

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. I

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Number 12

## CONTENTS

	Page
FRONTISPIECE. MONT. ST. MICHEL . . . . . <i>J. M. W. Turner</i>	
CURRENT COMMENT . . . . .	523
A Plea for the Acquisition of a Replica of Monsieur Bigot's Model of Rome From an Unexpected Source The Georgia Chapter	
ARCHITECTURAL DRAUGHTSMEN. I.— <i>J. M. W. Turner</i> . . . . .	526
A QUEST FOR THE SPIRIT OF ARCHITECTURE . . . . . <i>W. R. B. Wilcox, F.</i>	540
BILLBOARDS AND ARCHITECTURE . . . . . <i>J. Horace McFarland</i>	544
RESTORATION OF CONGRESS HALL, PHILADELPHIA, PA. . . . .	547
IN MEMORIAM: William P. P. Longfellow . . . . .	550
PARIS LETTER . . . . .	552
COMMITTEE ACTIVITIES . . . . .	555
ROME LETTER . . . . .	560
INSTITUTE BUSINESS . . . . .	562
TOWN AND CITY PLANNING . . . . .	563
CHAPTER ACTIVITIES . . . . .	564
BOOK REVIEWS . . . . .	570

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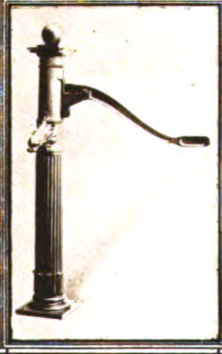
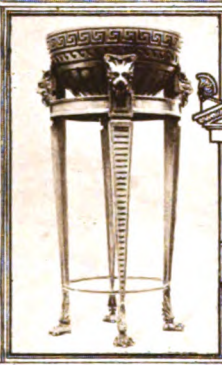
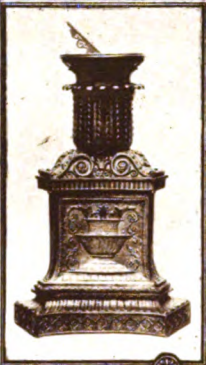
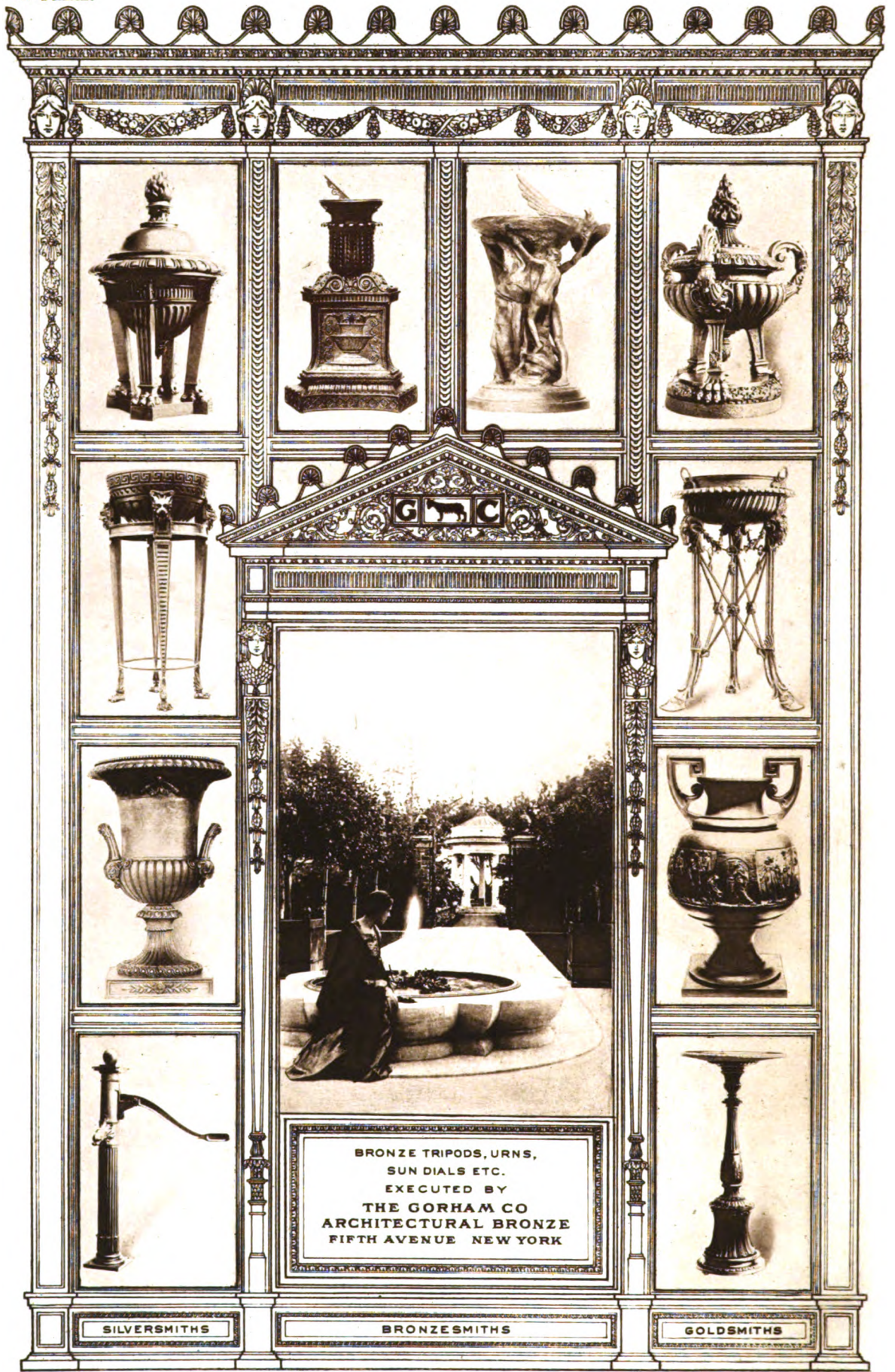
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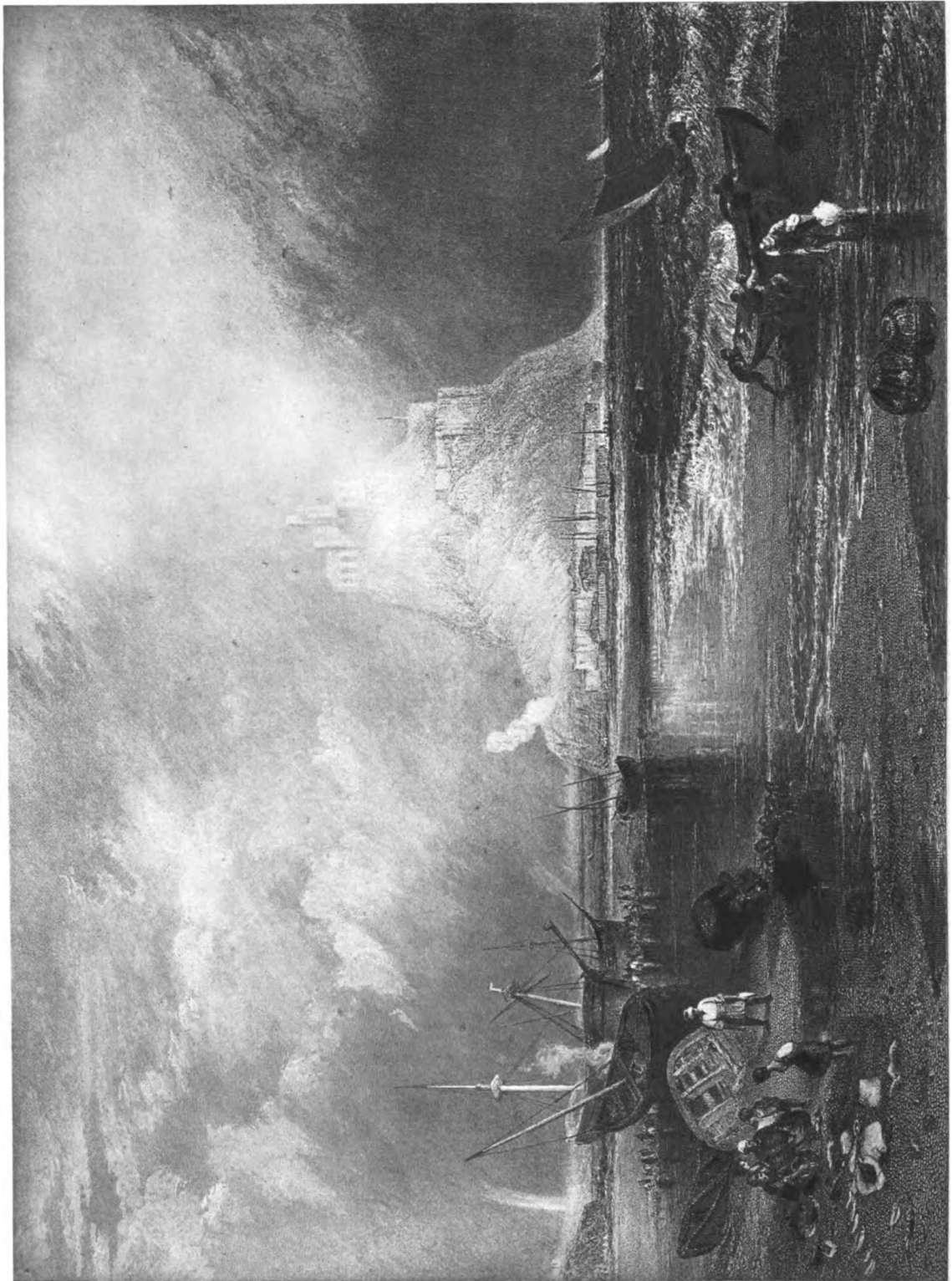
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# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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No. 12

## A PLEA FOR THE ACQUISITION OF A REPLICA OF MONSIEUR BIGOT'S MODEL OF ROME

**I**N this number of the Journal, our Paris correspondent will be found to have sent us a most interesting letter, in which he recounts the whole history of M. Bigot's now-famous relief of Imperial Rome. This matter has already been brought to the attention of art-lovers in this country, but there is a special need for once again emphasizing the exceptional value of this work.

At the present moment, M. Alaux informs us that the bronze cast destined for the Sorbonne in Paris is now in process, its execution having been provided for by the Chamber of Deputies, which voted the sum of eighty thousand francs for the purpose. We learn that the Italian government is also endeavoring to arrange for the purchase of a replica.

The present moment is therefore not only auspicious—it is imperative. M. Bigot's work constitutes one of the most remarkable documents ever prepared. One example, at least, should be acquired for the United States. It would be a deplora-

ble loss were this country to be deprived of the advantages of a work, the value of which to students can scarcely be overestimated. Indeed, it hardly seems possible that we would even be willing to content ourselves with merely a single example. There should be several, located at central points, so that the entire student world might have easy access to a document which is at once a mighty lesson in history, in architecture, and in archæology.

What finer thing could be done by the architects of America than to inaugurate and participate in a public subscription, whereby a sum approximating twenty-five thousand dollars might be raised for the purchase of the cast, and its presentation to the American people? It might be possible to exhibit this remarkable work at the Panama Exposition, and to then house it permanently in the National Museum at Washington. It is sincerely to be hoped that the matter may become the subject of discussion at the Convention. The question is an urgent one.

## FROM AN UNEXPECTED SOURCE

**I**N the June number of the *Architectural Review* (necessity compels us to explain that the apparent lapse of time is not due to any delay in observation but to one of publication), there

appears an editorial dealing with several features of architectural competitions.

One is almost at a loss to understand whether this is a serious contribution, or whether, following a well-known custom

among certain kinds of politicians, it may not be a mere fulmination, intended to accomplish the purpose of what is vulgarly known as "starting something." Yet the character of the publication impels us to accept the statements as a sincere expression of opinion.

This being so, we feel at liberty to point out the entire misconception revealed in the article, as to the method by which a competition is judged. Such a statement seems to be more in keeping with an extraordinary reportorial inaccuracy than with the editorial pronouncements of a journal which is believed to be devoted to the interests of architects and architecture. It appears to be a thinly veiled attack upon the ability and the conscientiousness of all judges in competitions, and seems intended to imply that differing "personal predilections," combined with a process of judging which exists only in the mind of the writer, render the choice of the best solution of a given problem almost, if not quite, out of the question.

A precise example cited is that of the recent competition for the New York County Courthouse, the design for which the *Review* professes to hold no particular brief. Yet for both the result and the judges of the competition it expresses a contempt which is in no sense concealed.

Now the present method of judging a competition is nothing more than an attempt to secure a dispassionate arbitration. It follows a principle which is everywhere recognized as sound, yet one which is nevertheless subject to the inherent weakness of human fallibility. What thing done by man is not so subject?

The jury, *ipso facto*, is the best method so far found of reducing the element of fallibility to a minimum. Not wholly successful, for the simple reason that the greater the number of jurors, the greater the likelihood that conservatism will obtain in the judgment. Yet this again clearly shows that no law or rule has yet

been devised which shall eliminate human fallibility; and quite contrary to the *Review's* assumption, it is the conservative solution which is more likely to win; for architecture, like all other things, has to wrestle with conservatism.

It might also be assumed that there are psychological factors which enter into a judgment. It is easily conceived, for example, that Mr. Lowell's plan may have possessed just such a mental influence. Shall psychology be eliminated in drawing a program? If so, how? And to those who have suspended all judgment, and patiently awaited the formation and expression of opinion, it is by no means certain that Mr. Lowell's plan is lightly to be termed a trick, which may be turned only once in a decade. At the present moment we would say that the preponderance of opinion is on the other side, which again may be no indication. Time is the one judge which escapes fallibility.

But to imply that this particular competition was not fairly and conscientiously judged is to say something which we believe would be protested by even the most disappointed competitor. And to assert that "there is no humanly perfect method of guaranteeing that the best possible plan of any one type reaches its deserved place," is merely to express the generally well-known fact that there is no humanly perfect method of doing anything. Why single out competitions as an especial application? That the present method of holding a competition is the best one so far achieved, and that it has served steadily to raise the standards of practice, is, we think, common belief, not only among architects but also among those individuals and committees upon whose shoulders have devolved the manifold tasks incident to the erection of an important building. The proportion of cases in which a satisfactory solution has not been reached is exactly the proportion represented by human fallibility;

## THE GEORGIA CHAPTER

neither more nor less. As to the desirability of competitions, we express no opinion. They are necessary in many cases, and at present there exists nothing to take their place.

The specious argument advanced for the disregard of plan, in a municipal building, by reason of the fact that "the plan proves, in the last analysis, to be of little if any exact value to the tax-payer," while "we have, on the other hand, the very important element of the community's responsibilities to the citizen

for his esthetic development," which can in no way "be better furthered than by providing him constantly with examples of good architecture to study and admire," harks back to an idea that we had supposed was relegated to the realms of eternal obsolescence. To advance such an expedient under the guise of an educational step, and to propound such a theory of architectural practice is to suggest a degradation of architecture which will quickly meet with the unqualified censure it so well deserves.

## THE GEORGIA CHAPTER

**T**WO occurrences of great interest have been noted within the last month. The first was a discussion by the Illinois Chapter upon the feasibility of establishing relations with associate bodies of architects, in those towns in the state of Illinois which are remotely situated from the headquarters in Chicago. From the further investigations which we believe are to be made, some interesting data will no doubt be brought to light.

The second occurrence, elsewhere noted in the Journal, is the action taken by the Atlanta Chapter, whereunder it will in future be known as the Georgia Chapter.

It seems beyond question that this is a wise step. The influence of the Chapter will be greatly increased and extended, for membership in a Chapter bearing the name of the state makes a stronger appeal to those men who do not live in the cities, which, in several instances still, give other Chapters their names. This is quite natural; it also makes for a more intimate feeling of affiliation, and tends to break down a certain barrier which is quite common in human relationships all over the world.

As a preliminary step toward the extension of Chapter influence, it would seem that such a step could very profita-

bly be undertaken by other Chapters. Perhaps the greatest factor which makes their members reluctant even to consider the matter lies in the traditional associations which always gather about a name. But even so fine a sentiment ought not to be allowed to outweigh the practical considerations which present themselves.

The influence of a state Chapter would not be lost in the city, while on the other hand, it would be greatly increased in both the state and the nation. And we are confident that no one will dissent from the opinion that it is the duty of each Chapter to extend its work to the utmost. In this respect it has a distinct obligation toward those architects who find themselves far removed from the centers of that more intimate contact with larger movements and enterprises.

Chapters are, after all, only geographical divisions of the Institute. The delegate system, while it is the only one upon which the Institute, as a body, can be managed, has perhaps had a tendency to emphasize the identities of the Chapters as such rather than the larger ideal of the Institute as a whole. Toward the restoration and furtherance of this ideal the action of the Georgia Chapter is altogether a worthy one.

## ARCHITECTURAL DRAUGHTSMEN:

### I. J. M. W. TURNER

IT WAS Hazlitt who said: "If we wish to know the force of human genius, we should read Shakespear; if we wish to see the insignificance of learning, we may study his commentators."

It seems almost trite to point out how truly this observation may be applied to Turner, which might also suggest the inquiry as to why write further? But the desire to relate a few simple facts about Turner, particularly in reference to the title of this article and the illustrations which follow, will surely not condemn one to the ponderous title of commentator, or to the fine irony which Hazlitt metes out to him in that last paragraph on "The Ignorance of the Learned."

Turner has survived the criticism of both his friends and his enemies—it is probably true that he suffered more from the extravagance of the former than from the harshness of the latter—and, while a solitary century may be all too brief a period in which to apply the seldom-failing measure of time, one feels upon fairly safe ground in calling him a genius. It is, then, more important to study him than to read about him—and what a field for study here abounds!

Mr. Blomfield cannot find a place for a Turner drawing in his "Architectural Draughtsmen and Draughtsmanship," and he alludes to "the vague architecture of Turner, most splendid, yet most retrograde of painters." But the context seems to indicate that Mr. Blomfield, in common with others, finds a true charge against Turner, in that he took liberties with his architectural subjects. If their scale or location were not precisely in accord with Turner's principles of composition, then scale and location had to give way. It seems curious that this

should be considered as a defect in draughtsmanship, but even those who think so may well study Turner for composition, for in that they will surely not dispute his mastery.

Not of the kind that Ruskin would have us believe—for to know the matter-of-fact, business-like manner in which Turner carried on his work is utterly to doubt Ruskin's analysis of his methods of composing a picture—but he was a master, nevertheless. It is not unreasonable to suppose that Turner had a fair knowledge of, and a good deal of confidence in, his abilities in this direction. The cover title of the "*Liber Studiorum*" refers to the subjects as "Illustrations of Landscape Composition." These he has classified in a manner quite "characteristic of both the man and the time," under six titles: A, Architecture; P, Pastoral; EP, \*Epic Pastoral; M, Marine; Ms or M, Mountainous; H, Historical. The first title indicates that Turner at least believed himself to possess some ability as an architectural draughtsman, even though his prime motive was to produce studies in composition.

