakefield, Virginia, published in this issue, it seems interesting to reproduce rubbings from the brasses, of the Washington family tomb, originally in Sulgrave Church, England. These particular rubbings have an interesting history which is recited by Mr. John C. Austin, F. A. I. A., of Los Angeles, California, who has presented the rubbings to the Institute. (See page 521.)

Some forty years ago Mr. Austin's uncle, his mother's brother, Mr. William R. Usher, then a resident of the United States, paid a visit to England. While there he visited Sulgrave Church, where his ancestors were buried, and made rubbings of the Washington brasses in the chancel. He died at the age of 95, about eighteen months ago, and among his papers were found the rubbings. According to Mr. Austin's recollection the brasses were stolen from the church some two years after his uncle's visit and have never been recovered. There may be other rubbings in existence but their whereabouts is unknown either to Mr. Austin or ourselves, although Mr. Austin believes that there are some rubbings at Mount Vernon.

It seems interesting further to record the fact that these rubbings have lain in a little farmhouse in eastern Oregon ever since they were made, and also the fact that Mr. Usher ran away from home when he was 13 years old, joined the American Army when he was about 16, and went through the Mexican War.



## Things a Nation Should Cherish

### NOTES ALONG THE POTOMAC

#### *The Peaceful Fortress*

IN the calendar of Southern Maryland there are two events of surpassing interest: the running of the bass and the opening of the hunting season. Any visitor in the autumn may reasonably be suspected of intentions against the wild fowl, even though his purpose is wholly pacific and related only to a study of the early history of the region. These evidences are even more plentiful than the ducks. They are as plentiful, let us say, as were all the wild quarry in that early day of the Indians before the white man came; for truly there was plenty then—and peace, interrupted only by an occasional raid of the fierce Susquehannocks from the north.

Leaving Washington by the Navy Yard Bridge and through Anacostia we come at once into an atmosphere fraught with memories. To few places in the United States is it more appropriate, for here lie the remains of the colony established by Leonard Calvert in 1634. The climate, the terrain, and the routes of modern traffic have all combined to leave this land in quiet decline. It is tobacco country and the high-road runs between exhausted fields. Houses are far apart as though the holdings were large. The land is scantily populated, but the drive of about fifteen miles discovers a number of old frame barns and homesteads, picturesque and dilapidated. One notable

landmark on the way is Broad Creek Church, built early in the Eighteenth Century and the center of old Piscataway Parish. Thence a few miles further, with delightful glimpses of the river away to the right, and we have climbed a wooded hill and come to our destination—Fort Washington.

The name Piscataway clings most properly to the spot, for it was upon this bluff that the first colonists, exploring the river in their pinnace, found the Indians of that name drawn up in battle array five hundred strong. And here, at the dawn of Maryland history, the peaceful note was struck which persisted through the life of the colony. Calvert conciliated the Indians and pacifically urged them toward that up-river country which is today the District of Columbia. In 1645 he established a garrison at the mouth of Piscataway Creek, which now washes the lower glacis of the fortress slumbering so old and gray upon the height.

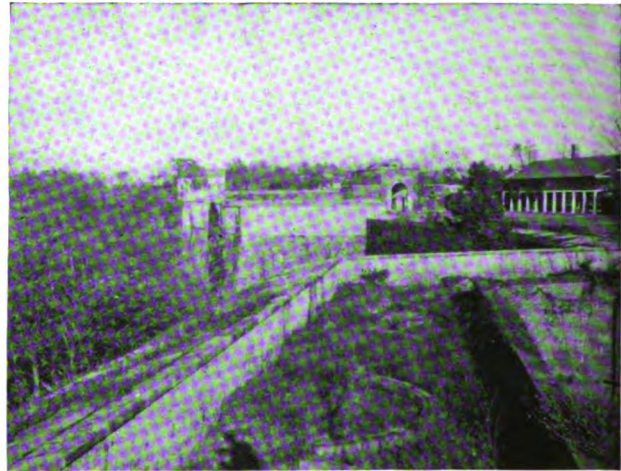
As the colony grew, a town called Piscataway was established up the creek, where firm land and wide acres were available. To see this town today is to wonder at its importance in early days, even up to the time of the Revolution, and to hear the name of Digges is to reflect upon the changes that have come to Warburton, once one of the most lordly manors of the colony. Twelve hundred acres were patented





*Fort Washington—on the Potomac*





here in 1641 by William Digges, who built his mansion near the bluff. His descendants took an active part in the life of the colony and of the young independent nation. Here the Washington family visited from across the river and it was of this spot that Henry Knox, Secretary of War in 1794, received the following advice: "The President of the United States, who is well acquainted with the River Potomac, conceived that a certain bluff of land on the Maryland side near Mr. Digges', a point formed by an eastern branch of the Potomac, would be a proper situation for the fortification about to be erected." The land was accordingly purchased in 1795 and entrenchments were made. Here, in 1813, was "a water battery of twelve or thirteen guns commanded by a steep bluff and protected by an octagonal brick block house two stories high." This was the stronghold from which an American commander retreated without firing a shot when the British came up the Potomac to invade Washington.

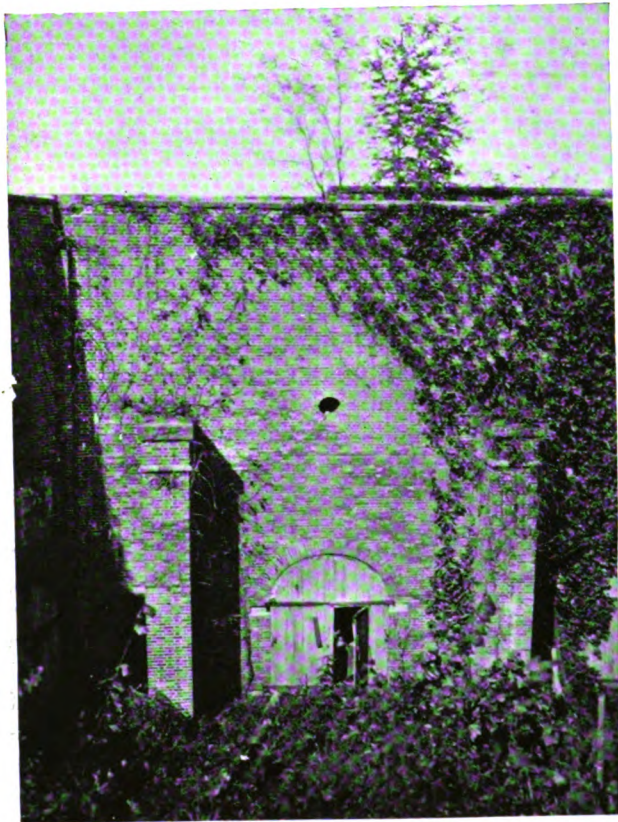
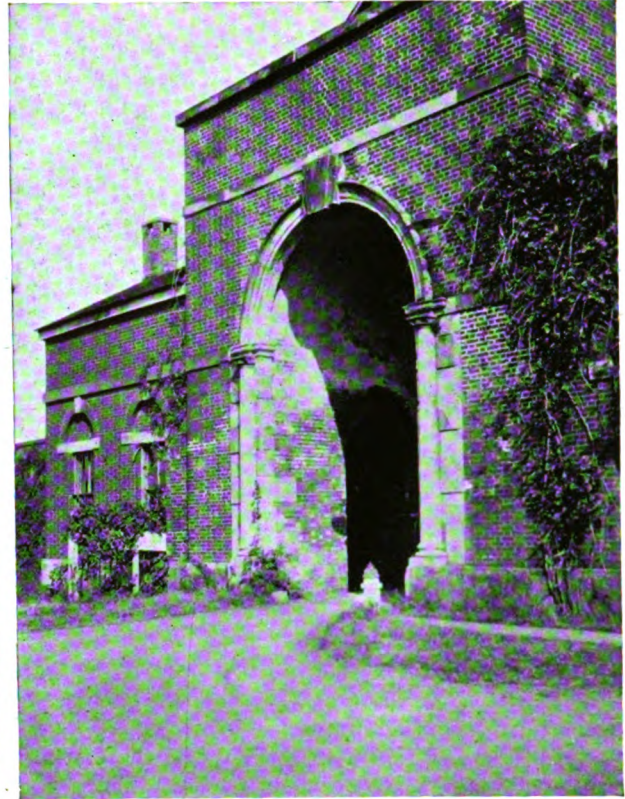
And this—save for the days of the fierce Susque-

hannocks—is as near as this bluff on Piscataway Creek has ever been to war. Yet the plans for a fortress went steadily on. In 1813 Major L'Enfant reported that "the whole original design was bad." Fresh as he was from the work of designing the Capital City, this first engineer officer of the army was now to design a fortress to protect his civic achievement. The wharf and ravelin designed by him are shown on the drawings preserved in the Office of the Chief of Engineers, U. S. A., but his relation to the final structure is not definitely known. He lived indeed for seven years with Mr. Digges at Warburton and later retired to live with a scion of the same family at another plantation within the District of Columbia, where he died and was buried, until finally re-interred in Arlington Cemetery. In 1816, three years after his report was made, the work of construction upon the present building was commenced. The massive stone and brick fortress grew to meet the invader who has never come. Even in the Sixties the gunners



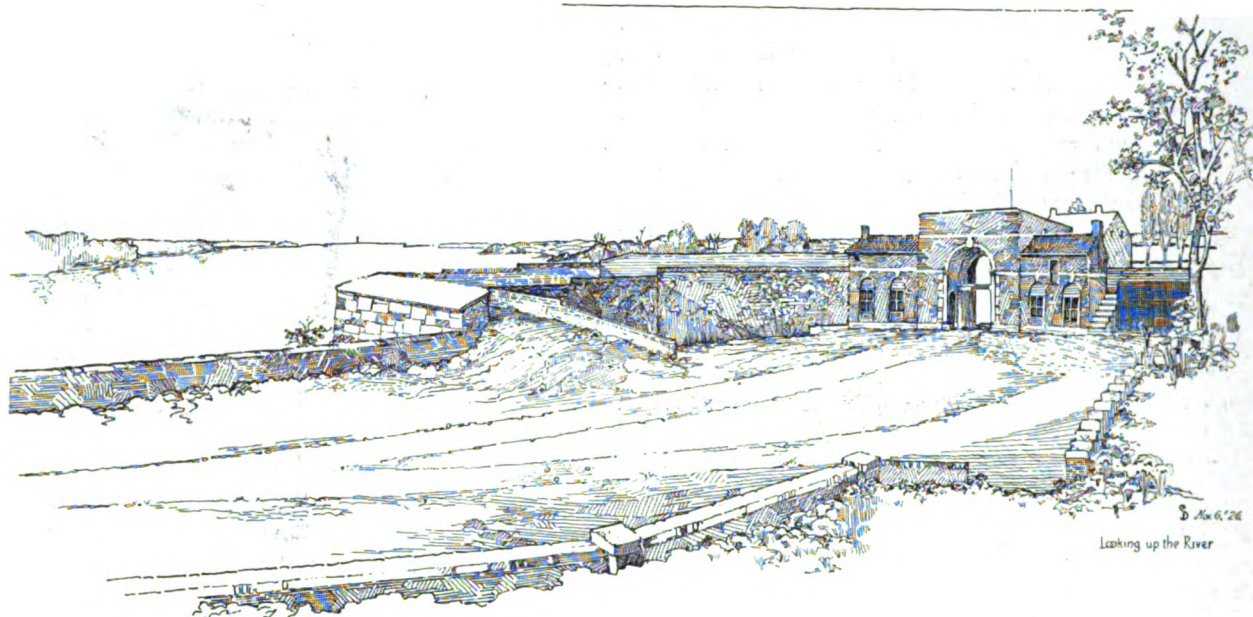
*Fort Washington—on the Potomac*





*Fort Washington—on the Potomac*





peering from these embrasures could do no more than stand and wait and guard their chain across the river while war flamed to the South beyond their range. Afar to the north they could see the shaft which marked the seat of government, while at their backs lay the isolated peninsula so strangely quiet in the midst of turmoil. They could not know that the heritage of peace which lay upon these ramparts was to endure. And they could have had no thought that obsolescence and decay were to enter here. But such has been the story of the years. Today we find the old fortress abandoned and desolate.

From the top of the guard house we may command the whole work. (See sketch.) Beneath us the arched gateway gives entrance from the north. There are two great bastions north and south, with a curtain wall which united them to form the high gray mass that is a landmark for miles up and down the river. The barbette platforms make an eyrie from which to peer westward over the ramparts to the river or upon the trees and undergrowth far below, where only an occasional patch of foundation lifts out of the brambles to show the outline of L'Enfant's V-shaped ravelin. From the height the long level parade ground has no horizon save the crisp line of ramparts which terminate at the north in the guard house, with its classic arched gateway. At the south is a landward and smaller salient with sally-port, ditch and scarp from which terraces drop steeply to the creek. A deep ravine protects the position from the rear, or east. Down in the casements, abandoned and magically quiet, we see the places where the guns have been with only an occasional rusted pintle or traverse iron to tell of the artillery of a by-gone day. The little arched postern—reached by steps underground—is a

delightful bit of design. So are the quarters which face in dignity upon the parade, like worn-out veterans who feel their helplessness, but none the less demand respect.

Without the walls lies the modern infantry post, which is small and evidently not suitable for continuance in accordance with army policy of concentration in large and well located centers. So we hear that Fort Washington is to be abandoned—and sold. The peaceful fortress has been peaceful too long.

DELOS H. SMITH

## 2. *Graves in the Rain*

THE country churchyard stirs the emotions mournfully but not unpleasantly. From childhood it has been associated in our minds with graceful and musical quatrains in which the brevity of human life and the vanity of human ambitions are but gently lamented to the soothing accompaniment of the curfew bell and the low of cattle.

The country family burial-ground has no such background of memories. It depends on its condition, on its surroundings, and on our own mood whether the feelings it invokes be agreeable or repellent.

Sometimes, when it is set on a cheerful southern slope, overlooking a smiling vista of field and stream, when not dark cedars but oaks and maples stand as not too melancholy sentinels about it, when it is seen across tilled fields and well tended gardens from what is still the homestead of the children and grandchildren of those who sleep under its mounds, we can feel sympathy with the sentiment that put it there, foregoing the consolation of the shadow of the spire across the





THE TOMBSTONE OF JANE, FIRST WIFE OF GEORGE WASHINGTON'S FATHER

graves for the comfort of the close presence of the beloved.

But when decayed fortunes and the failure of the stock have brought old acres into new hands; when the shell of the manor house stares blankly over the overgrown meadows; when the exhausted soil bears the stunted pine as its only crop; when the stones crumble; when the gate sags; when the slabs sink and heave; then such a plot becomes more sombre to look upon than the place of a plague-pit.

Why time has dealt so hardly with the descendants of so many of those whose bones lie in these burial

grounds is a sad question to ask and would be a hard one to answer. It is more grievous still when it is a question of a particular family, and the kindred of the man whom Americans have always held in a reverence approaching sanctity.

Wakefield, Hilton, Waterloo, Bushfield, Mount Vernon, Blenheim, the acres remain; but what Washington, with his pinnacle manned by sixteen oarsmen in velvet caps, visits in state his neighbors along the shores of Piscataway Creek or Breton Bay?

Some allowance (as we have already suggested) must be made for the conditions under which a thing



is seen and for the mood in which one approaches it. So, one visiting Wakefield in the freshness of spring, the warmth of summer, or even the clear frostiness of winter might carry away other impressions than those who come to it (as we came to it) in the early raw morning of a rainy day in November. It is hard to conceive how any state of the weather can make the Washington place of burial anything but a dismal place to visit. Still it too may be some whit less depressing when the steady downpour does not soak into already sodden earth and when the cornfield over which one approaches it is not filled with bleached pyramids of foddershocks, resembling the necropolis of some forgotten dynasty of pygmy Pharaohs.

It is a place of gloom, of neglect, of desolation.

It is the sepulchre of the nearest in blood to the man to whom we as a nation owe more than all our debtor allies put together owe to us.

Here lies Augustine Washington, the father of the Father of His Country. Here lie Augustine Washington's brother and sister, dead the one in childhood, the other in infancy<sup>1</sup>. Here lies Jane, his first wife. Here we may suppose (though no inscription marks the place) lies John, the first of the line to set foot in Virginia.

One of the first of the Society of Friends is said to have maintained that the Turks were more moral than the Christians, in that the Christians removed their hats in the presence of their superiors, while the Turk never removed his under any circumstances.

It is not fair, perhaps, to judge the actions of one people by contrast with those of others who live under another code; still to one who has seen the tomb of Washington and the graves of Washington's immediate forebears it is hard to refrain from asking whether a Chinese would feel satisfied that he had done meet honor to Confucius by tending his mound with care, while the tomb of Confucius' parents lay in ruins.

That there are those who recognize this obligation is testified by two stones, one setting forth that the Society of Colonial Dames of the State of Virginia restored the burying place of the Washingtons in 1908 and another erected by the same society to mark the grave of Augustine Washington, the father of the President.

No one group of women, however patriotic and devoted, can fairly be called upon to vicariously perform the duty of our whole citizenry in caring for its national shrines and monuments. The fact that we as private citizens cheerfully entrust the care of almost all of them to such volunteer hands is evidence of that graceful willingness to permit George to assume

<sup>1</sup>The slab, much defaced, carries the following inscription:  
Here lyeth the body of /John Washington (eldest?)/ son of Cap. Lawrence/ Washington who departed /this life in January—/ Age — years —/ also — Washington/ eldest daughter to said/ Washington who departed/ — of August 1696/ aged 5 months.

responsibilities which is one of the points in which we are careful to carry on our national tradition.

That the State and Federal Governments permit priceless and irreplaceable relics equally associated with the original settlement of our country and the foundation of our independence to become ruinous for lack of a length of fencing or a hod of mortar is a reproach to us all.

FRANCIS P. SULLIVAN

## Thoughts About Art

"The artist is the man whose whole life is centered on the problems of not losing touch. I believe that any man who is a workman has something of the artist in him. The man who is not a workman is not a man at all.

"Fear of losing touch, with what?"

"Why, with wood, cloth, iron, stone, earth, sky. The line this pen makes on this paper, the ink, with everything in nature my mind or body touches. Life, to me, has always this universal quality. There is something the machine cannot do for me. When the machine makes my fingers useless it makes me useless. I am afraid of the impotency that comes with the losing of the workman impulse.

§

"Delight in the hands, in what the hands do, what the fingers and the hands do to the things in nature. Is all that over the workman's head because he cannot express it? I express it in words because I am a workman in words. It is my job to find words to express such hidden fears.

"Man's inheritance—his primary inheritance—being taken from him perhaps by mass production, by the great factory, by inventions, by the machine.

§

"The great factory then for all its wonders remains a threat to the individualist, the workman. I, an individual, must save, for myself, my own individual touch. The tendency of the factory, of industrialism, is inevitably to place the emphasis on production, rather than on the process of production. That tends to destroy the workman in me. If someone can show me that I am wrong I shall be glad. There are already a great many factories. There will be more.

§

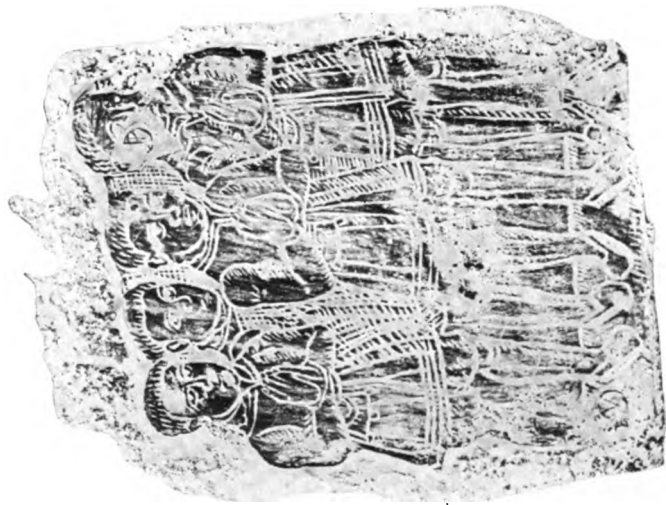
"It may be that the age of the individual has passed or is passing. Men are always rising up to say that the day of the artist is gone. They have said it many times in the history of man. When the workman, the workman impulse, passes there will be no more artists. I do not want to live in such an age, and, being an optimist, do not believe it will come.

"It may be after all a matter of emphasis. Now the emphasis is all on production. It may come back to workmanship one of these days."

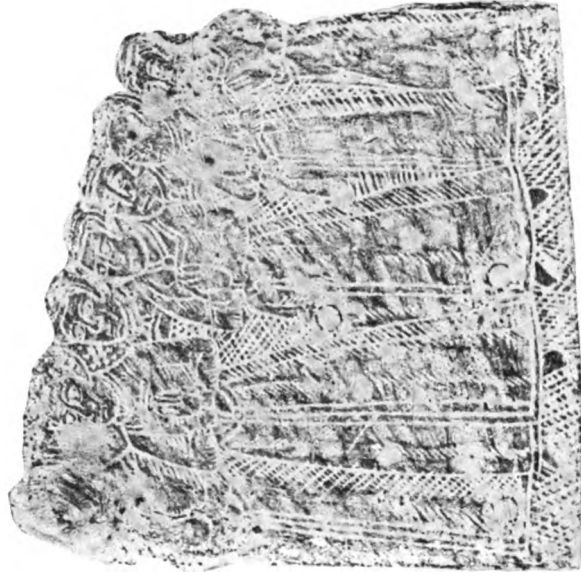
SHERWOOD ANDERSON, in *Vanity Fair*.



