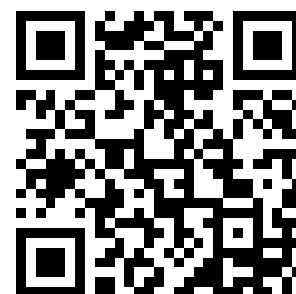
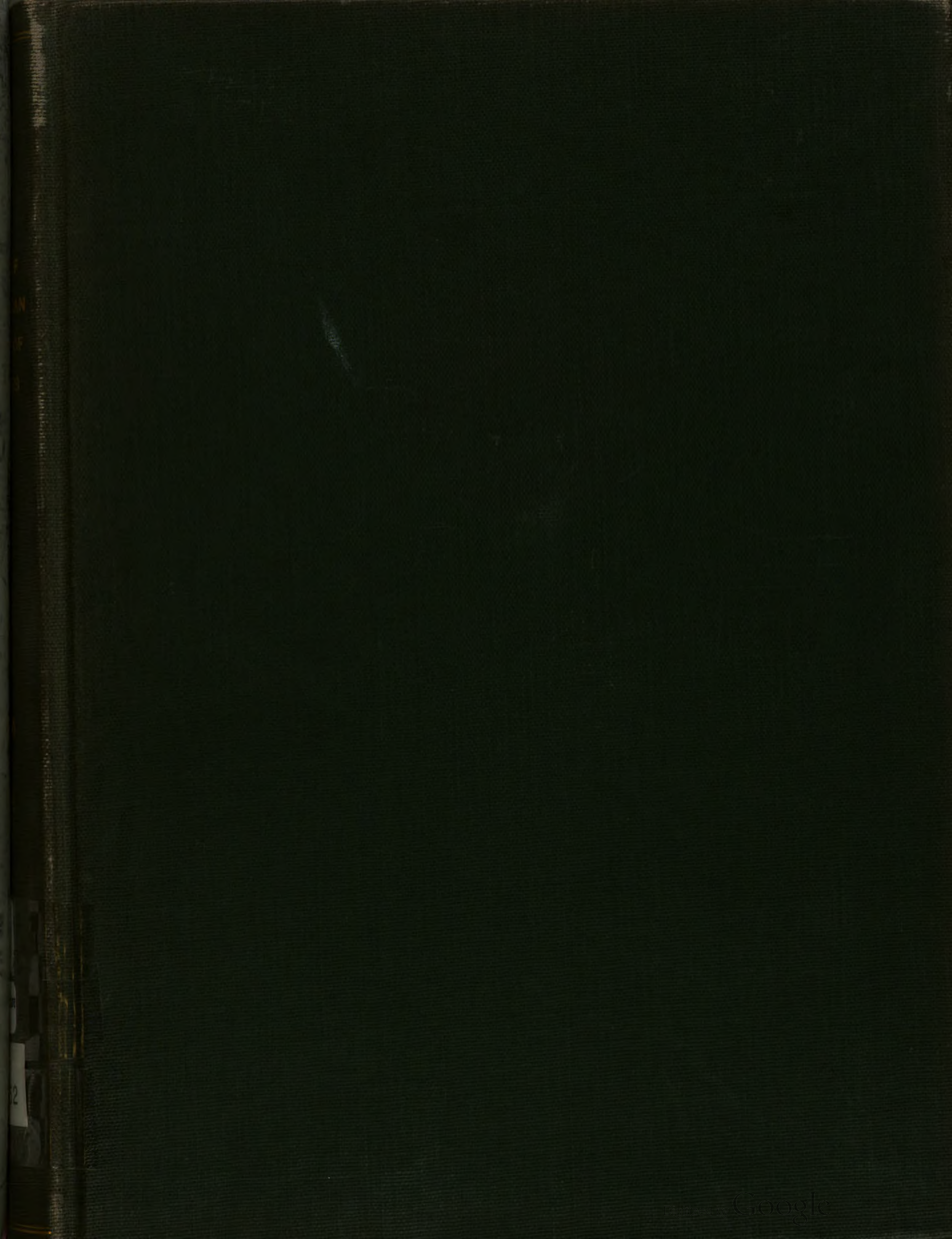

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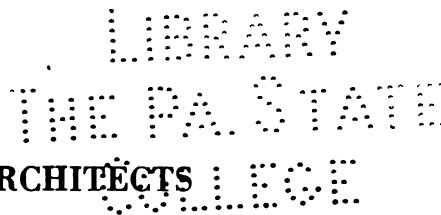
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THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

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JOHN LAWRENCE MAURAN

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JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. IV

JANUARY, 1916

No. 1

John Lawrence Mauran, Sixteenth President of the Institute

JOHN LAWRENCE MAURAN was born in 1866, of an old Providence family; his education began at the Massachusetts Institute of Technology, and then in the busy offices of Shepley, Rutan & Coolidge, successively in Boston, Chicago, and St. Louis; his education continued in independent practice in St. Louis since 1900. One emphasizes with Mr. Mauran the continuity of education, because the humble attitude of the strong, intellectual man, always ready to learn, is characteristic of him. There is no trait more valuable and none more rare.

It follows as a natural consequence that a charm of manner completes that character, for nothing is so charming as that humility which recognizes ability in others, and which is indicative of the receptive and sympathetic mind. It is little wonder that success has come to a man so equipped, and that this long education should have produced a man who is so well balanced as to seem equally reliable as a plain business man or as an artist. In him the two important sides of an architect's work are blended and balanced. One ventures to believe that the business man for the first time talking with him would gain the impression that he was the

business manager, and that the man who talked with him for the first time on matters connected solely with design would think him the artist.

It is such a man who comes to control and guide the work of the Institute. After some years of experience on the Board, he served for two years as Treasurer, and presented reports which are not only models of sound business management, but also quite wonderful records of achievement. There is probably no task so ungracious, so difficult, and so utterly thankless as to attempt to bring home to the members of an organization a sense of their obligation to pay promptly the dues which carry on their own work. This he did with the patience, courtesy, and sympathy so characteristic of him. He carries his years lightly because he has the joy of living, and he does his work thoroughly because he can concentrate and bring to bear all his long experience.

The Institute has before it a brilliant future. It is bound to grow rapidly in influence, and no one can more wisely guide that growth and establish that influence than its sixteenth President, John Lawrence Mauran.

R. CLIPSTON STURGIS

The Good Faith of the Government at Stake in the Proposed Bill for the Building of the Department of Justice

ON December 6 last,—the very first day of the present session of Congress, Mr. Clark, of Florida, introduced H. R. 743, a bill which at first sight, appears to be of a routine nature and designed to set up the necessary machinery and provide the funds for the erection of a building for the Department of Justice. It provides for a commission, consisting of the President, the Secretary of the Treasury, and the Attorney General, and gives them full power to obtain, “through competition, under such conditions as the commission may prescribe, or from an architect specially selected by said commission, plans, estimates, specifications, and so forth, . . .” It provides that the superintendence or local supervision of the work shall not be included and paid for as a part of the architectural services. It fixes the location and limit of cost, and appropriates \$500,000 for beginning the construction of the building.

Let us look for a moment at the history of the proposal to erect a building for the Department of Justice and then ask whether in view of that history, the Government of the United States desires to repudiate an honorable engagement, or even lay itself open to that suspicion.

In May, 1909, Congress appropriated \$3,500,000 with which to purchase land for three buildings, those of the Departments of State, Justice, and Commerce and Labor.

In June, 1910, the sum of \$200,000 was appropriated in order that the Treasury Department might have plans and estimates prepared for these buildings. Later in the year, a competition was held by the

Treasury Department. Twenty architects were invited to compete on each building, the competitions were judged by competent jurors, their decisions were confirmed by the authorities of the Government duly charged with that confirmation, and the award of the commissions was made by the Treasury Department.

From the program of competition for the building of the Department of Justice, we quote the following:

“It is an essential part of this program that the designers of the three buildings shall cooperate to the fullest extent in order that the three buildings as a group shall form a harmonious composition. The designs shall be modified and studied together until satisfactory to the Secretary of the Treasury, to whom the result of the joint study of the designs of the three successful architects must be submitted.”

“The selection of one of the designs by the Secretary of the Treasury and its subsequent approval by the President, the Secretary of the Treasury and the head of the Executive Department to occupy the building shall be final and conclusive.” “. . . the successful competitor will be designated to prepare complete drawings and specifications and to locally superintend the work.”

“The architect to whom the commission is awarded shall revise his competitive drawings to meet the further requirements of the Secretary of the Treasury, and the officials of the Department to occupy the building, and upon the basis of these revised preliminary drawings shall prepare full detailed working drawings.”

“The architect to whom said commission shall be awarded will receive in compensation for full professional services, including local supervision of the building, a fee computed at the rate of 6 per cent upon the cost of the work executed from his drawings and specifications and under his superintendence.”

These conditions were accepted by the sixty invited architects, and it would be reasonable to suppose that in accepting an invitation from the Government of the

GOOD FAITH OF THE GOVERNMENT AT STAKE

United States, duly signed by the President and two of his cabinet officers, they were justified in believing that the Government was pledging its good faith. On a low estimate, each of the sixty competing architects spent two months of his time and not less than \$3,000 in the preparation of his design; all with no recompense other than the hope of the promised reward.

The three awards were formally made, the architect chosen for the building of the Department of Justice, being Mr. Donn Barber, of New York City, a Fellow of the American Institute of Architects. The selections were ratified by the Secretary of the Treasury. The three successful architects then consulted for the purpose of harmonizing their designs. They were made satisfactory to the Secretary of the Treasury and were then officially approved by the President, the Secretary of the Treasury and the Attorney-General.

Formal contracts were entered into between the Secretary of the Treasury and the successful architects. These contracts were for partial services to the extent of the funds available. They contained, in addition, the following clause:

"It is further covenanted and agreed by and between the parties hereto that, in the event that Congress shall hereafter grant the necessary authority therefor, they will enter into a contract supplemental hereto for the further architectural services of said party of the second part in connection with the erection and completion of said building to such an extent as Congress may authorize; but the total fee to be paid hereunder and under said proposed supplemental contract shall not exceed six per cent of the actual construction cost of said building as shown upon the books of the Supervising Architect's office."

In February, 1914, the Attorney-General caused to be presented a bill which we believe was drawn by him (H. R. 12801), providing for an appropriation of \$3,000,000 for the building of the Department of Justice and the employment of the architect with whom the Government had entered into contract.

Almost immediately upon the presen-

tation of this bill, another bill which we are informed was prepared by the Secretary of the Treasury, was introduced. This was H. R. 13870, a duplicate of H. R. 743 now before Congress.

In both these bills, provision was made for the employment of any architect the commission might designate. As the bill introduced by the Attorney-General provided for the orderly procedure under the terms of the original contract with the winning architect, it seems fair to assume that H. R. 13870, which failed of passage, and H. R. 743, now under consideration, were drawn for the purpose of permitting a repudiation of the solemn promise of the Government. Otherwise, the language would not be clear, especially when both bills specifically provide that the architect shall not supervise the erection of the building, which is a direct departure from the terms expressly stated in the program of competition.

On June 8, 1914, the Secretary of the Treasury wrote to a Senator who made inquiry about the proposed legislation, as follows:

"The legislation pending for the proposed building for the Department of Justice permits the employment of Mr. Barber. The clause which it also contains permitting of the employment of another architect was inserted to give the commission created by the legislation a discretion which I believe it should have in the public interest."

"In so far as this Department is concerned, the obligation of the Department to Mr. Barber is a moral one. Nothing in the pending legislation prevents the acknowledgement of this claim, and the Department would undoubtedly, in the event of the passage of the legislation, give Mr. Barber every consideration."

We submit that the principle of the honorable contract is at stake. If the Government of the United States is insensible of that principle, what is to be expected of its citizens? "The obligation of the Department to Mr. Barber is a moral one," says the Secretary of the Treasury. Is it possible that a Government official recognizes some higher form of obligation?



PANEL OF STAINED GLASS

History Unknown, but Probably Northern French or Flemish of the Fifteenth Century
Reproduced by Courtesy of the Victoria and Albert Museum, London

The Education of Public Taste*

By DR. JESSE BENEDICT CARTER

Director of the American Academy at Rome

TWO years ago I had the great privilege of addressing this Institute, and when I think that at that time I had the childlike and simple audacity to prophesy to you that we were approaching the Middle Ages, I tremble tonight at what I may say, and at the gruesome way in which the fulfilment of that prophecy has been revealed in the last eighteen months. I told you then that we were approaching the Middle Ages. They have not only come, but they are in full darkness. Europe is very dark today. She is dark physically, for fear of the terror that flieth by night. She is dark spiritually, for the bubbling up of that perpetual query, "*Cui bono?*"—What is it all about?

And still we stand in an age of prophecy, and prophecy goes, if you will, very cheap. We have old men seeing visions and young men dreaming dreams. We have our peace ships. We have our peace congresses of mothers and wives getting together and throwing themselves, in good old Roman fashion, between the combatants. These are strange days, my brethren.

The history of them is full of those things that are so simple,—that seem to us so tragic. And, in the midst of this prophecy, I have only one prophecy that I dare to make tonight, and that is that when this war is over the result of it, whichever way victory may lie, will be felt in the United States more than anywhere else in this world. And yet, I understand we dare not talk about preparedness; we must wait until the time has come when we must be prepared.

But that is not my subject tonight. I would not have chosen my subject as it

*An address delivered at the annual dinner of the American Institute of Architects in Washington, December 3, 1915.

is; it was given me by one of the Institute, who asked me to speak on the Education of Public Taste. Now that, to me, is an unnecessary thing to speak of in the presence of this Institute. To you, who are doing all things, it seems impossible that I should tell anything about the possibilities of educating public taste; all the more so when, as I could not hear, I came and saw the growth, the wonderful strides that public taste is making year by year. I stand in rapt admiration of what you are all doing to give us the expression of those things that are latent in all true Americans.

But, seeing I have been asked to do it, I do it in the same spirit in which the request came; for I can think of nothing more touching than the fact that you who are doing these things should so entirely for the moment forget your commissions in the spirit of the realization of your omissions, that you should write pamphlets and circulate documents and publish a Journal, in the hope that you may be able to rouse America to a sense of the necessity of the education of public taste. It seems to me such a wonderful thing—so old, so ancient! Like the patriarch that labored all those years and forgot them, for the love he bore to her—the love you bear to your art.

And so, in the spirit of perfectly straightforward honesty, and having been asked to answer this question, I propose to say something to you that may seem very crude. It may have the transcendental uselessness of those counsels that transgress all the rules because they seem to discourage reasonable effort.

As a matter of fact, when we look at the beginnings of public taste, we must look at the history of our country. And there is a thing that could be written in a wonder-

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ful way, if someone could only do it—the story of how in the progress of our country, our history, we have gradually forgotten the individual entirely and gone into, not only the psychology of mob-motion, but the personal appreciation only of the mass.

We understand it perfectly. Our ancestors came up with the most wonderfully developed taste, a small community. Except the ancient Greeks, there was never a community in the world so perfectly individualistic, so absolutely personal, as the Eastern Atlantic States in the seventeenth and eighteenth centuries. And then there came that great, sublime ideal,—no man can have reason that speaks against it,—that ideal that this Continent must be ours; we must possess it; we must cultivate it; we must cover it with a network of railroads; we must extract its mineral wealth; we must populate it—by ourselves, and by hordes of those who would come to us in the great principle—gradually diluting, if you will—in which our ancestors came here first.

But in that process we have long lost the appreciation of the copper cent. From the cent we have passed to the dollar; from the dollar we have passed to the thousands of dollars; from the thousands to the millions. And, in the same sense, the individual went into the mass. It is so much easier to handle the dollar than one hundred copper cents. So much easier to speak of one hundred human beings than one hundred personalities.

So we have gone on massing, massing, massing—working with masses until our alienists, teaching us mob-psychology, in order to make the vicious circle complete, divide us into double, triple, quadruple personalities—until, we are in danger of making little mobs inside ourselves. And, when those little mobs come into existence, we may feel, perhaps, more at home, because we are so much more accustomed to dealing with masses than with individuals. We may, perhaps, feel a certain old-fashioned

sense of shame in the presence of a little internal mob.

I say this in all seriousness, for it seems to me that the only problem we have to deal with in this difficulty in regard to public taste is the problem of private taste and the problem of the elevation of individuality. Taste is the most personal thing in the world. It is quite as personal as religion. A public taste could be, of course, the taste of a committee appointed by some political or organized mass; but it would simply be then the standardizing of the tastes of its members.

We may go beyond that. We may develop a taste among ourselves that may be harmonious. And that is what we are doing. To inculcate the whole thing, it is an absolute necessity that we should develop private taste—that people should come into harmony with their surroundings. The trouble is simply that we as a nation have forgotten for a moment the necessity of appreciating individuality.

A man goes through the streets of New York, his mind filled with wonderful schemes for helping the masses. He gets on the tram, he gets off the tram, and he doesn't see the man who runs that tram. He would do a great deal more good if he recognized the personality of that tram-conductor.

Really, rowdies are themselves the most courteous men in the world, if you only realize that. I come here and I say to the lift boy, "please," and the man takes his hat off to me a year afterward. I say to the man, "Forty-two, if you please," and he says, "Certainly, sir; thank you."

But this is, after all, only the appreciation of individuality. What other difficulty is there? These persons having been crushed by this massing movement—they are individuals—what are they doing? They are trying to escape individuality, poor things, by being all alike! We establish in this country the great principle that all men are free and equal; and then we

THE EDUCATION OF PUBLIC TASTE

spend all the time trying to be equal, and never try to be free.

Speaking for the masses, what is the freedom of our intellectual life? It is the equality of the headline in the newspapers. It does our thinking for us; it does, usually, our reading for us. And what is the freedom of our private dress, of our habitations? We stand there under that anemic influence of commercial advertising. We find that the wonderful Ichthyosaurus Department Store has ten thousand lingerie gowns at ten dollars, and at once ten thousand women must buy those ten thousand and lingerie gowns. We find that the men who "saw that hump" put it on the toe of the shoe; and thereupon all our shoes wore humps, until we rebelled and sent them to Europe, where they are still wearing them.

We find that the X. Y. Z. Tile Company makes the only roof used by "respectable" people, and in great anxiety we lap up that tile, saying, "By their roofs ye shall know them."

Now, we may not be able to cure these things. I do not see how we are going to stop them. At the same time, don't forget that they ought to be stopped. Don't give up the great ideal, the possibility of education along these lines.

Don't you see? We are not all of us as we were yesterday. We know, more than we ever knew before, that we are a very mixed nation; there are so many of these "ignorant foreigners" coming in every day.

They're the people who go to the museum on Sundays.

They are men and women who know a good picture when they see it. They know it is a good picture, not because it cost a million dollars, not because the artist died last week, but because the picture speaks to them with the still, small voice of their own admiration.

Those are the people that are ignorant, and the people that are following in our

lead. They are wearing the cheap finery; they are chewing the inexpensive gum.

And for the doing of these things we have no right to condemn them, because we have set the example before them. We should, rather, emulate the reverence of their spirit; for I guarantee that many a man or woman that comes here from another land, and does these things, does them with a spiritual consciousness of being nearer to that great ideal—the American spirit.

There was once a man in this world who did more for culture than most men have ever done—Saint Benedict. He founded a monastic rule. In his rule, he puts the doctrine of *stabilitas*—stability. Don't you see, we need that rule. We need a little bit of the recognition of the value of the pools and backwaters. There is where your culture stands. We don't know the people that have had the most of it. Thousands of them we have never met. They are the quiet people, the *stabilitas*-loving people. They sit quietly in their pools and their backwaters, and the great stream rushes on.

And culture lives in the pools and backwaters, lives on things that have been done away with now. All taste is barnacles, if you will; but as soon as we wipe and wash and vacuum-clean all our civilization, where is the residuum, the sedimentary deposit, from which these precious things are to arise? When we find pools and backwaters we organize movements that will drain these things into the great rushing stream, instead of letting them lie there and respecting them.

This all seems criticism. It is not criticism of anything you have done, only criticism of conditions called forth by the spirit of our time. We have not had time to do these things yet, you say. Perhaps we have not, but let us take a quarter of an hour a day and think about them.

On the other hand, what we have done is so wonderful! You men have written

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these living books that can be read—that he who runs may read. Most people are running here, and so I suppose that is the most popular literature.

Take, for instance, New York. Take a man who is able to put the blessing of God in the shape of a cathedral, or a skyscraper; who is able to make a Woolworth Building into a sort of amphibious thing, half commercial and half divine. Take your railway stations. I entered the gate of one today, a wonderful building, the great Pennsylvania station in New York. I entered it some two years ago, a dark winter morning, at seven o'clock, and there was a light such as I had never seen in such a place, a light such as exists in the Pantheon—that blue, purple dawn, scattering itself in those coffers. I forgot myself. I forgot I was in this prosaic America, and, standing before the man that was going to sell me my ticket, I exclaimed, "Oh! this is wonderful." Then I hesitated, somewhat confused; but I was agreeably surprised. The man said, "My dear man, I am the night ticket man, and that is what I sit up waiting for. Isn't it beautiful?"

You take a city which has on its Fifth Avenue a church like St. Thomas', and when we walk that avenue it divides itself into two parts for almost everybody—until you have seen it, and afterward when you are thinking about it.

The history of taste is a most marvelous series of vicissitudes. In the ancient world it stood again and again at the brink of failure. There came a time when the city of Rome was in the balance, when Totila had captured it and was preparing

to raze it to the ground, in order to celebrate his victory. Those things are not so far away now as they once seemed. He was preparing to raze that wonderful city to the ground simply to show his joy in acquiring that valuable piece of real estate, and the Imperial General, Belisarius, wrote him a letter saying: "Great cities are not the work of one generation of men, or of one age, but of countless ages. And surely of all cities in this world the fairest is the city of Rome. And therefore, O Totila, should you destroy this city, and should you fail to win this war, what can you expect of us, of pity or mercy, after you have destroyed it? Whereas, if you win the war, how sorry will you be that you have destroyed the brightest jewel in your crown."

Totila spared Rome, and in sparing Rome he left to it that building which of all buildings is the most wonderful—the Pantheon. He left that building, and Boniface came and rescued it by making it into the Church of St. Mary and the Martyrs. And so it has stood there down into the present.

And when we stand in that Pantheon, and see that moving light and shade which thousands and thousands of our fathers have seen,—our spiritual fathers,—it means a beautiful thing which is not made by man, except in so far as its effects bring out the beauty of God. Those are the things in this world which create taste. They educate our taste. And God be merciful to those who, in any case, destroy a monument such as that!

The New Constitution and By-Laws

Copies of the revised Constitution and By-Laws are being mailed from the office of the Secretary. On pages 28, 30 and 32 of this issue there will be found a list of the Sections and Articles changed, in which all of the revisions, additions and eliminations are plainly indicated.

On the Relation of Art to Life

By CHARLES HARRIS WHITAKER

A MAN once had a stenographer who was extremely competent. Her mistakes were few and she knew how to spell English. It was a delight to dictate to her, and yet her letters came from the typewriter utterly characterless in appearance. One day he took down a number of printed books and asked her which one had the best-looking pages. Her judgment was good. She picked out the best. Then he explained why it was the best and they spent an hour in studying spaces and margins. He taught her that the same taste which guided the great printers could guide her in writing a letter on the typewriter. He related the art of typography to her work and made her see that the length of a letter determined the position of the characters on the page. To put it mildly, she was enchanted. For the first time in her life, she knew the joy of putting herself into her work. Before that, she had been an ear into which he talked. After that, the production of each letter was a matter of pride. She no longer required a definition of art. A new world was opened to her.

I am reminded of the experience in reading the proceedings of the meeting of the Convention which was held on the evening of Wednesday, December 4, and which was devoted to a discussion of the subject of education. I must confess that, both this year and last, the evenings devoted to that purpose gave me more pleasure than anything else connected with the Convention. They were refreshing after the labors of necessary routine. They were inspiring, because they dealt with fundamental questions,—with matters which concern us so vitally, from every point of view, as to transcend in importance every other phase of the practice of

architecture,—at least, so it seemed to one onlooker who only sat and listened.

And I am reminded of the experience which I have narrated because, if I read the account of that meeting correctly, all of those who spoke were concerned not so much with the attempt to teach art as with the problem of relating art to life and work.

Art cannot be taught—at least so I believe. You may teach a man to draw, or to paint, or to carve, or to set type, or to file brass, or to forge iron, but he may forever go on doing any or all of those things without in any sense becoming an artist. To be an artist you must have something to give to your work besides skill or technique. To have that something you must draw it from life. You must become an interpreter. Your message may be so great that all the world stops to look or hear. Then you are a great artist. But how are you to get the message in order that you may give it? No teacher can give it to you except as he inspires you to think of life. The great sources are all about you. There is the dawn, the sunset, the moonlight, the water in motion, the eternal process of bud and bloom and decay, the endless tale which is unfolded in painting, in sculpture, in architecture, in music, in poetry, in the dance, and in the joys and sorrows of men.

There are exhibitions of painting to which you may go and where you may see hundreds of square feet of canvas wherein you may find the perfection of composition, of color, of drawing, of everything that goes into the painting of a picture,—except the one thing without which the picture is as nothing. And out of all these canvases you will find only one, or two, or three which had any excuse for having been painted. The other painters had

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acquired a tremendous technique, and all to no purpose. The rest of their lives was as colorless as well may be. They had no message to give. They had never thought about life—like the students of whom Mr. Warren spoke, and to whose words I shall presently refer, they had thought only of brushes and palettes and how to clean their hands.

The truth is that the whole atmosphere of modern life is not conducive to the comprehension or creation of art. From the Report of the Committee on Education we glean the following:

As for the attitude of the man in the street and his interest in architecture, we believe that this is fairly well reflected by the press which, in publishing what it euphoniously calls an "etching" of a building, never, save by chance, mentions the name of the architect. This probably shows that the editors are without appreciation of the building as the creation of an artist and, since the press prints what the public likes, that the public does not care to know who the architect is. Does the man in the street see in the news item only the business done, and ignore the more important side of its effect on the appearance of his city?

Few people travel so much as do we Americans; the very large majority of us go abroad to learn. It seems impossible that all these hundreds of thousands have not drawn their own conclusions; do not see the bearing of what they saw abroad on their daily surroundings here at home. In going to see these wonders, do we realize that we are passing judgment on past generations based on their artistic achievement, or have we gone to unintelligently marvel? Do we realize, when we like this or that painting, when we admire such and such a city, that in so doing we are passing judgment on the art that brought it into being, and above all on the people, and the nation or municipality that nourished that art?

And what of the traveler of the future who visits our shores with like intent? Will he not draw his conclusions on this generation and its civilization from the monuments we are creating? What we do will be better done only when the eyes of people generally are open to beauty, when public opinion demands only the most beautiful.

Perhaps the comments of Dr. Robinson, Curator of the Metropolitan Museum of Art, as they appear in the survey made by the American Federation of Arts and as

they relate to this lack of atmosphere may throw some light on the matter. They also appear in the report of the Committee on Education and are as follows:

"There is no field of intellectual activity more broadening, none more profitable or more satisfactory in its results, than an intelligent knowledge and appreciation of the fine arts." "And," he added "there is nothing that we need in the country, at the present time, more than an intelligent body of men and women who are willing to occupy themselves with public questions in connection with the fine arts, such as civic architecture, the decoration of public buildings and parks, and many other matters which call for an enlightened public sentiment." Training in this direction, he maintained, fitted the graduates of great universities "to take their place in the civic life of the community to which they belonged."

The report of the Committee on Education is summarized in this number of the Journal, but it is doubly interesting when read in connection with the discussions which occurred on the evening of which I speak. In those discussions one must become convinced that what the speakers were chiefly considering was how they could relate art and architecture to other things.

For instance, one of the vital things discussed was the relation of the departments of architecture in our various schools and universities to other departments. There was a discussion of the resolution of the convention of last year, which was as follows:

"That in the opinion of the American Institute of Architects, the schools of architecture where they are connected with a college or university, should have an organization independent of the engineering or other departments, and that all that relates to the requirements for a professional degree should be definitely under the control of the architectural staff."

In the discussion the fact was disclosed that the resolution had failed to have the desired effect because of the manner in which it had been presented to the various

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authorities for their consideration. At first this seems like a problem of unrelating something which is too much related, but of a surety no one wishes to so completely detach the teaching of architecture from other things as might be inferred from the resolution. It is entirely possible that an architectural staff in complete control of all that relates to a professional degree could fail lamentably in producing an architect. Too much emphasis on architecture, day in and day out, is just as bad as too much emphasis on anything else, day in and day out. What we want is the balanced man, and it would seem doubtful whether the question of emphasis can be determined by rule.

Mr. Lloyd Warren seemed to illustrate this very well, when he said:

To go back to the general principles underlying the teaching of architecture as a fine art, and perhaps also incidentally as a profession, it occurred to me, on a recent visit to Chicago, where I was shown through the Museum, that I found with great pleasure that the Design Department of the Armour Institute has been handed down to the Museum. You know the Museum is a hotbed of art. There are students all over the place. There are men in blouses covered with paint; young women are common, everywhere, in all sorts of esthetic colors, running around with palettes, with chisels, and every instrument of art of which you could possibly conceive. It was perfectly splendid as an atmosphere and a splendid thing generally. How deep the class of design got into the atmosphere I could not quite gather. It had been arranged in the galleries down from the skylights. One traversed a perfect labyrinth to reach the places where the drawing-tables were put. But, at all events, it was a tremendously busy place, and unconsciously, was an approach to the state of things which was reached systematically in Paris long ago.

It seems to me that in our instruction of architects at the present moment we have not quite divorced ourselves from the connection of architecture with the schools of chemistry, electrical engineering, and civil engineering. It still hangs on to them, rather than to the branch of fine arts, excepting perhaps in this museum in Chicago and the Carnegie Technical School, where the schools of design are all more or less chaotic, but still more or less held together.

It has seemed to me that education in art is a

very broad thing, and does not confine itself necessarily to the T-square and triangle. I go to the school at Harvard University, and I find the architects in splendid isolation. The same thing occurs at Columbia. They have got a splendid building, a library that is superb—it holds every architectural document in the world, and there they are upstairs in a cool, frigid atmosphere that has nothing to do with the warmth and beauty that art is supposed to bring to us. It does not bring them. What does it bring?

The art students are all more or less thrown together. Art study is more than the decorative panel on the wall, whether it is a painting or structure. Its field is immense. There is all the field of tapestry, there are costumes, there is mosaic; there are all the sumptuary arts—the arts of jewelry and of the silversmith. With these the architectural students are not brought into contact.

I should like to know very much from some of the gentlemen who are the heads of these schools, whether it has ever occurred to them that a great deal might be done for the benefit of the students, if their daily life were made more artistic.

To show how absent it is from the imagination of the architectural student that his art comes into his daily life, his college life, as well as his home life, I will give you a little anecdote. I was invited to meet a graduating class of students some time ago at dinner and to talk to them afterward. They invited me to dine in a place where everybody lunches or dines every day. It was a part of the common room or hall in a temporary building in one of the colleges—I need not say which one it was. Those men had done nothing to make the setting of the meal of any artistic value whatsoever. To make matters worse, the caterer had been allowed to put a dessicated palm in a fierce brass bowl directly behind me.

Well, when I got up to talk to these fellows I did not throw any bouquets at them. I gave them a piece of my mind, and I told them what I thought their psychology must be when they were able to dine and make a celebration in such a spot. It was perfectly impossible, and it gave them away from top to bottom. They had nothing in their minds but their T-square and triangle and how to wash their drawings.

That sort of thing has seemed to me to be radically wrong. We cannot develop a highly artistic state of mind in surroundings of that kind. Those men have got to be brought into contact with everything which pertains to the beauty of everyday life, with which architecture begins, fundamentally.

Perhaps there is a clearer idea in what Mr. Bossange said of the Department of

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Architecture at the Carnegie Institute of Technology:

At Carnegie Institute of Technology we have at the present time four departments: A Department of Architecture, a Department of Painting and Decorating, a Department of Dramatic Art, and a Department of Music. We are now working on a Department of Sculpture, so that next year we shall be able to advertise ourselves as a complete school of fine arts. As Mr. Warren suggested, when we give our school plays, our students not only can play, but can design the scenery, and, in a great many cases, help to paint it themselves. The costumes are sometimes designed by the Department of Decoration, and when we have a program the program will be illustrated by our Department of Illustration, and the printing is done by the School of Applied Industry.

We have had very elaborate pageants in which the scenery and the costumes, etc., were designed by the architects, the painters and decorators, the music supplied by the Department of Music, and the coaching of the acting, and action, done by the Department of Dramatic Art. We are planning to give an opera this spring, and, in order to bring our departments together in an intelligent way, to give Daudet's play, "L'Arlésienne," with incidental music by Bizet. We have a complete symphonic orchestra to produce the music, our own actors will do the acting, our architects will design the scenery, and so we will be able to produce our play entirely by ourselves.

We frequently have requests from the men of one department to take work in another department. For instance, a few days ago a man came to me and wanted to know if he could take cello lessons in addition to his work in architecture. We encourage that, provided, of course, a man can carry his work in his own department as well as the additional work. We find students in decoration taking music, or perhaps diction in the Department of Dramatic Art, and in that way getting in touch with the other departments and the other arts.

Mr. Cram, speaking in sympathy with both Mr. Warren and Mr. Bossange, regarded the suggestion of both gentlemen "as one of the most encouraging and salutary things of the present time." "But," he said, "it is an ideal, however, which apparently can be achieved only step by step. In many of our departments, architecture, as everyone knows, came into existence as a branch or subsidiary course in a school of

engineering. And in many cases that condition still exists."

Here is a problem which must be solved. But is it not rather a problem of relations than a problem of detachment?

All the emphasis in the resolution mentioned seems to have been laid upon the subject of how to make an architect. Is there no way by which we can help the rest of the students in the university to appreciate architecture? What about helping the students of architecture to appreciate the drama, poetry, music, literature, painting, sculpture, engraving? Why do we have universities? If they are for merely turning out the highly developed specialist, we had better remodel them or else resign ourselves to the fact that what we seek is a world of unrelated experts, not a world of balanced culture.

From the report of the Committee on Education we glean the following:

At the Tenth International Congress of Art Historians which met in Rome in October, 1912, Prof. E. Baldwin Smith, of Princeton, reported that there were 400 colleges and universities in the United States wherein the Liberal Arts are taught for a period of four years. Of these, 95 offer courses in the History of Art but only 68 maintain a special chair of Art History and Archaeology. To this list may now be added Columbia University to which in 1914 Mr. Hugo Nisinger bequeathed \$1,000,000 to establish a chair of Art History. The result is that of the 1,000,000 students in the American colleges and universities but 163,000 have the advantage offered of any art course and only 145,000 have the privilege of adequate departments in this field. It must furthermore be understood that of this number only a small portion avail themselves of the privilege offered.

From this one might infer that most of the one million students in American colleges and universities are either without the inclination or the opportunity to gain any knowledge of the relation of art to their work and their life. In the consideration of the question of bringing about an appreciation of architecture, it would then seem that we must find the way of supplementing a university education by teaching them

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about architecture afterward. This method is popularly known as "educating the public," one of those foolish phrases which are now going the rounds openly proclaiming the fact that our schools and universities do not do it.

"The question of public taste is the question of private taste," said Dr. Carter in his glorious address to the members of the Institute. Fortunately, we are able to print that address in full in this number of the Journal, and we commend it earnestly, far and wide. It deals with simple truths which have been forgotten by educators and by the public. It lays bare the fundamental defects in our whole educational process,—not for the purpose of merely laying them bare, but for the purpose of pointing out that our task is to correct them.

But to come back to that evening at the Convention. Speaking on the question of public taste, Mr. La Farge said the following:

I do not believe we can go much further in our actual knowledge at the present moment than to believe pretty thoroughly that there does not exist what we might call a public taste, or a public opinion, that amounts to anything, in the region of any of the arts. I believe one of the most important things that is to be done, which you have indicated, is the building up of such a public taste. I do not regard taste as a "polite possession;" I regard it as something which should be an essential attribute of citizenship. [Applause.] I treat it as an active state of life, for certain things that are good. I mean not merely and directly for those things which have been recognized by the test of time, as being worthy and beautiful—the kind of active life which results from knowledge, from a knowledge of the relations of things, the kind of life that makes people want to have well-planned homes, to have them clean, to have them reasonably quiet, to have things economical, tidy, orderly, decent, and beautiful, and which is, on the other hand, an active force against all those things which are the reverse; against dirt, noise, disorder, waste, and ugliness.

I believe we have got to begin at the very bottom, with the children. I believe we have to work for the far distant future. I believe we are approaching today very largely to a community which has crystallized in it a spirit of stupidity and ignorance, and

which, at whatever age—particularly the grown-ups—is probably in large measure incapable of being taught. I do not say that of all of them, but I am speaking of the community in general.

I think we have to begin with the schools, not merely the schools of art, but all the schools. That work is a pretty large work. I do not think the American Institute of Architects can do it all by any means, but I think the American Institute of Architects can play its part, and it is one of the jobs for the Committee on Education and for all of us.

These are inspiring words. They go deep into the heart of the thing. They do not skim the surface with generalities.

In studying this problem of relations, what have words to do with it? I believe that they have a great deal more to do with it than is commonly suspected. I sometimes think that one of the most useful societies which could be organized would be "The Society for Suppressing the Use of the Word 'Fine' in Connection with Art." In the first place, the word cannot be defined. That makes it dangerous; but the actual danger inhering in its use is that it serves to detach rather than to relate. The man of whom I spoke could never have explained to his stenographer what the fine arts were. No one agrees on their definition. The important thing for her was to establish the relationship of a possible art in her work with the art of other workers. But if you call one art fine, and another art applied, or industrial, or commercial, or domestic, you have the inevitable effect of detaching each one and of unrelating it. Why not keep the word art intact? Why seek to isolate one art from another? Everything which is isolated dies. The word "fine" has succeeded in establishing an indefinable isolation, a sort of aristocracy of art, out of the reach of the understanding and the appreciation of the ordinary mortal.

For example, the catalogue of the annual exhibition of the Cincinnati Museum Association, just received, announces the event as an exhibition of American art. If I read the catalogue aright, only paint-

ing and sculpture are shown. Then why not an "Annual Exhibition of the Work of American Painters and Sculptors." Here again is a careless use of the word art which helps to emphasize what is already a deplorable conception in the present times—a conception of art as the work of painters and sculptors, principally the former. Both would protest at the fallacy of such an idea, but the effect of the use of the word is the same.

I do not believe that painters or sculptors or architects object to being known by those names. Does either of those arts lose anything by being so called? Can we imagine Rembrandt waving a preoccupied farewell at home and making a dreamful exit to the words, "I must to my fine art!" Or can we picture any modern architect absent-mindedly leaving for the Subway while resisting all appeals to stay for breakfast with the pathetic speech, "To my fine art I must!"

I have a well-defined theory that great men in any art regard their work as work, to begin with, and that they are not afraid of being thought of as really working. The problem then is to rehabilitate the word art and give it the significance of which it has been robbed by an unintentional attempt to convert it into an aristocracy. At times one wonders whether the attempt has been wholly unintentional.

"At the bare mention of the word 'art'" says the report of the Committee on Education, "there is a general tendency on the part of most men to shy off." Precisely, and that attitude has been brought about by the careless use of words, the effect of which has been to detach rather than to relate. Let us stop detaching and begin relating. Let us not be afraid to be known as workmen, whatever our work may be. The workman knows work; so does the man in the street. But they both have forgotten that it has anything to do with art, and by the same token, that art has anything to do with their work, their

lives, their homes, their community, their public buildings, their nation!

Is it of no significance to those who are so sincere in their aims and so devoted in their labors toward creating a public appreciation of art, that the bulk of the objects which now fill our museums was the product of an age when there were no museums? When the word art was hardly used in any spoken language?

Here again the word has acquired a connotation which detaches it from ordinary things and makes it appear to be something which belongs in museums, to which we should repair when we desire the sight of it. Yet people do not go there to be influenced in their choice of a rug, a carpet, a table, a desk, or any common thing in everyday use. They go there to look at a picture and come away to buy what the wily salesman assures them is the correct thing in use by the correct people!

What has caused the change in the outlook of men? Many things,—chief among which is the careless and foolish use of words.

The Committee on Education recognizes the problem when it says: "It is this lack of appreciation of what the fine arts are that must be done away with. What we want to see is a discerning public opinion. We want the man in the streets to be able to pass with intelligence on the beauty or success of a municipal structure or development. We want criticism of the art of the future from an informed and cultivated point of view." It grapples with the problem in its whole report, and proposes methods of correcting the lack it deplors. May one who sympathizes profoundly offer the suggestion that one of the swiftest steps will be to revise our erroneous and misleading terminology?

Why should we not refer to a school where any of the arts are taught as a "School of the Arts?" Or to such a department in a college as the "Department of the Arts?" If only one art is taught, then let us

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have out the word art and call it frankly a "School of Painting." We could have schools which were honestly announcing their mission without attempting to hide good, honest, useful and necessary work under a more aristocratic title. Of all the detestable things in art, sham is the worst.

Unimportant as these distinctions may appear, they have a bearing upon the question of establishing the relativity of art which is vital beyond measure. The attempt to classify art and set up distinctions of caste within its domain are, I believe, the two factors which contribute the greatest obstacles to any common understanding of what art is and what it seeks.

Let us reprint again the memorable words of Anatole France:*

"I would like to prepare for you in a few words, the conception of art in both its unity and its plenitude. It will be not useless, perhaps, to paint for you, in one stroke, art in its entirety, and to then reunite all of its branches in your thoughts. For years we have been given the mutilated image; for years men have tried to sever art into two so-called branches, each incapable of living in such isolation; for years men have been imagining superior arts and inferior arts, calling the first 'fine' and the second 'industrial'—wishing, no doubt, to have us believe that these latter were so deeply engaged with materials that they could not lift themselves into the regions of pure beauty—as though beauty did not grow out of harmony and fitness, or did not draw from the material its only method of expression. A distinction inspired by bad metaphysics of caste—an inequality which is neither more just nor more fortunate than so many other inequalities, systematically introduced among men, yet not springing from nature.

"This attempted separation is none the less harmful, in practice, to the arts which it places on high than to those which it casts below. For if the 'industrial' arts were thereby impoverished and debased; if they fell from the high elegance of art itself to cater to the vulgar caprices of luxury, and lost, even for a moment, their essential purpose of beautifying the necessary things of life, the 'fine' arts, isolated and privileged by the same stroke, were exposed to all the dangers of such an isolation, and menaced by the fate of all privileged things,

*See "On the Unity of Art," page 18, *Journal for January, 1914.*

which is to live a vain and superficial existence. Society was thus threatened by two monsters—the artist who was no artisan and the artisan who was no artist.

"Let us blot out these unintelligent distinctions! Let us break down this destructive barrier, and consider the inseparable unity of art in its endless manifestations. No! there are not two branches of art; 'industrial' and 'fine' are without meaning. There is only one art which is at once workmanlike and beautiful; which devotes itself to the worthy task of charming life by multiplying beautiful forms that shall surround us, by expressing beautiful thoughts. The artist and the artisan work for the same inspiring and noble end. They combine to render dear and lovely the human habitation; to lend an air of grace, nobility, and beauty to the house, the city, the garden.

"They are alike in their functions. They are collaborators. The handiwork of the goldsmith, the potter, the enameler, the coppersmith, the cabinet-maker, and the gardener all belongs to the "fine" arts just as much as does the work of the painter, the sculptor, the architect.

"At least if we are willing to admit that the goldsmith Benvenuto Cellini, the potter Bernard Palissy, the enameler Penicaud, the sculptor Briot, the cabinet-maker Boule, and the gardener Le Nôtre—not to speak of the ancients—have created works of art of sufficient beauty. Surely the artisan who brings forth the graceful curve of the glass, or who delights us with the transparency of a bit of enamel, is the confrère of the artist who conceives the form of a statue or the colors in a painting.

"Come then, ye by whom the common things of life are clothed with beauty! Come in one harmonious throng! Come, engravers and lithographers, molders of metal, clay, and plaster, founders of type, printers upon cloth and upon paper, painters, jewelers, goldsmiths, potters, iron-workers, stone-cutters, wood-workers, embroiderers, tapestry-makers, book-binders—artists, artisans, comforters; who give us the joy of beautiful forms and of lovely colors! Benefactors of men, come with the painters, the sculptors, and the architects. With them, hand in hand, lead us on our way to the city of the future.

"It holds out to us the hope of more justice and of more joy. You will work in her and for her. From a society more equal and more happy, there will spring a more lovely and a more agreeable art. Artists, artisans! unite, associate with each other; study and meditate together; mingle your ideas and your experiences; with thousands of working thoughts and thousands of thinking hands, take your tasks onward in peace and in harmony."



The Forum

The Aftermath of the Forty-ninth Convention

In the Convention and in the Board meetings this year there has been a strong feeling of dissatisfaction with the amount of time spent on matters of administration, and the little time available for the discussion and study of those matters that are of vital interest to us as professional men. All agree that our convention should be devoted largely to subjects connected with our art. It is then merely a question as to how this shall be brought about.

In the Board it has been suggested that all business and routine matters should be delegated to the Executive Committee; and here, perhaps, lies a solution of the whole problem. Each year one notices a tendency on the part of the Convention to refer matters of business and organization to the Board, with full power. The Board in turn may delegate this work to the Executive Committee. In such way the Schedule, the Competition Circular, and even the framing of a new Constitution and By-Laws, might be presented to the Convention merely for formal acceptance. With this, however, there must be a perfect confidence in the Board on the part of the Convention, a confidence which will accept without question the work done for it by its appointed authority. This will mean a change of attitude toward the governing board, and a willingness to relinquish that free discussion which delegates have always enjoyed.

Before following further this train of thought one may, perhaps, learn something by a review of the Convention to see just what would have been eliminated under such a system and what time would have been saved for more vital matters. Also one might consider how much consideration was actually given to matters of moment. The first morning contained the report of the Board, a vital document, not long and certainly not to be dispensed with. The Treasurer's report was business. It was brief and interesting. Other reports were business but could not well have been shorter than they were.

The morning then was well spent. This could hardly be said of the afternoon wholly occupied with business, and with aimless discussion which showed neither familiarity with the subject nor confidence in the committee which presented it. All this might have been saved. The evening was wholly architectural, a vital and interesting subject and one entirely proper for discussion. One session out of three might have been saved.

The second day covering Government Architecture, Public Information, Institute Publications,

Fire Prevention, and the Preservation of Historic Monuments in the morning, contained very little which was purely business. The Committee on Credentials was the only thing that really came under that head. In the afternoon there was the interesting and dignified nomination of Fellows, and a report on Schedule of Charges, which latter was disposed of by the Convention in the way that has been suggested, namely, a prompt reference with full power to the Board. The second evening, like the first evening, was devoted to one of the big interesting subjects, Town Planning.

The third day was unfinished business and was nearly all routine work, the short afternoon session was the same, and at dinner in the evening we had four really notable addresses, which for the first time were taken down by our stenographer and will be published in the Proceedings.

On the whole, then, it is not such a bad showing. Time might have been saved here and there, especially if delegates who were not familiar with a subject would refrain from talking about it. Free speech is however our birthright, and no one would wish to stop that, and, indeed, often it added a touch of humor we should sadly miss if withdrawn. If, however, the delegates are honestly desirous to devote their time to the larger interests of the profession, it can be done by placing the routine and business squarely on the officers and directors giving them their full confidence and accepting their decisions without question. Then the committees in charge of the live issues, such as Education, Government Architecture, the Allied Arts, and Town Planning, can present their reports with the assurance that ample time will be given for discussion. Then we may invite others to attend our conventions, confident that they will hear important subjects competently handled. Architects outside the Institute, and laymen as well, will support our work and make it effective, and the Institute will gain that position in the respect of the community which it should hold. Surely this is a goal worth striving for. One might even accept an occasional mistake or error of judgment in business organization if the result were the recognition of architecture as the great and universal profession.

R. CLIPSTON STURGIS.

[NOTE.—If delegates who were present at the Convention would contribute their views to the Forum, the Institute would be the gainer—and likewise the profession.—EDITOR.]

Town Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

Street Embellishments*

By ARTHUR ALEXANDER STOUGHTON †

Street Furnishings Conceived in an Artistic Spirit.

What would the streets of most European cities be, fine as their buildings are, lacking the fountains and statues and columns, the commemorative tablets and monuments, which speak in various languages of patriotism and glory and history to the passer-by; of science and art; of the things of the mind; of local pride; of aspirations and moral values; of humor and gaiety; of religious faith and of life and death; running the gamut of the emotions; appealing to every sentiment, and stirring thoughts in every cranny of the mind? We think of many towns only in terms of their ornamental features! They would be uninteresting and bare without them, like an unfurnished house. More than anything else, this furnishing of the streets with objects making a varied appeal,—the ungathered mementos of the past, the artistic heritage of local and race history and achievement,—gives a place a personality and an intimate and hospitable character.

The Lesson of Classic Civic Art.

From earliest times it has been a most natural custom to decorate the highways and public places with memorials. Our minds run back to the avenues of sphinxes, the obelisks, and the figures of men and animals, symbolizing the gods of Egypt. Among the Greeks and Romans the votive offerings, the religious figures, the effigies and war memorials and edicules of various kinds, added greatly to the interest of the streets. The Romans were, par excellence, the decorators of the public place, their architecture supplying the finest setting possible in the noble colonnades and porticos, tying all the separate features into a harmonious piece of decoration. The altars and rostra, the statues of emperors and gods, the columns and triumphal arches, have each their part in the composition. The fine tradition was followed by the Italians of the Gothic period and of the Renaissance; their spires and campanili and fountains added a different though no less decorative

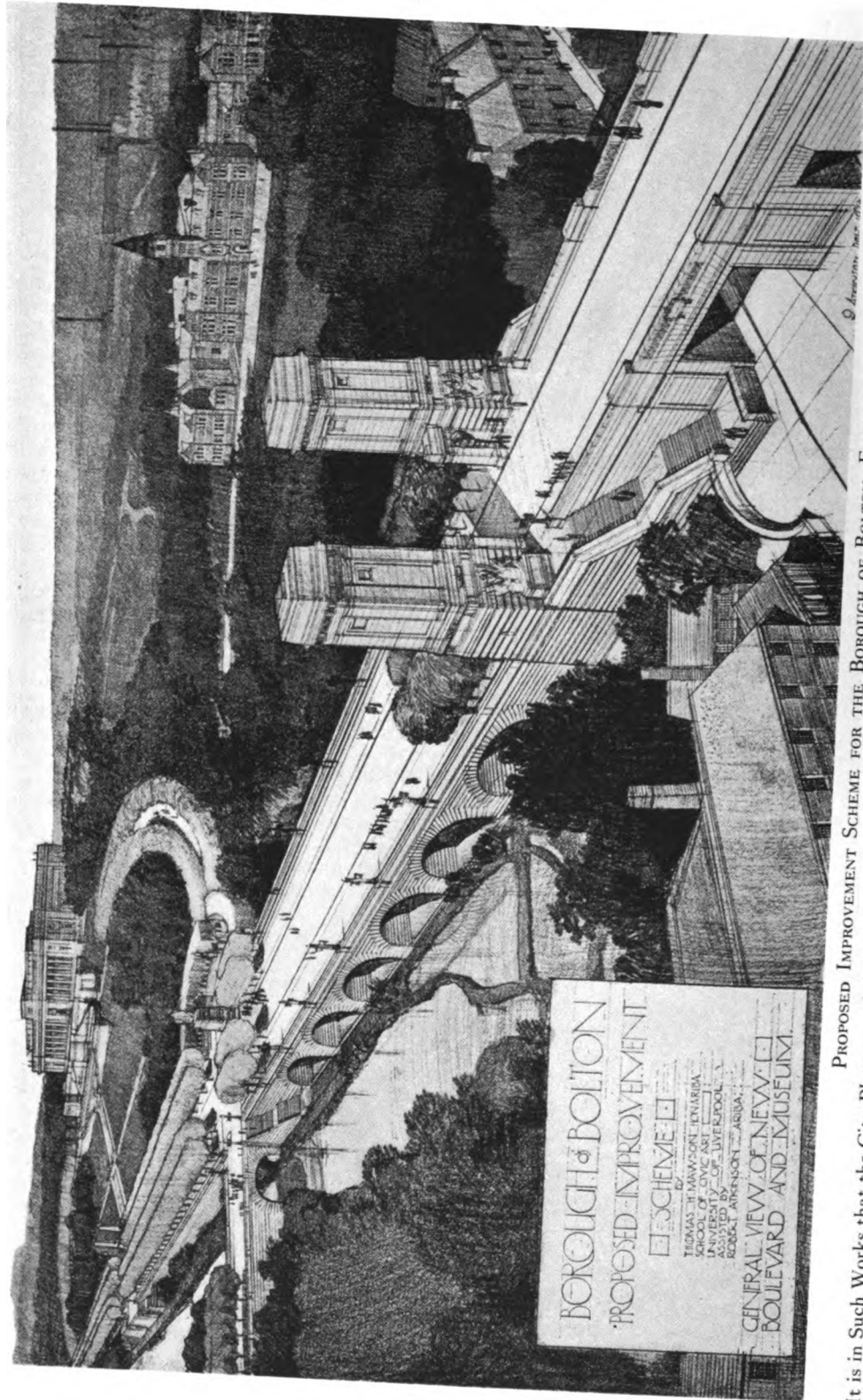
* Address delivered at the National Conference on City Planning, held at Detroit, June 7-9, 1915.

† Professional Adviser to the Greater Winnipeg Plan Commission; Professor of Architecture at the University of Manitoba, member of the firm of Stoughton & Stoughton, Architects.

note. The enrichment of the street picture was not by any means peculiar to the sunny southern countries where the open-air life is natural, but northern places have held the same custom, and, especially in modern times, with expanding resources, have beautified the setting of their external life. In the smaller towns we have a fountain, a market cross, a wayside shrine, a figure of the local hero or the glorification of a signal event. In the larger ones we have an Arc de l'Etoile, a Fontaine de l'Observatoire, a Pont Alexandre III, an Albert Memorial, a Thames Embankment, a Scott Memorial, a Siége Allée, a Kaiser Wilhelm I Monument, a Victor Emmanuel Monument, a Washington Monument, a Grant Monument, and the like, of too many species to mention even the types.

Range of Objects to be Treated.

In the logical development of a town come first the necessities—the fixtures for lighting, the standards for carrying wires and sign-boards, mail and fire boxes, the receptacles for waste, benches, shelters, and waiting stations, drinking fountains for man and beast, kiosks for vending and advertising, public conveniences, entrances for sub-surface structures, bridges and elevated structures. All of these utilities must be treated decoratively, be agreeable in form, and harmonize in scale and character with their surroundings. Often, the original useful purpose is merged in the decorative, as, for instance, in fountains which exist for the latter purpose only. Such conveniences as ramps, steps, retaining walls, bridge approaches and waterside constructions generally, city gateways, park inclosures, towers for beacons or bells, clocks and sundials, band-stands and pavilions, present an even more natural appeal for artistic treatment. Then there are all the resources of nature, the plantation of mass and surface, the green of the *tapis vert* with the glow of the parterre, and the sparkle and tinkle of water. Then come the purely ornamental features, in which art and sentiment join hands to add the highest touch of grace to the street picture, varying in a wide range between the boulder bearing an inscription and the triumphal arch or the many-figured group.