Years before the beginning of the "*Liber Studiorum*," in 1797, when Turner was a young man,† "he had already made his mark as one of the best topographical and antiquarian draughtsmen of the day. He had been a regular exhibitor at the Royal Academy for eight years, and publishers and amateurs were beginning to

\*Mr. Rawlinson, in his work on the "*Liber Studiorum*" (London, 1906), still held out for the "traditional interpretation" of "Elegant Pastoral," in opposition to Mr. Pye's contention for "Epic;" but later research among the material which Turner left to the British nation seems to have confirmed Mr. Pye's preference.

†"The Water-Colors of J. M. W. Turner," by A. J. Finberg. *The Studio*, Spring Number, 1909.

## ARCHITECTURAL DRAUGHTSMEN

compete for his productions. It was his habit every summer to map out for himself a lengthy sketching tour, his aim being to accumulate in his portfolio a pencil-drawing, made by himself, of every building or natural feature that he might be called upon to illustrate. These subjects were dictated by the taste of the time, which generally ran toward the ruined abbeys and castles of the middle ages. As Turner's subject-matter was prescribed for him in this way, he did not, like the modern artist, have to waste any time looking for promising subjects. He had merely to study the numerous guide-books that were even then in existence, to make out a list of the more important castles, abbeys, and Gothic buildings, and to hurry from one to the other as fast as the coaches or his own sturdy legs would carry him. The methodical and stolidly business-like manner in which he set about and carried through this part of his work is calculated to shock the gushing and casual temperament of the artist of today."

It would, perhaps, be difficult to obtain a better glimpse of Turner and his methods than Mr. Finberg has here sketched for us. The poetry and spiritual qualities which Turner wove into his work were evolved in the quiet of his studio, from mere memoranda which he made when face to face with nature.

The Tate Gallery has more than twenty thousand drawings by Turner; the British Museum boasts a splendid array of his prints, but \*parts of his engraved work may be studied at the Museum of Fine Arts in Boston to better advantage than in even the British Museum itself. Thanks to the patient and rare scholarship of Mr. Francis Bullard, whose untimely death cut short a life of devoted service in the field of prints, the Museum in Boston now

\*The series known as "*Liber Studiorum*," the only one published by himself.

possesses a very extensive collection of Turner prints and the finest set of "*Liber Studiorum*" that has ever been assembled. And it is in studying these prints, as they passed through their various states, that one comes to see and to realize not only the indefatigable purpose, which would not be denied, but the unfolding of that purpose as it grew, step by step, under the skillful guidance of Turner himself. For he possessed the inestimable advantage of being, himself, a mezzotint engraver of the greatest skill, and we may easily imagine that the men who worked under the influence of his insistent and indomitable desire for the thing that exactly suited him may have passed a not too happy existence. One cannot study the Turner prints without developing a feeling of profound sympathy and genuine admiration for the small band of men whose devotion not only made the engraved work of Turner possible but whose skill lifted the art of book illustration to a height which it had never attained. Their reward in both money and appreciation was scanty in the extreme.

It is when one is confronted with the delicate lines and tones that these men succeeded in wresting from the copper plate, that one realizes the utter hopelessness of attempting to reproduce them by any modern process. The best that chemistry, the camera, and the printing-press can do is to give one an idea of the exquisite beauty of the prints themselves. The architect who chances to find himself in Boston can in no way make his visit there more helpful or more inspiring than by carrying away the memory of an hour or two among the Turner collection.

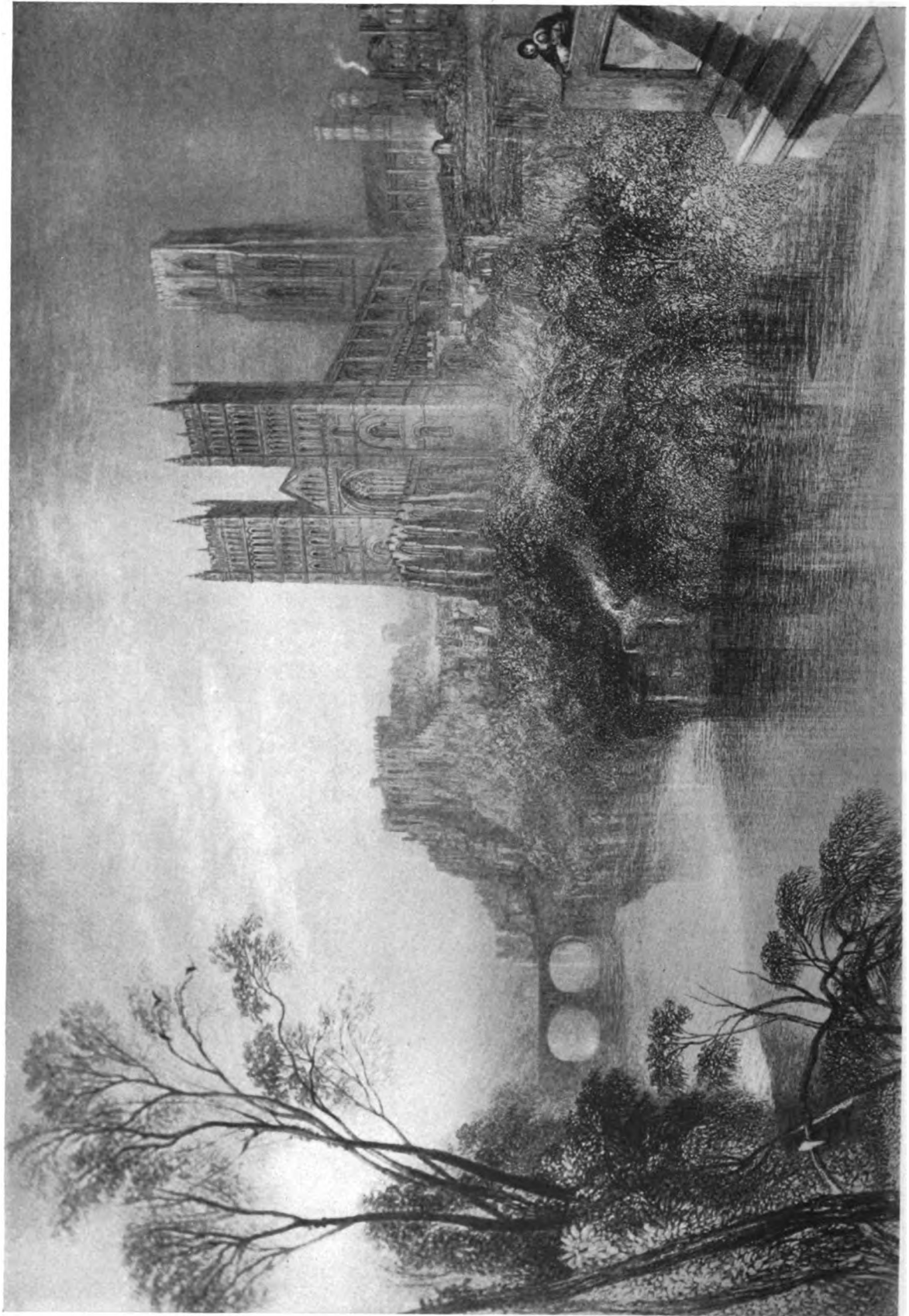
We take this occasion to express our gratitude to Mr. Fitzroy Carrington, Curator, and to Mr. Emil H. Richter, Associate Curator, for their most generous assistance in the preparation of the illustrations.



REGULUS LEAVING CARTHAGE  
Engraved by S. Bradshaw. The Turner Gallery.



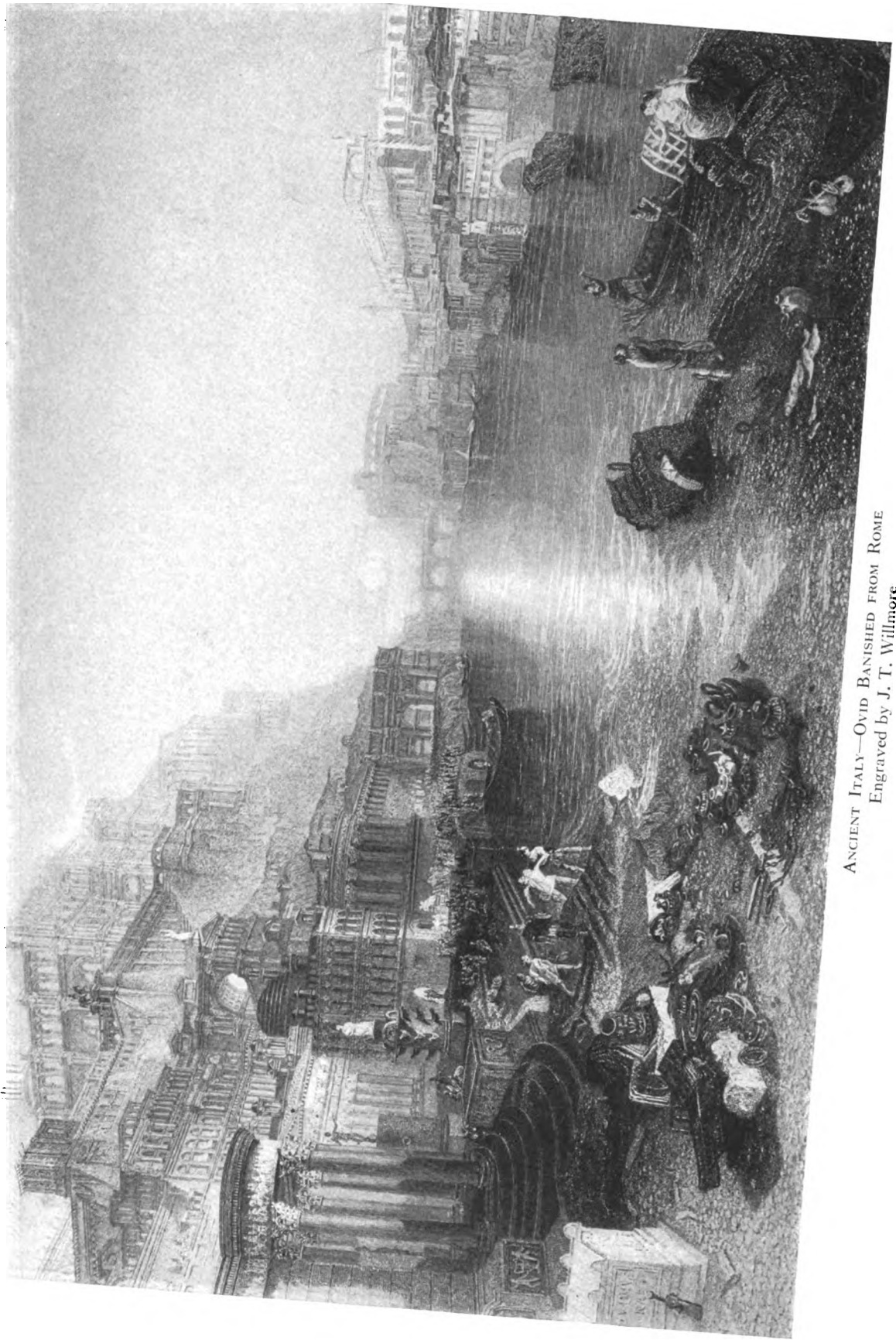
ANCIENT ROME, AGRIPPINA LANDING WITH THE ASHES OF GERMANICUS  
Engraved by A. Willmore. The Turner Gallery



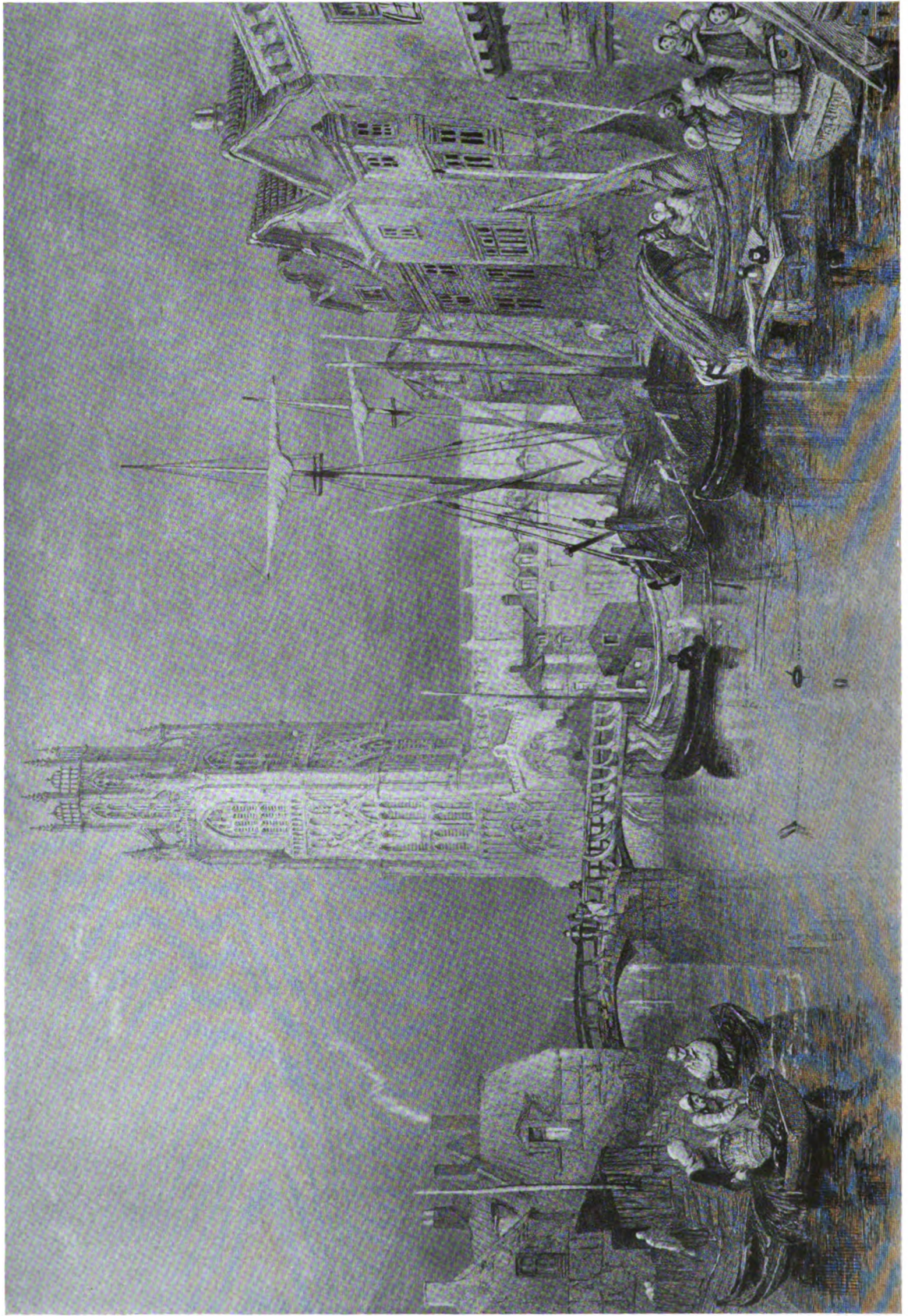
**DURHAM CATHEDRAL**  
From Picturesque Views in England and Wales

Engraved by W. Miller.





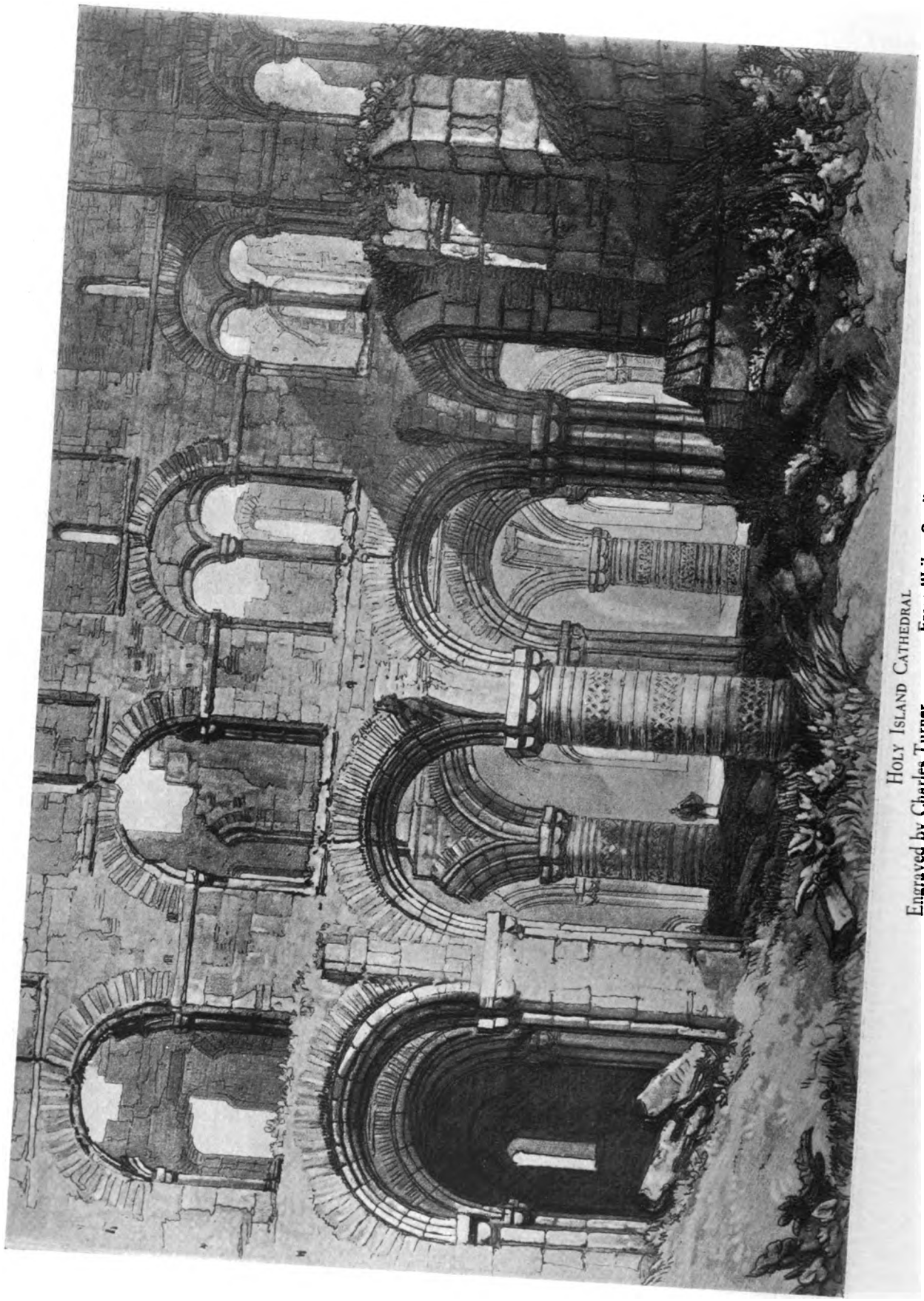
ANCIENT ITALY—OVID BANISHED FROM ROME  
Engraved by J. T. Willmore