Here lyeth buried y bodies of Lawrence Washington and Anne his wyf by whome he had issue iiiii sons and viii daughters W Lawrence died y day  
 of October An Dm 1566. and Anne deceased the vi day of October An Dm 1566.



THE FOUR SONS



THE SEVEN DAUGHTERS

Top—Here lyeth buried y bodies of Lawrence Washington and Anne his wyf by whome he had issue iiiii sons and viii daughters W Lawrence died y day  
 of A D 1566. and Anne deceased the vi day of October An Dm 1566.





WELLS CATHEDRAL.—MOAT ENTRANCE TO BISHOP'S PALACE

FREDERICK H. EVANS

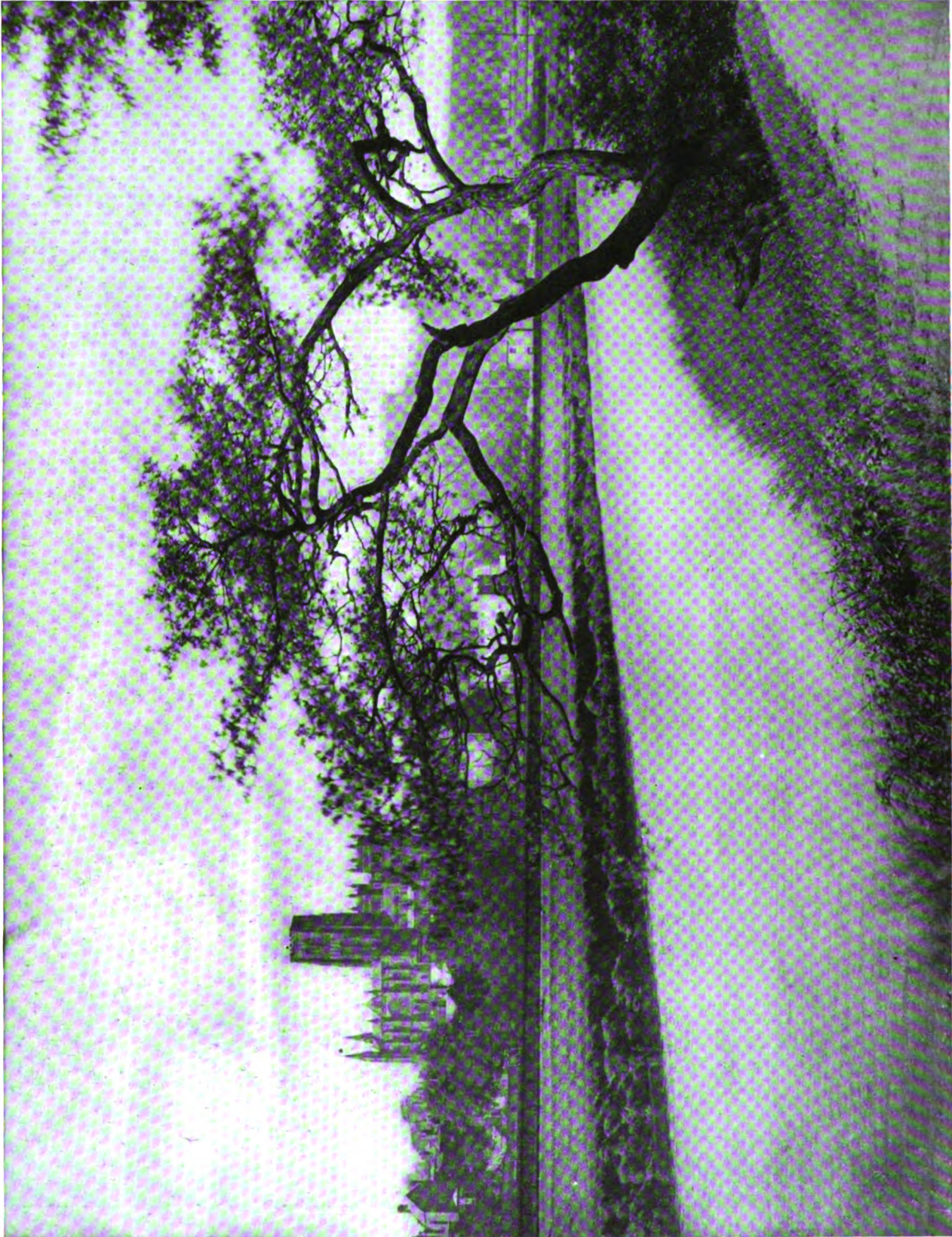




WELLS CATHEDRAL—CRYPT UNDER CHAPTER HOUSE

FREDERICK H. EVANS





DURHAM CATHEDRAL—FROM THE WEAR

FREDERICK H. EVANS





FREDERICK H. EVANS

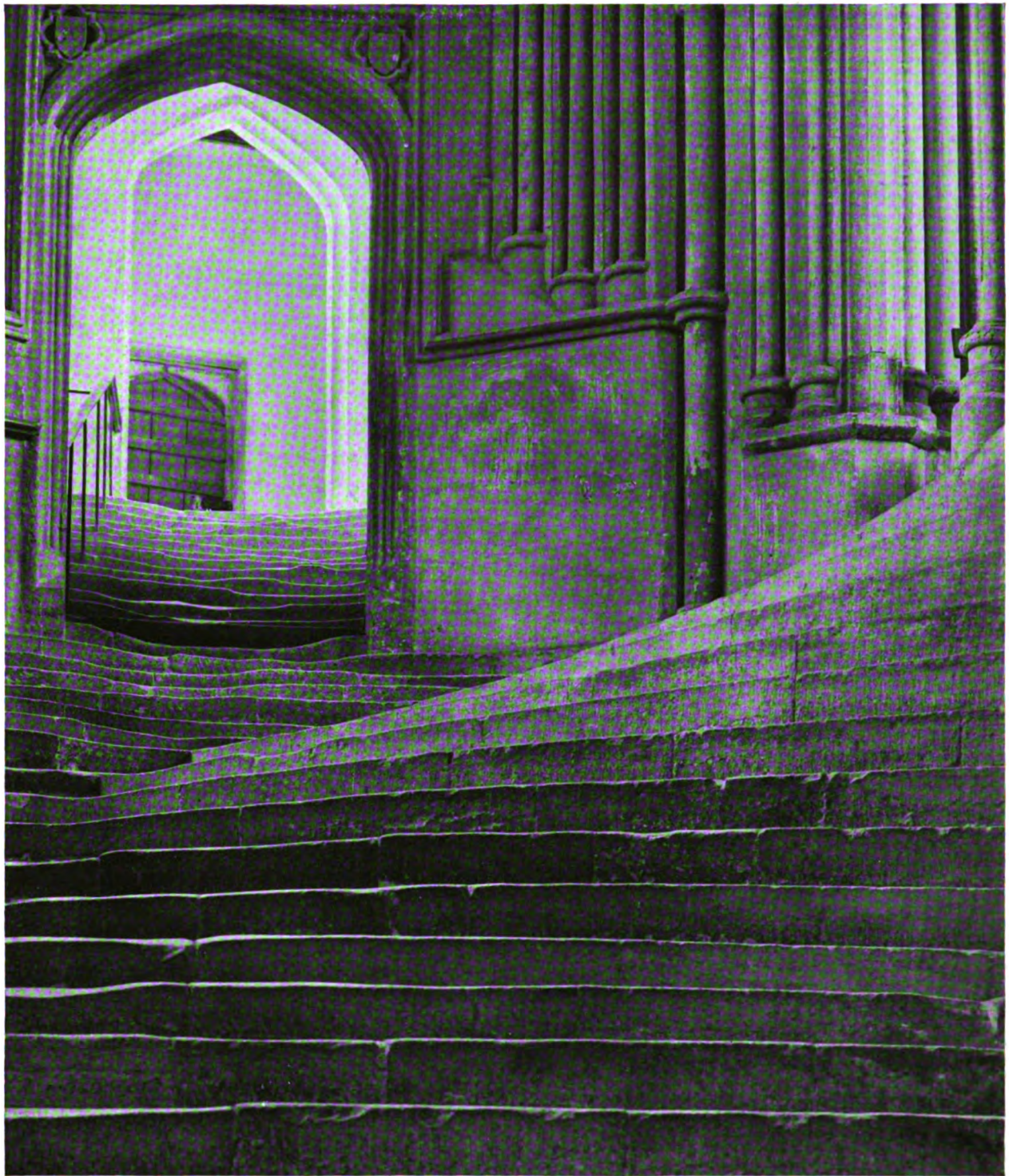
WELLS CATHEDRAL—FROM THE MOAT



ELY CATHEDRAL—DOORWAY IN NORTH CHOIR AISLE

FREDERICK H. EVANS

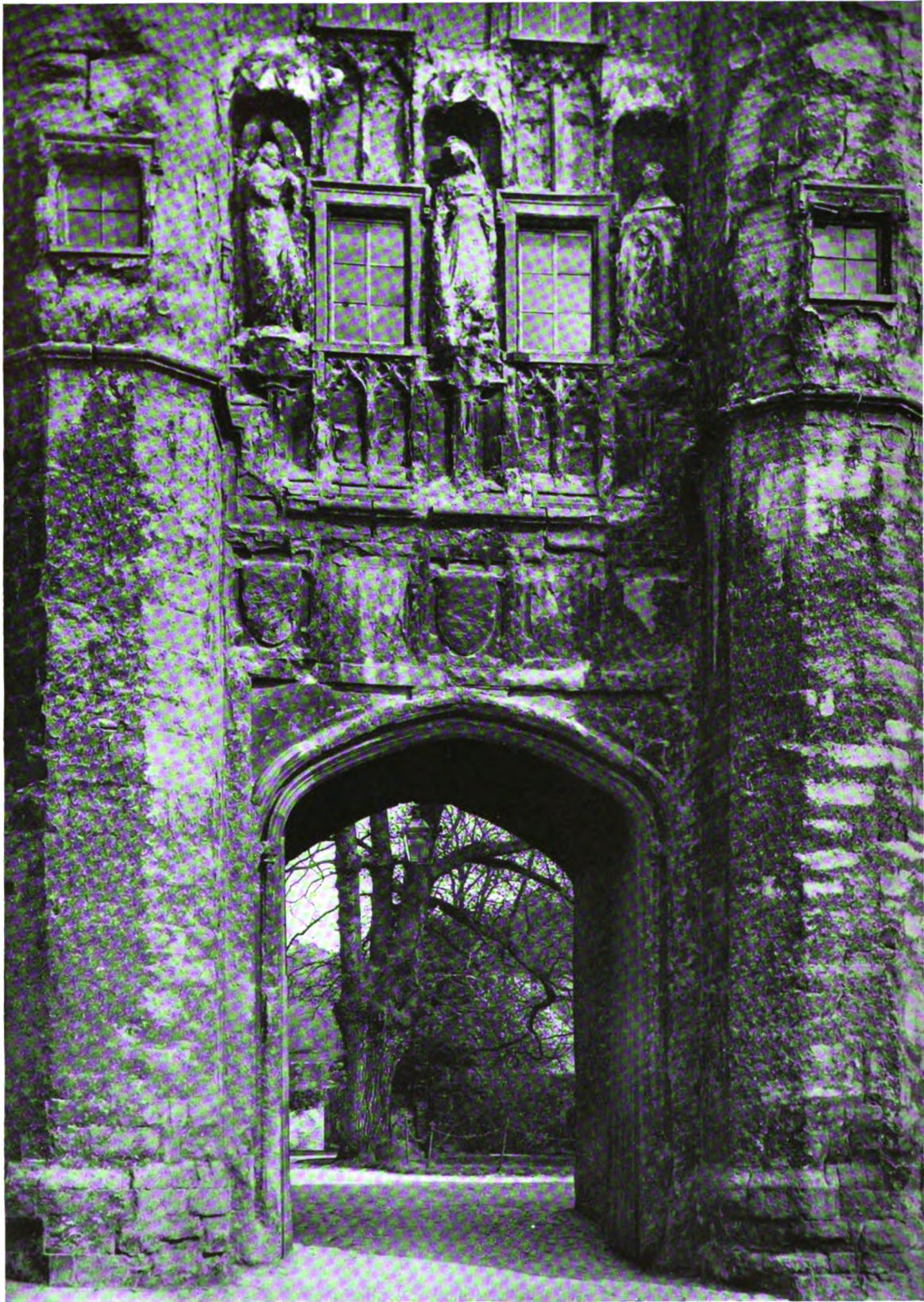




WELLS CATHEDRAL—STAIRS TO CHAPTER HOUSE AND BRIDGE TO VICAR'S CLOSE

FREDERICK H. EVANS





WELLS CATHEDRAL—THE BISHOP'S EYE GATEWAY

FREDERICK H. EVANS

## A Gorgeous Background—IV<sup>1</sup>

WE have ceased to think of the material grandeur of towering office buildings massed and concentrated—the very last word in efficiency. We think now in dreamy silence of other values, enjoying, although neither of us is a Catholic, the curving grace and beauty of loose and airy skylines, ever dominated by church, cathedral, or by many churches,—skylines that invariably seem to have a golden thread of native poetry weaving in and out of them.

“The moral value of such old skylines, such primitive, smiling peace and beauty, is a pretty sharp contrast with the grim angles, the changing whims, the feverish frenzies of our own land,” murmurs my companion. “But progress, nevertheless, invades even this serenity,” he mutters, as “Orizaba beer, the beer that made Milwaukee jealous” is shrieked at us from a billboard.

Yet solemnly there rises before us the portal of a great cathedral. We behold the passing, mirage-like, of many a gorgeous processional, each with its golden crucifix borne aloft, surrounded by gay lanterns that jangle with dangling glass. Hosts of friars follow, each carrying a lighted candle,—follow the clergy in impressive robes and vestments full of color,—the higher prelates in copes and stoles embroidered with the cipher of a noble family,—mannered and haughty lords and ladies resplendent in court regalia,—halberdiers and soldiers in magnificent uniforms, bearing upon their swarthy heads polished brass helmets with trailing plumes,—and last the self-pitying *peons* swathed in bright *serapes* and blue *rebosos*, dazzled indeed by such grandeur.

Yet sharper, more insistent, more vivid, a second billboard makes this fantastic appeal to the unwashed *peon* of 1926: *El Mundo Elegante las Casa de los Trajes*,—Crumpenshiner Patrician Brand Clothes! Three hundred years of ecclesiastic legend blurs away, leaving that sign almost alone as the beacon of the future. Click, click, click! “The march of progress,” snaps the automatic thinker. “Yes,” retorts my companion, “but to think of dreamy, religious, aristocratic, hand-woven, hand-polished old Mexico dominated by the machine made House of Crumpenshiner!”

### THE PORTA COELI

Now we are inside that great spiritual home of all the people. Vast, elaborate, full of color. We are in the great nave leading up to Porta Coeli (Gate of Heaven), listening to a throng of Indians, Mestizos, a handful of Zambos and still fewer Peninsulares,

<sup>1</sup> For the preceding article in which is described the See-All-Hear-All, the reader is referred to the JOURNAL for October.

chanting their psalms and litanies over and over again. At regular intervals recurs a high note of hope. The vast throng is on its knees. Authority is complete, even though here and there a *peon*, kneeling on the broad brim of his big hat, is smoking; even though at least one other, very drunk, is merely stumbling through the service; even though a baby bawls and children scamper about, for no one notices aught, since rich and poor alike are here to testify and receive religious and civic discipline.

### THE DIVINE PAGEANT

What an interior! Richly carved, heavily gilded, gay and happy notwithstanding that its images and paintings represent only stories of wisdom, beauty, holiness; notwithstanding that sin, repentance, and forgiveness are the unending themes.

Hark! From the organ comes a quavering rhapsodical music. Suddenly, in front of the glittering altar, out of a cloud of incense as out of the glorious Beyond, emerges a cardinal, austere and awesome,—a spot of vivid color, a dominant and dramatic note in the divine pageant,—a burst of shrill singing *cerise*,—the brilliant focal point in this most gorgeous of all gorgeous backgrounds.

### DOWN TO BRASS TACKS

After I had recovered my billboarded nerves,—had come down, down, down,—way down to brass tacks,—quite down to the intellectual level of our automatic instrument, I began: “A bird’s eye composite view of all the churches and cathedrals in this year of great prosperity shows that it pays best to advertise near and even on the walls of these structures.”

Click, click, click, droned the equally cynical automatic thinker: “How about the invisible empire of industrial power?” Weakly I ask myself which contributes most to right thinking and a well balanced life,—the spiritual or the material,—but I cannot reason as we whiz along, especially as the automatic thinker is now howling to us to “get down to brass tacks.”

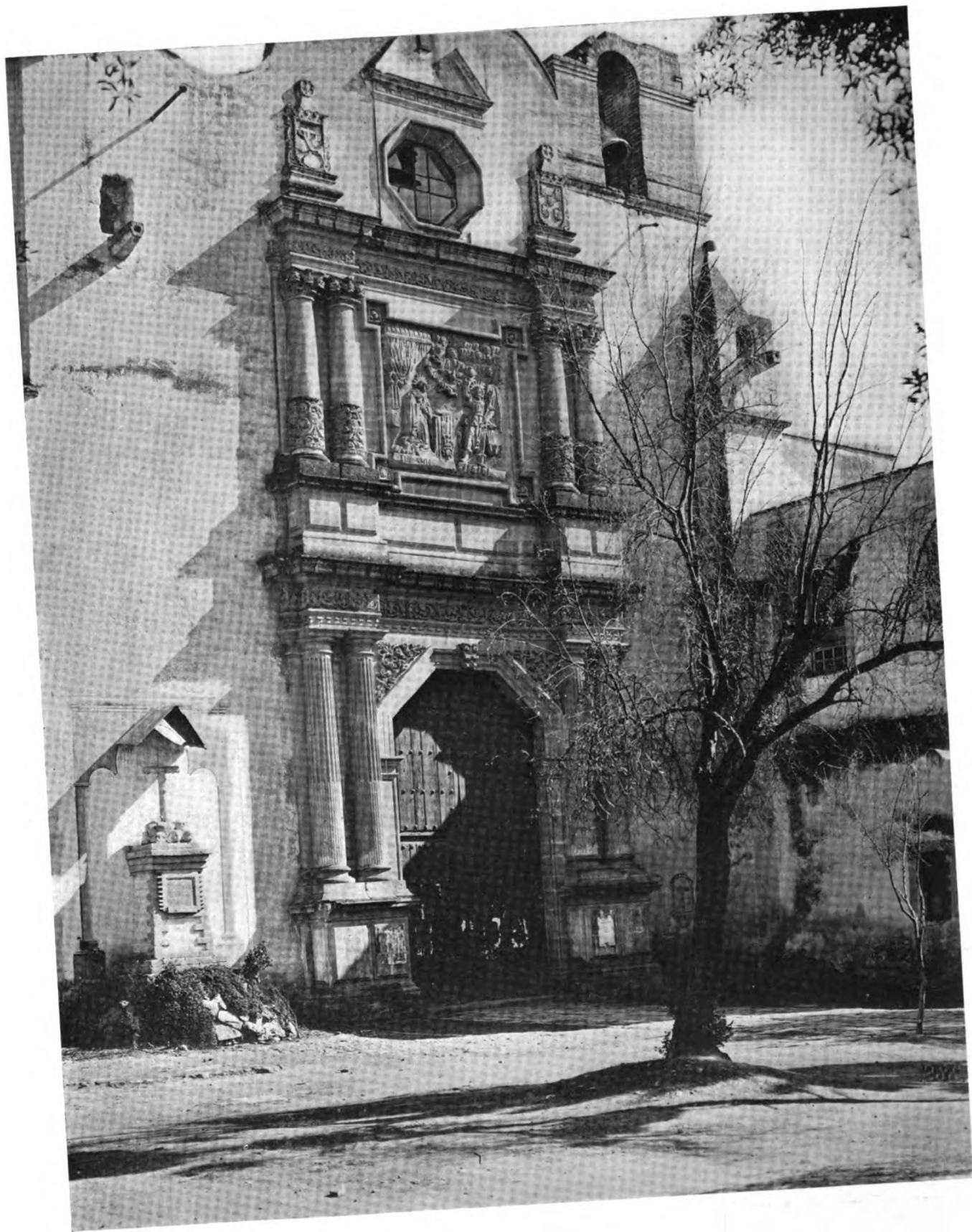
My companion is red, almost purple. But his anger pleases me immensely. I love an independent spirit, and we have been depending far too much upon that diabolically exact little instrument to think for us. That tiny automatic machine gathers all the visible factors in a given problem and reduces and resolves them into fixed and unalterable tabloid conclusions. Free, are they, from everything not visible on the surface of things. Fast, they are recorded, as we wing our way. Scarcely an instant between the registering of the composite pictures and the recording of the tabloids. The machine has a frank despotism for the