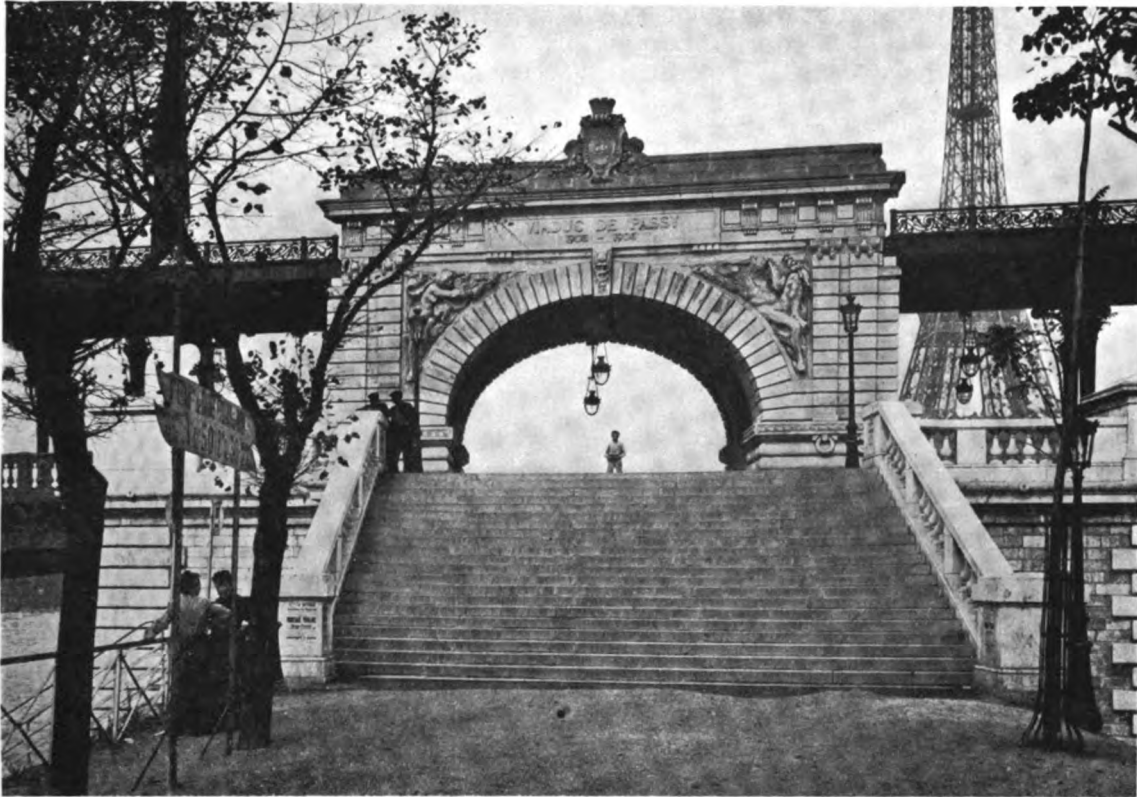


BOLTON & BOLTON
 PROPOSED IMPROVEMENT
 SCHEME
 TRINITY & MANOR, TEXARKA
 SCHOOL OF CIVIC ART
 UNIVERSITY OF LIVERPOOL
 ASSISTED BY
 ROBERT ATKINSON & ASSOCIATES
 GENERAL VIEW OF NEW
 BOULEVARD AND MUSEUM

PROPOSED IMPROVEMENT SCHEME FOR THE BOROUGH OF BOLTON, ENGLAND

It is in Such Works that the City Planner and the Monumentalist Must Cooperate—in Creating Sites Capable of a Decorative Setting, and of Furnishing Them Suitably as Time goes on—as Places for the Display of the City's Sentiments and Ideals, and for the Elevation of Its Life

TOWN PLANNING AND HOUSING



ARCH IN PONT DE PASSY, PARIS, AND STEPS. STEPS LEADING DOWN TO ILE DE CYGNES.—
ELEVATED RAILROAD ON UPPER LEVEL OF BRIDGE

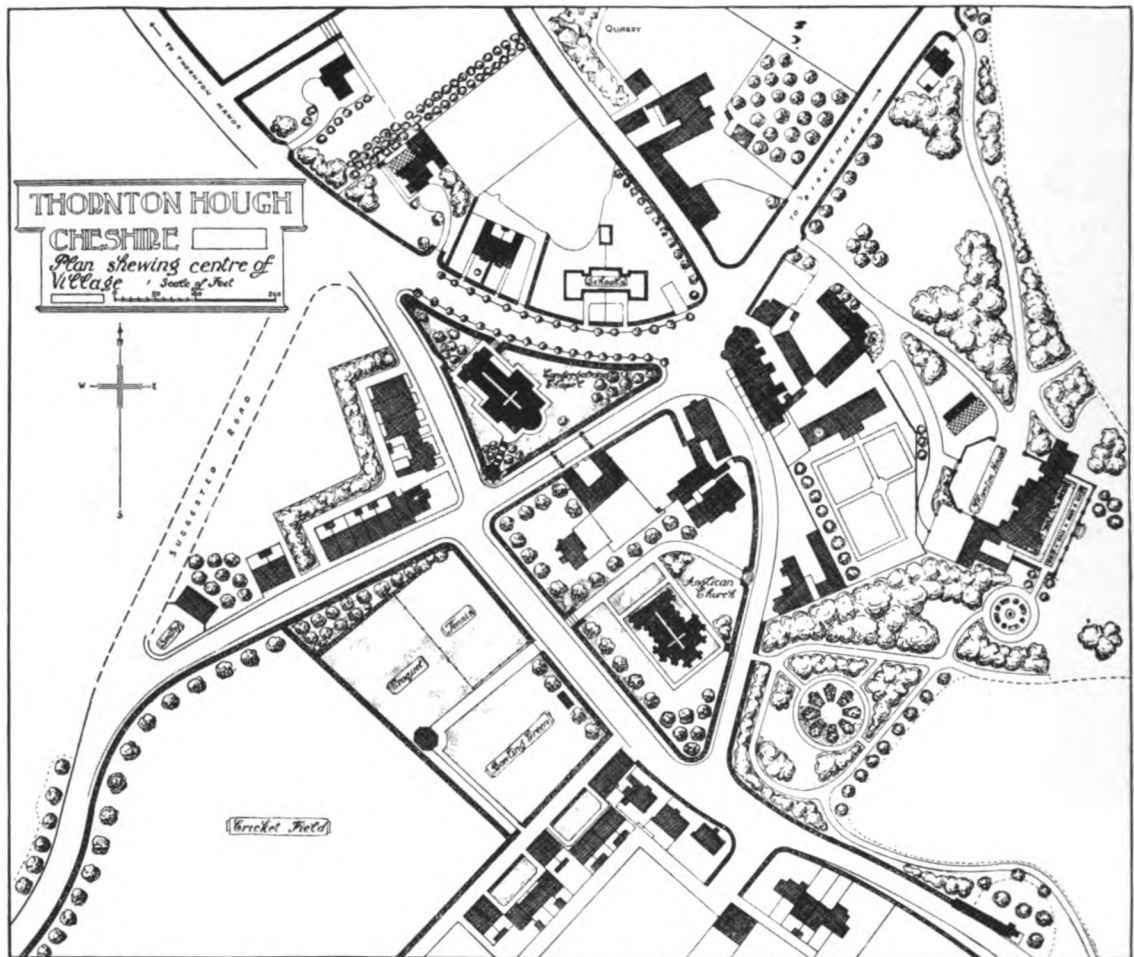
A Wide-Open Book of Suggestion in Matters of Design.

There are no rules for designing street features except those applying to other works of art. The aspect of foreign cities and towns offers a wide-open book of suggestion. Its pages offer an astonishing variety in the choice of motive, treatment, and placing. Every problem has its own special conditions and its own best solution by which the object shall be related most agreeably to its purpose and site and surroundings, and possess individuality and distinction. To pass about the Grand Boulevards and along the great east and west axis of Paris,—one of our most common mental promenades,—gives a most complete exposition of the subject. We see the monument, isolated or *adossé*, the column and obelisk, the architectural setting of sculpture, the group and equestrian statue, the fountain and pool, the triumphal arch and the city gate, the decorative avenue leading up to a monument or building, open places of various sorts, the splendid building enhancing and being enhanced by its surroundings, the careful use of the green of nature, the color of flowers and the flow of water, the

variety of effect of changing angles of view, the terraces and balustrades and ramps and bridges. Mr. Mawson has treated the subject so suggestively that to venture further would be traversing ground well covered by him and well known to architects.

Intelligent Appreciation of Civic Art Needed.

Our cities will scarcely put on the garment of beauty and wear it with an air of ease and accustomedness until our people gain that real culture which shows itself in the appreciation of the fitness of things. Now, even in places where objects of art are set up, we often see glaring and ridiculous contrasts, like a man in full dress with tan shoes or with dirty hands. I have in mind an example of this, where, in one of the most fashionably frequented city squares in America, opposite one of our proudest hotels, there stands an island which was decorated with a bronze lamp, specially designed, provided by an art association. The man who operated a switch nearby had made himself comfortable by installing against this lamp a dilapidated rocking chair which was kept in countenance by a battery of street cleaners' rubbish cans, brooms, etc., as a permanent furnishing of the spot.



AN ENGLISH VILLAGE.—SITES GAINED BY DEFLECTING STREETS FOR THE REALIZATION OF EFFECT ON MONUMENTS AND BUILDINGS

Money Value of Civic Art.

But without a culture and a love of beauty for its own sake, and basing our plea on a lower plane, we should accomplish more if we could convince the authorities of the money value of civic art. Just as many foreign products command a high price purely for the element of beauty of design in them, so a beautiful street or square or bridge or building or monument raises the value of real estate in the vicinity; while a city which as a whole is organized on attractive lines draws people and business and enterprises to itself, has its fame carried far and wide by every chance visitor, and recoups itself directly and indirectly for the outlay many times over. Beauty as an asset convertible into real-estate values and tax returns is recognized by most foreign cities, not yet sufficiently by ours.

An Art Commission for the Selection of Appropriate Furnishings.

We of this country are fortunate in that few monuments have been inflicted upon our cities, and that other fixtures are not of a very permanent nature. Sculpture has developed as rapidly as architecture in the present generation, and we are now for the first time in a position to memorialize great deeds and events by monuments that future generations will not feel like removing to sequestered depths of the parks. Sunset Cox hailing a trolley car on Fourth Avenue, New York, will hardly have any replicas, to mention but one artless object set in high places. Despite the absence of art commissions in many places and of competent committees for the erection of memorials, much better work is being done by reason of the general elevation of intelligence, which impels committees to seek expert advice in such matters and because better talent is

TOWN PLANNING AND HOUSING

available. It is far better to leave our streets and parks bare of everything but the necessities for a long time than to fill them with meretricious ornaments, debasing rather than elevating taste, setting a low standard and preempting good sites, for it is practically impossible to dislodge them on the score of ugliness once they have dug themselves in. It is well to proceed slowly. All cities and towns, large or small, should be urged to appoint art commissions, or at least to secure competent advisers for special occasions, and all such experts should be encouraged to do their whole duty in maintaining the highest standard in civic art.

Paucity of Good Sites in Our City Plans.

The placing of works of art with us is specially difficult on account of the paucity of good sites furnished by the gridiron plan, unrelieved by studied modifications or accidental irregularities. Our street system reduces us to the necessity of placing our ornamental features other than those in parks, against buildings or near them or along the edge of parks facing sidewalks, seen as we pass by, not as we approach along a vista. This may be well enough for small and minor objects, if we have enough of them to spare for inconspicuous places, but the wisdom of grouping these things, whether they be few or many, is generally conceded. For larger schemes and formal arrangement the city planner must create sites and provide vistas for the architect and sculptor and the gardener to use. When we see the marvelous impressiveness and dignity of

the Place de la Concorde, or the Kaiser Wilhelm Platz, the distinction each gives to a whole city, or the fine effect of many smaller squares which may be simply the widenings of the highway, artfully shaped and treated, it is strange that our new cities, while they are in the making, should not provide such advantages for the future. As traffic places or resting spots for pedestrians or accents in a general effect or opportunities for formal embellishment they would be invaluable.

Co-operation of Monumentalist with City Planner.

Our planning, or our city growth without plan, has not taken into account the amenities of street life, the chance to pause in the mad rush to get a glimpse of nobler things than trolley cars; to get a new hold on common life by a suggestion of greatness from a monument or of grace from an object of art; to be uplifted by a noble colonnade or tower seen at the end of a vista, or refreshed with the greenness of ordered trees or sward. It has sought only to furnish the greatest number of rectangular blocks. It is time for a new idea to replace this one. The city planner and the monumentalist must cooperate in creating sites capable of a decorative setting and of furnishing them suitably as time goes on, as places for the display of the city's sentiments and ideals and taste and for the elevation and distinction of its life. Our inspiration is in the fountain of art; our copybook is the achievement of the past; our teacher the artistic instinct of the ages.

Meeting of the Association of Collegiate Schools of Architecture, November 30, 1915

The above Association held its third convention in Washington on November 30. The meeting was held at the Shoreham Hotel, and, as usual, immediately preceded the Convention of the American Institute of Architects thus permitting attendance upon both meetings by members of the Association.

The organization consists of the representatives of the architectural faculties of the following institutions: Columbia, Cornell, Harvard, Syracuse, and Washington Universities; Universities of California, Illinois, Michigan and Pennsylvania, and of Massachusetts and Carnegie Institutes of Technology.

At the meeting of this year particular attention was given to the need of a general survey of all the teaching of architecture, and steps were taken to bring this about. The discussions, which are conducted in the manner of a round-table in which all participate, also dealt with courses of study, teaching methods and matters of administration; the standard of judgment in design, and traveling scholarships in the United States.

The officers, who also constitute the Executive Committee, were reelected and are as follows: President, Warren P. Laird, University of Pennsylvania; Vice-President, Emil Lorch, University of Michigan; Secretary-Treasurer, Clarence A. Martin, Cornell University.

This year, as was the case last year, an exhibition of student work was held under the auspices of the Committee of Education of the American Institute of Architects. The drawings were hung in the Corcoran Art Gallery and were contributed by the schools who awarded the Institute medal during the past year. There was also shown some work from the American Academy in Rome, thus giving an unusual opportunity to compare the methods and results of the various schools. The Association has tentatively arranged with the American Federation of Arts to circulate this exhibit. Requests should be made to the American Federation of Arts, The Octagon, Washington, D. C.



Further Reports from the 49th Annual Convention

Education

Summarized Report of the Education Committee

It has been within the province of this Committee in the past to touch upon the most various subjects and to suggest many possible activities for the advancement of education. While it is possible to go on making suggestions and offering resolutions indefinitely, it is almost inevitable that some resolutions will be passed and put in operation with the result that the Committee on Education of the future will find on its hands a whole lot of regular duties to which it must have an eye.

We offer no resolutions of a constructive character this year, believing that the work now on the hands of the Committee had better take a more definite shape, become more of a routine, before further responsibilities are assumed.

Exhibition of Student Work

The exhibition of this year is a first step forward from that of last year. It will be hung in the gallery over the hemicycle of the Corcoran Gallery of Art. The drawings of the winner of the Fellowship in Architecture of the American Academy in Rome will be hung on the long wall together with other work done at the Academy. In each of nine alcoves will be found the work of a medal man from a given school, arranged alphabetically. Each alcove will bear the name of the winner and of his school.

School Medals

The medals were given by the several faculties as directed by this Committee for general excellence throughout the course in architecture. Some difficulty has been encountered in making proper exhibition of the work of the medal men because the students do not generally keep their earlier work. Consequently the exhibits cannot assume their desired character for another year or more, for while the record of the standing of the students in past years is available, their earlier drawings are often missing.

Schools of Architecture.

From our correspondence with the several faculties, it is patent that no conclusions have been reached as to finally what is the best method of instruction in architecture. Much serious thought is being given to a very difficult problem. On the one hand is the desire to fully equip the student, on the other is the impossibility of doing this within the accepted four-year period of the usual college course. Several schools have lengthened the undergraduate course, others require a degree for admission, thus becoming graduate schools. The Institute should mark the results of the several experiments and assist all the schools with such advice as may be asked for, weighing the merits of the different systems; thus eventually reaching a position where, in sympathy with the professional teachers, a broad program of architectural education can be laid down.

The American Academy in Rome.

Mr. C. Grant La Farge, the Secretary of the Academy, has been good enough to write your Committee as follows: "War has neither prevented the sending out of new Fellows to Rome, nor has it interfered with the satisfactory progress of Academy work. The past year has been an

interesting and a fruitful one. Careful and extensive practical experiments have been conducted in the art of fresco painting, and the Director of the School of Fine Arts writes enthusiastically about their experiments and discoveries in this direction. It has been suggested that one of the painters, who has developed a keen interest in the study of mosaics, should undertake practical work in this little-understood art. One of the architects has been engaged in his investigation of the Palace of the Cæsars, on the Palatine, and a lot of discoveries have been made, with the kind assistance of the most distinguished Italian experts.

"We are promised an unusually interesting and fine showing for the Architectural League Exhibition.

"With the splendid assistance of the American Society of Landscape Architects, the landscape art has at last been established as a part of the Academy work, and, after a most interesting and well managed competition the Fellowship in Landscape Architecture was awarded to Mr. Edward G. Lawson, B. S., and Master of Landscape Design, Cornell University. Mr. Lawson arrived in Rome with the other men and is now at work there.

"The winner of the Fellowship in Architecture this year is Philip T. Shultze, B. S., Georgia School of Technology, and B. A., Columbia University."

Mr. Shultze's drawings are in the exhibition, together with the drawings of Messrs. Ward, Hough and Carpenter, submitted for the Collaborative Problem which is the competition for the Institute Prize.

The Society of Beaux-Art Architects

The Society continues its admirable work adding to its usefulness year by year. Under the clear-headed guidance of a few devoted supporters, it is working ever toward a more general appreciation of art in this country by offering to all comers opportunities of instruction such as are to be had in no other way.

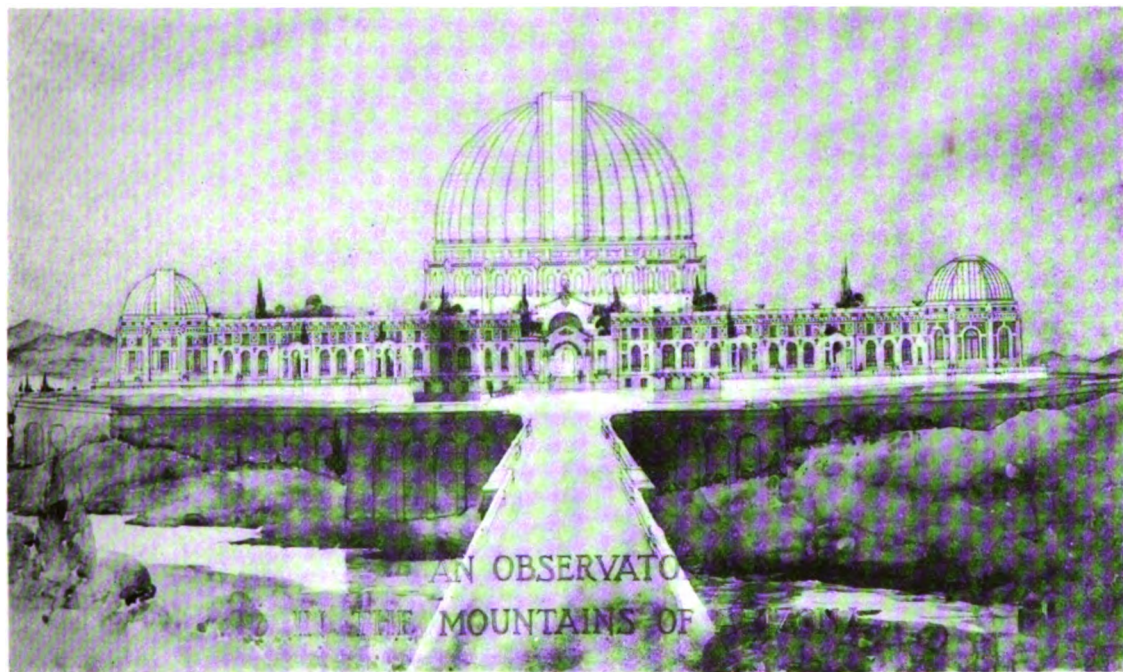
New Business.

By invitation, the Chairman attended the annual meeting of the College Art Association held in the Albright Art Gallery at Buffalo, last April. This proved to be a gathering of some forty teachers of art from all over the country. Among the more important reports of committees was that on the investigation of the condition of art instruction in American universities and colleges, the upshot of which was that the subject was so important and the labor incident to a proper investigation so great that as yet no results were forthcoming. The committee had compiled a series of questions for submission to the colleges and universities which, if answered completely and conscientiously, would form the basis of a useful tabulation. They, however, hesitated to circulate them, foreseeing that, were they answered incorrectly, the conclusions reached from this tabulation would be misleading, and recognizing that to answer the questionnaire completely would entail an amount of clerical labor on the part of the institutions addressed which these might well hesitate to undertake at the request of an unofficial body. When, subsequently, the resolution of the Federation of Arts asking for a general investigation became known to the College Art Association, their Executive Committee at once wrote the Foundation endorsing the resolution, with special emphasis on the colleges and universities.

All this is in line with matters that we have touched upon under the heading of the education of the public in recent reports. If the Carnegie Foundation will undertake a study of the whole subject of art-teaching in the country,



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
 THE MAIN LOBBY OF A LARGE COURT HOUSE
 Carnegie Institute of Technology. O. J. Southwell



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
 AN OBSERVATORY IN THE MOUNTAINS OF ARIZONA
 University of Michigan. B. Robinson.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

their findings will be of the greatest value, and we have therefore brought the Federation's resolution to the attention of the Executive Committee of the Board, who have written to the Carnegie Foundation, endorsing it and soliciting an opportunity to put before it the whole state of the case more fully. For the moment, there is nothing further to report in this connection. A great work in a cause of national import should be undertaken. The question is, to find the proper agency equipped with adequate means.

Our belief is that there is today much technical or academic instruction in art of a high standard of excellence, and that there is also an increasing amount of elementary instruction of a high order in the public schools, especially in the lower grades. On the other hand, there is an unwillingness on the part of those directing the more advanced courses in both academic and professional schools to admit any artistic or cultural subjects to their already overcrowded curricula, with the result that among the rising generation there is a lamentable state of indifference to, or ignorance of, everything pertaining to the arts and their appreciation. In the Federation's survey (Appendix R), there is the following quotation from an address by Dr. Edward Robinson, Curator of the Metropolitan Museum:

"There is no field of intellectual activity more broadening, none more profitable or more satisfactory in its results, than an intelligent knowledge and appreciation of fine arts." "And," he added, "there is nothing that we need in the country, at the present time, more than an intelligent body of men and women who are willing to occupy themselves with public questions in connection with the fine arts, such as civic architecture, the decoration of public buildings and parks, and many other matters which call for an enlightened public sentiment." Training in this direction, he maintained, fitted the graduates of great universities "to take their place in the civic life of the community to which they belonged."

In contrast to this much-to-be-desired condition, our observation is that, at the bare mention of the word art, there is a general tendency on the part of most men to shy off. The attitude is that art is something beyond the reach or understanding of the many; that it enters only into the life of the "high brow." We grant that many charlatans, posing as artists in one line or another, have gotten away with it, and probably that there is more cant, pose, and insincerity about, passing unperceived under the name of art, than perhaps in any other line of effort. But this is possible only because our people do not know anything about art; they have no appreciation of it, because no adequate instruction is made part of their other early training. The result is that, through no fault of their own, our college men of today, holding or about to hold positions of trust and influence all over the country, are indirectly and quite unconsciously responsible for the success of charlatans masquerading as artists of various sorts.

It is this lack of appreciation of what the fine arts are that must be done away with. What we of the A. I. A. want to see is a discerning public opinion. We want the man in the street to be able to pass with intelligence on the beauty or success of a municipal structure or development. We want criticism of the art effort of the future from an informed and cultivated point of view.

Touching our own art we should like to see those in authority in the Government, the Boards of Directors, and the Presidents of Institutions of the future, generally equipped with at least the rudiments of an appreciation of what architecture is. Probably there is not a member of the Institute who has not been hampered in his work, at one time or another, by the most astonishing misconceptions of the guiding principles of design from men of high standing, and of a mental caliber quite out of scale with their architectural knowledge. Is it believable that

men on the bench, or high in the councils of the Nation, should have the ideas of architecture which have recently held up the New York Court House, or which today guide the policy of the Government in its constructions in Washington and elsewhere?

As for the attitude of the man in the street and his interest in architecture, we believe that this is fairly well reflected by the press which, in publishing what it euphonicly calls an "etching" of a building, never, save by chance, mentions the name of the architect. This probably shows that the editors are without appreciation of the building as the creation of an artist and, since the press prints what the public likes, that the public does not care to know who the architect is. Does the man in the street see in the news item only the business done, and ignore the more important side of its effect on the appearance of his city?

Few people travel so much as do we Americans; the very large majority of us go abroad to learn. It seems impossible that all these hundreds of thousands have not drawn their own conclusions; do not see the bearing of what they saw abroad on their daily surroundings here at home. In going to see these wonders, do we realize that we are passing judgment on past generations based on their artistic achievement, or have we gone to unintelligently marvel? Do we realize that when we like this or that painting, when we admire such and such a city, that in so doing we are passing judgment on the art that brought it into being and above all on the people, and the nation or municipality that nourished that art?

And what of the traveler of the future who visits our shores with like intent? Will he not draw his conclusions on this generation and its civilization from the monuments we are creating? What we do will be better done only when the eyes of people generally are open to beauty, when public opinion demands only the most beautiful.

C. C. ZANTZINGER, *Chairman* LLOYD WARREN
WILLIAM STANLEY BARKER S. S. LABOUISSÉ
A. E. SKEEL C. H. HAMMOND

The report is completed with an extensive summary of the work now being carried on at the departments of Architecture in the various universities, together with a series of interesting statistics. It will appear in full in the Proceedings of the Forty-ninth Annual Convention of the Institute. It is an admirable document in every way and should be read and studied and digested by every architect in the United States.

Report of the Board of Directors

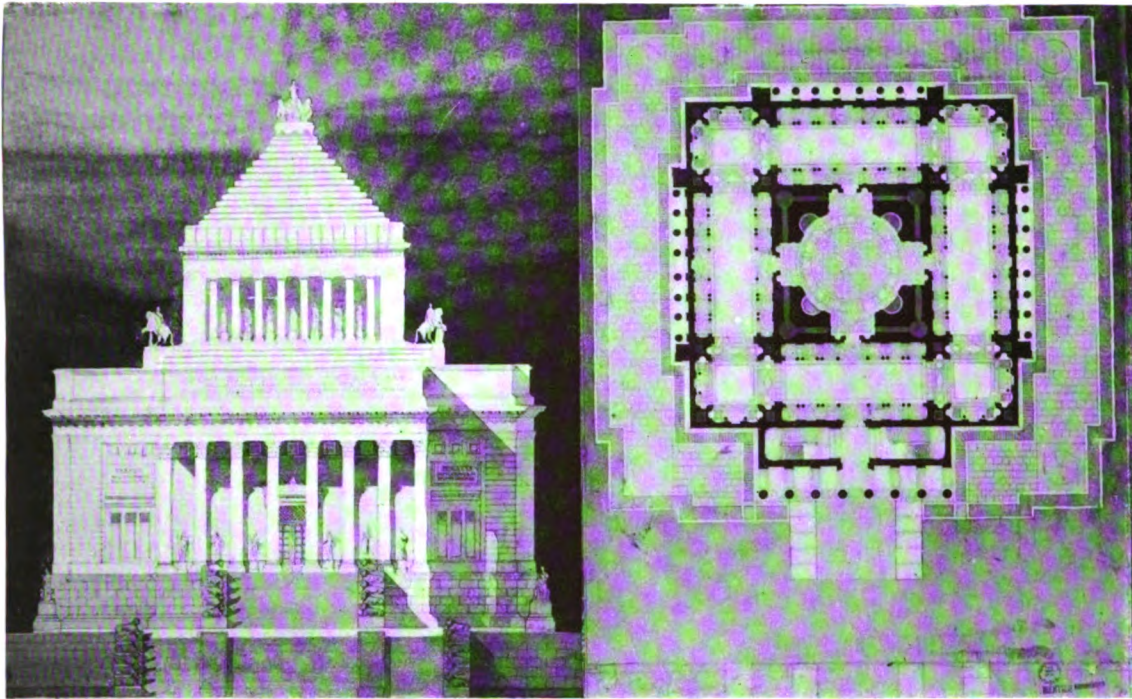
The School Medals authorized at the last Convention have been given at nine schools of architecture and an exhibition of the work of the medal men has been collected in the room above the Convention Hall. Without exception these schools have shown much appreciation of the interest which the Institute is manifesting in their work.

The Committee is making progress in the direction of investigating the teaching of art and the appreciation of art in schools and colleges but has reached no definite conclusions as yet. The Committee emphasizes the importance of this subject and it desires to cooperate with other societies having kindred interests.

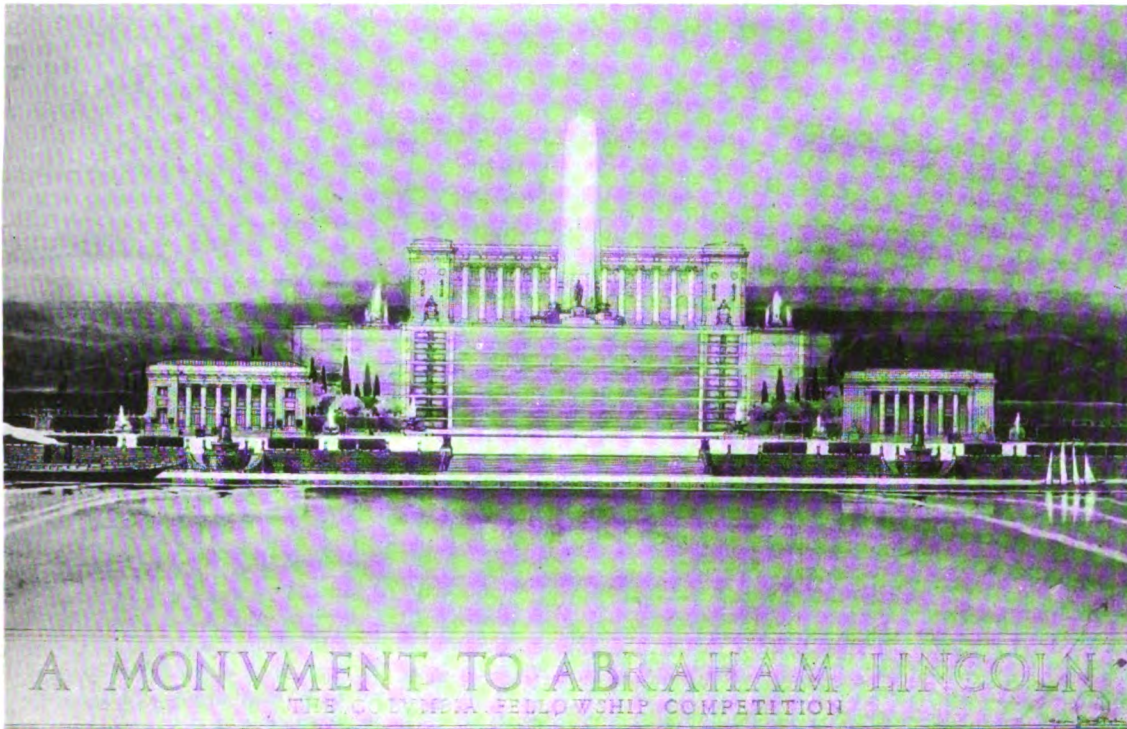
Education of public taste is a matter of great moment to this country. It can only be brought about gradually and by instilling into the minds of students in our schools and colleges some appreciation of the meaning of the arts in their relation to the daily environment of our people.

Honorary Membership

By the unanimous vote of the Convention, Mr. Howard Crosby Butler was elected to Honorary Membership in the Institute.



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
 A PANTHEON
 University of Illinois, Fourth-Year Work.—B. E. Dirks, A. I. A. Medal 1915



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
 Columbia University, Columbia Fellowship Competition. E. J. Robin



JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Revisions of the Constitution and By-Laws

NOTE.—New matter in Italics. Old matter dropped, in brackets.

CONSTITUTION

ARTICLE II

OBJECTS

The objects of this Institute [are] *shall be*: To organize and unite in fellowship the architects of the United States of America, [and] to combine their efforts so as to promote the [artistic], *esthetic*, scientific, and practical efficiency of the profession, *and to make the profession of ever increasing service to society.*

ARTICLE VI

(New)

The Institute shall from time to time adopt a Code or Codes which shall be standards of professional practice and it may from time to time recommend a Schedule of Professional Charges complying with good practice and custom, but such a Schedule shall not be made mandatory.

ARTICLE X

DEFINITION

The term "State" throughout this Constitution and the By-Laws, shall also apply to the District of Columbia and Territories [,] *and possessions of the United States.*

ARTICLE XI

(Old Article X)

This Constitution may be added to, altered or amended, on the written proposition of ten or more [Fellows] *members*, by a [three-fourths] *two-thirds* vote of the delegates voting at [an Annual] *any* Convention; provided [three] *two* months' previous notice of the proposed change shall have been sent by the Secretary to each member of the Institute and to the Secretaries of the several Chapters, [.] *and the Secretary of the Institute shall send such notice of any proposed amendment as hereinbefore stated, provided he receives a copy of the proposed amendment, duly endorsed, at least seventy days before the Convention at which the amendment is to be voted upon.*

BY-LAWS

ARTICLE I

MEMBERS

GENERAL CONDITIONS OF MEMBERSHIP

SECTION 1.

Any resident of the United States, who is a practising architect, or an architect engaged in professional education, or an architectural draughts-

man over thirty years of age, is eligible to membership if able to submit the required proofs of his *or her* professional capacity and honorable personal and professional standing.

ARTICLE I

MODE OF ELECTION FOR MEMBERS

SECTION 3.

When an application for Membership, duly made out, shall have been received by the Secretary of the Institute, he shall announce the fact to [every] *all members of the* Institute [Member in the Chapter of the applicant, or in the State, if there is no Chapter jurisdiction] and shall request from them, *within thirty days* upon [ballots] *blanks* furnished, a *privileged communication* [a yea or nay vote] upon the desirability of the candidate. *Every such communication must be signed and objections must be accompanied by the reasons therefore. The Board of Directors shall canvass these letters and decide as to the desirability of the proposed member. If this judgment is adverse to the applicant, the applicant shall be notified of the fact and his application shall be no further considered. The qualifications of each applicant who has not been thus rejected shall then be considered by the Board of Directors or through a Board of Examiners. Within a reasonable time of the establishment of the required qualifications, [If it prove, when the ballots are returned to the Secretary, that one or more votes in every ten cast are adverse to the applicant, the applicant shall be notified of the fact and his application shall be no further considered. The name of each applicant who has not been thus rejected shall be sent by the Secretary to the Board of Examiners, which shall examine into his professional capacity, and report thereon to the Board of Directors. As soon as practicable, the names favorably reported shall be sent to every Member of the Institute as applicants for Membership, and the Board of Directors shall invite privileged communications from Institute Members as to the eligibility of the candidate. Not less than two months after publication by the Institute of the names of the applicants] the Board of Directors shall ballot upon these names for election, and two negative ballots shall reject. Otherwise the candidate shall be declared elected.*

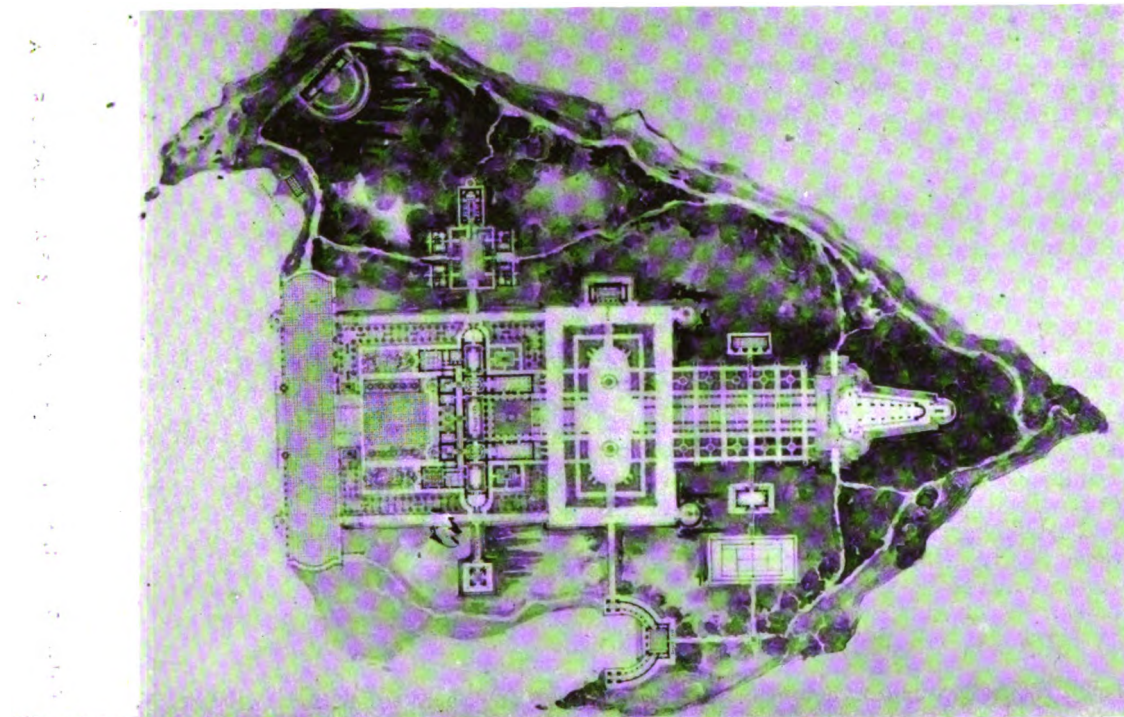
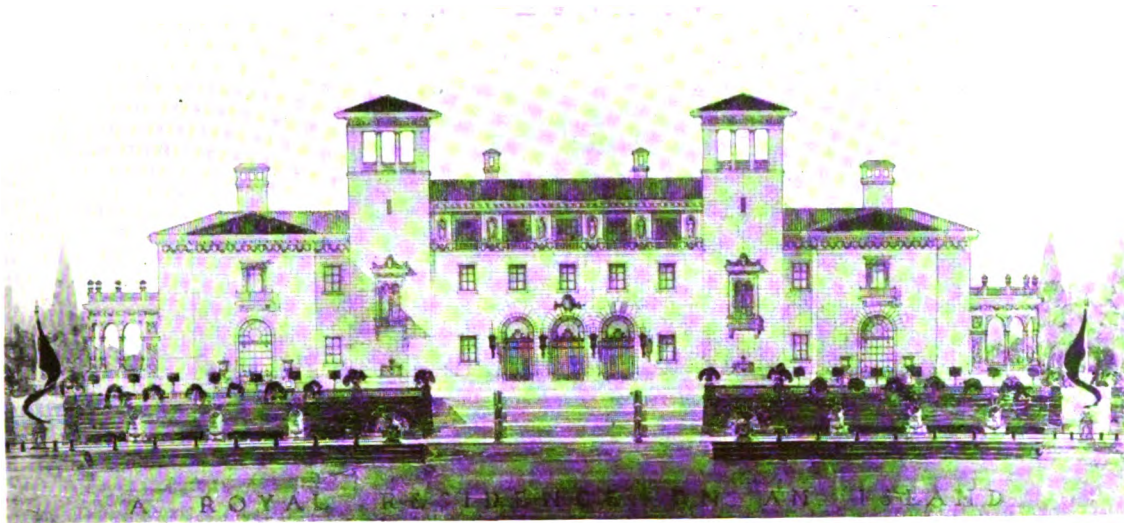
A rejected candidate cannot again apply within a year of the date of his rejection.

ARTICLE V

REMISSION OF DUES

SECTION 3.

The Board of Directors may, in exceptional instances, and for what they deem adequate cause, remit the *initiation fee* or dues of a member in whole or in part. The gross amount of all dues so remitted



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
 A ROYAL RESIDENCE ON AN ISLAND
 University of California. Thesis. Albert J. Loubet



JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

shall be reported by the Treasurer at the succeeding Annual Convention.

ARTICLE VI CHAPTER BY-LAWS

(Replaces old Section 1.)

SECTION 1.

Within sixty days of the adoption of these By-Laws (December 3, 1915), the unassigned territory of the United States and possessions not previously under the jurisdiction of any Chapter shall be divided among Chapters adjacent to this territory, by the Board of Directors, and the Chapter at Large shall go out of existence, its members automatically becoming members of the Chapter within whose territory they have their business headquarters. The Board may also, if found necessary, re-divide the present territory of the Chapters.

SECTION 7.

(Last sentence of old omitted and replaced as follows:) Institute members only shall vote for delegates.

ARTICLE VII

SECTION 1. DETERMINATION OF DELEGATES.

(Last paragraph only changed.)

Should any Chapter, the headquarters of which is more than [1,400] 800 miles from the meeting-place of the Convention, be represented thereat by [not] less than [one-third of] its full quota of delegates, then each of its delegates so present shall at any division or election be entitled to cast, in addition to his own vote, the vote of any delegate or delegates of his own Chapter whose proxy or proxies he may hold [.], but not to exceed two of such proxies.

ARTICLE IX (New) NOMINATIONS

SECTION 1.

Any fifteen members belonging to not less than two Chapters may nominate by petition candidates for any office about to become vacant, provided said nominations are filed with the Secretary of the Institute not less than thirty days prior to the Convention at which the election is to take place. The Secretary shall remind each member of his privilege of nomination by petition at least three months before each Annual Convention.

SECTION 2.

The Board of Directors shall either directly, or through a committee appointed for this purpose, nominate candidates for any office about to become vacant for which no nominations have been filed by petition within thirty days of any Annual Convention.

SECTION 3.

At least two weeks before the date set for any Convention the Secretary shall send to each member the names of any nominee for office made by petition. At the opening session of each Convention the Board of

Directors shall report its nominations, if any, made under the provisions of section 2 of this article.

At the same session an opportunity shall be given for nominations for any office to be made from the floor. A nomination from the floor shall have at least two seconders.

ARTICLE X AUDITING

SECTION 6.

(Replaces Article IX, Section 6, which provided for the election and duties of Auditors)

The books of the Treasurer and of the Executive Secretary and of the Journal of the Institute shall be audited by chartered certified accountants at least once a year, and at such other times as the Board of Directors or the President may direct, but the audit of the books of the Journal shall not be published. The expense of such auditing shall be paid for by the Institute in an amount not to exceed the sum set aside in the budget for that purpose.

ARTICLE XI (Replaces Article X)

SECTION 1. BOARD OF DIRECTORS.

There shall be [nine] fourteen Directors, [in addition to] including the officers of the Institute, who are Directors ex-officio.

At each Annual Convention, three Directors shall be elected to serve for three years; [of these at least two must be Fellows and one may be a Member not a Fellow], and the Convention shall elect additional Directors to fill any vacancies that may exist or are about to occur at the time of said Convention and for the unexpired term of such vacancies.

Paragraph 3 is unchanged.

SECTION 2. DUTIES OF THE BOARD.

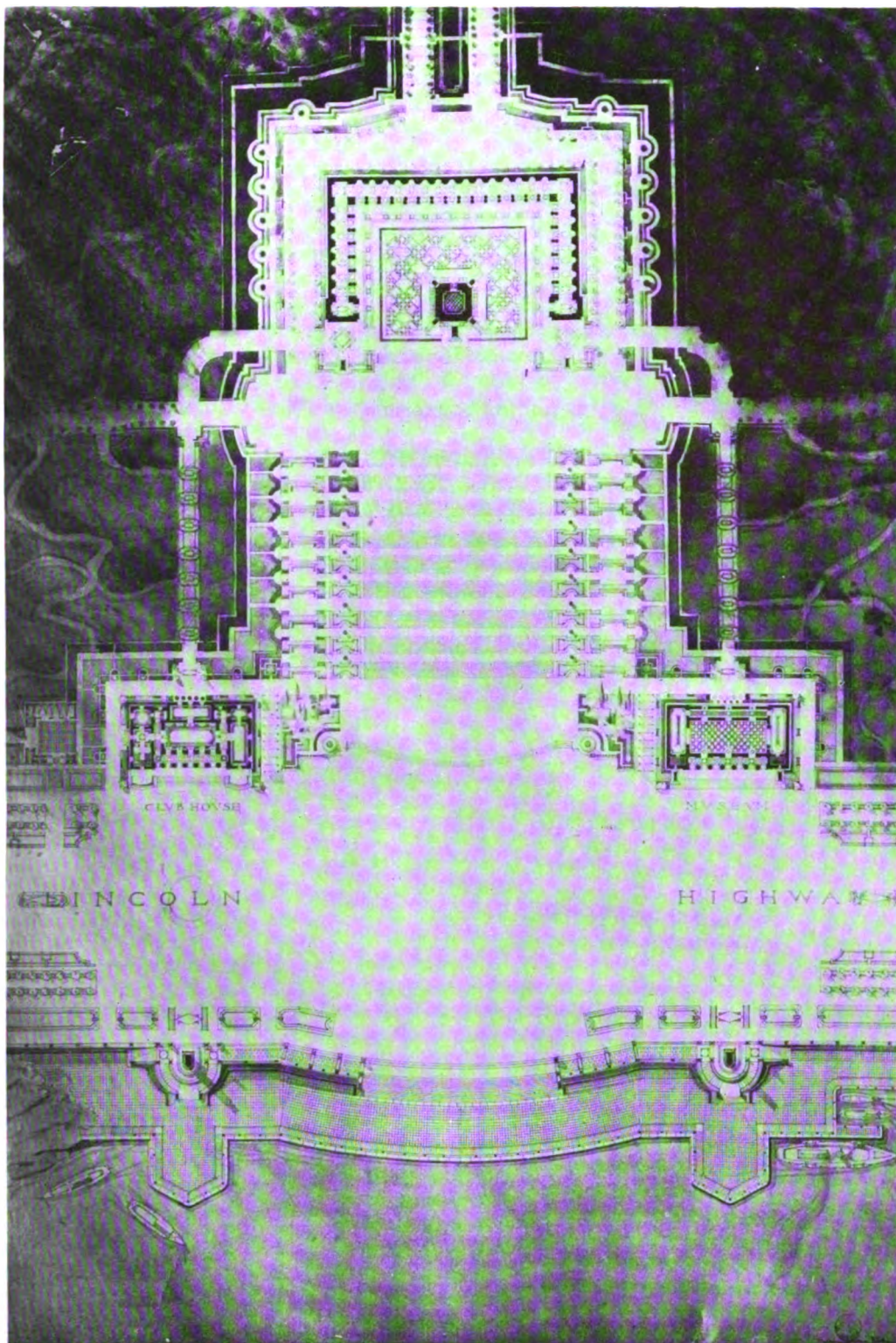
The duties of the Board of Directors shall be as follows: In the interim between Conventions of the Institute, the Directors shall decide all questions as to the interpretations of the Constitution and By-Laws. They shall in this interim be the custodians and conservators of all the properties and interests of the Institute, and they shall have full power and authority, and it shall be their duty to do all things [within the limitations fixed by the Constitution and By-Laws] which, in their opinion, shall be conducive to the welfare of the Institute.

Paragraph 2 is unchanged.

The Board of Directors shall [establish the qualifications for] make rules for the conducting of examinations for admission to Membership, and shall appoint a Board of Examiners to conduct [the] such examinations as may be required.

Paragraph 4 is unchanged.

In the absence of any provision therefor made by the Institute in Convention assembled, the property of the Institute shall be vested in the Board of Directors.



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
A MONUMENT TO ABRAHAM LINCOLN
Columbia University. Columbia Fellowship Competition. E. J. Robin

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SECTION 3. EXECUTIVE COMMITTEE.

The [above-mentioned] Executive Committee [of the Board] shall consist of five Directors, of whom the President and Secretary of the Institute shall be two. The President and Secretary of the Institute shall be respectively Chairman and Secretary of the said Committee. Three shall constitute a quorum of the Executive Committee.

ARTICLE XII

SECTION 3. DUTIES OF COMMITTEES.

(Addition after Paragraph 4.)

The Finance Committee shall prepare an annual budget for submission to the Board of Directors. Upon its approval of the same the appropriations thus authorized shall not be exceeded, nor shall any amount be transferred from one appropriation to another, except on the report of the Treasurer approved by vote of the Executive Committee.

The Committee on Institute Publications shall consist of six members appointed in January, 1916, to serve respectively for periods of one, two, and three years, thus creating but two vacancies annually in the membership of the Committee. The Board shall fill annually the vacancies, by appointment or reappointment, and may also fill by appointment any other vacancy on this Committee occurring at any time. The Committee on Institute Publications shall be empowered to elect its own Chairman, and it shall have authority to appoint such sub-committees as it may deem to be for the best interests of the work with which it is charged.

ARTICLE XV

(New)

The office of the Institute in the state of New York shall be the office of the New York Chapter of the American Institute of Architects in the City of New York. The Institute shall also have an office at the Octagon in the City of Washington in the District of Columbia, and also at such other places as any annual convention may establish.

ARTICLE XVI

(Old Article XIV)

AMENDMENTS OF BY-LAWS

These By-Laws may be amended at any [meeting] Convention of the Institute by a two-thirds vote of the Delegates present and voting, provided notice of any proposed amendment shall have been sent to each member at least thirty days before the amendment is to be voted upon.

The Secretary of the Institute shall send out copies of any proposed amendment to all members at least thirty days before such amendment is to be voted upon, provided that he receives a copy of the proposed amendment, endorsed by a Chapter at one of its meetings, or signed individually by at least ten members, at least forty days before the amendment is to be voted upon.

Membership

Due to the dropping of the figure 1, the membership of the Institute was made to appear as 222, in the December Journal. It is very obviously 1,222.

Book Reviews

Walks About Washington. By Francis E. Leupp and Lester G. Hornby. Little, Brown & Co., Boston. 1915. \$3.

It would seem that every American would welcome an opportunity to walk about Washington with Mr. Leupp. It is, after all, the center around which has been woven our history of the last century and more, even though other cities may claim their due measure of prominence in the earlier days. Undoubtedly it lacks certain flavors and the character of capitals in general, for, unlike every one of prominence, with the possible exception of Petrograd, as Mr. Leupp points out, it was really a capital created by edict and not by military necessity, geographical fitness, or commercial supremacy, and quite lacks the imprint of the ceaseless train of events which have stamped London, Paris, and Rome with the romance of centuries of evolution.

"By 1860 Washington had reached the middle of the Slough of Despond," says the author. Not

a street was paved, only Pennsylvania Avenue was lighted after nightfall, pigs roamed the less pretentious highways, not a sewer existed anywhere, wells and springs furnished all water, and the open squares were given over to weeds. Nine years later came the Shepherd transformation—daring, autocratic, incongruous, but it gave Washington a start out of the morass.

The reviewer might pick out scores of interesting events, bits of gossip, political stories, and social happenings, and find a prominent American figure as the center of each; but the reader will enjoy them far more with Mr. Leupp as the genial narrator, and with Mr. Hornby's illustrations to "give permanence" to his impressions. The book contains an excellent picture of the Octagon House, and ought to be especially welcome to architects, for every architect comes to Washington sooner or later, and there are still a few who walk!

C. H. W.

BOOK REVIEWS

Perspective. An elementary text-book by Ben J. Lubschez, F. A. I. A. (Second edition.) New York, D. Van Nostrand Co., 1915. \$1.50.

The mere fact that a book dealing with a single phase of architectural drawing had passed in two years' time to a second edition would seem to be commendation enough to gratify its author, however eager for praise he might be but, in fact, Mr. Lubschez's "Perspective" is so straightforward and concise a little treatise that it has evidently robbed this subject (which, after all, is so simple) of many of its traditional terrors for beginners. The inveterate perspective-makers on the other hand, have found between its covers new ways of looking at old things and a neat memorandum of easily forgotten constructions.

One is struck even on dipping into the book by the author's directness of attack; the subject is defined and kept within its proper limits, its status as a special department of the greater subject, descriptive geometry, is immediately set down and the puzzling identity with photography is made clear by forceful illustrations. The author has, in short, been remarkably successful in recollecting and answering the perplexed queries of the tyro who often flounders hopelessly in a sea of *too* general information.

The second edition of "Perspective," has been augmented by three chapters on "Oblique and Inclined Planes," "The Perspective of Shadows by Sunlight," and "The Perspective of Shadows by Artificial Light," as well as a table of "Conjugate Vanishing Points with Corresponding Measuring Points for Different Angles of View." These additions, while not so vital to the subject as the material contained in the original text, are quite as well written, and will tend to stimulate the draughtsman to a further realization of what might be called "that perspective point of view" so very necessary to all architectural designers. Finally, the mechanical arrangement, permitting the plates to be fully visible while the text is being read, while not original, is well chosen.

Mr. Lubschez is to be congratulated on having produced a book which has been accorded the success it so well deserves.—WARREN CHARLES PERRY.

Projective Ornament. By Claude Bragdon. The Manas Press, Rochester, N. Y. 1915. \$1.50.

Mr. Bragdon mentions three possible sources of supply for ornament: The single-handed creation of some original genius; the conventionalization of natural objects; geometrical development. We cannot agree with Mr. Bragdon as to the first source. However original the single-handed creations of a genius might be they would still resolve themselves

into elements from one or both of the other sources. His creations would have to be conventionalizations of natural objects,—we must include as natural objects mythical animals and plants,—or be geometrical patterns or combinations of both. As to the second source, the author justly says that we are too nearly completely divorced from nature to make much use of natural forms, and he turns with hope to the third source, geometry, the basis of primitive ornament, the basis of Gothic tracery, "the deepest, purest well."

Mystic that he is, it is quite natural that, in geometry, Mr. Bragdon should turn to the philosophy of the fourth dimension. The plane representation of the relations of the elements of hypothetical forms in hyperspace, furnishes the raw material for projective ornament. Magic lines,—lines connecting the consecutive numbers of so-called magic squares,—are also used as skeletons for ornament.

The theory of sex in ornament, the "In and Yo" theory, as Mr. Bragdon has elucidated it in his "Beautiful Necessity" and various magazine articles, is very broadly treated in the chapter, "A Philosophy of Ornament."

Mr. Bragdon, throughout the book, asserts that there is no personality in the theory of projective ornament, that it is simply a little excursion into an unlimited field for many minds to work in and develop, yet he says: "Geometry is an inexhaustible well from which to fill our bucket; but before the draught is fit for use it should be examined, analyzed, and filtered through the consciousness of the artist." This is true, and the result must show personality just as the patterns in the book show Mr. Bragdon's personality, his cleverness in composition, his keen appreciation of black and white. Therefore we cannot share his hope that the book will serve much more than as a pattern-book, that it will promote "original creation rather than sedulous imitation." Not many an architectural designer is serious enough to survive "The resultant figure. . . . is a two-dimensional representation of a three-dimensional representation of a four-dimensional form!"

To the serious student the book must appeal delightfully, not only for its cleverness and real interest, but as a charming excursion into the realm of hyperspace, "the playground of mathematics."

BEN J. LUBSCHEZ.

Lithography and Lithographers. By Joseph Pennell and E. Robins Pennell. The Macmillan Company, New York, 1915. \$6.

In the preface of the original edition of this work, which appeared in 1898, the authors gaily and frankly took the reader into their confidence, admitting that the book was written because the subject amused them. There were a number of people to

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whom the reading of the book afforded precisely that sort of pleasure, which may or may not account for the fact, as related in the preface to the second edition, that while the latter is based upon the 1898 edition, much of it has been rewritten, "leaving out unnecessary facts, correcting mistakes, and filling up omissions, making it not only more readable but more reliable."

While one is quite inclined to agree that the new book is more readable than the old, and to welcome the added material relating to the stone, chalks, inks, instruments, papers, transfers, presses, printing, methods, use of color, all of which is of great interest to the student or beginner in lithography, one regrets profoundly that certain defects in the illustrations of the original edition are only too glaringly emphasized in the new one. The earlier book contained over two hundred and fifty illustrations. The later one has less than eighty. One may not lament the weeding out of a good number of the earlier plates, but one deplures, for instance, the inclusion of such of them as Raffet's "Le Reveil." It went badly enough on the larger page of the old book—it does not go at all on the smaller page of the new one. Only a desire to effect economy at the cost of a sacrifice in appearance can serve as the excuse for this, which is equally true of the illustration of Haghe's "Simoon in the Desert." The present plate is indescribably bad, and so it was in the old book. It is an illustration which never should have been attempted, unless one was prepared to pay the cost of good color plates. Possibly both of these would have worked out better in a smaller size,—surely this would have been the case with "Le Reveil."

There are some compensations. Isabey's "St. Jean à Thiers," an exquisite lithograph which lends itself admirably to reproduction, is replaced by his "Environs de Dieppe," equally beautiful in its way, the reproduction being in photo-lithography by Vincent Brooks, the printer for the Senefelder Club of London, and a master of all the processes known to lithography.

There have also been added a goodly number of illustrations of the work of the modern men who are identified with the "revival of artistic lithography now in progress," as the preface says. But, unless we are much mistaken, this revival is far too highly commercialized to permit any comparison with the work of the men who have already made lithography a place among the graphic arts. We must wait awhile before pronouncing the success of the revival,—there is no reason why it ought not to be a success, if sincere, and there is every reason why lithography should be restored to its rightful place; but just as the world was flooded with lithographic mediocrity, after the heyday of the art was passed in the forties,

so is it again being asked to admire and purchase another flood of mediocre lithographs, of which a great quantity are so enormous in size that one could never know what to do with them. There are a goodly number of the admirers of this particular branch of the graphic arts who look dubiously upon its present exploitation.

It is curious how the falsity of one generality so often inspires the production of another. "M. Beraldi says that if Bonington had not made his 'Gros Horloge,' Isabey would be a lithographer without rival;"—we quote this from the text. Beraldi made the statement in his little preface to the work of Isabey which appears in his "Graveurs du XIX^{ème} Siecle;" but one imagines that he made it thoughtlessly, since its untruth is so obvious. Yet we find the authors of the present book asserting that "Bonington never equaled Isabey's 'Saint Jean à Thiers,' the 'Chateau de Chaudesaignes,' or the 'Chateau de Polignac.'" Why is it that so much stress has to be laid upon absolute superiority? It simply does not exist any more in lithography than in any other art. If Isabey satisfies in one way, Bonington satisfies in another. They were both great artists. This inability to differentiate between facts and opinions is frequently annoying.

As to the more reliable character of the present book, one notes with some amusement that Felicien Rops's portrait of "Un Monsieur et Une Dame," which was entitled "Portrait of Adèle Dulle," in the first edition, now bears the legend, "Portrait of Adèle Dutte." As a matter of fact the "Portrait of Adèle Dulle" is another thing altogether, being a likeness of the young Belgian actress herself. Monsieur Venelle of Brussels, whose father was a friend of Rops, told me that the portraits in "Un Monsieur et Une Dame," (R. 182; D. 1182; P. 830) were those of Aurélien Scholl and Marie Colombier. Others of his friends believed the same, and it is significant that Ramiro, in his *catalogue raisonné*, refers to the portrait of the man as follows: "*Nous avons lieu de croire que c'est le portrait d'un de nos plus spirituels chroniqueurs contemporains,*" a description which precisely fits Aurélien Scholl. Of the woman he says; "*C'était alors une artiste de drame fort distinguée, que s'est révélée depuis comme un écrivain de talent.*" This also exactly applies to Marie Colombier, who was a French actress of talent and who was also a writer of some note. It is a rather curious fact that she came to this country with Bernhardt, on one of her first tours (perhaps the first—I do not know), and later wrote a narrative of her experience in which she so bitterly assailed Bernhardt as to afford herself cause for regret. The "Portrait of Adèle Dulle" (R. 177; D. 1071; P. 701) is easily available for comparison.