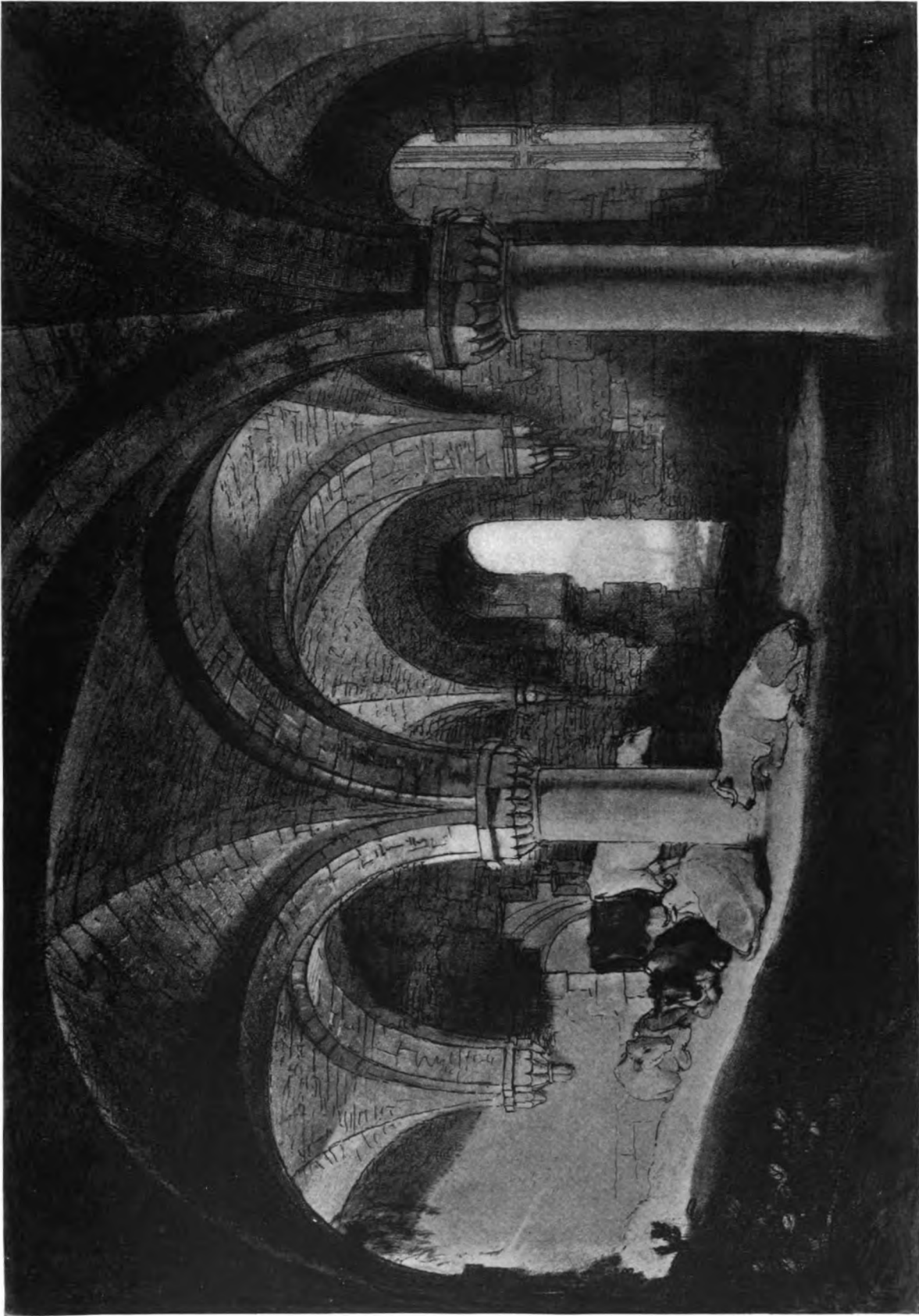
BOSTON, LINCOLNSHIRE  
From Picturesque Views in England and Wales.  
Engraved by T. Jeavons.



RIVER WYE, OR CHEPSTOW CASTLE  
From "Liber Studiorum"  
Engraved by W. Annis.



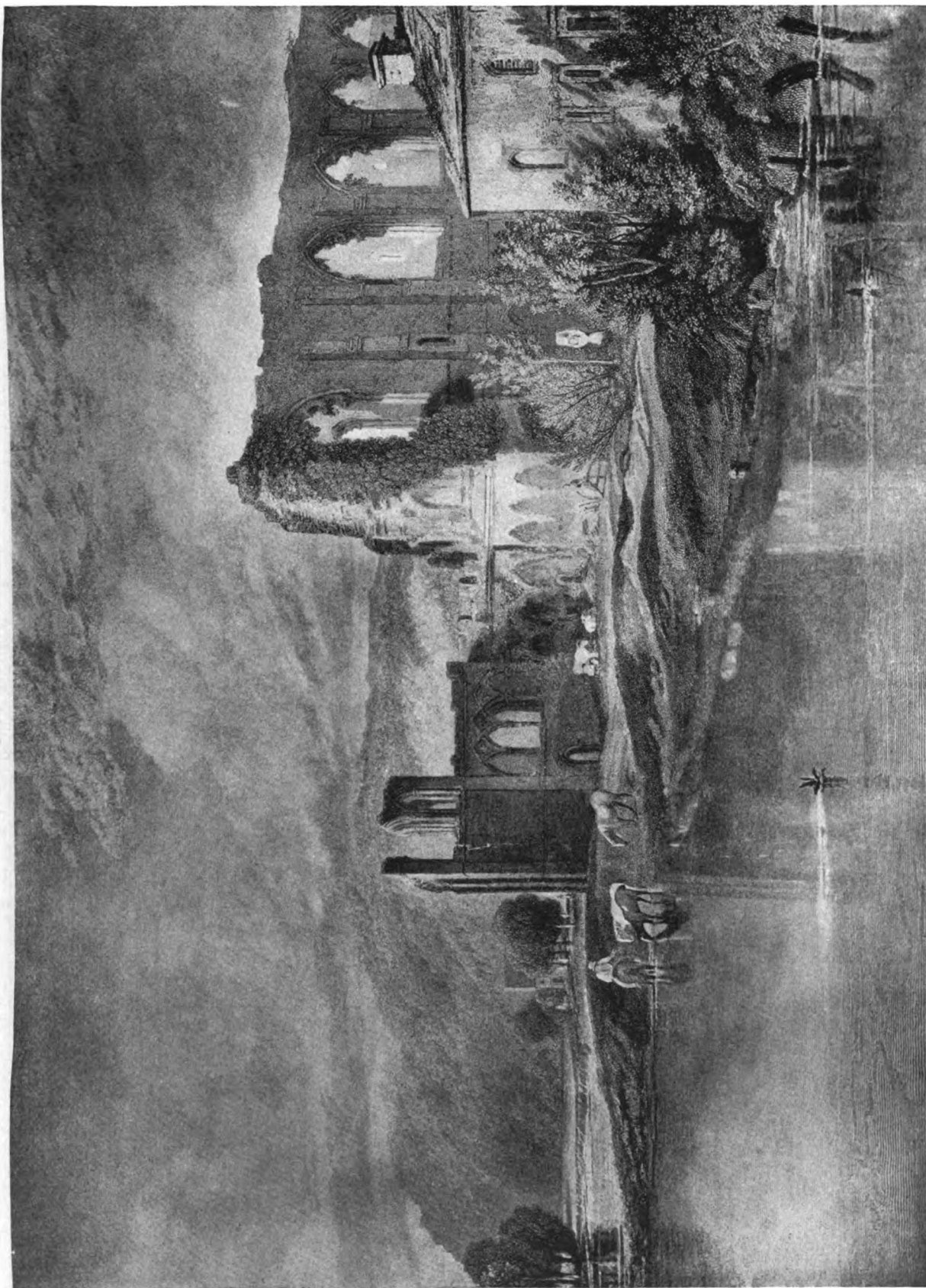
HOLY ISLAND CATHEDRAL  
Engraved by Charles Turner. From "Liber Studiorum"



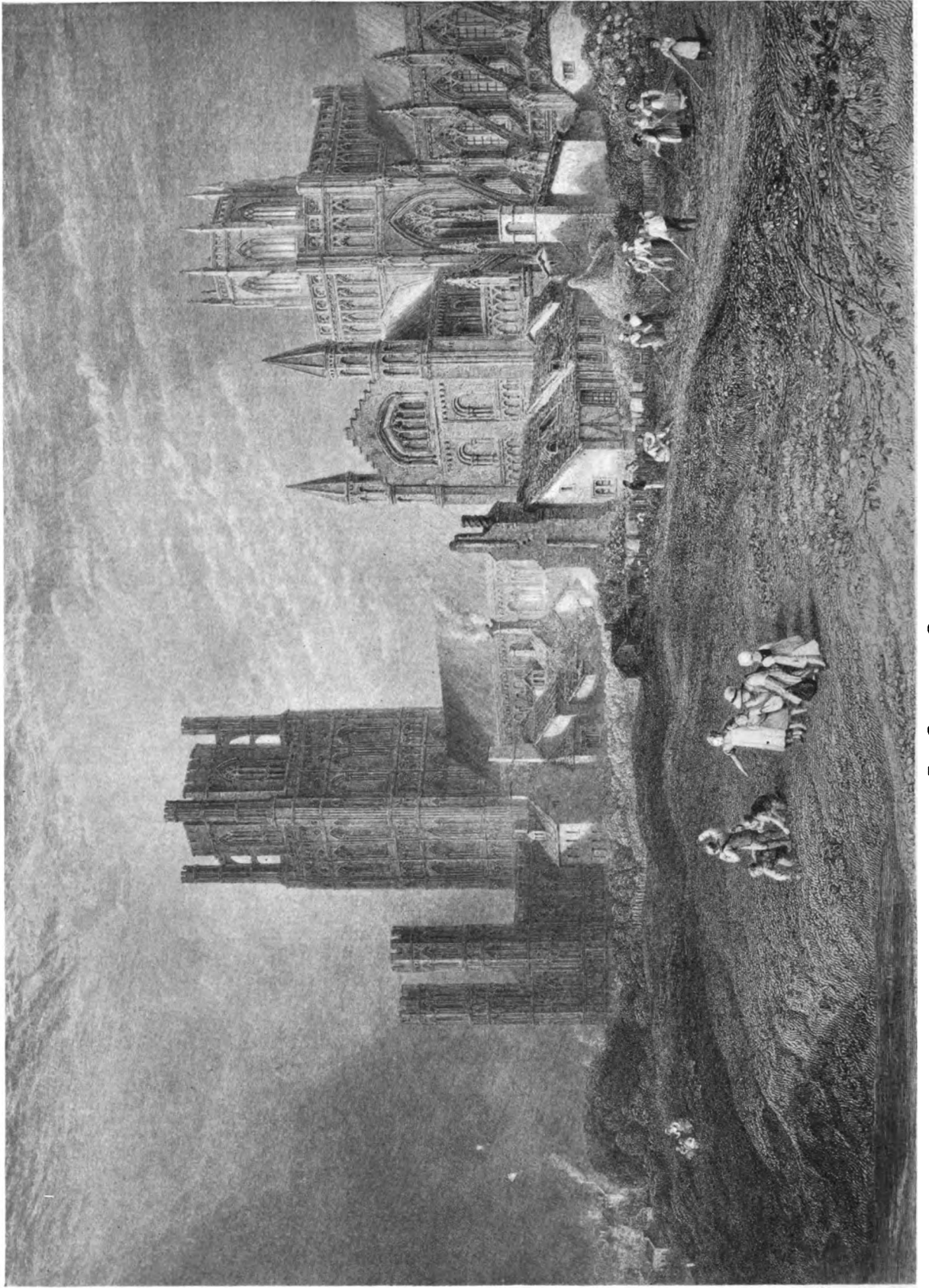
CRYPT OF KIRKSTALL ABBEY  
Engraved by J. M. W. Turner. From "Liber Studiorum"



RIVAUX ABBEY, YORKSHIRE  
From "Liber Studiorum"  
Engraved by H. Dawe.

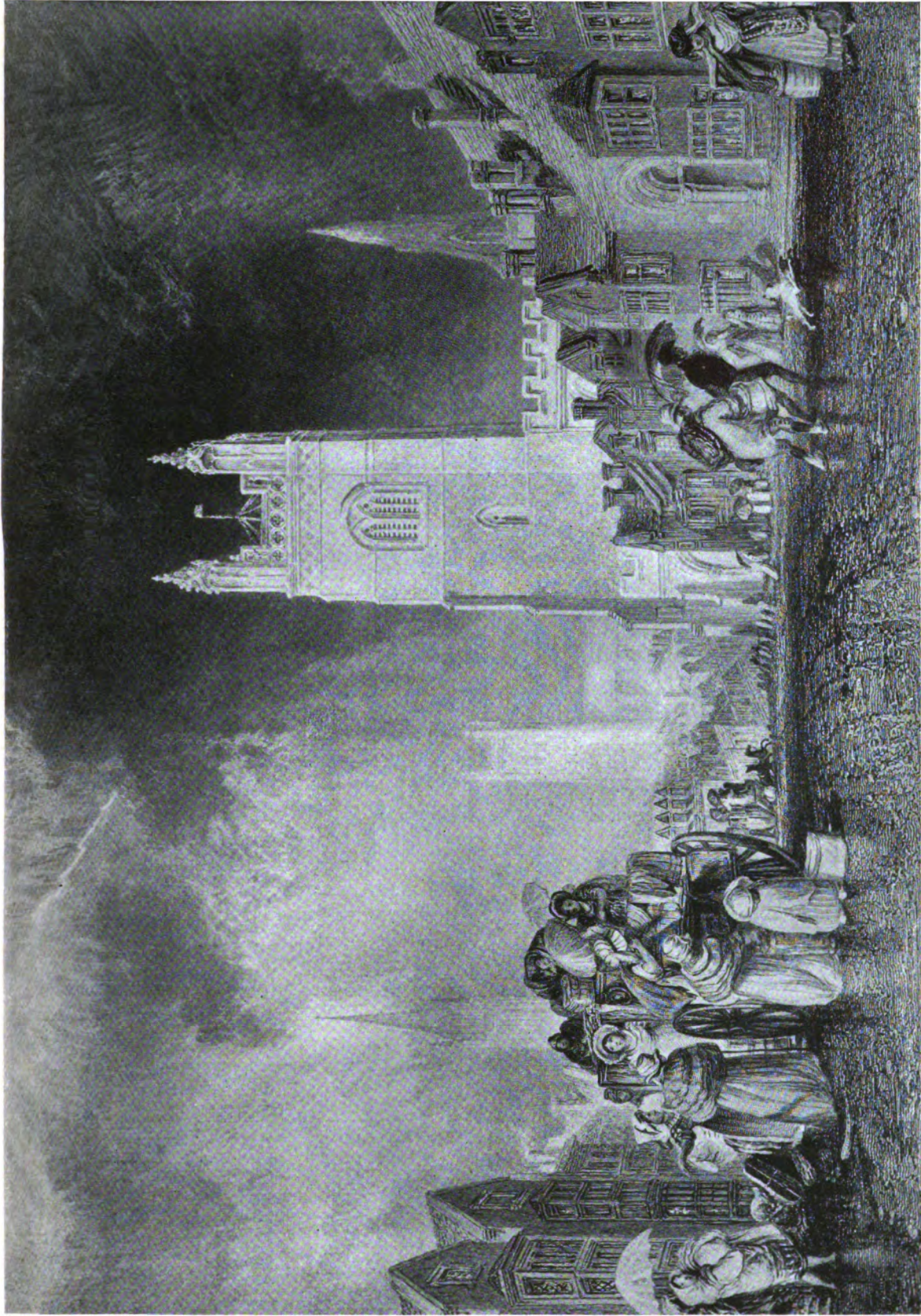


ST. AGATHA'S ABBEY, EASBY  
From Whitaker's History of Richmondshire  
Engraved by J. Le Keux.



**ELY CATHEDRAL, CAMBRIDGESHIRE**  
Engraved by T. Higham. From Picturesque Views in England and Wales.





STAMFORD, LINCOLNSHIRE  
From Picturesque Views in England and Wales  
Engraved by W. Miller.

## A QUEST FOR THE SPIRIT OF ARCHITECTURE

By W. R. B. WILLCOX (F)

THE talk one evening had turned upon the character and elements of appeal in works of art and nature; in architecture, music, the drama, sculpture, and the landscape, and how they are interpreted to men.

The day following I strolled out toward the hills. It was a warm and fragrant day in early summer. The foliage of trees and shrubbery was rich and colorful. The lawns, woven thick with the year's new life, rolled away between banks of verdure. Afar in one direction lay a gently rolling country, through which a winding river coiled a silver thread, and miles away, glistening like a floor of burnished metal, lay the clear waters of a mountain lake, from which low foot-hills climbed to rock-topped peaks beyond.

The glowing sun drew from the earth a pungent springtime moisture, and distant outlines were softened by a haze, while clouds of fleecy whiteness came and went in the wonderful depths of the sky. How pale the blue of distant mountains! How bright the sun-flashed meadows! How cool and still and deep the green where shadows stretched beneath the nearby groves!

Oh, what a day, and what a vision! Though vaguely conscious that the city yonder seemed a scar upon the landscape, that its factory stacks poured forth great clouds of black-brown smoke, and the barren reaches of its mills of somber brick obtruded, yet, even so, I caught the glint from flashing windows and marked the coils of smoke revolving upon the breeze.

It was a gala day, a day of festival, and people, pleasure bound, strolled round about; some sought out flower-bordered paths while others chose half-hidden lanes

beneath the trees. But a steady throng, in groups and singly, passed up the hill over a broad, grass-carpeted thoroughfare. Many stopped, from time to time, to gaze in silence on the scene, or to voice a deep contentment in its harmony.

Moving with this happy company, in the shade of high, over-arching trees, I climbed the gentle slope and presently approached a park. The entrance, through a shrubbery wall, was flanked by granite pedestals, on which two bronze equestrian groups were raised. Alike in character, a youthful rider sat bareback a charging horse, whose prancing, plunging mate he strove to hold in check. What power! What action! How true the poise! How fearlessly the young man hung upon the bridle with his wilder charge! How confident of mastery! And passing people stopped to contemplate. What was it seized their interest? Was it molded bronze or modeled granite; or the tale they told with strength of line and grace of form; the power of those frantic horses; the calm, determined courage of the boy?