SAN ANTONIO—QUERÉTARO





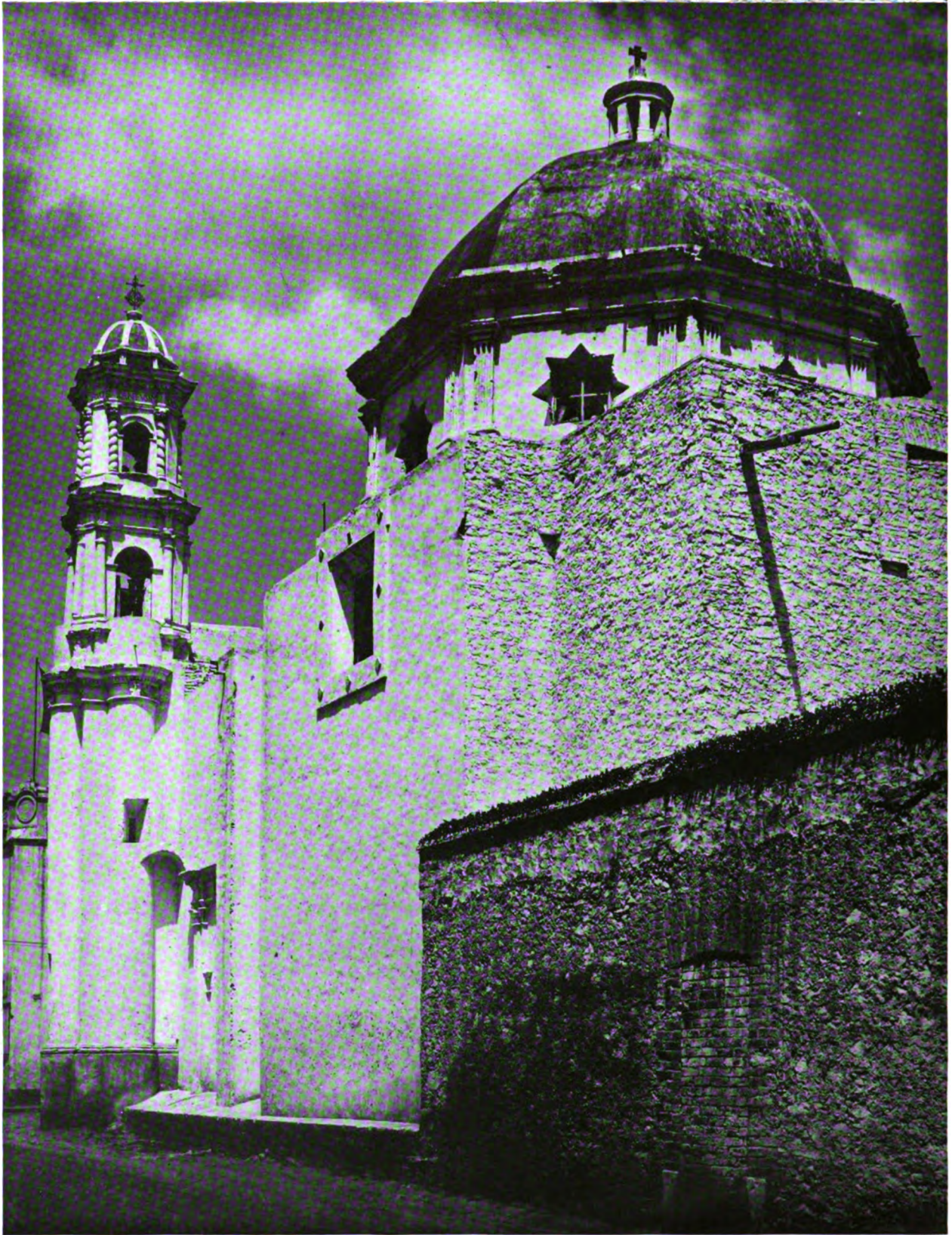
TACUBA—MEXICO, D. F.





EL CARMEN—CELAYA





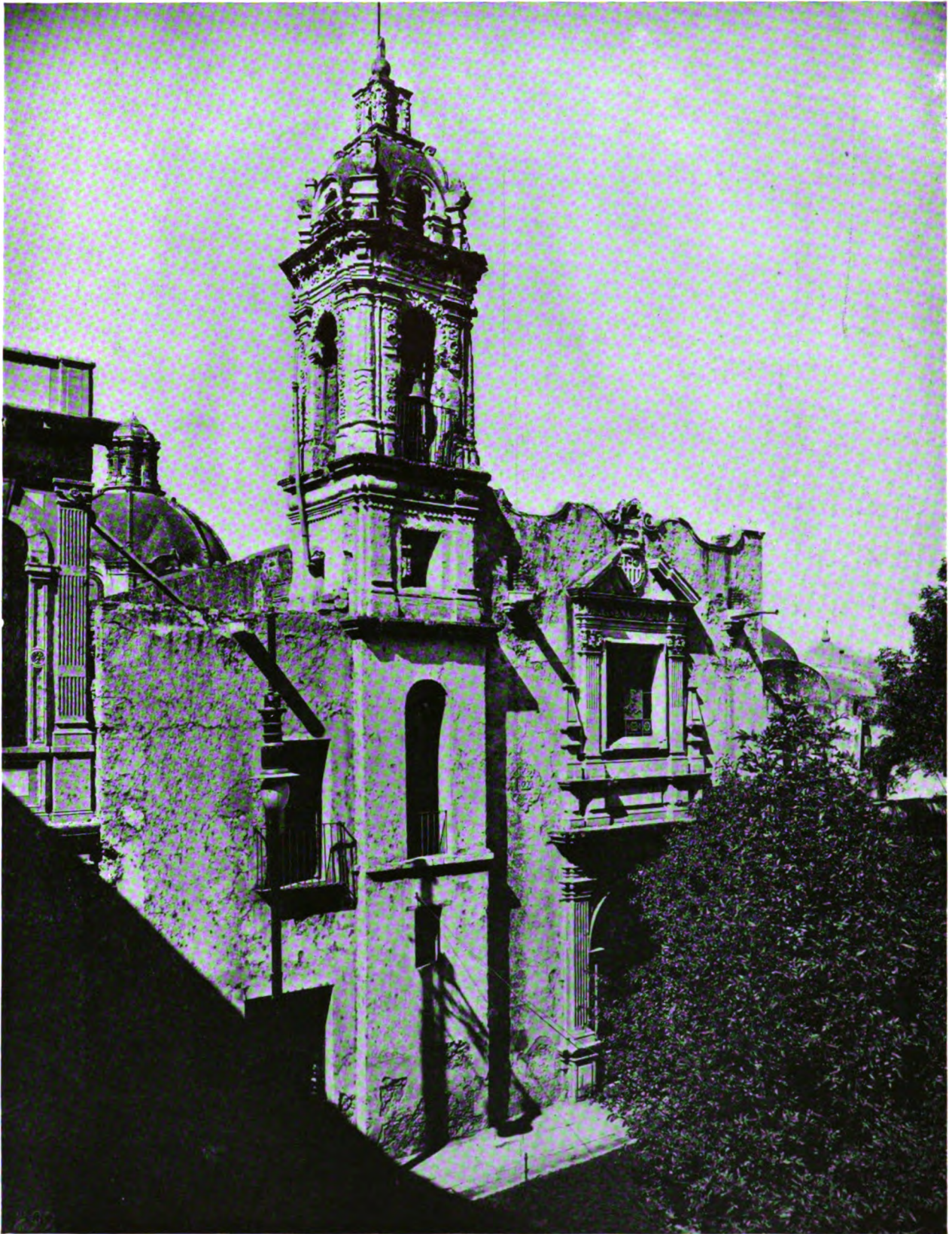
BALVANERA—PUEBLA





COYOACÁN—MEXICO, D. F.





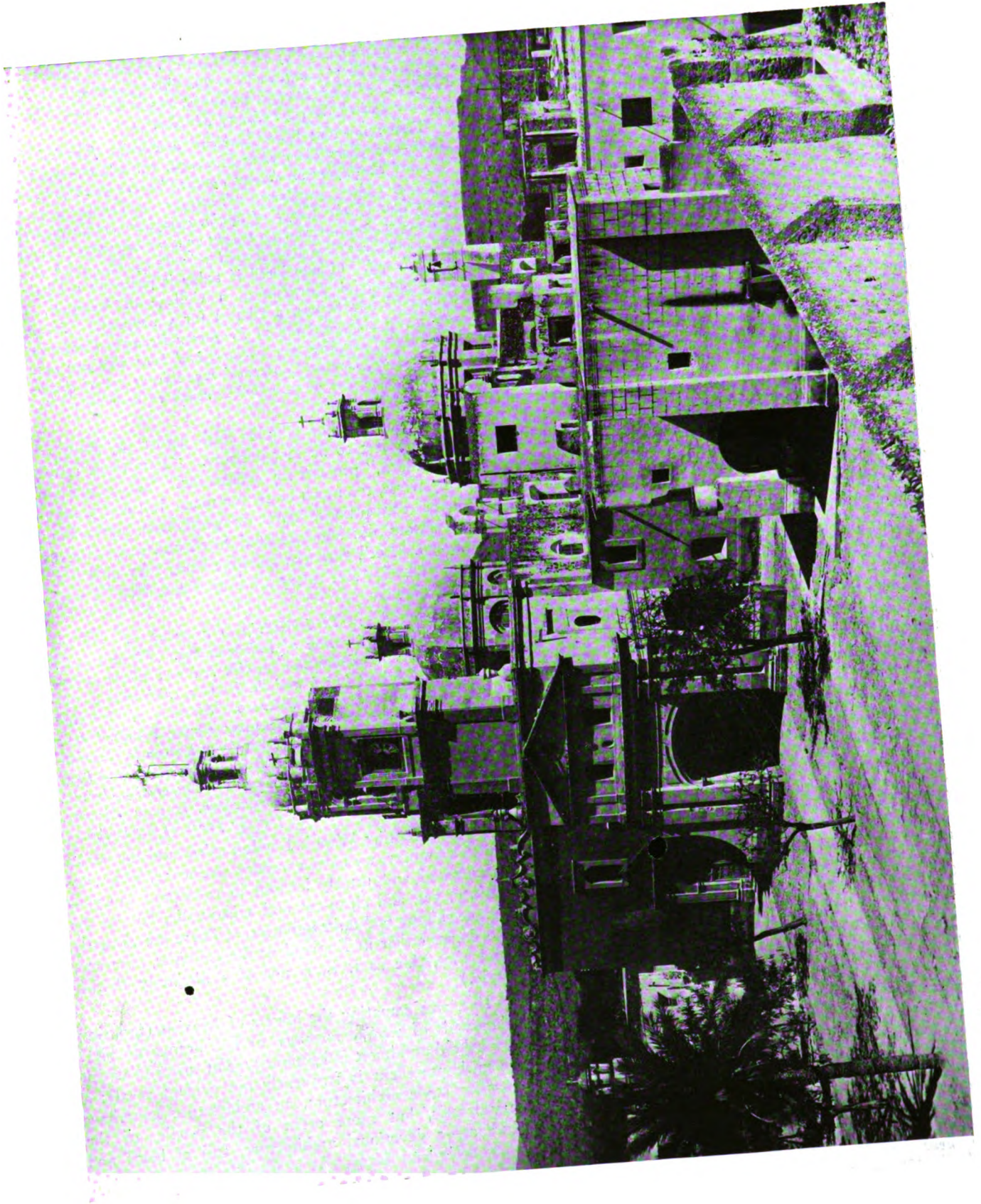
LOS MERCEDARIOS—MEXICO, D. F.





ECCE HOMO—CHOLULA





LA CRUZ—QUERÉTARO

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

opinions of the educated minority. Thus do the tabloids emerge:

**TABLOID ONE:** *"The largest church in Mexico, nay, in the great Western Hemisphere, is the Cathedral in Mexico City. Old it was when Maximilian was crowned Emperor under its big flat roof, with all the pomp and circumstance of courtly bygone days when dignity and elegance went hand in hand with leisure and learning."*

**TABLOID TWO:** *"On one side of the vast plaza on which the Cathedral faces stands the Government palace, a dignified two-story building, covering almost ten acres. On its roof, on every New Year's eve, the President of the Republic and his suite conduct a midnight ceremony concluding with the solemn ringing of the Liberty Bell."*

Now, whether it seemed incongruous that Mexico should have a Liberty Bell, or whether it was his accurate sense of proportion, or whether it was sheer perversity, my companion retorted to the second tabloid: "What a little bell compared with the mighty bells in the towers of the Cathedral hard by!" And click, click, click from the automatic thinker,—*"Quite insignificant, as you say, yet in scale for all that, since governments may come and governments may go, but bells of worship ring forever."*

"Permit me to call your attention to a matter of even greater importance" (cold emphasis on the "greater," as though my companion momentarily forgot the impersonal machine); "the Palace, vast as it is, has purposely been kept low that it may not interfere architecturally with the singleness of effect in the Cathedral." I have not time to compliment his discernment, as I would like, for his mind is as good, I think, as that of any machine; but that is neither here nor there, since the epitomizer is now bringing something that is not in the plaza at all.

**TABLOID THREE:** *A film spreads over the verdant Zocolo and the few narrow grass plots in front of the Cathedral. Slowly the whole vast rectangular surface becomes formal and monumental. A frame of stone balustraded railings, punctuated with monumental gates, stands forth, suggesting somewhat a circular Place de la Concorde, with a colossal monument of Nuestro Augusto Monarchia in the center.*

The efficient informer tells us that it is now before us as during the haughty days of Viceroys and Emperors, when the people were carefully fenced off from their gorgeous overlords and their more gorgeous clergy.

**TABLOID FOUR:** *Modern parks there are in plenty. They rejoice in all the architectural and sculptural accessories that help to make the most beautiful foliage stand out to the best advantage. A great triple Avenue intrigues us most, and the metallic voice of the dispassionate tabloid informer announces: "Paseo de la Reforma, the most permanent reminder of the ill-fated Maximilian and his Empress. The most monumental and best planned avenue in either of the Americas. Divided by five circles which, in*

*the vivid language of the Mexican, are called gloriettas. With all its monuments it is the fitting approach to the Heights of Chapultepec, on which stand both the White House and the West Point of Mexico."*

**TABLOID FIVE:** *The ancient university founded in 1551,—85 years older than Harvard, our oldest,—flashes by, and the informer drones again: "Here good priests, princes, nobles, gentlemen-adventurers and other representatives of the Kings of Spain, enjoying certain rights, privileges, and immunities, taught or were educated. Here, today, are modern professional schools ranking with the best abroad. (I wondered if today it possesses a Chair of Commercial Advertising, a College of Realtors, a School of Morticians, a Chapel for Chiropody.) Here, under the able direction of Professor Bernado Calderon, a School of Architecture thrives, and here also are now exhibited Sr. Carlos Contreras' magnificent set of drawings for a system of automobile roads to overspread the entire republic.*

A hundred other tabloids flash before us, many of them too fast to be recognizable. "This place is far too modern," protests my companion. "There are too many wires, too much noise, too many dull and platitudinous conventions, covetous politicians, wrenching speculators, darting back and forth and screeching as they go. Let's turn the machine back, fifty or a hundred years." "Let us try a hundred and fifty," I urge. He acquiesces.

**TABLOID SIX:** *In Philadelphia a group of men are signing the Declaration of Independence. Three slender white spires dominate that quaint red and white city,—those of Christ Church and St. Peter's, with that on the old State House rising between. Steeples of the kind Wren once designed, of the same simple dignified type that once dominated all the towns from Boston to Charleston. Viceroys have been in Mexico since 1535, and hundreds of towers have there sprung up. Ducareli y Ursula, a distinguished general and educator, is now Viceroy. (He died in 1779, "beloved for the peace of his realm.")*

Amalgamating Wren's London spires and the copies in this country, we have a wooden composite, somewhat attenuated and utterly lacking in color and fancy,—dainty, yes, and clean-cut and aristocratic, but on the whole skimpy and unimaginative. (There are virtually no domes either in England or the Colonies, save one, and that, fine as it is, is not of a distinctly British style.)

But, amalgamating the towers of Mexico (ignoring thousands of *medina naranga*, or half-orange domes), we behold an almost indigenous type of tower in which Spanish precedent is frequently not evident at all; a massive stone architecture, an architecture sometimes aristocratic, but more often of the people, of the Indian,—a devotional architecture, full of heart and soul, color and fancy. It is possibly the greatest religious manifestation, in any one style, ever produced. One of the greatest outpourings of all time.

Sublime! So says the automatic thinker. "Sublime,"



## MARGINALIA ARCHITECTURA

says also my companion. But fearful of relinquishing some of his independence, he flings back at the machine: "One is the work of a priest-ridden people; the other is the work of freemen. Compare the two Liberty Bells we have just seen and you will get an idea of which has rung to the best purpose." But the machine never discusses. It never thinks. It only registers.

*TABLOID SEVEN: Puebla, a manufacturing city. Puebla de los Angeles (the city of the angels). It is the year 1532. Its cotton goods, woolen goods, glassware and pottery are famed throughout New and Old Spain. We turn forward to 1653. The Potters' guild has been formed. The makers of Maiolica, under the Dominican Friars, are recognized as belonging in the realm of the arts. Already the potter's marks on the finer pieces made by master craftsmen are become hall-marks of distinction.*

But what surprises us most is the prodigal use of tiles on the façades of so many buildings, both religious and secular. Here a great industry has made the city in which it thrives not ugly, but beautiful. What a thrill! Why, said we, should it ever be otherwise? Why indeed?

Divining my thoughts my companion remarks: "The City of the Angels! So must we remember that the friars work with the Indians in understanding. Thus design after design is evolved with religious sincerity,—with, I may say, faith mingled with fancy." Pausing, he slows down the machine with a fierce contempt, and runs on, spontaneously himself, unafraid of the unseen or the divine. "Yes, this is a manufacturing city in which faith mingled with fancy is engaged in the manufacture of countless promises of hidden glory. The tangible and visible are not all. Indeed, the mystical and the unseen are large elements in the finished product, for here is an industry making only articles that are dedicated to God! The great heart of the Church is in close contact with the poor, and thus both the worker and his craftsmanship are sanctified."

### CAROLS, TRADE-MARKS, AND CARILLONS

It is the hour of the Angelus and our dream voyage is coming to an end. "The City of the Angels" runs through my mind, over and over again, as I listen, in the cool afterglow, to the pleasant tolling of old, old bells. A thousand joys are floating in the evening air. What peace! Medieval Mexico is at its devotions. Bell answers bell from ocean to ocean, from Vera Cruz to Salina Cruz; in Maria Madre, Santa Maria, Santa Ursula, San Hippolito, Jesus Maria, San Domingo, San Rafael, Santa Teresa, Cruz de Pedra, as well as in hundreds of other communities inhabited only by unlettered Indians. No community is too small to be forgotten or too poor not to be remembered. In them, too, little silver-toned bells peal forth, chiming, singing, caroling, as bravely as that august company of great, deep, low-toned bells that weigh tons upon tons and rank as the best of the bell-founder's skill. Many of them were cast in Mexico, with their holy names on them, or with Biblical inscriptions, or the Papal or Spanish Arms, to be hung in the high towers of immense cathedrals. Each bell, each carillon, seems to have a voice of its own. "I am San Rafael. You know my trade." Or, "I am Santa Maria. You know my trade." Or, "I am Jesus Maria. You know my trade, for I am dedicated to the service of that which is Divine."

And so on and on, ever chiming, caroling, singing, over countless bubbling domes that neither burst nor float away, unconcerned with time, which they know not—which to them neither stays nor passes by. Concerned only with the eternal murmur of a great and serene rhythm which seems to say—although how dare one attempt to put that music into words—that man and his machine madness will pass as other madresses have passed, and that he will return some day, a joyous laborer singing at his work.

ALBERT KELSEY, F.A.I.A.

## Marginalia Architectura

### THE FAVOR OF PRINCES

**T**HE contrast between the neglect which men of genius suffer when alive and the adulation they receive after death has been pointed out so often that it has become a commonplace. Lorenzo Bernini's fate has been the reverse of this irony; living, he was hailed as the greatest of masters; dead and buried, his memory is held in something very like contempt.

It is safe to say that an artist who has run the gauntlet of the ages and emerged still admired, de-

serves his crown. It is less certain that those who have fallen under the condemnation of later times deserve to be despised. The recollection of the manner in which the earlier Italian painters were belittled until Ruskin's strong voice was raised in assertion of their excellence should be enough to teach us that men of great merit may be held for long periods of time in low esteem.

It is not probable that this paper will run through as many editions as *Modern Painters*, nor do I exactly mean to assert that Bernini was the peer of Tintoretto.

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

It does, however, seem vastly strange to me that one who was admired as Bernini was by his own age, an age when appreciation of the arts was not altogether at its lowest ebb, the age of Hals, Rubens, Rembrandt, Velasquez, and Murillo, should wholly deserve the rank in which he is now placed.

It would be hard to exaggerate the position that he held among the men of his time. Kings bid against one another for his services. It was seriously said that the greatest good fortune of the Pope who was his patron was that he reigned at a time when he could make use of Bernini's talents. The king of England had Van Dyke paint him in three separate poses, for no purpose except that Bernini might make use of the portraits in modelling his bust. Mazarin tried to tempt him with a salary of 12,000 crowns a year. It is hard enough to follow foreign exchange in our own day without trying to evaluate the seventeenth century currency, but the way in which the chroniclers smack their lips over such a sum as this shows that it was enormous in the eyes of the time. When he travelled, his journey was like a Balkan queen's progress through a democracy. Charles Stuart, coming back to the throne of his fathers, was not welcomed with more fervid demonstrations than this simple Neapolitan architect received in the French and Italian cities where he stopped for a bare night's lodging.