Was Rops influenced by Daumier, as the authors

BOOK REVIEWS—NEWS NOTES

state? Are there others who will find the slightest connection, as suggested between Daumier's "Rue Transonnain" and Rops's "L'Ordre Règne à Varsovie" and "La Peine de Mort?" Daumier's drawing of the victim of the celebrated murder in the Rue Transonnain is a marvel of draughtsmanship, but it leaves only the horrid impression of a murder. "L'Ordre Règne à Varsovie" portrays, with profound emotion, the death of Poland, and gives a sinister significance to the famous telegram which the Russian General despatched to the Czar after the fall of Warsaw. As for "La Peine de Mort," it is poignant with the tragedy of death,—with the mother kneeling on the scaffold, a symbol of the seemingly futile pain of birth; the guillotine rising like a black shadow in the background; the heads of the victims crying out in protest!

And in citing these things, why no mention of "Le Pendu," and of "L'Enterrement au Pays Wallon?" The latter a "*maitresse lithographie*," as Beraldi justly describes it.

Again one doubts very seriously whether Rops was influenced by Daumier, although Rops would have been the first to acclaim the genius of that great artist. Rops was, above and beyond all other things, an individualist to the point of ferocity. He abhorred all influences save those which emanated from his own experiences. His whole life and work

bear evidence of that fact. And in insight into human nature or in sheer mastery of the burin or the lithographic crayon, one finds it difficult to believe that even so great an artist as Daumier had anything to teach him. It would seem more reasonable, in seeking to support such a contention, to draw attention either to the political cartoons or the "Menus Propos" of both these incomparable artists.

As to the statement that Rops's work is about equally divided between lithographs and soft-ground etching, the fact is that Rops left a bare two hundred lithographs and about a thousand prints from plates etched in the several methods.

Yet "Lithography and Lithographers" is a book to know. The story of Senefelder is as authentic as it is romantic, and occupies a corner in the graphic arts which France has never forgotten. The history of lithography is indissolubly bound up with the art of France in the early part of the last century, for almost every French artist of that period turned his attention to the lithographic stone. Architects will find it well worth while to become better acquainted with the work of the master lithographers, and the present book, in spite of its faults and a too ardent desire to lay down the law of the good and the bad,—and to say "la lithographie c'est moi"—offers the best opportunity which has yet been provided. CHARLES HARRIS WHITAKER.

News Notes

A Program of Competition for Design of Architects' Certificate Under the New Law of the State of New York.

Purpose.—By authority of the Board of Regents, of the State of New York, the State Board for the Registration of Architects hereby institutes a competition for the purpose of securing a design of a certificate of a character and artistic quality worthy of the profession. It is proposed that designers shall have as much freedom as possible in working out their respective solutions of the problem. It is suggested, however, that inclusion in some form of the New York State seal will be appropriate. Designs will be received subject to the following conditions:—

Competitors.—All architects, draughtsmen or other designers, resident or doing work in New York State, are eligible to enter the competition.

Text.—The treatment of the lettering and placing of signatures and seal shall be shown by each competitor, using the following text:—

UNIVERSITY OF THE STATE OF NEW YORK
BOARD OF REGENTS
Be it Known That

Has given satisfactory evidence that he has the qualifications required by law, and is hereby authorized to employ in the State of New York, the title of ARCHITECT.

State Board for the Registration of Architects.

_____ President.

[SEAL]

_____ Secretary.

In witness whereof the Regents grant this certificate No. . . . under deal of the University.

_____ President.

Medium.—Certificates shall be designed for reproduction from engraved steel plate, printed on parchment.

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Size.—Certificates are to be printed on sheets of parchment 8 by 10 inches. The design submitted shall measure 12 by 15 inches for the purpose of reduction to the final size named.

Rendering.—The design of each competitor shall be rendered in India ink on white paper.

Anonymous Designs.—Each design shall be submitted without any distinguishing mark which would identify the author. Each design shall be presented under seal with a plain sealed envelope inclosed, containing the name and address of the author.

Time and Place of Submission.—Each design shall be under seal and marked on the outside "Competition for Design of Architect's Certificate" and delivered on or before March 1st, 1916, to D. Everett Waid, 1 Madison Avenue, New York City.

Jury.—Wm. R. Mead, New York; George Cary, Buffalo; Frank H. Quinby, Brooklyn; Henry Bacon, New York; Charles Platt, New York; J. Foster Warner, Rochester; S. B. P. Trowbridge, New York.

In the event that any of the jurors are unable to act, the vacancy or vacancies will be filled by the State Board for the Registration of Architects.

Prizes.—Successful competitors will receive the following cash prizes: first, \$200; second, \$150; third, \$100; fourth, \$50.

State Board for the Registration of Architects:

D. EVERETT WAID, *President.*
EDW. B. GREEN
A. L. BROCKWAY
FRED'K L. ACKERMAN
WM. P. BANNISTER, *Secretary.*

A Department of Landscape Architecture at the Ohio State University

Announcement is made of a new department in landscape architecture at Ohio State University, in charge of Assistant Professor Philip H. Elwood, Jr. A paragraph from the prospectus is interesting, and we quote it as follows:

"The prospective student should not be misled into believing that anyone who is fond of the out-of-doors and who appreciates nature can necessarily become a proficient Landscape Architect. If such were the case, almost every one would qualify. It must be remembered that this is primarily an art closely related to architecture and painting, the difference being chiefly in the medium of expression. One who has the essential qualification of taste, but is not able or willing to study thoroughly into the engineering and mathematical problems so intimately associated with all large landscape operations, is usually doomed to fail. It is a peculiar art in this respect, very much like architecture, which concerns itself not only with form, color and composition, but with the strength of materials,

stresses, and practical problems of construction. The student should consider well before deciding on a career in which the competition is constantly increasing, and for which he is not naturally adapted. The object of this announcement is not primarily to advertise a new department, but to give a clear appreciation of the field and the special requirements necessary for successful practice."

May much excellent advice prove to be a happy augury!

The Effort to Preserve the Old City Hall at Hartford, Connecticut

At the last meeting of the Connecticut Chapter a committee was appointed to act with the Hartford Municipal Art Society in an effort to preserve the Old City Hall building. On Dec. 16 last, the following resolution was forwarded by the Committee to Mrs. Arthur Perkins, Secretary of the Municipal Art Society:

Resolved, That the Connecticut Chapter of the American Institute of Architects is unanimously of the opinion that it would be a most serious and irreparable mistake both to the state and the city, to destroy the old City Hall building. First, because if it were destroyed, the Post Office would become more offensive; and if it were sold, a commercial building on the site would unduly congest the center of the city and forever prevent the restoration of this central triangle to its proper function in the city plan. Second, because of its intrinsic architectural merit; and third, because of its increasing historic importance as the Old State House.

At the recent Convention of the Institute, resolutions were passed in support of the effort of the Connecticut Chapter to save this building.

The Preservation of the Panama-Pacific Exposition Buildings

At its meeting on November 18 last, the San Francisco Chapter passed the following resolution:

Whereas, The members of the California Club are endeavoring to have placed in Lincoln Park, at the termination of the Lincoln Highway, a bronze statue by Mr. Frazer, the sculptor, known as "The End of the Trail," and

Whereas, The spirit and conception of the statue, known as "The End of the Trail," portray the idea of a vanishing race, and

Whereas, A monument to mark this most magnificent Highway should, at least, express the indomitable courage and hope of the future that pervades the city of San Francisco,

Therefore, be it Resolved, That the San Francisco Chapter of the A. I. A. deplors this movement and

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hopes that a memorial more in keeping with the spirit of the West may be chosen to mark the western portal of the Lincoln Highway.

The San Francisco Chapter Protests at the Proposed Method of Marking the Western Portal of the Lincoln Highway.

At its meeting on November 18 last, the San Francisco Chapter discussed this question at great length and adopted the following resolution:

Whereas, The cost of saving any of the temporary buildings, now standing on the Exposition site, will be prohibitive, and, since making them permanent would practically mean the demolition of the structures and their re-erection in permanent material;

Be it Resolved, That it is the sense of this meeting that the importance of saving various portions as commemorating the Exposition be considered in the following order:

1. That we place above every endeavor the saving of the Marina and a connecting boulevard to Van Ness Avenue.

2. That the Architects' drawings and plans be saved.

3. That the original models of all sculpture be saved.

4. That the mural paintings be saved.

5. The dome of the Horticultural Building.

6. That the Shaft of Progress be erected in permanent materials.

Aside from these, it is our belief that it is wiser not to attempt to save any of the present work, except for such temporary use as might be a means to influence the creation of a permanent memorial.

Announcement was made by the Chair that the subject of making a restricted zone of the Exposition area and the development of the foot of Market Street would be the topics for discussion at the January meeting.

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MICHEL M. KONARSKI

Assistant Librarian, Avery Library, Columbia University

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Terra Cotta, Architectural. Oswald Spier. Arch. and Engineer of Cal., Oct. 1915, pp. 77-83.

696. *Plumbing, Lighting.*

Suburban House, The Illumination of the. Harold L. Alt. Brickbuilder, Oct., 1915, pp. 248-52.

710. *Town Planning.*

Battle with Chaos. F. L. Ackerman. Journal A. I. A., Oct. 1915, pp. 444-7.

City Planning Instruction in the Public Schools of Newark, N. J. John C. Dana. Journal A. I. A., Oct. 1915, pp. 447, 448.

Larger Problems of Town Planning, Some of. Thomas H. Mawson. Arch. and Contract Reporter, London, Oct. 15, 1915, pp. 307-9; Oct. 29, 1915, pp. 348-51.

710.7. *River Water-Fronts and Bridges.*

Brown, Glenn & Bedford Brown IV, Architects. Q Street Bridge, Washington, D. C. Am. Architect, Oct. 27, 1915, pp. 273-9, plates.

710.4. *Streets.*

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Street Trees in the Built-up Districts of Large Cities. Elbert Peets. Landscape Architecture, Oct. 1915, pp. 15-31.

711. *Landscape Architecture.*

Landscape Surroundings for Academic Buildings. Samuel Parsons. Am. Architect, Oct. 20, 1915, pp. 257-64.

718. *Monuments.*

Memorials of War. VI. Modern Italian. Arch. Review, London, Oct. 1915, pp. 73-8.

McKim, Mead and White, Architects. McKinley Birthplace Memorial, Niles, Ohio. Arch. Review, Boston, Oct. 1915, plates.

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720.3. *Biographies.*

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Gourlay, Robert Fleming, City Planner. Landscape Architecture, Oct., 1915, pp. 1-14.

Johnston, Clarence Howard. Brickbuilder, Oct., 1915, p. 262.

LaFarge, Christopher Grant. Brickbuilder, Oct., 1915, p. 261.

Pond, Allen Bartlet. Brickbuilder, Oct., 1915, p. 261.

Ruskin, John.—Architectural Draughtsmen. VI. By Henry Winslow. Journal A. I. A., Oct., 1915, pp. 407-20.

720.35. *Examples of Works of Architects.*

California State Engineering Dep't., Recent Work of. Arch. & Engineer of Cal., Oct., 1915, pp. 65-76.

720.4. *Essays.*

Fenestration of Factory Buildings. Jerauld Dahler. Architecture, Oct., 1915, pp. 245-9.

Is American Architecture a Live Art? Frank E. Wallis. Arch. Review, Boston, Oct., 1915, pp. 81-8, plates.

720.42. *Architectural Practice.*

New Standard Documents: IV. Wm. S. Parker. Journal A. I. A., Oct., 1915, pp. 439-43.

721. *Construction.*

Bomb-proof Building. Building News, London, Oct. 27, 1915, pp. 463-4.

Cantilevered Balconies in Steel and Reinforced Concrete. Arch. & Builders' Journal, London, Oct. 13, 1915, pp. 166, 167.

724. *Renaissance and Modern Architecture.*

Classical Revival in America, Thomas Jefferson and the First Monument of the. Fiske Kimball, Ph. D. Journal A. I. A., Oct., 1915, pp. 421-33.

German Architecture, Modern. Part II. Irving K. Pond. Brickbuilder, Oct., 1915, pp. 243-7.

Tibaldi and Ricchini in Milan. III. Architects of the Later Renaissance in Italy. M. S. Briggs, A.R.I.B.A. Arch. Review, London, Oct., 1915, pp. 68-72, plates.

725.16. *Post offices.*

Newman, William A., Architect. Berkeley Post Office. Arch. & Engineer of Cal., Oct., 1915, pp. 39-43.

Wilkinson, Chas. P., Architect. Huddersfield New Post Office. Arch. & Contract Reporter, London, Oct. 15, 1915, plates.

725.21. *Stores.*

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Russell Sage Foundation Building, 130 East 22 St., N. Y.
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Moore, Arthur, A.R.I.B.A., Architect.
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for. Builder, London, Oct. 15, 1915, plates.
Trumbauer, Horace, Architect.
Widener Building, Philadelphia. National Architect, Oct.
1915, plates XLII-XLIV.
- 725.24. Banks, Savings Fund.
Eames & Young, Architects.
Boatmen's Bank Building, St. Louis, Mo. Am. Architect,
Oct. 6, 1915, pp. 225-8, plates.
Parkinson, John & Edwin Bergstrom, Architects.
Citizens National Bank Building, Los Angeles, Cal. Archi-
tect, Oct., 1915, plates.
- 725.28. Exposition.
Bull, Henrik, Architect.
Norway Centennial Exposition of 1914-1915. West.
Architect, Oct., 1915, plates.
- 725.3. Transportation and Storage.
Piers, San Francisco Harbor Front. Arch. & Engineer of Cal.
Oct., 1915, pp. 65-71.
Hoare, E. B. & M. Wheeler, F.F.R.I.B.A., Architects.
Blacksod Bay Railway Terminus in the Harbour, Mayo,
Ireland. Building News, London, Oct. 13, 1915, plates.
Parkinson, John & Edwin Bergstrom, Architects.
Southern Pacific Arcade Depot, Los Angeles, Cal. Archi-
tect, Oct., 1915, plates.
- 725.4. Manufacturer and Power Houses.
Ferro-concrete Factory. Building News, London, Oct. 20,
1915, pp. 433-5.
- 725.5. Hospitals and Asylums.
Hospital Construction. The Viewpoint of a Hospital Super-
intendent. Oliver H. Bartine. Am. Architect, Oct. 13,
1915, pp. 241-6.
Gerhardt, Paul, Architect.
Cook County Hospital, Illinois. Am. Architect, Oct. 13,
1915, pp. 247, 248, plates.
Schmidt, Garden & Martin, Architects.
Chicago Lying-in Hospital, Chicago, Ill. Am. Architect,
Oct. 27, 1915, plates.
Sarah Morris Hospital for Children, Chicago, Ill. Am.
Architect, Oct. 13, 1915, pp. 248, 251, plates.
- 725.8. Recreation, Theaters, Halls and Acoustics.
Auditoriums, Acoustics of. F. R. Watson. Brickbuilder, Oct.,
1915, pp. 257, 258.
- 725.9. Other Public Buildings (Garages, Public).
Post, Geo. B. & Co., Architects.
Y.W.C.A. Building, Newark, N. J. Brickbuilder, Oct.,
1915, plates 144, 145.
- 726.5. Churches.
Allen, P. K., Architect.
All Saints' Church, Goodmayes. Builder, London, Oct.
1, 1915, plates.
Everard, Son and Pick, Architects.
Holy Apostles, Leicester, Proposed Church for. Builder,
London, Oct. 15, 1915, plates.
- 726.6. Cathedrals.
Hare, Cecil G., Architect.
San Francisco Cathedral. Builder, London, Oct. 29,
1915, plates.
- 727.1. Schools.
Barnum, F. S. & W. R. McCormack, Architects.
Addison School, Cleveland, Ohio. Brickbuilder, Oct.,
1915, plates 146, 147.
Blanchard, Huse T., Architect.
Walker School, Concord, N. H. Brickbuilder, Oct., 1915,
plates 148-50.
- 727.3. Colleges, Universities.
Gilbert, Cass, Architect.
Art Building, Oberlin College, Oberlin, Ohio. Am. Archi-
tect, Oct. 6, 1915, plates.
Howells & Stokes, Architects.
Dudley Memorial Gate, Harvard University. Brickbuilder,
Oct., 1915, pp. 255, 256.
Parker, Thomas & Rice, Architects.
Gilman Hall, Johns Hopkins University, Baltimore, Md.
Brickbuilder, Oct., 1915, plates 136-40.
Pond & Pond, Architects.
Student Alumni Building, University of Michigan, Ann
Arbor, Mich. West. Architect, Oct., 1915, p. 33.
Sperry, Joseph Evans, Architect.
Mechanical and Electrical Engineering Building, Johns
Hopkins University, Homewood, Baltimore, Md.
Brickbuilder, Oct., 1915, plates 141-3.
- 728.3. City Houses.
Scott, G. & A. Gilbert, Architects.
No. 129 Grosvenor Road, London, S. W. Arch. Review,
London Oct., 1915, pp. 80, 81, plate.
- 728.4. Club Houses.
Eyre, Wilson and McIlvane, Architects.
T-Square Club, Philadelphia, Pa., New Building for.
Brickbuilder, Oct., 1915, pp. 253, 254.
- 728.6. Country and Suburban (American).
East, Country House Architecture in. Electus D. Litchfield.
Arch. Record, Oct., 1915.
Long Island, Houses on. Architecture, Oct., 1915, pp. 258, 260.
Middle West, Country House Architecture in the. Peter B.
Wight. Arch. Record, Oct., 1915, pp. 384-421.
Pacific Coast, Country House Architecture on. Louis C. Mull-
gardt. Arch. Record, Oct., 1915, pp. 423-51.
Brown, F. A., Architect.
Engstrom, F. E., Residence, Artemesia, Canyon Road,
Hollywood. Architect, Oct., 1915, plates.
Mead, Frank and Richard S. Requa, Architects.
Sweet, Judge A. H., Residence, San Diego, Cal. West.
Architect, Oct., 1915, plates.
Trowbridge & Ackerman, Architects.
"Drybrook," Residence of Truman H. Newberry, Grosse
Pointe Farms, Mich. Architecture, Oct., 1915, pp.
243, 245, p. 254, plates CXIII-CXXVI.
- 728.65. Country Clubs (American).
Keen, Charles B., Architect.
Pine Valley Golf Club, Clementon, N. J. Am. Architect,
Oct. 20, 1915, plates.
- 728.8. Country and Suburban (Foreign).
Lutyens, E. L., Architect.
Country Houses. National Architect, Oct., 1915, plates
XXXVII-XLI.
Prior, Edw. S., Architect.
Kelling Place, Holt, Norfolk, England. Arch. Review,
Boston, Oct., 1915, plates.
- 729.1. Interior.
European Influence in Modern Interior Decoration. Anton
Hellmann. International Studio, Oct., 1915, pp.
LXXXIII-LXXXVII.
- 729.3. Doors, Windows.
Ambones of South Italy, Double. J. Tavenor Perry. Arch. &
Contract Reporter, London, Oct. 15, 1915, pp. 302-4;
Oct. 22, 1915, pp. 325-7.
Doorway, Bartlet-Atkinson House, Newburyport, Mass.
Brickbuilder, Oct., 1915, plate.
Doorway, Buoncampagni Palace, Bologna. Am. Architect,
Oct. 20, 1915, plates.
Doorway, Engineering Building, National Division, G. E.
Co., Cleveland, Ohio. Architecture, Oct., 1915, plate.
Grille, Wrought-iron, Pavia. Am. Architect, Oct. 6, 1915,
plates.
Pedestals,—Prate Della Valle, Padua. Am. Architect, Oct.
27, 1915, plates.
- 729.4. Painted Decoration.
Brangwyn, Frank, A.R.A., Sir Aston Webb, R.A., Architect.
Christ's Hospital, Decoration of the Chapel, Harsham.
Building News, London, Oct. 6, 1915; Oct. 13, 1915;
Oct. 27, 1915, plates.
Puvis de Chavannes, Mural decorations of. A. Trystam
Edwards, M.A. Arch. Review, London, Oct., 1915,
pp. 65-7, plates.
- 729.5. Decorations in Relief (Metal Work, Light,
Fixtures).
Door Knockers. Am. Architect, Oct. 6, 1915, pp. 229-31.
Rejería of the Spanish Renaissance. IV. Architecture, Oct.
1915, pp. 241-3.
- 729.6. Veneering and Wall Covering.
Use of Native Woods for Interior Finish. Part II. C. Matlack
Price. Brickbuilder, Oct., 1915, pp. 239-42.
- 729.8. Stained Glass.
Orr, Arthur A. Designs for Windows. Builder, London, Oct.
1, 1915, plates.
- 729.9. Furniture, Arts and Crafts.
Cofferer, Toe Art of the. Fred Roe, R.I. Connoisseur, Oct.,
1915, pp. 67-76.
Coffres, Strong Boxes and Jewel Cases, Ancient. Craftsman,
Oct., 1915, pp. 64-73, 109.

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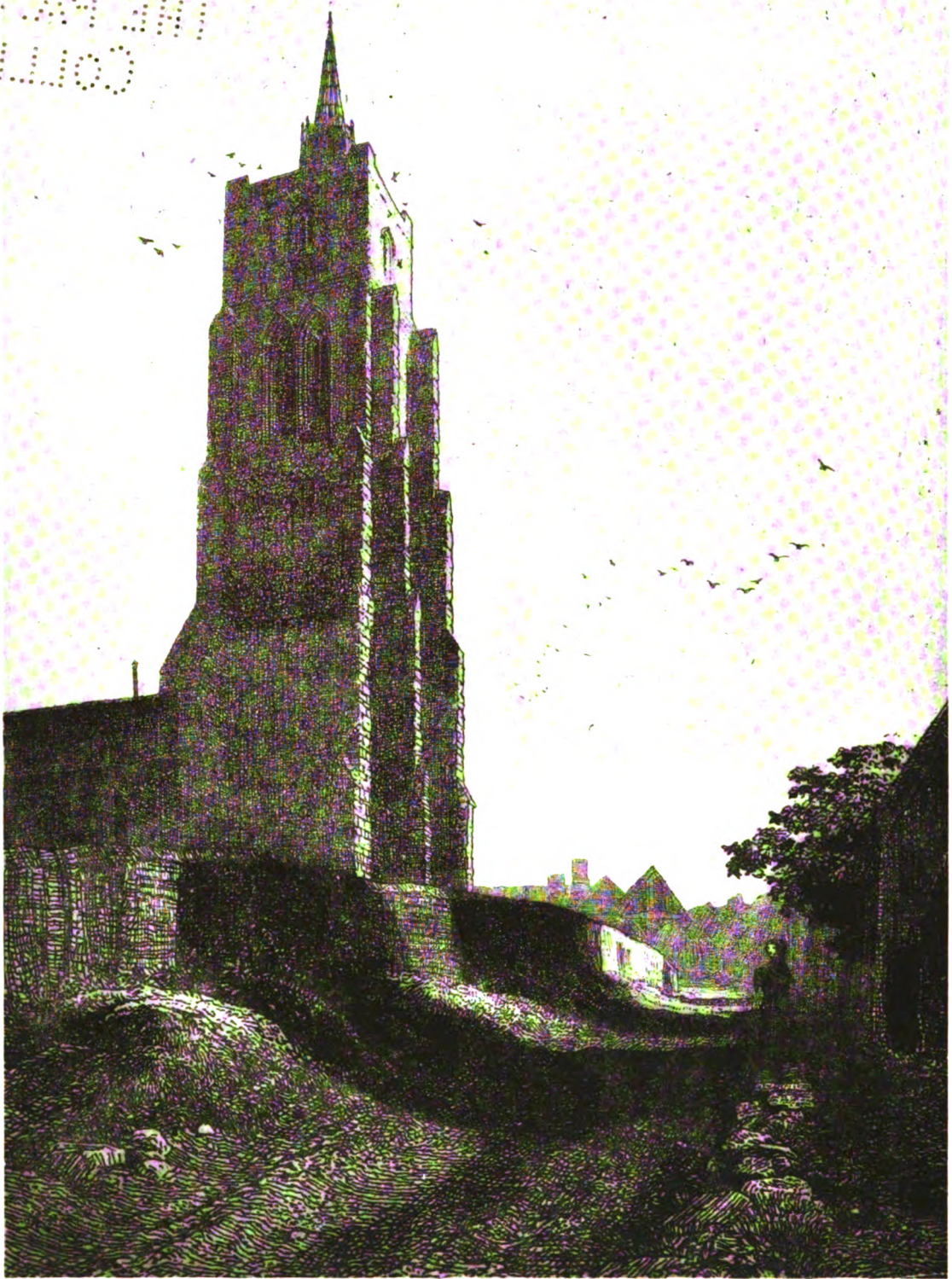
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MCCCL
Superflua per prima terra in si poque ventis
Validus or anno maurus in orbe roma
MCCCLXI

Ashwell

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Journal of the American Institute of
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No. 2

Westward Ho!

THE next Convention will be held at Minneapolis; a decision by the Board of Directors that is a happy one. There is nothing new in the plan of holding a Convention at some place other than Washington; in fact, the custom has been more or less established that this should occur every third year. But there is, notwithstanding, a tendency to choose Washington, partly because of habit and partly through a feeling that proximity to governmental forces may be opportune. It is not the purpose of these lines to discuss this phase of the question; their object is to comment upon the special excellence of the present choice.

This excellence is twofold; on the one hand because the place selected is in the West, on the other because it is in the territory of the Minnesota Chapter.

To the westerner, Minnesota does not seem very western; to us of the great eastern centers it is at least enough so to make us feel that it lies well beyond the atmosphere of our accustomed lives and thoughts. It seems to us also western enough to lie within the boundaries of that great region conscious of some sense of isolation from the intimate contact essential to the harmonious growth of the Institute. To that extent, the choice is good.

Nobody who has at all followed the work of the Minnesota Chapter; who knows at

all the men in it; who realizes its aspirations and the efficiency of its communal efforts, can fail to believe that it is a living force for the building up of those ideals of public service for which we stand. It was well said, by a director, during the Board's discussion of a Convention place, that the Minnesota Chapter was not following but leading the Institute. And so, yet again, the choice is good.

But there is even a broader reason for it. We of the East tend, unknowingly to ourselves, to become enmeshed in the insistent complexity of our environment. We do not know, we have little vision of, our country as a whole and of those who are playing their parts in sections beyond our common view. It narrows and deadens us. We become self-centered, self-satisfied, ignorant of much we should see clearly, lacking in that quick sympathy of understanding without which we must all die. The cure lies in going forth from the little circle that appears to us to be the world; going among our brothers who are, long miles away, solving problems for us all.

That officers, directors, delegates and other members of the Institute should convene in that place where the Minnesota men conduct their Institute work of esthetic and social service, is no more than a fitting recognition of the value of that work.

C. GRANT LAFARGE.



DEPARTMENT OF AGRICULTURE

The two wings of the building are here shown, as well as the gap to be filled by the central portion. Lacking the space which the completion of the building would afford, the Department is now paying \$131,000.00 a year in rentals. The character of the buildings which have been erected for this Department, by private owners, indicates how the city of Washington is being desecrated through the rapacity of real-estate speculators and the stupidity of our public-building policy.

Our Stupid and Blundering National Policy of Providing Public Buildings

By CHARLES HARRIS WHITAKER

I. In Washington

IN the Washington "Star" of December 24 last, there appeared the following item:

"ASKS FOR NEW BUILDING FOR STATE DEPARTMENT.

"SECRETARY LANSING POINTS OUT CROWDED CONDITION OF VARIOUS BUREAUS IN 'ANNEXES.'

"The need of a new building to accommodate the growing needs of the State Department, now mainly housed in the southern wing of the State, War, and Navy Building, is again urged upon Congress in a memorandum submitted by Secretary Lansing.

"The Department,' Secretary Lansing says, 'has for some years outgrown its present quarters, and has had to house in outlying buildings several of

its most important bureaus, every one of which has been virtually affected by conditions arising from the European war. Their quarters are inadequate and inconvenient. One of these annexes is a private dwelling, overcrowded with clerks, and overloaded with valuable records subject to total loss in case of fire.

"While Congress has provided preliminary plans and a site for a much-needed building for the Department, no progress has been made toward its erection, nor is any immediate progress in apparent contemplation. It seems necessary, therefore, to invoke private enterprise to relieve the Department's present deplorable lack of proper accommodation.

"It is believed that private capital may be sufficiently interested to construct a building adequately adapted to the Department needs in close proximity to the State, War and Navy Building, if

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Department of Justice
Offices
1435-9 K Street
Assessed value, \$93,640.00; real value, \$140,-
000.00; *annual rental, \$12,400.00; †net re-
turn to owner, 7%.



Signal Corps Laboratory
1710 Pennsylvania Avenue
Assessed value, \$19,200.00; real value, \$28,800.00; *an-
nual rental, \$2,100.00; †net return to owner, 5¼%.



Post Office Department
Shops and Equipment
First and K Streets, N. E.
Assessed value, \$200,000.00; real value, \$300,000.00; *an-
nual rental, \$32,000.00; †net return to owner, 8¾%.



Department of State
1653 Pennsylvania Avenue
Assessed value, \$57,600.00; real value, \$86,-
400.00; *annual rental, \$4,500.00; †net return
to owner probably about 3¼%.

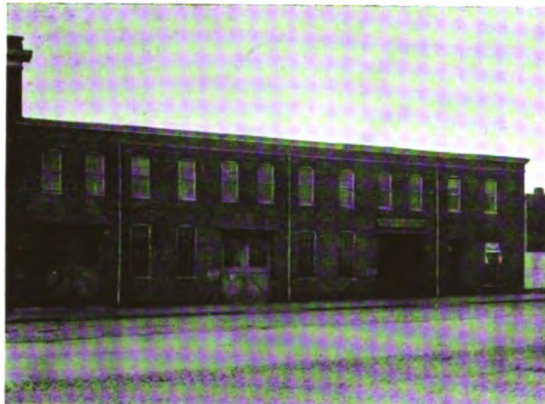
*The Government bears all cost for heat, light, elevators (where used) and janitor service.
†Deducting estimated amount for taxes and insurance.



Department of Commerce
Offices
Penna. Ave. and 19th Street.
Assessed value, \$444,236.00; real value, \$666,-
000.00; *annual rental, \$65,500.00; †net return
to owner, 7¾%.



Department of Agriculture
Public Roads
Willard Building
Assessed value, \$182,160.00; real value, \$270,000.00;
*annual rental, \$9,500.00; †net return to owner,
1½%.



Quatermaster Corps
Warehouse
Eckington Place, N. E.
Assessed value, \$27,024.00; real value, \$40,500.00;
*annual rental, \$4,938.00; †net return to owner,
11%.



Treasury Department
Stables
450 Nineteenth Street, N. W.
Assessed value, \$10,821.00; real value, \$16,000.00;
*annual rental, \$1,200.00; †net return to owner,
5½%.

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authority be given the Secretary of State to enter into a five- or ten-year lease at a reasonable annual rental.'"

Outside of Washington, the casual reader of this item would at once deplore, with Secretary Lansing, the conditions which he recites. He would also blame somebody. He would upbraid Congress, or our system of political parties, or the vague institution which he calls the Government. He would no doubt resort to such adjectives as "idiotic," "stupid," "inefficient," or worse. Never would he connect himself with the problem!

It seems absurdly trite to point out that a democracy has only itself to blame for such things, or that the democratic principle does not automatically remove all the defects which are supposed to inhere in every other form of government, or that with the right to govern goes the duty of giving some thought to the problem!

We are busy, forgetful, far away. And there are the narcotics of private interest and the struggle for party supremacy, overshadowing fundamental principles. Therefore, it is not strange that they become lost to sight. But if they are lost to sight by the people, they will surely be lost to sight by those in power. A democracy is led by the people. Therein lies the greatness and the beauty of the principle. We have not learned how to apply it. We do not lead. We are misled by misleaders!

The bald question is this: As a sympathizer of any given administration, would you risk the loss of an approaching election by uncompromisingly backing up the administration in the adoption of a broad, constructive policy involving an expenditure which the opposition would instantly characterize as "wasteful extravagance?" Or would you prefer the administration to avoid the issue, and make sure of winning? Or, as an opponent of the administration, would you join with your friends in decrying a really constructive

piece of legislation as "wasteful extravagance" as a means of defeating the party in power?

More things depend upon the answers to those questions than upon the basic principles of government administration. The answer will be that such matters should, like the framing of the tariff, be "taken out of politics." Of course they should. Are there any questions of governmental administration which belong in politics? How are they to be taken out? Only when a majority of voters take themselves out of politics and into citizenship—and learn the fundamental essential of citizenship which is to be both willing and able to think for one's self—but yet not selfishly!

Forgive the tergiversation. It is excusable on the ground that the blame for the conditions recited by Secretary Lansing should be brought home to the very hearth-fires—dear me! How fast our traditions are vanishing! One must, of course, say—brought home to the very radiators of the citizens of the United States!

In Washington, the casual reader of the paragraph which has been quoted would at once recognize an impending building enterprise. He would very likely surmise that, on the strength of the Secretary's statement, the details were pretty far advanced. He would wonder where the building was to be located, and who were the parties in interest. But he would also deplore, if he really cared, the addition of another building to the list of those which have already been built for the purpose of renting them to the Government. He would take it for granted that the Government would not be making a good bargain, since none of these operations are for the best interests of the Government. If he owned office-building property, he would be worried about the future of his property. He knows that Washington cannot absorb vacant offices except by a very gradual process, and the ultimate abandonment of these temporary quarters by the

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Government means throwing on the market an unusual rentable floor space. This means a possible lowering of office rentals, unless the buildings are converted into hotels or apartment houses. In the latter case, the terms under which the Government occupies the building for a term of ten years, let us say, generally mean that, at the end of that time, the owner has been entirely reimbursed for his building cost. He then has a considerable advantage over the owners of similar property, even though he may have to bear some considerable expense for the conversion of the building. So much for what that citizen would think.

Far removed from Washington, it is not improbable that the other citizen who cared would be somewhat startled on learning that a government possessing the resources of our own, should be reduced to the necessity of invoking the aid of private capital in providing a building wherein the business of the Department of State might be conducted with convenience and efficiency, and wherein its records might be free from danger of fire. The Department of State! In a private office building! What in the world does this mean?

It means that, for at least fifty years, these conditions have been repeatedly confronting administration after administration, and that they have never been met and solved. It is always so much easier and safer, from the party point of view, to avoid an initial and fundamental expenditure, by contracting to pay an annual rental which is so small in comparison, that the ultimately greater expenditure becomes obscured. The question of adequately providing office space for the conduct of Government business is a business proposition. It ought never to be thought of in any other light. The need for larger quarters is a recognized fact. It has been apparent for years that there will always be a steady annual growth. The business of one hundred million people

demands a greater number of men and offices than the business of fifty millions, and the business of the future two hundred millions may as well be reckoned with now as later. It should be a basic principle of government building operations—the recognition of this constant growth. The problem presents no terrifying difficulties. It is one of coördination and calculation. But if each new requirement is to be met by building an isolated and unrelated office-building, the problem will soon be complicated with a real-estate catastrophe in the city of Washington.

The buildings rented by the Government are of two types: First, dwelling or business buildings not built for office usage. Second, buildings which have been specially erected for the use of a particular department. Space is also rented in commercial office buildings and to a very considerable extent. The illustrations to this article do not by any means cover the whole field. They do actually portray the general character of buildings rented by the Government.

The leases are of two kinds. Those which run from July 1 of one year to June 30 of the next. Such leases generally contain a clause permitting the Government to vacate at any time during the term upon giving thirty days' notice. In case the owner is asked to make extensive repairs, an assurance is generally given, through a bureau chief, that the building will be retained for a period of years. This encourages the owner to spend money in adapting his property to Government use.

A lease for longer than one year cannot be made except by act of Congress. Such leases are made for the purpose of inducing somebody to erect a building for the use of a particular department. When such a proceeding is contemplated, the requirements are made known to owners of private property and speculative builders. This is the signal for the prelude. It is expected that the Government will make a ten-year

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Interstate Commerce Commission Offices
1319 F Street, N. W.
Assessed value, \$308,025.00; real value, \$460,000.00; *annual rental, \$39,024.00; †net return to owner, 6½%.



Navy Department Offices
New York Ave. and 18th St., N. W.
Assessed value, \$190,000.00; real value, \$285,000.00; *annual rental, \$40,000.00; †net return to owner, 12%.



War Department Various Offices
1729 New York Avenue
Assessed value, \$75,282.00; real value, \$113,000.00; *annual rental, \$7,200.00; †net return to owner, 4½%.



Office of Depot Quartermaster
Seventeenth and F Streets, N. W.
Assessed value, \$22,048.00; real value, \$33,000.00; *annual rental, \$2,500.00; †net return to owner, 5½%.



Treasury Department Various Offices
New York Ave. near 18th St., N. W.
Assessed value, \$16,000.00; real value, \$24,000.00; *annual rental, \$2,150.00; †net return to owner, 7%.

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Civil Service Commission
Offices

1724 F Street, N. W.

Assessed value, \$121,221.00; real value, \$181,000.00;
*annual rental, \$12,000.00; †net return to owner,
4 $\frac{3}{4}$ %.



Department of Labor
Offices

Penna. Avenue and 17th Street, N. W.

Assessed value, \$340,000.00; real value, \$510,000.00;
*annual rental, \$20,000.00; †net return to owner,
3.88%.



Department of Agriculture
Bureau of Plant Industry
215-17 Twelfth Street, S. W.

Assessed value, \$12,842.00; real
value, \$19,250.00; *annual rental,
\$900.00; †net return to owner,
3 $\frac{1}{2}$ %.



Department of Agriculture
Bureau of Chemistry
216 Thirteenth Street

Assessed value, \$98,766.00; real
value, \$148,000.00; *annual
rental, \$16,000.00; †net return
to owner, 9%.



Department of Agriculture
Various Offices
220 Fourteenth Street, S. W.

Assessed value, \$120,925.00; real
value, \$180,000.00; *annual
rental, \$20,000.00; †net return to
owner, 9 $\frac{1}{4}$ %.

OUR STUPID AND BLUNDERING NATIONAL POLICY

lease on such a basis that the builder will be entirely recouped for his investment at the end of that ten-year period.

In making up estimates for the consideration of the Government, each prospective owner puts in his land at the highest possible figure and includes a good outside price for the building. This apparently helps to fix the rental price at the largest sum the Government can be persuaded into paying. These calculations also affect the lender of money and make him look more kindly upon his share of the proposition, which is to take care of the builders' mortgage. For some time no one knows who will really land the plum, but everybody likes to make a little bet. First, the owner of the land, then the lender of the money, next the actual builder, who has to get a round discount because part of his payment is in unmarketable second-mortgage paper, and finally the holder of the equity who hopes to sell on the showing the investment makes with the return secured by so good a paymaster as "our country."

The 10 per cent basis which is commonly accepted as that upon which Congress may be expected to sanction a ten-year lease, generally means that the Government is paying interest at the rate of about fifteen per cent upon the actual investment.

In the case of existing buildings which have been rented, the great disparity between valuations and rentals may be accounted for in a number of ways. When a casual building, or dwelling, or stable, comes on the market, the owner naturally makes the best arrangement he can. If he takes the Government for a tenant, he knows that the repairs and the wear and tear commonly are greater than with almost any other class of tenant. It is not all "beer and skittles" for the owner, by any means. In the list of values which is published to accompany this article, there are naturally many inequalities which are seemingly hard to reconcile, but it is pretty obvious that most of the owners are

enjoying a revenue from their investments which speaks well for their sagacity. It must also be remembered that the specially built buildings are serious problems, when vacated by the Government. The Navy Building, for example, (see page 49), was designed with the thought of a possible conversion into a hotel or apartment house. It has a seven-story annex, of the cotton-mill type, which does not appear in the illustration, but which is offensively noticeable to every person who approaches the Corcoran Gallery or who walks down Seventeenth Street to the Pan-American Building. That annex is only one of the architectural blots which already disfigure Washington, and which came into being on the sanction of the Government.

The Commerce Building (see page 46) has a similar future in store for it, if it ever is vacated by the Government. Too far from the business district to be available for office uses, it must be converted, and thus fulfil the dire mission of never being a building really designed for the use to which it is put.

A glance at the summary of rentals paid discloses the pleasant surprise that the Department of Agriculture, waiting for the completion of its building, the two wings of which require to be joined together, is now paying \$131,000 a year in rentals!

On page 57, the reader will note the latest addition to the long list of buildings which have been rented by the Department of Agriculture or built for it. This is the Bieber Building. It seems to have been deliberately placed as an insult to the intelligence of the nation, or as a calm defiance of every known law of either business or community values. The Government pays \$35,360 a year rental for this building, and on the strength of that rental, the builder is reported to have taken a sale profit of \$100,000!

In the building on K Street (see page 45) occupied by the Department of Justice, there are stored 45,000 volumes

which are a part of the law library of the Department. They are ranged on shelves which have been put up in the rooms and hallways and are subject to destruction by fire at any moment. The balance of the library, stored elsewhere, is in the same predicament, as are most of the Department's archives. The housing of the Department of Justice is a disgrace to a nation which boasts of its greatness and glory, while the condition of the offices of the Department of State has already been recited.

One could fill page after page with comments of this character and yet there seems no one to blame. It is just a part of our way of doing things. The same drama which is played over a new building in Washington enacts itself in any other city where a Government building is to be erected. No one seems to really have the Government's interest at heart. Everybody is looking for a plum and not caring much in what manner it falls into his lap, or has to be knocked from the tree.

In Washington, it will be asked, why do not the assessors raise their valuations on these Government-rented properties which are yielding a return on the investment out of all proportion to the normal return in the District of Columbia. The answer is that the assessors must base their calculations on property values, not on franchise values! That is what the ten-year government leases are—franchises! Instruments given into the hands of speculators for the purpose of capitalization and sale on the established value of the rental to be paid by the Government, which bears no normal relation to the investment in the property. The buyer of this franchise gets his money back in ten years; he gambles that he will then be able to either continue the rental or else convert the property into an income-producing one. It is manifest that the assessors of the District of Columbia have no power to tax these fictitious franchise values.

And the Government goes into the business of operating fifty isolated plants, for, as has already been stated, the rentals paid, almost without exception, include no heat, light, elevator or janitor service. Any business man knows that he could not conduct his business in fifty small plants as economically as he could conduct it in one, where the problems of operation could be systematized and centralized.

Thus the extravagant rentals paid do not by any means represent the whole waste, while the continued adherence to this principle means a disaster. In Washington, strong influences are now centered upon preserving this policy. Every owner of a building built for or rented by the Government is interested to see that the Government builds no buildings for itself. He knows that the loss of the Government as a tenant will mean a serious problem for him. He knows that if the Government should vacate any large number of buildings at once, the whole rental value of property in Washington would be further depressed. He also knows that the real estate situation in Washington is bad enough as it is at the present time.

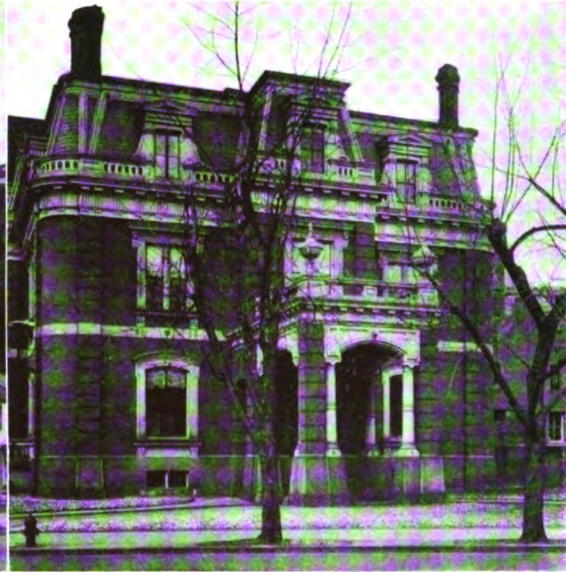
He will take a different attitude on this question only when it is his site that may be purchased for a Government building at a price which will leave him indifferent to the fate of any other property which he may be renting to the Government.

Sharing this knowledge and lending influence in the same direction may be found a large percentage of the owners of business property who do not rent to the Government. The community has been affected by a false valuation in the system of Government rentals, and a part of it is ready to undertake questionable expedients to help itself. The problem demands an orderly solution. No more buildings should be rented on the ten-year basis. An expenditure for public buildings should be planned to extend over a period of years and thus gradually absorb the offices which are

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Department of Agriculture
Bureau of Plant Industry
200-2 Fourteenth Street, S. W.
Assessed value, \$18,862.00; real value, \$28,000.00;
*annual rental, \$3,000.00; †net return to owner,
8³/₄%.



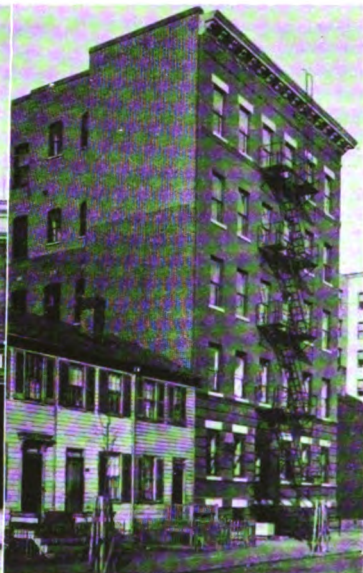
Department of Justice
1000 Vermont Avenue
Assessed value, \$51,718.00; real value, \$77,500.00;
*annual rental, \$6,800.00; †net return to owner,
6³/₄%.



Department of Agriculture
Bureau of Chemistry
212-14 Thirteenth Street, S. W.
Assessed value, \$8,758.00; real value,
\$13,000.00; *annual rental, \$960.00;
†net return to owner, 5¹/₂%.



Department of Agriculture
Various Offices
929 Seventh Street, S. W.
Assessed value, \$16,393.00; real
value, \$24,400.00; *annual
rental, \$600.00; †net return to
owner, 1¹/₄%.



Department of Agriculture
Various Offices
221 Linwood Place, N. W.
Assessed value, \$30,849.00; real
value, \$46,274.00; *annual
rental, \$5,400.00; †net return
to owner, 9³/₄%.

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Department of Agriculture
Various Offices
339 Pennsylvania Avenue, N. W.
Assessed value, \$30,475.00; real
value, \$45,700.00; *annual
rental, \$4,800.00; †net return to
owner, 8½%.



Navy Department
Naval Dispensary
730 Seventeenth Street
Assessed value, \$14,-
283.00; real value,
\$21,000.00; *annual
rental, \$1,200.00;
†net return to own-
er, 4%.



Department of Agriculture
Office of the Solicitor
1316 B Street, S. W.
Assessed value, \$12,647.00; real value, \$10,-
000.00; *annual rental, \$3,000.00; †net re-
turn to owner, 15%.



Department of Agriculture
Forest Service, Storage
Rear of 915 E Street, N. W.
Assessed value, \$1,800.00; real
value, \$2,700.00; *annual
rental, \$300.00; †net return to
owner, 9¾%.



Department of Agriculture
Bureau of Chemistry, Storage
Rear of 215 Twelfth Street, S. W.
Assessed value, \$3,483.00; real
value, \$5,225.00; *annual rental,
\$600.00; †net return to owner,
10.75%.



Department of Agriculture
Bureau of Animal Industry, Storage
Rear of 215 Linworth Place, S. W.
Assessed value, \$500.00; real value,
\$750.00; *annual rental, \$120.00;
†net return to owner, 14%.

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**Department of the Interior
Reclamation Service**
Eighth and E Streets, N. W.
Assessed value, \$72,500.00; real value, \$108,750.00; *annual rental, \$7,800.00; †net return to owner, probably 5%. This building, once the Dead Letter Office, has been rented by the Government continuously for about thirty-five years.



Department of Justice
1013 Fifteenth St., N. W.
Assessed value, \$7,198.00; real value, \$11,800.00; *annual rental, \$1,800.00; †net return to owner, 13¼%.



**Department of Agriculture
Forest Service**
Atlantic Building, 929 F Street, N. W.
Assessed value, \$138,670.00; real value, \$209,000.00; annual rental \$18,000.00. Other rentals in the building are \$3,120.00 per annum. An apparently fair rental, but the building is a dangerous fire risk.



Department of Justice
6, 8, 10 Jackson Place, N. W.
Assessed value, \$60,760.00; real value, \$91,000.00; *annual rental, \$6,000.00; †net return to owner, about 4¾%.



**Department of Agriculture
Office of Markets, storage**
818 Four and One-half Street, S. W.
Assessed value, \$3,787.00; real value, \$5,650.00; *annual rental, \$360.00; †net return to owner, 8%.

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strewn helter-skelter over the city, and thus permit the owners of rented property to adapt themselves to the situation.

This is merely the economic aspect of the situation. But what is the use of a plan for Washington, and a Commission to pass upon it, if the whole thing is to be permanently ruined by the addition of such buildings as those disclosed in the illustrations to this article.

It is not too much to say that within a not far distant future, the necessities of the plan would involve their demolition. In the meantime, their conversion into apartment houses would produce an incongruity of a most regrettable character.

The plans for the building for the Department of State have been largely completed and partly paid for by the Government.

The site favored for its location is too logical to require a word of defense. Reference to the accompanying illustrations will show that it would be diagonally across from the White House, and opposite the War and Navy Building. The Park Commission Plan, based upon L'Enfant's original plan, provided for a building of this character on this spot. The wisdom of this plan has never been challenged, for it is beyond question that the buildings of the Executive Departments should be grouped about Lafayette Square. Convenience alone would justify this grouping, but the dignity and beauty of arrangement thus to be obtained leave no alternative worthy of consideration. This wonderful plan for the development of Washington, providing for the orderly and convenient arrangement of government buildings, should be ignored no longer. It should not be further desecrated by temporary office buildings such as are illustrated in this issue of the Journal. Washington is an asset beyond the reach of valuation. It is the imperative duty of the

citizens of the United States to demand that its capital shall be such a lesson in beauty attained through the application of the principles of order and convenience, that the humblest town or the wealthiest municipality may there find the knowledge of how to plan for the future and how to avoid the mistakes of the past. Every citizen who visits Washington should carry away with him such a memory of the dignity, order, convenience, and beauty of his Nation's home as would find its expression in an increasing demand for the betterment of our physical conditions. From the plain, unvarnished or uncolored business standpoint, the money invested in the orderly development of Washington will flow back into the country's coffers laden with the richest increment. Unhampered by centuries of unforeseeable mistakes and years of private spoliation, Washington offers an opportunity such as no other capital except Canberra, has ever enjoyed. It is already one of the noblest in the world. It may easily be more than that, or it may quite as easily be ruined. The decision rests with the people of the United States.

A recapitulation of the rentals paid in Washington by the Government shows the following:

State Department	\$28,594 00
Treasury Department	11,350 00
War Department	9,700 00
Engineer Department, Army	5,070 00
Quartermaster, Army	32,639 00
Navy Department	42,100 00
Interior Department	76,675 00
P. O. Department	43,460 00
Department of Agriculture	131,734 00
Department of Commerce	66,500 00
Department of Labor	20,000 00
Department of Justice	43,000 00
Board of Mediation and Conciliation	2,820 00
Interstate Commerce Commission	72,089 00
Public Printer	3,293 00
District of Columbia	14,992 00
	\$604,000 00

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Department of Agriculture
Office of Farm Management
224 Twelfth Street, S. W.
Assessed value, \$17,332.00; real
value, \$26,000.00; *annual rental,
\$2,500.00; †net return to owner,
7.75%.



Department of Agriculture
Insecticide and Fungicide
Board
220 Thirteenth Street, S. W.
Assessed value, \$17,424.00;
real value, \$26,000.00; *an-
nual rental, \$3,000.00; †net
return to owner, 9.5%.



Department of Agriculture
Division of Publications
215 Thirteenth Street, S. W.
Assessed value, \$21,726.00; real
value, \$32,589.00; *annual rental,
\$4,000.00; †net return to owner,
10½%.



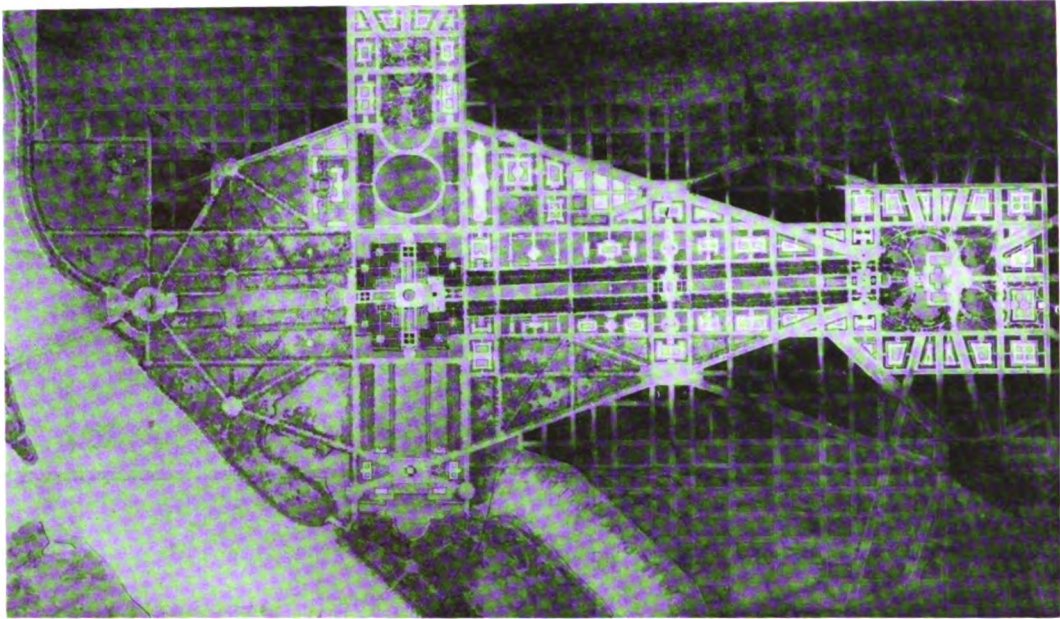
Department of Agriculture
Bureau of Markets (Bieber Building)
1358 B Street, S. W.
Assessed value, \$182,744.00; real value,
\$274,000.00; *annual rental, \$35,360.00;
†net return to owner, 11%.



Bureau of Mines
Busch Building
Assessed value,
\$85,540; real
value, \$128,000;
*annual rental,
\$12,000; †net re-
turn to owner,
7.5%.



Department of Agriculture
Bureau of Plant Industry
1304-6 B Street, S. W.
Assessed value, \$18,169.00; real value,
\$24,250.00; *annual rental, \$2,500.00;
†net return to owner, 7½%.



THE PLAN FOR WASHINGTON

Lafayette Square is shown at the top. In the lower left-hand corner of this square is indicated the site for the much-needed building for the Department of State. Is it not true that the plan for the development of the city of Washington is the foremost civic problem affecting physical conditions which now engages the attention of the United States? Washington stands—or should so stand—as the perfect example of all that a Government can contribute, in skill and knowledge, to the welfare of community life and as the symbol of the aspirations of a great Democracy!

NOTE.—On the very eve of going to press the Journal is informed of the announced character of the plans for the new central heating and power building to be erected by the Government in close proximity to the new building of the Bureau of Engraving and Printing. Incredible as it seems, we are told that these plans include four chimneys, each 195 feet in height, and all to be located at a point where they will most seriously affect the Plan of Washington. Indeed, the broad vista from the Capitol, ending on the Virginia hills across the Potomac, would be unspeakably disfigured by the addition of these chimneys. The plans have been reported upon unfavorably by the Art Commission, but according to press reports, the plans were not submitted for approval until excavation had already begun and arrangements made to begin the work of erection on March 1 next! We are advised that

Senator Newlands introduced a resolution in the Senate, which was passed, providing that the plans and the report of the Art Commission must be submitted to the President before work is begun.

At the moment the whole thing seems incomprehensible. This is not the enterprise of a corporate interest, but an actual undertaking of the Government, destined to further injure the physical appearance of the capitol it is supposed to be engaged in making more beautiful. We hope that further reports will prove that no such blunder is contemplated. On January 29, the Senate approved the urgent deficiency bill items for the Lincoln Memorial and the Arlington Bridge Commission. This money is to be spent for the beautification of Washington—the same beautification which the new Government power-house is designed to permanently and seriously mar. Incomprehensible is a mild word!—EDITOR.

Who Shall Build the Bridge Between Art and Thought?

BEING A REVIEW OF "THE ARCHITECTURE OF HUMANISM, A STUDY IN THE
HISTORY OF TASTE," BY GEOFFREY SCOTT

By ALBERT C. PHELPS

Professor of Architecture, Cornell University

THE Architecture of Humanism" by Mr. Geoffrey Scott, an English architect, is an important and inspiring book. Written by a scholar of profound and comprehensive historical knowledge, thoroughly trained in philosophic thought, the work is not an involved and tedious presentation of an esthetic theory, but rather a most clear and fascinating study of architectural taste during the past half-millennium.

That the book is solely an attempt to justify Baroque architecture, as some of Mr. Scott's critics have assumed, is a grave misconception of the author's purpose. That he presents the later phases of the Renaissance with freshness, if not from an entirely new point of view, is true; but he goes much further in attempting to lay the foundations for a more logical criticism and appreciation of all architecture; herein lies the chief merit of the work.

Beginning with a quotation from Sir Henry Wotton's adaptation of Vitruvius, that "Well-building hath three conditions: Comodity, Firmness, and Delight," he deduces the fact that the criticism of architecture has wavered between these three values, not always distinguishing very clearly between them. It is with the third value, "Delight," that the author attempts chiefly to deal.