Inside the park the way led toward a forest's edge, and there within the grateful shade, framed in by rising ground, were circling tiers of marble seats, and down between their curving ends an open stage. The seats were filled, and on the stage a play progressed. There were a battlefield and struggling armies, and in their midst two champions met and fought. The audience was hushed and tense; it followed the rush of passion. Lifted to a share in the combatants' emotions it felt the spirit of the play; forgot the tinsel armor in the rhythm of the vanquished's dying words:

## A QUEST FOR THE SPIRIT OF ARCHITECTURE

"Oh, Harry, thou hast robbed me of youth!  
I better brook the loss of brittle life  
Than those proud titles thou hast won of me;  
They wound my thoughts worse than thy sword  
my flesh;  
But thought's the slave of life, and life time's fool,  
And time, that makes survey of all the world,  
Must have a stop. O, I could prophesy  
But that the earthy and cold hand of death  
Lies on my tongue."

Soon the play was over, and with those who, like myself, had loitered for a time, I joined the number who were seeking recreation farther on, reflecting the while how, whenever the great thing is done, or the little thing, with seriousness, it is not the means employed, not the phraseology that stirs the deep emotions, but the meaning conveyed.

As I turned these fancies in my mind my attention was diverted by the faint notes of distant music. Quickening my pace in their direction I soon came within view of a pavilion far across a spacious common, whence came the sounds. As I drew near, the humming noises of an intermission ceased, the deep wood instruments gave out the old familiar theme of the overture to Tannhauser, and over the silent audience swept the well-known strains. With what tingling satisfaction did one hear the oft-recurring voices of first one and then another instrument, as their mingling tones wove the wondrous fabric. And when at last, like rich embroidery of gold against a bright clear field of blue, the blaring horns set forth the mighty pattern on the trembling background of the violins, the very soul of music seemed revealed.

The day was now quite well advanced, and, with a wish for one broad outlook over the country ere the shadows grew too long, I turned my steps toward a not-far-distant headland. From the plain, great flights of steps between successive terraces led upward to the summit. At every higher level a wider prospect spread, while restful seats beneath the trees invited one to tarry. The upper terrace was elabo-

rated with an imposing central stairway with statuary at its foot and head. It clearly marked approach to a formal landscape scheme above, and gently led the mind from contemplation of the distant view to speculate upon the hidden scene beyond.

So with eager anticipation I gained the topmost steps, but, as the picture burst upon me, I stopped in wonderment. Imagination had failed to conjure up a scene of such magnificence. A spacious avenue led straight away for many hundred yards; great trees in formal rows closed in the sides and cast their dark reflections on the placid surface of a shallow pool, which, bordered with cool, white marble walks, stretched from end to end. On either side, outside the walks lay turf, like long green bands of velvet, and on its outer edges, just within the rows of trees, as through a jeweled hem, were narrow beds of many-colored flowers.

Yet this was but a setting—a concentrating framework. Far down the narrowing perspective the eye beheld what seemed an apparition. There, terminating the marvelous vista, arose in dazzling splendor a snow-white marble structure, and in the waters of the pool its stately form was mirrored. Its polished surface shimmered in the sunlight; its glistening, curving dome against a clear blue sky seemed floating in mid-air, and, like gray mists, transparent shadows hung beneath its cornices. Its like I had never seen.

Forward I walked along the path beside the pool, fascinated by the sight. So perfectly did its lines and masses balance, so delicately proportioned to each other were its several parts, so beautifully the sunlight played upon its varied surface, it seemed instinct with life. It seemed to lift itself and soar above the broad, white marble table on which it stood, and yet it left no sense of insecurity. With all its seeming conscious power it stood there calm and self-contained. As I drew near

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

I saw that many of its parts were unfamiliar shapes; strange carvings and mosaics embellished them; their colors, outlines, sizes, and positions resolving into an appealing harmony. The pleasurable emotions which the sight occasioned were interrupted by a nearby conversation which stirred my interest: "A strange structure," the speaker was saying, "it does not seem to conform to any of the accepted models of architecture. Why do some artists, some architects, presume to attempt originality when it is futile to try to surpass the perfection of the ancient Grecian architecture—why depart from the old types?" To which an eager companion rejoined: "Why depart from the old types? Because no artist is truly an artist who does not depart from the rigidity of accepted types; who does not stir us from inert acquiescence in habit and custom; who does not incite us to revolt from the tyranny of the standards of the past. Why, pray, concern oneself with an archæological diagnosis of architectural symptoms? Do you think to discover its spirit by such a process? Is the soul of man to be revealed by a review of the conventionalities of his manner and speech? Must these very flowers here be subjected to a botanical analysis before their charm of delicacy, fragrance, and color may regale our senses? Think you, forsooth, the spirit of the overture we have heard is impossible of interpretation, because to the orchestration of Wagner is added the timbre of instruments unknown to him? Did not Wagner himself break the rules, and was he not a dreadful radical in his day, while today he is a classic?"

"Were the sculptures of the boy and the horses, surcharged as they are with the strenuousness of our own day, dumb to you because they do not counterpart the figures of a Praxiteles or a Donatello? Is the spirit of the drama, its message to our day, found in the historical accuracy of the garments worn, the mimicry of weapons

of the olden days? Is it an intimate knowledge of the flora, or the geological formation of this country about us that makes all these people respond to the beauty and the glory of the landscape? Is it any more likely that the spirit of architecture, its power and purity, is to be felt only as we come to know its obvious historical association; that the latter is, as we say, consistent, true to some particular period, true to some particular racial manner?

"Would you have the spirit of architecture communicate only with those who may have critical knowledge of its outward manifestations; with the educated and cultured? Must it be silent for the uninformed majority? And you fail to catch the spirit of this building, although it speaks in flowing rhythms and measured cadences because, familiar as you may be with the full catalogue of architectural precedents, your knowledge does not embrace the forms and features which supply its media of expression! Could you know that it was, in fact, the consistent flow of some distant architectural culture of a strange, yet virile, race, would you open your heart to its emotional appeal? Must sympathy and understanding wait always upon knowledge? If so, how shall the spirit of architecture speak to all people, to the untutored public; and if it shall not speak to them, why should the untutored public be expected to give heed to it? Why should it interest them, and why should we waste our efforts in trying to educate the ordinary citizen, who has neither time nor inclination to inform himself upon the evolution of architectural styles, if an understanding and appreciation depend upon a broad knowledge of precedents?

"Why, we have tried to build an architecture largely out of forms; we have looked abroad, and, beholding some lovely manner of building, have seized upon the forms there used, and thought to build

## A QUEST FOR THE SPIRIT OF ARCHITECTURE

a new and vital architecture out of them, whatever, in the foreign land, has been the motive for their use. We've tackled every foreign style in turn, and sometimes to an ancient style returned a second time. But only now and then our buildings seem to have the breath of life within them. For the most part we have set these oft-used shapes up side by side, and hoped that by some chance the spark of life would enter them and make them live. Why do we always hope? Because, from time to time, some man appears who is more intent upon the freshness and verity of an idea he would express than he is concerned with a conscientious and painstaking reproduction of a vehicle used long since for the conveyance of an idea of a different sort. He imbues his structures with the spirit, not the forms necessarily, of the ancients; he sees that life is in the union rather than in the category of shapes employed; has felt down in his heart the rhythm of such union, and has liberated its spirit to live on and on forever.

"Others, mistaking substance for soul, have foolishly concluded that the abode of the spirit of architecture had been discovered, that it dwelt in the forms he used, and that by their use alone it could be invoked at will. An attempt so to do, however, revealed what an elusive, wraith-like wanderer that spirit is.

"The years pass by, and then another man beholds the light of that spirit and lets it shine for us, and, while he lives to do so, we think we add to its luster, when the truth is we supply only reflections, sometimes quite perfect, but still only reflections. Consider the case of a man like Richardson; despite what we are assured was a barbarous medium of expression, many of his buildings live and sing. Surely it was not the forms that produced the effect, for soon a hundred others grouped

them in a thousand buildings, and yet, in them there was no life, no song.

"Again, a man imbues with life the forms of ancient Grecian architecture, and soon the classic style becomes the vogue. A bank, a school, a church or library, a club, a theatre or a house, or any other structure, need only have upon its front a row of columns, a pediment, or attic stage, and there, behold, is architecture! Alas, such forms are all too often lifeless masks, or shrouds, appropriate perhaps for things so dead; they lack that vital thing, the living spirit of architecture, which awakens only at the call of truth, of frankness, of fitness, of courage, of individuality. If we would find that spirit we must rid ourselves of sham, of indirectness, of timidity, of servility, and, with unwavering faith, undismayed by many failures, press on toward the future; for at any given time the spirit of architecture, of any art, dwells just beyond the present and concerns itself with the hopes, the aspirations of a people. It is the prophet of an ever-changing, ever-expanding appreciation of what is true and noble and beautiful."

As the speaker paused I awakened from my reverie. The setting sun was casting purple shadows round about, and making deep the blue of distant mountain-sides. The lake was pink from sunset clouds, and evening stars began to dot the sky. It was drinking in the beauty of that scene that charged my thoughts and colored them. If we, as architects, would more and more cultivate that simple attitude of appreciation and receptiveness for the larger qualities of architecture with which we approach the drama, sculpture, music, yes, even the landscape, we would be able the better to seize and imprison in our buildings the spirit of architecture, to interpret to all who follow us the ideals of our people and our day.

## BILLBOARDS AND ARCHITECTURE

By J. HORACE McFARLAND  
President of the American Civic Association

ARCHITECTS have frequently written to me and spoken to me of the way in which their best efforts have been seriously injured through the prevalence of billboards in the vicinity of a great building. I have had to reply that, so long as the billboard men kept on private property, there was as yet very little sentiment and no law to restrain them effectively.

Now comes a distinctly hopeful occurrence. The late Mayor Gaynor, on December 24, 1912, appointed a committee of seven men, to be known as "The Mayor's Billboard Advertising Commission," and he requested this body "to look into the matter of advertising in New York City by means of billboards, sky signs, and kindred devices, and to report to the Mayor thereon with their recommendations."

Thus there was constituted the first really official commission, not including any of those of us upon whom the billboard interests have bestowed the derisive designation of "nature-lovers." This commission was a municipal body, making a serious investigation. It held many open meetings, and the individuals of the commission undertook much private investigation. The aim was, as expressed in the monumental report published August 1, 1913 (and presumably obtainable of Albert S. Bard, Secretary, 25 Broad Street, New York City), to "elicit, by oral testimony, correspondence, and the study of documents, evidence bearing on all phases of the subject of outdoor advertising."

The report is extensive and is accompanied by twenty-five pages of illustrations to prove the statements made.

These illustrations are of the sort to make a good citizen "tear his hair" with chagrin at the contemptible commercialism of business men who would insult Grant's Tomb with a proximate billboard, and who would consent to the creation of such filthy nuisances as are shown back of these glaring, monstrous signs.

Mayor Gaynor's committee makes the following pregnant observations:

"It is entirely optional with a person whether he will read advertisements in newspapers and circulars; but an outdoor advertisement is thrust upon his attention whether he will or not . . . Outdoor advertising so intimately affects the public welfare that its governmental regulation appears to be entirely justifiable in the interest of the greatest good to the greatest number. Indeed, to fail to restrain and regulate it is to abandon our communities to serious evils."

Upon the architectural question the committee has reported that there exist "enormous, unsightly, and, at times disgusting, billboard advertisements, which neutralize the effects produced by the exercise of our finest genius and the expenditure of vast sums of money."

The committee quotes somewhat briefly from a recent report on new sources of city revenue for New York, in which this significant paragraph occurs:

"In many important parts of the city there is a strong tendency to secure the publicity income, and to postpone the full utilization of the land on which billboard taxpayers and electric signs are erected. The erection of such structures also has an injurious effect upon adjoining realty values and constitutes, in many cases, a real nuisance."

It is also urged that billboards increase the fire risk of many neighborhoods, and that "billboards in the subway and elevated stations interfere in many cases with the free use of the platforms, con-

## BILLBOARDS AND ARCHITECTURE

fuse the sight, and prevent the recognition of the station signs," and, even more significant, that "illuminated signs, and flashing signs in particular, in some localities interfere with sleep in neighboring hotels and private residences."

In this respect it is exceedingly interesting and encouraging to note that, in a recent suit brought in New York City, in which the landlord of a hotel sought to recover rent for rooms in his hotel, which had been abandoned by the rentor because of the erection, by the landlord, of a glaring electric sign, the light from which made the rooms uninhabitable, a decision was rendered to the effect that the erection of the sign amounted to "constructive eviction," and the landlord was thereby restrained from recovering rent. On this decision, the *New York Evening Post* offers the following very pertinent comment:

"Well done, Justice Wilson! But how about the people on the *outside* of the hotels, and of the 'taxpayer' one-story houses, with monstrous electric signs on top of them, and of the vacant lots with hideous billboards surrounding them—in short, the people of the city at large who are pestered with alternating flashes as they walk the public streets, and whose enjoyment of whatever is beautiful in the city is marred by disfiguring advertisements? Are they not, in a great measure, subjected to 'constructive eviction' from their own city? And, as it is hardly to be expected, or even desired, that they should actually move out of the city, as Mr. Dinwiddie and other tenants moved out of this hotel, would it not be a good plan to turn the tables—to

'evict' the offending billboards and electric signs instead of the people?"

But best of all, in this calm, judicial, fair-minded report, which takes into account all the conditions met in a great commercial metropolis, is this great declaration:

"We believe that the time has arrived in this State when public sentiment will warrant writing the word 'beauty' into the constitution."

The findings of the committee, which I may not undertake to review very fully, include a showing of all efforts, wherever made, to restrain billboards anywhere in the United States, a statement of the laws as they now stand, a review of all billboard regulation, by taxation, restriction, or otherwise, and end in seventeen definite recommendations, which are, while very reasonable, of a character to make the billboard men most unhappy if they are acted upon. It is stated that a number of the suggestions made in this report will require constitutional amendments, and suggested forms are given for these constitutional amendments and for the proposed regulations.

The whole report is encouraging, and ought to be, if it can be obtained, in the hands of every architect who is disposed to undertake any protection of his own best efforts, and who is also disposed to do work for the real benefit of his community and for the maintenance of equal rights.



## CONGRESS HALL, PHILADELPHIA

Begun in March, 1787.

Completed in 1789.

Congress first sat in it on December 6, 1790.

Congress last sat in it on May 14, 1800.

Here were inaugurated George Washington and John Adams, and here Washington delivered his farewell address.

Recently restored under the direction of the Philadelphia Chapter.



## RESTORATION OF CONGRESS HALL, PHILADELPHIA, PA.

**T**HE Philadelphia Chapter of the American Institute of Architects, by bringing to a successful completion the restoration of Congress Hall, with which work it has so long been charged, has performed a public service of more than local interest.

The Hall is an excellent specimen of the simple, dignified manner of the end of the eighteenth century. It adjoins the old State House in which the Declaration of Independence was signed. The City Building, a pendant to it, completes the group.

Congress Hall was erected for the use of the county of Philadelphia, and it is often called "The County Building." Work was commenced upon it in March, 1787, and completed in two years. When Congress fixed the location of the Capitol upon the banks of the Potomac, it selected Philadelphia as the temporary seat of government and accepted an invitation to use the County Building. Congress first sat in it December 6, 1790. On account of the addition of new states to the Union, the house was found too small, and, in the summer of 1793, it was lengthened to the southward. Congress sat in it for the last time on the 14th of May, 1800. George Washington and John Adams were both inaugurated within the building. Here, also, Washington delivered his Farewell Address.

The plan of the building was extremely simple. On entering the main doorway, a stairway rose to right and left, while in front a double door gave to the House of Representatives. Entering this, one found oneself beneath the gallery of the House, in a space reserved for strangers, whence one commanded a full view of the House which occupied all the rest of the first

floor. On the second floor, a broad corridor led from the top of the stairs past four committee rooms to the Senate Chamber.

Sweeping changes were made in the interior about the year 1820, to fit the building for the use of courts and offices. At that time the northern wall of the House of Representatives was removed, a broad passageway was thrown across the middle of the building, an arched entrance from Sixth Street was formed at its west end and, a stairway was set up at the east end of it. Those familiar with architectural detail had no difficulty in distinguishing the original work from that of 1820, the earlier having the definite characteristics of our Colonial architecture, the later showing, even in its smallest moldings, traces of the Grecian influence then prevalent.

When, in the year 1895, the last of the courts, which had occupied it for nearly a century, was removed, the building was in a state of great dilapidation; its second floor was prevented from falling only by heavy props. In 1899, the city accepted an offer made by the Philadelphia Chapter to undertake a thorough study of the building, with a view to its restoration. The first care of the committee to which the Chapter confided the work was to seek out all original sources of information. Many references to the building were found in contemporary journals, letters, newspapers, and engravings. For more than a year the committee interrogated the structure itself, removing successive layers of wallpaper, paint, plaster, and flooring, the accretions of a century, thus laying bare far more abundant evidence of its original condition than could have been expected. The written records

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

in the main corroborated each other and were, in turn, corroborated by the evidence of the structure, an evidence precise, incontrovertible, and, for the purposes of authentic restoration, indispensable.

Ten years, however, elapsed before appropriations were made to carry on the work. Then the Chapter again offered its services to the city without charge, and the restoration was committed to its care. So simple in appearance is the result that no one would imagine that the committee of Architects had found it necessary to hold more than one hundred meetings in the course of its work.

Among the more difficult problems which the committee had to solve was that of the means of access to the second floor. The old writers were agreed on but one fact, that it was at the northern end of the building. It was obvious that the stairway at the eastern end of the cross-hallway was of an earlier date than that alteration, yet from the plan of the building it could not have stood there when Congress sat in it. What more likely than that it had been the original stairway, altered to suit its new place. If so, by its arrangement, it must have come from the northwest corner of the building. On making a search of that part, inclined lines corresponding to a stairway were seen, plaster patches indicating a landing, and holes in which its timbers had been fixed were found. The remains of the old stairway, when properly interpreted, were found to coincide absolutely with the indications on the walls. It has, therefore, been re-erected in the northwest corner of the building.

The predilection of the eighteenth century for balanced arrangements led to a search of the northeast corner, where abundant marks corresponding with those of the northwest were found. Obviously there were two stairways, and the building has been so restored. All this that now

sounds so simple took many months for its decipherment and for the determination of its details.

The gallery of the House also presented serious difficulties. Any restoration of it, based on sufficient evidence, seemed at first quite out of the question. The north wall of the House was gone and its very position lost. No trace of the gallery was visible, but, on carefully removing the wallpaper, its inclination, its steps, its moldings, and all its details became manifest by marks on the walls at each end of it. The holes were found in which its beams had rested, and the place and thickness of the north wall of the house were discovered. An accurate restoration, therefore, became possible.