The number of anecdotes in which he figures is another measure of the interest his career inspired. It is interesting to note that almost all of these deal with the things that other men said about him, and not with his own sayings or deeds. There is, for instance, the story of Annabale Carracci's enthusiasm over the bust made by Bernini when just eleven years old, and his exclamation, "How many of us would be glad to have gotten as far in our old age as Lorenzo has in his childhood!" There is also the story of old Sacchi's criticism of the colossi of St. Peter's throne. Dragged from his painting, much against his will, to pass judgment on them, the surly old fellow would go no farther than the entrance doors, but putting his head in at them, and looking at the statues down a quarter of a mile or so of nave and crossing, gave it as his opinion that "They should be a foot higher," and stumped back to his work.

Without making himself ridiculous Bernini could do nothing except agree that the criticism was just. Militzia, who tells the story, is not wholly satisfied, and gravely remarks that he really thinks that at such a distance and such a scale, a foot more or less would hardly make any perceptible difference.

The most interesting of all these stories, because it is the most human and lifelike, is the one about the fountain in the Piazza Navona. The Pope had come to see the monument and spent an hour with great pleasure examining the groups and basins. Pleased at

first to find that much more progress had been made than he had expected, he soon (as clients will) began to murmur that even more had not been done, and questioned Bernini shrewdly as to when the water might be expected to be turned on.

The architect could, of course, only say that it would be hard to set a definite date, that it was a slow business roughing in the waterpiping, that plumbers were a mischancy lot to deal with, but that he would do his endeavor to have the water got running as quickly as might be. All the while, though, he was making signals behind the Pope's back, and the workmen were mysteriously busy with the taps, until suddenly, with a roar of spouts and a splash of jets, the fountain sprang into full play there and then. "This unexpected pleasure," said the delighted Pontiff, "has added ten years to my life," and, after the delightful fashion of the day, when he came to recompense Bernini, he also extended his bounty to both the architect's brothers, although they seem to have had nothing whatever to do with his professional practice.

Others of these tales display the envy of smaller minds over Bernini's rewards and dignities. He did not lack enemies and detractors, but for the most part he was not only admired but respected.

"He was" we are told, "warm, haughty, and irritable, but a good Christian, charitable, and averse to slander." As an earnest of this, he praised Perrault's abilities to the face of the king who had brought him a thousand miles to step into the Frenchman's shoes.

"When working he would never look up out of politeness to anyone," and cardinals and noblemen who intruded on his work were forced to wait his leisure. "When he completed anything he looked it over carefully and if he found anything wrong never cared to set eyes on it again." Finally, "he never showed any satisfaction with his work, but, amidst the greatest applause, was always discontented with it."

A man, in short, of difficult but lofty temper, tireless in his work, and his own relentless critic. Truly it would seem that less stern stuff than this would have sufficed for the making of a man who cared for nothing but to pamper the levity of the Roman mob. This difficulty becomes the greater when we find, from sketches by his hand that have only recently been published, that the very groundwork of his design was in a system of cryptic symbolism of his own devising, introduced purely for his own satisfaction, for without the key its existence would never be suspected. Bad work such a man might well do, for qualities of the mind and heart do not necessarily make a designer, but it is as hard to believe him a mere trifler as to imagine Blake bidding for popularity by drawing bathing beauties for the magazine covers.

Yet the only virtues that are granted to him today

## At Long Last

are a certain superficial prettiness and, in his sculpture, a certain imitative fidelity to nature. For the rest, we are told in effect that he debased his art by truckling to the popular taste for the gay, theatrical, and showy.

Up to Bernini's sixteenth year there was working in Toledo a painter in whom the most advanced modern schools of art recognize a forerunner in their own field. The strange "mingling of reality with unreality" which El Greco's contemporaries found startling is interpreted by many today as a groping toward abstractions of form and color essentially the same as the tendencies which now affect the development of our own painting. That something of the same sort was the cause of the peculiarities that mark Bernini's style, and indeed of the course that was taken by the whole school which we call Baroque, is a possibility worthy at least of being examined.

Certainly his methods have been misinterpreted in many respects, not to say misrepresented. For instance, if we examine his treatment of so important a detail of the figure as the hair, we find that the lifelike quality so frequently attributed to his sculpture is simply not there. It is not only purely conventional, but conventional after a very singular fashion. It is not representative of nature at all, not even as the curls of an Assyrian king or the bangs of a primitive Apollo are representative. It is if needed an arbitrary and highly decorative arrangement of scrolls and arabesques. Comparing it with the work of his immediate predecessors one cannot help feeling that something new had come into sculpture to make this possible.

Similarly his figures are posed so that they twist, writhe, bound and sprawl, not because it is lifelike to do so, but in order to form pleasant abstract arrangements of pattern in line. That this is also the intention back of his architectural design, as well as that of the other artists of the Baroque epoch, can best be judged from the character of their treatment of minor details; the forms of the smaller fountains, the escutcheons, vases, candelabra, and draperies where used as ornament, as in the tomb of Alexander VII.

The direction of the development which these details were taking suggests, moreover, that the transition from the research of abstract line to that of abstract mass, and with it the inevitable renunciation of ornament as such, was already in sight.

Reasons enough might be given why this promise was left unfulfilled, but to dwell too long on theories of design becomes tedious. And, after all, is it not superfluous, almost officious, to undertake to justify Bernini before the world? When he was alive he was rich, popular, and courted, and now we may hope he is occupied with more important things than the question of the rating his critics give him. I fancy that Bernini would feel that he had had the best of the bargain.

CHRISTOFORO CAMPANILE.

IT was in 1915 that the JOURNAL of the American Institute of Architects began its studies of government public building methods. The situation was one of utter chaos. Sums of money for public buildings had for years been voted by Congress as gaily as a drunken man buys flowers for ladies. The Supervising Architect's office was years behind in the execution of authorized work; as a result, the sums at its disposal were more ludicrously out of relation than when originally voted.

The JOURNAL published the first complete analysis of "pork" in a form so graphic that a child could understand it. President Wilson called it "the most intelligent presentation of 'pork' that had ever been made," and announced that any pork-bill based upon the data revealed by the JOURNAL's analysis would be vetoed by him. He never had a chance to keep his word, for no public buildings pork-barrel bill was ever again passed. The JOURNAL's analysis was reprinted by it and distributed by thousands. The public response was a warning that the wiser politicians knew enough to heed. Every important newspaper supported the JOURNAL in its campaign.

Only one small flaw could be found in the analysis. In the halls of Congress there was discovered a misplaced line of type in the seven hundred columns of figures. Consequently the editor of the JOURNAL is now solemnly inscribed in the columns of the *Congressional Record* as "a snaggle-toothed liar." (If memory is right it was a Floridian who flung the sweet phrase out for the echoes to play with; he missed a wonderful opportunity by not having the *Record* remind the world that "if the gentleman, suh, is speaking in the name of the great art of architecture, suh, he might be much better occupied, suh, in improving the appearance of those halls where the noble art is said to be taught, suh.")

Coincidentally, the JOURNAL analyzed the public building situation in Washington itself. With photographs it showed the ludicrous manner in which this government was housed; with figures it showed the rentals paid; by narrative it disclosed the ludicrous ten-year lease system by which the public treasury was looted and the capital desecrated. Again, the public press joined in and Congress was compelled to pause and consider. But the advent of war momentarily obscured all else, and the capital fell a victim, architecturally, to the stupid and well-meaning war-makers.

The question was revived when President Harding assumed office; the public building situation had to be dealt with. Mr. Medary, now president of the Institute, became chairman of the A. I. A. Committee on Public Buildings, and it is in large measure due to his skill and untiring devotion that there was created the Public Building Commission, as a part of the general plan for bringing public building expenditures under budgetary control. Now, at long last, the Public Buildings Commission has announced its general plan for expending the \$50,000,000 appropriated by the last Congress. Other agencies have, of course, greatly aided in the taking of this important step, while numerous Sena-



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

tors and Representatives, by their cordial approval and backing, made the legislation possible.

As we go to press on the day of the public announcement, details are not available. Briefly, according to press reports, the development in the first instance will be on the land lying between Tenth and Fifteenth Streets, Pennsylvania Avenue and the Mall. In these squares will be located the Department of Justice, the Department of Commerce, the General Supply Building, the Archives Building, the Department of Labor, Internal Revenue, General Accounting, and the Independent Offices Building. North of the Congressional Library it is proposed to acquire land for a building for the Supreme Court.

All of this constitutes a very great step forward,—one full of great possibilities for an architectural development in Washington with which the nation may well be concerned. It is a national task, after all. The capital belongs to the whole citizenry. That fact must not be lost to sight. The work of safeguarding this development against the assaults of architectural incompetency, vanity, cupidity, as well as against the more subtle attacks of esthetic insipidity will require a national vigilance and then some. All of these assaults may confidently be expected. The last one is the least understood and therefore the most difficult to deal with.

The problem is serious and terribly difficult. We want in this new capital development all that the resources of art can offer. Do we want it to recall the days of emperors, dukes, and princes? Or do we really believe in democracy, and, as a corollary, that an architecture expressive of it must be found? Is not that the basic question?

Must we not then insist that by whatever body esthetic control is exercised, some place be left for genius? We cannot deny the necessity for a coördinated plan, an ensemble at once gracious and harmonious, but we can ask, as citizens, that we also be spared any further reminders of forms of government in which we protest that we do not believe. After all, at present, there are only two or three great public structures in Washington. I'll bet a hat that the common citizen, except for the purely emotional appeal of the Capitol, or the dramatic association of ideas that may lead the working-man to the A. F. of L. Building, or the Colonial dame to Seventeenth Street, gets more of a thrill out of the White House and the Washington Monument than out of all the rest of the monotonously insipid governmental façades thrown together. For these two structures are simple. Any human being may feel at home in their presence. (As for the monument, I regard it as one of the most marvelous examples of scale and proportion ever built.) Thus, in the very power of their adorable simplicity do these two buildings recall the simple principles upon which the nation was founded,—the principles that lie so dormant in the mass-mind.

Our new development will either disclose the fact that as a democracy we have sold out or else it will serve to renew the faith in many of us who, doubting greatly of its success thus far, still cling to it as the ultimate road mankind must some day travel. What is needed then is not an Art Commission but a man! A Pheidias,

a Sanzio, a Turner! A superlative artist; a creating genius!

Where and how shall we find him? The fakers are legion. Do we still produce the man we need? Yet emperors, dukes, and princes knew both how to find genius and employ it in expressing their ideas of government. Democracy, however, in such matters, is pretty generally in the bib and diaper stage of art commissions, which, it is my observation, are more likely to throttle genius than to give it its liberty.

For, after all, there is no more conspicuous evidence of the failure of democracy than its utter inability to make use of its best brains in its administrative functioning and to provide an opportunity for genius in the creation and enrichment of its public structures.

C. H. W.

## From Our Bookshelf

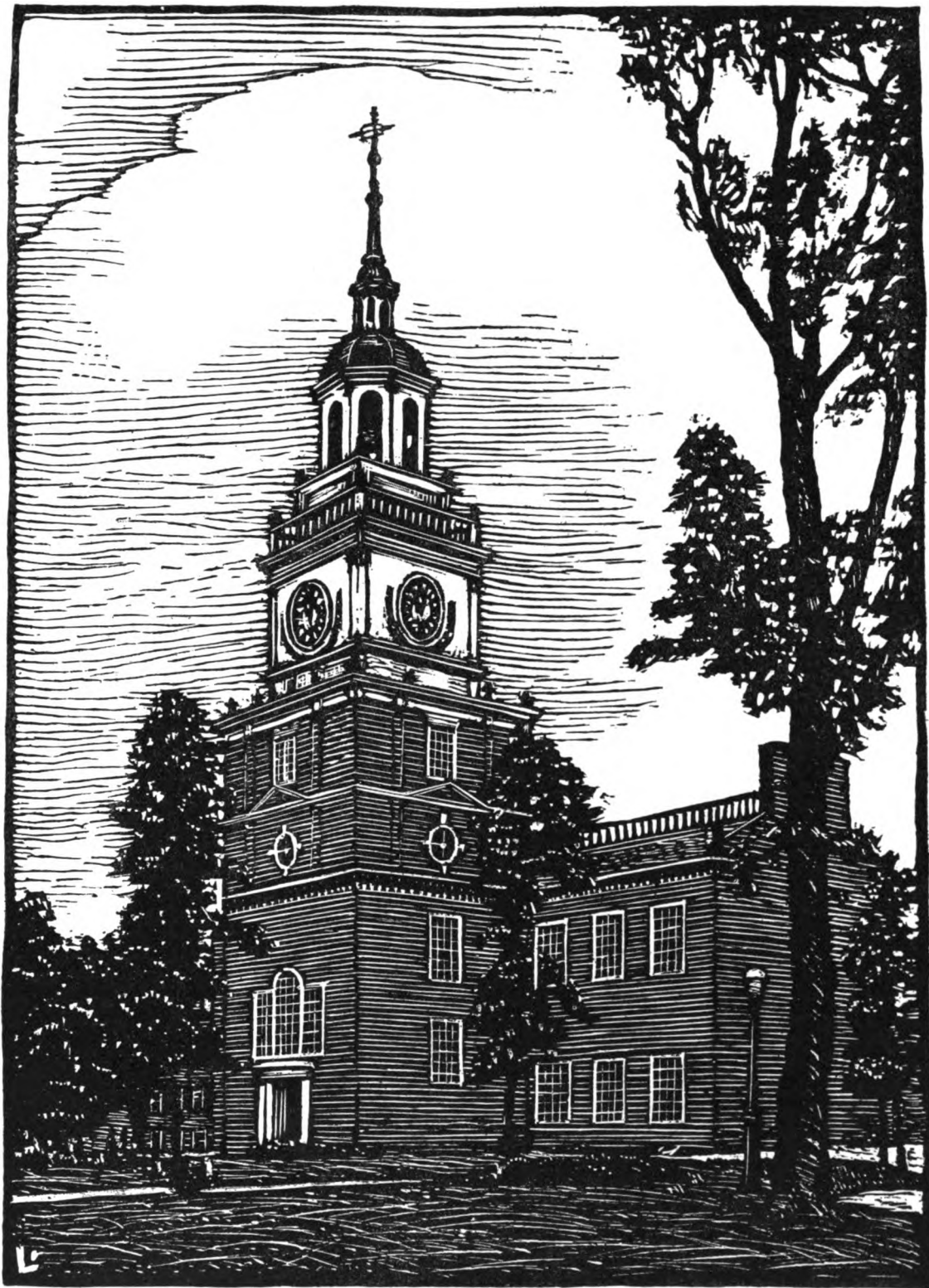
### What Pranks!

After all these years it seems that James Mallord William Turner, one of the greatest artists of all time, planned such a frolic with his biographers and critics as never was. They never even suspected that behind the inscrutable veils that the master seemed to have drawn there hid a smiling figure. And so, albeit with a sagacity and a skill of hand such as few artists have known, he confounded them utterly. In truth, surveying the erudite graphic garnerings of Mr. Anderson, one may easily conjure up a vivid mental image of Turner as he cunningly plodded on, laying his traps and setting his snares. It seems too difficult, in view of many other factors, to imagine that in the doing of all this he was merely amusing or protecting himself. Does it likewise seem too easy to suppose that he felt sure that someone would some day find the clue to his wanderings and his work and thus expose all the biographers and critics to those discoveries to which few enjoy being exposed?

There were great gaps in our knowledge of Turner's life. Now and then he dropped out of sight as though the earth had swallowed him. No one ever knew where he went, but every biographer and critic had many a guess as to where he did not go, and as a result the crop of buncombe becomes enormous as it now stands visible to all.

In his book<sup>1</sup> Mr. Anderson has culled the more interesting of the biographical and critical flowers so solemnly tended in the gardens of the great and he holds them up to the glare of the clear light of his long gleaning. After a little, one begins to feel sorry for the poor gardeners, some of whom would of course never have been known were it not for Turner; but, alas, as the pages are turned and the flowers wither and fade, the feeling of pity vanishes and one experiences a grim pleasure in the purgatorial spectacle. Of a truth, do we not all love to see the critics put to rout? Haven't we all that feeling about them that Mr. Hergesheimer recently described so beautifully? What a beggarly lot of parasites

<sup>1</sup>The Unknown Turner. By John Anderson, Jr. Privately printed.



INDEPENDENCE HALL

AFTER THE WOODCUT BY J. J. LANKES

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

the creative artist usually has to lug on his back, and yet how many have the grit to outwit them as Turner did!

At any rate, Turner's secret is now out, although one gathers that Mr. Anderson's path has been strewn with thorns a plenty. The facts are, as Mr. Anderson avers, that Turner signed and dated all of his drawings, leaving thereby an accurate record of where he went. Somewhere on each of his drawings (with perhaps minor exceptions) this strange, silent, incomparable man put his initials and the date of the work, and the name of the place. Mr. Anderson estimates the number of the drawings at from 38 to 40 thousand (there are 19 thousand in the National Gallery). Often the space occupied by Turner's little secret might be as small as the head of a pin (it is of course well known that he possessed an incredible dexterity of hand); and a glass must magnify twenty times ere the letters can be seen. His hidden signature was so carefully arranged on every one of these thousands of drawings that it escaped detection for half a century and more. Yet Mr. Anderson avers that every drawing is signed (and many of his paintings as well), and that every biographer and critic has had the truth before him all these years.

Apparently these facts are unwelcome in many quarters, one gathers from certain quotations from Mr. Anderson's correspondence, which is of course not to be wondered at. Their usefulness, however, is not in confounding careless writers, even though such as Ruskin are made to appear somewhat sloppy of method; the value of Mr. Anderson's discovery will lie in the stimulation of a renewed interest in and appreciation of the sheer mastery of Turner's genius, the unmatched eloquence of his pencil, the reason for his method. No biographer could account, for example, for the faithful quality of certain Grecian drawings, for there was no record of his ever having been in Greece, and it was therefore confidently asserted that he never did go there. Yet he went not once but several times, according to Mr. Anderson, and likewise to Persia, and to all sorts of places. With him he took some paper and a pencil, and that was the companionship he seemed most to enjoy,—it had nothing audible to say, and he cared not much for conversation.

The sly, little man, you will say,—but why not think of him as a glorious example of the mind-your-own-business being, so seldom to be found these days. He went his ways, detested the whole game of feeding gossip to apes and jackasses, made the most astonishing graphic record that any man ever drew in this world, and when he slipped away to die in a house by the Thames at Chelsea, he assumed a name that would let him die in peace. The grand old man, the silent old genius, the magnificent artist, the superb field-marshal of his own life and affairs, captain of his soul to the end. I do not mind that he left something like a million in estate; I admire this ability in securing payment for the fruit of his labor, even though he acquired a reputation as penurious. What he really did was to cash in for himself instead of leaving all the pickings for the frequenters of Christie's and the Hôtel Drout, and to defeat these speculators is a job of some magnitude.

Mr. Anderson's volume is copiously illustrated and he takes delight in quoting Ruskin to the effect that "Turner had at this time (1840) quite lost the power of painting architectural detail, and his feeling for Gothic Architecture had never, at any period of his life, been true." Then he shows us a drawing of York dated 1843. As for architectural faithfulness, he also shows us the drawing of St. John Lateran, and there seems nothing more to be said on that score.

But the curious play of Turner's mind and the whole simple scheme of his life are entrancingly set forth in a letter to Thomas Moore: "But Ireland, Mr. Moore, Ireland! I have often longed to go to that country, but am, I confess, afraid to venture myself there." The playful Mr. Turner—the newspaper-reporter-publicity-biographer-critic-defying Mr. Turner. He had already been in Ireland six times, according to the dates on the signed drawings now in Mr. Anderson's possession!

After all, as Mr. Anderson says, is it not to be hoped that the record left by Turner, who worked with every medium and with every subject, may in some manner be made available? There is no other work comparable to this, in my opinion, as a lesson to artists, especially to those who hunt publicity so hard that you can see the printer's ink on their noses.

C. H. W.

### Compostela

A young Harvard man, dissatisfied with all existing accounts of Santiago, went to Compostela, looked and measured for himself. He counted and recounted the windows, he examined the masonry for signs of alterations and recommencements; he climbed over the roofs of the cathedral and found that as early as 1120 men were turning it into a "castle-church"; he frequented the crypt chapel and found a key to that puzzle; he drew out elevations and sections, longitudinal and transverse, of the church at successive epochs, with a legend always stating explicitly what details in these are conjectural; he added a new plan of the church in the Romanesque age and another, in various colors, of the cathedral as it now stands with its dependencies, completely named and dated. This is no small undertaking. He prints<sup>1</sup> with explanatory notes a translation of the description written in the twelfth century by Aymery Picaud, hitherto only accessible to English readers as embedded in a *Catalogue of Romances*. In the 45 pages of text he discusses, besides the great church of the Archbishop D. Diego Gelmírez, the earlier church of Asturian type erected in the 9th century, which the great church superseded, and the chief alterations which the fabric afterwards underwent, for the most part in the 13th, 16th and 18th centuries. This is a good deal to have done: it is done well.