"The science, and the history," he says, "are studies of which the method is in no dispute. But for the art of architecture, in the strict sense, no agreement exists." And further, "Hardly ever, save in matters of mere technique, has architecture been studied sincerely for itself. Thus the simplest estimates of architecture are formed through a

distorting atmosphere of unclear thought. Axioms holding true in provinces other than that of art, and arising historically in these, have successively been extended by a series of false analogies into the province of architecture, and these axioms, unanalysed and mutually inconsistent, confuse our actual experience at the source. To trace the full measure of that confusion, and if possible to correct it, is therefore the first object of this book."

In his excellent discussion of Renaissance architecture Mr. Scott considers the essential character of the period, examining the racial, political, social, and material influences, but concludes that taste was the true controlling cause of the style.

Then follow the chapters upon "The Romantic Fallacy," "The Mechanical Fallacy," "The Ethical Fallacy," "The Biological Fallacy," and "The Academic Tradition," in which the attempt is made to brush aside the cobwebs of prejudice and illogical misconceptions preparatory to laying the foundations of a rational criticism.

Although space will not permit an extended consideration of the arguments presented, a brief résumé is essential to an appreciation of the book.

Under "The Romantic Fallacy" Mr. Scott examines the nature of Romanticism, defines the conditions essential for its success, and explains the failure of "romantic" architecture to comply with these conditions:

"The Romantic Movement, in destroying the existing architectural tradition, destroyed simultaneously the interest which was felt in its principles, and replaced it by a misunderstood mediævalism out of which no principles of value could ever be recovered. The catastrophe for style was equally

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a catastrophe for thought. To this, without doubt, no small part of the existing confusion in architectural criticism may be traced. We laugh at Fonthill and Abbotsford and Strawberry Hill: Georgian architecture once again enjoys its vogue. Yet the Romantic Tendency, expelled from architecture, still lingers in its criticism. The Gothic revival is past, while the romantic prejudices that engendered it remain.

"The first fallacy of Romanticism, then, and the gravest, is to regard architecture as *symbolic*. Literature is powerful to invest with fascination any period of history on which its art is imaginatively expended. Under the influence, directly or indirectly, of literature the whole past of the race is colored for us in attractive or repellent tones. Of some periods inevitably we think with delight; of others with distaste. A new historical perspective, a new literary fashion, may at any time alter the feeling we entertain. Yet the concrete arts which these different periods produced remain always the same, still capable of addressing the same appeal to the physical senses. If, then, we are to attend impartially to that permanent appeal, we must discount these 'literary' preconceptions. But everything which recalls a period of the past may recall, by association, the emotions with which that period is, at the time, poetically regarded. And to these emotions, originally engendered by literature, romanticism makes the other arts subservient. The element in our consciousness which ought to be discounted, it makes paramount. Its interest in the arts is that, like poetry, they should bring the mind within the charmed circle of imaginative *ideas*. But these ideas really belong to the literary imagination whence they sprang, and one result of applying them to architecture, where they are not inherent, is that all permanence and objectivity of judgment is lost. . . .

"Under the romantic influence, then, the interest in architecture is symbolic, and the taste becomes capricious. But that is not all. It becomes unduly stylistic, and unduly antiquarian."

"Romanticism conceives styles as a stereotyped language. Nineteenth-century criticism is full of this prepossession: its concern is with styles 'Christian' and 'un-Christian'; one 'style' is suitable to museums and banks and cemeteries; another to colleges and churches; and this not from any architectural requirement of the case, but from a notion of the *idea* supposed to be suggested by a square battlement, a Doric pillar, or a pointed arch. And such criticism is far more occupied with the importance of having, or not having, these features in general, than with the importance of having them individually beautiful, or beautifully combined. It sets

up a false conception of style and attaches exaggerated value to it. For it looks to the conventional marks of historical styles for the sake of their symbolic value, instead of recognizing style in general for its own value.

"And there ensues a further error. Every period of romanticism, ancient or modern, has, it is safe to say, been a period of marked antiquarianism. The glamour of the past, and the romantic veneration for it, are very naturally extended to the minutiae in which the past so often is preserved, and are bound to lend encouragement to their study. Nor is this study in itself other than beneficial. But the fault of the antiquarian spirit, in architectural thought, is precisely that it attaches undue importance to detail as opposed to those more general values of Mass, Space, Line, and Coherence with which architecture properly deals, and which will be the later purpose of this study to analyze and describe."

In what sense literary values may rightly be said to belong to architecture, Mr. Scott says:

"Yet it must not be said that literary ideas have no 'legitimate' place in architectural experience. Every experience of art contains, or may contain, two elements, the one direct, the other indirect. The direct element includes our sensuous experience and simple perception of form: the immediate apprehension of the work of art in its visible or audible material, with whatever values may, by the laws of nature, be inherently connected with that. Secondly, and beyond this, there are the associations which the work awakens in the mind—our conscious reflections upon it, the significance we attach to it, the fancies it calls up, and which, in consequence, it is sometimes said to express. This is the indirect, or associative, element.

"These two elements are present in nearly every æsthetic experience; but they may be very differently combined. Literature is an art which deals preponderatingly with 'expression'. Its appeal is made through the indirect element. Its emphasis and its value lie chiefly in the significance, the meaning and the associations of the sounds which constitute its direct material. Architecture, conversely, is an art which affects us chiefly by direct appeal. Its emphasis and its value lie chiefly in material and that abstract disposition of material which we call form."

And further,

"One fact should be stated in defence. These 'literary' ideas ought not to be the *primary* value of a material art; they are, nevertheless, its *ultimate* value. For, since man is a self-conscious being, capable of memory and association, all experiences,

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of whatever kind, will be merged, after they have been experienced, in the world of recollection—will become a part of the shifting web of ideas which is the material of literary emotion. And this will be true of architectural experience. It may begin as a sensuous perception, but as such it is necessarily more transient and occasional than its remembered significance, and more isolated and particular than when fused by reflection with the rest of our remembered life. Its significance outlives it in the mind. There is, therefore, so to say, a literary background to the purely sensuous impression made upon us by plastic form, and this will be the more permanent element in our experience. When we renew the sensuous perception of the work of art, in addition to the immediate value this perception may have for us, there will be, surrounding it, a penumbra of 'literary' and other values. And as our attention to the sensuous properties relaxes, it is to these that it will naturally turn. In so far, then, as the literary values of the work of art enrich our complete experience of it, they are clear again. And in so far as the Romantic Movement has stimulated our sensibility to such literary values, that also is a clear gain."

Under the Romantic Fallacy the author also considers Naturalism and the Picturesque. He discusses Naturalism as a poetical value and its effects upon garden design, upon the Gothic revival, and upon domestic architecture, and contrasts Naturalism in poetry and in architecture.

Naturalism as an ethical value is considered and he calls the reader's attention to Ruskin's attitude in "The Stones of Venice," as follows:

"On the one side was Nature: the curves of the waves, the line of the unfolding leaf, the pattern of the crystal. All these might be studied, and in some way architecturally employed—no matter how—so long as the knowledge and the love of them were evident. On the other stood the principles of Palladio, and all the pedantry of rule and measure, made barren by conscious intellect. The choice between them was a moral choice between reverence and vanity. This was the refrain of *The Stones of Venice* and all the criticism 'according to Nature.'"

The Romantic Fallacy led then to a prejudice against Order, Proportion, and Convention. It also tended to subordinate architecture to sculpture. "The only admiration worth having," it is said in "The Seven Lamps of Architecture,"

"attaches itself wholly to the meaning of the sculpture and the color of the building. Proportion of mass is mere doggerel."

He then discusses the rise of the picturesque ideal with reference to fifteenth century painting, and Italian architectural backgrounds and defines the Baroque as the intellectualization of the picturesque, blending architectural and pictorial values.

The chapter upon The Mechanical Fallacy is difficult to summarize. Too brief a review offers the possibility of a complete misunderstanding of the author's reasoning and a resultant antagonism to his point of view. A careful reading of the entire chapter is necessary for a clear understanding. He says:

"The relation of construction to design is the fundamental problem of architectural aesthetics, and we should welcome the necessity which the Renaissance style, by raising the question in so acute a form, imposes for its discussion. But the issue is not such a simple one as the 'scientific' criticism invariably assumes."

This he follows with mechanistic definitions of the relation of construction to architectural beauty. Architecture, as good construction truthfully expressed and the questions of how far Greek or Gothic architecture can be called "good construction" or construction truthfully expressed are then discussed.

He argues that while architecture may be defined as the vivid expression of structural function, the vividness must be a matter of appearance and the function a matter of fact, while the converse is not necessary. He closes the chapter as follows:

"The art of architecture studies not structure in itself, but the effect of structure on the human spirit. Empirically, by intuition and example, it learns where to discard, where to conceal, where to emphasize, where to imitate, the facts of construction. It creates by degrees, a humanised dynamics. For that task constructive science is a useful slave, and perhaps a natural ally, but certainly a blind master. The builders of the Renaissance gave architecture for the first time a wholly conscious liberty of aim, and released it from mechanical subservience. To recall the art of architecture to

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that of obedience is to reverse a natural process, and cast away its opportunity. The Mechanical Fallacy in its zeal for structure, refuses, in the architecture of the Renaissance, an art where structure is raised to the ideal. It looks in poetry for the syntax of a naked prose."

In considering The Ethical Fallacy the author naturally turns immediately to the writings of Ruskin, the greatest of all critics who have looked at architecture from the ethical point of view. While he quotes some of the extreme judgments and absurdities of "The Seven Lamps" and "The Stones of Venice" to illustrate the unjust condemnation heaped upon Renaissance architecture, Mr. Scott recognizes the true worth of Ruskin's criticism. One may here quote at some length:

"The casuistries of *The Stones of Venice* are forgotten; its inconsistencies quite irrelevant to the case. They are the unchecked perversities of genius, which an ethical criticism is not bound to defend, and which it would be idle, therefore, to attack. We are concerned, not with the eccentricities of the leader, but with the possible value and permanent danger of the movement which he led. And it is more necessary at this date to emphasize the service which he rendered than to decry the logic of his onslaught.

"In the first place, Ruskin undoubtedly raised the dignity of his subject, no less than he widened its appeal. He made architecture seem important, as no other critic has succeeded in doing. The sound and the fury, not unduly charged with significance; the color of his periods; the eloquence which casts suspicion on the soundest argument and reconciles us to the weakest; the flaming prophecies and the passionate unreason, had that effect at least. They were intensely dynamic.

"In the second place, it is fair to remember that Ruskin asserted the *psychological* reference of architecture. No ingenuity of technique would satisfy him, nor any abstract accuracy of scholarship, however mediæval. Mere legalism, mere mechanism, mere convention, and everything which, outside the spirit of man, might exercise lordship over the arts he combated. No doubt his psychology was false. No doubt he utterly misinterpreted the motive of the craftsman and dogmatized too easily on the feelings of the spectator. Probably he took too slight account of the love of beauty as an emotion independent of other desires. But still in some sense, however illusory, and by some semblance of method, however capricious, the principle was

maintained: that the arts must be justified by the way they make men feel; and that apart from this, no canon of forms, academic, archæological or scientific could claim any authority whatsoever over taste. This was a great advance upon the mechanical criticism; it was an advance, in principle, upon the hieratic teaching of the schools.

"But the psychological basis which Ruskin sought to establish for architecture was exclusively moral, and it was moral in the narrowest sense. He searched the Scriptures; and although the opinion of the prophets on Vitruvian building might seem to be more eloquent than precise, he succeeded in enlisting in favor of his prejudices an amazing body of inspired support. But it is easy to see that an equal expenditure of ingenuity might have produced as many oracles in defence of Palladio as it showed grounds for his perdition. The time is gone by when scholars, passing to their innocent tasks through the courts of Hawkesmoor or Wren, were startled to recognize the Abomination of Desolation standing, previously unnoticed, in the place where it ought not. And a criticism which would be willing—were they propitious—to prove a point of theory by citing the measurements of the Ark, must now seem obsolete enough. But if the theological argument has ceased to be effective, its interest for the study of taste remains immense. And the fact that, a hundred years after Voltaire, one of the foremost men of letters in Europe should have looked for architectural guidance in the Book of Lamentations is one which may well continue to delight the curiosity of anthropologists when the problems of æsthetic have been rejected as unfruitful, or abandoned as solved."

The political bias of the nineteenth century and what Mr. Scott calls the "democratic æsthetics of William Morris" are then considered, after which he discusses "deceit" in architecture, its manifestation in the Baroque, and the extent to which such "deceit" is legitimate.

Concerning the true relation of æsthetic to ethical values, Mr. Scott says:

"There is, in fact, a true, not a false, analogy between ethical and æsthetic values: the correspondence between them may even amount to an identity. The 'dignity' of architecture is the same 'dignity' that we recognize in character. Thus, when once we have discerned it æsthetically in architecture there may arise in the mind its moral echo. But the echo is dependent upon the evoking sound; and the sound in this case is the original voice of architecture, whose language is Mass, Space, Line, and Coherence. These are qualities in architecture

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which require a gift for their understanding and a trained gift for their understanding aright: qualities in which men were *not* 'intended without excessive difficulty to know good things from bad,' and by no means to be estimated by the self-confident scrutiny of an ethical conscience; qualities, nevertheless, so closely allied to certain values we attach to life, that when once the æsthetic judgment has perceived them rightly, the vital conscience must approve, and by approving can enrich. To refuse this enrichment, or moral echo, of æsthetic values is one fallacy; the fallacy of the critics of Fact. To imagine that because the 'conscience' can enrich those values it has, on that account, the slightest power, with its own eyes, to see them, is the contrary, the Ethical Fallacy of taste.

"Morality deepens the content of architectural experience. But architecture in its turn can extend the scope of our morality. This sop, which that Cerebus unchastened shows little disposition to accept, may now be proffered in conclusion.

"Values (whether in life or art) are obviously not all compatible at their intensest points. Delicate grace and massive strength, calm and adventure, dignity and humor, can only co-exist by large concessions on both sides. Great architecture, like great character, has been achieved not by a too inclusive grasp at all values, but by a supreme realisation of a few. In art, as in life, the chief problem is a right choice of sacrifices. Civilisation is the organisation of values. In life, and in the arts, civilisation blends a group of compatible values into some kind of sustained and satisfying pattern, for the sake of which it requires great rejections. Civilisation weaves this pattern alike in life and in the arts, but with a difference in the results. The pattern that is realised in conduct is dissipated with each new experiment; the pattern that is realized in art endures."

Under The Biological Fallacy the influence of the theory of evolution upon architectural criticism is discussed. While the widening influence of evolutionary criticism is acknowledged, a vague and confused sense of value is often entailed in this enlargement, and the interest in historical sequence is substituted for æsthetic value. Much of the chapter is devoted to the failure of Renaissance architecture to conform to evolutionary prescription and to the popular misinterpretations of the style. However one may differ from Mr. Scott's evaluation of the later Renaissance, his keen analysis and appreciation of its merits must be admitted.

The last of the author's "fallacies" is discussed under The Academic Tradition. Fergusson's definition of Renaissance architecture as an "imitative style" is considered and the criticism that the style is "too classical" and "not classical enough" cited. The different ways of understanding "imitation" are then elucidated. With reference to the Renaissance style as an architecture of pure taste he says:

"The Renaissance style, we have already seen, is an architecture of taste, seeking no logic, consistency, or justification beyond that of giving pleasure. In this, clearly, it follows the natural bent of humanism, in its stress on liberty of will. And the baroque manner with its psychological method, its high-handed treatment of mechanical fact and traditional forms, is typically humanistic. But this claim of freedom involved architecture in a dilemma. For every art, and architecture more than any, requires a principle of permanence. It needs a theme to vary, a resisting substance to work upon, a form to alter or preserve, a base upon which, when inspiration flags, it may retire. So long as architectural art was closely linked to utility and to construction, these of themselves provided the permanent element it required. Greek architecture had on the whole observed the logic of the temple. Gothic the logic of the vault. The restrictions which these constructive principles imposed, the forms which they helped to suggest, were sufficient for design. But when architecture, in the Renaissance, based itself on an experimental science of taste, and refused all extraneous sanctions, it felt for the first time the embarrassment of liberty. Baroque art, as soon as the creative energy deserts it, has nothing to fall back upon. It then becomes (as its failure proves) an unmeaning and aimless force, '*bombinans in vacuo*.'

"Architecture, therefore, having denied the absolute authority of use and construction to determine its design, was led to create a new authority in design itself. And since Humanism, with its worship of power, had exalted Rome to an ideal, it was naturally in Roman design that this authority was sought. Roman buildings had to provide not merely an inspiration, but a rule."

The influence of Vitruvius, the reasons for his prestige, the misconception of his influence upon Italian architects and the value of his treatise outside Italy are dwelt upon.

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He says concerning the practical value of academic canons in architecture:

"That Renaissance architecture was built up around an academic tradition—that it was, in a measure, imitative—will not, if we understand aright the historical and æsthetic conditions of the case, appear to be a fault. The academic tradition will, on the contrary, be realised as a positive force that was natural, necessary, and alive. The Renaissance architects deviated from the canon whenever their instinctive taste prompted them to do so; they returned to the canon whenever they felt that their creative experiment had overreached its profitable bounds. And it should be realized that a convention of form in architecture has a value *even when it is neglected*. It is present in the spectator's mind, sharpening his perception of what is new in the design; it gives relief and accent to the new intention, just as the common form of a poetical metre enables the poet to give full value to his modulations. So, in Renaissance architecture, a thickening of the diameter of a column, a sudden change of ratio and proportion, was sure of its effect. A new æsthetic purpose when it is ready for expression first shows itself and gathers force in a thousand such deviations, all tending in a sole direction. We may mark them, for instance, in the early years of the baroque, and realise how large a factor in their effect lies in the academic canon which they contradicted.

"And if the inherited conventions of architecture assist to the articulation of a new style, they serve also to keep keen the edge of criticism. In Florence the advent of a new moulding could be the subject of epigrams and sonnets; the architect who ventured it risked a persecution. The academic tradition ensured that the standard of taste was jealously guarded and critically maintained."

Regarding the academic theory he suggests the following:

"An academic *tradition*, allied, as it was in the Renaissance, to a living sense of art, is fruitful; but the academic *theory* is at all times barren. The view that, because certain forms were used in the past they must therefore be used without alteration in the future, is clearly inconsistent with any development in architecture. But that idea is, in effect, what the academic theory implies."

The ideals of "correctness" and "order" are discussed and the deduction made that neither of these, as such, provides an adequate basis for taste.

In the chapter upon Humanist Values the author reaches the real climax of his

work. He acknowledges his indebtedness to Lipps* theory of æsthetics and says:

"Its architectural importance, both for theory and practice, is immense; and it is for lack of its recognition that the Fallacies of Criticism still flourish so abundantly. For some theory criticism must have, and in the absence of the true, it makes shift with the palpably false."

He also acknowledges his indebtedness to Mr. Bernhard Berenson, whose well-known studies of Italian painting exhibit a successful application of the same theory of æsthetics.

"Architecture, simply and immediately perceived," he says, "is a combination, revealed through light and shade, of spaces, of masses, and of lines. These few elements make the core of architectural experience: and experience which the literary fancy, the historical imagination, the casuistry of conscience and the calculations of science, cannot constitute or determine, though they may encircle and enrich."

"The spaces, masses and lines of architecture, as perceived, are appearances. We may infer from them, further facts about a building which are not perceived: facts about construction, facts about history or society. But the art of architecture is concerned with them as appearances.

"And these appearances are related to human functions. Through these spaces we can conceive ourselves to move; these masses are capable, like ourselves, of pressure and resistance; these lines, should we follow or describe them, might be our path and our gesture."

He then discusses the discomfort of architectural ugliness, showing that it is not explicable by mere association of ideas nor as a physical sensation, but implies a process of mental self-identification with the apparent physical state of the object, and a sympathetic activity of the physical memory.

"But how far," he says it is natural to ask, "can such an explanation be carried? Granting its truth, can we establish its sufficiency? Our pleasure in architectural form seems manifold. Can one such principle explain it? A full answer to this question is perhaps only to be earned in the long process of experiment and verification which the actual practice of architecture entails."

*Die æsthetische Betrachtung und die bildende Kunst, Theodor Lipps, Hamburg and Leipzig, 1906.

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In applying the principle to line, he says:

"Lines of one sort or another always form a large part of what is visually presented to us in architecture. Now in most cases, when we bring our attention to bear on one of these lines, its whole extent is not seen with absolute simultaneity; we 'follow' it with our eye. The mind passes successively over points in space, and that gives us movement. But when we have got movement we have got expression. For our own movements are the simplest, the most instinctive, and the most universal forms of expression that we know. Identified with ourselves, movement has meaning; and line, through movement, becomes a gesture, an expressive act. Thus, for example, the curves of a volute are recognized as bold or weak, tense or lax, powerful or flowing, and so forth. It is by such terms as these, in fact, that we praise or condemn them. But we must recognize them as having these qualities by unconscious analogy with our own movements, since it is in our own bodies that we know the relation of the line—or movement—to the feeling it denotes."

"But," he continues, "line is not the sole means of our sense of movement. Space, also, controls it." Concerning space of two dimensions, he says: "A large part of architectural design consists in the arrangement of forms upon surfaces, that is to say, within spaces. The part which movement here plays will be clear from a common instance. A man who is arranging pictures on a wall will say that one is 'crowded' or 'lost' in the space it occupies, that it 'wants to come' up or down. That is to say, the position of forms upon a surface is realised in terms of physical consciousness. If a certain patch 'wants to come' down, we ourselves, by our unconscious imitation of it, have the sense of a perpetually thwarted instinct of movement. The arrangement of the scheme is imperfectly *humanised*. It may be picturesque, that may be useful, it may be mechanically superior; but it is at variance with our ideal movement. And beauty of disposition in architecture, like beauty of line, arises from our own physical experience of easy movement in space."

With regard to space of three dimensions he writes most interestingly:

"But besides spaces which have merely length and breadth surfaces, that is to say, at which we look—architecture gives us spaces of three dimensions in which we stand. And here is the very center of architectural art. The functions of the arts, at many points, overlap; architecture has much that it holds in common with sculpture, and more that it shares with music. But it has also its peculiar province and a pleasure which is typically its own.

It has the monopoly of space. Architecture alone of the arts can give space its full value. It can surround us with a void of three dimensions; and whatever delight may be derived from that is the gift of architecture alone. Painting can depict space; poetry, like Shelley's, can recall its image; music can give us its analogy; but architecture deals with space directly; it uses space as a material and sets us in its midst.

"Criticism has singularly failed to recognize this supremacy in architecture of spatial values. The tradition of criticism is practical. The habits of our mind are fixed on matter. We talk of what occupies our tools and arrests our eyes. Matter is fashioned; space comes. Space is 'nothing'—a mere negation of the solid. And thus we come to overlook it.

"But though we may overlook it, space affects us and can control our spirit; and a large part of the pleasure we obtain from architecture—pleasure which seems unaccountable, or for which we do not trouble to account—springs in reality from space. Even from a utilitarian point of view, space is logically our end. To enclose a space is the object of building; when we build we do but detach a convenient quantity of space, seclude it and protect it, and all architecture springs from that necessity. But aesthetically space is even more supreme. The architect models space as a sculptor in clay. He designs his space as a work of art; that is, he attempts through its means to excite a certain mood in those who enter it."

"Nothing, therefore, will serve the architect but the fullest power to *imagine* the space-value resulting from the complex conditions of each particular case; there are no 'fixed ratios' which may not fail him. Architecture is not a machinery but an art; and those theories of architecture which provide ready-made tests for the creation or criticism of design are self-condemned. None the less, in the beauty of every building, space-value, addressing itself to our sense of movement, will play a principal part."

Although equally interesting, space will not permit a discussion of the author's application of the theory to mass in architecture. The remainder of the chapter treats of the relation of the Architecture of Humanism to humanism in general and refers especially to its relation to humanism in Greece, in Rome, and in Italy.

Under the title "Art and Thought" Mr. Scott considers the failure of criticism, the present relation of architecture, criti-

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cism, and taste, and the relation to the intellect of the æsthetic consciousness. Concerning the artist's dialectic and its misinterpretation in intellectual terms, he has the following to say:

"The arts, after all—save on technical questions—have never sought, or have not sought till now, the reason's interference. Reason supplied the means; they of themselves defined and fixed the end. For art itself is a species of thought, having its own dialectic, arriving by its own processes at its own conclusions, and through the language of its own forms made capable of communication. The artist, by immediate and spontaneous preference, rejects one form and substitutes another, and demonstrates thereby the rightness of his emendation. *That is his dialectic.* Argument may confirm, but does not of itself supply, his choice. In so far then as his fellow-men are brought, by sympathy or imitation, to share these preferences, artistic canons and traditions will arise. But traditions do not exist *in vacuo*: they manifest themselves in the treatment of tasks which religion, commerce, or society may impose. Thus in the concrete arts, these last will leave their impress. No art, unless it be the most formal music, will consist purely of æsthetic elements. Nor need we desire it, or dismiss the adventitious interests that style may yield. Only, at its center, the æsthetic element—the art itself—must be distinguishably there.

"But since art itself is thus a language and a thought apart, it will most often be those to whom that language is dead and those preferences unintelligible who will ask for an explanation of it in terms of the logical reason. And the interpretation most likely to satisfy them will be one which exhibits art precisely as the *outcome* of the aforesaid influences, religious, practical, and social. For these are of a nature to be readily discerned: they are the school in which the reason was brought up, for which it is fitted, over which it feels control. Thus the nature of artistic preferences as such—the root of the whole matter—is left unilluminated. And so closely, in the facts to be observed, are the æsthetic purpose and its occasion intertwined, that the two, if not identified, are almost infallibly confused."

Concerning the modern need to bridge the gap between art and thought he says:

"It is only in our own time that the need to penetrate this problem has arisen; and with the need the means. Art, as we have said, by its own activity can create its canons and traditions. If, by the abrupt changes of history or the slow decay of power, these were at any time enfeebled or destroyed, some nucleus ever remained round which the artistic

energy, in due season, could shape itself once more, and continue, without question, the long process of its unconscious evolution.

"Wholly different, however, in its circumstances, to any problem by which it has hitherto been faced, is the dilemma of artistic energy today. For the first time in history the whole of art has become contemporary. The mask of time and the bars of distance are at one instant broken down. Ancient styles come crowding on our notice, and styles remote in place. The arts succeed no longer, one upon the other, in solemn dynasties, nor rule, each as an emperor, behind their great, estranging walls: they stand confronted on a vast but single plane. No common use of language serves them for dispute. Their armies that so long were strangers and mighty only by their several disciplines have now irrevocably merged and clashed. There are forays and strange captures. Inexpert hands seize greedily on new-found instruments of war; the air is noisy with unlooked-for detonations. Over a motley, modern horde archaic banners are unfolded, and the West is camped in the tents of the East. Critics, stammering the tongues, pass like interpreters between the hosts, and give, to brief alliances, names and an unrespected law. This is the scene and the warfare; through the dust of which what conquered and established provinces will in the end be disclosed, we have no means to foresee, nor what desolation.

"When, at such a moment, the canons of the living arts are broken, the artistic energy stands baffled and irresolute. Deserted by tradition, and bewildered by the variety of the appeals to which it is made subject, art turns for the first time to abstract thought for guidance, and asks for some clue through the labyrinth, some criterion whereby it may estimate the value of styles which it has never previously been necessary or possible to compare.

"Speculation, on its side, both metaphysical and ethical, grown skeptical of its conclusions, yet ever more sweeping in its scope, is turning vaguely to the field of art, hoping there to learn suggestions which should help it to solve its problems, or ideals which may fill the thrones of its shattered gods. A religion of beauty musters the unleadered stragglers once marshalled by a moral code. A metaphysics of 'Creative Evolution' courts the despaired-of mysteries of Time and Space with new analogies from art. Thus, as from the crisis in creative art, so also on the side of thought we have the need, and the desire, for a more exact analysis of the æsthetic experience.

"Simultaneously with this desire, and fostering it, comes, with the modern science of psychology, the only means by which such an analysis can profitably be obtained. Without that science, or at any rate,

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without the acutely developed self-consciousness which that science implies, the final problems of criticism could neither be formulated nor attacked. For the problems of criticism rest, in the last resort, not on the external work of art objectively described, but on the character of our reaction to it—since it is this, and this alone, which determines its quality. Beauty, although by a natural instinct we make it a property of external things, is but a value of our own sensations. Of these the proper science is psychology.” . . .

“It is this pure psychology of taste, empirical and tentative, but self-dependent, that the criticism of architecture most needs: a psychology of architectural forms, disengaged from *a priori* dogmas; an objective science, recognized, explored, enforced.

“Psychological science has, it is true, been active; but not in architecture. The science of the library—of the laboratory, even, where the psychologist measures ‘reactions’ and multiplies experiments—is too remote from the problem of the styles. Such researches are, of necessity, conducted upon simpler questions; for the interests of science require certainty, verification, and the repetition of clearly defined tests upon innumerable minds. But the study of art, which has to deal with the complex and subtle tissue of æsthetic experience, is compelled to start from a different point. It takes a position for granted, if only as a hypothesis: that architecture through mass, space, and coherence of its forms, and through the direction of its lines and planes, communicates to us the vital values of imaginative response, stability, movement, and power. It does not fall within the province of criticism to investigate minutely the machinery of our response; it cannot assist us much, as yet, in judging the values of architectural style, to search the vaso-motor system, and to tabulate vibrations. But, starting from its own

hypothesis, criticism has to inquire what precisely the relations of void to solid, of dark to light, of apparent weight to apparent support, of curved lines to straight—that are employed in such works of architecture as have, in fact, given for long periods indubitable pleasure; and how, with the variation of these elements, our pleasure also can be found to vary. It has to study by what use of those elements architecture obtains its effects of Mass or Line, of Space or of Coherence; and, further, how these effects are interfused; what sacrifices, for example, of Line may be exacted when Mass is the supreme ideal, or what minimum of Coherence all these values may require.

“This will be the true æsthetic of architecture, and here would be found the laws—tentative, no doubt, but still appropriate—of the third ‘condition of well-building’—its ‘delight’. To combine these laws of delight with the demands of ‘firmness’ and ‘commodity’ is a further problem: in fact the practical problem of the architect. To trace how this union has been achieved, and by what concessions, is the task of the historian. But all these questions are distinct. And the crucial, the central, study of architectural criticism is the first.”

Mr. Scott has done little more than to indicate the wonderful possibilities of the application of this system of æsthetics to architecture; but for this we owe him a debt of gratitude. It is to be hoped that he and other practitioners, as well as theorists, will extend his researches, and that eventually criticism may be more intelligent and sympathetic and instruction in architectural design still more effective.

NOTE: In this connection it is of interest to state that I used the “Architecture of Humanism” as a part of the course in a historical seminar attended by a small group of students during the last college year. During the first half we investigated the philosophy of the historic styles, reading such books as Boutmy’s “Philosophie de l’Architecture en Grèce,” Wyckoff’s “Roman Art,” Mrs. Strong’s “Roman Sculpture,” Morgan’s new translation of “Vitruvius,” Adams’s “Mont St. Michel and Chartres,” and Mâle’s “L’Art Religieux du XIIIème Siècle en France.”

In the the second half I assigned various chapters of Mr. Scott’s book to the students, who reviewed each part, becoming very enthusiastic over the work. The result produced some interesting discussions of modern criticism and the trend of present-day architecture. Several of the students did considerable research in the history of taste—outlined in the book. The first question asked me by a member of the class who returned this year was “Have you discovered another book of equal importance during the summer?”—A. C. P.

Neighborhood Centers in Chicago

By JOSEPH HUDNUT

The Chicago City Club held a competition about a year ago for a neighborhood center, suitable for an actual or an assumed neighborhood in Chicago, or adapted to some other community if the competitors elected. The results of this competition were noted in the *Journal* for May, 1915. The ideas advanced at the time and the interest aroused by the publicity given to the movement has resulted in a continuance of the study of the problem by one of the committees of the Club during the past year, with the intention of adapting plans to specific needs and localities in Chicago itself. The fruit of its effort is now taking form in two designs for neighborhood centers, each of which is intended to be, when completed, a practicable group of buildings designed to meet the needs of actual and existing neighborhoods.

The two neighborhoods chosen for these studies afford great contrasts in both their physical and social aspects. The first is a district measuring about one mile by three-quarters of a mile in the



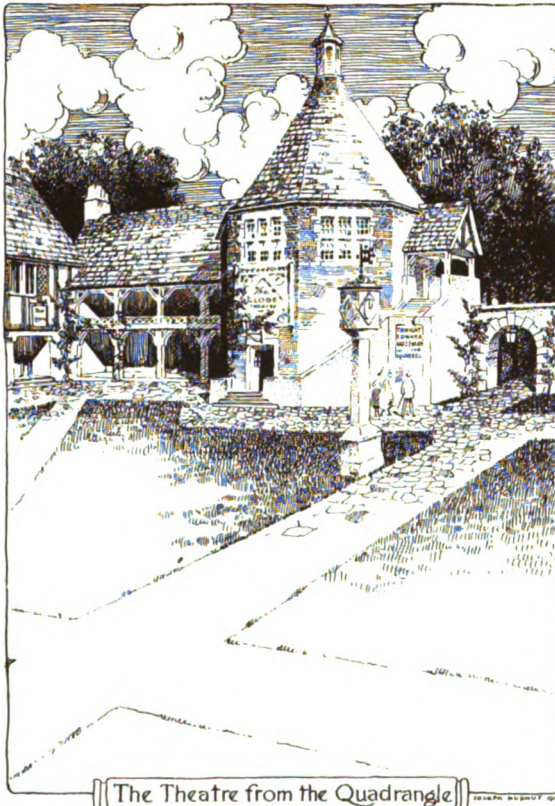
The NEIGHBORHOOD CENTER AT MARSHALL PARK—View across the Quarry from the Outdoor Theatre

central part of Chicago—a typical tenement-house section occupied chiefly by laborers and their families who are of the first and second generation of immigrants. To this area the name “The Harrison Park Neighborhood” has been given. The second is a square mile of land in the extreme northwest part of the city—a typical suburban district, as yet only partly developed, but which is rapidly being covered with the heterogeneous collection of houses, apartment buildings, and shops which characterize the usual American suburb. To this area the name “The Peterson Neighborhood” has been given.

Different as are these two neighborhoods, they are alike in that in neither no more than the most superficial thought has been taken of community life, nor reasonable provision been made for the growth or the coöperation of community institutions. These are distributed, or about to be distributed, as caprice or accident or private interest may determine, with no thought whatever either of social efficiency or of civic beauty.

The following were members of this committee: E. C. Jensen, Chairman; A. B. Yoemans, Wilhelm Bernhard, Irving K. Pond, Herbert Hudson, Elmo C. Lowe, Herman V. von Holst, Jens Jensen, James P. Petrie, Carl Berg, William Drummond, Dwight Perkins, Frederick Pischel, Robert C. Spencer, Jr., R. F. Schuchardt, George E. Hooker.

Each neighborhood presents opportunities for community organization and for the growth of community consciousness by means of the grouping of its neighborhood institutions at some central point. In the Harrison Park Neighborhood, this opportunity is presented by the existence near the geographical center of eighteen acres of vacant and partially unused land, partly under public control and upon which several public recreation facilities are already



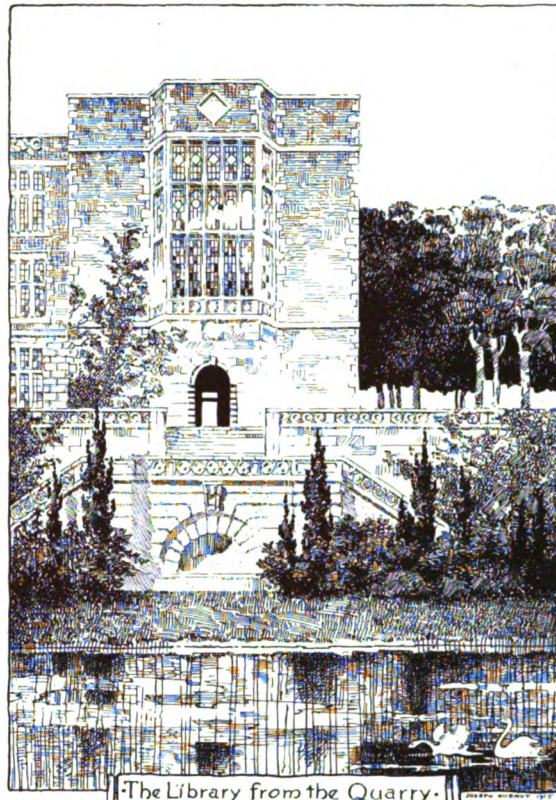
The Theatre from the Quadrangle

NEIGHBORHOOD CENTERS IN CHICAGO

projected; in the Peterson Neighborhood this opportunity is presented by the fact that the major portion of the land is under the control of one man who has come to understand the practical advantages to be derived from the encouragement of local social solidarity. Each, therefore, appears to be ripe for a careful study with a view to the creation of a neighborhood center in each.

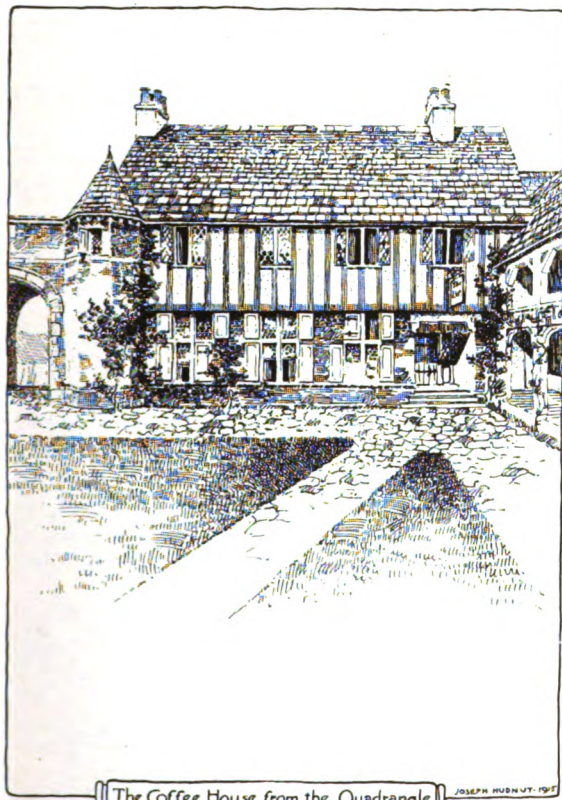
The first concern of the committee which undertook the task of designing these centers was to inquire if there were any general principles which might govern the design of such centers—principles applicable with equal force to any neighborhood. They sought to determine, for example, what relation, if any, ought to exist between the neighborhood center and business, traffic, and the general system of parks and parkways. They tried to ascertain what institutions ought to be included and what institutions could practicably be included in a neighborhood center; and a theoretical study was made of the relationships which might exist between the institutions themselves, both with a view toward their increased effectiveness and toward practical economy in operation and in construction.

Careful surveys were made of the present and



The Library from the Quarry.

CHICAGO.—THE NEIGHBORHOOD CENTER AT HARRISON PARK. Detail from Quarry



The Coffee House from the Quadrangle.

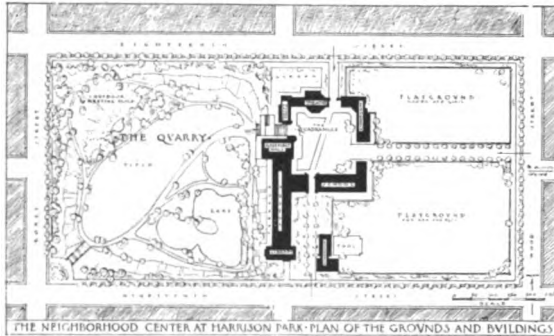
DETAIL OF QUADRANGLE

future social development of each of the communities, and an effort was made to foresee as far as possible the future needs of each. The kind and the size of the neighborhood institutions which ought to exist in each was determined, so far as was possible, by an intimate study of their social structures. The designs for the centers were then made in the light of the general principles already developed. Each design is thus a practical application of broad ideas to specific conditions.

It was found, for example, that the center in the Harrison Park Neighborhood ought to include a school, a library, a meeting-hall, a theater, a coffee-house, two gymnasias, two playgrounds, and an outdoor meeting-place. Each of these will certainly, under normal conditions, come into being during the next decade. The problem before the committee was to organize them at a single center in such a manner as to lessen in no way the value of any one of them while at the same time to increase the usefulness of each by giving an opportunity for intimate coöperation with all the others. In doing this, the committee sought to create a well-ordered and beautiful group which would by its existence at the

heart of the neighborhood give an increased interest to the whole and furnish, so far as a purely mechanistic device can furnish, an opportunity for social crystallization about this common center.

Of course the conditions of the site, the exposures, the materials, the surrounding structures, were allowed to play their natural roles in the design of the centers. Thus at Harrison Park a very deep and wide quarry which occupied half the site was utilized to give a certain picturesque character both to the buildings and to the parks at the center. In the



Peterson Neighborhood, advantage was taken of the existence of the Chicago canal at the heart of the district. In this neighborhood, which is as yet partially undeveloped, it was necessary to work out a system of streets and open spaces for the entire area, and the consideration of this area not merely as part of a larger community but also as a possible community in itself, was permitted to influence in no small measure the distribution and the arrangement of the streets. Indeed, this street arrangement, as modified by neighborhood considerations, formed one of the most interesting phases of the committee's work.

The efforts of these Chicago citizens in this new and important field are of added interest because of the possibility that their designs may be actually realized in the communities studied; and it is their hope that these efforts may lead to other and perhaps more complete studies by other citizens in other cities*

*The author of this article is preparing a book, to be published by the City Club of Chicago, in which both of the neighborhood centers designed by the Chicago committee are to be described and illustrated. Eight other neighborhood centers are to be similarly included.

A Notable Contribution by the Georgia Chapter

During the past year the Georgia Chapter has availed itself of an unusual opportunity to assist the city of Atlanta in the direction of civic improvement. Early in the year a movement was launched by the Chamber of Commerce for the institution of a permanent fair representing the interests of the entire southeastern states. In the early stages the directors of the fair sought the counsel of various Chapter members and as a result of their advice entrusted to the Chapter in a large measure the selection of a site, the general outlining of procedure and final development of an architectural and landscape scheme for this institution. After several conferences upon the subject the members of the Chapter determined upon the unique method of instituting a competition among themselves and judged by themselves for the preliminary general plan and design of a central group—all buildings to be of fireproof materials. The development of this design was proposed to be carried out by an office force maintained by the Fair Association and under the immediate direction of the winner of this competition, who should have the benefit of conference and criticism from other members of the Chapter and particularly of a Committee of Procedure elected by the Chapter. This Committee was constituted

of two members, one of whom was to have special concern for the architectural features and the other for those of the landscape.

It was desired by the Fair Association that an exhibit be held during the late fall; so that in order to perform the tremendous amount of work thus laid out for accomplishment within a few months there was obvious necessity for the most harmonious and intelligent coöperation between all concerned. The main buildings constructed of permanent fireproof materials were, however, pushed forward to a successful completion within the time required and the Fair Association was able to hold an exhibition as desired. Members of the Chapter served the Association without pay of any sort and gave as unsparingly of their time and advice as though they were receiving a commission.

Aside from the securing of a design which should bear the stamp and approval of the profession locally, thus insuring an outcome more satisfactory than is often the case in public work of this sort, it is felt that the Chapter took a distinct step forward in the estimation of the public by its harmonious and generous participation in a work of such peculiar interest. The example set by the Chapter in the initial stages of this work, it is believed, stimulated a similar

THE YOUNGER MEN AND THE INSTITUTE

coöperation along many other lines and served to discourage a tendency that so often results in a greedy scramble for work on such occasions. An incidental result of this procedure, but none the less desirable, has been the establishment of a comrade-

ship among those most closely involved and a furtherance of good understanding within the Chapter that could scarcely have occurred through other means.

JOHN ROBERT DILLON.

The Younger Men and the Institute Joint Meeting of the New York and Brooklyn Chapters

The invitation read as follows: "The New York and Brooklyn Chapters extend to you an invitation to attend a 'Smoker' to be held at 126 East 75th Street, (the rooms of the Beaux-Arts Society) at 8.30 P.M. on the evening of the Nineteenth of January. Members of the Brooklyn and New York Chapters will act as hosts

"The object is to interest the younger practising architects, the senior draughtsmen of the various offices and the senior students of architecture, in the purposes of the Institute as they affect the entire architectural profession. These purposes are not always understood."

The invitation was a good one. It brought 150 architects, non-members of either Chapter, to the evening meeting, even though January is the busiest of months in New York City and the invitations were not issued far in advance. President Hunt was ill and Vice-President Swartwout presided, extending a welcome on behalf of the New York Chapter, while Mr. Bannister echoed that welcome in the name of the Brooklyn Chapter.

Mr. Magonigle, the first of the speakers, gave an excellent survey of the history of the Institute, its development, the meaning of membership in its body, the origin of the Competition Code, its development and justification in practice, how it benefits both the younger and the older men, together with a description of the standard form of program.

"No one should stand aloof and say that the Competition Code is oppressive," said Mr. Magonigle, "and that he declines to surrender the right to enter any unregulated competition he pleases to waste his time on. For every time a man enters such competitions he cheapens the value of professional service and weakens by just so much the respect the community should have for the architect. There is a mistaken notion among many men, in beginning practice, that they cannot afford to give up the chance of winning in some of these unregulated scrambles. To such men I would like to exhibit my fine line of gold bricks purchased in that market, when I was younger and before the

days of the Code. I wish I had been a member then and that the Code had been in force. I would have been richer. I am a lot wiser.

"I hope that everyone here (and I do not except Institute members) will study the Code and the Programme and then think—think hard. And I would be immensely surprised if anyone then still thought the Code oppressive or unfair or that it discriminated in favor of anyone soever. The Code of Competitions means that the program shall constitute a contract between the owner, the competitors and the successful architect.

"The American Institute of Architects is the symbol of an ideal. An ideal of fair and courteous dealing between brother architects. Of unselfish service to the community at large. An ideal of the dignity of this wonderful profession of ours. Of the nobility of art. Of consecration to usefulness and beauty."

Mr. LaFarge delightfully outlined for the younger men the meaning of the Canons of Ethics, saying that after all the Institute had merely put into definite form and expected its members to live up to certain principles of conduct which every self-respecting architect would agree to be right as between one gentleman and another, only he pointed out very clearly that such a fine result in establishing the basis of right relations between architects could never result from individual effort; only by joint action in an organization like the Institute were such things attainable. Mr. LaFarge then gave an excellent analysis of the Institute's attitude toward civic questions and legislation. He spoke of certain excellent results attained in New York State by various Committees of the Chapters, results which could never have been accomplished by individual men or by any local group. He noted the great change that had come in the last ten years in the attitude of all Government bodies toward the architect and their willingness to listen to what the official representatives of the Institute had to say. He urged the young men to look forward toward joining an organization which had for so long and would for so long

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hereafter do what was best to make the profession of architecture more and more worthy and honored.

Mr. Barber gave his point of view as to what the Institute had done in advancing the standing of the architect in the eyes of the law. He referred to the Schedule of Charges and showed its origin and its value; how and why it is recognized by the Courts, although it is not mandatory upon the members of the Institute. He gave instances to illustrate progress in the attitude of the public, the clients, toward architects and he ended by pointing out how every architect needed to be part of some great movement in his profession in order to realize the importance of something other than his own interests.

Mr. Wade then made an interesting statement to the young men as to the purpose of the new State Registration Law and the principles that would guide the Board of Examiners under the Registration Act in carrying that act into effect. He indicated very clearly that the Board's idea was that the act should be so used as to advance the standard of attainment of those who entered the practice of the profession and not in any way to disbar men by complicated examinations and restrictive prohibitions. The formal meeting was concluded by the Chairman of the Committee of Arrangements, Mr. Kohn, who referred to one or two recent accomplishments of the Institute in the New York district, and ended by

outlining a plan which would in his opinion, make membership in the Chapters of even greater value to young professional men.

From every outward indication the audience was immensely interested in these brief talks given by members of the Institute. The senior draughtsmen and students and indeed all the younger architects present asked all sorts of interesting questions during the hour or more of social entertainment which followed the speaking. Those members of the Institute who were present were convinced of the great need for just this sort of meeting one or more times a year. Heretofore, at least in the New York district, no effort has been made to explain to those that are some day to be members of the Institute just what the Institute is and what it means to do. That the explanations were effective was evidenced by the fact that quite a number of the younger men, who are eligible, and indeed some that are not yet eligible, asked for application blanks so that they might join the Institute at once. The main object, of the whole meeting, however, was not to get new members, but to lay the foundation of a clear understanding of what the Institute means to those who some day are to be its members.

The meeting was arranged by the following Committee: William P. Bannister, William Emerson, Arnold Kolbe, Robert D. Kohn, *Chairman*.

Obituary

Lawrence Gustav Hallberg

Admitted to the Institute, 1884; to Fellowship, 1889.
Died at Chicago, December 4, 1915.

Clinton Day*

Admitted to the Institute, 1902; to Fellowship, 1912.
Died at Berkeley, California, January 11, 1916.

John Bacon Hutchings*

Admitted to the Institute, 1914.
Died at Louisville, Kentucky, January 17, 1916.

Fernand Parmentier*

Admitted to the Institute, 1906; to Fellowship, 1914.
Died at Seddul Bahr, Turkey, August 7, 1915.

*Additional notice will appear in the March Journal.

Institute Business

The First Meeting of the Board of Directors for 1916

A meeting of the Board was held at the Octagon on January 17 and 18. Present, President Mauran, First Vice-President LaFarge, Second Vice-President Medary, Secretary Fenner, Treasurer Waid, and Messrs. Brown, Coolidge, Favrot, Lubschez, Sellers and Willcox. Committees were appointed for the ensuing year, of which the following are announced as complete. Others will be given in the March number of the Journal.

Executive Committee.—John Lawrence Mauran, Ex-Officio, St. Louis; Burt L. Fenner, Ex-Officio, New York; D. Everett Waid, New York; E. C. Jensen, Chicago; M. B. Medary, Jr., Philadelphia.

Judiciary Committee.—Walter Cook, Chairman, New York; C. A. Coolidge, Boston; W. R. B. Willcox, Seattle.

Board of Examiners.—Frank C. Baldwin, Chairman, Fredericksburg; T. J. D. Fuller, Washington; E. W. Donn, Jr., Washington.

Institute Publications.—For one year; Frank C. Baldwin, Fredericksburg; C. Grant LaFarge, New York. For two years; C. L. Borie, Jr., Philadelphia; H. Van Buren Magonigle, New York. For three years: Thomas R. Kimball, Omaha; William Emerson, New York.

Delayed acceptances of appointment make it impossible to complete the list of committees. It will appear in the March Journal, together with a full account of the Board meeting.

The following members have been admitted to the Institute.

Name.	Office.	Chapter.
Henry H. Braun,	New York City.	Brooklyn.
William J. Dilthey,	New York City.	Brooklyn.
J. Edwin Hopkins,	New York City.	Brooklyn.
Henry A. Koelble,	New York City.	Brooklyn.
H. Lincoln Rogers,	New York City.	Brooklyn.
Morrell Smith,	Far Rockaway.	Brooklyn.
George H. Streeton,	New York City.	Brooklyn.
D. H. Burnham II,	Chicago.	Illinois.
Hubert Burnham,	Chicago.	Illinois.
George Wallace Carr,	Chicago.	Illinois.
Emery Stanford Hall,	Chicago.	Illinois.
Henry K. Holsman,	Chicago.	Illinois.
Ira Wilson Hoover,	Chicago.	Illinois.
Jos. W. McCarthy,	Chicago.	Illinois.
John A. Nyden,	Chicago.	Illinois.
Edward A. Renwick,	Chicago.	Illinois.
Argyle E. Robinson,	Chicago.	Illinois.
H. F. Brevoort Stevens,	Chicago.	Illinois.
John S. Van Bergen,	Oak Park.	Illinois.
Austin Allen	Kansas City.	Kansas City.
H. S. Bill,	Kansas City.	Kansas City.
Carl Henry Boller,	Kansas City.	Kansas City.
Frederick C. Gunn,	Kansas City.	Kansas City.
Selby H. Kurfiss,	Kansas City.	Kansas City.
Arthur S. Keene,	Kansas City.	Kansas City.
Albert S. Owen,	Kansas City.	Kansas City.
Charles H. Payson,	Kansas City.	Kansas City.
William W. Rose	Kansas City.	Kansas City.
William H. Saylor,	Kansas City.	Kansas City.
John Van Brunt,	Kansas City.	Kansas City.
Courtlandt Van Brunt,	Kansas City.	Kansas City.
L. G. Wilson	Kansas City.	Kansas City.
Albert C. Wiser,	Kansas City.	Kansas City.
Dalton J. Von Schneider,	Detroit.	Michigan.
George H. Bickley,	Philadelphia.	Philadelphia.
John Irvin Bright,	Philadelphia.	Philadelphia.
Edmund Beaman Gilchrist,	Philadelphia.	Philadelphia.
John F. Harbeson,	Germantown.	Philadelphia.
George S. Idell,	Mt. Airy.	Philadelphia.
Henry Bartol Register,	Haverford.	Philadelphia.
Arthur Shrigley,	Philadelphia.	Philadelphia.
Marmaduke Tilden, Jr.,	Jenkintown.	Philadelphia.

Roman Stucco Work

Stucco, as a building material, has played an important part in the architectural history of Italy. The ancient and Renaissance architects thoroughly understood its practical and ornamental value, both for exterior and interior purposes. Favored by a temperate climate and an abundant supply of material, the traditions of its use have become so intimately connected with Italian construction that even in our day the most conspicuous building material in Italy is stucco, and the master mechanics in this field, all the world over, are Italians.

The well-preserved examples of ancient stucco work that have come down to us attest the thorough understanding of this material in Italy centuries before our era. Let us take as an example the small Pompeian bedroom shown in the drawing. It is lined with a stucco so durable that, though over 2,000 years old, the details are as sharp and clean cut as the day they were run; and undoubtedly, had

it not been for the violence of man and nature, this and many other examples of stucco work (commonly known as a "temporary material") would have existed until today practically intact. Furthermore, a comparison of these details with those in stone of the same period, shows that the ancient workmen fully realized the nature of material in which they were working.

This room is an interesting illustration of the period of transition from Greek to Roman art. It was built in the period of Pompeian history, just prior to the Roman colonization; here we see the last phase of decadent Hellenic art mixed with the prevailing taste of Alexandria and the East. Though lacking in the delicacy and vigor of the Greek religious examples which were their source, the details of this room still manifest fine Greek feeling untouched by the stamp of Imperial Rome.

The room is also interesting as belonging to the

first period of Pompeian wall-painting; the blocks in slight relief were painted with different colors in imitation of slabs of marble incrustation. As times changed and Roman extravagance supplanted the simpler Greek tastes, these slabs were replaced by representations of other architectural details, such as columns or pediments, which in turn developed into the most fantastic designs imaginable.

Thus, in the period to which this room belongs, we see the beginning of that intimate relation between stucco and wall decoration in Italy which is one of the fundamental technicalities of Roman and Italian art. Out of it grew those noble fresco paintings which the greatest painters of the Renaissance brought to such extraordinary perfection. It may be safely asserted that Italy has developed the art of stucco work as has no other country.

The exact materials used, and the methods of plastering and applying the colors are matters open to some controversy. Information on the subject is gained by examining the remains, by study of classic writers, and by comparing the methods and works of Italians in Renaissance and modern times.

The writings of classic authors agree in many respects with the evidence obtained from examination of the remains. The method in general was to apply two or more coats of rough sand mortar, then coats of powdered marble mortar, on which the color was painted while the plaster was still wet. This was followed by a thorough polishing usually with a coat of wax for preservation.

The method according to Vitruvius was—to take in hand the vaults first—as follows:

1. A "rendering" coat.
2. Layers of sand mortar.
3. A polishing with powdered marble.

Next the "impost" moldings were set in place, which were apparently run separately, or, if ornamented, cast in molds. Regarding moldings he gives valuable advice even to designers in stucco of today: "—to beware of the ancient scheme, for in their moldings the soffits overhang very heavily and are dangerous."

The walls were finished as follows:

1. A very rough "rendering" coat, followed, when "pretty dry" by:
2. Three coats of sand mortar, each applied after the preceding one was fairly dry.
3. A coat of powdered marble mortar, which, when dry, was followed by a coat of finer marble mortar, well rubbed down. This in turn was succeeded by a coat of still finer marble mortar.
4. Application of color while the last coat was still wet.
5. A thorough working with polishing instruments.

In Greece, he adds, they also "construct a mortar

trough, mix the lime and sand in it, bring on a gang of men, and beat the stuff with wooden beetles and do not use it till it has been thus thoroughly worked."

Vitruvius does not state clearly the exact composition of ancient stucco. From Renaissance times till today, the best stucco has been made of well-slaked lime and marble dust or carbonate of common lime. Plaster of paris was sometimes added to make the modeling easier. But the ancients certainly did not use these stuccos in exposed places, as such work would have soon gone to pieces. Two kinds of compositions have come down to us; one very hard with sharp, decorative details, the other softer and with a decided tendency to change into a white powder similar to plaster of paris.