To depend upon descriptions of the arrangement of the House might well leave one in doubt about it. Did the Speaker sit at the south end of the room or, as the weight of evidence would show, upon the western side? It is now known that the latter was the case for, upon removing some modern flooring, parts of the original floor of the House, of broad planks, were disclosed, clearly indicating the location of the Speaker's platform at the western side of the hall, and elsewhere of the bar of the House, which seems to have described a curve inclosing the last row of seats. Fortunately, the old floor in the neighborhood of the Speaker's enclosures was so well preserved that it was fit for use, but elsewhere it was so thoroughly rotted out as to render its preservation out of the question. Feeling that, except as to their shape in plan, a restoration of the platforms and the bar would be merely conjectural, the committee decided not to attempt it.

The above cases are but examples of the course which the committee had to pursue in respect of its entire work.

On the twenty-fifth of October impressive ceremonies, incident to the completion of the restoration, were held in the

## RESTORATION OF CONGRESS HALL, PHILADELPHIA, PA.

building. Officials of the city, state and nation were present, with many representatives and senators. Mr. John Hall Rankin (F), representing the Chapter presented the keys to the mayor of the city. Mr. Frank Miles Day (F), chairman of the committee in charge of the work, spoke upon the history of the building and its restoration. Hon. Champ Clark, Speaker of the House, delivered an oration, and the President of the United States made an address characterized by lucid thought and high ideals of public service.

It was fortunate that at the time the work of restoring Congress Hall was intrusted to the Chapter, the city entertained a definite conviction of the importance of intrusting such work to a body of properly qualified experts rather than to an individual, and that the Chapter then had in its Committee on the Preservation of Historic Monuments a body formed with the object, not only of keeping records of interesting examples of our earlier American architecture, but also of using its influence for the preservation and restoration of such buildings; it was, therefore, natural that the Chapter should intrust the task of the restoration of Congress Hall to that committee. It is also significant that the city is further availing itself of the services of the Chapter in the improvements about to be made to

the grounds surrounding the State House Group.

The following letter of appreciation of the work of the Chapter has been received.

OFFICE OF THE MAYOR,  
PHILADELPHIA, November 1, 1913

MR. JOHN HALL RANKIN, President,  
Philadelphia Chapter, American Institute of  
Architects,  
Philadelphia.

*My dear Mr. Rankin:* The service rendered by the Philadelphia Chapter of the American Institute of Architects in the matter of the restoration and re-dedication of Congress Hall, have been of such a splendid character, and crowned with such general and generous appreciation on the part of the public, that it seems proper for me, as the mayor of the city of Philadelphia to make this record of the fact.

The work of restoring Congress Hall was originally conceived on a very high plane. It has been carried out by a committee consisting of the following architects:

Frank Miles Day  
Thomas M. Kellogg  
George C. Mason  
John Hall Rankin  
Horace Wells Sellers  
Emlyn L. Stewardson  
Charles A. Ziegler

Their work has been done in a way as not only to reflect great credit on the architectural profession but to place the city under a heavy debt to your Chapter and to these men individually.

It is a very great pleasure for me to extend, through you, to all who have had a part in this splendid work, the very cordial appreciation and thanks of the municipality.

Very truly yours,

(Signed) RUDOLPH BLANKENBERG, Mayor.

## IN MEMORIAM

WILLIAM P. P. LONG W

DIED AUGUST 3, 1913

IT IS fitting that the passing from our midst of Mr. William Longfellow, the first editor of the earliest journal of our profession, *The American Architect*, should call forth some recognition of the pioneer work which he so well accomplished, and of the debt which, in other ways, the profession owes to this quiet scholar. In these days of haste and bustle it is well, indeed, to be reminded of the patient, painstaking, and modest student whose unobtrusive influence was of a kind of which the profession stands greatly in need. We have all too few scholarly men in our ranks.

The amount of Mr. Longfellow's work was not large. His somewhat delicate health, and his unwillingness to put forth anything which had not received the fullest study, together with the entire lack of that aggressiveness which makes for recognition, precluded extensive accomplishment. On the other hand, whatever he did was well done and had a delicacy of finish which gave point to the justness of his critical judgment.

Though trained as an architect, and practising for a time, it is his literary work which is of most importance and by which he will be remembered. But the little which he did as an architect showed the same refinement and the same good taste and careful study which characterized his literary work. Of his few buildings, perhaps the most successful was Dr. Wadsworth's house on Boylston Street in Boston, which has already disappeared before the march of those changes which are so constant in all our cities.

William Pitt Preble Longfellow graduated from Harvard College in 1855.

Determining to be an architect, he entered the Lawrence Scientific School of Harvard University in 1857, for the study of engineering, for no schools of architecture then existed in America. The names of William L. B. Jenney, of Chicago, Professor Ware, and other architects will be found on the rolls of the Lawrence Scientific School at about this period.

After graduating two years later with highest honors, Mr. Longfellow entered the office of Edward Cabot, of Boston. Later on, with the advice and assistance of his uncle, the poet, he went to Europe. For a time he held a position in the office of the Supervising Architect of the Treasury Department, in Washington. He then had a brief period of independent practice as an architect and, in 1868-9 was secretary of the Boston Society of Architects, which had been founded the previous year. In 1871-2 he was again in Europe, and, on his return, continued to practise until 1875, when he was asked by Mr. Osgood, the publisher, to assume the editorship of *The American Architect*, then about to be founded.

Under his able editorship the new journal at once took high rank, and the leading articles, which for five years he continued to write, on a variety of subjects connected with current architecture and with the principles of architectural design, went far to give it that character of literary excellence and sound judgment which for so long distinguished it, and which won for the new journal a position of authority generally recognized by the press of the country.

In the early days of the Department of Architecture at the Massachusetts Insti-

## IN MEMORIAM

tute of Technology, shortly indeed after its foundation by Professor Ware, Mr. Longfellow acted as his substitute for a brief period while he was in France. It seemed natural, therefore, that in 1881, Professor Ware was called to New York to start the School of Architecture at Columbia University, Mr. Longfellow should be asked to take his place at the Institute of Technology. But this work did not prove congenial, and was relinquished after a year in order that he might devote all his time to the direction of the School of Drawing and Painting connected with the Boston Museum of Fine Arts, a position in which he followed Mr. Ware more effectively. He was at this time made a trustee of the museum, a position he continued to hold for more than twenty-five years, and when he finally relinquished it, to the great regret of the trustees, they warmly expressed their appreciation of the work to which he had brought such efficient devotion.

His lectures on perspective, before the students of the School of Drawing and Painting, formed the basis of the admirable little book which he later published on this subject, while the substance of some of his lectures on Decorative Design appeared in magazine articles published at this time or subsequently, and which, in clear and scholarly fashion, laid down fundamental principles of design. Keeness of artistic perception, sound critical judgment, clearness of statement, and accuracy of scholarship characterized all that he wrote, and these same qualities fitted him admirably for such service as that of chairman of the Jury of Fine Arts, a position which he filled at the World's Fair in Chicago in 1893.

His most considerable work was "A Cyclopedic of Works of Architecture of Italy, Greece and the Levant" which he

edited for the Messrs. Scribner, and for which he wrote many of the articles. For this work he was peculiarly well fitted by his natural gifts, by training, and by his repeated journeys and sojournings in Europe, through which his natural sensitiveness to all that was best in the fine arts had been constantly quickened.

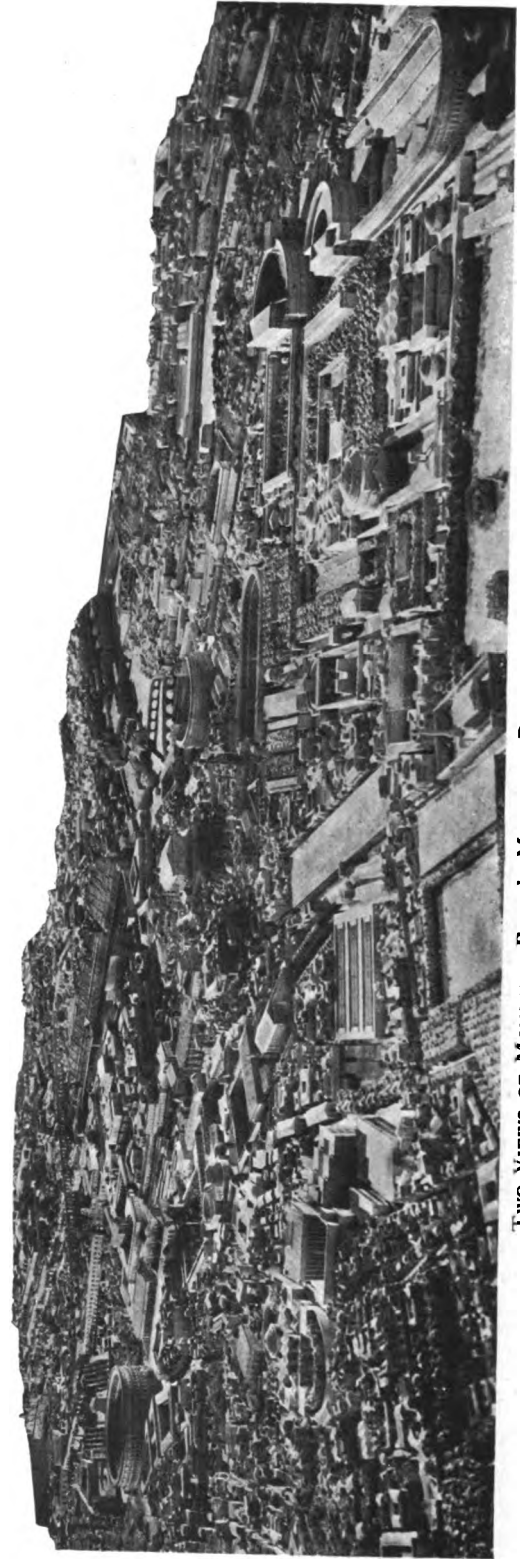
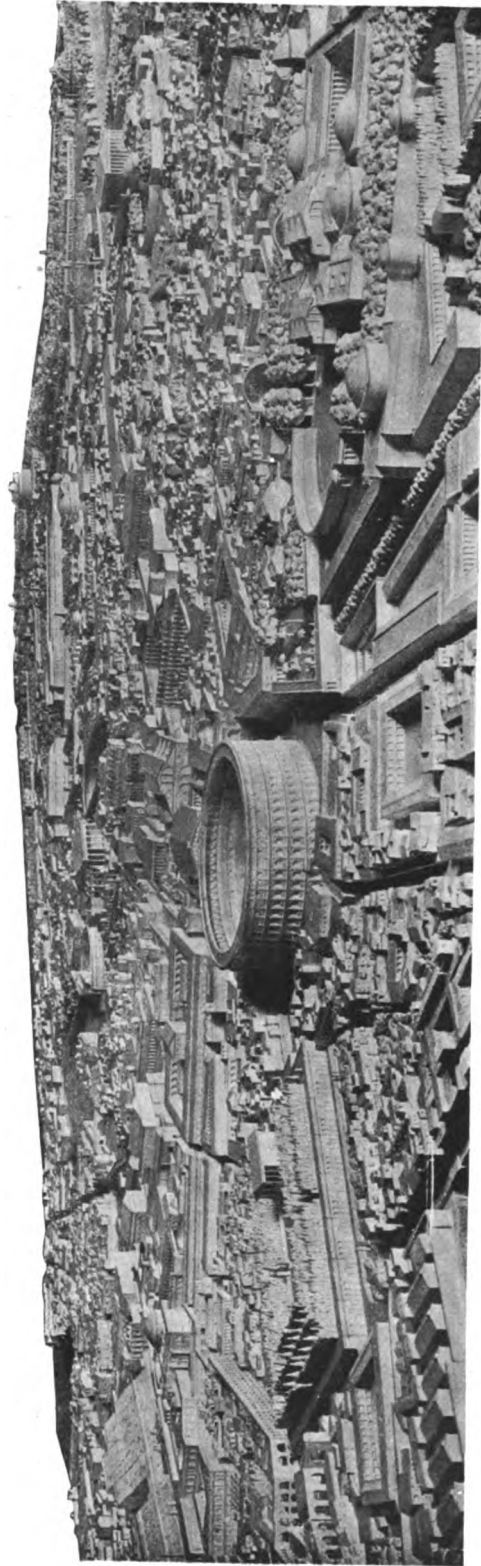
Out of his work for this cyclopedic grew the delightful little volume which, in brief compass, gives us of the best which he had to give, the collection of historical essays on architecture called "The Column and The Arch."

The peculiarly delicate quality of Mr. Longfellow's modest personality and his sensitiveness to all that was finest in the arts of design—in painting, sculpture, and architecture—will perhaps be farther appreciated when one adds that he was a musician of some attainment and even wrote musical compositions.

The regard in which he was held by those who were privileged to know him and his work most nearly may perhaps be best summed up by the resolutions recently passed by the Boston Society of Architects.

"The Boston Society of Architects, having lost, by the death of W. P. P. Longfellow, one of its most distinguished members, desires to place on record its high opinion of his lovable character and of his services to the profession. As first editor of *The American Architect* he gave to its pages a character of refinement and a literary excellence which professional journals too often lack, and his works, "The Column and The Arch," "A Cyclopedic of Works of Architecture in Italy, Greece and the Levant," not to mention such occasional essays as that on "The Greek Vase," unsurpassed in its kind, form an enduring monument to his memory. His delicate health and too modest disposition prevented the general knowledge of his qualities being at all proportioned to their excellence; but to those who were privileged to enjoy his friendship, the intercourse with so cultivated and well-balanced a mind will ever remain a treasured memory,"

H. LANGFORD WARREN (F).



TWO VIEWS OF MONSIEUR BIGOT'S MODEL OF ROME FROM, DIFFERENT STANDPOINTS

## PARIS LETTER

Paris, October 20, 1913.

Among the works exhibited this year at the *Salon des Artistes Français*, I think that M. Bigot's relief of Imperial Rome in the fourth century may be said to have been the all-dominating one, not only in the immensity of the effort accomplished but by the talent displayed. This work, of which I have already said a few words in the *Journal*, has won for its author not only the just homage which is his due, but many expressions of the most sincere and ardent admiration.

Among the words of praise which I have looked over in connection with the writing of this letter—interesting indeed, by reason of their great variety and of the encomiums which this great work has so unanimously evoked—I find the names of M. Monseigneur Duchesne, Director of the *Académie de Rome*, of Guglielmo Ferrero, of *littérateurs* such as M. Claretie, and of art critics such as M. Geffroy Pottier, M. André Michel, and others. But with the same unanimity which has marked their appreciation of so wonderful and so beautiful a reconstruction, they have one and all expressed their deep anxiety as to what shall become of it. And I can only say, with them, how important it is that a work which so strikingly fixes the physiognomy of the Eternal City, at the very moment of its greatest splendor, should be preserved. Happily, this wish is now at the point of being realized, but after what vicissitudes!

As the moment approached for the termination of M. Bigot's traditional four years' sojourn at the Villa Medici, as prescribed by the *Prix de Rome*, his model was far from being sufficiently advanced to hold out any hope for its completion before his departure. But the work gave forth such promises of greatness that, thanks to the intelligent support of several members of the *Institute*, he was able to obtain permission to remain until the work had been brought to completion; and it was only at the end of ten years of the most patient labor, with progress growing slower and slower as the work advanced, due to the necessity for the most careful and constant research, that the miniature city took shape and finally stood revealed as it had been traversed by the Romans of sixteen hundred years ago.

In his research, it was necessary not only to know the monuments indicated in the works of ancient writers, or by such records as exist, but also to be certain that each of the buildings was actually in existence at the moment of history which was chosen by M. Bigot as the epoch to be commemorated. Rome was constantly undergoing rearrange-

ment, especially during the Imperial epoch, and the erection of one monument was often preceded by the destruction of another which, frequently, was of equal importance.

Thus, slowly and patiently the work approached completion, but in what fragile a form! A mere bit of clay! If it were forgotten several hours, or watered too little or too much, or if there befell a moment's awkwardness, a whole monument might be ruined irreparably; the work of several weeks of the most meticulous labor was all to be done over again. *Pulvis es et in pulverem reverteris!* Such was the daily menace which hovered over so many months of the most laborious devotion.

And these were only a part of the anxieties amid which M. Bigot pursued his task. The work was indeed fragile, but it was also imperative that it be completed. Yet time slipped away—resources diminished. Abandon it? Such a thought never entered his head, and the faith which moves mountains never deserted him. Finally, a few powerful friends brought the matter to the attention of M. Clemenceau, then president of the *Conseil des Ministres*, who, learning of the urgency of the need, and, generously inspired, found, in the budget of the Minister of the Interior, an available sum of 25,000 francs. This, together with other funds, among which was a sum raised by a public subscription through the *Figaro*, provided for the completion of the work and its transformation into a plaster model. It was in this still perishable form that it figured at the *Rome Exposition* of 1911 and at this year's *Salon*, winning admiration from the most indifferent, and eliciting the highest degree of interest among the savants of all countries.

Success was no longer retarded, and now I may mingle my voice of admirer and friend with those of the jury, which, almost unanimously (I lament the four or five who dissented), awarded M. Bigot the *Grand Medal of Honor*.

The history of this work does not stop here; a mere plaster model was unworthy of perpetuating such an achievement; all were agreed upon this. A report by M. Founol, Deputy, was made to Parliament and finally, thanks to the initial and continued support of the cultured men of all parties, there was unanimously voted the sum of 80,000 francs, for the purpose of casting the relief in bronze. This work, soon to be realized, will afford one of the most precious documents related to Imperial Rome, and is destined to occupy a room which has been set apart for it in the Sorbonne. There it shall

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

finally be saved from the precarious state in which it has so long existed.

Soon I hope it will be possible to contemplate the Eternal City at Paris—and how melancholy it seems to set down the words, "Eternal City," when one views this templed and colonnaded model, and remembers how little is now left of those monuments which were built to defy the ages!

The ashes of the great men of Rome, without exception, and of all those whose names have come down to us across the ages of fable and of history—of Romulus and Remus, the Tarquins, the Gracchi,

each stair descended upon the noblest monuments of the world." It is easy to imagine the magnificent effect of a Roman sunset, where the glint of marble and the glitter of gold mingled with the dying light that fell upon the red and ochre walls of the houses and the somber foliage of oaks, pines, cypress and laurel. "There the sun is always radiant," says the Gaul, Rutilius; "a purer horizon and a serener sky announce to mortals the seven famous hills; Rome seems resplendent with a light which is her own."

The cast shows the Palatine surrounded by the



VIEWS OF A SECTION OF M. BIGOT'S MODEL OF IMPERIAL ROME

Scylla and Marius, Pompey, and the long procession of emperors, abject and magnificent in turn—their ashes and tombs have disappeared, scattered by the barbarians to whom Rome fell a prey at the time of the invasion. At least we may look for the stones and marbles among which such tragic events took place, but, alas! almost nothing remains, and a gas-works now dishonors the site of the Great Amphitheatre.