There are 30-odd illustrations; the lesser ones are on a scale to show details; the larger ones are larger than the usual commercial photograph; the pages, with a field of text 14 x 20 centimeters, hold as much as one of these pages,—hold sometimes as much as a pamphlet. The beginnings of the cult of the Apostle are stated soberly,

<sup>1</sup>The Early Architectural History of the Cathedral of Santiago de Compostela. By Kenneth John Conant. 65 pp. 19 pp. illustrations (one in color); 7 plates and 2 plans. Harvard University Press. 1926.



in terms that can offend neither the devout nor the rationalists. The relation of the different churches of the Pilgrimage Type is considered closely, carefully, courteously; no one reading need guess what hot-blooded French claims to the architectural hegemony of Europe are there disallowed. The part played by the Nearer East is brought forward tentatively; indeed the book is full of reservations, of suspended judgments, of *perhaps* and *probably* used to restrain and not to stimulate conjecture. The striking phrase from an earlier article (published, 1925, in *Art Studies*) about Strzygowski's "disconcerting" volumes on Armenia that appeared in 1918 might well have been retained here, but apparently Mr. Conant is no longer disconcerted. He has adjusted himself to the Armenian hypothesis, and the case for Armenian influence in Europe seems to him, as to many others, closed—proven. That being so, it is a pity he has here dismissed in a phrase the case for Auvergne as a source of the Pilgrimage type of church, since "rocky and inclement highlands" were precisely, in Armenia, "the nursery of architectural innovation."

The dates which Mr. Conant accepts for Santiago are those of the Compostela documents. From 1078 to 1088 building went on; then, after an interruption, from 1095-1112. The south transept portal, begun by 1095, was done in 1103. Meanwhile, by 1105, the west end was begun, and the nave was practically finished by 1120. The new material which he uses includes López Ferreiro's History of the Cathedral, and something contributed by Canon Carro García; he relies also on Gómez Moreno and Professor Arthur Kingsley Porter. His statements are well supported, his conclusions trustworthy.

Best of all is the tone; unassuming, sensitive, touched almost with charm in places. The first paragraph and the last will illustrate this, or the one on the discovery of the relics, but others might as easily be cited; and everywhere the turn of a phrase falls like the inflection of a voice. If this is the new Humanism, we can well afford it.

GEORGIANA GODDARD KING.

<sup>2</sup>Op. laud. p. 13. The case is, in essence, this: Auvergne was the northernmost of the states of the Midi, all of which enjoyed in the earlier Middle Ages an independent and developed culture. Like Armenia the land is volcanic, yielding tufa and lava stones for building and a material, volcanic in origin, for mortar of the *pozzolano* kind. The same climatic, the same geological conditions, brought about similarly and early a regional and original architecture. In Pre-Roman and Roman times Auvergne had been a culture centre, with important gods and temples; Christianity was early established. Clermont was the home of Sidonius Apollinaris and Gregory of Tours; S. Avitus in the 6th Century built there a church to the Syrian S. Gines; thither in the 5th century an Eastern bishop had fled from the Persian invasion, settling down as a hermit; early in the 7th century was founded a monastery which, like Mozat (built in 662), was under the rule of S. Benedict. Architectural remains survive. The cathedral consecrated in 946 had certainly an ambulatory, and radiating chapels; and the narthex at Chamalières near by had a quadrant vaulting before 1000. The land had its own romance tongue, its own troubadours, its own princely courts. In the 12th century France broke Auvergne, as in the 13th Languedoc and Provence were to be broken. Kings of France found pretences to interfere and waste the country, Louis VI in 1162; Philip Augustus confiscated the County in 1213, Louis VIII establishing a son to rule there, 1241-1271. Thereafter it passed into the kingdom of the Counts of Paris. No wonder, therefore, churches were not only small, as in Armenia, but no longer were splendid. Always the land had found overlords in Aquitaine since the time of Charlemagne and his successors, through the 10th century, and in that of Henry II and Coeur de Lion. The early contacts with Aquitaine could pass on the distinctive type in church-building, and indeed Clermont lies on the road of the pilgrims to S. Faith at Conques and S. James at Compostela. The characteristic architecture was to be repeated at those sanctuaries.

## Maya

Every once in so often someone is possessed by an ideal and sacrifices himself to it. Sometimes the sacrifice profits no one, sometimes it is of value to everyone except the sacrificed. Only the crown of glory is his.

Architects, and art lovers generally, have recently been benefited by an event of the latter type. Some years ago George Oakley Totten, Jr., became interested in Maya architecture and now in his book<sup>1</sup> he has produced a valuable, indeed, a remarkable addition to the rather scant literature on the subject.

Some of us who believe in breaking away from conservative ideas and who feel that the future of American architecture lies elsewhere than in the reproduction of Italian Renaissance places in the middle west or the transportation of Tudor halls and churches from England to Los Angeles and San Francisco, have been torturing our brains to find new forms and means of expression. Psychologists have a way of telling us that new things do not spring into being; that they are the result of suggestion and evolution. If that is so Maya Architecture and decoration, a style indigenous to our own country, is a culture bed that should be prolific of ideas, a stimulant to design, free from the trammels of European ossification.

A year or so ago a program for a small American Museum was issued for competition by the Beaux Arts Institute of Design and one of the students wishing to do something more personal and more decorative than the usual Colonial, assumed his town to be in the extreme south and selected Maya as his inspiration. Mr. Totten's book had not appeared and after the Avery library had been ransacked for works on Maya, with little satisfaction, recourse to Gailhaband was suggested. There he found the best to be had and that was terribly restricted. He received a first mention in the Judgment, but his task would have been easier and the study far more illuminating if our Washington idealist had completed his book a year earlier.

"Maya Architecture" is the result of several years of effort and reproduces the cream of previous studies and restorations, as well as of a large number of new photographs. There is a most instructive text, classifying the different periods of the art and giving valuable insight into the development of this dramatic section of civilization. The plans and authoritative measured drawings offer a means of determining the scale and of developing designs inspired by them. There are several fine colour-plates giving information often omitted from such works.

I have described the book as a piece of idealism because it has cost three times as much to produce as Mr. Totten had intended to put into it and it seems likely that he will not break even when the whole edition is disposed of. On the other hand during the few months since its appearance nearly a quarter of the edition has been sold. As Mr. Totten's temperament seems to lead him to undertake benefactions for the world of art (and incidentally for his brother architects) such a practical recognition of the usefulness and excellence of his work ought to encourage him to new efforts in similarly unexplored fields.

JOHN V. VAN PELT.

<sup>1</sup>Maya Architecture. George Oakley Totten.

### In Recognition of Craftsmanship

At the recent award by the Philadelphia Building Congress of sixty-three certificates of merit for craftsmanship, the chairman of the Committee of Award, Mr. John Irwin Bright, explained the awards as follows:

"We are gathered together this evening in honor of those of our fellow workmen who have distinguished themselves in their daily tasks. The measure of the value of the certificates about to be given in recognition of this action lies entirely in the phrase 'the daily task.'

"Medals and awards are generally bestowed for outstanding deeds, or spectacular achievements; which is as it should be. But the Philadelphia Building Congress sees things in a little different light. It seeks out the craftsmen who, day in and day out, endeavors to create good, honest, and therefore beautiful things. The size or the monetary value of the fruit of his toil has no bearing upon the choice. It is sufficient that what is done is performed in the routine of earning the daily bread and as well as the individual can do it.

"The Philadelphia Building Congress recognizes artistic expression in the worker or the designer. It encourages efficiency due to intelligent and honest workmanship. It has no interest whatever in mere speed.

"There is a well known admonition against the thrower of stones—against those eager to judge adversely. But what of the state of mind of the giver of gifts! The rewarder of merit stands in deadly peril of losing his own soul. The Philadelphia Building Congress realizes its own humble position and in the true sense of the word it is not making awards. In the bestowal of each certificate it is only recognizing a man and an artist.

"The Committee of Awards has selected 63 members of the building trades as worthy of commendation because these men, by the artistry and the merit of their accomplished work have earned the supreme human reward; their own self-respect."

### Architects' Defence Union

Under the above title the following appeal has been issued to English architects and a meeting for discussion was arranged late in October, the details of which are not at hand as we go to press. The circular is reprinted, as follows:

Proposals have been considered by the Practice Standing Committee of the Royal Institute of British Architects to form an Architects' Defence Union which will be open to all members of the R. I. B. A. and Allied Societies and to such other Architects and Surveyors as may be approved by the Board of the Defence Union.

The Union will be an incorporated Society entirely distinct from the Royal Institute of British Architects.

The objects of the Union are briefly:—

(1) To defend actions brought against members for professional negligence, default or error.

(2) To recover fees earned by members in the exercise of their profession where the R. I. B. A. Scale has been brought to the notice of their clients on the receipt of the original instructions.

(3) To support or defend actions for libel or slander

brought by or against members in the exercise of their profession.

(4) To support actions brought by members to defend their ownership of the copyright of their designs.

The protection afforded will be to a maximum of Five Thousand Pounds, but in the case of (1) the first £25 of each claim will be the member's liability.

The claim for fees, if approved, must exceed £25 in each case. The indemnity offered does not extend to the litigation expenses of his opponent in the event of an unsuccessful action.

The first defence to an action for the recovery of fees is frequently a claim for damages for professional negligence, so that these two grounds for dispute are closely allied.

Architects have been held liable for damages for professional negligence on the following grounds:—

(a) Dry-rot arising in floors within six years after the completion of the contract owing to neglect on the part of the clerk of works or to unauthorized alteration of the drawings by him.

(b) Wrong advice as to the cost of building a house and its value when built.

(c) Dry-rot arising in properly ventilated floors where shavings have been left under them.

(d) Damage done to mural paintings owing to faulty backings.

Amongst many other and more obvious liabilities Architects have also been held liable for damages:—

(a) To the contractor where the latter is sued owing to the building having fallen owing to faulty design.

(b) For wrongful use of adjoining owner's property such as driving a nail into his wall or encroaching on his property.

(c) If extra works are necessitated through omissions in the drawings and specification or through lack of examination of the sub-soil of the site.

(d) For delay in delivering the drawings to the contractor so that he could not complete the building within the contract time.

It is only by co-operation that the protection and advantages named can be obtained. It is the unexpected that happens and the costs a comparatively small matter may easily run into thousands of pounds.

If an Architect were to insure himself individually against the risks covered by Clauses 1-4, the premium required would be at least £12, whereas by co-operation it will be only £3. 3s.

In order to found the Defence Union it is necessary to have a minimum of one thousand members paying an annual subscription of three guineas, and application for conditions of membership should be sent on the attached form. Each member of a firm would be required to insure.

### Fellowships

The Governing Committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the second Competition for a Fellowship of the value of Fifteen Hundred Dollars, the holder of which is to pursue the study of architecture in foreign countries, as determined by the Committee and under the guidance

## ARCHITECTS' DEFENCE UNION

and control of the School of Architecture of Washington University.

This Fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens of good moral character, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and shall be between twenty-one and thirty-one years of age at the time of appointment to this Fellowship.

Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, Mo., to whom all candidates are required to forward their application blanks, properly filled out not later than 14 January, 1927. Candidates who are holders of a degree not conferred by Washington University are required to submit with their applications transcripts of the record of their scholastic work. Candidates must be sponsored by the architect in whose office they are taking, or have completed, the year of practical work required for eligibility to this Fellowship. Each application must also be endorsed by at least two other members of the American Institute of Architects.

### Letters to the Editor

TO THE EDITOR OF THE JOURNAL:

I have read with great interest Mr. Ludlow's letter in the November JOURNAL in which he urges consideration for a revision of the Schedule of Professional Charges.

While I sympathize with any effort on the part of architects to increase the all too inadequate financial reward now prevalent for their services, I doubt that the revision of the Schedule is the way to do it. It seems to me that the time has come when the Institute should consider seriously the encouragement of the "Cost Plus" basis of charge already adopted, we believe, by many other architects in addition to our own office. Would it not be possible to secure for the JOURNAL contributions on this subject from architects in various parts of the country whose experience of the Cost Plus scheme must now have been of sufficient length to justify a report to the profession at large. The questions would be:

How has the Cost Plus scheme of charge worked either to the advantage or disadvantage of the owner and architect?

Do you meet with serious opposition on the part of clients?

Is there any actual difference between its results when applied to small and unimportant buildings as against important structures?

There was a discussion on this subject in the New York Chapter some years ago, and a well known architect criticized our particular application of the Cost Plus scheme by saying "but under your scheme of charge you can never make 'a killing'." What he undoubtedly meant was that under our scheme we never have an opportunity to get a great deal of money in return for comparatively little work. For instance, on a building large in bulk that entailed very little drafting. But to his statement I had then, and have still, only one reply, "under our scheme of charge where every one pays the actual cost of his work plus a reasonable profit we never have to make a killing. Every piece of work pays for itself."

ROBERT D. KOHN

### A War Memorial Difficulty

The following item is clipped from a recent issue of the *New York Tribune*:

"The central board of the veterans and military organizations here announced today through Major Henry Adams, their chairman, that the organizations would have no part in the dedication ceremonies on Armistice Day of a new war memorial, because of a biblical inscription on it. This step was taken unanimously, it was announced, and the veterans protest the "blatant pacifism" of the conception of the memorial. The memorial was built by the city.

"The resolution adopted by the former service men charges that the memorial is 'inappropriate and neglectful of the memory of those who gave their lives in the wars of the United States.'

"The memorial is a steel flagpole set in a circular stone base which is surrounded by a bronze frieze conventionally ornamented with figures bearing spears and swords. Below is the quotation from Isaiah, ii, 4: 'They shall beat their swords into plowshares, and their spears into pruning hooks: nation shall not lift up sword against nation, neither shall they learn war any more.' The memorial is set in a triangular plot which is owned by the Crescent Avenue Presbyterian Church.

"The board, says the announcement, "is impressed with an abiding conviction that the memorial is conceived in a spirit of blatant pacifism, is a striking memorial for the glorification of the prophet Isaiah and is a passing reference to the gallant patriots who served their country as soldiers, sailors or employees. The memorial is erected on the property of the Crescent Avenue Church, and consent to use the property is bound by the agreement that the design of it and the wording of any inscription must meet the approval of the church.'

"The board concludes by charging that 'in this manner have the Mayor and City Council ignored the citizens, the veteran and civil organizations of Plainfield.'

"The City Council authorized an appropriation of \$50,000 for the memorial and got Judge William N. Runyon, of the United States Court, to make the dedicatory address.

"Mayor James T. MacMurray, who is chairman of the committee in charge of the memorial, said that he regarded the eleventh hour protest as unreasonable.

"The memorial project had been under consideration for months, he said, before it even took form so far as the design was concerned. Suggestions were invited from the public, the Mayor continued. The Mayor said the veterans waited until less than a month before the dedicatory exercises before they declined to participate in it. The committee had made every possible effort to be fair about the matter, said Mayor MacMurray.

"The design, he continued, had been approved by the Fine Arts Association in Washington. The inscription, he acknowledged, was suggested by the church. The question of whether the church designed to advertise the prophet Isaiah at the expense of the veterans of the World War was one which Mayor MacMurray declined to discuss."



# Institute Business

## Applications for Membership

November 30, 1926.

TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

BROOKLYN CHAPTER, Philip G. Knobloch.

CHICAGO CHAPTER, Harry Talfourd Frost, B. Leo Steif.

GEORGIA CHAPTER, J. Herbert Gailey.

NEW YORK CHAPTER, Wm. J. Creighton, William S. Rocca.

PHILADELPHIA CHAPTER, Harold Webber, Frederick J. Wurster.

UTAH CHAPTER, Lenord C. Neilson.

WASHINGTON, D. C., CHAPTER, Richard Fourchy.

You are invited, as directed in the By-Laws, to send privileged communications before December 30, 1926, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

FRANK C. BALDWIN, *Secretary*.

## Notice to Members Contemplating Transfer to the Florida Chapter

The Florida Chapter requests that any Institute member contemplating a transfer to the Florida Chapter first fulfill the requirements of the law governing the registration of architects in Florida. The Florida Law provides that any member of the American Institute of Architects may be registered to practice in the State without examination, if able to meet other conditions.

Inquiry as to procedure should be addressed to Mr. Mellen C. Greeley, Secretary, The State Board of Architecture, 111 West Adams Street, Jacksonville, Florida.

Compliance with this very reasonable request would be appreciated by the Florida Chapter, and by the Officers and Board of the Institute.

## Cubic Contents of Buildings

TO THE MEMBERS OF THE INSTITUTE:

Early in the summer you received an Institute Document entitled "Cubic Contents of Buildings—a Standard Method of Calculation and Form of Statement." This document is reprinted as Appendix A to this Notice. Your attention is called to a footnote on the Document, to the effect that it is experimental, and that suggestions for improvements, comments, and criticisms should be sent to the Octagon. This footnote brought little or no reaction from the membership at large. But several members, who have specialized in technical fields, have offered criticisms. Also, they have pointed out that the

Board of Directors of the Institute, following the Convention of 1919, accepted the report of the Committee on School Building Measurements, which contained a paragraph describing a method for obtaining the cube of a school building.

That method appears as Appendix B to this Notice.

The Executive Committee, at its meeting in Providence, R. I., on October 12-13, last, directed that A. I. A. Document No. 215, Cubic Contents of Buildings, be republished to the membership through the Secretary's Page in the JOURNAL, with an accompanying statement by the Secretary that it is submitted with a request for careful consideration, and the suggestion that every member feel at liberty to comment, or criticize, or suggest amendments to any degree he may desire. This suggestion also applies to the method of cubing school buildings, above mentioned.

Accordingly, this Notice carries out the instructions to the Secretary, and places before you such data as have been developed with regard to the rather difficult problem of formulating a standard system for cubing buildings. The Board will appreciate your co-operation, no matter what your point of view, if you will express it by writing a letter to the Secretary, at the Octagon, commenting upon, condemning, or amending the two methods herewith submitted. Any general contribution that you may think helpful would be gladly received.

FRANK C. BALDWIN, *Secretary*.

### Appendix A—A. I. A. Document 215

#### CUBIC CONTENTS OF BUILDINGS—A STANDARD METHOD OF CALCULATION AND FORM OF STATEMENT

##### Definition of "Standard Cubic Contents":

The cubic content of a building is the actual cubic space enclosed within the outer surfaces of the outside or enclosing walls and contained between the outer surfaces of the roof and the finished surface of the lowest basement or cellar floor.

##### Interpretation:

Walls of flues or shafts 200 square feet or more in area are understood to be "outside or enclosing walls." Open porches or verandas are not calculated unless separately itemized. Any allowances in addition to or deduction from the "Standard Cubic Contents" which may be justified in any case, such as foundations of special depth or any unusual condition, shall be separately itemized. Exterior projections or enclosures such as roof tanks, bulkheads over stairs or dumbwaiters, pent houses, porches, etc., shall be itemized separately.

##### Explanation:

The above specification of "Standard Cubic Contents" is adopted as a method of conveying exact basic facts about a given building to all interested so that they may be subject to verification without misunderstanding. The basic facts should be the same to all. Each will use the figures in his own way. Valuations per cubic foot will vary with classification of the building, with quality as specified

## INSTITUTE BUSINESS

or executed, according to the judgment and purpose of the individual appraiser.

### Examples:

Cubic contents of buildings shall be stated clearly in form suggested by the following examples:

#### Office Building of Mr. Blank at Blank address:

Standard cubic contents.....1,750,000 cu. ft.

Allowance for caisson foundation 150,000 cu. ft.

Total .....1,900,000 cu. ft.

#### Residence of Mr. Blank at Blank address:

Standard cubic contents..... 18,500 cu. ft.

Allowance for veranda..... 1,500 cu. ft.

Total ..... 20,000 cu. ft.

**NOTE:**—This is the first and experimental edition. Suggestions for improvements, comments, and criticisms are invited—addressed to the Executive Secretary, The Octagon House, Washington, D. C.

### Appendix B

#### METHOD OF OBTAINING THE CUBE OF A SCHOOL BUILDING

(From the Report of the Committee on School Building Measurements Accepted by the Board of Directors in May, 1919.)

##### Cost per Cubic Foot:

To obtain the cube of a school building, multiply the area of the outside of the building at the first floor level by the height of the building from six inches below the general basement floor to the mean height of the roof. Parapet walls, stacks and other projections beyond the mean height of the roof, as well as balconies and porches not contributing to the actual usable floor of the building, are to be ignored.

Where portions of the building are built to different heights, each portion is to be taken as an individual unit and the rule as above applied.

### Committee Work

As recorded in the Minutes of the meeting of the Executive Committee, in this issue, Chairmen of Committees met with the Board in Washington on 3 December, for a discussion of plan and program of work. As a consequence the number of committees reporting this month is very small and the names of those not reporting are omitted.

### INDUSTRIAL RELATIONS

As the Chairman of the Committee on Industrial Relations is summoned to present to the Board of Directors at their December meeting in Washington a programme for the work of the Committee for the coming year the members of the Committee have been writing in to tell what, in their opinion, ought to be done in various parts of the country to improve the relations between architects, contractors and labor. While it is too early to give the results of this investigation the most stirring suggestion so far has come from Boston. Mr. Parker reports that through the Boston Building Congress the contractors have been invited to set down their criti-

cisms of what the architects are doing. The resulting complaints with regard to architects' drawings and the inaccuracies and inefficiencies of their specifications have been taken up by an investigating committee of architects who want to do away with as many of the faults as seem to be proven.

We are wondering how many chapters of the Institute would be willing to risk exposure of this kind.