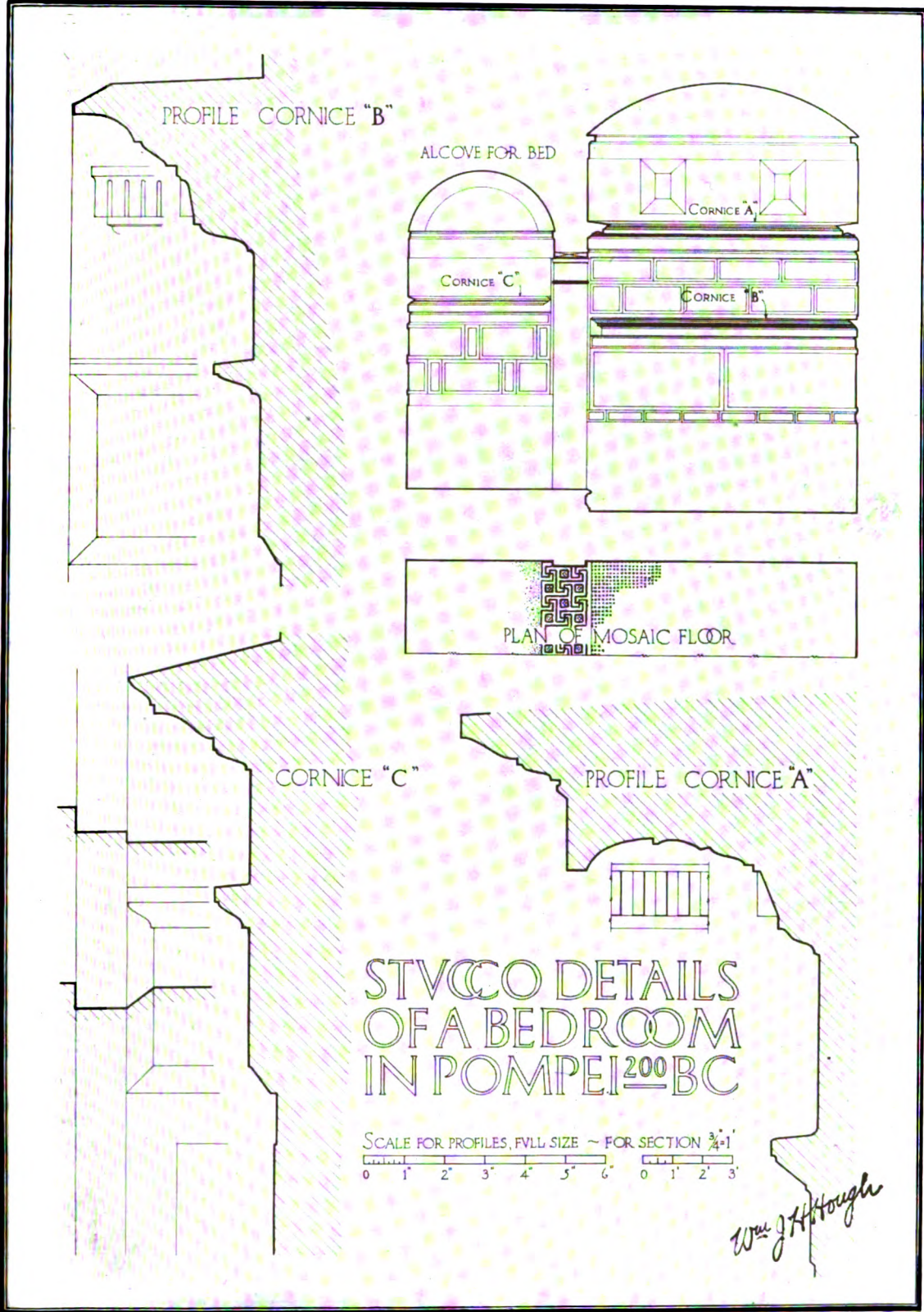
There are two varieties of the hard plaster. The first of these is very malleable and composed as follows:

1. Lime.
2. Marble dust (with or without dust of carbonate of lime).

3. A kind of chalk found near the town of Paratonium in northern Africa (not obtainable today). Vitruvius tells us something about the second variety, for he states that the best plaster contains fairly large, glistening crystals, which "are not to be had in every place." These crystals have been found to be a composition of carbonate of lime which is a crystalline stone known as calcite spartica CaCO_3 found in and around Tivoli (Monte Catillo). This calcite, or "Ghiaccione," as it is commonly known in Tivoli, was undoubtedly the element which made a good deal of Roman stucco so extremely hard and durable. As may be said also of pozzolana, which the Romans used as a cement for constructing their concrete vaults, this crystalline cementing material was one of the principal factors in determining that style of architecture called Roman.

The Renaissance builders and decorators, who went to the classic marble fragments and stucco walls for their motives of design, also investigated the methods and materials of construction of the ancient stucco decorators. Especially Giovanni da Udine, who is responsible for the vaults of the Villa Madama, made great efforts to determine the resisting properties of Roman stucco; and it is reasonable to believe that one who became master of arabesque decoration in the classic fashion, should have also followed many of the other methods of the ancient stucco workers just as faithfully. In the method of applying the design, an examination of classic and Renaissance* walls shows the methods to be prac-

*Scaffolding has been erected recently for repairs in the Villa Madama, and it has been possible to examine the decorated vaults at close range. There, where the ornament had scaled off, the background color was found beneath; in other places, on the other hand, it was obvious that some of its colors had been applied while the plaster was still wet.



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tically identical. In ancient times the wall was decorated as follows:

1. A water solution of the color to serve as a background, applied while the last coat of plaster was still wet.

2. The wall was divided into panels, leaving the principal pictures for more skilled painters. The drawings were then applied to the wall and transferred by a sharp-pointed instrument.

3. The ornaments were then painted on the background. This is easily proved by examining old stucco work, where one finds that the ornament scales off readily, leaving the color of the background beneath.

4. The entire wall was given an encaustic treatment to preserve it. According to Vitruvius the process was the following: "When the painting is finished and the colors dry, the painter spreads over the plaster molten wax mixed with a little oil; and afterward, with a hollow iron filled with coals, heat-

ing both wax and wall, the painter irons out the irregularities of the wax. Finally, with a candle in one hand and a linen cloth in the other, he rubs the wall down."

Although Italy of today has not kept up the craft of true fresco painting to any great degree, she still produces the best stucco and plaster work in the world. The following is a good three-coat plaster work as recommended by an Italian professor now restoring Correggio's frescos in the dome of the Cathedral at Parma.

First coat.—One and one-half parts Pozzolana, one part old lime (slaked at least two years).

Second coat.—One part old lime, two parts sharp river sand (well washed and screened).

Third coat.—One part old lime, two parts calcium carbonate, or "Ghiaccione."

WILLIAM J. H. HOUGH.

Fellow in Architecture, American Academy in Rome.

The Forum

Means and Ends in Photography

In recent numbers of the Journal, there have appeared illustrations of certain subjects, photographs of unusual merit which could not fail to attract special attention. Certainly they have drawn that of one who feels their charm without possessing the knowledge of either technical or chemical photography, and who, quite uncertain of being either rash or wise, here chronicles his impressions, for after all, is not art a message to humanity and not merely a cipher communication between the brotherhoods of certain classes, cliques, or professions? Moreover, I judge it is to the layman that the Journal makes its gracious offering, or how otherwise can it become a great, educative, representative, national voice?

The photographs under consideration are nearly all pictorially interesting, greatly increasing the attractiveness of the Journal, and I here salute them with the hope that the colors of my flag shall not be considered belligerent. I find myself, however, intuitively dividing them into two classes—those that appear to reach success by accident, and those that achieve it by intention. In the first class are those photographs, superlatively lovely in their softness and atmospheric charm and pastel-like texture, which affect one as does the touch of velvet, when one likes it, and yet even then, bringing another questioning, conflicting feeling that challenges complete enjoyment, for of a certainty, in con-

tradition of the old saying, the *means must* justify the end, and in reviewing these pictures, one at once begins to question the means that produced them. The photographer was undoubtedly aiming at some sort of ultimate success, but apparently through a survival-of-the-fittest plan. His method appears to have been to take many pictures and then to choose those that which through a little over- or under-exposure gave the dreamy effects of early dawn, or twilight, or the sharp contrast of light and shadow, or striking impressionistic results. I suspect much of their softness and tone effects were produced by the trick of taking them very small and afterward enlarging them. Nevertheless, they are lovely, if not altogether "honest," and his "means" must almost be approved, if not wholly justified, in his charming results.

In considering those photographs which achieve success by intention, I seem to feel the photographer's joy in choosing his subjects; his discriminating selection; his anticipation of the result; his determination from the start to produce, in each instance, a beautiful composition,—every shadow, every reflection, every mass, and every line being most carefully considered, thus demonstrating that even in photography art is selective and largely constructive, not merely imitative, nor alone dependent upon chance.

Possibly in photography science plays as great a

THE FORUM—BOOK REVIEWS

part as art, and who can define their boundaries, although it was Turgenieff, I believe, who separated them by saying it was "more difficult to arrive at the canons of art than the laws of science." It is all very conflicting and confusing to the layman, when he attempts to analyze and translate his opinions. Yet impressions are received, and perhaps they, too, as in this instance, like the photographs they receive them from, must become negative before they become positive, as if it were a necessary process through which one passes to development and knowl-

edge,—perchance a little verification that second thoughts are best; and while someone has said that "reflection is to be feared if it destroys the power of intuition;" I have wondered if intuition were not in a measure trained by the experience of reflection.

It is altogether insignificant that one is tempted into these bypaths of soliloquy, and if one wanders afar, is it not in search of a hand to guide—such a hand as I fancy the Journal extends to the layman and for which he would gladly reach.—H. F. C.

Book Reviews

Remodelled Farmhouses. By Mary H. Northend. 264 pages, illustrated. 6 x 9½ inches. Little, Brown & Co., Boston, 1915. \$5 net.

Many old farmhouses of New England, often consisting of accretions about an original humble nucleus, are nowadays again enlarged and indeed often totally transformed. In "Remodelled Farmhouses," the author, Miss Northend, selects twenty-three of these houses, all of wood.

The successful bargain-hunter in real estate having found his quarry in the shape of one of those typical neglected structures which are to be seen in nearly every New England landscape, has had the entertainment of unearthing local history that sheds light on the fabric. The process of altering has apparently been as interesting to the owners as the results achieved are homelike and satisfactory. Hidden under many layers of wall-paper or paint he discovers fine wood detail, often the work of ship-carpenters and carvers executed in their out-of-season days, false fronts that concealed spacious fireplaces have been removed, secret cupboards unearthed, walls whitened that were smoked or defaced, wood paneling cleaned, and ceilings beamed anew.

The enlargement in most cases has been conscientiously done by merely extending the lines of the original. Additions subserving those lines are properly unrecognizable. Conversely, the more architectural character is obtained the greater violence is done to the original buildings. In the light of alterations,—and such is the fundamental idea of the book,—the performances are successful in proportion as the owner or architect has suppressed his personality, and made the new work as unconscious and unambitious as the old. In former days the utmost space was to be gained at the least expense. This is a condition hardly conducive to architectural effect. In fact, the present book appeals more to the amateur than to the architect. He who would

acquire an old landmark and transform it for his own use may be stimulated by the book. Whoever seeks ideas upon reproducing a simple interior of Colonial character will be greatly aided by its pages. Useful information the volume gives upon furnishing, upon appropriate wall-papers, and the colors and kinds of effective fabrics for hangings.

HERBERT C. WISE.

The Art of Landscape Architecture.

By Samuel Parsons. G. P. Putnam's Sons. \$3.50 net.

No book in which the major part of the subject matter is quoted from other authors, and merely interpolated in a running comment by the author proper, can carry as sustained an interest as where the main thread of the subject is from the writer's own pen. Mr. Samuel Parsons' "Art of Landscape Architecture" suffers from this handicap. The familiarity of the author with his subject, were this at any time in question, is amply indicated by the wealth of material from which his quotations are made, but this hardly suffices; the reader would receive a much clearer understanding of the ideas expressed had Mr. Parsons condensed them in his own words, or frankly expressed his personal beliefs instead of merely producing a frame for the thoughts of others.

The introduction, instead of clarifying the purpose of the book, leaves the reader with no more definite an idea of where he is going or how he is to get there than if he were involved in one of those famous labyrinths that characterized the gardens of the Renaissance, so great a variety of paths are suggested, leading in such divergent directions.

The individual chapters, while confused by the objections stated above, nevertheless contain matter of great interest. No lay reader could fail to be impressed by the wealth of possibilities unfolded to him in the chapter on "The Laying out of an Estate,"

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he would at the same time achieve a wholesome respect for the large supply of time and cash that should be at his disposal before such results as are therein outlined can possibly be accomplished. Practical suggestions as to the treatment and improvement of the soil are frequently to be found; the chapter on "Grass Spaces" being noticeable in this respect. It derives special value not only from these suggestions, but from the fact that they are the result of the writer's own experience, expressed with a freedom from technical terms which makes them doubly welcome.

That the landscape architect realizes the necessity for, and recognizes the value of, intelligent cooperation with his client, if the best results are to be obtained, is evidently the author's conviction, and equally must be the belief of every architect who keeps the highest professional standards in mind and is not so engrossed by his own conceptions as to lose sight of the owner's interest.

For the collector and specialist the book has unquestioned value, as the different chapters are well illustrated and the entire volume carefully indexed, but for the student or professional it would be much more pertinent if Mr. Parson had given more generously of his own large experience and made merely passing references to those authors whose writings form so large a part of the substance of the book.

WILLIAM EMERSON.

Individuality. By Charles Francis Annesley Voysey. And published by Chapman and Hall, Ltd., London. 1915.

The above is stamped on the cover of the book in hand and appears duplicated upon its title page. The presence of the conjunction is indicative and invites a criticism. It is not a captious criticism, bearing as it does on the literary style and on the presentation of the thought throughout a book in which the conclusions rarely follow the premises, and where words are set down rather for an effect on the ear than for an appeal to the mind. Let me quote the preface: "I have written these chapters in the earnest hope of encouraging my fellow-men to believe and feel the creative spirit within each and everyone, which while stimulating thought leads on to mutual sympathy and true union. And so through the working of natural laws, we come to create that beauty which draws us onward and upward." . . . "And so through," etc.,—you follow the sequence!

Mr. Voysey could hardly have conceived and carried into execution his many charming designs had he not done some real thinking, and some real

thoughts are clearly expressed in this little work; but these same thoughts have been better expressed by others who at the same time have woven them integrally into the general fabric and have not left them in air as *non sequitur*. The argument of the book is for individualism as against collectivism, a term which Mr. Voysey used apparently to include plutocracy, democracy, aristocracy, socialism, communism, and the like; and yet, individuality leads to mutual understanding, "sympathy and true union!" Individualism is virtue by whomever practised, collectivism in any form a vice. And yet, again war is a developer of the higher virtues. "Though the idea of an army is collective in its inception, in its working it is very individualistic!" You follow the logic—it goes with the author's wish.

Too often it is apparent in the book that the author's mind and the proof-reader's eye are off at the same time on some excursion. How otherwise does one account for "the influence of the master's personality silently and insiduously cultivating the moral sense of his pupil!" The ear wrote that line—not the mind. The chapter "On the Practical Application of Ethical Ideas" contains many good thoughts and much bad punctuation, while "vaulted isles," whatever they may be, get mixed up with pointed arches. It is no pleasure thus to bestow criticism when the reviewer feels that down deep in the heart of the author there rests an idea with which one might well be in sympathy; an idea which was calling for definite and lucid expression. Perhaps this book was hastily written and prematurely published.

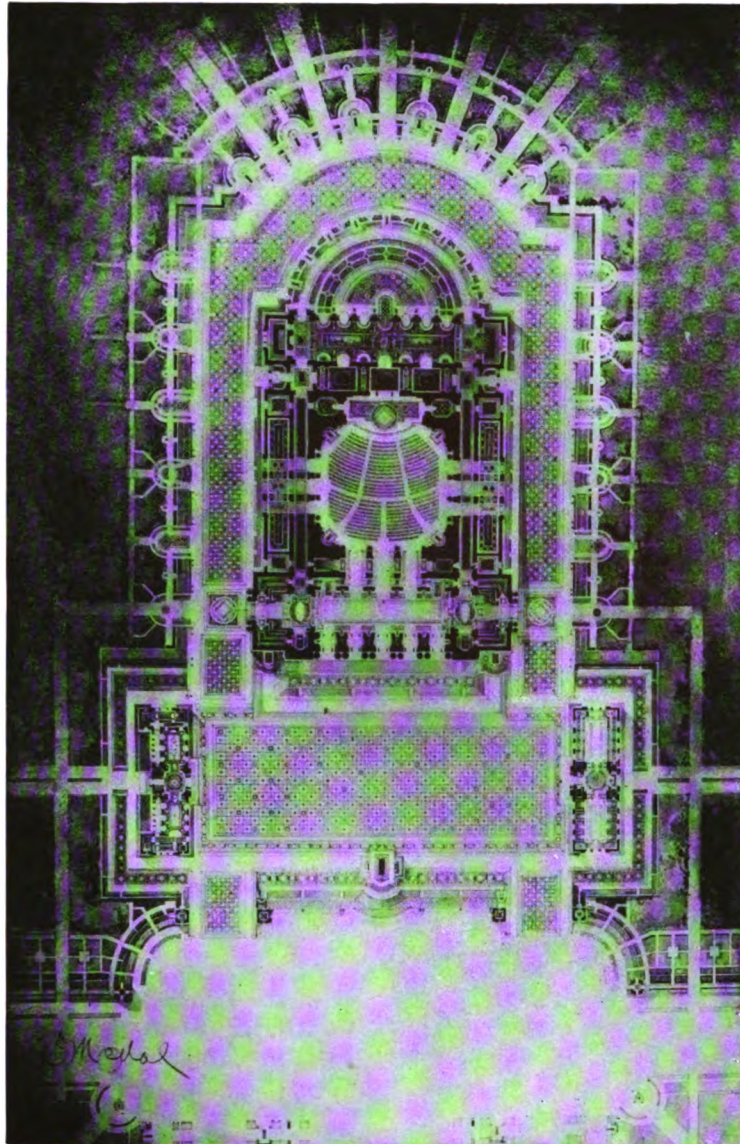
IRVING K. POND.

**Manchester School of Architecture,
Sketch Book No. I.** Longmans, Green
& Co., New York. \$4.

This portfolio presents measured drawings of Manchester's (England) Old Town Hall, which is or was, for it has been demolished to make way for a larger building, a well-planned building, designed in response to the interest in Hellenic architecture aroused by Stuart & Revett's "Antiquities of Athens." In consequence, the building has a distinct archæological character.

The drawings are the work of students of the University of Manchester—sober, serious work, admirably done. Their excellency recommends them to our own schools of architecture as examples to be followed.

WALTER D. BLAIR.



ARCHITECTURAL EXHIBITION AT THE CONVENTION OF THE INSTITUTE
University of Pennsylvania, Stewardson Scholarship, Special Judgment. A Memorial Auditorium.
Second Medal, Wilmer B. Rabenold

News Notes

A Competition in Miami, Florida

Some few months ago, the Secretary of the Institute received a letter from Mr. H. G. Ralston, of Miami, Florida, asking how best to conduct a competition for a new City Hospital. As a result, Mr. Charles A. Favrot, of New Orleans, a Director of the Institute, and Mr. W. J. Sayward, Secretary of the Georgia Chapter, offered their services as jurors, without compensation, and a competition was conducted in accordance with the recommendations of the Institute.

Recently, in reply to a letter from the Secretary in which he expressed the Board's pleasure that a city in which the Institute was not represented should still recognize it as the advisor in a matter of this kind, Mr. Ralston wrote as follows:

"I was very much gratified to receive your recent letter, stating that Mr. Favrot of New Orleans had made a report to your Directors concerning the Miami Hospital competition. Speaking for the city at large, as well as for myself, I desire to convey to your body, through you, our appreciation of your praise and good wishes.

We were glad to have been able to hold a competition of this sort, and believe that it has certainly done some good locally. Already the architects are asking for the same sort of competition on other municipal improvements, and we believe that the example set will be beneficial."

The story of this competition is a perfect example of the equitable conduct of a competition for which every honest architect contends,—and which the Institute has succeeded in establishing wherever men love fair play.

American Academy in Rome

School of Classical Studies
Annual Competitions for Fellowships

The following Fellowships will be awarded:

A Fellowship of the value of \$1,000 a year for one year.

A Fellowship of the value of \$1,000 a year for two years.

The awards are made on competitions which are open to all unmarried citizens of the United States, who comply with the regulations of the Academy.

All persons desiring to compete for a Fellowship must fill in a form of application, which will be furnished by the Secretary of the Academy upon request, and file the same with the Secretary not later than March 1, together with such letters of refer-

ence and other documents or evidence as they may desire to submit. Application and papers must be submitted in triplicate.

C. GRANT LAFARGE, *Secretary*

101 Park Avenue, New York City

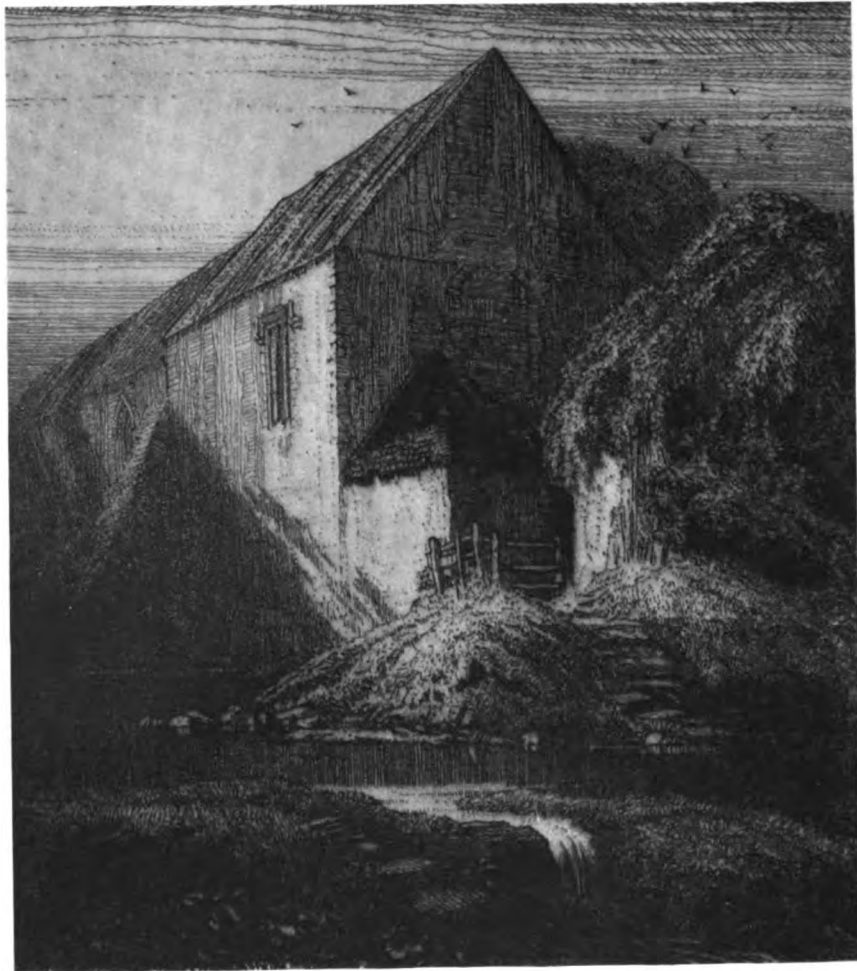
The Big "A" in Art

On the subject of war memorials, Prof. W. R. Lethaby has the following to say in *The Builder*:

"This is a movement which should go forward very gently and slowly, and should attempt nothing revolutionary. There are a great many people who, the moment the word 'art' is mentioned, regard it as something altogether dissociated from everyday life. The word has a very big A, is to do entirely with picture galleries and, in some degree, they think, with cold, classical things which can have nothing to do with domestic life. That is a misconception which should be removed at all costs. Call it 'tidiness' or 'order,' and you get the real appreciation of the word. London, and indeed most great towns, want tidying up and making more orderly. In doing that you beautify them, make them more artistic and congenial to the best work, the best health, and the happiness of all."

The Practical Contribution of the Architect

In a recent number of the "Real Estate Magazine," Mr. L. Ward Price, Secretary of the Robert E. Farley Organization, Westchester County, New York, contributed a brief article on the value of good architecture in suburban communities, which is so full of plain commonsense and building wisdom that we regret it cannot be made more widely known. Emphasizing the need for good architecture in the country as being of even greater importance than in the city, he invites attention to the waste, disappointment, depreciation and general decline in values which always follow the haphazard building operation. In relating the esthetic value of the house to its property worth, he never loses sight of the great practical value of the architect as the safeguard to the owner. "A house which has been created by a good architect is easily worth the architect's fees in superior trim alone," says Mr. Price. At first sight this statement would seem extravagant to the prospective builder of a small house. A year's experience with the poor trim and the necessity of sale would demonstrate the soundness of Mr. Price's contention.



F. G. G. - aq: 1915

Meppershall Chapel

The Journal of the American Institute
of Architects, March, 1916

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No. 3

Early Architecture of the Rappahannock Valley

IV. MARMION

By FRANK CONGER BALDWIN

IT IS strange that among the many authoritative volumes that have been written about the historic homes of Virginia, one finds no account of Marmion, which, by reason of its share in the traditions of the famous Fitzhugh and Lewis families, as well as its own unique and distinctive interest, merits a most particular attention. It is perhaps equally remarkable that Marmion should have escaped the wanton firebrand of the Indian, for, at the time it was built, it was at the outskirts of the civilization of the colonies, and its situation was in the very heart of the region of the Indian depredations and massacres which were partly the cause of Bacon's Rebellion.

Tradition and the surrounding circumstances would indicate that Marmion was built in 1674, by William Fitzhugh, whose will was probated in Stafford County in 1701, and who devised the estate to his son Thomas. From the latter it passed to one Hall and from him was purchased by George Lewis, a nephew of George Washington and son of Colonel Fielding and Elizabeth Washington Lewis. The estate has remained in the Lewis family to the present date.

George Lewis was a captain in Baylor's

regiment and commanded General Washington's life-guard. It was in his arms that General Hugh Mercer expired on the battlefield of Princeton. George Lewis retired to Marmion a few years after the Revolution, and died there in 1821. His younger brother, Robert, was private secretary to Washington during part of his presidential term. The Lewis family is one of those which largely created historic Virginia, and the present owners of Marmion are the direct descendants of the "Immigrant" General Robert Lewis who, in 1650, received a grant of 33,333 acres and who built the original family seat, Warner Hall, which was destroyed by fire in 1849. Mr. Henry Byrd Lewis, the present owner of Cleve Manor,* was born at Marmion.

Marmion's existence is apparently not well known today, except locally, for, though but eighteen miles from Fredericksburg, it is hidden away in remote and secluded dignity, amid its surrounding forest, in a sparsely populated section of King George County, and unless one knew of the treasures it contains one would be tempted to pass it by with slight consideration.

*See Journal for June, 1915



MARMION.—FRONT ELEVATION

The building is a frame structure and its exterior shows something of its battles with the elements through almost two and a half centuries. The original beaded white pine weather-boarding, which was one inch thick, has been replaced in some places by more modern clapboards. The building is simple in design, and the exterior has no distinctive architectural character other than the symmetry which was usual in the houses of the period; but the construction was substantial and good. The heavy, solid shutters at all the windows suggest possible precautions against the Indians of earlier days.

The plan is the typical one of most southern houses; having a hall from front to rear and rooms opening from it on either side. It is said that at one time there was at the north end of the dwelling an extensive wing containing several addi-

tional bedrooms, and that the many demands made upon the hospitality of the establishment, in accordance with the customs of the period, became so burdensome to the owner that he demolished the wing. He should not, on this account, be charged with any unusual selfishness of character, as this sentiment is not infrequently encountered in the traditions of other families whose houses were famous as rendezvous in the early coaching days.

If the visitor to Marmion has gained from its exterior the impression that it possesses no particular features of architectural interest, he receives a thrill of surprise and pleasure immediately upon crossing the threshold. The ample proportions of the hall speak a hospitable welcome, and the architectural detail of wainscoting, cornice, and stairway at once mark the designer as a man of training

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY



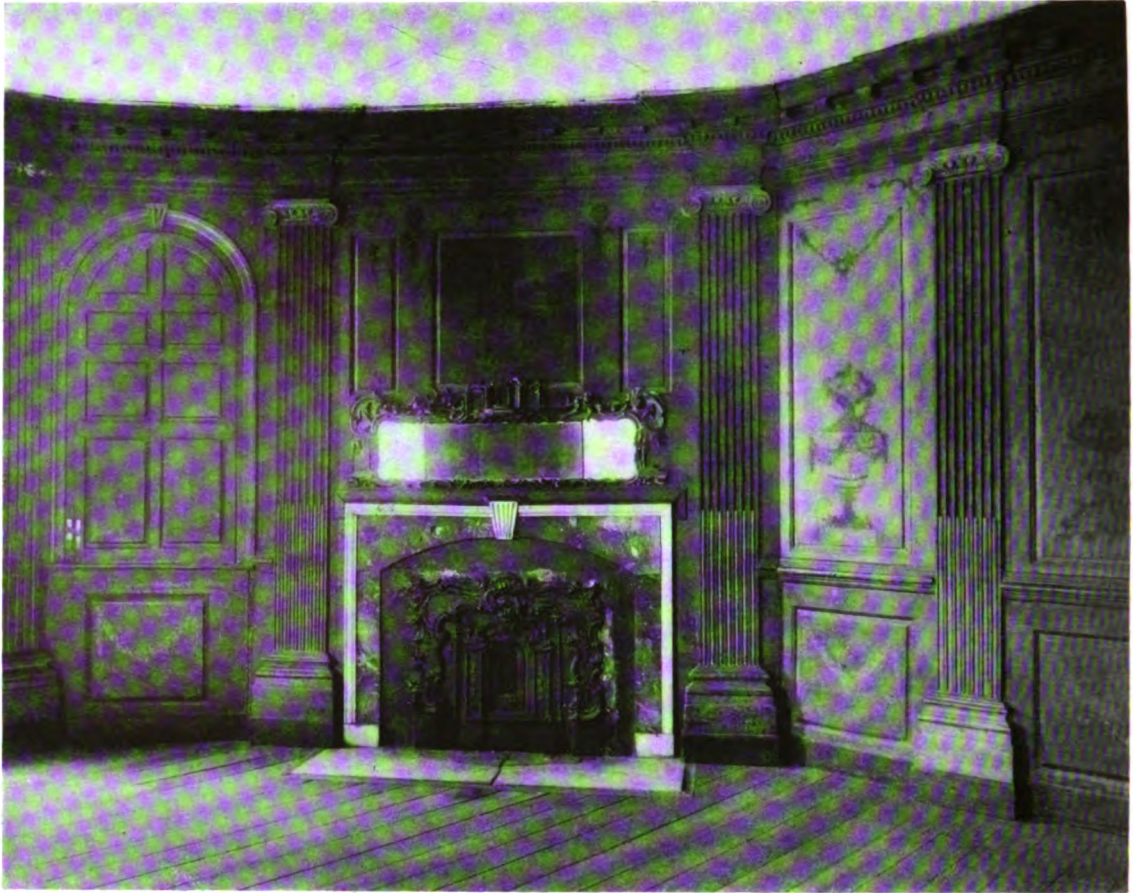
MARMION.—HALL

and refinement. The beautifully turned newel post and balusters, the gracefully sweeping ramps and the easy rise of the treads, give evidence of thoughtful designing. The woodwork of the hall is black walnut, richly toned and mellowed by age. But the surprise with which one discovers the drawing-room amounts to little less than shock. One cannot be prepared for the sudden transition from the simplicity of the exterior of Marmion to the elaborateness of the richly decorated drawing-room. There cannot be a counterpart of this room anywhere in America. Owing to its peculiar plan, one is at first somewhat confused as to its principal axis; but, upon closer inspection, it is seen that one end of the room takes the form of a bay, thereby

apparently increasing the length and diminishing the effect which the unusual position of the fireplace gives to the short axis.

All the walls of the room are paneled to the ceiling. Fluted pilasters of the Ionic order frame each door and window opening and the mantel, and separate the nicely proportioned panels of the walls. The carved capitals of the pilasters are in good scale, exceedingly well executed, and are surmounted by a heavily enriched cornice. The mantel is faced with a rich yellow-brown marble (probably Brescia), framed in a molded band of white marble.

It is difficult to believe that the exceedingly architectural decoration of this room dates as far back as the original building of Marmion, for the details of the moldings



MARMION.—DRAWING-ROOM

are different from those of other parts of the house; the very elaborate and ornate treatment of the room also contrasts too strongly with the characteristic simplicity of the remainder of the house to warrant such a belief. The room gives one the "feeling" of having been transplanted from some foreign country, and it probably was.

The bay at the end of the room is formed by the cutting off of the corners to make two cupboards, one at either side of the window, and the doors of these cupboards have a graceful relation to the adjacent paneling of the room. The hinges of these doors, like the hinges of the large door at the entrance of the room, have heavy brass face-plates locked into place by an ingenious device which permits them to be easily

removed whenever it is necessary that they should be polished. The large door is of dark mahogany and has the heavy brass lock with curiously intricate key which was characteristic of the period. The floor consists of wide pine boards secured in place with hardwood dowels which the wearing feet of many generations have brought to the surface.

The most remarkable feature of the room, and that which gives it its greatest distinction, has not yet, however, been mentioned. All of the woodwork, pilasters, and panels are elaborately decorated with paintings. It is said that the work was executed just after the Revolutionary War by a Hessian soldier who was picked up in a starving condition on the shore of the

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY



MARMION.—DRAWING-ROOM

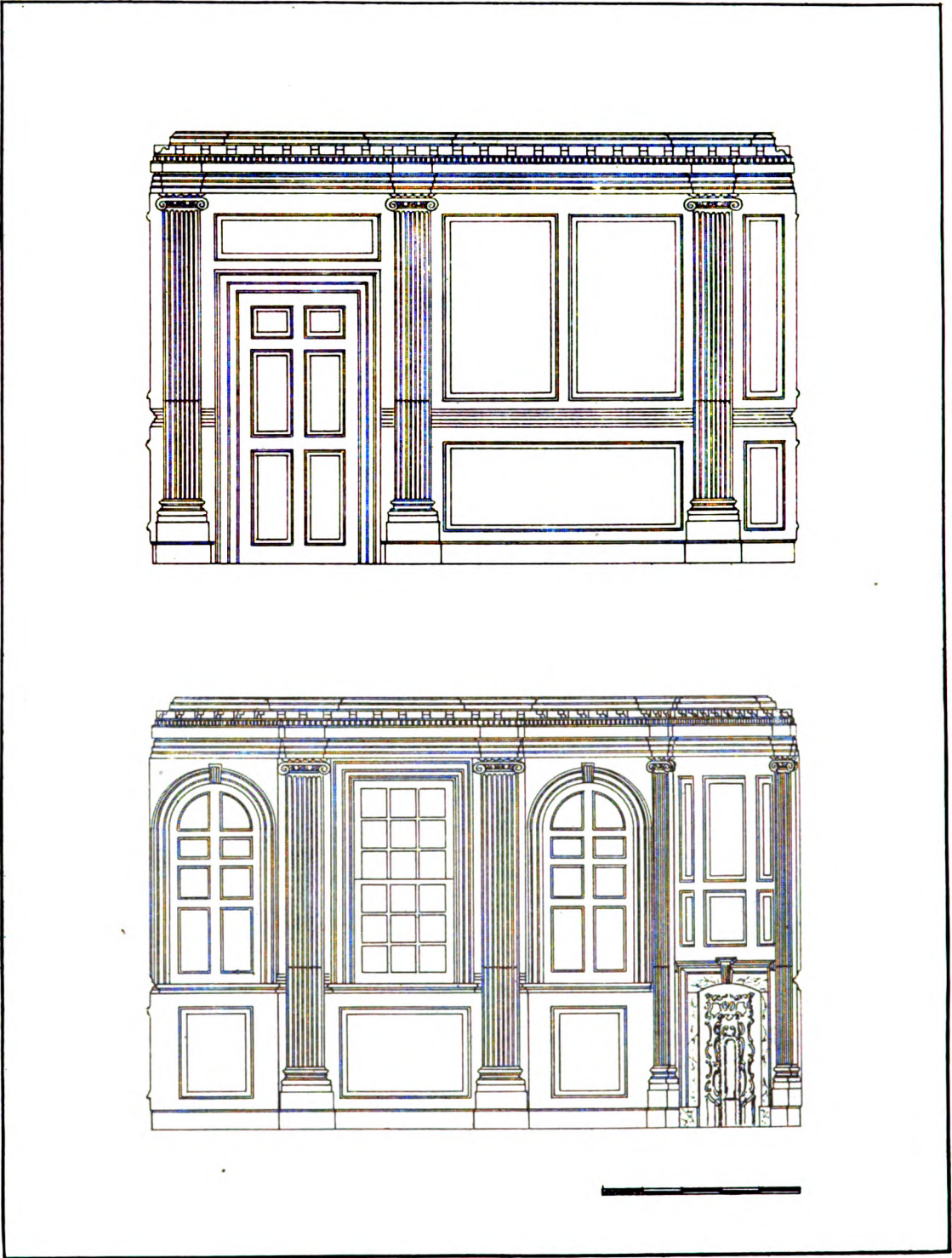
nearby Potomac, and that he performed this service in token of his gratitude for the generous hospitality extended to him. The pigments used were made by him from clays found upon the property. This work is contemporary with the decorations by Hessians at Kenmore* (about 1782) and it has remained untouched to this date. Some of the panels are treated in conventional designs with the horn of plenty and the vase as chief motives. Other panels depict scenes on the terrace of a European château, possibly a picturing by the artist of memories of his fatherland. The passing of more than a century and a quarter has served to give these decorative paintings a

*See Journal for March, 1915.

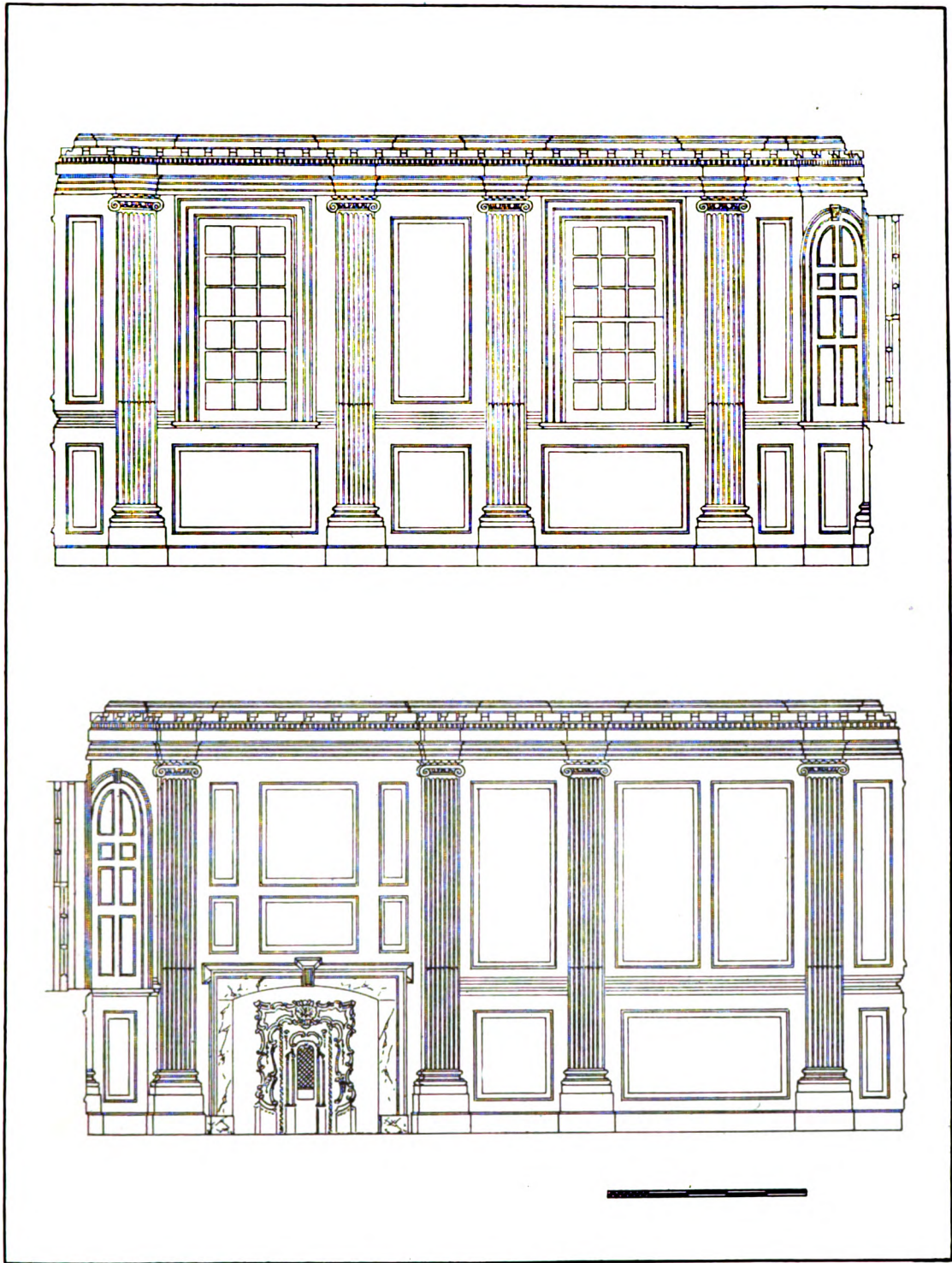
mellowness of tone which surpasses description. A feeble attempt would be to liken them to the soft tones found in old Spanish leather wall coverings.

A few years more and Marmion must inevitably have yielded to the great age of the unenduring materials of which it is built, but ere that unfortunate end comes the beautiful decorations of this unique room should have found a safe refuge in the department of Americana of our National Museum. If steps are not taken to preserve this example of early art in America, it will soon be too late.

Marmion contains some examples of the best Colonial furniture of the Georgian period and over the mantel in the drawing-



DRAWING-ROOM.—MARMION



DRAWING-ROOM.—MARMION



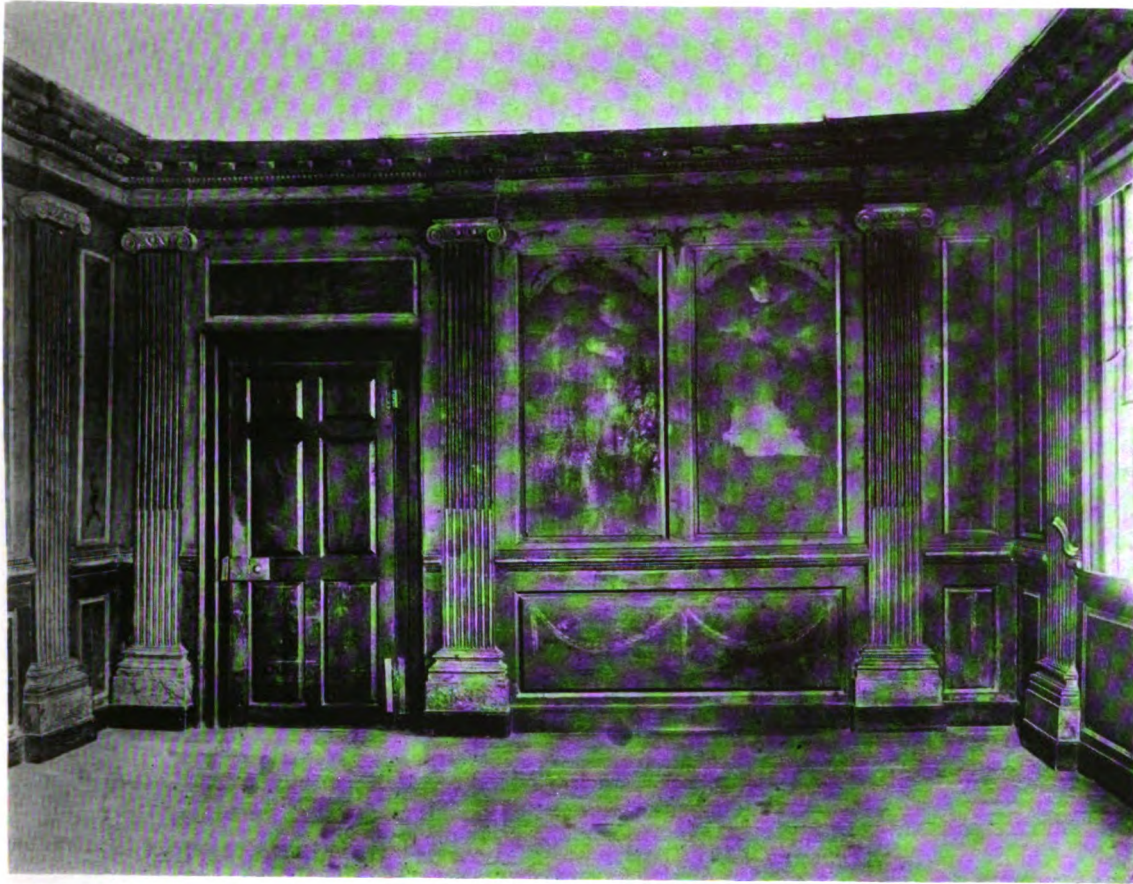
MARMION.—REAR ELEVATION

room there is a gilded Chinese Chippendale mirror of beautiful design, and which one feels inclined to believe is genuine. Until recently, it possessed two portraits of distinction, the likenesses of Colonel Fielding Lewis and Betty Washington, said to be the work of Wollaston. The latter portrait was purchased by the Mount Vernon Society, and is now at Mount Vernon.

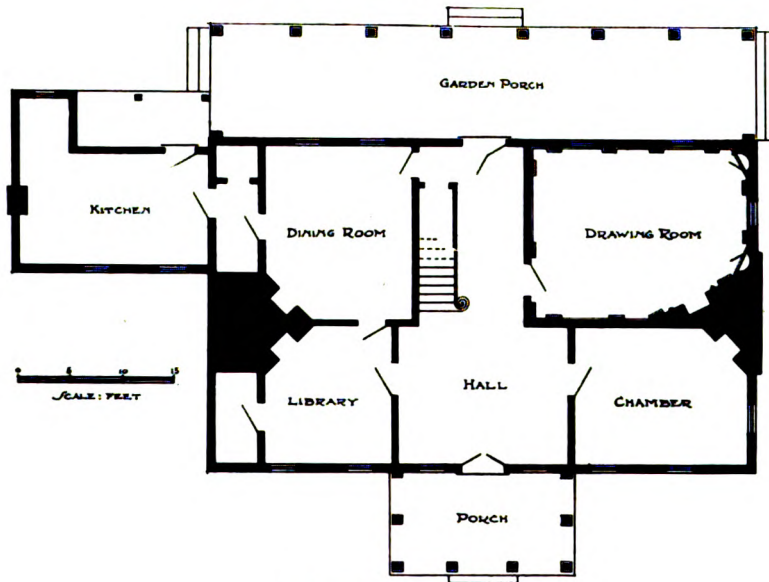
Little evidence remains of the extent and importance of the estate of Marmion, as most of the former tenant and farm buildings have disappeared. However, those remaining show that the property was laid out according to a well-considered plan. Four small buildings which were used respectively as offices, kitchen, servants' quarters, and dairy or spring-house, are symmetrically grouped around the main dwelling and mark the boundary lines of the garden. These buildings are very simple in design, yet they, like the main house, give ample testimony that the builder of Marmion was a man of taste and a lover

of beauty, and that he gave much time and thought to small refinements. The spring-house, in particular, possesses an especial charm. The wide, overhanging eaves, finished with a delicate cornice, give an effect of coolness which is actual as well as suggested. Immediately below the eaves, and around all four sides of the building, a curious grillage of vertical wooden bars gives apparent lightness to the design and furnishes actual ventilation to the building. The interior, which comprises but one room, again reflects the enjoyment with which the builder developed this structure. The plastered ceiling is vaulted, the graceful curves of the vaulting being carried up from the four sides and shaped into the roof with a care and precision which, in modern days, is to be found only in structures of importance. There appears to have been no reason for the nice refinements of this little building other than the sheer delight of combining beauty with utility.

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY



MARMION.—DRAWING-ROOM



MARMION.—PLAN

Our Stupid and Blundering National Policy of Providing Public Buildings

By CHARLES HARRIS WHITAKER

II. Post-Office Buildings

IN the House of Representatives, on January 17 last, Representative Clark, of Florida, Chairman of the Committee on Public Buildings, spoke at length in support of the past policy of Congress in making appropriations for public buildings. In justification of the methods of appropriating lump sums for post-office buildings throughout the country, he said: "In the very nature of things it is utterly impossible for Congress to determine to the dollar what a public building for each and every city and town in the United States should cost, and therefore a measure of discretion had to be lodged in the executive department charged with their construction." He then proceeded to explain that the lump-sum method gave a discretion to the Treasury Department which had not been exercised.

One would like to inquire what discretion is left to the Treasury Department when Congress appropriates a fixed sum, let us say \$5,000, for a site for a post-office building. Does any business firm or corporation announce to the community in which it proposes to erect a building that it has appropriated a fixed sum of money for the land whereon to build it? One cannot imagine a more unbusinesslike procedure than that, and the result in the case of Congressional appropriations for sites for post-office buildings is just what might be expected.

Arguing from the theory upon which a democracy is supposed to work, one might of course say that the result is not at all what might be expected. It might be thought, for example that, in a democratic form of government, owners of real estate

would not exert every influence which could be brought to bear for the purpose of making the Government pay double or triple the value of the land needed, but history affirms that, with rare exceptions, every owner of a possible site in the particular community for which Congress has made such a preliminary appropriation immediately raises the value of his land to a sum to coincide with the appropriation. The Treasury Department has little discretion left in such cases, except as it can play one owner against another and try to make a fair bargain for the Government.

If the sites offered in the various communities are good bargains for the Government, why is it necessary for real-estate owners from all over the United States to journey to Washington? Excepting the occasional one who earnestly wishes to protect the Government, we may be excused for believing that by far the larger number have no other purpose in mind than to secure an inflated price for their property. The Treasury Department has probably done its best in dealing with these situations, but that does not mean that the Government has been able to buy sites for post-office buildings at current prices. It only means that the Treasury Department has been able to cut down the size of the raids. The whole spectacle is a nauseating example of the attitude of the individual toward the Government of which he is a part, but it likewise demonstrates that the way to buy post-office sites cheaply is not by announcing that so many thousand dollars have been set aside for the purpose. Perhaps there is no way of avoiding this kind of pilfering from

OUR STUPID AND BLUNDERING NATIONAL POLICY

the public funds. In consideration of the whole method of making Government appropriations for public buildings, suggestions for a possibly better policy will be offered.

What happens when the sum is appropriated for the building? What does the community say and what does its representative in Congress say when the Treasury Department proposes to spend \$30,000.00 instead of \$50,000.00 appropriated? When the whole system of appropriation is based, as the accompanying figures will show, not upon requirements or values, but upon amounts which will look good in comparison with the appropriations which have been given to other towns in the state, what chance has the Treasury Department to fight its way to a building based upon requirements and necessities? None whatever!

So long as public buildings are provided as a basis for political prestige and satisfying private greed, no one connected with their planning and construction has the slightest chance of escaping the result of the initial mistake in the method of making appropriations.

There is no justification in this method. It is fundamentally and lamentably wrong, unbusinesslike and wasteful. The bare facts are enough to condemn it in the eyes of any thinking person. Most of the appropriations made are for communities which are not entitled to a building. A glance at the accompanying list will show, for example, that Vernal, Utah, with a population of 836, postal receipts of \$6,408.00, per annum, with a yearly rental for its present post-office quarters of \$836.00, is to have a \$50,000.00 post-office building, which will cost the Government \$3,565.00 a year to maintain. As the rental charge above cited covers every expense incident to the quarters, this means that the Government will assume an extra overhead in this instance of \$2,729.00, and all for the conduct of a yearly turn over of \$6,408.00.

In no instance in the whole long list of buildings which are selected from the appropriations of 1913, will the facts be found to justify the appropriation. There may be at times, special cases where towns are entitled to a post-office building, even though the receipts per annum should not seem to justify the expenditure.

In his minority report to the Public Buildings Commission which was appointed by the Congress of 1913 for the specific purpose of making a study of the whole question of appropriations for public buildings, Postmaster General Burleson stated that "No standards whatever have apparently been observed in authorizing buildings or fixing in advance the limits of cost. As a consequence, many expensive buildings have been authorized for places where the needs of the Government do not warrant their construction, and widely varying limits of cost have been fixed for buildings in which the needs are the same." The list proves that conclusively. The Congressional point of view, of which an illustration has been given, seems to be that the waste and extravagance are the fault of the Treasury Department for not exercising discretion, but the excuse will never make any headway in the face of the facts.

Bad as is the condition in the office of the Supervising Architect, with respect to the ability of that office to deal with the problems handed to it by Congress—a condition to which reference will later be made—it cannot justifiably be reproached with more than the fault of being a helpless party to Congressional extravagance. But that reproach can be heaped upon so many heads that distinctions are difficult to make.

The Commission submitted recommendations for future guidance in making appropriations and presented a table in which estimates were given of the justifiable expenditure in cases where appropriations had been made. Thus we see that the following reductions would occur:

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Franklin, Va.	would have a building to cost \$30,000.00 instead of \$50,000.00
South Boston, Va.	" " " " " 30,000.00 " " 50,000.00
Richfield, Utah	" " " " " 30,000.00 " " 60,000.00
Shelby, N. C.	" " " " " 30,000.00 " " 65,000.00
Rumford, Maine	" " " " " 30,000.00 " " 70,000.00
Charlotte, Mich.	" " " " " 30,000.00 " " 75,000.00
Tarentum, Pa.	" " " " " 30,000.00 " " 80,000.00
Salamanca, N. Y.	" " " " " 30,000.00 " " 85,000.00
Franklin, N. H.	" " " " " 30,000.00 " " 90,000.00
Cedar Falls, Iowa	" " " " " 30,000.00 " " 95,000.00
Houghton, Mich.	" " " " " 30,000.00 " " 100,000.00
Roseburg, Ore.	" " " " " 30,000.00 " " 110,000.00
Frederick, Md.	" " " " " 30,000.00 " " 115,000.00
Ashland, Ky.	" " " " " 36,000.00 " " 120,000.00
Ashland, Ohio	" " " " " 48,000.00 " " 125,000.00
Montclair, N. J.	" " " " " 84,000.00 " " 130,000.00

The reductions suggested are not all in the same proportion, but an equally significant item is the large number of appropriations which the Committee considered as unjustifiable. It is evident however that the business of the Post-Office Depart-

ment has to be considered in a different manner than one would naturally infer. For example, in the following summary, the figures would seem strange to a business man:

	Present Rental	Employees' Salaries	Total Charge for Rent and Salaries	Total Receipts	Added Expenditure for Maintenance of New Building
Franklin, Va.	\$1,370.00	\$10,012.00	\$11,382.00	\$9,956.00	\$1,947.00
So. Boston, Va.	1,560.00	9,512.00	11,072.00	12,291.00	2,410.00
Richfield, Utah	420.00	2,256.00	2,676.00	5,771.00	2,700.00
Shelby, N. C.	550.00	13,172.00	13,722.00	10,072.00	3,720.00
Rumford, Maine	1,250.00	12,500.00	13,750.00	19,021.00	3,170.00
Charlotte, Mich.	1,200.00	25,200.00	26,400.00	19,031.00	3,635.00
Tarentum, Pa.	1,075.00	15,112.00	16,187.00	16,008.00	4,055.00
Salamanca, N. Y.	1,300.00	15,300.00	16,600.00	21,796.00	4,345.00
Franklin, N. H.	1,000.00	15,612.00	16,612.00	16,116.00	5,170.00
Cedar Falls, Iowa	1,000.00	18,800.00	19,800.00	16,622.00	5,695.00
Houghton, Mich.	1,625.00	11,700.00	13,325.00	31,121.00	5,660.00
Roseburg, Ore.	600.00	12,100.00	12,700.00	18,821.00	6,489.00
Frederick, Md.	1,800.00	24,402.00	26,202.00	40,310.00	5,439.00

The obvious inference is that in small units the postal business is carried on at a loss, which has to be made good by the gain in large units. Just where the question of service enters in to justify a post-office building would seem to involve a pretty comprehensive study of the postal business. Under the present law, which Congress does not pretend to obey, no building shall be authorized where the postal receipts are less than \$10,000.00 a year. A glance at the appended table will indicate what Congress thinks of that law.

In his minority report previously referred to, Postmaster General Burleson recom-

mended that no appropriation be made where the postal receipts were less than \$15,000.00, or where the population was less than 5,000, or where the annual rental was not in excess of \$1,000.00. One cannot be sure that so arbitrary a rule can be laid down or that the suggestions offered are entirely right, but this is a step in the right direction. The next one to be taken, if Congress should see fit to accept such a basis, is to provide means for determining what size building should be built.

In that connection, the following statement of the Postmaster General is of interest:

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"The definition of a public-building policy must rest upon the decision of the question as to whether authorizations of buildings shall be based upon politic or economic grounds. If the former, the policy depends for its justification upon the nationalizing influence of Government architecture. This, of course, is earnestly to be sought. However, such a policy, as we have seen from a survey of existing conditions, has the disadvantage of affording too great an opportunity for abuse. Moreover, it tends toward the recognition of a construction policy for the attainment of æsthetic rather than utilitarian ideals. The true policy is one under which buildings will be authorized primarily for utilitarian purposes. The effect of this policy will be to subserve the material interest of the Government and to make possible orderly procedure under a logical program; at the same time requirements of broad public policy as well as ideals of architecture may be satisfied in a reasonable degree."