Ah! if the ancient city is eternal, it is only in memory, and how grateful we may be that M. Bigot has gathered up the fast-perishing fragments of stone and story, and preserved her glories in an image of imperishable bronze.

"Lying upon the hills, Rome necessarily grew in the informal manner of arrangement characteristic of mountain villages," said M. Bigot, in his conference, "but here, each street debouched and

imperial temples and palaces which communicate directly with the imperial loge, situated on the descent to the Great Amphitheatre and visible from the extremity of the Spina, where was located the redoubtable turn in the chariot course. Between the Palatine and the buttresses of the Esquiline and of the Quirinal was the Via Sacra, which led from the Coliseum to the Capitol.

There was gathered the grand succession of Forums—of Peace, of Cæsar, Nerva, Augustus, Trajan, and the old Forum Romanum at the foot of the Capitol. In this last was the arch of Septimius Severus and the Tribune, ornamented with the prows of boats taken from the men of Antium and called, for this reason, Rostrums. It was there that the body of Cæsar was exposed, as well as the head and hands of Cicero.

If one follows with the eye, along the Via Sacra,



## COMMITTEE ACTIVITIES

lined with temples, basilicas and triumphal arches, one realizes the glory and the magnificence of the setting which they afforded, when conquerors such as Cæsar, clothed in purple and wearing the laurel wreath, defiled through the streets, followed by their rude legions, behind whom were dragged the chariots, twined with flowers or filled with spoils, or with captives, laden with chains.

On triumphal days the procession formed on the Champ de Mars, traversed the Great Amphitheatre, which served as a viewpoint for no less than a hundred and fifty thousand spectators, turned round the Palatine, followed the Via Sacra, and mounted to the Capitol, after crossing the old Forum. The cast permits the eye to follow this triumphal route as a bird would mark it from on high.

Beside the monuments which lay in the most magnificent section of Rome, others appear and

reveal themselves as a part of the bewildering beauty of the city. Baths, which were so numerous at Rome, and of which the most sumptuous were veritable palaces, such as the baths of Caracalla, of Constantin, Trajan, Agrippa, Titus, and Nero. Then the theatres—the Odeon, the theatres of Pompey, Balbus, Marcellus; stadiums, circuses, basilicas—all dotted about the various sections of the city. All of these things are faithfully reproduced in the cast, which leaves us dumb with the thought of the inestimable value of such a document—the work, not alone of science, but of the imagination as well,—and one which enables the happy student of today to realize his dream, so to speak, of roaming the streets of the vanished city, of living among its monuments and of climbing the seven hills of ancient Rome.

JEAN-PAUL ALAUX.

## COMMITTEE ACTIVITIES

### *Committee on Public Information.*

In concluding the business of the year, the chairman has had conferences with some of the new members of the Institute Committee, and has sent several communications to chairmen of sub-committees. As a result, many helpful suggestions for the work of this and future committees have been received, and they will be acted upon up to, during and after the Convention.

Among other things, the attention of all has been called to an editorial in the *Boston Herald*, on "The Architect," and to an article in the *Delineator*, on "Why Consult an Architect, and How," to both of which, and their important relation to our work of informing the public, reference is elsewhere made in this issue of the Journal.

D. KNICKERBACKER BOYD,  
Chairman.

### *Committee on Quantity Surveying.*

The importance of this subject, and the wide discussion it seems bound to arouse during the coming year, have prompted President Cook to appoint this special committee, of which Sullivan W. Jones is chairman, the other members being C. L. Borie, Jr., and Leon Coquard.

It is hoped that this committee will be able to make at least a brief report at the Convention, and perhaps outline a method by which the profession may investigate the possibilities of establishing the quantity survey in this country. Many suggestions have been made, and the activity is now so far launched that the time is ripe for organizing and coördinating the various ideas and programs which have already made their appearance. The sugges-

tion made by the *Quantity Surveyor*, that a few contractors might club together for the purpose of making experiments with the quantity survey, was referred to in the last number of the Journal.

Conservatism, the natural and ever-present enemy of all radically constructive programs, may be trusted to prevent any hasty action. But that some remedy will be discovered for the present wasteful method seems no longer to be in doubt.

It is believed that those contractors, who are prone to look upon the quantity survey as something which may deprive them of what they believe to be an individual superiority inhering in their ability to take off quantities better than their competitors, are looking at the question from a wrong standpoint. If there is one thing which the quantity survey would surely accomplish, it would be the permanent elimination of both the incompetent and the dishonest contractor.

The whole basis of their method is to underbid in the hope that they will be able to "skin" the job, either in quantity or quality. The quantity survey would put an end to them. It would raise the whole level of contracting, and be of equally as great a service to the reputable and competent contractor as it would be to the architect and his client. These forecasted results are based upon the premise that a means of applying the quantity survey in this country shall be found; it is the purpose of this committee to collect all the data available, that the question may be fairly and intelligently judged, and it asks for expressions of opinion from all sources.

SULLIVAN W. JONES,  
Chairman.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## COMMITTEE ON COMPETITIONS

In making its report to the Forty-seventh Annual Convention, the Standing Committee on Competitions believes it necessary to reiterate certain of the basic considerations underlying the statements contained in the circular of advice. Some of the reports from sub-committees indicate that the functions of these committees are not fully understood, and that the position of the Institute on the subject of competitions is not so clear as it should be.

The Standing Committee has also determined upon certain changes in the circular, which it believes will bring it into closer accord with conditions as they exist at this time. A copy of the altered circular accompanies this report.

### Relation of Sub-Committees

The sub-committees are not Chapter Committees but are Institute Committees, acting for the Institute in the territories of the several chapters. Reports of the activities of these sub-committees should be made from time to time to the Standing Committee, and when a program has been acted upon, the facts in the case, together with a copy of the program, should be filed with the Standing Committee.

### The Necessity for Competitions

Turning to the circular itself, reports of some of the sub-committees indicate a feeling that the Institute contradicts itself in first advising against competitions, and then offering advice as to the proper mode of conducting them.

The Standing Committee is of the opinion that the normal practice in an architect's office is not obtained through competition, but at the same time it recognizes the fact that conditions frequently exist which prohibit direct selection. If it were the unanimous opinion of the profession that competition was undesirable, this condition would have long since righted itself; but so long as many architects regard competition as desirable, if conducted in such a manner as to insure results commensurate with the business risk, competitions will continue, and it becomes necessary to establish regulations for their government.

### How the Institute Attempts to Assist in Regulating Competitions

To meet this situation, the American Institute of Architects, at the risk of being charged with an attempt to regulate the purely business affairs of its members, formulated the circular of advice; not with the idea of regulating the private business

of its members, but to establish a method by which competing architects might be relieved of the enormous economic waste involved in the unregulated scramble, and by which the owner might be assured of the interest of those architects who could not be expected to enter a competition which did not offer a business proposition.

In short, the Institute offers, where direct selection is not possible, a plan by which the interests of both the owner and architect are protected to their mutual advantage.

The architect who believes that a competition is a fair field in which the inexperienced may be educated at the expense of his client, and the architect who believes that a competition should be open only to those who have executed work of the greatest magnitude, will alike find fault with the circular.

### Criticism of the Circular of Advice

The Standing Committee is of the opinion that some of the criticism of the circular is justified, in so far as repeated references to the undesirability of all competitions occur; in the revisions recommended to the Board, the consideration of this point is confined to the opening paragraphs.

### When Political Conditions Are a Factor

The Standing Committee believes that where political conditions have resulted in placing, by direct selection, a monopoly of public work in the hands of incompetent architects appointed for political reasons and without regard for the intelligent expenditure of public funds, it is entirely competent for a subcommittee to propose properly regulated competition and to call upon the local Chapter to urge such procedure where the direct selection of competent men is impracticable.

### The Advisor and Jury

The Institute's attitude concerning the advisor and jury has been the subject of some misunderstanding. The Standing Committee is of the opinion that an advisor, in preparing his program, and influenced, perhaps, by many considerations which are not stated therein, cannot avoid arriving at some solution of the problem in his own mind. When he attempts to act as an unbiased judge of the drawings submitted, he must unconsciously be influenced by all of these considerations, and the owner and the competitors are thus deprived of the benefit of a judgment based solely upon the documents given to the competitors. Inasmuch as a competition is for the selection of an architect,

## COMMITTEE ACTIVITIES

the judgment should be based upon the competitors' solution of the problem as submitted to them, the jury being in possession of only such information as was given to the competitors.

### Judgment by Advisor Only

Where a competition is judged by the advisor only, the owner is deprived of the fullest benefit, by the fact that the competitors can hardly be blamed if their chief effort be to meet the personal architectural predilections of that gentleman, rather than to solve the problem on its merits.

This would apply to any judgment by an individual, hence the requirement of a jury of at least three persons; the judgment of such a jury at once becomes impersonal, and, in their deliberations, each member must offer something more than his personal predilections before he can hope to influence his fellow members; and this method becomes even more valuable when some members of the jury are not architects.

### The Responsibilities of Advisor and Jury

While on the subject of advisor and jury, the Standing Committee believes it important to call the attention of members to the responsibility of such service. In several important competitions it has been stated that awards were made in favor of competitors who had violated mandatory provisions, although the program had stated that no award would be made under such circumstances, and where it was also further provided that the jury would certify that no such violations had occurred. A program so drawn constitutes a contract between the owner and each competitor, and a jury violating its terms makes the owner liable for breach of contract with each competitor. It is, therefore, highly important that no advisor should place under the mandatory provision any item concerning which the competitor is expected to give that consideration for which he is employed, and it is equally important that no member, acting as a juror, shall permit a violation of the expressed terms of an agreement, in making an award, no matter to what extent the jury may believe the program to have been badly drawn; and your committee believes a jury making awards in violation of such contracts should be adjudged guilty of unprofessional conduct.

### Jury Judgment as Final

One of the subcommittees urges that the action of the jury should be final. This might be acceptable to the owner, provided he was given equal representation on the jury; and the Standing Committee believes that such a jury, especially if it included experts on the particular kind of work involved,

as, for instance, hospital or school work, would be very desirable; but, to make such a provision mandatory would undoubtedly be impossible in much public work where final authority is vested by law in public officials, and, as a matter of fact, in actual practice, such a public official or commission will rarely assume the responsibility involved in acting contrary to the recommendations of a jury of technical men employed to give technical advice.

### Associated Architects in Competitions

It has been urged that the circular should provide a type of competition, by which an inexperienced architect may receive the award, subject to the requirement that he shall associate himself with some one competent to take charge of the work. The Standing Committee is of the opinion that where such an association is advisable it should be made before and not after the competition, and that such an association, after a competition has been won, is difficult to bring about in such a manner as to safeguard the interests of all parties by a prearranged agreement.

### Anonymity

The Standing Committee is of the opinion that all competitions should be anonymous, and recommends the elimination of the exceptions to complete anonymity contained in previous editions of the circular.

### The Agreement Clause in the Program

The requirement of an agreement in each program has proved a valuable addition to the circular, and makes the terms of a program more definite than in the past. It has been found, however, that the statement regarding reimbursement for the cost of engineers' services is indefinite, and therefore the source of some difficulty. This is largely due to the fact that the schedule of charges is indefinite on this subject, and necessarily so, because the necessity for and the nature of special engineering services varies with each problem; it has, therefore, been determined that the circular shall require the advisor to state in his program the nature of the engineering services for which the architect will be reimbursed, in each particular case. This is a step farther in the direction of offering a definite program, in advance of entering the competition, in which all matters which might lead to misunderstanding afterward shall be eliminated so far as may be.

### Confining the Circular to Rules Only Not Recommended

It has been further suggested that the circular should be confined to the statement of rules govern-

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ing competitions, eliminating entirely all reference to financial considerations, leaving them to be taken care of by the schedule of charges. The Standing Committee does not recommend such a change.

## Elimination of Section 19 Recommended

The Standing Committee recommends the elimination of the whole of Section 19 on the ground that the definition of a competition appears in Section 1, and that none of the exceptions are desirable. The exception permitting architects to compete if paid a sufficient rate, without established regulations guaranteeing equal opportunity to all competitors, was debated at the last Convention and permitted to remain in the circular. After a year's deliberation the Standing Committee can find no justification for such an exception, which also opens the way for obtaining preliminary studies from architects through competition, leaving the owner free to have them executed without further employment or supervision of an architect.

## Partial Service in Competitions

The suggestion has been made that the circular should include provision for competitions where only partial service from the successful architects is contemplated. The Standing Committee recognizes that unusual conditions occasionally arise, where an architect might be justified in permitting the execution of his work without his supervision, but believes such situations may be met by an appeal to the Board, which has the power to waive the provisions of the circular in any particular when the conditions warrant such action; but your committee does not believe that such competitions should be advocated by the circular, as they must of necessity be rare and unusual.

## One of the Things Accomplished

Your committee is gratified to find that the large majority of reports of subcommittees treat of their work as the natural routine connected with an established procedure, and accept the circular and the Institute's work in the field of competitions, as having organized and put upon a reasonable basis one of the large activities of the profession, with results far beyond the expectations of a few years ago.

That this view is held outside the Institute is indicated by the following quotation from an editorial in the November number of the *American School Board Journal*:

"Competitions are the least desirable scheme of selecting plans for schoolhouses. If local conditions make them necessary, they should be so limited as to insure the entry of men who are able to do more than draw a pretty perspective and to

make a plausible layout. Evidence of experience, integrity as a professional man, a list of successful buildings—both artistically and practically—should be incorporated as a requirement in every competition. It is the best man, not the most finished drawing, that should be selected."

## "Informal" Competitions

From some of the subcommittees come the suggestions that the circular is too strict, or that it does not apply to the conditions in their particular locality; that it deprives their members of the opportunity of earning their "bread and butter," and it is implied that "informal" competitions are necessary in certain localities, and that here the local men should solve the problem in their own way. It is urged that to ask the prominent men of a small community to institute a competition containing guarantees of any sort would affront these men, and cut off the proposers of such a method from any further consideration.

Your committee believes that the answer to these arguments is to be found in the results generally obtained throughout the country. If "informal" competition means anything, it means the old method, or absence of method, which imposed an intolerable burden on the profession, and under which, for each architect who obtained a commission, his fellows contributed several times the amount of that commission to the general economic waste. If in any given community it is difficult to establish conditions guaranteeing a business agreement as a basis of competition, it will be much more difficult to do so if unsupported by the fact that such an agreement is the common and accepted practice throughout the country. The Institute's interest in competitions is to establish a standard of practice so eminently fair as to appeal alike to owner and architect, and to make it easy for any architect, no matter where located, to let it be known that he is not interested in any proposition which falls below that standard. It is the hope of the Standing Committee that the circular will eventually be reduced to a simple statement (without arguments) of those conditions, which must be included in any program before it can be expected to interest an experienced architect, whether he be a member of the Institute or not.

## The Duty of the Individual Architect

It must be remembered, however, that the Institute, through its Conventions, its board and its committees, can only approve and recommend standards of practice or ethics. It remains for the individual architect, in his own practice, to make these standards a reality, and only in so far as we live up to them, even at the cost of some personal

## COMMITTEE ACTIVITIES

sacrifice, will our profession and its standards command the respect of the public, for whose attitude toward us we are wholly to blame.

### The Relation of Committees, Individuals and Owners

Another matter of policy which does not seem to be generally understood is that of the interrelation of the Institute committees, the individual architects receiving invitations to compete, and the owner offering the invitation.

A member of the Institute receiving an invitation to take part in an unregulated competition should decline, on the ground that the proposition does not offer sufficient guarantee to warrant the large business risk incident to all competitions. Having received the invitation, he is in a position to make such a statement and give his reasons, exhausting every effort to convince the owner of the disadvantage, to him, of offering terms which will not attract to the solution of his problem the men best qualified to give such service; the declination of the men selected and invited is in itself one of the strongest arguments to that end.

This statement, coming from others, who are strangers to the owners, and particularly from a committee of an organization, is usually resented as a trespass upon the owner's private affairs, and thereby adds to the difficulty of convincing him. This difficulty is immeasurably increased, if the invited architect accepts, subject to the Institute's permission to take part; such action is a virtual approval of the terms of the program, so far as he is concerned, and implies that the Institute forbids him to undertake work on terms which he, as a business man, regards as acceptable.

Having declined, he is at once in a position to say that the Institute maintains committees who would be glad to assist the owner in making such changes in his program as would be required, if he wished it to receive the consideration of men who could not be expected to be interested in its present form. He is also in a position to state that these committees have the authority to give the Institute's approval to competition programs, which in itself is regarded as a sufficient guarantee to warrant participation on the part of many architects.

In the case of public work, it is always competent for the Institute committee to criticize the terms of competition offered, and this should be explained in the public press, as due to the same reason which leads to the declination of a private invitation.

### Infractions of the Code

In one report it is claimed that while every effort is being made to uphold the Institute's

standards by the local men, where work of great importance is involved, well-known members of the Institute from distant cities enter the field with offers wholly at variance with the Institute's circular; and it is further claimed that owing to the difficulty of proving such charges, these cases rarely come to light. This is a serious charge, but the difficulty of proving charges should not stand in the way of immediately reporting such rumors to the Committee on Practice. Such a report would not necessarily involve making a charge on specific evidence, but it would make it incumbent upon the Committee on Practice to investigate such rumored misconduct on the part of Institute members, to correspond with those involved, and to find the facts in the case.

### Distribution of the Circular

Among the suggestions contained in the reports of the subcommittees is a plea for a much more general distribution of the circular, and for a campaign of publicity regarding competition practice, including, possibly, the preparation and circulation of simple model forms of competition for the guidance of advisors or others interested. The Standing Committee believes such distribution and publicity, if too general in character, would tend to increase the number of competitions where no need for competition exists, and, in view of its belief that objection to a competition should originate with the parties invited, it believes that the activities of the Standing and subcommittees should be limited to the assistance of individuals in their efforts to obtain better conditions, and to assisting the owner where the advice of the Institute is sought.

### Differences in Opinion Not Geographically Divided

In concluding, it is interesting to report that a careful analysis of all reports and correspondence which has reached the Standing Committee discloses the fact that there is no geographical division of opinion concerning the circular. Those enthusiastically upholding it; those who believe it should be altered so as not to involve any sacrifices; those who would like to be free to approve any competition which, at the moment, seems to offer the best terms available, and the small percentage too indifferent to report, are all scattered at random from coast to coast, while the extremes are found in adjoining Chapter territories.