ROBERT D. KOHN, *Chairman*

### PLAN OF WASHINGTON AND ENVIRONS

The planning of Washington is now in the hands of a fully competent commission, working in close contact with the executive heads of the various groups having to do with the city's development. There is no longer the lack of co-ordination which had handicapped past efforts toward accomplishment.

The situation is somewhat complicated at the moment by the need of finding sites for several public buildings. The Planning Commission and the Commission of Fine Arts are endeavoring to handle this broadly, providing not only for immediate but for future requirements. The Public Buildings Commission apparently is co-operating, and Mr. Edward H. Bennett of Chicago has joined the Treasury staff as a professional advisor. He is studying what is known as the "Mall triangle"—the area lying between Pennsylvania Avenue and the Mall. It is most encouraging to note that the local press is supporting the study instead of complaining about the delay.

There are many problems which the Planning Commission should be studying, but their funds for study are very limited, and efforts are being confined largely to getting together the necessary data. The location of the public markets has been one of the most pressing issues. Harland Bartholomew of St. Louis has been assisting in traffic studies.

Attention of the committeemen is called to the fact that every state now has at least one member "covering it" in the interests of Washington. The chairman suggests that the committeemen should establish contacts with their Senators and Representatives, acquainting them with the fact that the profession at large is interested in Washington and bespeaking their support of the Planning Commission. More funds are going to be needed, not only for preparation of plans but for acquiring land, and it is time to start the ball rolling. Try to meet the men who will have the deciding votes, and convince them that their constituents are really interested in the adequate development of the Capital. There is plenty of material available for reference in the Proceedings and in previous bulletins. Try to enlist the interest of other organizations, such as Chambers of Commerce or other business groups, so that they will lend their support. Please report to the Chairman what efforts you make and what results are obtained.

There are many lobbies having selfish objectives whose efforts are frowned upon. There can be no condemnation of a nation-wide effort to make this a great capital city. We have gotten the agency of accomplishment; now let us put the machinery into operation.

The need of reversing last year's legislation in which

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

the Lafayette Square district was excluded from the public building area is most clearly demonstrated in the following extract from the current report of the Commission of Fine Arts, which has just been made public:

"The principle that, as the Capitol should be surrounded by buildings devoted to legislative functions, so the White House should be surrounded by the executive departments needs no argument. Congress recognized this principle in the location of the Treasury and the State, War and Navy Buildings. In modified fashion the principle was applied also in the purchase in 1910 of the squares south of Pennsylvania Avenue between Fourteenth and Fifteenth Streets, as sites for the Departments of Justice, of Commerce and Labor (then united), and of State. Lack of space in the purchased area forced the Department of State south of B Street into the Monument grounds, a location almost unanimously condemned on the grounds of inconvenience to all concerned.

"The public buildings act recently passed by Congress limits the takings of land to the south side of Pennsylvania Avenue; but the action of one Congress does not bind the acts of future Congresses and the plan of 1901 is so logical and so convincing that ultimately it is almost certain to be carried out. Indeed, the very limitation tends to hasten the time of accomplishment by its tendency to reduce the area surrounding Lafayette Square to a condition similar to that to which Pennsylvania Avenue has now been reduced and which Congress is striving to remedy."

Members of the Committee should inform themselves on the situation by referring to the proceedings of the last Convention, and should make every effort to convince their representatives in Congress of the need of immediate action. HORACE W. PEASLEE, *Chairman*.

## FOREIGN RELATIONS

An exhibition of American architecture was sent to New Zealand last December. It was well received, and has since been returned and distributed to its owners.

A set of drawings was also sent to the International Building Exhibition at Turin, Italy; because of the limit of time it had to be restricted very much in its scope, but the quality of the work was highly appreciated and certificates were given to many of the authors of the drawings shown.

In co-operation with various local Chapters everything possible was done to provide a group of visiting German architects with opportunities that they desired in this country.

Through the tireless effort of the Vice-Chairman, Mr. Frank R. Watson, our relations with the South American architects have been most cordial, and we should now be glad to have the names of any architects in the country who would be interested in attending the Pan-American Congress to be held this coming July at Buenos Aires. Mr. Kelsey, Mr. Plack and Mr. Watson have all attended meetings of this sort and are enthusiastic both as to the reception that architects from this country receive and as to the interest of such a trip. Details of date, expense and time will be furnished anyone who is interested.

A request has recently come from the architects in Australia for an exhibition of our work, and as soon as a definite statement is received in this connection, such an assemblage of photographs and drawings will be made and shipped to them.

Meanwhile most careful inquiries have been made as to the best means of carrying out the resolution at the last Convention in regard to the physical restoration of Sta. Sophia in Constantinople. This is a matter that must be approached with great caution, and various sources of information are being applied to with this end in view.

WM. EMERSON, *Chairman*.

## COMMUNITY PLANNING

In June the chairman sent out the usual hopeful letters to committee members, offering a possible line of action for the coming year, and asking for suggestions from the committee members. However, November is rather too early to expect replies, which, if any, will arrive in April, just after the next year's report has been sent in. The chairman avails himself of this opportunity to welcome contributions on such subjects as the "Effect of the Florida Hurricane on land development policies," or "Recent experiences of an Architect as a member of a Commission of City Planning or Zoning Board."

The chairman has just had slipped on his plate, from a member of another committee, the responsibility of storming the past records of, and presumably representing the Institute at, the National Conference of Street and Highway Safety. The suggestion is that the proper "point of contact is through Zoning and City Planning," and the work should therefore be in the hands of this Committee. Here again the chairman does not wish to appear selfish and offers to some interested committee member or other member of the Institute this opportunity to do valiant service. In the meantime we accept the inference that the proper point of contact is with the City Planning. We understand that a recent great conference was held in Milan, Italy, the title of which, literally interpreted, is "The Planning of Cities in the Interest of Traffic." We suggest the addition of "and parking."

We have been approached on the question of helping to round up the attitude of the profession with reference to the merits of the High Office Building controversy, which has been to the fore in a number of cities. We have reason to feel gratified with the results of our past extended and, we trust, consistent exposition of the small house movement, which has emanated from this committee. Comments from a number of sources seem to show that our arguments have been carefully followed and approved by certain bodies, including at least one important trades union. We believe accordingly that to turn our attention to the High Office Building muddle might increase the prestige of the profession, if properly handled.

HENRY WRIGHT, *Chairman*.

## Institute Affiliations

### PRODUCERS' RESEARCH COUNCIL

The Council held a most successful Third Semi-Annual Meeting at the Hotel Coronado, St. Louis, on 4, 5, 6 November. Owing to the strong endorsement given to the work of the Council by the last Institute Convention, the members were able to make this program very constructive.



## INSTITUTE BUSINESS

Mr. James P. Jamieson, President of the St. Louis Chapter, opened the meeting with hearty words of welcome. Mr. N. Max Dunning, Chairman of the Structural Service Committee, complimented the members of the Council on the work already accomplished, and felt that even now the importance of this movement was hardly realized. He brought out the question of manufacturers' specifications, which must be intelligently written, and mention the best methods to be used for the purposes intended, as often the best of materials are used in the wrong places. He mentioned, as a problem which should appeal to all, and as a responsibility that cannot be dodged, the fact that the white collar class is being forced out of the newer class of multi-family dwellings by the skilled mechanics, whose income is far exceeding that of the clerical workers. He mentioned the increase in the cost of labor and material in the last ten years as compared to the total cost of buildings, and showed that there has been as a result a great increase in efficiency in building operations. During the business session there was a discussion upon the proposal as to the advisability of dropping from the sub-title of the Council the word "Research," as being somewhat misleading. Action was taken, subject to the approval of the Board of Directors of the Institute.

At the evening session Mr. E. J. Russell mentioned the great improvement in conditions in the architect's office, due to the standardization of materials, such as cement, tile, slate, and lumber, which conserve the architect's time in making selections. He mentioned the building industry as being the second largest in the country, and as slowly but surely coming to be so recognized. Individual manufacturers cannot do things by themselves, said Mr. Russell, but that what neither they nor the architects alone can accomplish can be done by co-operation.

Mr. W. B. Ittner made a fervent plea for the revival of craftsmanship in this day of artificiality and standardized manufacture. He felt that we are losing the art of fine craftsmanship, and felt that it was very commendable that leaders in the manufacture of building materials should be willing to co-operate with the members of the Institute in studying their problems, and that while the Council was not great in numbers, it contained leaders in the building industry. The education of the public in matters of art, said he, would require the Producers to supply better and more beautiful things in the future, and they should take the initiative in that direction.

Mr. Louis LaBeaume mentioned the value of architectural expositions to architects who could find time to attend. Concerning the great mass of wasteful advertising, he felt that a great deal of useless phraseology and immaterial matter is now being taken out of advertising, much to its benefit, and he complimented the members of the Council on their efforts to improve this condition. He felt that informative literature is of the greatest aid to architects, especially in the smaller towns, where manufacturers' representatives are not always available.

Mr. Dunning expressed the opinion that the Council movement fostered by the Institute would prove to be

the greatest thing done in this generation to improve relations between the architects and producers and provide a working basis of co-operation. Mr. Oscar Mullgardt spoke of the architect whose practice is expanding from small to larger work and the problems which he must encounter, and on which it is difficult for him to get proper information. He felt that this was a real opportunity for the manufacturers to do something in the way of conserving the architect's time in getting such information, also in dealing with the salesmen.

Mr. LeRoy E. Kern, Technical Secretary of the Scientific Research Department of the Institute, gave a very interesting illustration of the application of efficiency to the design of a small house, resulting in a saving in cost, but absolutely destroying the beauty of the structure. Mr. Scott Button spoke in relation to architectural specifications from the standpoint of the manufacturer, and one particular point he covered was the specifying by architects of unnecessary and unimportant matters in connection with large units of apparatus, which took up a great deal of space in the specifications, and which should be left to the manufacturer of the entire unit, who must guarantee his product.

Mr. Lane spoke on the subject of architectural expositions from the side of the exhibitor, bringing out the difficulty in getting architects to attend. Mr. Adam and Mr. Coulton referred to the efforts of manufacturers toward meeting the wishes of the architect in material and design, and in giving him information. Mr. Perry brought out the improvement in advertising matter, due to the efforts of the Council, and Mr. Byington spoke on the interesting subject of conserving the time of the architect in meeting salesmen. Mr. Edwin W. Ely, of the Department of Commerce, Washington, presented a very interesting lecture, with lantern slides, on the subject of "Simplified Practice and its Place in the Industrial Movement."

J. C. BEBB, *Secretary.*

### Meeting of the Executive Committee

*October 12, 13, 1926.*

#### MEMBERS PRESENT

The meeting was called to order by the President, Milton B. Medary, Jr., at 9:30 A. M., on October 12, 1926, at the Providence-Biltmore Hotel, Providence, Rhode Island. Other members of the Executive Committee present were the First Vice-President, William Emerson; the Second Vice-President, C. Herrick Hammond; the Secretary, Frank C. Baldwin, and Director J. Monroe Hewlett. Other members of the Board attending at several sessions were F. Ellis Jackson and Nat G. Walker. The Executive Secretary, E. C. Kemper, was also present.

#### COMMITTEE CHAIRMEN—JOINT MEETING WITH OFFICERS AND BOARD

The President spoke in favor of establishing a policy of closer personal contact between Officers and Directors, on the one hand, and Chairmen of the Standing and Special Committees, on the other.

As the Institute grows in numbers, resources, and ac-

<sup>1</sup>Various items of a confidential nature have been omitted from this record.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

tivities there is a trend toward centralization and a danger that the fine work done by Committee Chairmen will be overlooked or forced into the background. To avoid this, and for other reasons, he proposed that the Chairmen of the following Committees be invited to meet with the Board of Directors at a full day joint meeting in Washington on December 2:

Mr. Snook of Contracts; Mr. LaFarge of Allied Arts; Mr. Garfield of Public Works and Ethics; Mr. Waid of the Building Committee; Mr. Nimmons of Education; Mr. Butler of Competitions; Mr. Beers of Public Information; Mr. Dunning of Structural Service; Mr. Higgins of Finance; Mr. Wright of Community Planning; Mr. Bannister of Registration Laws; Mr. Bright of School Building Standards; Mr. Peaslee of the Plan of Washington; Mr. Hammond of Small Houses; Mr. Emerson of Foreign Relations; Mr. Kohn of Industrial Relations; Mr. Stephens of Architectural Relations; Mr. Walker of External Activities.

The objects of such a conference, which has not been attempted before in Institute procedure, would be to discuss Committee work between December and the Sixtieth Convention, to exchange ideas, harmonize programs, and to generally weld the leaders of Institute work into a smooth-running and harmonious group, each element doing its job with a good understanding of the whole situation and with the enthusiasm which comes from personal contact. It will be the duty of the Board, in December, to issue any specific instructions to Standing and Special Committees. If the entire group of Committee Chairmen can sit in with the Board and hear instructions, or the program, of each Committee developed and issued—taking part informally where interests touch, or overlap, or conflict—coordination and enthusiasm should result which will be of great value to the Institute.

Such a meeting would permit the Board to give instructions of a definite and comprehensive nature, which would hardly be possible if Committee Chairmen were not at hand. Also, the Board would be aided in the preparation of the 1927 Budget, in which allocations of funds for Committee work are made.

*Resolved*, That the President be authorized to invite the Chairmen of the Standing and Special Committees of the Institute, or as many of them as he may select, to attend a joint meeting with the Officers and Directors, to be held in Washington, D. C., on December 2, 1926. If a Chairman cannot attend the Vice-Chairman, or a member of the Committee selected by the Chairman, should be invited.

*Resolved*, That Committee Chairmen be instructed to meet their traveling and subsistence expenses from any unexpended balances in their appropriations on November 30.

*Resolved*, That the Treasurer be authorized to reimburse the traveling expenses of those Chairmen, or their proxies, whose Committees have no appropriations, or insufficient balances, by adequate transfers to such Committee appropriations from the Contingent Reserve Fund of the 1926 Budget.

*Resolved*, That the Executive Committee recommend to the Board of Directors that in the preparation of the 1927

Budget consideration be given to the desirability of an annual joint meeting of the kind now initiated, and that Committee appropriations include traveling expenses for the purposes of such a meeting in the fall of 1927.

*Resolved*, That the Executive Secretary be instructed to give publicity to this new matter—by sending a statement concerning it to the Journal and the other professional magazines. They should be told that the information is sent to them because in the opinion of the Board of Directors it marks an innovation which is of great importance to the future work of the Institute.

## DECEMBER MEETING OF THE BOARD

At the post-Convention meeting of the Board of Directors it was agreed that the first session should be held in Washington on December 3 for the purpose of a joint meeting with the Jury of Fellows, and that subsequent meetings should be held with Chapters in South Carolina, Georgia, and Florida, on a schedule to be arranged through the Regional Directors, and terminating with a final meeting in Atlanta on December 15.

Since the adoption of this program letters have been received from the President of the Florida Chapter, Harry F. Cunningham, in which he pointed out objections to holding meetings in any of the cities of Florida except Gainesville. A later letter of September 17 has been received from Mr. Cunningham stating that since no further word has come from the Board the Florida Chapter has been obliged to proceed in making its arrangements for a fall meeting without regard to the possibility of a Board meeting coincidentally therewith. Mr. Sayward's letter of September 22 was read in which he recommended that the meeting in Florida be abandoned and the schedule revamped to cover meetings in South Carolina and Georgia.

*Resolved*, That the decision to hold a meeting in Florida be reconsidered and that the following program be adopted, subject to the approval of the Chapters concerned in conference with Directors Sayward and Walker. The first meeting of the Board shall be held in Washington on December 2 for the conference with Committee Chairmen, and in Washington on December 3 for the joint meeting with the Jury of Fellows. The Board will leave Washington on Friday evening and arrive in Charleston on Saturday, leaving there by motor on Sunday afternoon for Savannah, Georgia, arriving in Savannah on Sunday night. An all day meeting will be held in Savannah on Monday and on Monday night the journey to Atlanta will be made, arriving in Atlanta on Tuesday morning, December 7. In Atlanta a two day meeting of the Board will be devoted to the general business program which should be completed by the evening of the 8th. The question of a meeting with the Alabama Chapter is left with Director Sayward, also the question of any regional meeting or joint meeting with the Georgia Chapter following the completion of the two day session of the Board on December 8.

SCIENTIFIC RESEARCH DEPARTMENT—GENERAL MATTERS  
*Appointment of Institute Representative on American Engineering Standards Committee*

A letter of September 24 was read from Sullivan W. Jones, calling attention to the completion of his term as

## INSTITUTE BUSINESS

A. I. A. representative on the American Engineering Standards Committee, and the desirability of finding another member to take his place, as it will not be possible for him to accept reappointment. The President, in conference with the Committee, then appointed Samuel R. Bishop to represent the Institute on the American Engineering Standards Committee.

### *Appointment of Representative on the A. E. S. Committee on Scientific and Engineering Symbols and Abbreviations*

A letter of June 7 was presented from the Technical Secretary of the Scientific Research Department requesting action by the Executive Committee in the appointment of a representative of the Institute on an A. E. S. Committee on Scientific and Engineering Symbols and Abbreviations. The President, in conference with the Executive Committee, then appointed Bevan Jones to represent the Institute.

### *American Society for Testing Materials—Representation on Committees*

The Secretary reported with regret the death of Professor Thomas Nolan, who for many years had represented the Institute on the following Special Committees of the American Society for Testing Materials: C—1 on Cement; C—3 on Brick; and C—7 on Lime. As a temporary arrangement the Technical Secretary of the Scientific Research Department, LeRoy E. Kern, has assumed Professor Nolan's duties on the three Committees. The President, in conference with the Executive Committee, appointed Harry Parker to represent the Institute on the three Committees above listed.

With general reference to Institute representation on technical committees and related activities, it was directed that the Secretary, in due course, obtain from each representative his candid opinion as to the value of the service which he has been able to render as the architectural member of the committee. He should be asked to say if he thinks the representation should be continued, if it is worth the time and expense, and whether his connection with the committee has implied directly, or indirectly, the approval of the American Institute of Architects on the ultimate findings or public pronouncements. In other words, he should be asked to say frankly if he is satisfied with the results of the committee's work and thinks that his participation has fairly represented the Architects' point of view and has been given the correct measure of recognition.

Also the Executive Committee would like to know if there is any danger of the Institute's name being used in cases in which the representative was in the minority and did not approve the findings, and if so what procedure is followed to prevent such an abuse.

*Resolved*, That LeRoy E. Kern be appointed to act as alternate for each of the representatives serving on the various technical and related committees coming under the program of the Scientific Research Department, with authority to attend any meeting which in his judgment should be attended when the principal cannot be present.

*Resolved*, That the Executive Committee extends to Sullivan W. Jones an expression of thanks for his long continued service to the Institute. He has represented

the Institute well and unselfishly, and what he has done is appreciated.

### SIMPLIFIED PRACTICE RECOMMENDATIONS

The Director of the Scientific Research Department, N. Max Dunning, read a letter of October 6 transmitting the request of the Department of Commerce that the Institute approve the following recommendations of the Department's Division of Simplified Practice:

Revision of Simplified Practice Recommendation No. 12—Hollow Building Tile.

Simplified Practice Recommendation on Wrought Iron and Wrought Steel Pipe, Valves and Fittings.

Simplified Practice Recommendation on Spiral Steel Rods.

Revisions of Simplified Practice Recommendation No. 21 on Brass Lavatory and Sink Traps.

The Institute has cooperated with the Department in the formulation of the above recommendations. The Scientific Research Department has investigated and reported to the Advisory Council, which has approved the request for Institute approval.

*Resolved*, That the Simplified Practice Recommendations above listed be approved.

### USE OF \$500.00 BALANCE

The Department has a balance of \$500.00 to its credit left from the 1925 appropriation for the New York office. It is desired to use this unexpended balance for the wide distribution of the new edition of the Standard Classification for Filing, A. I. A. Document 172, and for related purposes.

*Resolved*, That the unexpended balance of the Scientific Research Department for the year 1925 be made available to the Department for such use as it may see fit.

### SMOKE CONTROL

At the September, 1925, meeting of the Executive Committee letters were submitted from D. Knickerbacker Boyd and Albert Kelsey, concerning smoke control, and urging Institute action in favor of smoke control. The Executive Committee took the following action:

*Resolved*, That the correspondence be referred to the Scientific Research Department with instructions to establish a special committee to investigate the matter and report to the Board of Directors.

A report has been submitted by the Scientific Research Department which, in effect, recommends that the Institute does not undertake an investigation, or initiate action at the present time, for the reason that the time and energy required should be used on some of the well-established activities now under way.

*Resolved*, That the report be accepted and approved.

### APPOINTMENT OF CHAPTER REPRESENTATIVES

At the December, 1925, meeting the Board of Directors adopted a recommendation of the Scientific Research Department that the Structural Service Committee be abolished as such, and that there be substituted for it Regional Representatives of the Scientific Research Department—one in each Chapter.

Later developments suspended action in the matter and



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

after the May Board meeting it was decided to delay the appointment in each Chapter until the report of the Special Committee on External Activities has been considered. In the meantime, a letter of July 6 has been received from Mr. Dunning, suggesting the appointment of Chapter representatives of the Scientific Research Department inasmuch as the reorganization work may consume considerable time.

*Resolved*, That the Director of the Scientific Research Department be requested to submit a list to the President of men qualified for these appointments.