It would be hard to locate a public pronouncement which was at once so full of meat and yet which seemed to betray so great a misunderstanding of the relation of architecture to the public buildings of a great nation.

How can it be that there has arisen so great a misconception? How is it possible that men have come to think that because a building is to be erected for utilitarian purposes it has no connection with architecture,—except to satisfy the architectural requirement "in a reasonable degree?" The House of Representatives betrayed the same attitude when it applauded the reference to the "æsthetic dreamers" in the Supervising Architect's office. Æsthetic dreamers indeed! What else can they be when they are handed the order to design a \$50,000.00 building and when the most elementary knowledge of architecture tells them that a \$20,000.00 building would serve every purpose and permit architecture to play an honest rôle? These are the

men, so says the Congressional Record, "who have sacrificed the utility of the building and the comfort of the workers therein to the gimcracks and curlicues of architecture. [Laughter and applause.]"

Did'st hear, O many-columned Thebes! O templed Greece! O Pantheon'd Rome! Thy centuries of splendor now lie prostrate. Thine artful mask is torn away. Thy naked gimcracks stand revealed.

And thou, O weeping Rheims, O desolate Ypres, smitten Arras, ravaged Louvain! Why mournest thou? Thy hideous skeletons are nothing more than that! Thy silent heaps of crumbled stone, whereon the fairest workmen of a day had wrought the imprint of their souls, are nothing more than curlicues, shorn of their humbug to the weird accompaniment of laughter and applause.

Laughter and applause! Mark well those words! Remember that they indicate, in the Congressional Record, an attitude which is at once so tragic and so widespread, that Beauty may well hide her head in dismay and despair. But let us also remember there is a laughter which springs spontaneous, and a laughter which simulates merriment.

Could it be that the men in that solemn legislative chamber who inspired that chronicle in the Congressional Record laughed and applauded in hollow mockery of the long list of public buildings which are monuments to their unintelligence?

Did they think that by a devious process which would pass unperceived their incompetence was being traced home to architecture? Their failure to discharge the solemn trust vested in their office transferred to the art which they had sacrificed? The blame for their mournful record cleverly saddled upon the shoulders of others? For years they have encouraged a public building policy which ignores the first elements of architecture,—that the building shall be worthy of the purpose, and the purpose worthy of the building.

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If the concept of the building ignores those primary elements, the building is a failure even before the first spadeful of earth is lifted from its bed.

On every public building authorized for a community where no building was justifiable or where the appropriation provided for a building out of all proportion to the needs of the community, every participant becomes a party to a crime against architecture. Wherever an architect allows his love of the monumental to interfere with his duty of planning and designing a building which shall give the maximum of convenience, comfort and efficiency at the minimum of expense, commensurate with sound work and the dignified expression of the purpose of the building, another crime is committed in the name of architecture. If he is incompetent, or worse, architecture must bear the burden of his incompetence or his dishonesty.

Yet architecture continues and will continue, for it is founded deep in the spiritual nature of man, so deep that it rises sublime above incompetence, dishonesty and the sad lack of appreciation which is no doubt due, in large measure, to the crimes which are perpetrated in its name. Of these, none is at once so great and so lamentable as the crime of our public-building policy. Where may we look for a wise example, if not to the Nation as symbolized in its Governmental functions?

In the Metropolitan Magazine for February there was quoted the following extract from a speech by Representative Garner, of Texas:

"There are a half dozen places in my district where Federal buildings are being erected or have recently been constructed at a cost to the Government far in excess of the actual needs of the communities where they are located. Take Uvalde, my home town, for instance. We are putting up a post-office down there at a cost of \$60,000.00, when a \$5,000.00 building would be entirely adequate for our needs.

This is mighty bad business for Uncle Sam, and I'll admit it; but the other fellows in Congress have been doing it for a long time and I can't make them quit. Now we Democrats are in charge of the House and I'll tell you right now, every time one of these Yankees gets a ham I'm going to get a hog."

Does this shed any light on the source of that laughter and applause?

The Editor of the Metropolitan added some comments on that speech which must have taken some courage to write, for no citizen likes the task of denouncing his fellow men. It encourages violent language and makes restraint difficult to exercise.

In the World's Work for February, there appeared an article entitled "Shall We Have Responsible Government?" in which our system of making appropriations for public buildings is indicted in such language as to leave the reader amazed,—if anything can amaze us in these days of revelation and exposures. One glance at the illustrations which accompany this article will lead the reader again to wonder whether the laughter and applause in the House of Representatives did not spring from the sinister joke which has been perpetrated upon the nation by its representatives in Congress.

But let us be just in this matter. Not every congressman believes in the public-building policy which has disgraced the Nation. Not every senator by any means tacitly acquiesces in these raids on the public treasury. There are some who fight, others who protest, and others still who take a little slice, not because they believe in it, but because the pressure of their constituencies makes itself felt in no uncertain manner. Do not forget that the whole trouble comes home to the Nation! Do not forget that there are hundreds of communities where sinister interests, working in small groups, or even the entire community, insist on and believe in this

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method of getting a public building. The practice, in common with many others, runs through our citizenship like a foul disease, poisons our whole electoral system, communicates the infection to our governmental machinery, contaminates everything and everybody that comes continually in contact with it and leaves us plunged in the mire of inefficiency, incompetency and dishonesty. Against those dire obstacles a few valiant men contend, seemingly in vain. Of such were the representatives who did not join in that laughter and applause, and who must have sat silent and mourned the spectacle.

In the House of Representatives on the eventful day of the great discovery we have chronicled, two suggestions were made, as follows:

"I believe it is absolutely necessary to reorganize the Office of the Supervising Architect, and place at the head of it a first-class architect who is also a practical, commonsense man of good executive ability. I admit that this combination is hard to find, as most good architects, are, as a rule, impractical visionary dreamers; but there are some who measure up to the requirement, and I have in mind now a gentleman who, in my judgment, will fully meet the requirements in this particular case.

"Second. Standardization of buildings wherever possible. This question of standardizing has been much discussed, and most of the architects are opposed to the idea. But, Mr. Speaker, it requires no technical architectural knowledge to know that the plan is entirely feasible. [Applause]. It is not only feasible, but good business judgment demands it as a saver of both time and money in public-building construction."

A most cursory analysis of these suggestions indicates that they are merely palliative and not remedial, since they do not indicate that any effort is to be made to deal with the fundamental question at issue. Both suggestions are founded upon

the idea that the public-building appropriation policy of the past is to be continued, but with these differences. The buildings are to be completed more rapidly, in the first place, which will have the effect of relieving congressmen from the reproaches of their constituents, who, having been favored with a treasury grant, naturally wish to see the tangible evidence in the shape of a building. As the Supervising Architect's office is many years behind in its work, these reproaches are having a very disturbing effect, and we have heard that some congressmen have been more embarrassed since the appropriations for certain buildings were granted than before they took place.

Standardization along certain lines is undoubtedly possible, but unless we are much mistaken, not to the degree imagined by Congress. The study of this question is so intimately related to the method by which public-building appropriations should be made that it is idle to consider it separately. How should public buildings be provided? What is the best way in which to secure the desired result?

The Office of the Supervising Architect should most certainly be reorganized. It should be placed in charge of the kind of man that would be selected by any business undertaking wherein the annual volume of expenditure was to run into such figures as \$20,000,000.00 to \$40,000,000.00. The public building operations of the United States compare in volume with the work of the Panama Canal. They represent an annually increasing expenditure. Their importance, viewed from the standpoint of nationalizing influence, convenience and service, is immeasurably greater. They offer an opportunity to effect savings which run into the millions. A bigger job than that of administering this vast and complex business is scarcely conceivable.

But, as architecture begins with an analysis of the needs and requirements, so should the work of the Supervising Archi-

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tect begin with a Bureau of Estimates. Every request for a public building should be examined and reported upon by this bureau, which would thus provide the means for laying before Congress an intelligent survey of the situation. In the case of a post-office building, for example, the bureau would make a study of the needs of the town, the past and probable future rate of growth, the amount of postal receipts, the character of the postal service, whether intense and concentrated or widely distributed, the floor-space required to take care of present needs and provide for expansion, the cost of the building which these needs would justify. In the course of a year or two this bureau would have accumulated sufficient data to enable it to deal with these preliminary surveys without great labor or expense. The same method should be pursued by the Bureau of Estimates, with respect to every other public building, with possible exceptions in certain instances where the Army Engineers were better equipped to render that service. The recommendations to Congress of the Supervising Architect would then provide a basis upon which Congress could determine intelligently such annual appropriations for public buildings as it saw fit. It is indeed ridiculous to suppose that Congress can determine, within many thousands of dollars, the sum required for a public building. Is it equally ridiculous to hope that Congress will provide means whereby such knowledge may be obtained and laid before it?

In the course of a reasonable time, the Office of the Supervising Architect could begin to establish a standardization of plan and equipment which would serve as the basis for post-office buildings of small units. A large amount of work toward this end, has, we believe, already been done, but of necessity, it must have been based upon the extravagant and wasteful mandatory orders which have been issued to the Office of the Supervising Architect by Congress, and it would be a mistake

to accept this data as final or conclusive. Only out of the experience of a careful study of many and varied requirements in which the estimates shall be based upon an intelligent comprehension of all the factors, will it be possible to work out any plan for standardizing the plan and equipment for these buildings. This is the first task to which Congress should address itself. The need is imperative. Failure to pass any public-building bill, without making provision for carrying on the public work, will inflict the greatest hardship upon the nation. There are communities which are suffering from the inadequacy and inconvenience of their post-office buildings or rented quarters. Every year sees a growing increase in the number of problems to be dealt with and solved.

One cannot read the report of the Convention of the Society of Constructors of Federal Buildings, held recently in Washington, without becoming impressed with the spirit of the men who are in charge of the work of superintending the construction of the buildings erected under the Treasury Department. The discussions were of exceeding interest and the various addresses delivered by the members and guests speak eloquently of the efforts made to cope with the volume of business in the office. Yet one cannot but regret that so fine an effort and so great a loyalty should be spent upon so many buildings which ought not to be built, and that so much energy should be devoted to the task of clearing away the wastefulness of Congressional appropriations of past years, before a wise and sound public building policy can be inaugurated.

It will be years before the Office of the Supervising Architect can catch up with the orders which Congress has handed to it for execution. The situation is as unbusiness-like as it is pitiful and disgraceful. As a nation, in our policy of providing public buildings, we have so far written ourselves down as unworthy to be classed as civilized.

A Few Examples from the Last Public Building Appropriations of Congress

	*Square feet required	Population			Annual P. O. Receipts	Employees' Salaries	Present rental of Quarters	†Cost of Operating new P.O. Building‡
		1910	1900	1890				
\$45,000 Buildings.—								
Covington, Tenn.		2,990	2,787	1,067	\$9,477		\$400	\$3,565
\$50,000 Buildings.—								
Andalusia, Ala.	4,000	2,480	551	270	10,972	\$16,992	780	3,565
Athens, Tenn.	4,000	2,264	1,849	2,224	9,461	4,700	900	3,565
Comanche, Texas	4,000	2,756	2,070	1,236	9,388	11,056	945	3,565
Commerce, Texas	4,000	2,818	1,800	810	8,726	17,192	39	3,565
Franklin, Va.	4,000	2,271	1,143	875	11,012	10,112	800	3,565
Front Royal, Va.	4,000	1,133	1,005	868	9,041	5,756	840	3,565
Gallatin, Tenn.	4,000	2,399	2,409	2,078	9,327	11,400	500	3,565
Holly Springs, Miss.	4,000	2,192	2,815	2,246	10,241	12,480	800	3,565
Honey Grove, Texas.	4,000	2,300	2,483	1,828	9,179	16,556	480	3,565
Lancaster, S. C.	4,000	2,098	1,477	1,094	8,213	12,356	350	3,565
Prescott, Arkansas	4,000	2,705	2,005	1,287	8,953	10,026	600	3,565
Russellville, Arkansas	4,000	2,936	1,832	1,321	9,434	10,100	1,000	3,565
Vernal, Utah	4,000	836	664		6,408	4,460	552	3,565
West Point, Ga.	4,000	1,906	1,797	1,254	9,973	12,500	750	3,565
\$55,000 Buildings.—								
Bad Axe, Mich.	4,000	1,559	1,241	842	10,681	13,900	1,140	3,825
Bartow, Fla.	4,000	2,662	1,983	1,386	13,799	10,156	650	3,825
Beeville, Texas	4,000	3,269			12,155	7,500	480	3,825
Central City, Neb.	4,000	2,428	1,571	1,368	12,004	10,400	460	3,825
Chandler, Okla.	4,000	2,024	2,334	1,430	11,317	16,956	600	3,825
Fallon, Nev.	4,000	741			7,341	3,620	300	3,825
Fayette, Mo.	4,000	2,586	2,717	2,247	10,274	12,256	300	3,825
Fordyce, Arkansas	4,000	2,794	1,710	980	9,351	4,900	600	3,825
Forsyth, Ga.	4,000	2,208	1,172	920	8,070	10,156	450	3,825
Franklin, Tenn.	4,000	2,924	2,180	2,250	11,124	14,700	430	3,825
Gilmer, Texas	4,000	1,484			6,096	7,570	480	3,825
Hammond, La.	4,000	2,942	1,511	692	13,028	8,700	236	3,825
Leesburg, Va.	4,000	1,597	1,513	1,650	11,434	9,256	720	3,825
Martin, Tenn.	4,000	2,228	1,730		10,057	13,690	400	3,825
Montevideo, Minn.	4,000	3,056	2,146	1,437	14,329	18,000	480	3,825
Mount Pleasant, Texas	4,000	3,137			7,974	13,056	1,000	3,825
Pittsburg, Texas	4,000	1,916	1,783	1,203	6,942	11,102	248	3,825
Thomasville, N. C.	4,000	3,877	751	590	9,905	9,090	900	3,825
Tomah, Wis.	4,000	3,419	2,380	2,199	11,175	11,190	540	3,825
Wahoo, Neb. (2)	4,000	2,168	2,100	2,006	9,697	7,400	600	3,825
Washington, Ga.	4,000	3,065	3,300	2,631	9,963	11,456	450	3,825
Waynesboro, Va. (1)	4,000	1,389	856	646	10,353	6,870	456	3,825
Williamson, W. Va.	4,000	3,561			15,303	7,000	728	3,825
Aurora, Neb. (2)	4,000	2,630	1,921	1,862	12,326	14,900	900	3,825
Basin, Wyo. (2)	4,000	763			6,371	2,180	500	3,825
Cody, Wyo. (2)	4,000	1,132			8,135	4,360	360	3,825

(1) \$57,500. (2) \$56,000.

*Based on estimated number of employees in 1924.
†Including interest at 3½ per cent.

‡The average cost of maintenance varies slightly in the report
of the Public Buildings Commission.

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	*Square feet required	Population			Annual P. O. Receipts	Employees' Salaries	Present rental of Quarters	†Cost of Operating new P. O. Building‡
		1910	1900	1890				
\$60,000 Buildings.—								
Chamberlain, S. D.	4,000	1,275	874	936	\$6,460	\$3,844	\$700	\$4,085
Lancaster, Ky.	4,120	1,507	1,640		5,226	5,154	275	4,085
Marion, S. C.	4,120	3,844	1,831	1,640	9,755	7,156	600	4,085
Midland, Mich.	4,000	2,527	2,363	2,277	9,666	13,800	840	4,085
North Vernon, Ind.	4,000	2,915	2,823	2,012	10,965	15,000	600	4,085
Richfield, Utah	4,000	2,559	1,969	1,531	7,821	2,120	420	4,085
Saco, Maine	4,120	6,583	6,122	6,075	10,609	13,656	800	4,085
Washington, Missouri	4,120	3,670	3,015	2,725	7,845	4,600	480	4,085
Winnemucca, Nev.	4,000	1,786	1,110		11,700	2,880	600	4,085
\$65,000 Buildings.—								
Bay City, Texas	4,000	3,156			12,107	6,156	200	4,345
Decatur, Ala.	4,000	4,228	3,114	2,765	12,702	9,400	1,900	4,345
Fort Plain, N. Y.	4,000	2,762	2,444	2,864	12,650	16,346	800	4,345
Hiawatha, Kansas (2)	4,000	2,974	2,829	2,486	13,158	16,000	680	4,345
Jerseyville, Ill.	4,000	4,103	3,517	3,207	11,139	17,202	750	4,345
Olyphant, Penna.	4,000	8,505	6,180	4,083	9,441	7,556	900	4,345
Shelby, N. C.	4,000	3,127	1,874	1,394	10,953	13,172	550	4,345
Shelbyville, Tenn.		2,869	2,236	1,823	10,978		500	4,345
Walden, N. Y.	4,000	4,004	3,147	2,132	12,276	9,900	800	4,345
(2) \$67,500.								
\$70,000 Buildings.—								
Buffalo, Wyo. (1)	4,000	1,368	710	1,087	5,902	3,296	360	4,605
Burlington, Wis.	4,420	3,212	2,526	2,043	14,208	16,000	960	4,605
Cuero, Texas (2)	4,000	3,109	3,422	2,422	13,876	14,000	600	4,605
Falls City, Neb. (3)	4,000	3,255	3,022	2,102	14,498	14,400	690	4,605
Fort Morgan, Col.	4,000	2,800	634	488	13,887	11,700	840	4,605
Hoopeston, Ill.	4,000	4,698	3,823	1,911	14,716	16,800	720	4,605
Madison, S. D.	4,000	3,137	2,550	1,736	13,962	13,800	1,200	4,605
Marianna, Fla.	4,000	1,915	900	926	8,364	10,800	600	4,605
Marion, Ky.	4,000	1,627	1,064	840	7,823	11,168	275	4,605
Maryville, Tenn.	4,000	2,381			11,140	13,300	400	4,605
Narragansett, Pier, R. I.	4,000	1,250	1,523	1,408	8,252	4,460	800	4,605
(1) \$69,500. (2) \$72,500. (3) \$71,000.								
\$75,000 Buildings.—								
Bellefourche, S. D.	4,000	1,352	451		8,350	5,000	570	4,855
Burlington, N. C.	4,000	4,808	3,692	1,716	15,926	18,050	900	4,855
Charles Town, W. Va.	4,000	2,662	2,392	2,287	11,030	12,116	900	4,855
Donora, Penna.	4,000	8,174			14,497	9,100	1,200	4,855
Gallipolis, Ohio	4,000	5,560	5,432	4,498	15,319	13,900	900	4,855
Logan, Ohio	4,000	4,850	3,480	3,119	12,582	15,858	900	4,855
Ripon, Wis.	4,000	3,739	3,818	3,358	15,017	14,180	680	4,855
Seymour, Conn.	4,000	4,786	3,541	3,300	11,257	11,736	840	4,855
Waynesburg, Penna.	4,000	3,545	2,544	2,101	15,218	16,212	1,200	4,855
Waynesville, N. C.	4,000	2,008	1,307	455	10,122	10,556	375	4,855
\$80,000 Buildings.—								
Altus, Oklahoma (1)	4,000	4,821	1,927		14,072	15,800	441	5,120
Berwick, Penna.	5,000	5,357	3,916	2,701	18,565	17,802	1,000	5,120
Ellensburg, Washington (1)	4,000	4,209	1,737	2,768	17,689	15,456	480	5,120
Holidaysburg, Penna.	4,000	3,734	2,998	2,875	11,843	12,900	850	5,120
(1) \$82,500.								

*Based on estimated number of employees in 1924.

†Including interest at 3½ per cent.

‡The average cost of maintenance varies slightly in the report of the Public Buildings Commission.

EXAMPLES FROM THE LAST PUBLIC BUILDING APPROPRIATION

\$80,000 Buildings, continued—	*Square feet required	Population			Annual P. O. Receipts	Employees' Salaries	Present rental of Quarters	†Cost of Operating new P.O. Building‡
		1910	1900	1890				
Jellico, Tenn.	4,000	1,862	1,283	758	\$9,424	\$8,590	\$65	\$5,120
Sayre, Penna.	4,000	6,426	5,243		17,521	13,000	1,020	5,120
Tarentum, Penna.	4,000	7,414	5,472	5,627	16,008	15,112	1,075	5,120
\$85,000 Buildings.—								
Martin's Ferry, Ohio	4,000	9,133	7,760	6,250	16,694	14,300	660	5,645
Salamanca, N. Y.	4,000	5,792	4,251	3,639	21,796	15,300	1,300	5,645
Skowhegan, Maine	4,000	5,341	5,180	5,008	18,225	16,970	800	5,645
\$90,000 Buildings.—								
Franklin, N. H.	4,000	6,132	5,846	4,085	16,116	15,612	1,000	6,170
Georgetown, Ky.	4,500	4,533	3,823		11,688	15,012	900	6,170
Kinston, N. C.	5,000	6,995	4,106	1,726	20,055	19,372	900	6,170
Rhineland, Wis. (1)	4,000	5,637	4,998	2,658	20,749	13,300	700	6,170
Ridgway, Penna.	4,000	5,408	3,515	1,903	21,976	14,690	1,200	6,170
(1) \$91,000.								
\$95,000 Buildings.—								
Batavia, Illinois.	4,000	4,436	3,871	3,543	18,622	14,500	720	6,695
\$100,000 Buildings.—								
Dickinson, N. D.	4,000	3,678	2,076	897	16,726	10,000	1,100	7,285
Lock Haven, Penna.	4,000	7,772	7,210	7,258	27,740	15,596	1,400	7,285
\$105,000 Buildings.—								
Jasper, Ala. (1)	4,000	2,509	1,661	780	14,314	9,660	300	7,460
(1) \$107,500.								
\$110,000 Buildings.—								
Durango, Col.	4,000	4,686	3,317	2,726	18,546	12,700	1,200	7,635
Naugatuck, Conn.	4,500	12,722	10,541	6,218	25,315	20,960	1,250	7,635
Opelika, Ala. (1)	4,500	4,734	4,245	3,703	15,085	21,902	600	7,635
(1) \$112,500.								
\$115,000 Buildings.—								
Douglas, Arizona	4,000	6,437			31,771	17,120	730	7,810
Pottstown, Penna.	6,000	15,599	13,696	13,285	36,509	25,290	1,500	7,810
\$120,000 Buildings.—								
Ashland, Ky.	5,000	8,688	6,800	4,195	30,002	22,000	1,500	8,000
\$125,000 Buildings.—								
Aberdeen, Wash.	10,000	13,660	3,747	1,638	35,602	18,600	1,200	8,175
\$140,000 Buildings.—								
Brattleboro, Vt.	6,000	6,517	5,297	5,467	57,597	28,492	1,200	8,700
Cohoes, N. Y.	4,000	24,709	23,910	22,509	35,096	23,000	1,900	8,700
\$145,000 Buildings.—								
Elkins, W. Va.	5,000	5,260	2,016	737	24,592	15,246	1,680	8,875
\$150,000 Buildings.—								
Vancouver, Washington (1)	7,000	9,300	3,126	3,545	25,940	23,712	1,400	9,050
(1) \$152,500.								

*Based on estimated number of employees in 1924.
†Including interest at 3½ per cent.

‡The average cost of maintenance varies slightly in the report of the Public Buildings Commission.

NOTE.—The figures in this list were taken from the Statement of Appropriations, issued by the Treasury Department, the Report of the Public Buildings Commission, and the Census of 1910.

The Disfigurement of the National Capital by a Central Power-House

In June, 1913, Congress passed an Act authorizing the Secretary of the Treasury to have constructed a central heating, lighting and power plant. The site was designated by Congress and the location fixed near the new building of the Bureau of Engraving and Printing, upon land owned by the Government bordering on the Potomac River and directly opposite East Potomac Park.

In December, 1915, the Secretary of the Treasury signed a contract for the erection of the building. Under the Act of Congress he had employed expert engineering services for the design of the mechanical and electrical equipment, but the building itself was designed in the office of the Supervising Architect.

On November 28, 1913, President Wilson issued an Executive Order as follows:

"It is hereby ordered that whenever new structures are to be erected in the District of Columbia under the direction of the Federal Government which affect in any important way the appearance of the city, or whenever questions involving matters of art with which the Federal Government is concerned are to be determined, final action shall not be taken until such plans and questions have been submitted to the Commission of Fine Arts designated under the act of Congress of May 17, 1910, for comment and advice."

This Executive Order is slightly less broad in its scope than the one issued by President Taft in 1910, but the contract above mentioned was let without in any way heeding it. Since Congress is supreme in law-making power, it seems doubtful whether more than a breach of courtesy was committed by the Secretary of the Treasury in not referring the plans for the power-house to the Commission of Fine Arts, although we do not understand that any opinion has been delivered on this question.

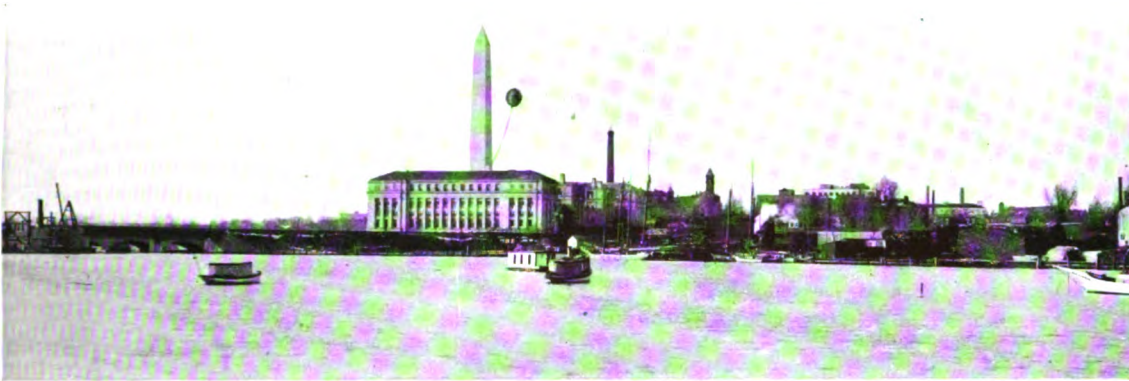
When the public announcement of the signing of the contract was made, the Commission of Fine Arts made a formal request for the plans and they were then examined and reported upon. On January 31, the Commission submitted its report in which it expressed the opinion that the huge structure with four smoke-stacks stated, according to the stenographic report of the testimony of Mr. N. S. Thompson, Superintendent of the Mechanical Engineering Division of the Office of the Supervising Architect, to be 188 feet above grade,* would be a serious blot upon the beauty of Washington. Grave concern

*NOTE.—Grade at this point is seven feet above the Potomac, thus making the generally stated height 195 feet.—EDITOR.

was expressed as to the location of any such plant on the site proposed.

In the Senate, a resolution was introduced by Senator Newlands, under which work should be stopped until the plans had been submitted to the President and the Commission of Fine Arts for their approval. This resolution was referred to the Library Committee of the Senate. At about the same moment, the Urgent Deficiency Bill was before the Senate for consideration, in which an additional appropriation was asked for the completion of the power-house. Senator Newlands offered an amendment covering the same ground as his previous resolution. The amendment was passed by the Senate and went to conference with the House Committee. In the conference the Senate conferees receded. The report of the Conference Committee, with the amendment stricken out, was then adopted by the Senate. In the interim, the American Institute of Architects and the American Federation of Arts had taken active steps to arouse public opinion upon what was felt to be a desecration of the National Capital. The site is at present an untidy one, and visitors to it were not unlikely to be impressed with the thought that any kind of building would add to its appearance. There seemed to be a total lack of imagination and a complete absence of knowledge of the improvements which have been planned for this location by the Park Commission, and which are comprehensive and necessary to the proper development of the city of Washington. The Treasury Department, active in defending the step it had taken, issued a public statement so worded as to lead to the belief that the real opposition to the proposed plant came from the local lighting company, which would be deprived of a considerable revenue when the new plant was completed. Needless to say, no intelligent person would believe that the American Institute of Architects or the American Federation of Arts could be misled into fighting the battle of any commercial interest under the delusion that it was trying to prevent the despoilment of the national capital. The imputation was publicly denied by the officers of the Institute. But feeling ran so high, in certain quarters, by reason of the useful introduction of this element into the defender's side of the controversy, that a resolution was introduced in the House calling for an investigation of the motives of these who were opposing the will of Congress. A good deal of unfortunate confusion resulted from this episode and obscured the real and vital princi-

THE DISFIGUREMENT OF THE NATIONAL CAPITAL



LOOKING TOWARD WASHINGTON FROM EAST POTOMAC PARK.—The balloon shows the height and location of the proposed chimneys for the new central heat, light and power plant. The strip of water front at the right is part of the proposed shore boulevard leading to the War College. It is at present in an untidy condition, which is one reason why there has been a failure to understand why the central power house would sadly disfigure the site and the city. The large building is the Bureau of Engraving and Printing.

ples for which the opponents of the power-house site were contending.

On February 3 and 4, the Senate Committee on Library, under the chairmanship of Senator Williams, held hearings at the capitol. Mr. Cass Gilbert presented the reasons which had prompted the Commission of Fine Arts in its decision, and the engineer who had made the plans for the mechanical and electrical equipment testified that his firm had not been consulted as to the site, but was informed that it had been fixed by Congress. He further testified that he thought the whole plan should be restudied from the broad point of view of the development of the capital in the future, and stated that as a private citizen, he would not have the plant located at that point. Assistant Secretary of the Treasury Newton presented the case for the Treasury Department and stated that the only objection made to the power-plant building was that it had been made too ornate in design by the engineers. It was later pointed out to Mr. Newton that the building was designed in the office of the Supervising Architect and that the engineers had had nothing to do with that feature of the building. Mr. Newton also spoke about the attempts which had been made by the local lighting company to secure repeal of the legislation authorizing the plant, and explained that the failure to submit the plans to the Commission of Fine Arts previous to the signing of the contract was due to an error in the office.

When the opponents of the plan attempted to show that an enlargement of the present capitol power plant could be made to answer all the purposes sought and with a less expenditure of money, or that the whole subject preferably should be restudied, they were artfully accused of opposing the erection of any central power plant, which further complicated an

impartial consideration of the real issue at stake, and thus, when the Conference Committee reported to the Senate that it was opposed to the inclusion of Senator Newlands' amendment in the Urgent Deficiency Bill, as already explained, the debate went into ramifications which were not relevant to the question. It was also unfortunate that the amendment had to be considered as a part of the Committee Report and that its rejection would have carried with it the rejection of the whole report which included urgent appropriations in which many Senators were interested. Thus it is not fair to suppose that the adverse vote of 44 to 21 represents the real feeling of the Senate. We firmly believe that if the matter could be considered upon its merit alone, the Senate would vote to reconsider the whole question. Whether it would be supported by the House is another matter.

The situation was presented to President Wilson by President Mauran and Secretary Fenner of the Institute, in a very brief interview which did not permit a discussion of the matter in detail. The President had not heard of the subject before, expressed grave concern, and promised to give it careful consideration. Two days later he wrote to Senator Martin, saying that he had examined the plat and elevations and that he saw no objection to the site or the building and in view of the facts felt himself unjustified in asking for any further delay. Senator Newlands, in commenting upon the President's letter, spoke as follows: "But the President has not had, as the law requires, the benefit of the opinion of the Commission of Fine Arts, nor has he had the benefit of the opinion of experts upon the subject. We appeal to the informed judgment of the President of the United States, and not to his judgment when only one side has been heard." With

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the utmost respect and deference to the opinion of the President, it seems particularly unfortunate that he too should fail to understand the effect which the power plant will have upon the capital. A very clear idea of this effect is presented in the accompanying illustrations. The balloon, raised under direction of the Treasury Department, indicates the position and height of the proposed smoke-stacks. From hundreds of points, throughout the present Potomac and East Potomac Parks and from the Monument, the Lincoln Memorial, the Capitol, the power plant and its smoke-stacks would rise to disfigure the landscape and sadly mar the appearance of the monuments and public buildings which have been erected at such an expense to the nation. One cannot understand why the project is so bitterly defended except that those responsible for the mistake are unwilling to take a broad stand and admit their error.

The feeling throughout the country is ably expressed by the following editorial in the New York Times of February 17:

Mr. McAdoo's Smokehouse

The Secretary of the Treasury is bent on disfiguring Washington and spoiling the plan of Washington and L'Enfant and the plan of the Commission of 1901 for its future harmonious and beautiful development. He insists on, and Congress has approved, the erection of a monstrous central heat, light, and power plant, with chimney stacks 195 feet high, on the commercial waterfront of the Potomac, at the city end of the railroad bridge.

The Federal Fine Arts Commission, which was not permitted to see the plans till the eve of their execution; the American Institute of Architects, the National Sculpture Society, the American Federation of Art, the American Civic Association, the Washington Committee of One Hundred, the American Society of Consulting Engineers, a host of organizations intelligently interested in preserving the distinction of the capital, have appealed in vain to the Treasury and to Congress to prevent this wanton and superfluous marring of the symmetrical general design, the order and proportion and far-ranging vista, which are the noble loveliness and dignity of Washington, in so far as they have not been impaired by the anomalies of officialism.

From men and women unselfishly devoted to the maintenance and orderly continuation of the architectural and landscape splendors of that city of all Americans, criticism born of knowledge should have been heard at least with respect. Mr. McAdoo answers it with insult. He insinuates that the opposition to his 800 feet of chimney stacks was inspired by the Potomac Lighting and Power Company, "whose plant is now located in the neighborhood from which it was sought to exclude the Government." The "interests" must be balked; and of course only "the interests" are capable of such a deed of shame as to question the artistic merit of Mr. McAdoo's smokehouse of the four chimney stacks.

This accusation against the artistic and civic societies of the United States should be sifted narrowly by the smokehouse party of the Senate, which has refused by a vote of 44 to 21 to halt the defacement. A special committee ought to be appointed for the purpose. Mr. McAdoo should be called on to disclose to the utmost the secret sinister plots of the "interests" and the "artists."

The site of the proposed plant, it may or may not be

known to Mr. McAdoo, the commercial waterfront, is to be developed, and no present shabbiness of it should misguide him. There is the southern water-gate to Washington, along that waterfront is to run a boulevard connecting the War College and Potomac Park. Right across from the giant smokehouse is East Potomac Park, which is to be a great island park, "a people's play-ground," stared at by Mr. McAdoo's 800 feet of chimneys. To the right of and near that esthetic construction, almost on the axis of the Washington Monument and the White House, is a site, the sole site still free, for a final national memorial. It cannot be built if the smokehouse is. It is strange that the Treasury didn't seek to put its own memorial there.

A glance at a plan of Washington, such a plan as was laid fruitlessly on every Senator's desk this week, should convince every eye. The Lincoln Memorial, the Mall, the parks, the Capitol, the wide view from the Capitol across the Potomac, the whole pondered plan of Washington as it is and is to be, will be injured ineffaceably by Mr. McAdoo's chimneys. Yet it is said that they will begin to rise on March 1. Why is there such a hurry on a matter so grave and as to which expert opinion is united in opposition? The Senate should reconsider its vote of Monday, adopting the conference report. A project injurious, in the judgment of so many competent and disinterested observers, to the beauty of the capital, should at least be studied carefully. That is what Senator Newlands asked; and the Senate should grant it. Meanwhile the American Federation of Arts, the American Institute of Architects, and the American Civic Association have properly appealed to the nation in behalf of an inestimable national possession.

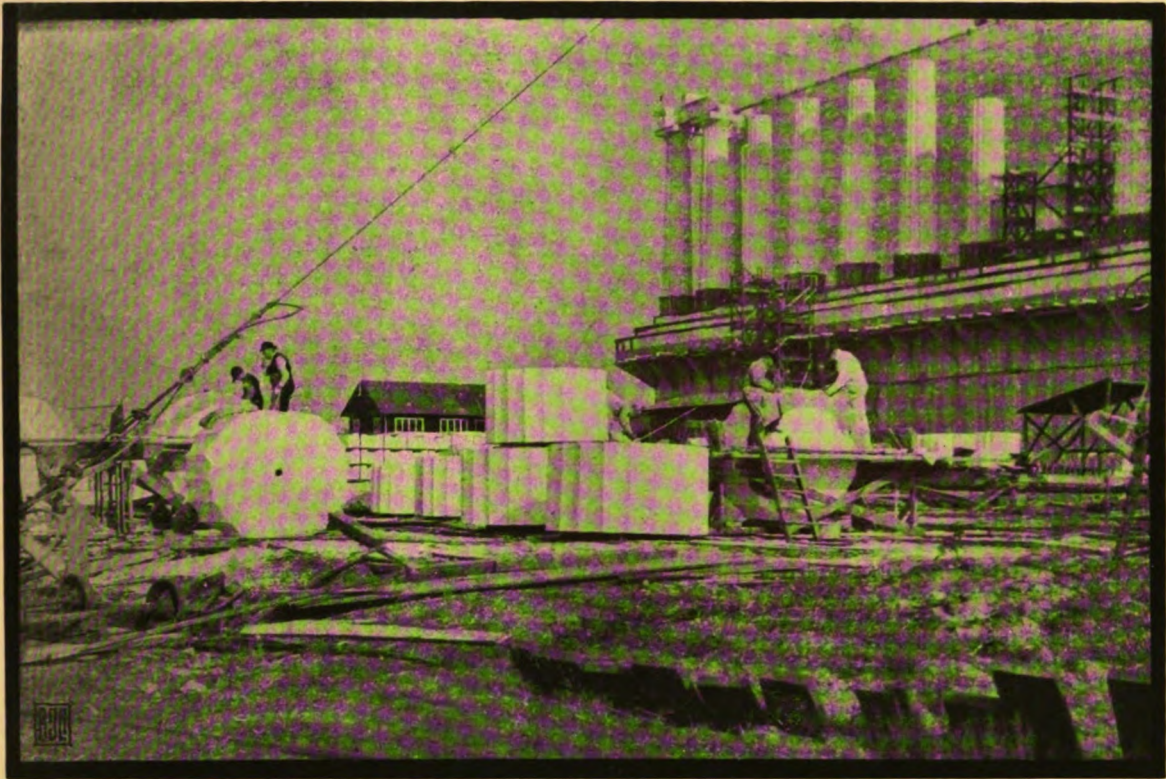
A striking instance of Congressional attitude is manifested in the following editorial from the Washington "Star" of February 17:

The Lincoln Memorial

The House of Representatives yesterday responded heartily to the proposition advanced by the Senate in the Urgent Deficiency Bill to add \$594,000 to the cost of the Lincoln Memorial in order to make that structure more fully adequate in detail and materials. Some objections were entered, but finally the House voted emphatically—257 to 84—that the national tribute to Lincoln should be the finest possible in detail and execution, and that no small consideration of dollar-saving should result in workmanship that in a generation or two would stand as a reproach to the American people.

This action by the House, following that of the Senate, is expressive of the feeling that only the best possible suffices for the National Capital. The American standard has been raised to a point at which it is possible to build for all time. So long as it is maintained there will be no occasion to apprehend eventual humiliations in the deterioration of structures long before their time.

It is somewhat remarkable that the House should have responded so strikingly to the requisition for more than half a million more money from the Lincoln Memorial Commission, while refusing to heed the protest of the Fine Arts Commission in the matter of the central power plant. Was it because the one is a patriotic and sentimental matter, and the other merely a question of artistic fitness? In point of fact technically the Fine Arts Commission had a better case before the House than the Lincoln Memorial Commission. The former stands as prescribed by executive order as the final advisory board of the government in just such matters as this central power and heating plant, an order which to the administrative officials has all the power of law. The monument Commission stood under a positive limitation of law as to the cost of the



THE LINCOLN MEMORIAL
From a photograph
By Ben J. Lubschez
December, 1915







THE LINCOLN MEMORIAL
From a photograph
By Ben J. Lubschez
December, 1915

ST. LOUIS HONORS PRESIDENT MAURAN



VIEW IN POTOMAC PARK LOOKING TOWARD THE MONUMENT AND THE CAPITOL.—The balloon, a tiny spot at the right, again shows how the central power house chimneys would mar the whole park view at this and many other points. The Capitol is seen at the extreme right.

memorial. The Fine Arts Commission was ignored and the executive order nullified and Congress now acquiesces in the process. The Lincoln Memorial Commission asks that the cost limit be raised and its request is granted. The decision of Congress in the former instance is to be deplored, just as that in the latter case is a matter of warm congratulation.

The fight to prevent the erection of the central power house is not by any means at an end. The appropriations have passed both the Senate and the House and, in view of President Wilson's statement to which we have referred, there seems to be no reason for believing that he will delay in signing them.* Senator Martin stated to the Senate on the day before the vote was taken on the conference report that he would be "very glad if every Senator on the floor will go and view in person the locality where it is proposed to erect the building. I am sure that it would not take ten minutes to satisfy those who visit

*The Urgent Deficiency Bill has now been signed by the President.

the locality that what has been done has been wisely done and should be proceeded with."

Is such a ten-minute snap judgment to prevail against the judgment of the Commission of Fine Arts, matured by years of study of the plan for the development of Washington, supported by the plea of the most eminent engineers, architects, and artists, who urge that the gravity of the situation demands competent and comprehensive study? But the Institute, together with other societies interested in preserving Washington from such despoilment, means to appeal to the nation at large for support in calling a halt on this project until it can be examined and reported upon by a competent expert commission, which would be able to consider the needs of heating and lighting public buildings in relation to the future development of the capital and the plan upon which so much time and money has already been expended.

St. Louis Honors President Mauran

On February 11 last, the St. Louis Architectural Club gave a reception to John Lawrence Mauran President of the Institute. It was participated in by architects outside of the Chapter as well as by those within and by the faculty and students in architecture of Washington University. About two hundred were present to do honor to the sixteenth President of the Institute.

On February 15, 125 of the most representative citizens of St. Louis gave a dinner to Mr. Mauran, as a message of cheer and encouragement. In response to the warm greetings which were so generously extended to him, Mr. Mauran said, among other things:

"First of all, every honor conferred on an individual, by a representative national body, brings to the community of which that individual is a citizen, an honor in which each and every one of us may take an honest pride, and it is as a Saint Louisan that I rejoice with you in this celebration. During its existence of nearly sixty years the Institute has been governed by only fifteen presidents, and yet of this small number one was selected, not many years ago, from Saint Louis, who added to his service to the community an honorable record of professional service to the National Government, which is recorded in the Institute archives wherein is writ in large type the name of Wm. S. Eames, of Saint Louis.

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"And second, such an honor can but fan the glow of pride into the flame of enthusiasm, enkindling an ambition to be worthy of the trust, and so my term of office is pledged to leave no stone unturned which promises advancement to the profession as a body, the upbuilding of the Institute as an agency for altruistic service and a constructive effort toward correcting our haphazard policy of Government architecture.

"The moment seems as ripe as it may ever become to attempt to develop that nebulous idea which for many years has fluttered in the minds of those who have had to deal with this problem of Government architecture. How to provide in our democratic Government a central control independent of changes of party and of administrations, which would permit a continuity of a well-conceived program for Government architecture, and *then* having devised a working plan, *how* to secure its adoption by all the opposing influences, were the difficulties before us. So important did it seem that it has been made the keynote of the year's program. Our Committee on Government Architecture is to study the matter and its report will form the basis for discussion and action at the next Convention.

"Having a negligible leisure class, our capitalists as well as our legislators feel through their intimate contact with many of life's activities thoroughly equipped to pass on the merits of the work of the painter, sculptor and architect with a freedom which if applied to medicine or the law would soon land them in the hospital or in jail. A striking case in point is the accumulation by the Congress of the most repulsive—let alone meretricious—paintings and marble monstrosities in the nation's Capitol. All of you familiar with the Capitol do not have to be told that Congress refused to place Statuary Hall under the jurisdiction of the Fine Arts Commission. In the effort, not yet ended, to save Washington's beauty from the blot of an unsightly Government power-house in intimate relationship with all the beauty which many millions have been spent to create, I was forcibly and painfully reminded of this trait which acts as a powerful brake on our artistic development.

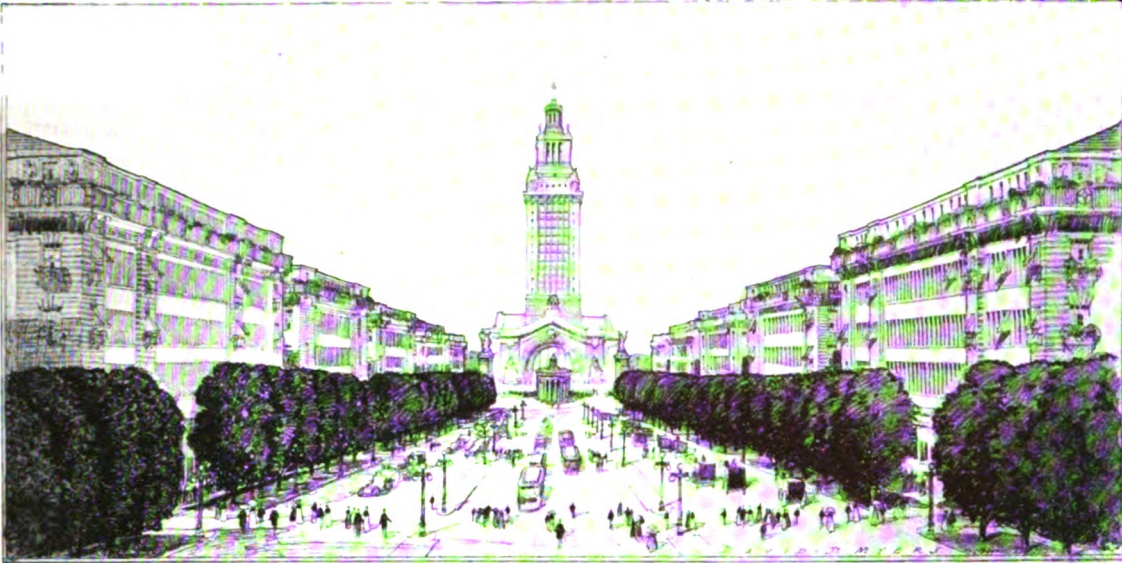
"Inside and outside of its own body the Institute is laboring unceasingly through its officers, its Board and its twenty-two hard-working committees to improve the service its members render to their clients, to improve the educational opportunities of the coming generations of architects as well as of the coming generations of our citizens, to preserve historic monuments and natural beauties and to act

as a watch-dog over those interests of the public of which we are the natural guardians.

"If you will cast your eye in retrospect over the short space of time since Richardson was practically the only architect in America worthy of the name—when most of the others were 'Architects and Builders,'—when problems in design as well as construction were solved by 'rule of thumb,'—to the long roll of distinguished architects of today, handling modern complex problems with honor to themselves and credit to our country, you will realize something of what the Institute has stood for in this upbuilding process. But I conceive that one of its most beneficent influences has been a sort of "working of the leaven," as through the force of example, through that undeviating upholding of the truth and the right, with undisguised scorn for selfish interests as opposed to the public weal, there has grown up among the members of our profession a deep feeling of responsibility as citizens, and a disinterested desire to serve, that is most encouraging. To foster all the best the Institute stands for—to broaden and strengthen its influences for good and its opportunities for service to the Government, to the City and the State, is my ideal of the trust reposed in me. One of the most potent forces, upholding the Institute and the men who serve it, is the growing and very real trust and coöperation of our friends of broad vision outside the profession,—such an evidence of that supporting coöperation as has come to me from the first citizens of the city of St. Louis.

"Founded sixty years ago by a small but valiant group of pioneers which included such men as Richard M. Hunt and Richard Upjohn for the purpose as set forth in their articles of association—'to elevate the architectural profession as such, and to perfect its members practically and scientifically'—It has taken years of contact between the Institute and the public to dispel the false notion that its main purpose was to maintain the 'schedule of charges'—a trade union device disguised by a cloak of ethics.

"At the historic Octagon House, Washington, we have our headquarters, and some day we hope to restore to its original perfection of beauty this historic mansion—the one time White House, wherein was ratified the treaty of Ghent, while Madison was living in it after the burning of the White House by the British. Here is edited the Journal of the American Institute of Architects, destined we believe to become the medium whereby the layman may come to understand the ideals and aspirations of the profession whose interests are so interwoven with his own."



SEATTLE.—CENTRAL AVENUE TOWARD RAILROAD STATION

Town Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

Seattle and City Planning

By W. R. B. WILLCOX

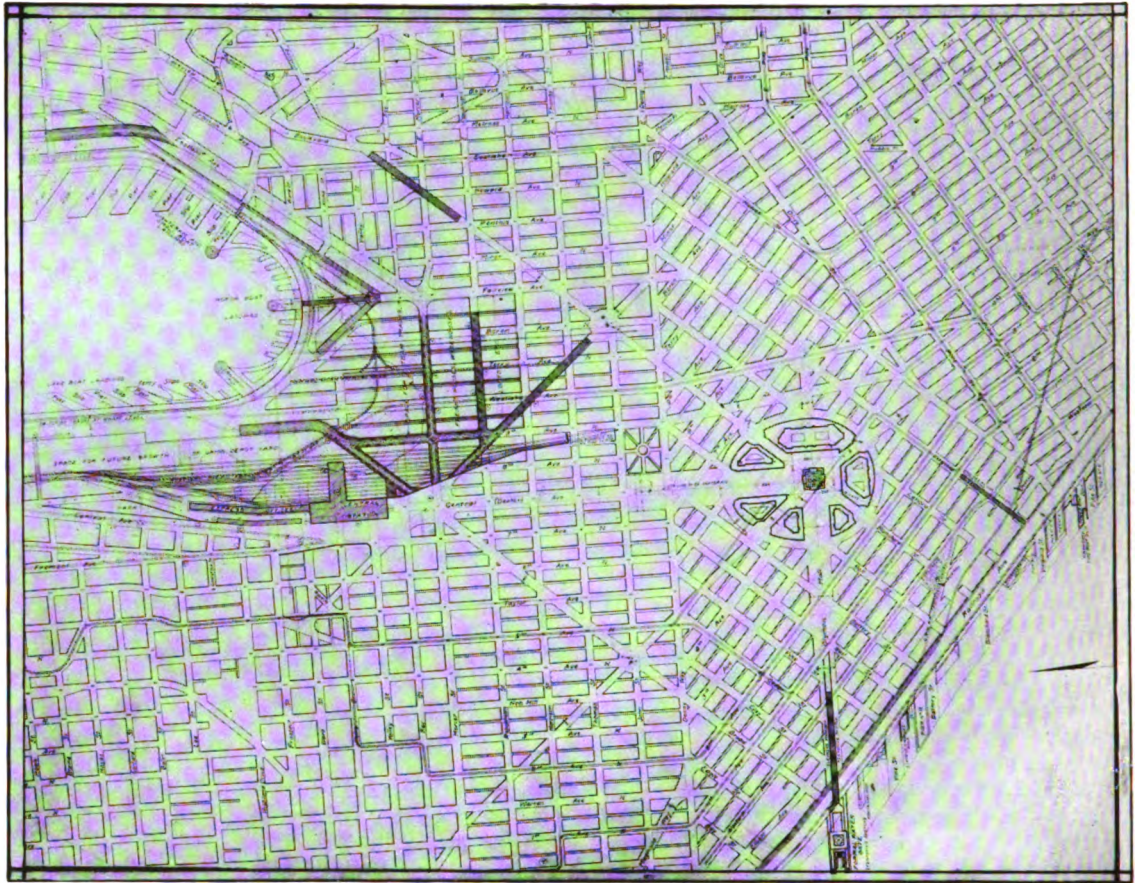
The city of Seattle occupies an area of irregular outline between the shores of Puget Sound and Lake Washington, its continuity interrupted by lakes, rivers, canals, and by many hills, some with precipitous slopes, rising to heights of three hundred and four hundred feet. Fortunately, for twenty years, during the rapid growth of population, the city's physical development had been guided by R. H. Tomson, a thorough engineer and a man of great force and foresight, who had encouraged large practical improvements, the removal of hills and filling of valleys, in order that business expansion might not be handicapped by difficulties of the natural topography. Under his inspiration the city undertook tasks of unusual proportions and did much to prepare the foundations, firm and broad, for the anticipated superstructure.

In early days, actually not long ago, Olmsted Brothers were employed to plan a park, playground, and boulevard system. Year by year, under direction of a Park Commission, this plan has unfolded, occupying ravines wooded with giant firs, skirting bodies of salt and fresh water, or crowning hills of commanding prospects, till now, while in no sense

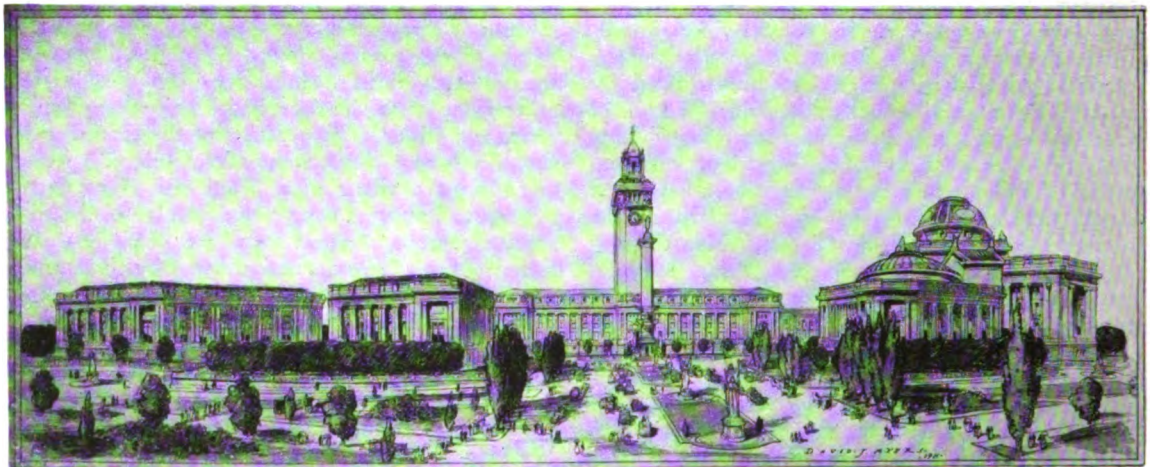
complete, it has come to stand, in large measure, for the high purposes and ideals of the city. By such accomplishments any city is glad to be judged. Such work, also, instills in the public consciousness an appreciation of the beautiful through order and fitness and directs thought to logical development.

These experiences, doubtless, had their effect when, in 1909, upon the initiative of the Washington State Chapter of the American Institute of Architects, and with the cooperation of the Chamber of Commerce and the Commercial Club, a charter amendment authorizing a Municipal Plans Commission to prepare a comprehensive plan of the city and its environs, at a cost not to exceed \$60,000, was submitted to the voters and adopted by the largest favorable vote ever recorded for a similar measure in the history of the city.

The Commission numbered twenty-one, chosen, after the manner prescribed, from the Board of Education, the Park Commission, Board of Public Works, City Council, County Commissioners, the Washington State Chapter of American Institute of Architects, Engineers' Society, Chamber of Commerce, Commercial Club, Central Labor Council,

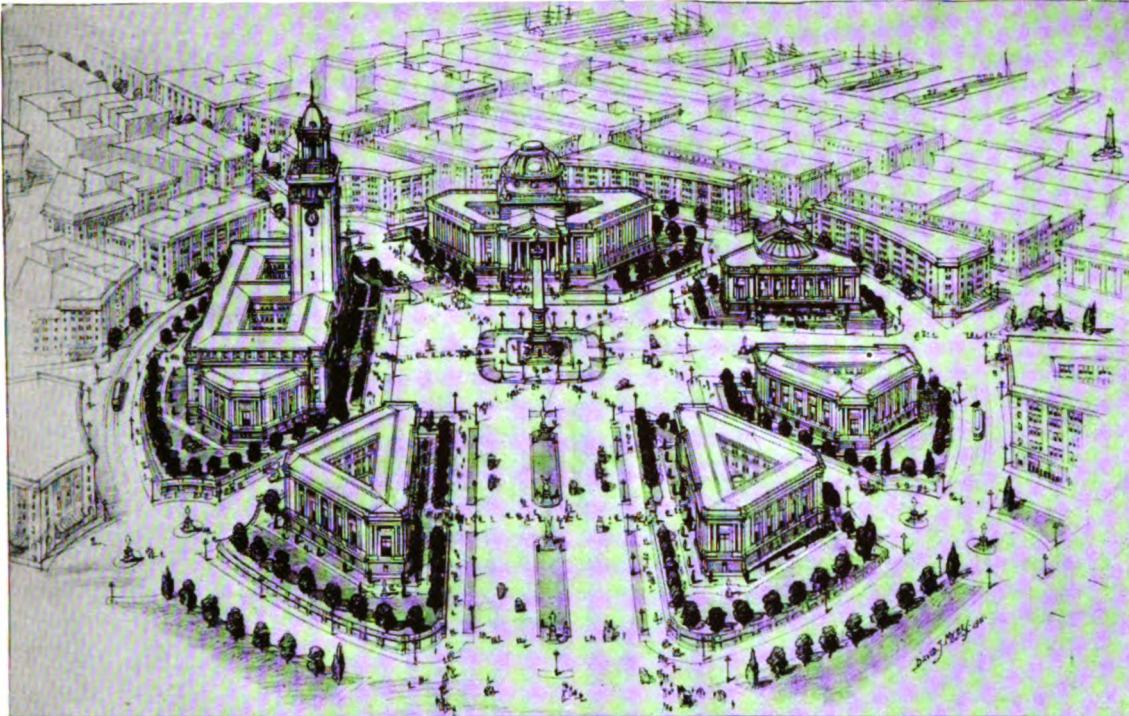


SEATTLE.—Scheme of New Railroad Station, Showing the Broad Avenue, Three-Quarters of a Mile Long, to Civic Center, and Thus at an Obtuse Angle to Present Business District.