Respectfully submitted,

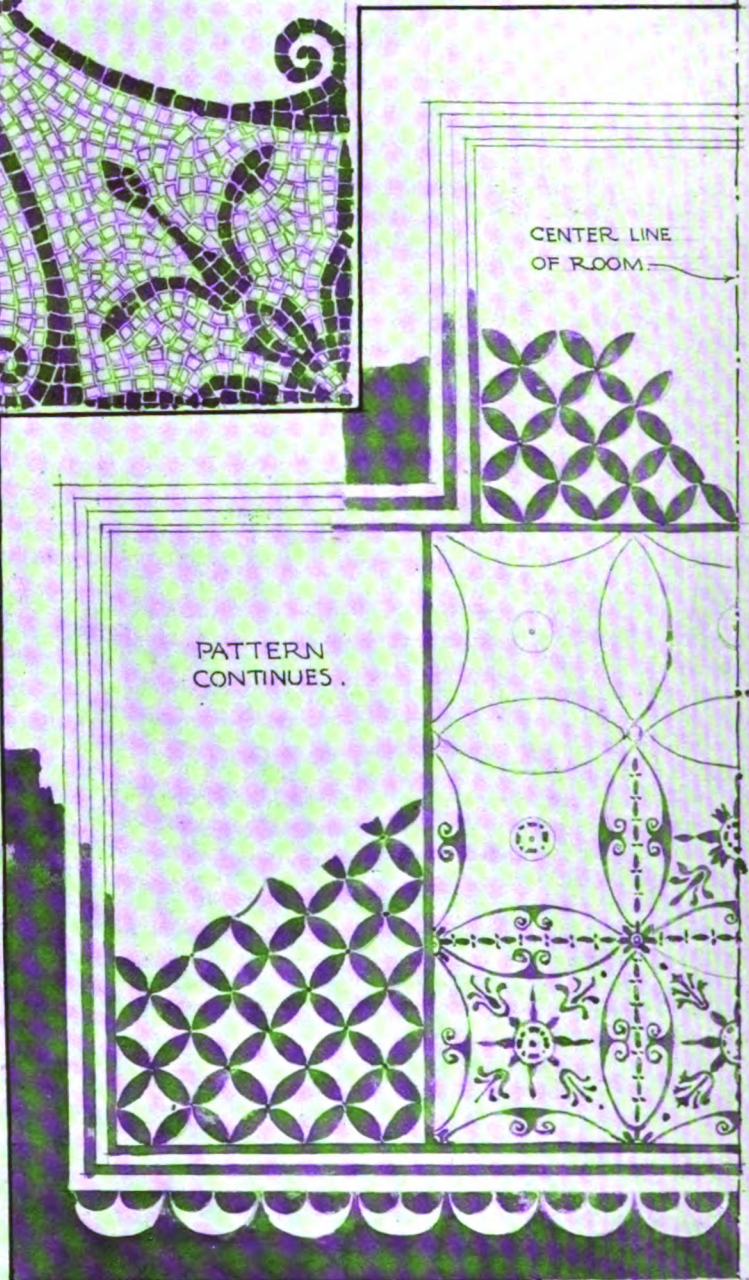
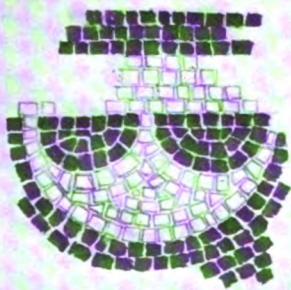
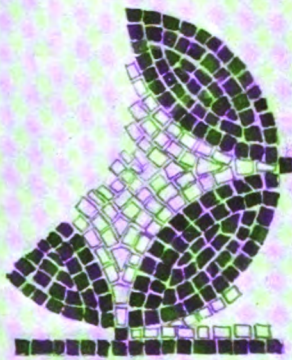
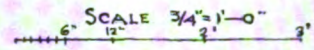
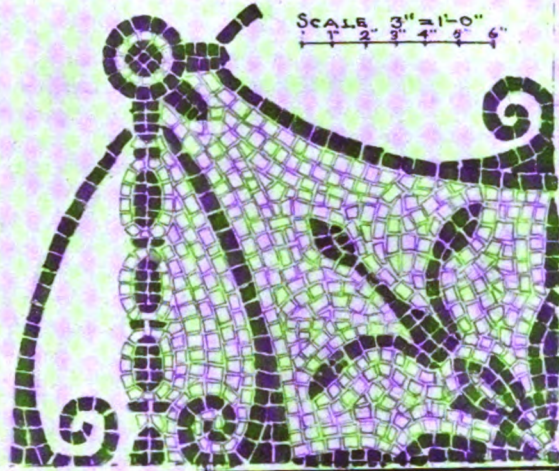
THE STANDING COMMITTEE ON COMPETITIONS  
M. B. MEDARY, JR., (F) *Chairman*  
ELMER C. JENSEN  
THOS. R. KIMBALL (F)  
ROBERT D. KOHN (F)  
C. GRANT LAFARGE (F)

# HADRIAN'S VILLA.

— FLOOR MOSAICS —

• DETAILS OF MOSAICS :

PLAN.



g8.Kaf.

## ROME LETTER

### ROMAN MOSAICS

October 25, 1913.

That form of decoration known to the ancients as "*opus musium*" was derived from the Greeks. It had been brought to a high degree of perfection before Sulla introduced the art into Italy, where it became popular as an ornamentation for ceilings, walls, and floors, under two different classes: The first, "*opus tessellatum*," was made up of small *tesseræ* of stone, marble, or glass, so arranged as to form patterns or pictures; the second, "*opus sectile*" was composed of thin slabs of marble cut to form geometric designs.

The preparation made for the laying of these in pavements was the same. Vitruvius stipulates that first the whole area should be excavated down to firm ground and made level. On this a layer of stones, not larger than could be grasped in a man's hand, was placed; this was known as the "*statumen*." The next layer, the "*rudus*," was composed of smaller stones and lime, in the proportion of three to one, having a depth of from four inches up to nine inches, or even more. Over this was laid the "*nucleus*," a course of cement into which the *tesseræ* were pressed, or the marble slabs placed. After having adjusted all parts until the floor was perfectly level, a "filling," composed of cement and marble-dust was poured over the entire area and pressed into all crevices. Finally, the surface was made smooth by rubbing with a slab of marble fed with sand and water.

*Opus tessellatum* was of many varieties. It included the many elaborate pictorial designs, where the *tesseræ* were minute, as well as the simplest pavements where no attempt at decoration was made, except, perhaps, for a black border following the lines of the walls. Color was used in designs when there was sufficient light for its appreciation, otherwise black and white stones sufficed, especially in rooms of secondary importance. It was quite possible to be elaborate in design without the use of rare colored marbles, as seen in examples from Hadrian's Villa. In one of these, now in the Vatican Museum, there is a pictorial centerpiece, the subject being an eagle carrying off a hare. The pattern of the field is geometrical (leaves and stems are used

for the forms), while flowers, birds, and masques occupy the centers of the various units.

Some good examples of geometric *opus tessellatum* are to be found *in situ*, in that part of Hadrian's Villa known as the "*Ospitali*," ten small bed chambers of the same size and shape, each having a pavement of special design. Each room has three alcoves surrounding a square space, the entrance-door being on the fourth side. Three different systems are followed in the arrangement of these mosaics. In the first, the square space is elaborately treated, while the alcoves are quite simple, the designs being quite independent, one from the other; the second attempts to make the central square a little more elaborate than the alcoves, but connects them by means of a unit in the design common to both; the third treats the whole floor as one, the design being uniform throughout. The accompanying sketch is an example of the first scheme.

In the above mentioned cases, the *tesseræ* are not carefully cut pieces of stone, but are chipped into their respective shapes, giving a loose but interesting quality to the mosaic. The little stones are carefully laid in rows adjusted to the lines of the design. Their shapes and sizes vary widely, the depth of the *tesseræ* being about one-half inch. The width of the grouting varies, but is so small as not to count to any extent in the effect as a whole.

In general, the *tesseræ* are smaller and more perfectly shaped when placed in rooms of importance. For exterior mosaic floors, they are much larger, one-half inch square being a common size, with a depth of about one inch, the sides tapering toward a point to allow for sufficient cement between the stones to hold them well in place. It is interesting to note that in exterior *opus tessellatum*, the black *tesseræ* are not always level with the white, due to the different weathering qualities of the marbles, the white having worn away more rapidly than the black during the many ages of exposure to wear and to climatic effects.

GEORGE S. KOYL,  
*Fellow in Architecture, American  
Academy in Rome.*

## INSTITUTE BUSINESS

### TO THE BOARD OF DIRECTORS:

The Committee on Practice alleges the existence of a competition for the South Penn Square Building, Philadelphia, and find that Messrs. Hewitt, Granger & Paist participated therein in contravention of Article 5 of the Canon of Ethics.

From the evidence adduced by the Committee on Practice, and by Messrs. Hewitt & Granger, who appeared in person before the Judiciary Committee, it seems that, early in November, 1912, Messrs. Hewitt, Granger & Paist and Messrs. Rankin, Kellogg & Crane were approached by a representative of the owner, who requested them to submit sketches. Both firms asked whether any other architects were making sketches, stating that this would constitute a competition, and that they would not participate in a competition of such a nature. Both firms were assured that they were alone in the field.

Within two or three days after their invitation, Messrs. Hewitt, Granger & Paist submitted rough studies.

Some two or three weeks later, Messrs. Zant-zinger, Borie & Medary, having also been approached by the owner, and having been informed that "several" other architects were making sketches, declined to do anything in the matter, and immediately called up Mr. Rankin, as President of the Philadelphia Chapter, and apprized him of the facts. This was about two days before Messrs. Rankin, Kellogg & Crane were to submit their sketches, and they at once declined to present them.

Mr. Rankin, as chairman of the sub-committee on Competitions, notified the members of his committee, among them Mr. Hewitt. On the same day Mr. Granger learned from Mr. Borie the facts, and went at once to the office of the president of the company to withdraw his plans. The president was out of town, not returning for several days thereafter. In the interim, Mr. Granger was taken ill with pneumonia, sent to Atlantic City, and did not return until nearly Christmas. In the meantime, the president of the company had gone on a vacation of several weeks, and had locked the plans

up in his private safe. Mr. Hewitt did nothing during Mr. Granger's absence and on Mr. Granger's return the latter tried repeatedly to withdraw his plans and finally succeeded in so doing.

In view of the above, the Judiciary Committee does not support the findings of the Committee on Practice, and frees Messrs. Hewitt, Granger & Paist of the charge of unprofessional conduct.

Respectfully submitted,

R. CLIPSTON STURGIS,  
H. VAN BUREN MAGONIGLE,  
JOHN M. DONALDSON.

In the November issue of the Journal, the report of the case brought by the Cleveland Chapter against Frank N. Meade and J. Milton Dyer, for advertising was not completed; it was as follows:

The Judiciary Committee finds the evidence absolute that the gentlemen named did advertise in the public press, and therefore are guilty of a violation of the code of ethics, Section 4.

It is the judgment of the Judiciary Committee that while Mr. Meade and Mr. Dyer are guilty, there was no very serious moral turpitude in what they did, they being, however, exceedingly careless in their attitude toward the code.

It is therefore recommended, with the belief that the end desired will be so obtained, that no further action be taken in this case beyond the publishing of these findings.

Respectfully submitted,

R. CLIPSTON STURGIS,  
EDWARD A. CRANE,  
JOHN M. DONALDSON.

### *Georgia Chapter.*

The Executive Committee of the Board of Directors has granted the application of the Atlanta Chapter for a change of name, and the Chapter will hereafter be known as the Georgia Chapter.

### *Illinois Chapter.*

Elmer C. Jensen and James J. Egan were unanimously appointed for advancement to Fellowship.



## TOWN AND CITY PLANNING

DR. CAROL ARONOVICI TO BECOME AN ASSOCIATE EDITOR  
OF THE JOURNAL

**T**WO important movements which affect, socially and esthetically, the development of communities, namely Housing and Town Planning, have become recognized as important forces in shaping the future of America's civic growth. The position of the architect in these movements is indisputably that of leadership, both because of the peculiar qualifications, by training and experience, that the architect has for this work, and because of the important bearing that housing and town-planning regulations and policies have upon the professional work of the architect.

Beginning with the January issue, the housing and town-planning section of the Journal will be under the associate editorship of Dr. Carol Aronovici, whose knowledge and experience should prove of the greatest value to architects. This section of the Journal will deal with the various aspects of these subjects, and only original

material will be published. The legislative, economic, social, and esthetic aspects of housing and town planning are becoming so intricate, and so extensive in their effects upon the work of the architect that the time is ripe for a constructive campaign, which would lead toward the formulating of far-reaching and constructive housing and town planning policies consistent with public needs, but closely harmonized, as far as possible, with the interests and point of view of sound architectural practice in America.

The next few months will be devoted to the consideration of such practical housing and town planning schemes as have been carried out, and the conditions that made their development possible, in Europe and America.

The discussion of current events relating to housing and town planning as affecting the work of the architect will be given a prominent place in this department.

### *Georgia Chapter.*

The Chairman of the Committee on Civic Improvements gave an encouraging report upon the results of the work undertaken. A number of members of the Atlanta Improvement Commission had met with him, and discussed the feasibility of securing a city plan, and the possibility of securing a city appropriation of \$10,000, to be supplemented by one of \$5,000 from the county of Fulton. Efforts will be made to have the city council, at its January meeting, appropriate sufficient funds with which to start the making of a plan.

### *A New and Interesting Book on Housing.*

The housing movement in Europe has revolutionized the laws relating to the building of wage-earners' homes. It has produced architectural results that are consistent with sanitary needs, and in harmony with the architectural ideals and traditions of the various countries. As the economic factors have been uppermost in determining the housing evils, the authorities, municipal and state,

have been eager to take their share of the responsibility for the improvement of conditions. Banking laws, exemptions from taxation, building regulations, and land ownership and control have been the subject of extensive and scientific legislation. In his new book, Mr. Beget deals in a clear and concise way with the various legislative, financial, and administrative activities carried on by public authorities in the interest of improved housing conditions, and measures the value of the results obtained. Individual enterprise in this direction is also considered in the light of its effect upon public action, and the esthetic elements that private enterprise has been able to infuse into the movement.

The illustrations of good housing plans are of especial interest to architects, and the systematic arrangement of the subjects makes the book useful for reference in the study of the housing movement in Europe. LE LOGEMENT DE L'OUVRIER par HENRI BEGET, Jouvé et Cie. Paris 1913, Price 5 fr.

## CHAPTER ACTIVITIES

INCLUDING SUCH OTHER PROFESSIONAL, BUSINESS, OR LEGISLATIVE  
ACTIVITIES AS ARE OF INTEREST TO ARCHITECTS

### BUILDING LAWS

*Washington State Chapter.*

The city of Seattle has recently adopted a new Building Code. The Chapter has worked for two years in conjunction with the Building Code Commission to secure this result. The ends sought were greater economy in construction of commercial buildings; greater protection to health, life, and limb in public buildings and places of habitation; more consistent construction in each particular kind of building, and the prevention of conflagrations.

#### *Part I. Administration.*

The powers of the Board of Appeals are enlarged and strengthened, and the Board of Appeals is required to make annual recommendations to the city of desirable new laws or amendments to the old laws. This enlargement of the powers of the Board of Appeals is based on the growing conviction that building laws should be so devised that they can safely be changed to follow the rapid advance in new methods of construction and the change of modern requirements.

#### *Part II. Building Districts, Classes of Buildings.*

Based on the history of conflagrations revealing the enormous fire loss of the country, a careful study of fire districts was made. The result was the division of the city into four concentric zones. Within the first district, comprising the inner zone, fireproof buildings are required, with one unimportant exception. Within the second district nothing of a lower type than a mill building is permitted; in the third district nothing of a lower type than an ordinary masonry building is permitted; the fourth district comprises the frame building district. There are but two or three cities in the United States which do not allow mill buildings in the inner or first district.

The height of fireproof buildings is regulated, primarily, by reference to the width of the street. Roughly speaking, a fireproof building may be as high as the width of the street, plus twenty-five feet, before the regulating requirements become effective. Above the height of once the width of the street, plus twenty-five feet, each successive floor is required to be progressively less in area than the floor below. This decrease in area may be taken from any side of the building the designer prefers—from the court, street, alley, or property line. A

tower is allowed equal to 20 per cent of the area of the lot. From the ground to the tower may be twice the height of the allowed height of the building proper.

#### *Part III. General Structural Requirements.*

The subjects of required loads on structures and the allowable stresses in materials are put on an up-to-date engineering basis, with the aim to encourage good construction by permitting all economy consistent therewith.

#### *Part IV. Concrete and Steel.*

The new law permits considerable economy in the use of reinforced concrete, the saving amounting to about 6 per cent of the cost of the concrete parts of the structure. Due to the economy permitted in concrete, inspection by the city is required.

#### *Part V. Fire Hazard Regulations.*

This section contains a number of details relating to construction, tending to prevent the starting and spread of fires. This, taken in conjunction with the arrangements of fire districts, is an endeavor to respond to the colossal fact that this country loses five hundred million dollars a year in fires, two hundred and fifty million dollars of which is probably preventable.

#### *Part VI. Means of Egress.*

Practically every building is required to have at least one inclosed stairway. The principal feature of the stair ordinance is the flexibility allowed the designer by permitting him the use of alternate forms of exits.

#### *Part VII. Places of Habitation.*

The ordinances relating to tenement and apartment houses were drawn to encourage dwellers to move outward from the central part of the city. This was done by making the regulations as lenient as possible in the outlying districts, and somewhat nearer the model requirements for the central districts. More particular attention was given to the subjects of light, air, and family privacy, tending to a good moral condition, and bearing in mind that a tenement or apartment house should be designed as a place where children may be properly reared, including facilities for their play.

## CHAPTER ACTIVITIES

Every window of a living- or sleeping-room is required to open on a court, yard, or street, and not upon a shaft. Living- and sleeping-rooms may not have a floor area of less than 120 square feet or a cubic capacity of less than 512 cubic feet for each person. A bath and toilet are provided for every apartment. Seventy-five per cent of an interior lot may be covered and 85 per cent of a corner lot. This is in addition to the alley.

### *Part VIII. Places of Public Assembly.*

The theater ordinance is strengthened, and a fire drill of theater employees instituted and placed under the direction of the city fire marshal.

### *Part IX. Buildings for Special Uses.*

This section prevents the construction of objectionable buildings within the city limits except by special enactment.

### *Part X. Miscellaneous Provisions.*

Signs and billboards are regulated, and all machinery within the city limits, dangerous to employees, is required to be protected.

The law was passed without political meddling of any sort, and without compromise in any essential feature. Probably this is one of the few building ordinances in the United States that has not somewhere felt the influence of political expediency, if not of ward politics.

### *St. Louis Chapter.*

The chairman of the Committee on the Revision of the Building Laws of the City of St. Louis reported verbally that the building commissioner had formulated a scheme for taking up such parts of the ordinances as needed revision, and that the committee had lately held a meeting at which definite arrangements for the work of revision had been made.

### *Cincinnati Chapter.*

One of the excellent results achieved by the Chapter during the past year was the postponement of action, by the state legislature, on the proposed State Building Code. The Chapter initiated the movement, which led to this end, by collecting and publishing data relating to the more objectionable features of the code. In this manner it enlisted the cooperation of civic societies, chambers of commerce, and the administrative offices in the various municipalities. The Chapter is now engaged, in so far as possible, in the revision of the code, which will be submitted to the State Building Code Commission before it is again brought before the legislature.