Mr. Kern spoke on the desirability of finding young men for these places. He spoke of the number of qualified technical men in the large architectural offices who are not doing any Institute work. Many of them would be glad to make some contribution of time and interest and to get into closer contact with the national work of the Institute.

See the Notice on Members in this issue concerning A. I. A. Document 215 and Appendices thereto: particular attention is desired to the request for membership criticisms.

## CONTRACTS—REPORT OF COMMITTEE

### STANDARD FORM OF BOND USED BY SURETY COMPANY

After general meetings of several organizations in regard to a Standard Building Bond, in which meetings a special committee of the Institute took part, the National Surety Company, one of the largest in the country, decided to abandon its own form of bond and use exclusively the Bond of the Institute. By special arrangement the Institute furnished the Company with the Bonds in large quantities at dealers' prices, and without change in form or substance. The name of the National Surety Company is printed at the beginning of the Bond and at the end under the signature space.

### STANDARD DOCUMENTS—PUBLICATION IN FRANCE

Under authority given by the Board the Committee has submitted to a French Journal, "Le Bâtiment," a complete set of the Standard Documents for publication in French, subject to the condition that the documents will not be printed in a form suitable for commercial use.

### STANDARD DOCUMENTS—COPYRIGHT IN CANADA AND FOREIGN COUNTRIES

Under instructions from the Board the Chairman took up with Institute Counsel the question of copyrighting the documents in Canada and foreign countries. Counsel reported that the time has passed for copyrighting in foreign countries, but it could be secured in Canada. The proper action was taken and the Canadian copyrights have been received. Correspondence has been initiated with the President of the Royal Architectural Institute of Canada with reference to a program for distributing the documents in Canada.

### OWNER-ARCHITECT AGREEMENT

This document in revised form, as approved in substance by the Board of Directors, has been finally approved by the President and the Chairman of the Committee. A

notice concerning the new edition has appeared in the JOURNAL and the document is now in circulation.

*Resolved*, That the reports of the Chairman of the Committee on Contracts be accepted and approved. Mr. Snook and the members of his Committee are thanked for the complete way in which the work of the Committee has been executed.

## PAINTERS AND DECORATORS—INSTITUTE REPRESENTATION AT INTERNATIONAL ASSOCIATION MEETING

A letter of August 16 was read from the General Secretary of the International Association of Master Painters and Decorators in which the Association invited the Institute to send a representative to its Convention which takes place in Milwaukee in February, 1927.

In a letter of August 17, the Chairman of the Committee on Contracts, T. E. Snook, stated that the Institute was represented at a previous Convention, that it was desirable to maintain cordial relations with the Master Painters and Decorators, who are striving to improve their conditions of practice, and urged that the Institute respond by naming a representative. It was the opinion of the Executive Committee that this sort of contact is desirable. The Secretary was requested to write to the Wisconsin Chapter and secure the nomination of a qualified man for appointment by the President. Mr. Snook's concurrence in the appointment should also be secured.

## JURISDICTIONAL AWARDS — AMERICAN ENGINEERING COUNCIL COOPERATION

For the record a letter of July 6 was read from the American Engineering Council to the effect that the Administrative Board of the Council has adopted the report of the joint Committee of Architects and Engineers which met in Pittsburgh on May 3, 1926, under which the participation of the American Engineering Council through representation on the Board for Jurisdictional Awards will be continued.

## COMPETITIONS—CONDITIONS OF PRACTICE IN THE BOSTON CHAPTER

Mr. Charles Butler, Chairman of the Committee on Competitions, came to Providence on the invitation of the Committee and sat with it in its discussions of the several competition matters which follow:

The Secretary read a letter of May 26 from the President of the Boston Chapter, Hubert G. Ripley. Its gist is the following paragraphs:

We should like to ask the Committee on Practice just what is meant by the sentence "A competition exists when two or more architects prepare sketches at the same time for the same project." Does this mean that an owner may employ an architect to make sketches for a project for an agreed price, pay him, discharge him, employ one or more architects to do the same thing in rotation, then, having received a number of sketches, re-open the whole question and decide which architect he wants to have do the work? Apparently the paragraph in the Circular on Architectural Competitions permits of this. Is this a fact? If so, is it not a little equivocal?

## INSTITUTE BUSINESS

May an architect submit sketches for a project for which an engineer has already made sketches and which project is still under consideration? How far may an architect employ "modern business methods" in attempting to secure work? May he enlist in his behalf, or himself become, a talking salesman with a portfolio of completed work, letters from satisfied clients, recommendations from men in important positions, in order to secure a definite job?

It was further pointed out by Mr. Ripley that the profession in Boston is feeling the competition of large engineering firms who maintain special contact departments and perform full architectural service in many cases. These firms are not bound by the rules of the Institute, and many of them maintain "contact men" or salesmen, who create favorable impressions upon building committees, and secure a large amount of work which properly should go to architectural firms. The Chapter desired to know what the Institute could do to relieve this situation, and what definite answers it can make to the particular questions asked in connection with the requirements of the Competition Code.

The Secretary reported that Mr. Ripley's letter was submitted to the President, and in conference it was agreed to ask the Regional Director, F. Ellis Jackson, and the Chairman of the Committee on Competitions, Charles Butler, to confer with the executives of the Boston Chapter. Such a conference was held. A report concerning it was read from Director Jackson, under date of June 10. In the main, the results obtained at the conference were satisfactory, and it is proposed to have a further discussion of the principles involved at the Regional Meeting in Providence on October 13. Mr. Butler has promised to attend, and it is probable that there will be an open forum discussion.

Mr. Butler reported verbally upon the discussions in Boston and the explanations which he had offered to the Boston Chapter with regard to the requirements of the new Code. In the main his views were found acceptable and he joined with Director Jackson in the feeling that the Boston conference had largely answered the questions contained in the Chapter's letter of May 26.

Mr. Butler said that one of the interesting suggestions made at the Boston meeting was that the Boston Chapter, or the New England District, or the Institute itself engage a publicity man of the highest type whose duty it would be to travel about the country appearing before school boards and others who are under a real or fancied duty to hold competitions to select architects. He would not advocate competitions, quite the contrary, but he would explain to committees and boards the advantages of properly conducted competitions where this method is a necessity. No doubt this proposal will be brought out at the Regional meeting of the New England District which is to be held later.

### COMPETITION PRACTICE IN KANSAS

A letter of May 14 was submitted from Goldwin Goldsmith, Director of the Sixth Regional District. In it he called attention to the statement put before the Board three years ago by the Kansas Chapter with regard to the submission of sketches in open competition. He re-

viewed the Convention discussion and action on this question and pointed out that so far the Kansas Chapter has had no definite response from the Board or the Convention on the inquiry submitted.

These questions were resubmitted to Mr. Goldsmith on behalf of his Chapter. The position of the Kansas Chapter is that its members are forced by special local conditions to submit sketches to prospective clients without reference to the competition procedure of the Institute. The community as a whole is accustomed to free sketches and will not respond to educational methods for a long time to come. Institute members in Kansas are outnumbered by the non-Institute members by a ratio of three to one. The unaffiliated architects are not taken into the Chapter because a great many of them are not considered eligible. The question before the Chapter, and now resubmitted to the Institute, is as follows:

Having asked the Board if it should, under these conditions, resign from the Institute and having had no direct response, the Chapter is puzzled as to its present status. Are its members open to charges of unprofessional conduct if a member of a neighboring Chapter coming into Kansas for business should find them submitting sketches, are they in a position to claim exoneration if so charged, or at least the right to resign honorably on the ground that they have placed their case before the Board without having a definite reply from the Board, or is their only safe course to resign?

Mr. Goldsmith's letter containing this query was submitted to the Chairman of the Committee on Competitions, Charles Butler, who responded in a letter of June 15. Mr. Butler's letter was read. In effect it pointed out the advantages of the revised Competition Code about to be issued and the simplifications in competition procedure. Mr. Butler's letter contained various suggestions for meeting the situation in Kansas, but made no direct comment on the ethical or disciplinary question contained in Mr. Goldsmith's letter.

Mr. Butler supplemented the points covered in his letter to the Kansas Chapter and emphasized the fact that various Chapters, which are facing the same conditions as Kansas, can do much to improve those conditions by arranging for architectural advisers. Many school boards and committees do not understand the duties of an architectural adviser and would have difficulty in securing one if they tried. Therefore the Institute Chapter concerned should arrange with various members to act as Advisers on every occasion offered and without charge to the school board or committee. This is educational work which has to be done if improvement is sought and there should be members in every Chapter willing to make the sacrifice of time and effort required. As another means of education President Medary recommended the publication of articles on competition procedure and on school design generally in the columns of various school publications, such as the School Board Journal. These articles might be prepared by the Chairman of the Committee on Competitions in cooperation with the Chairman of the Committee on Public Information—for dissemination in all parts of the country in which they are needed.

Mr. Hammond suggested that Mr. Butler have an article on the competition situation and the new Code

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

in the Journal for the purpose of clearing up some of the many misunderstood points and requirements arising from the Code. The sentiment of the Executive Committee was in favor of this suggestion and of the appearance of such articles in the Journal for the purpose of informing the Institute membership along educational lines, with respect to competitions. The Committee also approved Mr. Medary's suggestion with regard to specially prepared articles in the school publications.

*Resolved*, That the revised Code be sent as soon as printed to the Kansas Chapter, by the Secretary. In submitting the document to the Chapter the substance of Mr. Butler's letter of June 15 should be set out and the Chapter should be asked to take the new Code under advisement and to submit to the Board of Directors, at the December meeting, its comment upon the Code and any recommendations it may wish to offer in favor of waiving, modifying or amending any of the three fundamental requirements now insisted upon. In other words the Board would like to have the Kansas Chapter offer a definite report on what should be done with the Competition Code to make it apply satisfactorily to conditions in Kansas.

This request should not convey the impression that the Board believes any fundamental requirements of the Code can be waived without serious impairment to the established principles of the Institute with respect to competitions. But the Board would like to know unequivocally which of the established requirements have failed in Kansas and why. The Secretary should also say to the Chapter that if it will submit such a report with the Code amended in a manner satisfactory to the Chapter the Board of Directors will give the most sympathetic consideration to the recommendations and will do its utmost to help the Chapter overcome the great difficulties which now beset it with respect to improper competitions.

## COMPETITION CODE—REVISED EDITION

The 59th Convention approved in principle the revised Circular of Advice and Information on Competitions and directed the Committee on Competitions to prepare a final draft for publication in consultation with the Executive Committee.

The Chairman of the Committee, Charles Butler, has submitted the Convention document to Chapter Officers with a call for suggestions and comments.

In a letter of August 31 he reviewed the suggestions and comments received and proposed the distribution of the Code. A draft in final form from the viewpoint of the Competitions Committee was submitted for the approval of the Executive Committee. Mr. Butler's letter of October 8 was read, also his draft of a letter to the Chairmen of the Sub-Committees on Competitions in the Chapters.

*Resolved*, That the draft of Circular and accompanying program submitted by the Committee on Competitions be approved as amended and issued as an Institute document. The Chairman of the Committee is directed to send a copy of the new Code to each Institute Chapter.

*Resolved*, That prior to the final issuance the Chair-

man of the Committee on Competitions be given authority to make any other changes or amendments, not involving the fundamental principles, which he may think wise, and after studying the recommendations submitted by the Chicago Chapter.

## PUBLIC WORKS—CONFERENCE WITH CHAIRMAN OF COMMITTEE

The President stated that he had invited the Chairman of the Committee on Public Works, Abram Garfield, to meet with the Executive Committee for a discussion of the Public Building Program of the Federal Government. The legislation initiating this program, which calls for the ultimate expenditure of \$165,000,000 for public buildings, was enacted at the last session of Congress, and reported fully to the Fifty-ninth Convention.

Mr. Medary also outlined the development of the legislation under which the Government Building Program will be executed.

In reporting upon the work of his Committee, Mr. Garfield outlined the two letters which have been sent to Chapter Presidents. These letters informed the Chapters fully of the conditions which govern in Washington and suggested to them the procedure which they should follow with regard to local projects. In these letters he placed before the Chapters the thought that their attitude towards the officials in Washington should be one of cooperation with the motive that architects are interested in buildings and good architecture and not in getting jobs for individuals. In discussing the question of publicity with regard to the Institute policy involved it was the opinion of Mr. Garfield, in which the Executive Committee concurred, that there should be no publicity other than through the Committee on Public Works. The educational appeal of the public buildings to be erected in all parts of the country might be emphasized. Also the Committee on Public Works might use with advantage the discussions which took place in the Senate during the passage of the Bill. At that time many Senators spoke in favor of making the public buildings representative of the best modern architecture and of making the new Government buildings in Washington architecturally worthy of the country.

*Resolved*, That the Executive Committee has heard the report of the Chairman of the Committee on Public Works, from which it appears that his Committee is continuing the policies of its predecessors and the Institute. The Executive Committee believes that the plan of the Public Works Committee to bring about the most favorable action on the part of the Administration under the existing legislation is greatly preferable to any effort to secure at the present time legislation similar in principle to the Tarsney Act.

The Chapters should be requested to refrain from any independent action along this line without the approval of the Committee on Public Works.

It is directed that this resolution be sent by the Secretary to the Chairman of the Committee on Public Works for his use in informing the Chapters.



## INSTITUTE BUSINESS

### RESTORATION OF SANCTA SOPHIA

The Convention adopted the following resolution:

*Resolved*, That the American Institute of Architects use its influence with such authorities as may seem desirable toward securing the physical restoration of the Church of Sancta Sophia in Constantinople.

This matter has been called to the attention of the Committee on Foreign Relations, and Vice-President Emerson, the Chairman, reported as follows:

He has corresponded with members of his Committee and has talked with the heads of some of the Foreign Mission Boards which have interests in Turkey. The opinion developed is that it is highly desirable to undertake such a restoration so far as the interest of architecture is concerned, but the subject should be approached with the greatest delicacy and diplomacy. The chances of successful negotiations in the Turkish Government are almost nil until the United States has accepted the Locarno Treaty. As for making the Church into a museum there seems to be almost no possibility of that being done. The Turkish Government might be interested in having the cooperation of the American architects in the physical restoration of the building, but not for use as a museum. This was accepted as a report of progress.

### HOME FOR FOREIGN STUDENTS OF THE ARTS

The Convention adopted the following resolution:

*Resolved*, That the American Institute of Architects offer its active cooperation with such organizations as may seem desirable toward securing a home in which foreign students of the Arts coming to this country may be welcomed.

This resolution was called to the attention of the Committee on Foreign Relations and Vice-President Emerson, Chairman of that Committee, reported as follows:

He has been in correspondence with Monsieur Alaux, through whom the original proposition was made. He also discussed with Monsieur Alaux the details of a similar enterprise which has been successfully completed in Spain. Of course the principal question is how funds can be secured and what organization can be enlisted in its support.

The report was accepted as one of progress.

### TRAVELLING FELLOWSHIP FOR FRENCH ARCHITECTS

The Board of Directors at the May meeting authorized a special committee consisting of the President, Secretary, and Director Hewlett to receive a report by the Committee on Education with regard to the conditions of the proposed scholarship offered by Julian Clarence Levi, and to act upon it for the Institute and without further reference to the Board.

Under this resolution conditions governing the establishment, for an experimental period of three years, of an Annual Travelling Fellowship in the United States for French architects, under the auspices of The American Institute of Architects, were submitted to the Committee on Education and approved by the Committee. The conditions were accompanied by an agreement between The American Institute of Architects and Messrs.

Chester Holmes Aldrich, Harvey Wiley Corbett, Julian Clarence Levi, Lawrence Grant White, constituting the French Travelling Fellowship Committee of The American Institute of Architects. The agreement signed by this Committee and approved by the special committee of the Institute and signed by Messrs. Medary, Baldwin, Nimmons and Hewlett was submitted, with the general conditions above mentioned. There also was submitted for the record a resolution by the special committee consisting of the President, Secretary, and Director Hewlett acting under the resolution of the May Board, as follows:

Whereas, through the generosity of Julian Clarence Levi, funds have been made available for the establishment for an experimental period of three years of a travelling Fellowship in the United States for French architects, and

Whereas, the American Institute of Architects deems the establishment of such a Fellowship a valuable contribution to international architectural education and a graceful recognition of our educational debt to France; therefore, be it

*Resolved* by the Board of Directors of the American Institute of Architects, to whom this matter has been delegated, That such a Fellowship be and it hereby is established under the auspices of the American Institute of Architects, as per an agreement between Messrs. Chester Holmes Aldrich, Harvey Wiley Corbett, Julian Clarence Levi and Lawrence Grant White, constituting the French Travelling Fellowship Committee of the American Institute of Architects, who assume the responsibility for the proper conduct of this Fellowship during the three years of its existence; and Milton B. Medary, Jr., President; Frank C. Baldwin, Secretary; George C. Nimmons and J. Monroe Hewlett, the Committee of the Institute appointed with power to enter into such an agreement.

### CZECHOSLOVAKIAN ARCHITECTS—EMPLOYMENT

The President reported his correspondence with Professor Hasa, President of the Masarykova Akademie Prace at Prague, Czechoslovakia. Through his personal acquaintance with Mr. Spacek, Technical Attaché of the Ministry of Public Works in Prague, he became interested in a plan to bring to the United States a dozen of the younger architects of Czechoslovakia for the purpose of giving them experience in American architectural practice. They would serve wherever they might find positions in the larger offices and at salaries sufficient to meet their living expenses. The length of service would depend upon conditions—ranging from six to twelve months. All of these young men will be thoroughly trained in architecture and able to speak English. The correspondence has been submitted to the Committee on Foreign Relations and the Committee on Education and it is hoped to carry out the proposal in an entirely satisfactory manner. A further report concerning the development of this matter will be made at the December meeting.

### CENTRAL NEW YORK CHAPTER—HEADQUARTERS

A letter of May 11 was presented from the President of the Central New York Chapter, applying for a change in the designation of the Headquarters of that Chapter. At present Rochester is so designated, whereas Syracuse is the city in which the annual meetings are usually held.

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Also it is the most nearly central of any of the cities in the Chapter territory. The request has been called to the attention of the Regional Director, Mr. Hewlett, who found no objection to it.

*Resolved*, That the headquarters of the Central New York Chapter be changed from Rochester to Syracuse, effective October 12, 1926.

## HAWAII CHAPTER—CHARTER GRANTED

The Secretary presented the petition of Hawaiian architects for a formal charter of Chapter membership in the Institute, with the territory of Hawaii as Chapter territory. The names of the petitioners, all of whom are Institute members, are as follows: Messrs. Hart Wood, C. W. Dickey, W. L. Emory, M. H. Webb, Ralph A. Fishbourne, and Edwin C. Pettit. The San Francisco Chapter, to which this territory and these members are now assigned, has been advised of the proposed formation of the new Chapter and has approved. The petition was accompanied by a draft of Constitution and By-laws based upon the standard form of the Institute, which drafts have been found by the Secretary to be in accord with the principles of the basic document.

*Resolved*, That a charter of Chapter membership be issued to the Hawaii Chapter of the American Institute of Architects, and that the territory of Hawaii named in the petition be transferred from the San Francisco Chapter to become the territory of the Hawaii Chapter, and that the Institute members signing the petition be formally transferred from the San Francisco Chapter to the Hawaii Chapter.

The granting of this petition and the transfers effected thereby shall become effective October 13, 1926.

*Resolved*, That Louis Edward Davis and Frederick William Williams, Institute members residing or having their principal places of business in the territory of Hawaii, be transferred from the San Francisco Chapter to the Hawaii Chapter, effective October 13, 1926.

## APPLICATION FORM—AMENDMENT PROPOSED

A letter of July 9 was read from the Secretary of the Washington State Chapter, suggesting that the form of application for Institute Membership call attention to the fact that when a man is elected to the Institute he is assigned to the local chapter and will be required to pay the initiation fee and dues to that Chapter in addition to his Institute dues.

*Resolved*, That the following clause be added to the second sentence of the paragraph on the Chapter relation on page two of the Circular attached to the application form:

"and he will be required to pay the initiation fee and annual dues of that Chapter."

## THE JUNIORSHIP CLASS

The Juniorship Class was established in 1922. Under it graduates of the recognized schools are admitted to Juniorship. Affiliation expires automatically when the Junior is elected to Chapter Associateship, or Institute Membership, or when he reaches the age of 30. Juniors

pay dues of \$5.00 a year, for which they receive a subscription to the Journal, the Proceedings of Conventions, and other Institute documents. Juniors have the privilege of attending Chapter meetings, but have no other privileges in connection with Chapter affiliation. There are, at present, 133 Juniors on the rolls of the Institute. This is not considered to be a satisfactory showing. It has been estimated that there are at least 250 graduates each year from the recognized schools. Since Juniorship was established, persistent efforts have been made to enroll the graduates at the time they leave school. In many cases individual letters have been written, and in other years the aid of the heads of the architectural departments has been enlisted.

As relevant, a letter of August 30 was read from S. W. Hamill, Senior at the University of California, in which he asked for information with regard to the establishment of Junior Chapters of the A. I. A. in Universities and Colleges. Mr. Hamill was advised that there is no procedure for organizing such chapters and that additional information would be sent to him after the Executive Committee meeting. The letter was called to the attention of Vice-President Emerson, who commented as follows:

He doubted if there could be a better way devised of reaching the graduates than through the heads of the Architectural Departments. At Technology he makes it a point to use the documents of the Institute in a course on professional practice, and by bringing before the Seniors the advantages of Juniorship. He has got many of them to apply.