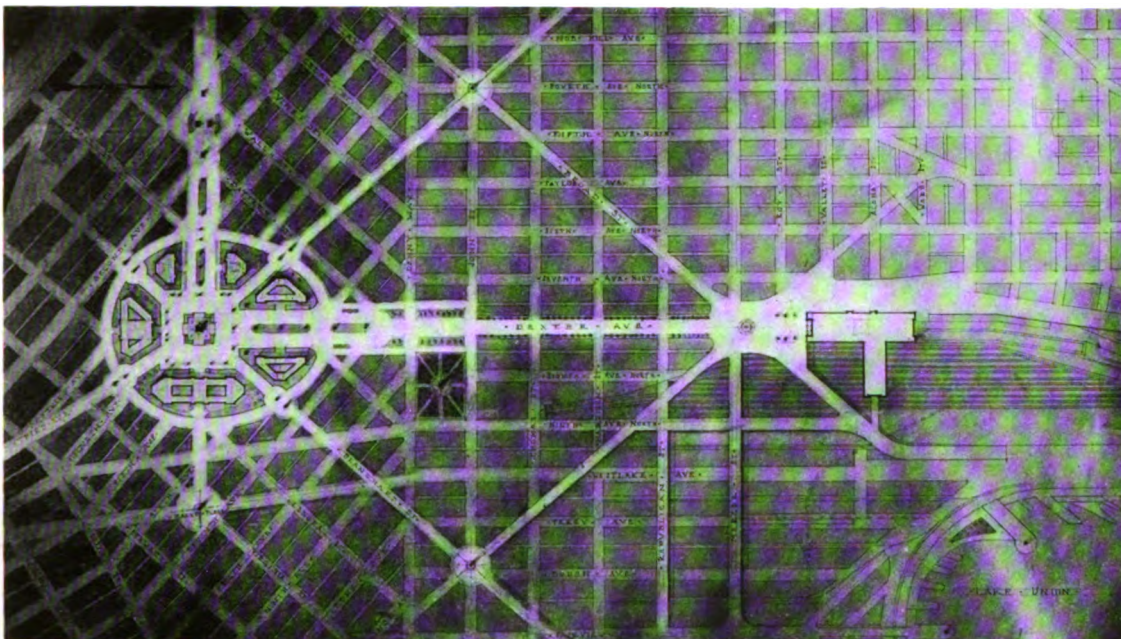


SEATTLE.—View of Civic Center from Olympia Mall

TOWN PLANNING AND HOUSING



SEATTLE.—Civic Center and Diagonal Approach to Present Business District



SEATTLE.—Plan of Civic Center, Central Avenue and Railroad Project

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Carpenters' Union, water-front owners, street railway, steam and marine transportation companies, the clearing house, manufacturers, real-estate, and bar associations. It met for the first time June 3, 1910, and, as a whole, every two weeks thereafter until the presentation of its final report to the Mayor and City Council, September 7, 1911.

The Commission, made up as it was of men of such varied interests, faced an unfamiliar task. At first there was an almost articulate feeling that each representative was chosen for the express purpose of "looking after" the interests of his particular group. Imagination was trying to function in unwonted fields, and it is not surprising that the vision of a great, unified city organism did not at once present itself. Shortly, however, this latter conception began to take form, and it is interesting to observe how, in the dawning light of the benefit to the whole city which a comprehensive plan would give, the individual interests of the separate bodies represented on the Commission were forgotten or submerged. The report dealt with arterial highways, rapid transit, municipal decorations, harbor improvements, rail transportation, and the civic center, and contained general and detail maps with appendices giving engineering data for the construction of the various projects considered.

An excellent harbor and a location convenient to short routes to Alaska and the Orient had established Seattle as a port with necessary railroad terminals. Cheap power and proximity to large stores of raw materials indicated the development of general manufacturing industries. Analysis of these facts determined the chief factor in the problem of the city plan to be an accommodation of grades and the coordination of various kinds of traffic. With this in view the Commission obtained the services of Virgil G. Bogue, engineer, who, while previously not engaged in the planning of cities had had fruitful experience in connection with problems of rail and marine traffic. He had built the first railroad over the Peruvian Andes, designed the water terminals of the San Francisco and Western Railroad at San Francisco, and of the Western Maryland Railroad at Baltimore, and, more particularly, had located the route of the Northern Pacific Railroad over the Cascade Mountains, which familiarized him with the topographical conditions surrounding Seattle.

Throughout his work on the Seattle Plan, artistic sympathies and esthetic appreciation, acquired, or enhanced perhaps, by early work under Frederick Law Olmsted on Prospect Park, Brooklyn, were always in evidence originating, modifying, deter-

ining, as with the instinct of an artist, the solution of practical problems involved. His imagination grasped the idea of the city as a unit of practical and esthetic requirements. It is a pleasure to record this all too inadequate recognition of his services and abilities.

The plan developed inward from the periphery, coordinating the highway, rapid transit, railway and water grades. The civic center, in its form and location, was the *outcome* of the solution of these practical problems, rather than the point of departure. While the voters strongly favored the making of a plan for the city, as a general principle, they viewed its adoption in concrete form from the narrower, though quite natural, point of view of individuals who feared their properties were likely to be disturbed by the improvements suggested; consequently the sum of individual objections accomplished the rejection of the plan under the prescribed two-thirds vote as a definite plan of procedure, although, be it said, the plan was approved by a majority of the voters.

But all was not lost. The motive which actuated the voters in the rejection of the plan in its entirety was amusingly illustrated at the same election, when, as a separate measure, under the title of a comprehensive plan of port development, that portion of the Bogue Plan relating to the improvement of the extended water-front of the city was submitted by the Port Commission and adopted by the voters as a definite program. Since then over \$6,000,000 has been expended in accordance therewith.

But, while such improvements and extensions to the highway, rapid transit and railway systems as are necessary have been, and even now are, undertaken in accordance with the Bogue Plan, it is doubtful whether the city, for some years, will consider seriously the construction of a civic center. In the midst of expanding commercial activity, obvious, practical efficiency seems to tax the limits of popular imagination. A civic center, embracing the necessary public buildings, seems to strike the populace as an architectural *tour de force*, without practical convenience or business value to the city. This phase, however, will pass with a growing appreciation of the benefits which other cities are gaining, in prestige if in nothing else, by the construction of dignified, harmonious groups of public buildings, and unless the time be too long deferred, the reasonableness, attractiveness, and availability of the civic center set forth in the Commission's report will lead to its construction.

TOWN PLANNING AND HOUSING

The "New" Profession—City-Planning

By WALTER D. MOODY

Managing Director, Chicago Plan Commission

Amazing! Some will exclaim preposterous, this heralding as a "new" profession an institution so old that it dates back to the first city.

Others will ask and assert in the same breath: "How is that? Why, almost the first thing known of the antiquity of cities is the civic forum!"

More perplexed still will be those who add that city-planning and architecture have been synonymous always.

Another startled group will interrogate—and hasten to declare that city-planning has never been attributed to any other than the profession of architecture. Whence comes then this idea—the "new" profession—city-planning? What is the authority?

The idea and the authority can be given in a single answer. It is the natural and logical deduction of present-day experience in American cities in putting the theory of city-planning to the practical test of actual accomplishment.

The preceding questions, declarations and exclamations require some analysis. The "new" profession, city-planning, should be reviewed in the light of present-day conditions in America, where the ballot-box precedes the city-planner.

More sacrilegious still, perhaps, is the avowal of experience that architecture, while basic, does not necessarily imply that a modern-day city-planner must be an architect. Some noted city-planners of the past were engineers. It does demand, however, that where an architect is the city-planner, he must be possessed of unusual perceptive and perspective ability as specifically applied to the physical development of cities. There is a vast difference between real city-planning and the architect's profession as the latter is commonly regarded.

First we may properly ask: What is city-planning?

Technically, it is the art or science of planning the development of cities in a systematic and orderly way. Thus far it is quite straight and simple. The first milestone has been reached, apparently without difficulty. But there are many other milestones, and the way to these is strewn with boulders and has many jogs and turns.

Literally, what is city-planning if the technical definition is abortive?

Interpretatively, city-planning in the United States is essentially a process of vision and surveying, push and pull, barter and sell, education and exhortation, diplomacy and expediency, courts and juries.

Positively, city-planning here is divided into two distinct and widely separate scientific branches.

The first or technical branch embraces architecture and engineering. The second, which is promotive, is likewise, scientifically professional, and could be truthfully termed the dynamic power behind the throne of accomplishment. For success under present-day conditions, these two branches must go forward shoulder to shoulder, supporting each other.

Obviously those engaged in the first branch of city-planning must perceive that which compasses the second branch—those whose business it is to put the technical studies to the test of realization—the promotive side of city-planning. Refusal or failure to comprehend this all-important fundamental fact will produce but one sure and certain result, namely, the artist's "dreams" will turn to "nightmares."

Credit for accomplishment? Chiefly, concern may be wisely centered in the benefits realized by "the artist's dreams come true." Too often in public work is credit instead of results, the goal. There can be no honest credit without results. If results are had, history will be fair. The city-planner—a composite fellow now—would better be occupied with knowing to a reasonable certainty that the street planned in the studio can be accomplished on the surface of the earth.

The powers that were Pericles' and Cæsar's—the imperialistic anointing which were the portion of Wren and Haussmann—are things of the past. Dealing with the American public and municipalities, a plan on paper is one thing—its realization quite another.

If, in contemplating the science of the first branch of city-planning, we agree with the authorities who gave interpretation to the English language that science is merely and clearly "knowledge established and classified," we must also, then, recognize the part of scientific promotion in city-planning. The latter is governed by an exact science—just as is the former. Successful experience wherever actual physical accomplishment has been made, demonstrates that a "new" profession of city-planning has established itself by force of circumstances.

City-planning, as such, is not now recognized as an established profession. As shown, it has been largely attributed as collateral to the profession of architecture. Scarcely has there been recognized in it the great importance of engineering. The element of scientific promotion is comprehended by few and hence given no place by the many.

With nearly two hundred cities in the United States attempting city-planning in some phase,—

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most of them groping in the dark,—it may be safely predicted that the next ten years will witness the professional recognition of the “new” profession, city-planning. This profession will embrace, blended as component parts, architecture, engineering, the law, and scientific promotion.

Five years of successful negotiation of the Plan of Chicago by the Chicago Plan Commission is the reason for giving to city-planning this new definition or interpretation. Amazing this may appear to some, but nevertheless it is a true conception of city-planning in this day under American municipal rule. Surveying the entire field of city-planning, it is apparent that there is much more before the architect than the drawing-table, materials, and an expanse of clear, white paper.

There are the difficulties of official action by the city authorities; there are sectional prejudice and personal selfishness looming up to throttle their plans; there are the delays and drawbacks of possible jealousies and bickerings of conflicting powers; there is the opposition of the property owners whose property will be taxed or taken; there are the difficulties of successfully financing their projects; there are the hundred and one things to be accomplished; from the education of the public down to the trial of the case by law; there are the legal pitfalls after the steep and dreary climb in procedure has been made and the summit reached in court.

These things appear like an apparition, shadowing the clean expanse of paper on the draughtsman's table; not always, else there would be avoided the drawing of a street plan, such as was made for a certain American city, where existing conditions demanded an adequate street-connection between the congested center and an expanding outer development. Instead of proposing to widen an existing connecting thoroughfare which was only slightly out of the direct line, there was proposed on paper an entirely new artery to be cut through highly appreciated property almost immediately parallel with the existing street. As a paper plan it was ideal. It was rejected, however, because it was not practicable.

That illustrates in a nutshell the “other side of city-planning”—the practical problems encountered by the promoter—the Plan Commission. The present-day world of city-planning demands a rich infusion of common sense. Too much theory is advanced that is formal and conventional, as opposed to the practical. There is a broad avenue for escape from that which is purely academic on the one hand, and that which is largely theoretic or speculative on the other.

The modern-day city-planner is no longer merely an architect, he is a composite fellow: architect,

engineer, promoter, journalist, educator, lecturer, lawyer and, above all, a diplomat.

The success of the Chicago Plan thus far is primarily due to two facts. First, that its author, Daniel Hudson Burnham, was more than a great architect. He was a real planner and a great business organizer. He surrounded himself not only with the best technical assistance obtainable in America, but he sought the constant advice of committees of business men, among whom were the foremost captains of industry in the city of Chicago.

Second, because, when the Plan of Chicago passed from the hands of Burnham and the Commercial Club to the city, there was promptly created a Plan Commission, organized in its personnel to cope with the practical problems of city-planning, and provided with funds for the establishment of a promotional department. The permanent chairman of the Commission, appointed by the Mayor, was Charles H. Wacker, one of the city's leading men of affairs—a man of tireless energy and possessing to a marked degree the qualifications necessary for the successful realization of the Plan of Chicago.

In the early development of this, the most comprehensive plan presented to any city since Haussmann's Paris, there sat in at the conferences of the technical people a railroad president, ten of the world's greatest merchants, six bankers, an insurance official, six capitalists, a real-estate dealer, an iron manufacturer, newspaper publishers, two farm-implement manufacturers, a coal-dealer, a bridge-builder, a lumber-dealer, a corporation lawyer, a dealer in pig-iron, a printer and publisher, a manufacturer of railroad supplies and a ship chandler. That, substantially, was Chicago's list of original city-planners. They represented the promotive side, and were backed by other of the city's foremost business men who, while not doing committee work, largely furnished the financial sinews of war.

The technical-business conferences instituted by Mr. Burnham and the members of the Commercial Club and maintained until his death have continued to be the practice of the Chicago Plan Commission with its consulting architect, Edward H. Bennett, who collaborated with Mr. Burnham in creating the Plan of Chicago.

Where anything has been accomplished in city-planning prior to the American movement of recent years, it was done by imperialistic decree and did not suffer the tortuous demands of that complex, slow, and sometimes coarse-grinding thing known as American municipal rule. Suffice it to say that modern development of American city-planning heralds the “new” profession.

State Registration of Architects

By D. EVERETT WAID

A debatable point was brought out by the Committee on Legislation at the last Convention. The report assumed that a registration law must be based on the power vested in the state to protect the public against unsafe buildings. It further took issue with most of such state laws, at least as they are being enforced, by assuming "that public safety has no concern in those qualifications of the architect which enable him to practise a fine art, and that on such lines he should be no more subject to examination than is the painter or sculptor."

Whether the power which is founded on the right to protect life can be extended to protect the public against bad taste may be questioned, but such an attempt is made by refusing to admit to practice, all who have not, in the opinion of the Examiners, a proper knowledge of artistic design. That attempt is enforced by forbidding anyone except registered architects the right to file drawings and take out permits for building. Incidental abuses grew out of that law such as the case of a carpenter who, desiring to build a shed or shop, took his drawing to a licensed architect, secured the impression of his seal for \$5 and then was free to file his own drawing and obtain a permit.

That such a law is drawn on a wrong basis is indicated by the fact that the Illinois law is now imperiled by legislation sought by the engineering profession in its behalf. If they succeed in their efforts the architects may be in worse condition than if no license law whatever existed.

The New York law for registration of architects is drawn on a different theory. It is an educational measure and its most important or all-important object is to raise the standard of qualifications of

architects and thereby their efficiency and value to the public. Incidental to this purpose it prevents imposition on the public by providing that when it does employ an architect it shall be guaranteed some evidence that he is entitled to the name.

But the New York law does not interfere with the right of any carpenter, builder, engineer, contractor or owner, to plan and erect any building for himself or others, provided he does not use the title "architect."

The building laws and the Building Departments charged with the enforcement of the building laws should protect the public against unsafe construction. The architect must protect the public against bad design by the merit of his own. It is the only possible way. The profession has no right and should have no wish to legislate business into its control. If we cannot command the respect of the public without legislation and cannot sell our brains to willing purchasers then architecture is in a bad way indeed.

In order to answer one or two specific questions regarding the New York law for Registration of Architects it may be announced that the Department of Education at Albany will mail application blanks upon request. A portion of the blank filled out over an affidavit will secure the certificate for each architect who was established in practice in the state before April 28, 1915. Other portions of the blank together with the accompanying text of the law will indicate the requirements which must be met by all other applicants.

Applications should be filed before April 28, 1916, by those who wish to secure certificates *without* examination.

Obituary

Clinton Day

Clinton Day, whose death was announced in the *Journal* for February, was born in Brooklyn, N. Y. in 1847, and came of a family distinguished in American life. His father, Sherman Day, was at one time a California State Senator and also held the position of U. S. Surveyor-General for that State. He was identified with the founding of the State University, at that time known as the College of California.

His grandfather, Jeremiah Day, was president of Yale University for many years. Mr. Day went to California in 1855, and was graduated from the College of California in 1868. The Honorary Degree of L. L. D. was conferred upon him by the University of California in 1910. Mr. Day was identified with many important architectural undertakings in California and his good fellowship, sympathetic kindness and high principles had made him widely beloved.

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John Bacon Hutchings

John Bacon Hutchings, whose death was announced in the February Journal, was born in Louisville, November 25, 1859. In 1891, he associated himself with Mr. C. A. Curtin, a prominent architect of Louisville, under the name of Curtin & Hutchings, the partnership continuing until 1898. Mr. Hutchings then opened his own office, taking his son, Mr. E. T. Hutchings, into partnership in 1911. He designed many prominent residences in Louisville, and at his death was engaged upon a group of four buildings for the Young Women's Christian Association of Louisville.

The resolution spread upon the minutes of the Louisville Chapter records that "His genial and lovable personality was as the exterior of a beautiful building, incidental to the noble purpose for which the building exists. The foundation upon which his character rested was a sound sense of rectitude and honor, a keen sense of justice and fair play, leading to lofty convictions which could not be shaken. These qualities, together with a fine sense of humor, made him esteemed and beloved by all who came in contact with him, and an honor to the high profession of his choice."

Fernand Parmentier

Fernand Parmentier, Secretary of the Southern California Chapter, died fighting for France. His death was recorded in the February Journal and brought the tragedy of the present war in Europe directly home to the many members of the Institute who have hoped that their fellow member might not be sacrificed. The bravery and patriotism which inspired Mr. Parmentier, not robust in health, to enlist in the forces of his native land, when the war broke in upon his holiday in Europe are characteristic of the man and the race from which he sprang.

His father was an officer in the French army and fought in the Franco-Prussian War, later removing to Alsace, where Fernand Parmentier passed his boyhood. One likes to think of him as perhaps having been among that famous "Derniere Classe" of Daudet, and as a Frenchman whose allegiance could not be torn away by the hand of the conqueror. He was born in Paris in 1868. He came to America at the age of fourteen, studied in the Chicago schools, and

took up architecture in various offices in that city. He entered an office in Santa Barbara and then established himself in Los Angeles in 1897, where he had practised up to the spring of 1914.

During the first part of his army service, the Journal received letters from him, at intervals, always full of hope and confidence, and always expressing the hope that he might find leisure to write a brief account of some of his experiences. He was with the army that first penetrated Alsace, but was later transferred to the forces which sailed for the ill-fated expedition to the Dardanelles, there to meet his death. He had been made a corporal, and his last letter expressed his pleasure at the news of his advancement to Fellowship in the Institute. He described the Turkish trenches as being almost beyond endurance, but made no complaint. The news of his death was not received for many months afterward, but the long-continued silence had made us all fear greatly for his safety.

Thus passes, in the great sacrifice, a man and an architect. He leaves us the memory of unselfish devotion, loyalty to high principles and the willingness to die for a cause which he believed to be just.

Lawrence Gustave Hallberg

Lawrence Gustave Hallberg, notice of whose death appeared in the February Journal, was born at Wenerenas, Sweden, September 4, 1844. He was graduated from Chalmers Polytechnic Institute of Gottenberg, and after extensive travel entered the office of Sir Digby Watts, London. He located in Chicago in 1871, and has since practised there, forming a partnership with Mr. Meyer J. Sturm, in 1902, which continued until 1904. In 1913 he took his eldest son into the partnership of L. G. Hallberg & Co.

He built many residences, but his chief work was in reinforced concrete warehouses and factories. From the resolution adopted by the Illinois Chapter is quoted the following: "A genial personality, he was beloved by all who came in contact with him. Familiar, yet courteous in bearing; progressive, yet balanced in counsel; unpretentious, yet satisfying in his art; he held respect and maintained his honorable rank through a long and successful professional career."

H. P. Schnetzky

Admitted to the Institute in 1912

Died at Milwaukee, Wisconsin, February 21, 1916

The Forum

Limiting Chapter Representation on the Board

To the Editor of the Journal:

In the "Aftermath of the Forty-ninth Convention," appearing in the Forum of the January issue of the Journal, Mr. Sturgis says: "If, however, the delegates are honestly desirous to devote their time to the larger interests of the profession, it can be done by placing the routine and business squarely on the officers and directors, giving them their full confidence and accepting their decisions without question."

The growth and consequent power and influence of the Institute bear distinct relation to the approach which its expressions upon professional matters make to the sentiments held by the average of its several chapters. Whatever can be done to cause the Chapters to feel that, so far as is reasonably possible, the decisions of the Board of Directors represent an average view of all, will be likely to incline convention delegates to accept the recommendations of the Board with full confidence and without question.

The Institute has forty Chapters. Since the time of which I have record—1907—sixteen chapters have been represented upon the Board of Directors. Counting officers as Board members, the distribution of representation has been as follows:

1907	'08	'09	'10	'11	'12	'13	'14	'15	'16	
2	3	4	4	4	2	4	4	4	4	35 New York
2	2	2	2	1	2	2	2	2	1	18 Philadelphia
2	2	2	2	2	2	1	1	2	1	17 Boston

1907	'08	'09	'10	'11	'12	'13	'14	'15	'16	
2	1	1	1	1	1	1	1	1	1	11 Chicago
1	1	1	1	1	2	2	1			10 Detroit
1	1	1	1	1	1	1	1			8 Washington
1			1	1	1					4 San Francisco
1	1									2 Providence
1	1	1					1	1	1	6 St. Louis
	1	1	1							3 Buffalo
				1	1	1	1	1	1	6 Los Angeles
				1	1	1	1	1		5 Omaha
							1	1	1	3 Seattle
								1	1	2 New Orleans
										1 Kansas City
										1 Minneapolis

For obvious reasons it would probably not be desirable to restrict in any way the choice of officers proper, but since it is likely that a single representative on the Board from a Chapter is really all that his community needs to correctly present its views to the Board and to act for it, the question arises as to whether something might not be gained if a Chapter were limited to a single Board member, not an officer, at any given time.

Within a very few years this arrangement would bring directly to the councils of the Board the voices of a number of Chapters which otherwise may long be silent. A possible objection might be the belief that only in the comparatively few larger chapters are professionally minded members, equipped for Board service, but it is doubtful if the Institute has a single Chapter not possessed of such timber.

W. R. B. WILLCOX.

Institute Business

Meeting of the Board of Directors of January 17 and 18, 1916

(Supplementing the Report in the February Journal)

Pre-Convention Committee Reports

In a discussion of this matter it was pointed out by Mr. Medary that the calling for Committee reports on October 1, of each year, prevents the inclusion of a complete review of the year's work. It was therefore ordered that in future no galley proofs shall be submitted to Committee Chairmen which will make it possible to extend the time for final reception of the reports to October 15.

Department of Justice Building

In connection with H. R. 743, the bill providing for the building of the Department of Justice and

which has been opposed by the Institute, as explained in the February Journal, the Secretary reported that Chairman Clark of the Committee on Public Buildings and Grounds had written to him disclaiming any intention of repudiating any existing Governmental obligation.

Standardizing Post-Office Buildings

The attention of the Board was called to the recommendations made to the House by Chairman Clark of the Committee on Public Buildings and Grounds, on the subject of appropriations for and methods of designs and construction of public buildings. Mr. Clark proposed that in order to enable the

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office of the Supervising Architect to catch up with its work, it be reorganized and an architect of first-rate ability be placed at its head. Subsequently standardized plans should be utilized whenever possible.

Acting at the request of the Board, the Secretary addressed a letter to Chairman Clark under date of January 18, in substance as follows:

He was reminded that three members of the Board of Directors appeared at hearings of his committee in 1915 and strongly urged the adoption of standardized types of buildings along lines suggested at the time, and also a standardized system of appropriations relating the size and cost of the building directly to the postal needs of the community.

The following resolution was adopted by the Board and transmitted to Mr. Clark with the letter:

The Board of Directors of the American Institute of Architects is heartily in accord with the two recommendations of Chairman Clark in the House on January 17, namely: First, that there should be at the head of the Supervising Architect's office an architect of first-rate caliber "a practical common-sense man of executive ability" and,

Second, that a plan should be devised for a standard system of appropriations relating size and cost of post-office buildings to the postal needs of the communities and a standardization of types of buildings. Both these plans can, in the opinion of the Board, be accomplished in such a way as to be entirely practicable and the Board hereby offers its assistance in the working out of the details of such a standardization.

Institute Membership

The full report of Mr. Frederick W. Perkins, Chairman of the Committee on Chapters, was presented under date of January 14. The Board approved the Chairman's suggestions that the question of a continuation of associate membership after failure to secure admission to the Institute should not be considered, as no one should be elected to such membership unless he gave promise of future eligibility to the Institute. A future application for membership would automatically provide the remedy for this contingency.

The Board also concurred in principle, in the suggestion that in future, (i. e., after this year) no discrimination in the method of application and election should be made.

Members of the Committee raised questions as to whether the Institute could require Chapters to be officered and governed by Institute members only, as that would injure the rights of present non-Institute members; as to whether the Institute had the right to require Chapters to adopt uniform Constitutions and By-Laws because of the variation of

laws in the different states and the possible necessity of amending the various certificates of incorporation.

The Chairman stated that these obligations were related, for if the Institute has the right to require all Chapters to adopt uniform Constitutions and By-Laws based on a uniform standard, the rights of non-Institute members are not inalienable; but he expressed a desire for the opinion of Institute Counsel.

Mr. Brown expressed the sentiment that too much thought is apt to be given to immediate effects of changes, and not enough to the effect of such changes on the future of the Institute. In course of time there will be no Chapter members in the Institute and as they will automatically be eliminated, the standard form of By-Laws and similar proposals so far as present non-Institute members are concerned, were not of crucial importance.

Mr. Willcox felt that the Institute should consider the rights of its own members as paramount to those of the so-called associate classes.

With reference to the matter of affiliated, associate, or Chapter members, it was the sense of the meeting that the final approval of the Board would be conditional on the adoption of a nomenclature which will absolutely insure that affiliated members, be they Associate or Chapter, will not be confused as Institute members, or their membership known by the name of the Institute. The Board wishes it understood that it has not intended to pass finally on any matter of principle, but to express its opinion on the questions raised, in the light of its present information.

Remission of Dues

It was ordered that the dues of all members in military service abroad be remitted during the period of such service.

Delegates' Convention Expenses

The Board of Directors recommended to the Forty-ninth Convention that some plan be adopted for equalizing the cost of representation at Conventions by determining the average cost per delegate and assessing a certain percentage of that cost upon Chapters in proportion to the number of delegates to which each is entitled; and by refunding to each Chapter the same percentage of the actual expenses of its own delegates.

The Convention heartily approved of this suggestion and passed a resolution that the plan be recommended to the Board of Directors with the authority to try it out during the coming year in such form as it may deem wise.

The Secretary presented a careful analysis of the cost if a Convention were held in Washington, in Minneapolis, and other cities.

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The proposed plan was approved on the understanding that a Chapter must send at least one half of a full delegation in order to be entitled to the full rebate. The following resolution by Mr. Waid was then adopted:

That the Treasurer be and he is hereby instructed to assess each Chapter a sum which shall be known as a Chapter tax for traveling expenses of delegates to Conventions; that such tax for each Chapter shall be its quota of delegates multiplied by one-half the average railroad and Pullman fare for all delegates of the entire country entitled to attend; that such tax shall be payable from each Chapter to the Treasurer before its accredited delegates are entitled to vote at the Convention; and that a refund amounting to one-half the actual Pullman and railroad fare of each Chapter's quota of delegates entitled to attend shall be paid to each Chapter within thirty days after the Convention.

It is further resolved that such refund shall be paid to any Chapter on condition that its delegation accredited at the Convention be at least one-half the number to which it is entitled, otherwise the refund shall amount to one-half the actual railroad and Pullman fares for each delegate actually in attendance at the Convention.

Retirement of Members

The following members were retired under the provisions of the By-Laws: C. H. Owsley, T. P. Chandler, F. H. Gouge, John Beverly Robinson.

New Chapters

The President reported correspondence with the Architect's League of Memphis looking forward to the formation of a Tennessee Chapter and Mr. Favrot reported upon the movement to form a Chapter in Alabama. It is hoped that these Chapters may be added to the Institute at an early date.

Pan-American Architectural Federation

The Secretary read a letter from Mr. Albert Kelsey, of Philadelphia, to the effect that the resolution presented by him at the recent Pan-American Scientific Congress looking to the formation of a Pan-American architectural federation had been adopted by the Congress.

Publicity and Advertising

The Board discussed at great length the various suggestions for publicity which have come to the attention of the Institute both through the last Convention and in other ways, and gave special attention to the resolution from the Central New York Chapter in which the Board was asked to give consideration to some plan of publicity which would present the true character of professional architectural ser-

vice to the public. The Chairman of the Committee on Publications and the Editor of the Journal were asked to take part in the discussion, and the various aspects of the problem were carefully analyzed and gone over. In the end, the President and Secretary were requested to advise all members of the Institute and Chapters that a thorough study of the entire subject of publicity was being made by the Board of Directors and that a plan will be formulated at the earliest possible moment.

Government Architecture

The Secretary called attention to remarks by various members during the last session of the Convention, in which it was urged that Government architecture be made the main topic for consideration at the 1916 Convention. The Board was fully in sympathy with this idea and considered the question at length. It was resolved that the Committee on Government Architecture be requested to devote its attention during the coming year to the formulation of a plan whereby the amounts of appropriations should be directly related to the actual postal needs of the various communities, also a plan for either a reorganization of the office of the Supervising Architect of the Treasury Department or the establishment of a new Bureau of Public Works, giving due consideration to the possibilities of standardizing types of designs for the smaller buildings, and, in general, the relation which should exist between the governmental agency charged with public-building construction and the architectural profession. It was the hope of the Board that the Committee would be prepared to present such a report for the consideration of the next Convention.

Re-Assignment of Chapter-at-Large Territory

Under Article VI, Section I, of the revised By-Laws, it is provided that the Board of Directors shall divide the unassigned territory in the United States among the Chapters adjacent to such territory within sixty days of December 3, 1915. The Secretary summarized letters written to the Cleveland, Pittsburgh and Virginia Chapters with regard to territory adjacent to them and now in the Chapter-at-Large.

The Board, on motion duly made and seconded, divided the territory of the Chapter-at-Large and assigned it as follows:

Richmond County, N. Y. to New York.

Kent and Sussex Counties, Delaware, to Philadelphia.

Ohio, Unassigned Counties, to Cleveland.

Williams, Defiance, Pauling, Putnam, Henry, Fulton, Wood, Hancock, Seneca, Sandusky, and Ottawa Counties, from Cleveland to Toledo.

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Pemiscot County, Missouri, to St. Louis.
 West Virginia to Pittsburgh.
 Florida and Alabama to Georgia.
 Mississippi to Louisiana.
 Tennessee to Louisville.
 Oklahoma to Kansas City.
 Nebraska to Iowa.
 North and South Dakota and Montana to Minnesota.
 Utah to Colorado.
 Arizona to Southern California.
 Nevada to San Francisco.
 Bonner, Kootenai, Shoshone, Latah, Nez Perce, Lewis and Clearwater Counties, Idaho to Washington.
 Remainder of Idaho to Oregon.
 Alaska to Washington.
 Porto Rico to New York.
 Insular possessions in Pacific to San Francisco.

Convention Routine

The Secretary called the attention of the Board to remarks of members at the last Convention deprecating the amount of time which the Convention was obliged to give to the consideration of routine matters, and expressed the belief that a change in Convention procedure could be made which would greatly shorten the time necessary to give to these subjects. He suggested that the Convention committees appointed to report on the Report of the Board of Directors, the reports of Standing Committees, and the reports of Special Committees might all be dispensed with. These committees at best are obliged to do their work on the night preceding the Convention and it is impossible in that brief time to consider exhaustively the great mass of committee reports. It was suggested that all committee reports be distributed to the members of the Board of Directors a month before the Convention, that the Directors give careful study to the reports in the interim, and at the Board meeting immediately preceding the Convention prepare for presentation to the Convention such resolutions as in their opinion the reports warrant. It is believed that some such program as this would reduce the time of the Convention required for routine matters by at least a half-day and perhaps by a whole day. No formal action was taken by the Board at this meeting, but it was the consensus of opinion that some plan along this general line might be followed to advantage. Further consideration will be given to this subject at the next meeting of the Board.

[NOTE.—Additional committee appointments were published in the last issue of the Journal.—EDITOR.]

Committees for 1916

Practice

OWEN BRAINARD, <i>Chairman</i>	New York
STEPHEN CODMAN	Boston
C. H. PRINDEVILLE	Chicago
E. L. STEWARDSON	Philadelphia
ABRAM GARFIELD	Cleveland

Finance

D. EVERETT WAID, <i>ex-officio, Chairman</i>	New York
WM. STANLEY PARKER	Boston
FREDERICK A. RUSSELL	Pittsburgh

Education

R. CLIPSTON STURGIS, <i>Chairman</i>	Boston
LLOYD WARREN	New York
C. H. BLACKALL	Boston

The Board considered the resolution of the 1914 Convention, reenacted by the 1915 Convention, with reference to placing the control of the architectural departments of schools and colleges in the architectural staff and requested the officers to take the question up with the leading universities, either directly or with the aid of local sub-committees.

There was suggested the appointment of an Advisory Committee to confer from time to time with the Institute Committee on Education, and the President, therefore, appointed such a committee as follows:

Advisory Committee

PROF. WARREN P. LAIRD	Philadelphia
PROF. C. A. MARTIN	Ithaca
PROF. EMIL LORCH	Ann Arbor, Mich.

Competitions

JOHN HALL RANKIN, <i>Chairman</i>	Philadelphia
JOHN M. DONALDSON	Detroit
ARTHUR WALLACE RICE	Boston
ELLIS F. LAWRENCE	Portland
N. MAX DUNNING	Chicago

Public Information

F. L. ACKERMAN, <i>Chairman</i>	New York
ALBERT KELSEY	Philadelphia
WM. H. SCHUCHARDT	Milwaukee

Chapters

FREDERICK W. PERKINS, <i>Chairman</i>	Chicago
THEODORE PIETSCH	Baltimore
WM. P. BANNISTER	Brooklyn
GUSTAVE W. DRACH	Cincinnati
A. A. FISHER	Colorado
CHAS. L. INSCHO	Columbus
HARRY I. SCHENCK	Dayton
I. K. POND	Chicago
F. J. HEER	Iowa
FRANCIS MACDONNELL	Louisiana
J. M. DONALDSON	Detroit
GEORGE S. DREW	New Jersey
H. C. LINTHICUM	N. Carolina
JOHN P. B. SINKLER	Philadelphia
J. H. CADY	Providence
J. G. HOWARD	San Francisco
R. D. FARQUHAR	S. California
W. W. WATKIN	Texas
H. H. KENDALL	Boston
PAUL F. MANN	Buffalo
A. L. BROCKWAY	Central New York
W. R. BRIGGS	Connecticut
CHAS. W. HOPKINSON	Cleveland
JOHN R. DILLON	Georgia

INSTITUTE BUSINESS

Chapters, continued

HERBERT FOLTZ	Indiana
GOLDWIN GOLDSMITH	Kansas City
J. C. MURPHY	Louisville
E. H. HEWITT	Minnesota
ROBERT D. KOHN	New York
ELLIS F. LAWRENCE	Oregon
R. M. TRIMBLE	Pittsburgh
G. F. A. BRUEGGEMAN	St. Louis
C. C. WILSON	S. Carolina
R. DEMPWOLF	S. Pennsylvania
L. S. BELLMAN	Toledo
C. A. NEFF	Virginia

Preservation of Natural Beauties and Historic Monuments of the United States

HORACE WELLS SELLERS, <i>Chairman</i>	Philadelphia
WILLIAM M. ELLICOTT	Baltimore
REINHARDT DEMPWOLF	York, Pa.
J. E. CHANDLER	Boston
ARTHUR B. BENTON	Los Angeles
L. A. LIVAUDAIS	New Orleans
ERNEST COXHEAD	San Francisco
WARREN R. BRIGGS	Bridgeport
A. L. BROCKWAY	Syracuse

Town Planning

GEORGE B. FORD, <i>Chairman</i>	New York
A. L. FECHHEIMER	Cincinnati
LOUIS LABEAUME	St. Louis
E. H. HEWITT	Minneapolis
F. L. ACKERMAN	New York

Contracts and Specifications

FRANK MILES DAY, <i>Chairman</i>	Philadelphia
WM. STANLEY PARKER, <i>Vice-Chairman</i>	Boston
ALLEN B. POND	Chicago
SULLIVAN W. JONES	New York
MILTON B. MEDARY, JR.	Philadelphia
FREDERICK W. PERKINS	Chicago
JOS. EVANS SPERRY	Baltimore

Government Architecture

CHARLES A. COOLIDGE, <i>Chairman</i>	Boston
NATHAN C. WYETH	Washington
R. CLIPSTON STURGIS	Boston

Allied Arts

LYOYD WARREN, <i>Chairman</i>	New York
FRANK MILES DAY	Philadelphia
W. B. FAVILLE	San Francisco
BERTRAM G. GOODHUE	New York
A. STIRLING CALDERT	New York
WILLIAM N. TAYLOR	New York

House Committee

D. KNICKERBACKER BOYD, <i>Chairman</i>	Philadelphia
W. M. KENDALL	New York
JOHN RUSSELL POPE	New York
WADDY B. WOOD	Washington
J. P. B. SINKLER	Philadelphia
D. EVERETT WAID, <i>ex-officio</i>	New York

Fire Prevention

JULIUS FRANKE, <i>Chairman</i>	New York
W. L. PLACK	Philadelphia
RICHARD SCHMIDT	Chicago
JOHN R. ROCKART	New York
C. H. ALDEN	Seattle
LYMAN A. FORD	New York

Building Committee

W. M. KENDALL, <i>Chairman</i>	New York
D. KNICKERBACKER BOYD	Philadelphia
JOHN RUSSELL POPE	New York
WADDY B. WOOD	Washington
J. P. B. SINKLER	Philadelphia
D. EVERETT WAID, <i>ex-officio</i>	New York

Basic Building Code

CHAS. W. KILHAM, <i>Chairman</i>	Boston
C. H. BLACKALL	Boston
W. W. TYRIE	Minneapolis
A. B. TROWBRIDGE	New York
OWEN BRAINARD	New York
ROBERT STEAD	Washington
F. C. BIGGIN	Oklahoma

Committee on Lincoln Highway

ELMER C. JENSEN	Chicago
ELMO C. LOWE	Chicago
A. E. SKEEL	Cleveland
GEORGE S. MILLS	Toledo

Book Reviews

Universal Safety Standards. Second edition revised and enlarged. Published by "Universal Safety Standards Publishing Company," New York, Philadelphia, London.

The book on "Universal Safety Standards" will undoubtedly prove a contributing factor in fostering the fortunately prevalent tendency toward "safety first" in machine shops, foundries, and the industries in general. It has been compiled by Carl M. Hanson, M. E., under the direction of the "Workmen's Compensation Service Bureau" of New York, by which it has been approved.

The standards formulated naturally concern themselves with machinery, and other equipment; yet, certain features of building construction have been treated, as in the case of fire-walls, stairways and other exits, types of which are illustrated. For

manufacturers of machinery, and employers and their responsible executives, as well as for operatives themselves, the book is replete with suggestions and advice. Certain of these, and of the drawings, should be carefully pursued by architects and engineers who are considering the planning of any loft or other industrial building, or who are concerned with its equipment.

One cannot fail to hope that this work will extend itself to include other types of safety standards in the planning of buildings, as well as in their actual construction and occupancy.

A notable achievement along humanitarian lines, chronicled in this book, is the affiliation made by the Workmen's Compensation Service Bureau with the Underwriters' Laboratories, Inc., by which, under the direction of a council of technical experts of that

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bureau, the laboratories will make inspections of machines, appliances, and devices, and other proprietary articles, as regards their safety to life. This will amplify the already important work which the laboratories are doing in the field of safety to property, as regards fire. When this arrangement has been completed, the label of the Underwriters' Laboratories will mean that an article has been inspected for safety to life, as well as to property.

D. K. B.

The Study of Mediæval Architecture.

By Charles Herbert Moore, Honorary Associate of the R. I. B. A., Honorary Member A. I. A. A pamphlet reprinted from the Journal of the R. I. B. A., December 4, 1915.

Mr. Moore has resided, during the last five years, in England, and is well known through his several works on the Gothic architecture of France and England, and his "Character of Renaissance Architecture." He gave up painting many years ago, and his time is still devoted to analytical examinations of ancient buildings. In the present article, he does not hesitate to criticise what others have done in similar work, yet he does it in a kindly spirit, basing his criticism upon the investigations he has made, and which have gone more into details, especially in relation to measurements, than the investigations of his predecessors.

He feels that there have been a few writers of great competence, and that the names of Willis and Viollet-le-Duc will endure so long as intelligent interest in mediæval architecture survives; that Ruskin's noble feeling and impassioned eloquence touch some of the higher qualities of expression in architecture, which other writers have failed to grasp. But his study of architecture was not profound, and his strong feeling and self-confidence led to dogmatism which weakened his otherwise incomparable work. Mr. Moore gives great credit to John Bilson for his admirable work in the studies of Durham, Angers, and other monuments, citing them as models of competent investigation and clear exposition. The writer's references are only to churches, which express more completely than any other class of buildings the historical sequence of Gothic style.

To illustrate his methods, the following paragraph is interesting:

"Suppose we take a twelfth century vaulted church of the Ile-de-France. Since in logical vaulted architecture the vaulting determines the structural composition of all other parts, we must begin with the vaults, as the builders themselves necessarily did; for in order to dispose and shape the supports suitably they must have settled in their minds the form of the vaulting. In the Ile-de-France, from about the middle of the twelfth century, both the quadrupartite and the sexpartite forms of vaulting

occur contemporaneously, but with many variations of conformation of which we need to take note."

In referring to methods of study, he urges the importance of drawing, as well as photography, and says: "It will be well to make a freehand drawing of the whole system by eye, guided by the imagination as to how the section would look. On this drawing every measurement may be set down as it is taken. The section may then be worked out to scale from these data. . . . For a just appreciation of the character and beauty of the pure Gothic style there is no means so good as the habit of faithful free-hand drawing. The student should never be without his pencil. Careful delineation opens the eyes. Especially is this true of architectural sculpture. No amount of photography will have the same effect on him."

He also shows how buildings partly in ruins afford information in construction that cannot be imparted by the complete edifice.

His compliments are paid to the so-called "restores" in unmeasured terms. "The idea of restoration involves two fallacies," says Mr. Moore, "namely, the notion that proper upkeep of old churches requires that they should always be spick-and-span for modern uses, and the belief that damaged old work can be restored. But the usefulness of an old building does not depend upon its looking like new, and to put new work in the place of old is not to restore, but to corrupt. To the student of art a restored building is a corrupt document. The guardians of ancient churches have not been faithful to their trust, and modern architects have been too ready to engage in works of rehabilitation, often involving ruinous demolition." He holds that the repair of ancient buildings is justified only when there is danger of collapse, and then only works of consolidation ought to be allowed. With carved ornament, there is never any justification for replacing old work with new. The least fragment of carving ought to be preserved, and when none remains, nothing should be done. Therefore, he warns modern students against the mistake of taking new work for old. The more nearly it imitates the old, the more likely they are to be deceived, and this has been noted especially by the writer hereof in the transepts of Westminster Abbey, where the smoky atmosphere of London quickly brings all stone work to a uniform dirty color. It is said to be nearly all new.

Referring again to books of reference, Professor Moore says that too many books have been made up from other books, and the errors and personal preferences of one writer are too often repeated by others. A student of actual environments will soon discover that the architecture of the text-books is often very different from the architecture itself.

NEWS NOTES

Another paragraph dwells upon the general use of "freehand execution," not only in ornament, but in moldings and dimensions of related parts, not as evidence of defects, but as expressions of the real life of the mechanics and builders. As an illustration, he gives a view from the photographs of twelfth century capitals in Rouen Cathedrals, which are here reproduced.

In a footnote, referring to Mr. W. H. Goodyear's articles on so-called architectural "refinements," he says: "Mr. Goodyear's conclusions from the facts he has so carefully observed do not appear to me to be justified. He thinks that many of the irregularities were intentional, and calls them architectural refinements. The systematic and very subtle curves and convergences that have been observed in some ancient monuments—as in the Parthenon—are very different."

The importance of the whole subject is summed up in the following words: "The primary value of the study of mediæval architecture lies in the fact that it represents a great phase of human activity. The study of this art is the study of man in the exercise of some of his higher emotional and imaginative faculties. From this point of view it should appeal to all men of feeling and intelligence. As a

discipline for the practicing architect it is of great importance; but, like the study of all other arts of the past, it is for discipline and inspiration only that it can be of use to the modern practitioner."

In conclusion, one cannot but quote from Professor Moore's paper the following definition of beauty:

"The quality of beauty involves spiritual principles that elude complete analysis. The sense of beauty lies in the domain of feeling, rather than of reason, and apprehensions of beauty are qualified by temperament and experience; but common perception will, I think, teach that beauty is incompatible with what is false, and that truth is its necessary concomitant, if not its only criterion. But truth in architecture does not mean likeness to anything else; it means consistency of principle, and adaptation to function in every part, whether structural or esthetic. Even in carved ornament derived from vegetable and animal life truth does not mean verisimilitude. It means appropriate expression of abstract principles of beauty in living things, and such expression involves conventions that fundamentally differentiate to forms of architectural ornament from those of nature, however much they may be expressive of nature."

PETER B. WIGHT.

News Notes

Annual Meeting of the New York State Association

The annual meeting of the New York State Association was held at the Ten Eyck Hotel, Albany, N. Y., on February 24, and was well attended.

The Association adopted an amended Constitution and By-Laws consistent with those of the Institute and subject to ratification by the various Chapters comprising the Association and the Institute.

A resolution was also adopted to the effect that the Association prepare a brief for submission to the Governor and Legislature of the State of New York, urging the preparation of a State Basic Building Code, and offering the services of the Association in the formulation of such a code.

Officers elected for the ensuing year were as follows: President, Frank H. Quinby, Brooklyn Chapter; Vice-President, Edwin S. Gordon, Central New York Chapter; Secretary-Treasurer, Edward L. Tilton, New York Chapter, with Frederick L. Ackerman, New York Chapter and William S. Wicks, Buffalo Chapter, as Directors-at-Large.

A Correction

In reference to the article on the work of the Georgia Chapter which appeared in the Journal for February, Mr. Dillon has called our attention to the fact that several members of the Georgia Chapter collaborated with him in the preparation of the interesting account of the generous contribution made by the Chapter to the Fair Association.

The Journal's New Cover

The Committee on Publications takes the opportunity to record its appreciation of the generous assistance of Mr. Edwin H. Fetterolf, of the Philadelphia Chapter, whose advice and suggestions were most helpful, and to whom credit for the lettering and arrangement of the new cover is due.

First Annual Meeting of the Ohio State Association of Architects

The Ohio State Association held its first annual meeting at Columbus, Ohio, on January 18, last.

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President George M. Anderson was unable to be present, by reason of a recent illness, and Vice-President C. W. Bellows presided.

The following delegates were present: Louis G. Dittoe, Gustave W. Drach, Frederick W. Garber, Cincinnati; Charles S. Schneider, Herbert B. Briggs, Benjamin S. Hubbell, E. A. Richardson, Cleveland; Harry I. Schenck, Dayton; C. E. Richards, Charles S. Inscho, Carle E. Howell, Frank L. Packard, Columbus; E. O. Wallis, Laurence S. Bellman, Toledo. There were also present: Messrs. James S. Bradford, Harry C. Holbrook, S. Prescott Hall, A. M. Allen, C. D. S. Chubb, Jr., and J.W. Thomas, Jr., of the Columbus Chapter.

In his letter, regretting his inability to be present, President Anderson said, among other things: "Once our Association is well launched, its power for stimulating a desire for better architecture will be tremendous. Most of the errors of 'owners' are due to ignorance, but if advice is offered by an Association, formed of the best men in the profession in the State of Ohio, it will be a dull owner who will turn a deaf ear. In order to give our Association the requisite position and prestige, all our activities should be carried on in a generous spirit and upon the highest plane. We must give unstintedly of our time and thought, without hope of direct recompense for the ultimate good of all."

Secretary Briggs reported that largely through the work of the members of the Association, the passage of Senate Bill 304, an act creating the State Building Commission, and House Bill 660, creating City-Planning Commissions, had been made possible. By action of the meeting, Messrs. Drach, Schenck and Howell were appointed a committee to prepare and report upon a definite publicity and educational policy.

Opposed to More Chapters in Ohio

Messrs. Fallis, Bellman and Schneider were appointed a committee to report upon the advisability of organizing additional Chapters in other cities in Ohio, and later reported that it believed that in preference to forming more chapters in the state of Ohio, the existing chapters should seek to increase their membership.

Mr. Packard and Mr. Follett explained, at length, the new contract form to be used by the state of Ohio in public work, and the Executive Committee was authorized to appoint a committee of one from each chapter to collaborate with the Attorney General in the completion of the contract form. The committee is as follows: Mr. Packard of Columbus, Mr. Hubbell of Cleveland, Mr. Bellman of

Toledo, Mr. Drach of Cincinnati, and Mr. Schenck of Dayton.

The State Building Commission Urged to Appoint a Professional Advisor for the New State Building.

Messrs. Garber, Hubbell, Schenck, Fallis and Howell were appointed a committee to formulate a course of action in respect to the proposed erection of a State Building. On December 29, last, Vice-President Bellows and Secretary Briggs addressed a letter to the State Building Commission, offering the services of the Association in helping to arrive "at a solution of the State Building problem which will reflect credit upon the Commission and the administration, and which will provide a building economical and efficient in plan-arrangement, stable in construction, stately and dignified in architectural design, and of a character to properly typify its governmental purpose." The above Committee reported on the following day, and in its report, which was accepted, urged the Executive Committee to follow up the work already begun. Mr. Garber later submitted the following supplemental report: Your committee's attention having been called to the fact that a number of the members of this organization have been making sketches and giving advice, in an endeavor primarily to enable the Ohio Building Commission to formulate ideas as to the location and type of building that it is proposed to erect in order to house the Departments and Commissions of the State, and, secondarily, to advance their personal interests with the Commission, therefore

Be it Resolved, by the Ohio State Association of Architects, that its members be requested to refrain from furnishing any architectural service to said Commission until said Commission has either selected a Professional Advisor, or appointed an architect to carry out the work it has in mind. The resolution was passed. Mr. Richards then presented a resolution for transmission to the Building Commission in which it be urged to retain a professional advisor, in view of the great importance of the work and the necessity for a careful and intensive study of all the problems involved. This resolution was also passed.

Officers for 1916

The following officers were elected for the ensuing year. President, Gustave W. Drach; Vice-President, Laurence S. Bellman; Secretary-Treasurer, Herbert B. Briggs. Cincinnati was suggested as the next meeting-place, and Mr. Bellows' suggestion that an officer of the Institute be present was unanimously adopted.

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Number 4

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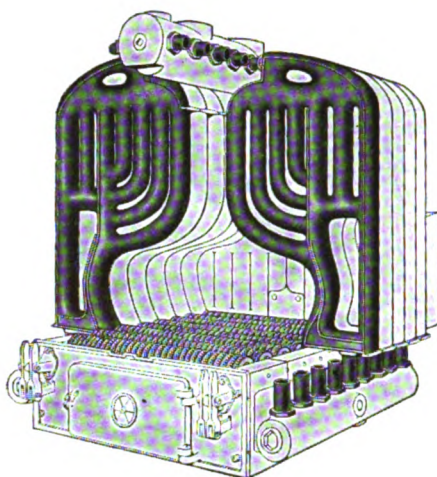
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EGLISE DE ST. JEAN À THIERS. (Auvergne.) After the Lithograph by Eugène Isabey

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Shadows and Straws

AS SENATOR NEWLANDS points out, in his article on the treatment of water-fronts in this number of the Journal, many things have conspired to block the reconsideration by Congress of the project for building a central heat, light and power plant at the head of the Washington water-front, and in close proximity to the whole park system. The resolution of Senator Newlands, which was referred to the Library Committee of the Senate, and which called for a cessation of work pending an investigation, has still to be acted upon, and it is expected that hearings before the Library Committee will be resumed at an early date.

In the meantime the opposition to the project has continued to grow, and to manifest a strength which Congress will do well to heed, although, as we have previously pointed out, there seems to be no good reason for believing that Congress will not exercise a wise discretion in this matter once the subject can be laid before it free from the complications which have hitherto surrounded it. Under the discussion of Senator Newlands' resolution, the whole evidence can be carefully sifted and weighed. With so grave a doubt laid upon even the engineering features of the plan, it ought to be apparent that there is every reason why a serious investigation should be made.

It is not believed that any hampering difficulties will be raised when the adjustment of the existing contract comes up for consideration, since we refuse to believe that any contractor would decline to do his best toward aiding in the correction of a mistake which would so seriously injure the physical aspect of the capital. The nation will bear the comparatively slight loss involved without even a pang.

COLUMBIA UNIVERSITY has adopted the principle of a Committee of Visitors in connection with the School of Architecture. The New York Chapter is to be represented by Messrs. Goodhue, Platt and Swartwout; the Society of Beaux-Arts Architects by Messrs. Hastings, Hornbostel, and Warren; the Alumni Association of the School by Messrs. Livingston, Pope and Stokes. The committee's work will be purely advisory but its recommendations will afford the basis for an intelligent development of the teaching of architecture.

The School of Architecture, at Harvard University, has long enjoyed the advantage of a similar committee, so that the departure of Columbia is not entirely new. In earlier years, at Harvard, it was the Committee to visit the Department of Fine Arts. Now it is the Committee to visit the School of Architecture and is composed of Messrs. J. Harleston Parker, Charles K.

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Cummings, Henry Forbes Bigelow, Robert P. Bellows, John Allyn Gade, Harry J. Carlson and R. Clipston Sturgis. The Committee has frequent meetings at the school and conferences to consider its general conduct. The Committee must be appointed directly by the Board of Overseers of Harvard University and is therefore official in character, and the Board does not restrict its appointments to graduates. The Institute of Technology has also had the benefit of the advice of men in practice, since graduates resident in Boston have constantly helped it with advice, judgments, and lectures.

Every school in the country needs such help from those in active practice and the appointment of such a committee should be a matter of yearly routine to be dealt with by the university authorities.

THE RECENT DISCUSSION in Congress over the extra appropriation for the Lincoln Memorial served to bring out a good deal of comment which again illustrates the unbusinesslike policy of appropriating lump sums for public buildings and memorials. Here again, the Congressional point of view is further illustrated in the remarks of Representative Fitzgerald of New York, Chairman of the House Committee on Appropriations, who opposed the grant, and who said:

"What does this appropriation of \$594,000 mean? The Architects' Trust has had its hand in it. For years we have been paying for outside architectural services 5 per cent, and then the Architects' Trust, which recently was busy on another matter, arbitrarily raised the price to 6 per cent, so that the architect on this structure, under the present limit of cost, receives 6 per cent on \$2,000,000, or \$120,000. There is no incentive upon those men to design buildings within the limit of cost, because if this particular provision be adopted the architect receives out of it \$30,000 additional as his percentage on the \$594,000 to be provided."

The public Building Commission appointed by the last Congress for the purpose of making a study and report on the public building question, advised Congress

that the cost of preparing plans and placing work in the Supervising Architect's office is approximately 4 per cent, and the cost of supervision 3 per cent additional, making a total of 7 per cent in comparison with the proper minimum fee advocated by the Institute!

OUR ATTENTION is called to a statement printed in a pamphlet circulated by a prominent contracting firm which operates in Oregon. The statement was as follows:

"It is the opinion of many builders of large specialty buildings, such as hotels, that the safest rule lies in total elimination of the architect, as a direct employee of the owner; to employ a competent and financially responsible construction firm which has in its employ qualified designers and engineers. Under this plan, the owner can, by contract with one firm, cover all the points involved in the designing, construction, and operation."

The idea is not wholly new, and this fresh example is an echo from the article written by a disgruntled hotel-owner and published in the Real Estate Magazine of New York, nearly a year ago, and which was answered in the Journal of February, 1915, in an editorial entitled "Professional and other Incompetence."

History doth still affirm that one cannot get something for nothing, and one of the crucial somethings in a building operation is the man who guards the owner's interest in the owner's interest. The owner who thinks that he is capable of supplying that watchfulness, and of thereby dispensing with the experience and knowledge of a capable architect, will linger with us for some time. In certain parts of the country, he may find it difficult to finance his operation, since many lenders of money have not an unimpaired faith in the owner's ability to supervise a building.

As we pointed out in the editorial to which we have referred, the selection of a competent architect is not difficult, when one is prepared to pay fairly and use wisdom in the choice.



VUE DE CAEN.—After the Lithograph by Eugène Isabey

Architectural Draughtsmen

VII. EUGENE ISABEY AND HIS LITHOGRAPHS

AT THE fall of the First Empire a new chapter in the history of art opened, with a flowering in France which was to continue and immensely influence, if not dominate, most painting during the nineteenth century. Italy, Holland, and Germany were artistically sterile. In England, Blake, virtually unknown, was nearing his end; Turner, in solitary grandeur, was entering on his middle period, which was to lead up to that series of magical works, the crown jewels of English art; Sir Thomas Lawrence,

at the height of his fame, was reaping the rewards of the favorite portrait painter of the world of fashion, while Constable was laying one of the foundations of the school of modern landscape painting.