Voted: That the State Building Code be taken up by the various committees and revised at a series of public meetings to be held every Wednesday and Friday from 3.30 to 5.30 P.M., at the Chamber of Commerce.

## HEIGHTS OF BUILDINGS

### *Cincinnati Chapter.*

Voted: That no ordinance limiting the height of buildings was needed at this time, and the Legislation Committee was instructed to so report to the Council Committee at the proper time.

## FIRE PREVENTION

### *New York Chapter.*

During the past year the committee to confer with the Board of Fire Underwriters has had several conferences with the underwriters' representative, in the matter of the advisability of requiring automatic attachments on double-hung wire-glass windows to close in case of fire, and also in reference to certain inconsistencies in the insurance schedule, whereby cast-iron columns and hollow-tile floor-construction are both at present given preference over steel columns and concrete floor construction.

It is believed that the Board of Fire Underwriters is about to revise the schedule with a view of eliminating these and other inconsistencies.

The committee hopes to distribute to all Chapter members the new schedule, at an early date.

During the year the committee has had distributed to all members of the Chapter the following: Specification for Construction of Wire-Glass Windows as Approved by the Underwriters; Guide for Inspection of Wire-Glass Windows; Report on Fire, College Avenue, Bronx; Report on Fire, Binghamton, New York.

The Committee also hopes to have distributed, when printed, a pamphlet describing a "Standard Fire-Resistive Building" as approved by the National Fire Protective Association at its convention last May.

The work of drawing up the Specifications for a "Standard Fire-Resistive Building" was entrusted to a committee composed partly of architects, of which two were members of the New York Chapter.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## PROFESSIONAL PRACTICE

### *Wisconsin Chapter.*

Voted: Whereas, the field of architectural activity is constantly being narrowed through the furnishing of plans by contractors and others, ostensibly free of charge, therefore

*Be it resolved*, that a committee of three be appointed by the chair to investigate and propose proper regulation, if possible, and that a sum of money be appropriated for legal services.

Voted: That architects should furnish not more than eight copies of plans and specifications without extra compensation.

### *San Francisco Chapter.*

Voted: *Whereas*, the Committee on Publicity has for a period of two years called the attention of the Chapter to the fact that, by reason of indifference and lack of interest, the work that should go to the architectural profession is now being done by contractors and others, with the result that many are losing business, and many draughtsmen are idle,

*Resolved*, that the members of this Chapter who are members of the State Board of Architecture, together with our President, wake up and take energetic steps to prosecute persons who are practicing architecture without a license, and, if necessary, to employ special counsel.

### *Cleveland Chapter.*

Voted: That the delegates to the Convention be instructed to uphold the present Institute Schedule of Charges.

Voted: That the Chapter request its delegates to propose at the Convention to be held at New Orleans in December, that the Professional Practice of Architects and Schedule of Proper Minimum Charges, Arts. 1 and 6, be revised as below:

1. The architect's professional services consist of the necessary conferences, the preparation of pre-

liminary studies, working drawings, specifications, large-scale and full-size detail drawings and contracts, and of the general direction and supervision of the work, for which, except as hereinafter mentioned, the minimum charge, based upon the total cost of the work complete, is six per cent.

6. Where heating, ventilating, mechanical, structural, electrical, and sanitary problems are of such a nature as to require the services of a specialist, the owner is to pay for such services. Chemical and mechanical tests and surveys, when required, are to be paid for by the owner. *Models, when required, are to be paid by the owner. The architect shall furnish the owner one copy of all the drawings, specifications, and other contracts, and additional copies of these documents that may be required in securing of bids or in the execution of the work shall be paid for by the owner.*

### *Why Consult an Architect—and How?*

The Journal takes this occasion to express the appreciation which will unanimously be extended by all architects to the *Delineator*, which, in its November number, prints the first instalment of a series of articles dealing with what it very rightly terms "the practical problems of the home-builder who has had little experience." While it is true that any expression of approval from architects might be construed as self-laudation, the fact remains that the article above referred to gives a simple and eminently lucid description of the kind of service that every good architect desires to offer to his client.

The publication of such material should do much toward destroying the large measure of misconception of the architect's function, which so often exists in the mind of the man who faces a building operation, whether great or small.

The article is by Ruby Ross Goodnow, and was written (as is so stated) in consultation with Rayne Adams.

## CONSULTING ARCHITECTS

### *School Buildings.*

The *American School Board Journal*, in an interesting editorial comment upon the appointment of a consulting architect for the Pan-American Union at Washington, a notice of which appeared in the November Journal, offers the following pertinent suggestions:

"It would appear that a permanent architectural advisor might well be employed by any school board of any community large or small. We know

of no more hideous defacement of existing school buildings than those which are attempted in building additions of two or four rooms to schoolhouses. Usually the additions are undertaken by men who are not architects and who have no sense of the architectural fitness of things, who are not acquainted with the principles of schoolhouse lighting and sanitary equipment and whose main object is to do the job cheaply.

A permanent architectural advisor would here

## CHAPTER ACTIVITIES

be of incalculable value. His quarterly or semi-annual inspections of the schoolhouses would give him an intimate knowledge of the faults and merits of each structure and would make it possible for him to advise additions which would be most economical and artistic, to suggest improvements in the sanitary equipment which would be necessary and desirable, and to order repairs before a building has been damaged beyond a point of economy and safety.

A definite advantage of such an architectural advisor would be the possibility of adopting a logical and continuous building and repair policy, by which new buildings could be erected as needed, and by which old buildings could be kept up to a point of repair that would make them most useful. Such a policy might well include complete alterations of a stated number of schoolhouses or schoolrooms each year to bring them up to the latest standard of lighting, heating, ventilation, and interior decoration.

The fifteen or twenty largest cities of the United States have had for some years all the advantages of such expert architectural inspection of their schoolhouses. Through the schoolhouse departments which they maintain they have evolved definite building standards, definite building policies, and definite repair and maintenance policies. It is in the medium-sized and smaller cities where the architectural advisor is most needed. The experience of one or two cities which have employed such advisors has been eminently successful. We might mention in this connection, Lincoln, Nebraska, for which a very well-known architect of the Middle-West acts in the capacity of expert in all matters involving the construction of new buildings and the repair of old ones.

The architectural advisor is one of the developments of scientific school administration which is bound to come, and which will certainly justify itself in the economical and sanitary construction and upkeep of schoolhouses."

## REGISTRATION AND LICENSING OF ARCHITECTS

### *St. Louis Chapter.*

The Chairman reported for the Legislative Committee that, due to the failure of the Engineers' Club and Chapter to come together in time, in regard to a License Law, no bill was presented to

the last legislature for action, but concerted action of architects and engineers before the next legislature meets, and a strong committee to advocate the passage of the License or Registration Law before the next legislature, were urged.

## SCHEDULE OF CHARGES

### *Wisconsin Chapter.*

The directors of the Wisconsin Chapter, at a meeting held September 27, concurred in the pro-

posed new Schedule of Charges submitted by the Institute Committee on Schedule of Charges, and the Chapter ratified the action of that committee.

## STANDARDIZATION

### *Illinois Chapter.*

Mr. Emery Stanford Hall explained the work which had been done by the committee of the Chicago Architects' Business Association to secure a standard of sizes recommended for periodicals and catalogues intended for distribution to archi-

tects. The Chapter voted to indorse his recommendation that architectural literature and catalogues be issued in two standard sizes, namely, 4 inches by 6 inches and 9 inches by 12 inches, in order to facilitate filing.

## EDUCATIONAL WORK

### *Georgia Chapter.*

A report from the chairman of the Committee on Education, in reference to the Intercollegiate Architectural Problem between the four southern architectural schools, contained the suggestion that each Chapter in the states in which these schools

are located subscribe the sum of fifteen dollars for the purchase of architectural books as first and second prizes for the authors of the prize designs. The secretary was instructed to correspond with the other Chapters, with a view of enlisting their support and cooperation.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## STATE ASSOCIATIONS

### *Illinois Chapter.*

The Chapter discussed the question of subdividing the territory of the Illinois Chapter, and of organizing other Chapters throughout the state, with headquarters at such points as Peoria, Champaign, Springfield, Rock Island, and East St. Louis, the idea being that the architects throughout the state would be brought in, and the state have greater influence at the national Conventions. The plan of organizing the various Chapters into a state organi-

zation of architects, such as has been done in New York and Pennsylvania, was discussed, and it was voted that a committee be appointed to investigate the advisability of dividing the territory of the Illinois Chapter and organizing Chapters throughout the state, these Chapters to compose a state association. President Jensen appointed the following committee: Arthur George Brown, Chairman; Henry B. Wheelock, N. Clifford Ricker, and Irving K. Pond.

## EXHIBITIONS, MEETINGS AND REUNIONS

### *International Engineering Congress, 1915.*

In connection with the Panama-Pacific International Exposition in San Francisco, in 1915, there will be an International Engineering Congress, in which engineers throughout the world, representing all branches of the profession, are invited to participate.

The Congress is to be conducted under the auspices of the following five National Engineering Societies, namely: the American Society of Civil Engineers, the American Institute of Mining Engineers, The American Society of Mechanical Engineers, the American Institute of Electrical Engineers, and The Society of Naval Architects and Marine Engineers.

The organization and conduct of the Congress have been placed in the hands of a committee of management, consisting of the presidents and secretaries of these five societies, and of eighteen other members representative of them and resident in or near San Francisco.

The honorary officers of the Congress will consist of a president and a number of vice-presidents, selected from among the most distinguished engineers of the world.

Colonel George W. Goethals, Chairman and Chief Engineer of the Isthmian Canal Commission, has consented to act as honorary president of the Congress, and is expected to preside in person over its general sessions. The names of the vice-presidents will be announced in the near future.

The Congress will hold its sessions during the week of September 20-25, 1915, in San Francisco, in the auditorium and section rooms which will be placed at its disposal by the management of the Panama-Pacific International Exposition Company.

In scope and character, it is intended that the Congress shall be truly international, and that it shall embrace, in a thorough and comprehensive manner, the various branches of the engineering

profession. Eminent engineers throughout the world will be invited to contribute papers on assigned topics, and in the selection and distribution of these topics the committee will use its best endeavors to render the series of resulting papers widely representative of the world's best engineering practice in the various branches of the profession.

### *The Fifth National Conservation Congress.*

For the first time, the National Conservation Congress offers an opportunity to associations and individuals to become members of its organization. Heretofore, the Congress has been purely a delegate body. The growing importance of its work has, however, made it advisable to establish a regular membership, with privileges, such, for instance, as permanent membership in the Congress and free copies of the official addresses and proceedings from different organizations.

Enrollment at once will entitle the member to receive all the benefits and privileges of the Fifth National Conservation Congress, in Washington, D. C., November 18, 19 and 20. Membership, however, is not required of delegates and visitors to the Congress. The classes of membership are as follows:

Individual membership: \$1.00 a year, entitling the member to a copy of the proceedings, and an invitation to the next year's Congress without further appointment from any organization.

Individual permanent or life membership: \$25.00, entitling the member to a certificate of membership, a copy of the proceedings, and invitations to all succeeding Congresses.

Individual supporting membership: \$100.00 or more, entitling the member to a certificate of membership, a copy of the proceedings, and an invitation to all succeeding Congresses.

Organization membership: \$25.00, entitling its delegates to the proceedings, and an invitation to

## CHAPTER ACTIVITIES

the organization to appoint delegates to the next Congress.

delegate from each state, each of whom shall receive a copy of the proceedings.

Organization supporting membership: \$100.00 or more, entitling the organization to appoint one

The office of the Executive Secretary is 406 Home-Mansur Building, Indianapolis.

### LIST OF CHAPTER MEETINGS AND ATTENDANCE, FROM JANUARY 1, 1913 TO OCTOBER 31, 1913

	Jan.	Feb.	March	April	May	June	July	Aug.	Sept.	Oct.	Average attendance	Total membership
	Attendance	Attendance	Attendance	Attendance	Attendance	Attendance	Attendance	Attendance	Attendance	Attendance		
Baltimore.....	13	*	*	8	*	12	*	*	12	*	11	30
Boston.....	54	60	54	40	127	41	*	*	*	39	59	263
Brooklyn.....	25	16	22	16	31	*	*	*	18	†	21	71
Buffalo.....	†	†	†	†	†	†	†	†	†	†		45
Central New York.....	*	*	13	*	*	*	*	*	*	*	13	45
Cincinnati.....	24	27	31	32	28	*	*	*	32	44	31	100
Cleveland.....	11	17	17	17	15	*	*	*	14	20	16	43
Colorado.....	7	10	11	*	11	10	*	*	7	†	9	50
Connecticut.....	*	*	5	*	*	9	*	*	10	9	8	23
Dayton.....	*	*	*	*	*	*	*	*	*	*		10
Georgia.....	9	*	*	6	8	*	{ 5 11	*	*	8	8	18
Illinois.....	31	21	{ 25 22	34	31	38	*	*	20	31	28	102
Indiana.....	*	17	*	*	*	13	*	*	*	*	15	54
Iowa.....	9	*	*	*	*	*	*	*	*	†	9	23
Kansas City.....	*	*	*	*	16	*	*	*	*	8	12	39
Louisiana.....	11	14	*	11	*	*	6	*	*	†	10	26
Louisville.....	7	8	7	7	*	10	*	*	*	9	8	21
Michigan.....	20	*	11	8	11	†	*	*	*	†	12	40
Minnesota.....	*	*	*	*	*	{ 10 13	*	*	*	†	11	35
North Carolina (Newly organized)												
New Jersey.....	10	15	10	15	9	16	*	*	*	†	12	57
New York.....	42	40	36	34	25	59	*	*	*	36	39	266
Oregon.....	{ 9 14	12	9	*	15	{ 10 12	10	11	15	†	12	33
Philadelphia.....	29	33	22	42	28	*	*	*	*	38	32	104
Pittsburgh.....	13	11	12	21	11	*	*	*	*	21	15	65
Rhode Island.....	23	*	17	13	19	*	*	*	15	†	17	36
San Francisco.....	21	23	29	{ 12 22	16	15	15	11	18	†	18	138
South Carolina (Newly organized)												6
Southern California.....	27	21	23	33	25	{ 30 25	*	*	24	25	26	91
Southern Pennsylvania.....	*	*	10	*	13	*	*	*	*	7	10	20
St. Louis.....	12	11	15	16	17	*	*	*	22	†	16	57
Texas (Newly organized)										†	†	9
Washington, D. C.....	14	*	8	8	12	*	*	11	9	15	11	40
Washington State.....	16	12	13	14	12	14	*	*	*	9	13	51
Wisconsin.....	14	9	14	15	8	9	17	*	11	12	12	57
Worcester.....	9	8	8	9	9	10	*	*	8	*	9	16

\*No meeting held during this month.

†Figures not furnished by the Chapter.

## BOOK REVIEWS

**Uses of Commercial Woods of the United States: Beech, Birches, and Maples.** By H. W. Maxwell. Bulletin of the Department of Agriculture, October 11, 1913, No. 12. Pamphlet, 56 pages.

While this bulletin contains much interesting information, its chief value to architects will, of course, lie in the sections devoted to the discussion of hardwood flooring. Among the facts recited we find it rather curious to note that the establishment of maple flooring dates from the period when "the roller-skate craze struck the country," although the reasons given seem eminently sound and appear quite authentic.

The pamphlet will be a most useful reference, and affords some interesting reflections upon the future market and source of supply for hardwood floors.

**The Influence of the Atmosphere on Our Health and Comfort in Confined and Crowded Places.** By Leonard Hill, Marin Flack, James McIntosh, R. A. Rowlands, and H. B. Walker. Smithsonian Miscellaneous Collection, Hodgkins Fund, Washington, D. C.

A bold and extremely interesting bulletin is the one above cited. Its contentions are bound to arouse wide and divergent discussion, and, whether we accept or reject the conclusions reached by this body of experts, who seem to have done their work by a series of extensive and intensive experiments, their method of dealing with the subject places the entire subject of ventilation on a new plane. Some of the conclusions reached by the authors are as follows:

"No symptoms of discomfort, fatigue, or illness result, so long as the temperature and moisture are kept low, from air rendered, in the chemical sense, highly impure by the presence of human beings. Such air can be borne for hours without any evidence of bodily or mental depression."

"Heat-stagnation is the one and only cause of the discomfort, and all the symptoms arising in the so-called vitiated atmosphere of crowded rooms are dependent on heat stagnation. The moisture, stillness, and warmth of the atmosphere are responsible for all the effects, and all the efforts of the heating and ventilating engineer should therefore be directed toward cooling the air in crowded places and cooling the bodies of the people by setting the air in motion by means of fans."

The sanitary effects of bad ventilation have been generally considered as settled and the renewal of the air from outside sources established as an essential. The results of the investigations of the writers seems to indicate, however, that:

"The increased percentage of carbonic acid and the diminution of oxygen, which have been found to exist in badly ventilated churches, schools, theaters, and barracks, are such that they can have no effect upon the incidence of respiratory disease, and the higher death-rate which statistical evidence has shown to exist among persons living in crowded and unventilated rooms. The conditions of temperature, moisture, and windless atmosphere in such places primarily diminish the heat-loss, and secondarily the activity of the occupants, as also the total volume of air breathed, oxygen taken in, and food eaten. The whole metabolism of the body is thus run at a lower plane, and the nervous system and tone of the body are unstimulated by the monotonous, warm, and motionless air. At the same time, the number of pathogenic organisms is increased in such localities, and the two conditions run together,—diminished immunity and increased mass influence of infecting bacteria."

"We believe that infection is largely determined, (1) by the mass influence of the infecting agent; (2) by the swelling of the mucous membrane of the nose, and (3) by the sudden transition from warm to cold surroundings, which checks the immunizing mechanisms. Colds are not caught by exposure to cold *per se*, as is shown by the experience of arctic explorers, sailors, shipwrecked passengers, and others."

With the startling revelations of the investigations, as carried on by the authors, and the complete overthrow of what seemed to be final conclusions on the problem of ventilation, the question arises: What have they determined as the essential of proper ventilation? The answer is briefly as follows:

"(1) Movement, coolness, proper degree of relative moisture of the air, and (2) reduction of the mass-influence of pathogenic bacteria. The chemical purity of the air is of very minor importance, and will be adequately insured by attendance to the essentials."

Should the conclusions above outlined prove correct, the entire system of doctrines and principles of ventilation, so far cherished and applied to the building of public places, must be abandoned. Sanitary engineers and architects should verify these conclusions, and, in the light of such a verification, modify their methods accordingly.—CAROL ARONOVICI, Ph.D.



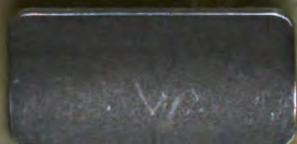






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