Here followed an extended discussion with regard to the younger men, the desirability of affiliating them with the Institute and the Chapters, and the necessity of developing some program for increasing the number of those who become Juniors. Professor Emerson was requested to get in touch with Professor F. H. Bosworth, Jr., President of the Association of Collegiate Schools of Architecture, and Prof. Campbell, Director of the Beaux Arts Institute of Design.

*Resolved*, That the whole question of Juniorship be referred to the Subcommittee on Architectural Education, J. Monroe Hewlett, Chairman. The Committee is asked to find out what is being done in each of the schools and to transmit that information to all of the other schools in such form as it deems proper. The Committee should also get in touch with the Chapters through their Committees on Education and suggest to them that they have the duty of establishing contacts with the local universities and their graduates in Architecture. If some Chapters have no committees on Education the desirability of appointing them should be emphasized, and the Chapters should be urged to give every encouragement to the Juniors and the younger men along the lines followed by the Brooklyn Chapter.

## ANONYMOUS GIFT—SALE OF SECURITIES AND TRANSFER

To meet the expense of restoration of the kitchen and for other restoration work at the Octagon the Treasurer requested the transfer of \$3,000 from the Anonymous

## INSTITUTE BUSINESS

Gift of \$5,000 to the Kitchen and General Restoration Account. The donor of the Anonymous Gift has approved.

*Resolved*, That the Treasurer be and hereby is authorized to dispose of securities of the approximate value of \$3,000 which form a part of the anonymous gift of \$5,000, and that he be authorized to place the cash realized from the sale of these securities at the disposition of the Building Committee to pay for restoration work of the kitchen and elsewhere in the Octagon.

### MARKERS ON OCTAGON PROPERTY

The Octagon property has two temporary markers. A photograph of one was exhibited. These markers were placed by the Building Committee prior to the 59th Convention, as an experiment. They have attracted much favorable comment and admirably serve the purpose of informing the public about the Octagon and its use by the Institute as national headquarters. The Chairman of the Building Committee, D. Everett Waid, wished to have an informal expression of opinion as to the desirability of replacing the temporary markers in some more permanent material.

*Resolved*, That the Executive Committee approves in principle of the marking of the Octagon property in a permanent manner, and requests the Building Committee to submit a plan for the markers showing the location, design, and material proposed. The Committee hopes to receive this report by the time of the December Board meeting in the thought that the markers might be placed in advance of the Convention in May.

### SWEDISH-AMERICAN TERCENTENARY FUND

A letter of October 7 was presented from the President of the American Sons and Daughters of Sweden, asking that the Institute commend the plan of the various Swedish-American church bodies and societies of the nation to meet in Chicago for the purpose of initiating the movement to commemorate the 300th Anniversary of the coming of the first Swedes to America. It was the opinion of the Committee that the endorsement of this project was hardly within the sphere of the Institute, and the Secretary was requested to write accordingly.

### POST GRADUATE INSTITUTE OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE—REPRESENTATION

The President submitted letters from Walter S. Brewster and Ferruccio Vitale, with accompanying documents, concerning the work of the Post Graduate Institute of Architecture and Landscape Architecture, which has completed its first season at Lake Forest, Illinois. Among the supporting documents were the first annual report, covering the organization of the Post Graduate Institute, its program of work, the purposes for which it is organized, and a review of the results obtained at the first session; also a letter of commendation addressed to Mr. Vitale by J. Monroe Hewlett. The letter from Mr. Brewster, written on behalf of the Board of Trustees, advised that the By-laws of the organization provide

that the President of the American Institute of Architects shall be ex-officio a member of the Board of Trustees of the Post Graduate Institute. The hope was expressed by Mr. Brewster, and by Mr. Vitale, that the American Institute of Architects would find the proposal acceptable and would extend its cooperation.

President Medary stated that he had accepted the appointment, and promised that the question of further cooperation would be taken up with the Executive Committee. Mr. Hewlett reviewed the program of work being done by the Post Graduate Institute. It recognizes the necessity of architects and landscape architects studying their problems jointly if better results in the work itself and closer cooperation between the two professions are to be secured. The committee requested Mr. Hewlett to prepare a letter for the signature of the Secretary in which should be expressed the interest of the Institute, its general approval, and its desire to cooperate.

### WASHINGTON STATUE IN UNION SQUARE, NEW YORK— PROPOSED REMOVAL

A letter of October 2 was read from H. K. Bush-Brown, Sculptor, Washington, D. C., in which he transmitted copy of his letter to the Mayor of New York, advocating the relocation of the statue in the central part of Washington Square facing south from the Washington Arch. Mr. Bush-Brown has asked for the endorsement of the New York Chapter and other art societies, and he requested the approval of the Institute.

*Resolved*, That the matter be referred to the New York Chapter with a request for a recommendation or report in time for the Board of Directors at the December meeting.

### COMMUNITY PLANNING—ADDITIONAL APPROPRIATION

A letter of August 6 was presented from the Chairman of the Committee on Community Planning, Henry Wright. In it he requested an additional appropriation of \$100 to cover cost of reprints and other special work of the Committee of an urgent nature. The Committee's appropriation for the current year was \$250.00. Its balance on August 30 was \$73.25. A statement from the Press for \$118.22 to cover 1,500 reprints of "Cities Old and New" is on hand to be paid. There was consideration of the extensive program of the Community Planning Committee and the importance of its work.

*Resolved*, That the appropriation of the Committee on Community Planning for the year 1926 be increased by \$100.00, by transfer of that amount from the Contingent Reserve appropriation.

### PLAN OF WASHINGTON AND ENVIRONS—OVERDRAWAL OF APPROPRIATION

A letter of October 1 was submitted from the Chairman of the Committee on Plan of Washington and Environs, Horace W. Peaslee.

Mr. Peaslee reviewed the work which had been conducted through his office during the past year, and submitted an itemized statement of actual expenditures for stenographic help, postage, telegrams, and messenger



# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

service used in connection with the work of the Committee. The total amount of the special voucher was \$244.14. He pointed out that much work remains to be done in connection with the development of Washington under new legislation, and that he could not well afford to make a contribution other than that of his time in carrying on this extensive activity.

*Resolved*, That the appropriation of the Committee on Plan of Washington and Environs, on the 1926 Budget, be increased \$244.14 by transfer from the Contingent Reserve Appropriation. The Treasurer is authorized to pay the voucher submitted with Mr. Peaslee's letter of October 1.

## MONT ST. MICHEL AND CHARTRES—SCHOOL LIBRARIES

The Institute now presents to the recipients of the School Medal in each of the 23 recognized schools a copy of Mont St. Michel and Chartres. A letter from Professor Biggin of the Architectural Department at Alabama Polytechnic called attention to the fact that the library of his school was without a copy of the book and was, at the moment, without funds to purchase it. Thereupon, the Secretary's Office loaned a copy to the architectural library at Polytechnic. This incident leads to the suggestion that the Institute might well present a copy of Mont St. Michel and Chartres to the libraries of each of the recognized schools which do not have a copy. The books cost the Institute \$4.75 net each and the amount might well be charged against the Henry Adams Fund.

*Resolved*, That the book be placed in the libraries of the schools which do not have it, with the compliments of the Institute, and that the same action be taken with respect to each new school recognized.

## CONTRIBUTIONS FROM MEMBERS—LIFE MEMBERSHIPS

The following resolution of the 59th Convention was called to the attention of the Committee:

It is the sense of this meeting that the Board of Directors be requested to consider appropriate methods of making known to the membership at large that sums of money in amounts of \$25.00, \$50.00, and \$75.00, in addition to dues, will be welcomed as contributions toward the activities of the Institute.

There was considered also the discussion at the post-Convention Board meeting in May at which time other proposals with regard to financial aid from Fellows and with regard to Life Memberships were discussed.

*Resolved*, That the Convention resolution and the suggestions made at the Board meeting be referred to the Finance Committee with a request for a report at the December meeting of the Board. If the Finance Committee recommends the creation of life memberships it should cover the question of amount and also the status of the member who loses his membership through disciplinary procedure. The Finance Committee should also consider the suggestion of life membership for non-architects—those who are patrons of architecture and willing to make some endowment or contribution along the lines of a life membership.

## DOZIER, HENRIETTA C.—LIBRARY

Correspondence was presented from Miss Henrietta C. Dozier, Institute member of Jacksonville, Florida, which referred to previous correspondence and a condition in her will which bequeaths to the Institute her architectural library. Miss Dozier wishes it to be understood that if her library is loaned to any of the universities when it comes into possession of the Institute, it shall be loaned to the University of Florida. The Secretary was requested to advise Miss Dozier that her wishes will be observed.

## MUSTAFA FAHMY BEY—HONORARY MEMBERSHIP

Correspondence was presented from the Egyptian Minister with regard to Honorary Membership for Mustafa Fahmy, Chief Architect of the Egyptian Government. He was advised of the procedure under which Honorary Members are elected, but in a second letter expressed the hope that an exception might be made. The Secretary was requested to reply that the only form of membership possible is that of Honorary Corresponding Membership, which can only be conferred by action of a Convention of the Institute. It is usually awarded from a long standing list of suggestions, and it has been directed that the name of Mustafa Fahmy be placed on that list.

## BIOGRAPHICAL DATA OF INSTITUTE MEMBERS

At the pre-Convention meeting of the Board of Directors there was discussion of the proposal to send out a biographical questionnaire to all members of the Institute, and of methods of maintaining the returns in proper and adequate form. It was pointed out at that time, by the Executive Secretary, that to secure the returns of such a questionnaire from a large percentage of Institute members, say 85% or 90%, and to keep the record current from year to year would involve extensive correspondence. He stated that to do the work promptly, in the most approved manner, and to keep it up to the minute, would require the employment of an additional clerk at the Octagon. Since the Board meeting the matter has received further consideration from Director Hewlett and Mr. Whitaker and a draft of questionnaire has been prepared for distribution as a supplement to the Journal.

If the work is to be conducted through the Secretary's Office it will receive thorough attention, but it should be understood that it may not be possible to keep it strictly current, for it must be carried on during slack intervals and secondary to the regular work of the Officers, Board, and Committees.

*Resolved*, That the Committee believes this proposal should not be adopted at the present time.

## COPYRIGHT BILL H. R. 10434

A copy of H. R. 10434, 69th Congress, First Session, a Bill to Amend and Consolidate the Acts Respecting Copyright, and for other purposes, was presented. Also the report of a special committee appointed by President Medary, consisting of E. H. Denby, Chester H.

## INSTITUTE BUSINESS

Aldrich, William Harmon Beers, Joseph H. Freedlander, John V. Van Pelt, William A. Boring, Alexander E. Trowbridge, Lansing C. Holden, Chairman. This report, dated July 8, 1926, discussed H. R. 10434, which deals with the copyrighting of works of art, sculpture, music, motion picture plays, photographs, scenarios, dramatic compositions, lectures, maps, and also, as worded in the bill, "works of architecture, models, or designs for architectural work." The report discussed the bill, outlined the history of the appointment of the special committee of the Institute (Lansing C. Holden, Chairman) and of the Joint Committee, representing various organizations (Edwin H. Denby, Chairman), set forth the Society members of the Joint Committee, and requested the approval of the Institute on the changes proposed in the proposed legislation.

The Bill will come up again at the next session of Congress and a Memorandum, entitled "Architects' Suggestions for Changes to Copyright Bill H. R. 10434," was submitted. These suggested changes were submitted to each member of the Board of Directors in a referendum of July 27, at the direction of the President, and all Directors were requested to respond.

Replies have been received from Directors Hewlett, Goldsmith, Jackson, McDougall, and Albertson. In the main they approved of the suggestions and Mr. Jackson, in his letter, gave some impressions with respect to details. President Medary reported on the appointment of the two committees and the steps which have been taken to expedite as much as possible action by the Institute.

*Resolved*, That the Executive Committee, acting for the Board, approve the work of the special committee and endorse, in principle, the changes in H. R. 10434 which are suggested by the special committee.

The committee is authorized to convey the endorsement of the Institute to Congressional Committees and other interested sources; and the letters from Directors are referred to the Committee for further consideration.

### ARCHITECTS SMALL HOUSE SERVICE BUREAU, INC. REPORTS

The Secretary submitted reports and documents from the Technical Director of the Architects Small House Service Bureau. Among the documents were the following:

Letter to members of the United States Bureau, January 25; Minutes of Executive Committee of Bureau, June 25; To the United States Bureau Regional Bureaus, June 30, three letters; Memorandum of meeting of Executive Committee of Bureau, July 30; To the Directors of the Bureau, August 4; Proposed Budget and Operating Plan for the Bureau during the term September 1, 1926, to August 31, 1927. Also the Minutes of Executive meeting of September 17, 1926; letter of September 21 from A. C. Holden to E. H. Brown; and letter of September 30 from E. H. Brown to A. C. Holden. Vice-President Hammond, as Chairman of the Committee on Small Houses, and liaison between the Board of Directors and the Bureau, reported as follows:

He attended the Executive Committee meeting of the Bureau held in Minneapolis and sat in all of the ses-

sions. There are many complications to be met but it is evident that the support of the Institute should be continued on a thorough basis. The Northwestern Division had considered a plan for turning over to the United States Bureau its general management, newspaper service, publicity and other activities but it was found that the time for making such a transfer had not yet arrived. It was therefore decided to allow the Northwestern Bureau to carry on as at present constituted. Mr. Hammond referred to the St. Louis situation and his efforts to clear it up. From his investigations it appears that the St. Louis Bureau is receiving support from material men, which is in contravention of one of the major policies of the Small House Service Bureau. A further report on the St. Louis situation will be submitted when final action on it has been taken.

With regard to the endorsement of the Institute, as carried by the publications of the Bureau, it has been agreed that this endorsement will not appear in any instance without a full explanation, which will show just how the endorsement is given and what it means. This will prevent confusion and will make clear to what extent the Small House Service Bureau is affiliated with the American Institute of Architects. As Chairman of the Committee on Small Houses he spoke of a plan, now before the Committee, under which a number of the best small houses in various cities will be published in a special edition of *The Small Home*. The purpose is to stimulate interest in well designed small houses regardless of whether or not they are gotten out by the Bureau. This plan is in a formative stage and more definite information concerning it will be given to the Board later.

### LIBRARY—RICHARD HOWLAND HUNT

A letter of October 11 was read as addressed by the Chairman of the Building Committee, D. Everett Waid, to the President. In it attention was called to the Richard Howland Hunt Library which was presented to the Institute early in the year and must now be received. Several ways of taking care of the library until the Institute has its new building were suggested by Mr. Waid. After discussion of ways and means, it was

*Resolved*, That the Executive Committee is of the opinion that the library should be sent to Washington and placed in storage for the time being.

### BUILDING TRADE RESTRICTIONS

A letter of October 4 was read as addressed by Walter Dabney Blair to Mr. Emerson. It called attention to an investigation now being made by the Department of Justice of alleged illegal restrictions in the building trade in violation of Federal laws. Mr. Blair suggested that the Institute volunteer its assistance to the Department.

*Resolved*, That the letter be transmitted to the Chairman of the Committee on Industrial Relations with the suggestion that he use his judgment in determining whether it is wise to offer assistance from the Institute. Procedure is left in the hands of Mr. Kohn with the suggestion that care should be taken, in case he offers

# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

cooperation, to make it clear that the cooperation can be obtained from individual members of the Institute and not from the Institute as a national organization.

## MEMBERS ELECTED

The Secretary reported the election by referendum vote of the Executive Committee of the following Institute members, effective July 5, 1926:

BOSTON: Samuel W. Mead.  
BROOKLYN: Mortimer Dickerson Metcalfe.  
BUFFALO: Roswell E. Pfohl.  
CENTRAL ILLINOIS: Archie N. Schaeffer.  
CENTRAL NEW YORK: Floyd K. Harper.  
CHICAGO: Allen E. Erickson, Walter Stephen Frazier, Bernhard C. Greengard, Carl N. Hawkinson.  
DETROIT: Robert O. Derrick, Branson V. Gamber, Arthur Knox Hyde.  
ERIE: Edmund Walter Malczewski.  
FLORIDA: Lyman H. Dixon, Roy Marvin, Lee L. Wade.  
INDIANA: Alfred Wilson Rodecker, Maurice Emerson Thornton.  
IOWA: Charles Altfillisch, Roland G. Harrison.  
KENTUCKY: John J. Curtis, Leon K. Frankel, Gaarwood M. Grimes, James Graham Miller.  
NEW JERSEY: Arthur B. Holmes, Walter Thomas Mayo, John B. Peterkin, Otto Victor Reeser.  
NORTH CAROLINA: Osborne Giles Foard, Charles C. Hartmann, Albert C. Wirth.  
NORTH TEXAS: Theodore Stuart Maffitt.  
PHILADELPHIA: John T. Brugger, Ralph L. Colton, Harold Thorp Carswell, Herman Miller, Samuel K. Schneidman, John Arthur Walker, David D. Weitz.  
PITTSBURGH: Robert Clare Bowers, Robert Arthur Eckles.  
SAN FRANCISCO: Henry H. Gutterson, Raymond W. Jeans, Noble Newsom, Sidney B. Newsom, Frederick Wm. Williams.  
SOUTHERN CALIFORNIA: George E. Gable, C. Stanley Wyant.  
SOUTHERN PENNSYLVANIA: Henry Y. Shaub.  
ST. LOUIS: William B. Ittner, Jr., Guy Study.  
TENNESSEE: K. E. Oehmig.  
WASHINGTON, D. C.: Maurice S. May.  
WASHINGTON STATE: Frank H. Fowler, Clyde Grainger, Meredith Jones.

## MEMBERS ELECTED

The Secretary reported the election by referendum vote of the Executive Committee of the following Institute members, effective August 31, 1926:

BALTIMORE: Oliver B. Wight.  
BOSTON: Mary Almy, John Woodbridge Beal, James Lawrence Berry, Charles H. Ely, Andrew H. Hepburn, Timothy G. O'Connell, Richard J. Shaw, Frederic B. Stearns.  
BROOKLYN: E. James Gambaro.  
CENTRAL NEW YORK: Charles A. Carpenter, Paul Hueber.  
CHICAGO: Joseph H. Bristle, Zachery T. Davis, Raymond W. Flynn, George Palmer Graves, John Ogden Merrill, Fred O. Rippel, Leon F. Urbain.

CLEVELAND: Alfred Karl Murawsky, George P. Walsh, Karl E. Wilhelm.

DETROIT: Robert Benjamin Frantz.

FLORIDA: L. Phillips Clarke.

INDIANA: Arthur Bohn.

IOWA: Allan O. Greasby.

KENTUCKY: Clifford F. Reichert.

MINNESOTA: Gilbert R. Horton, Cecil Odlin, Joseph A. Shannon.

NEBRASKA: Horace S. Seymour.

NORTH TEXAS: David Reichard Williams.

PITTSBURGH: Frederick Giffin, George M. Rowland.

RHODE ISLAND: William G. Richards.

SAN FRANCISCO: Chester Cole, James Somerville Dean.

SOUTHERN CALIFORNIA: Alfred F. Priest.

TENNESSEE: William A. Rutherford, Jr.

VIRGINIA: H. M. Miller, Matthews H. Tardy.

WASHINGTON STATE: David Christoph Lange, G. Albin Pehrson, Frederick James Peters.

WEST VIRGINIA: Carleton C. Wood.

WISCONSIN: Roy Oliver Papenthien.

## MEMBERS ELECTED—NEW YORK CHAPTER

The Secretary reported the election of Elliott L. Chisling and Charles A. Luckhurst, and their assignment to the New York Chapter, effective September 8, 1926.

## MEMBERS ELECTED—CONDITIONALLY

BOSTON: Frank Lyman Austin.  
BROOKLYN: Arthur L. Guptill.  
BUFFALO: Cyrus K. Porter.  
CENTRAL ILLINOIS: John E. Zimmer.  
CHICAGO: David Adler, Walter A. McDougall.  
CINCINNATI: Charles Wilkins Short, Jr.  
CLEVELAND: Munroe Walker Cooper, Jr.  
COLUMBUS: John Quincy Adams.  
CONNECTICUT: Charles E. Cutler, Lorenzo Hamilton.  
DETROIT: Richard Perrien Raseman.  
FLORIDA: Marion I. Manley, Earl Purdy, John Tracey, Clark N. Tingley.  
IOWA: Vernon F. Tinsley.  
MINNESOTA: Clyde W. Smith.  
NEW YORK: J. H. Phillips.  
NORTH TEXAS: Roy Keith Hamberlin, Arthur E. Thomas.  
SAN FRANCISCO: Howard E. Burnett, Warren Porter Skilings, Lester W. Hurd, Charles F. Masten.  
TENNESSEE: Isaac Albert Baum, Joe T. Wallace.  
WASHINGTON, D. C.: Carlton Van Valkenburg, Sumner K. Wiley.  
WASHINGTON STATE: Fred G. Rounds.  
WISCONSIN: Francis S. Gurda.

*Resolved*, That the Secretary be requested to cast a favorable ballot for each of the applicants listed, electing him to membership effective October 30, 1926, subject to the receipt of no unfavorable privileged communications, within a period of thirty days after the publication of his name.





**FINE ARTS LIBRARY.**  
**REFERENCE**  
**NON-CIRCULATING**

FEB 17 89

YX 001 788 672