France, which the French Revolution had transformed into a vast melting-pot, wherein had been consumed much that was finely traditional, as well as much that was worthless or worse, had cooled, and was assuming a certain artificial and apparent rigidity under the form of a highly centralized government. The ac-

cumulated forces of indignation and hate, which had brought the people to a state of frenzied iconoclasm, were spent and, the balance redressed, the nation settled down to a somewhat hurried and formal solving of a world of social and economic problems. And it was partly due to the haste of this settlement, which overlooked or ignored elements that did not fit the frame, that there were so many reactions, revolts, and cross-currents which we find reflected in the art of that time.

Napoleon, whose master-hand had so largely shaped the crystallizing forms of French institutions, was dying at St. Helena, but before he was at rest in his tomb, a group of men arose in opposition to one of those national foundations he had rehabilitated, the Ecole des Beaux-Arts. The great David, who had fixed the limits of a form of classical art congenial to the French mind of his time, was the presiding genius of the School during Napoleon's reign. He was soon to be followed by Ingres, but whether dominated by a really great man or not, the School was a powerful organization, backed by the authority of the state, and holding great rewards for those who obeyed its dictates and successfully followed its teachings. It was, in fact, to art what the orthodox Church was to religion, and the history of those who revolted and resisted its rule is much the same as that of the saints,— hindered and thwarted during life, but canonized afterward.

The first, then, of these leaders of the opposition, was Géricault, who exhibited in the Salon of 1819 "The Raft of the Medusa," which has been accepted as marking the opening of the Romantic School, though, like art itself, no artistic movement has any beginning or end. "The Raft of the Medusa" now looks rather stogy and unrealistic, but it was in its day a great departure. It had its origin in a love of nature, it was a reaching out toward strong realism, and, at the same

time, it was the presentation of a romantic episode with the Byronic note. Géricault died young, in 1824, and at his death his friend and fellow-pupil, Delacroix, became the head and front of the movement, and around him gathered all those who were opposed to the narrowness of governmental teaching. Delacroix was twenty-one when Géricault exhibited his "Raft of the Medusa," and a few years later he painted his "Massacre of Scio," one of the great modern pictures, and now in the Louvre. It was at once admired and disliked, it was exotic in subject, it was lyric, it was dramatic and intensely colored. The subject was an episode in the Greek struggle for freedom, then going on, but the picture itself was a promise of freedom from the School, and from that day the painter became an object of suspicion to the art authorities.

Delacroix would not admit the view of the professors of the school, that in them was lodged the wisdom of the past. He went back to the old masters, to Rubens in particular, and worshipped at their altars, but he interpreted in the spirit of his age and in the terms of his own temperament. In Delacroix we find the influence of Byron, Goethe, and Shakespeare, the love of the exotic and the picturesque, the passionate desire of self-expression, the revolt against the picture conceived in terms of the theater, and, above all, a reaction against the neglect of color since the day of David. As one of the hostile critics said of him, "He combined all the part of his picture in view of one emotion," which was the highest praise, had he but known it. We know that Delacroix was the only contemporary Millet admired; Corot worshipped him, and we shall find his influence on our own La Farge. But it must be always remembered that, compared with the Impressionists, he is an old master, one of the last to hold to beauty for its own sake; one of the last of the great composers, though



VUE DE ROUEN.—After the Lithograph by Eugène Isabey.

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his experiments in light and color connect him with the later men.

The group that gathered around Delacroix were, as has been noted, those in opposition to the school, but it was composed of men so different from one another in outlook and temperament that it may be said that this hostility to the academical teaching was their chief bond of union. This band included Barye, painter as well as sculptor, and who owed his interest in animals largely to Géricault, Delaroche, Ary Scheffer, Décamps, Paul Huet, the landscape painter, and Bonington. This last was the most famous of the English artists who were closely associated with Delacroix, and he was also one of the most brilliant leaders of the larger circle of little masters who, deriving from Constable and the Dutchmen, and influenced by the great Frenchman, produced, during the first half of the nineteenth century, a flood of bright little pictures, both in oils and water-color. The Wallace collection is rich in examples of the work of these men, among whom one of the most charming, gay, and genial is Eugène Isabey.

Louis Gabriel Eugène Isabey was born in Paris in 1804. He was the son and pupil of Jean Baptiste Isabey, the famous miniaturist, and he largely owed his early success to the position and, to what might charitably be called the suppleness, of his father's character. This astonishing person was to be a connecting link between Louis XVI and Napoleon III. He trimmed his sails to every wind that blew, and the wind, blowing with extreme violence from every quarter of the heavens, had always blown Isabey into some more or less snug berth. He had made miniatures of royalty for royal snuff-boxes; he had taken part in the fantastic gayeties of Marie Antoinette's masked balls; he had painted miniatures of émigrés whose heads had often fallen before the paint was dry on the ivory; Mirabeau and the leaders of the Convention had sat for him; Hortense

de Beauharnais had been his pupil, the great Napoleon his patron, and now, under Louis XVIII, he had influence enough to secure a First Medal for his son, in the Salon of 1824.

However, Isabey senior, who was a classicist, does not seem to have had a determining influence on the direction of his son's art, for Eugène was a full-fledged Romanticist at twenty. It was as a marine painter that he won his first successes. The First Medal of 1824 was followed by another in 1827, and in 1830 he was made the official draughtsman of the expedition to Algeria. In 1831 he again exhibited in the Salon, and from that time he continued to appear in exhibitions until 1878, receiving medals and becoming Chevalier and then Officer of the Legion of Honor.

His early paintings are extremely delicate and rather gray in color; but, as time went on, his palette became more rich and like that of Delacroix. His touch is less light than that of Bonington and his color more opaque; but he has a solidity which recalls his debt to Ruysdael and Backhuysen. Toward the end of his career Isabey made many water-colors; but very early he practised lithography, a process which had been discovered only a few years before his birth. Jean Baptiste Isabey had been one of the earliest of French lithographers, and there is a series of views of Italy, in the new medium, which are as precise and formal as we should expect.

In 1829, Eugène became one of the contributors to the two publications, since become famous, *Les Croquis par Divers Artistes* and *Les Voyages Pittoresque et Romantique dans l' Ancienne France* of Baron Taylor. These were illustrated with lithographs which were the work of a group of very gifted young men, which included Charlet and Bonington as well as Isabey. The *Croquis* appeared in numbers, and suggests a sketch-book made for the purposes of exhibition, there being often



RADOUB D'UNE BARQUE A MAREE BASSE.—After the Lithograph by Eugène Isabey

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several drawings on one page. The contributions by Isabey are, for the most part, studies of the picturesque details of life close to the sea, boats high and dry at low tide, rigging and fishermen's huts; all drawn with a swift and sure line not wholly unconscious of its own perfect rightness. There is much suggestion of color and texture but none of light, that is, the bath of light where forms melt and lose their definiteness. Everything is seen in the bright light of complete success.

To the *Voyages* Isabey contributed seventeen lithographs, but it is doubtful if he always went to the places they were supposed to illustrate. They have not the fresh look of the *Croquis*, and they are filled with imaginary details and generally they suggest the work that is made to order though there are many delightful passages in all of them and much romantic charm.

The "Eglise Saint-Jean, Thiers" is, perhaps, the finest of this series. The church and the few surrounding buildings, fortress-like in their massive strength and simplicity, perched on a small, high plateau, and lit by a wan, sinister light mass against a stormy sky. To the left is an almost perpendicular cliff, in the distance is a mountain peak and, from below, a road that only a mountaineer could climb winds up from horrid depths of black ravine. It is a page from Victor Hugo.

The "Donjon de Polignac" is a smaller piece, less imaginative, but compact in composition and with a pleasant reserve in the handling. It is marred by a stage horseman.

The last and most important group of Isabey's lithographs are to be found in two small collections published by Morlot of Paris, in 1832. The first contains two "Souvenir de Bretagne," of which the upright one was a sort of experiment, being a mixture of pencil, stump, and pen effects. The other is, on the contrary, a most brilliant affair. A mass of ancient houses,

fantastically picturesque, border a quay of some probably imaginary town, around which the inmates swarm like bees; some boats, made fast, give color to the foreground. In the distance are more houses, the masts and rigging of ships, and a steeple, while over all is a smiling, spring sky.

The "Vue de Rouen" and the "Vue de Caen" are both frank, free, and straightforward drawings where one feels in each line a guiding imagination. It may be noted in passing that it is almost impossible to find a good proof of this latter lithograph, some being too light and others clotted with ink.

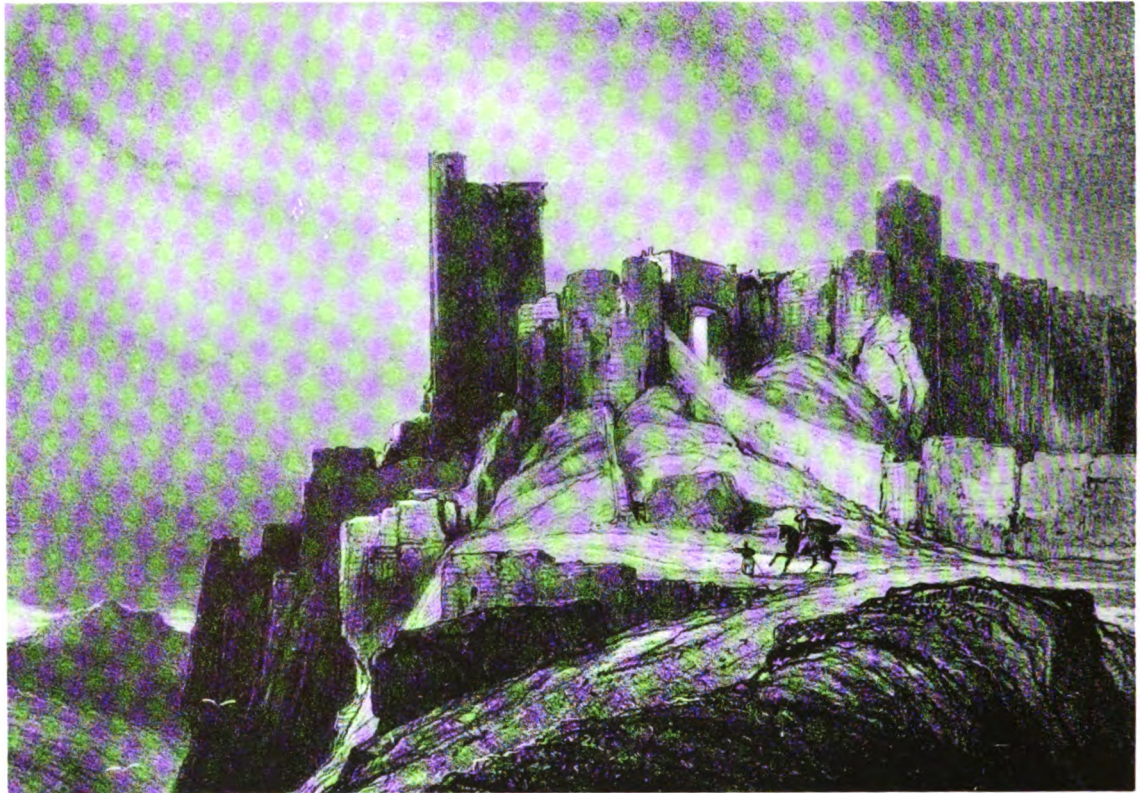
The second collection, of six marines, is much more homogeneous, and may be considered as presenting six typical aspects of a Channel fishing harbor. In the "Intérieur d'un Port" a fairy-like light plays over a fanciful setting of houses, boats, sails, and rigging, and this light is really the central motive of this wonderful lithograph.

The "Retour au Port" is, on the whole, the finest of Isabey's lithographs. Three boats are seen coming toward the spectator as they enter the harbor between two breakwaters, one at the extreme left, the other at the extreme right of the picture. On the left, the largest boat runs free with bellied sails, the middle one is being rowed, while the farthest is lowering her sail. The whole is dominated by one emotion, and the driven clouds, the laboring boats, and the contesting waves all sing together in the oval of the composition. It is immensely spirited, there is more of life and less of romance, and under the spell we are not conscious of the almost too agile pencil of Isabey.

The "Radoub d'une Barque á Marée Basse" is more like the best of the lithographs for the *Voyages*, but more successful. The composition is simple, the picture being divided diagonally, empty space on the right and above, solid on the left and



INTERIEUR D'UN PORT.—After the Lithograph by Eugène Isabey



DONJON DE POLIGNAC.—After the Lithograph by Eugène Isabey

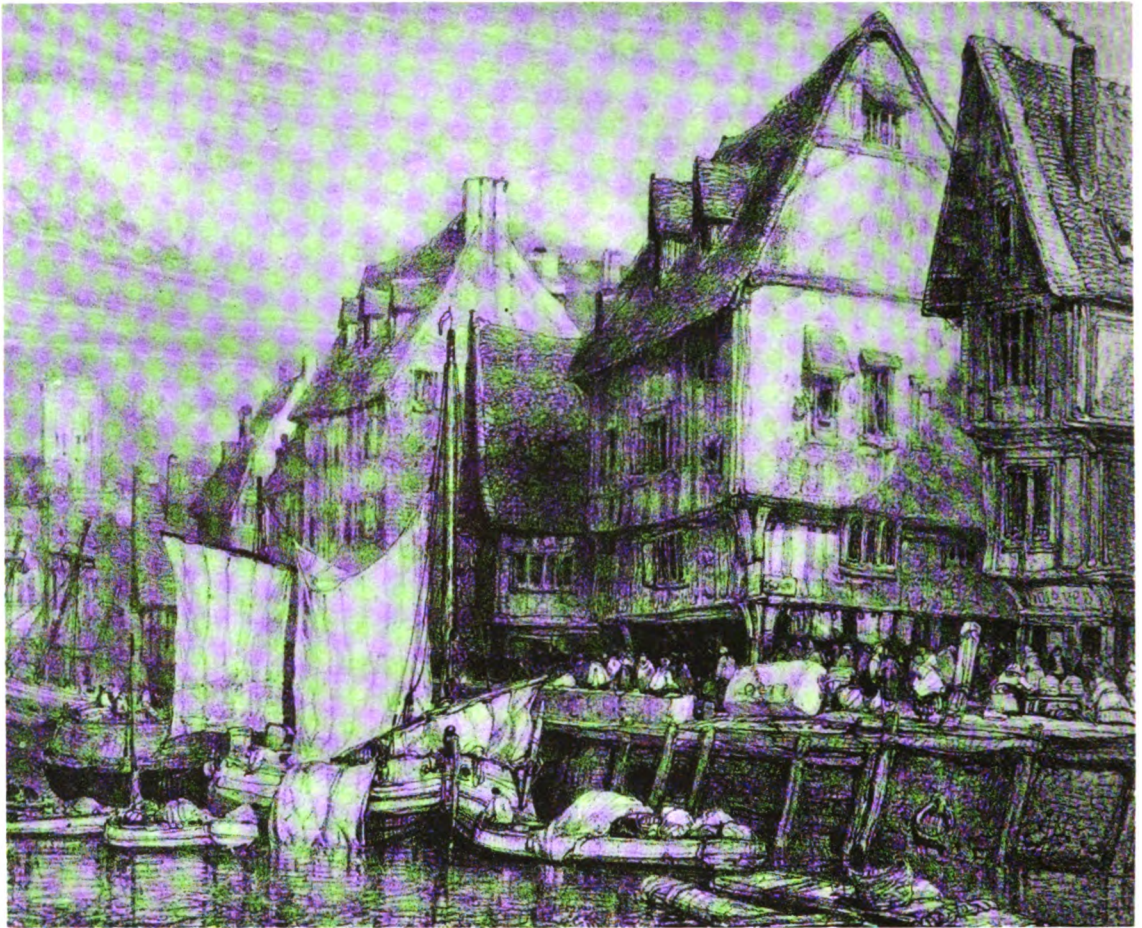
below. A steep cliff rises nearly to the top of the print, on the slope of which perch two huts, below and nearer are two boats, and in the immediate foreground a little pool left by the ebb'd tide, some posts, and a net. In the middle distance some men watch the burning of an old wreck, the smoke from which follows, in its ascent, the configuration of the cliff, and makes a tender gray against which the roof of the lower hut shows a solid black. A characteristic Isabey sky darkens toward and blends with the low horizon, which is cut by the masts of a distant ship. There is a more conscious art displayed in this lithograph than in the "Retour au Port," but it is so cleverly composed, so brilliantly executed, so colored, that one is simply fascinated and under the spell criticism is disarmed.

Besides these three main groups of litho-

graphs by Isabey, the *Croquis*, the *Voyages*, and the *Souvenirs* and *Marines*, there are some twenty and odd prints known to be by him in the catalogue by Hediard, comprising about sixty in all. These last lithographs are very varied in interest and importance, and most of them are little known, some being so rare that only single proofs were known to Hediard. Some were made as vignettes for the title pages of pieces of music, some for the title pages of romances. One, the "Côtes de Douvres" is amusing because it shows the steamboat that in 1832 plied between Dover and Calais. Some are the sketches of a painter, some are finished in a manner to make the professional lithographer jealous. One is the best known print by Isabey and was probably made for the "amateur." It is a variation of the "Retour au Port," larger than the one already



SOUVENIR DE BRETAGNE.—After the Lithograph by Eugène Isabey



SOUVENIR DE BRETAGNE.—After the Lithograph by Eugène Isabey

noticed and much less spontaneous. There are four ships instead of three, and the sea is much lighter to the left than in the smaller print; but the elements of the composition do not sing together, the wind of inspiration has died down, it is a studio performance.

Isabey's position as a painter has already been roughly indicated as being among the lesser lights of the 1830 school of landscape and genre painters. As a lithographer, his position is much more important, largely on account of technical excellence.

One of the remarkable facts about lithography is the rapidity with which the process was perfected. In 1798 it was invented by Senefelder and, before his death in 1834,

it was in use throughout Europe, "even in Philadelphia," to quote his own words. The new process was born just in time for the Romantic school and, beginning with Géricault, most of the artists of that group tried their hands at it, but none of them with more success than Isabey.

Although it is true that lithography remains essentially the same today as when Senefelder left it, yet there are inventions in handling as well as in processes, and in Isabey's hands the new medium became as docile as paint. In his finest prints we shall find the direct crayon work on the stone largely preponderating, though with more or less mezzotint work in most of them. Perhaps the *Croquis* are



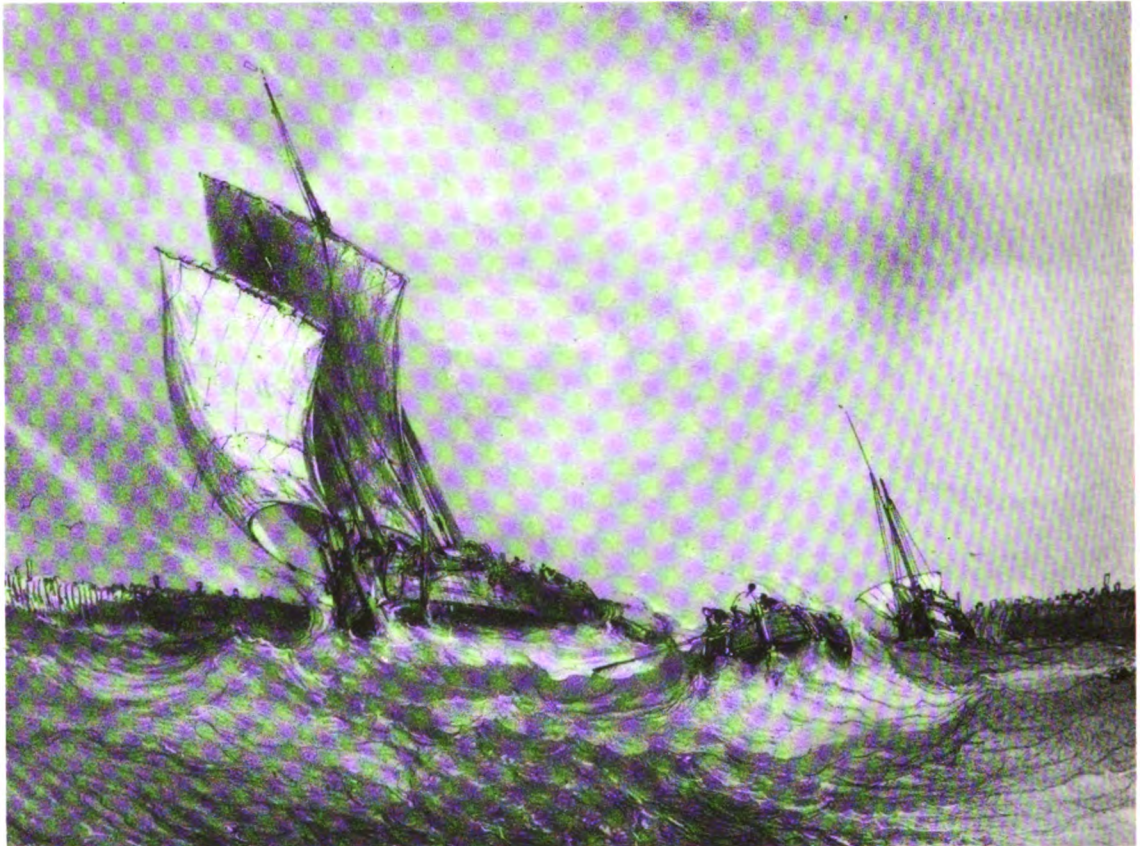
DONJON DU CHATEAU DE POLIGNAC.—After the Lithograph by Eugène Isabey

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the best examples of simple, straightforward crayon work we have. Mezzotint is not a method essentially suited to lithograph, as it does not yield the velvet blacks of the copperplate mezzotint. Isabey carried its use farther than any of the great lithographers of his time, and it is sometimes responsible for muddy half tones in his prints and for rather lifeless skies, as in the "Souvenir de Brétagne" already referred to. Still, used with discretion, as in the best of the *Marines*, it is delightful, and shows how the born craftsman seizes on any quality of his medium which serves his end. Another manner Isabey employed was the use of powdered crayon, the

"Bateau de Pêcheurs en Rade" is executed entirely in this way, and a most difficult and delicate way it is. Lithotint he also tried, and it may be said that he went into the possibilities of lithography more deeply than any of the other artists of his rank, and as a lithographer he ranks with the first ten. Those greater than he have been so, not because they were better lithographers, but because they possessed, like Daumier, for instance, a personal vision, the loss of which would have been the loss to the world of a unique artistic quality. This decisive distinction only is lacking to Isabey.

HENRY WINSLOW, London, 1915.



LE RETOUR AU PORT.—After the Lithograph by Eugène Isabey

Responsibility

“WHAT!” said the man who had timidly ventured the observation that he was glad to be a citizen of a country which was at peace, “do you mean to say that I am responsible for the war in Europe?”

“Why, of course,” replied the odd-looking person whose casual remark about responsibility had rather startled the small group of men engaged upon an otherwise random conversation, “it is a world condition, and you are part of the world.”

“My share must be very small, then, if it represents only one two-thousand-millionth part, or thereabouts.”

“That is not quite the way in which one arrives at the share of the individual,” was the reply, offered with a certain shyness, which seemed to indicate that the speaker would be glad to explain further if his hearers were interested, and if they were quite sure that the academic nature of the conversation would be preserved. And, being encouraged by an evidence of curiosity which seemed at least reassuring, he continued.

“You see, the question of intelligence has something to do with it. You certainly would not consent to be considered as at par with an Esquimau, on a question which involved knowledge of world conditions. Perhaps the simplest way of explaining would be to say that the actual fraction obtained by dividing the total responsibility by the number of people in the world must, in each case, be multiplied by the constant representing the degree of intelligence possessed by each individual,—and that, in turn, must be multiplied by the constant representing the power possessed by each individual. You will readily perceive that responsibility increases in proportion to intelligence and power. There are, no doubt, many men

whose degree of responsibility through intelligence would greatly exceed that of the Emperors of Russia, Germany, or Austria, but the individual responsibility of these rulers is vastly increased through the power which they wield. Do I make my point clear?”

“Quite,” said his interrogator, who, having hastily taken to himself two by no means modest constants, and then having quickly done a little mental arithmetic, began to perceive, with some satisfaction, the importance of the part he was playing.

“Of course,” continued the stranger, “the chief difficulties in accurately determining the responsibility of each human being are not purely arithmetical. That part of the affair is very simple. Any child can compute the result, given the figures. The great difficulty is in determining the actual degrees of intelligence and power possessed by the person under consideration. You can easily imagine that it is hardly safe to rely upon his own estimate. But, then, this whole method is rapidly becoming obsolete, in my opinion. The new school of Responsibilityists holds that, while we are all responsible for world conditions, the way in which they can best be attacked is not by the method I have described. They proceed on the assumption that great world conditions are the result of millions of relatively tiny conditions,—in other words, they assert that the great collective responsibility which we can scarcely perceive, much less assume, is born and nourished by countless small responsibilities neglected. Thus the remedy becomes obvious. Teach every man and woman to assume their own responsibilities, in proportion to their power and their intelligence, and great world catastrophes, such as war, would never be.”

"Then, there is some merit in being good to your wife and children," said his most intent listener, if his attitude could be judged correctly.

"I hardly think that merit enters into the question," was the answer, after an almost imperceptible moment of reflection. "The truth is that one cannot live without being responsible. Reason is scarcely necessary, in many cases, in order that a man may assume his responsibilities, so strongly has convention knit the fabric of our social life together. The family, the trade, the profession, the community, the state, the nation, are those which are more or less vaguely or sub-consciously perceived by the average man. The trouble is that, as the exigencies of life remove him from intimate contact with any of these organized institutions wherein are crystallized, expressed, and made effective the ideas and the wills of men, his sense of responsibility diminishes. Beginning with the family, it grows sensibly less; by the time it reaches the nation, there remains almost no trace. The remoteness of the thing has caused it to vanish, principally because men seem unable to supply simple ethical principles to great questions, and thus the great fundamental world conditions, upon which the jackals and buzzards of war feast their loathsome bodies, seem fixed and immovable. They are the cancers which spring from the millions and millions of small responsibilities, either unassumed or neglected."

"For again I say, you cannot live without being responsible. You may think to shun your share by running away. You may refuse to assume it. You may even find a chance to throw its weight upon the shoulders of another, and deliberately take advantage of such a shifting to gather in the extra profits which he loses while bending under your load. These things are left to you to choose. No law compels. May I inquire your business?"

"Architect," replied the man whose

random remark had induced the speaker to continue.

"Ah! How interesting! I have always wished for a chance to discuss professional responsibility with an architect."

"We have grave responsibilities indeed, sir. Our clients have to trust us completely. You may say that a man who gives himself into the surgeon's hands exhibits the greatest confidence which a man may have, for he is, after all, risking his life. But an architect's responsibilities are grave indeed. I wish that the public could be educated to understand the responsibilities of the architect,—and of all professional men."

"Quite true," replied the stranger. "The points which you touch upon are not by any means unknown to me. But the question I wished to raise specifically is the attitude of architects toward their profession."

"I do not see," said the architect, "but that the manner in which architects assume the responsibilities to which I have referred would be the answer to your question."

"Perhaps," replied the stranger. "I wonder if I could make my particular point any clearer by asking you what you feel that you owe to your profession. What does it mean to you? Long observation has inclined me to wonder how many men there are who realize what they have inherited when they enter a profession. That is to say, every profession has a recognized standing. It is never so highly estimated, in the public mind, as the performances of the most capable and honorable men,—nor yet so lowly estimated as by the deeds of the incompetent and dishonorable practitioners. The law of average obtains, and professional standards, so far as the public is concerned, are based upon the average of millions of experiences. Now, I conceive the present public attitude to be due to the fact that many men enter a profession without any feeling of consecration,—forgive the word, it is so old-fashioned,—but

RESPONSIBILITY

generally as a method of making money. Do they remember the heritage which is already theirs, and without which there would be no profession to enter? Do they remember that the profession will either be better or worse for their having entered it? Do they remember that the education of the public, on which so much stress is laid nowadays, is possible only through their performances, and that the public always follows a rising standard? I have heard so many men say that a man 'has to make a living' that I have begun to wonder how far the question of responsibility toward the professions is secondary to the question of making a living. For example, I wonder how many men, when confronted with a situation in which they must choose between an unprofessional act and a monetary loss which may involve giving up their profession, ever had the courage to say 'No, I cannot do this. I cannot injure my profession. Refusal means ruin to my career, but I must not try to found a career upon that which will only pull down the standard. If I cannot win through this honorably, I will try something else.' Now this sounds like an extreme case. Yet, in one degree or another that experience comes to every professional man. It may come at first, when refusal involves only a postponement of success. It may come and continue to come until the situation is just as desperate as I have depicted. It may come in the guise of what a man thinks is his golden opportunity. Just this one time he will relent, and then no more. It comes to many to whom it means nothing, because the profession means nothing more than a means of livelihood. But the case which I have stated is an extreme one. Far be it from me to say what a man should do. I am not even attempting that. I do not know. I am troubled enough in trying to find out what is the right thing for me to do, without presuming to advise another.

"But I am trying to point out a certain

phase of professional responsibility,—the phase which seems more all-embracing, to me, than the professional man's responsibility to his client or patient. I am trying to explain the conflict in raising standards, for although each honorable act exerts its influence in one way, each dishonorable practice leaves an impression of dishonor in the mind of someone,—an impression difficult to erase,—which is the reason, so it seems to me, why the public understands the professions very much better than is commonly supposed. It works on the basis of the grand average,—which is all it has to go on.†

Have you ever thought much on this phase of the subject? Does it not seem fair to assume that the attitude of the public is determined entirely by the attitude of professional men toward their respective professions? And if consecration is such an old-fashioned word, is it not possible that it needs restoration? You see I am merely asking, without pretending to either suggest or advise."

"May I inquire your business?" asked the listener.

"What thing more natural? I am a pensologist."

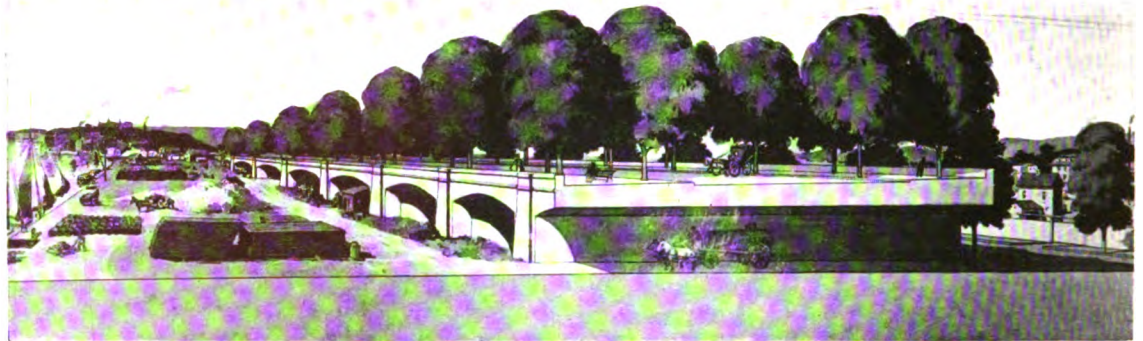
"I suppose that has something to do with pensology, although I never heard either of the names before."

"You are quite right," replied the pensologist. "I am engaged in teaching that branch of philosophy. It is comparatively unknown at the present time, and is of course cordially detested by educators generally."

"Why so?"

"Well, you see pensology is a rather fundamental method of education which is quite opposed to that commonly practised. It is based upon the theory that men should learn by thinking, rather than think by learning."

The sound of brakes and the quick jolting of the train betokened the approach to the station, and the conversation came to an abrupt end.—B.



AT THE TOP, THE WATER-FRONT OF WASHINGTON AS AT PRESENT. THE SITE OF THE POWER-PLANT IS JUST TO THE RIGHT OF THE WHITE BUILDING NEAR THE LEFT OF THE PICTURE. UNDERNEATH, A ROUGH SKETCH OF A SUGGESTED ELEVATED ESPLANADE TO CONNECT WITH THE WAR COLLEGE, THE WHARFAGE SPACE BEING BELOW.

The Treatment of Water-Fronts

By FRANCIS G. NEWLANDS
United States Senator from Nevada

IT IS gratifying to observe the widespread interest which has been aroused by the proposed disfigurement of the Park Plan of Washington by the construction of a Government heat, lighting and power plant with high smokestacks on the river-front near the Mall. The artistic sentiment of the country developed by numerous architectural, art and engineering societies in the various states, all federalized by national associations meeting annually at Washington, has expressed itself most vigorously. Congress little knows how the annual meetings of these national associations at Washington have familiarized the members of these bodies throughout the country with the plans for Washington Park improvement,

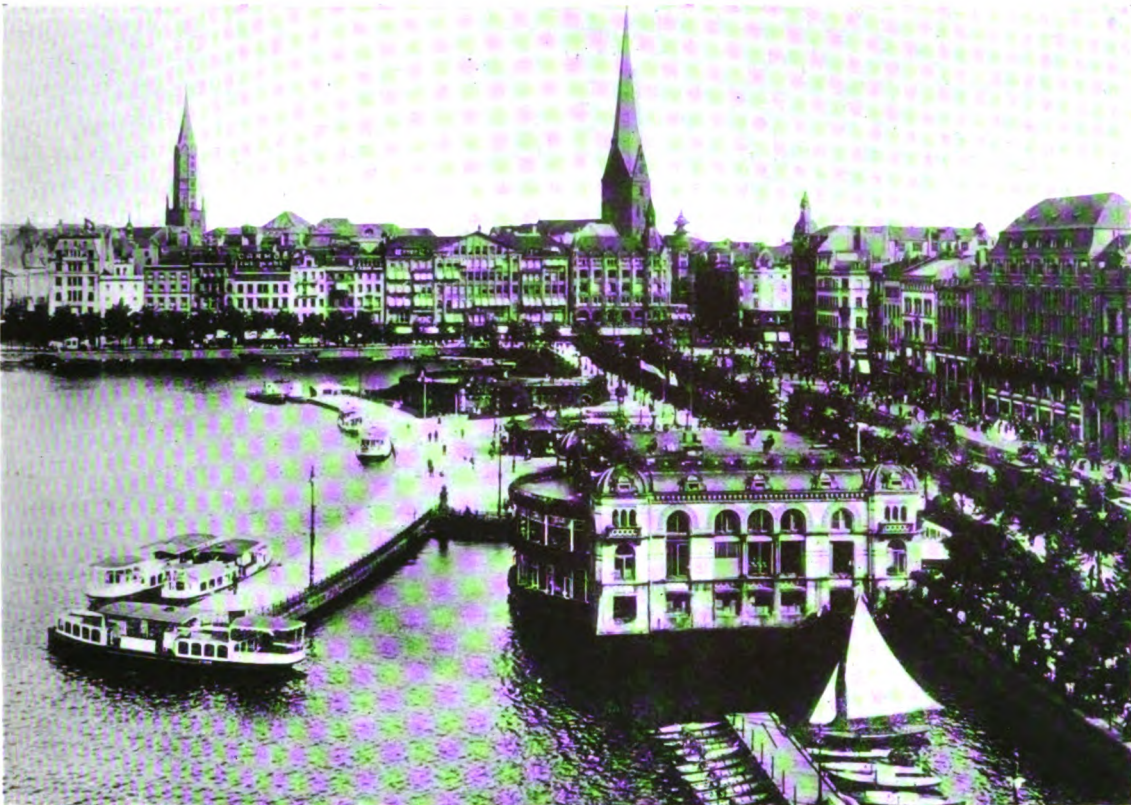
originated by Washington and L'Enfant and developed by the Burnham Park Commission—and how jealously they are disposed to guard these plans against sacrilege.

It is gratifying also to observe how the engineers have united with the architects and artists in their enthusiasm regarding this park development, realizing as they never have done before the importance in great public engineering works of uniting art with utility.

The country is now preparing to enter upon broad plans for the full development of our rivers for transportation and every other useful purpose.

The people are realizing the great value of water as a national asset—the neglect

THE TREATMENT OF WATER-FRONTS



WATER-FRONT AT HAMBURG

of which creates annually a gigantic loss by floods and the conservation of which will mean the utilization of stored and controlled water for the reclamation of both arid and swamp lands, the development of water-power, the growth of forests, the increase of intensive cultivation and the prevention of erosion and soil waste, all accomplished in such a way as to promote beauty as well.

We shall enter before long upon this work in the most scientific and business-like way with a view of improving our waterways as has been done in Europe, and perfecting them not only for navigation but also for every beneficial use. In this great work the architects and artists will have their function, for in the engineering works concrete which can be moulded into artistic form will be largely used, and the engineers, as was remarked by one of

the most eminent of their members at the Congressional hearing regarding the heat, light and power plant, are realizing the great value of associating with them in their problems the talent and experience of eminent architects and constructors.

The Art Commission has already reported upon methods for distinguishing the Panama Canal by structures which will crown that great engineering work with an artistic development such as will hand down to future generations evidence of the spirit and culture of the time, and the intelligent coöperation of Colonel Goethals in their study indicates that the subject will receive his careful consideration.

A most gratifying indication of the tendency of the time has been the appreciation by the army engineers, one of whom is from time to time detailed as Superintendent of Public Buildings and Grounds in

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Washington, and as ex-officio Secretary of the Art Commission, of the unpaid and disinterested work of the eminent architects and artists forming the Art Commission. It indicates that before long the army engineers will in the great public works of which they have charge welcome the coöperation of artists.

In this great work of water-way development, the water-fronts of river-towns and -cities will not be neglected as heretofore. They will not only be made the most perfect instrumentalities for commerce, with transfer facilities of the highest type, embracing every skilled device for bringing boat and car into coördination, and for handling and transferring quickly and cheaply merchandise and products, but beauty will be united with utility by the coöperation of architects, sculptors and

landscape gardeners in the development of the artistic features.

The creation of the water-front exposition at San Francisco has furnished an object lesson of what can be done in this direction, and in the near future our water-fronts will be as distinguished in this particular as those of the Thames and the Seine, the Rhine and the Danube, attracting travelers by their beauty and thus making beauty a commercial asset in every river-town.

It is with this in view that the proposed disfiguring power-plant on the water-front at Washington becomes a matter of so much importance. City-planning is now attracting the attention of the advanced spirit of our time. Communities are no longer satisfied with the old method of accidental growth. They are demanding that a city



WATER-FRONT AT RIO DE JANEIRO

THE TREATMENT OF WATER-FRONTS

should be planned with reference to its municipal requirements, a civic center, a park system, radial boulevards or parkways, and transportation centers, both of rail and water service. They are no longer content that the landing-place of the stranger, whether by rail or water, should be the most forlorn, abandoned and repulsive part of the town. They look to Washington as the model for all America, and tenacious as they are of a proper park development there, they will insist that the river-development should also be guarded with vigilance and care.

The commercial water-front of Washington is a little over a mile in length, the Mall adjoining it on the north, the island portion of Potomac Park facing it on the west and the War College with its attractive grounds on the south. It is today a

squalid and unattractive stretch of over a mile of rotting wharves and cheap and unkempt structures, but by aiding the engineers in their mechanical work of meeting every requirement of commerce and convenience, the artists can make it one of the most attractive as well as one of the most useful features of Washington.

Viewing it in its present squalor and neglect, it is no wonder that the legislative committee in making its selection of a site for the Heat, Light and Power Plant, felt that any structure would be an improvement. It required not the practical eye, but the eye of the imagination to view it as it would be later under the transforming hands of engineers, architects and landscape gardeners, with an elevated esplanade which would continue the park system by a boulevard along the Potomac to the



WATER-FRONT AT DRESDEN



WATER-FRONT AT PETROGRAD

War College, and from which one could look down upon the orderly and convenient structures and devices for transporting, storing and marketing merchandise, and all so planned as to harmonize with the beauty of the surroundings and eliminate ugliness.

Unfortunately the contract for this structure has been let but no work has been done save that of an inexpensive excavation. The contractors can just as well transfer their work to another site, and the inconsequential loss caused by such a change and delay can be made good to them. To accomplish this the action of

Congress is required, and Congress will respond to a sound public opinion. Such an opinion must be aroused by the friends of the development of art in this country, and there should be no diminution of zeal until the construction is stopped.

Pressure of business, inertia, and a persistent opposition which it is difficult to understand, block the way to a reconsideration of the whole project, both from an economic and an esthetic standpoint, but the contest should not be abandoned until this offense against the artistic sense of the country and a sound public policy is done away with.

THE TREATMENT OF WATER-FRONTS



WATER-FRONT AT AMSTERDAM



THE MISSING BALLOON

This picture appeared in the Journal for March, with a legend to explain that the balloon, which appears as a dark spot at the right of the picture, indicated how the smoke-stacks of the proposed Government Power-Plant would disfigure the present park system. But an over-zealous pressman determined that the spot was a spot, and not a balloon. Therefore he removed it at the last moment, and without giving the editor an opportunity to approve his work.

“Shall We Save New York?”

I know of no more significant document relative to the subject of city-planning, and the function of government as thereto related, than the full-page advertisement in the New York papers of Sunday, March 5, entitled “Shall We Save New York?—A Vital Question to Everyone Who Has Pride in His Great City.” This advertisement contained the following explanatory paragraph and “Notice to all interested.” “Shall we save New York, from what? Shall we save it from unnatural and unnecessary crowding, from depopulated sections, from being a city unbeautiful, from high rents, from excessive and illy-distributed taxation? We can save it from all of these, so far at least as they are caused by one specified industrial evil—the erection of factories in the residential and famous retail section.”

“In view of the facts herein set forth, we wish to give publicity to the following notice: We, the undersigned, merchants and such others as may later join with us, will give the preference in our purchases of suits, cloaks, furs, clothing, petticoats, etc., to firms whose manufacturing plants are located outside of a zone bounded by the upper side of Thirty-third Street, Fifty-ninth Street, Third and Seventh Avenues, also including Thirty-second and Thirty-third Streets, from Sixth to Seventh Avenues.

“February 1, 1917, is the time that this notice goes into effect, so as to enable manufacturers now located in this zone to secure other quarters. Consideration will be given those firms that remove their plants from this zone. This plan will ultimately be for the benefit of the different manufacturers in the above-mentioned lines, as, among other reasons, they will have the benefit of lower rentals.”

The advertisement was signed by the principal retail merchants of the Fifth Avenue section, and was endorsed by a long list of individuals, corporations, and clubs having an immediate interest in this section of the city. There also appeared, upon the same day, extensive news items favorable to the proposal.

The deep significance of this advertisement lies in the full recognition which its signers and endorsers accord to the principle of so regulating the development of a city that all who live and do business therein may be protected in their property investments. The principle involved is known as the “zone plan” or “districting.” It is neither new nor untried, yet those who have advocated its application in this country had feared that it would require years of educational effort ere the property owners in the United States would be willing to surrender the right which they now enjoy of developing their

holdings at the expense of their neighbors or of the community at large. But here is a fundamental recognition of the fact that the exercise of that right destroys values, and creates a condition which subjects every property-owner to losses against which the one defence is a recognition of the principle of community values!

But the document is likewise remarkable because it advocates the exercise of a force, a sort of boycott, which, on the one hand, has been declared by the courts to be illegal, and is to be applied, on the other hand, as a constructive measure of fundamental importance to the proper economic development of a community. It attempts to bring about a condition which our feeble efforts toward proper regulative legislation have failed to accomplish.

The measure proposed is highly advantageous to New York as a whole, and to the particular district to which it is to be applied. While I am more than heartily in favor of the end sought, yet I am concerned with the method, for it sanctions the use of a questionable means, and it moreover confuses the issue. The force used is the power of individual against individual—a sort of war, in other words. It is not an act of coördinated community effort.

It is a characteristically American method—individualism still dominant, assertive, working for self-interest, concerned with conditions in particular, and not primarily with conditions in general. Upon final analysis, it is the same old idea of individual rights regarding the use of property that has produced our chaotic American cities. This is placing in a bad light an effort directed toward a worthy end, yet otherwise the point cannot be made clear.

We have long made use of the private restriction upon property, thinking that by so doing we could conserve parcels, or even districts, for certain uses. We are awakening now to the fact that this method not only is futile, but that it also may be harmful to the city as a whole.

At the very moment when we recognize this state of affairs (I include in this the judicial opinions regarding private restrictions), a certain group embarks upon a new policy, in which it attempts, by a very questionable method, to restrict districts of the city to certain uses. There is little fundamental difference here; originally, it was the individual who exercised the power of restricting property; the advertisement proposes the extension of that power to a group of individuals, with not even a semblance of legal sanction.

We must not fool ourselves with the idea that this method is one whereby the serious situation

“SHALL WE SAVE NEW YORK?”

created under the old method, and now recognized by those who have made use of that method, is to be adjusted automatically by economic conditions; that through this method we can integrate our complex community interests. If we do, we shall find ourselves, in a decade, in a much worse plight than we are in at present.

The proposed method is fundamentally wrong, because it assumes that individuals (either alone or as a group in accord) have a greater power than the government which represents the entire community. If this theory be sound in principle, then why cannot the city, through its police power, go as far in its regulative functions as can a group of citizens or corporations?

This is not an argument against the exercise of this power by a competent authority, after a sound, scientific basis has been reached; in fact, this or similar powers are fundamental essentials in government. It is the function of the entire community, through its government, to conserve to appropriate use the entire area of the present and future city, through regulative measures governing the erection and occupancy of buildings in every district of the city.

In this particular, we are almost impotent under the present court interpretations of statutes framed to this end. We exercise but a feeble control over the occupancy of districts. Our standards are measured by what we term economic values—values so false in many cases that the standards are meaningless. I assume that it is both a sound, social, and economic measure, to exclude any appreciable amount of industry from the area in question. It is equally sound from the social and economic standpoint, to exclude industry and business from the residential areas of the poorer class, to conserve for residential occupancy areas adjacent to parks and playgrounds, as well as areas of industry. Can one imagine an effective boycott waged by tenement-house dwellers against the intrusion of business or industry into such areas? I hardly think so.

This contrasting condition but emphasizes the fact that the suggested method is unsound in principle and dangerous to a degree. It stresses the power of capital to a point where that power usurps the function of government.

If we are to integrate our cities both socially and economically, we must provide that the entire community, not a part, be provided with such power as will enable it to assert its rights; and we must recognize, as this effort emphasizes, the fact that there is a

definite field wherein the rights of the entire community stand above and dominate the rights of the individual.

At the outset, this advertisement was referred to as significant. It is the most powerful argument that can be offered in favor of districting the city. At one stroke, it sweeps aside an entire group of contentions and arguments upon the economic side (the term is used in the sense of dollar value) against the proposal to district the city. It proves the disastrous results of not so doing.

Let us take heed to this warning, and apply the principle of districting to our cities with as much skill as we now possess. Heretofore we have assumed that the greatest economic value of property would result from natural development. This, we now see, was an error. We now acknowledge that in “high class” business and residential areas the greatest economic value results from a conservation of such areas for such use and occupancy only. As to the residential areas at the opposite end of the social scale we are still in the dark. We still measure the value of such property by its possible future development for business or industry. Here we are in error, for, taken as a whole, the city is quite as dependent for its economic stability upon the conservation of residential areas of the lower class, with their recreation parks, amusement and educational facilities, as it is upon a high-class business or residential area.

We have failed utterly to grasp this fundamental truth, while business and industry sweep over these areas, as they have already swept over and blighted the Fifth Avenue district in New York, and similar districts in all our cities.

We must increase our horizon so that our vision shall include the entire range of essential values, upon the proper adjustment of which depends our ability to integrate our communities. Both the necessity for this and the proper means for its accomplishment are set forth in the report of the New York City Commission on Districting. I hope that this report may be summarized in the next issue of the Journal.

We must also readjust our conception of individual rights in their relation to community rights, and not leave, as we do now, the latter as a sort of nebulous bill of community rights, in which is merely set forth a number of restrictive measures against individual liberty. These restrictive measures are the community's rights, and they should be so recognized.

FREDERICK L. ACKERMAN.



THE FRANCIS W. PARKER SCHOOL, SAN DIEGO, CALIFORNIA

Town-Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

An Open-Air School in California

By WM. TEMPLETON JOHNSON

When Mr. Wirt of Indiana came out of the West and laid his efficiency plan before the New York school authorities, there were the usual trite expressions—"How very simple!" "Why didn't we think of it before!" But in this very complex world of ours the simple, obvious things are often unthought of or smothered under a mass of multitudinous details.

When an architect is about to design a new school-building his thought and research are far more apt to be in finding out how a similar problem has been handled in other places than in thinking out a new and original plan of school-building which would throw aside precedent and be better than what had been done before.

The problem of the open-air school in America is a comparatively new one, but its successful solution will be of incalculable benefit to thousands and thousands of school-children. The first open-air school in the United States was opened in Providence, Rhode Island, in 1908, since when buildings with open-air features of various sorts have sprung up all over the country so that at this writing over a hundred cities are represented with more than five hundred open-air rooms.

The first open-air schoolrooms were designed particularly for anemic and tubercular children, but the results obtained were so remarkable that authorities have come to realize that all children do better both physically and mentally in open-air environment.

The mild climate of southern California is wonderfully well adapted for the building of open-air schools. In San Diego there is sunshine on more than three hundred days in the year; the winds are never violent as in Chicago, San Francisco, or New York,



ON THE VERANDA.

TOWN-PLANNING AND HOUSING

and there are very few days in the winter when the mercury gets as low as 32 degrees.

The Francis W. Parker School, of San Diego, is designed to make the most of these favorable climatic conditions, but schools along similar lines could be constructed in any moderate climate. In drawing his plans the writer worked toward three every definite and important ends: To design an efficient building at a minimum cost; to have the air in the class-rooms as fresh as the air out-of-doors; and to get a pleasing effect by good proportions and harmony of color, rather than by profusion of ornament. It is a great temptation for an architect to design an elaborate and costly façade. The architectural magazines often show photographs of schools which set one to wondering if the designer realized that the whole educational system of the United States is in a state of very rapid change and that these very buildings will be antiquated in fifteen to twenty years, and then will be continued in use many years after they are out of date, merely because so much money was tied up in their first cost in bricks, mortar and terra-cotta.

The Parker School is a one-story building on a

concrete foundation. The stud walls are sheathed, covered with asphalt paper and finished with plaster over galvanized wire lath. The parapets are crowned with red mission tiles. The fire-hazard on account of the form and height of the building, is negligible.

As the school grows it is being erected by units and is now about two-thirds completed. The general plan is a quadrangle with a patio about a hundred feet square in the center. Bordering the patio is a wide covered portico and the classrooms open on this portico with accordion doors so that



THE GARDEN

one whole side of the rooms is completely open.

A great many open-air schools are what are technically known as "open-window schools," with batteries of windows or cotton-covered screening all along a side or sides of the room. The defect of these is that they cannot be kept open during a driving rain; but at the Parker school the quadrangular plan and the wide covered portico make the rooms so sheltered that the doors are practically never closed (twice last winter).

The classrooms are lighted by means of flights of French windows in the outside walls. Theoretically, a cross lighting is present, but actually it is negligible



A WORKROOM



A STUDY-ROOM

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as the quantity of light which filters in under the portico is very small. Besides this the classrooms are not places where the children are chained down to a desk to sit in one position for five hours a day, as they are in most schools—not in the least; they go from room to room for their different studies and a large part of the day they are at work out-of-doors at agriculture, gymnastics or nature-study.

Very recently a test was made in a New England community of about 50,000 people, of schoolroom temperatures. On a day early in March it was found that the thermometer ranged from 58 to 86 degrees and that more than two-thirds of the rooms were above 68 degrees. Humidity is often as low as 20 to 30 degrees when it should be 60 degrees. What an argument for open-air schools, even in climates where extra clothing is necessary!

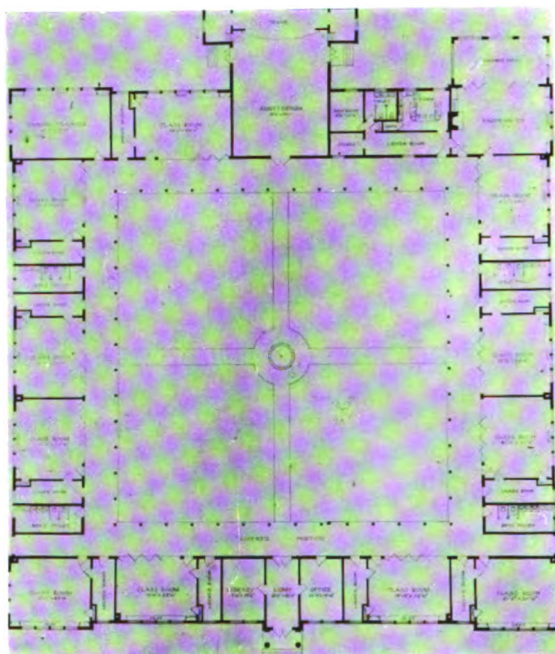
In his recent book on "Hygiene of the School Child," Prof. Lewis M. Terman of Stanford University, speaks of the thermostat as an invention of

the devil, and the above figures show how true is his contention.

There are about twenty million children who spend daily in our schools a hundred million hours, a large proportion of them in rooms the ventilation of which is left to the individual whim of the teacher. As good work can only be the result of good physical condition, it is small wonder that such a large proportion of children fail of promotion.

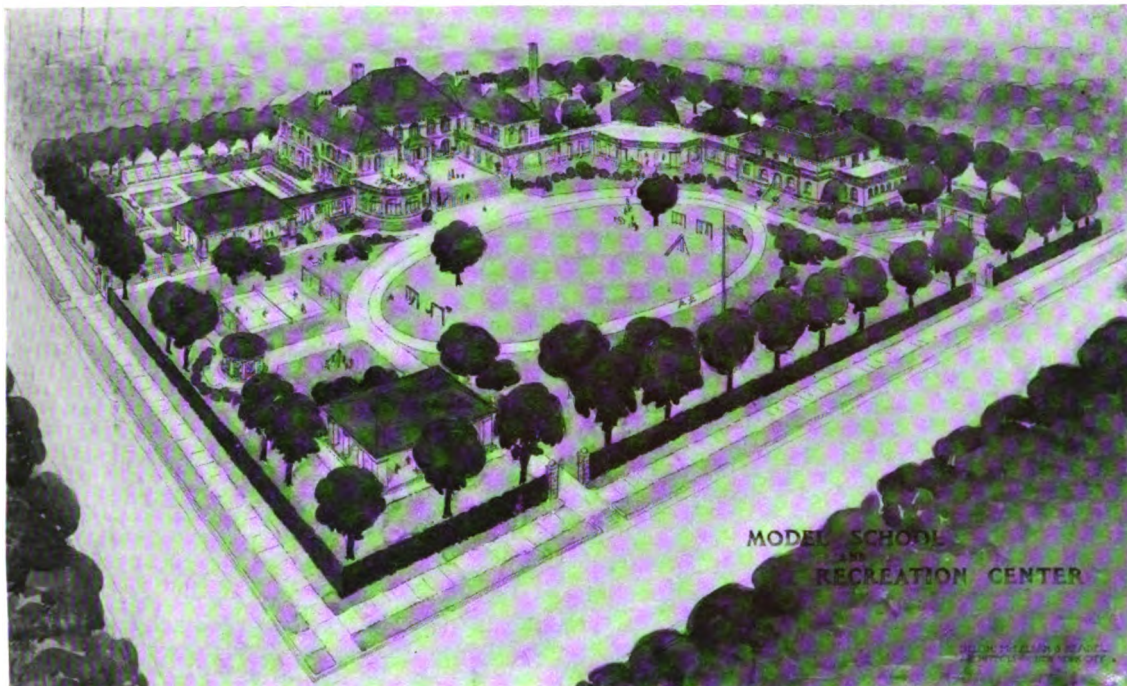
The Parker School has no expensive heating plant. Each room has a small wood-stove and these stoves are used only on the very coldest days to take the chill from the rooms in the early morning.

Anthropometric tests which have recently been made of all the scholars show that the curriculum of balanced periods of classroom work, outdoor work, and free play, is bringing their physical development considerably above the average, and the teachers say that they are far less fatigued in the open-air school at the end of the day than they used to be in the ordinary typical classroom.



PLAN OF THE FRANCIS W. PARKER SCHOOL.

TOWN-PLANNING AND HOUSING



A MODEL SCHOOL AND RECREATION CENTER, ON A SITE OF APPROXIMATELY FOUR ACRES

In addition to the classrooms, kindergarten and auditorium in the central buildings, a covered passageway connects, on the right, with the industrial and household arts school, boys' open-air school, and gymnasium (at the extreme right). The girls' open-air playroom is provided at the left. Other structures on the site are the power-house, band-stand and shelters (in right and left foreground).

Outdoor recreational features provided include gardens with central fountain and pool, main central playground with swings and gymnastic apparatus, tennis-courts, dancing-green, sandboxes, and wading-pool.

The Ideal and the Actual in a School and Recreation Center

The drawings for the model school and recreation center were made for Mrs. George Merck, a member of the West Orange Board of Education, to be shown in an exhibition of civic and social improvements. There was no intention of building from these plans. They were drawn to provide, in a New Jersey town with which the architects were familiar, some point of departure under existing conditions (except as to financial resources). On the whole, the plan is a grouping and development of units that already exist. These are, however, scattered about, in one place or another. The playgrounds in the different parts of the town, for example, are in no case adjacent to the school-houses. The plan seeks to secure the advantages to be derived from having recreational features and the school-house together.

A Community Center the Ideal.

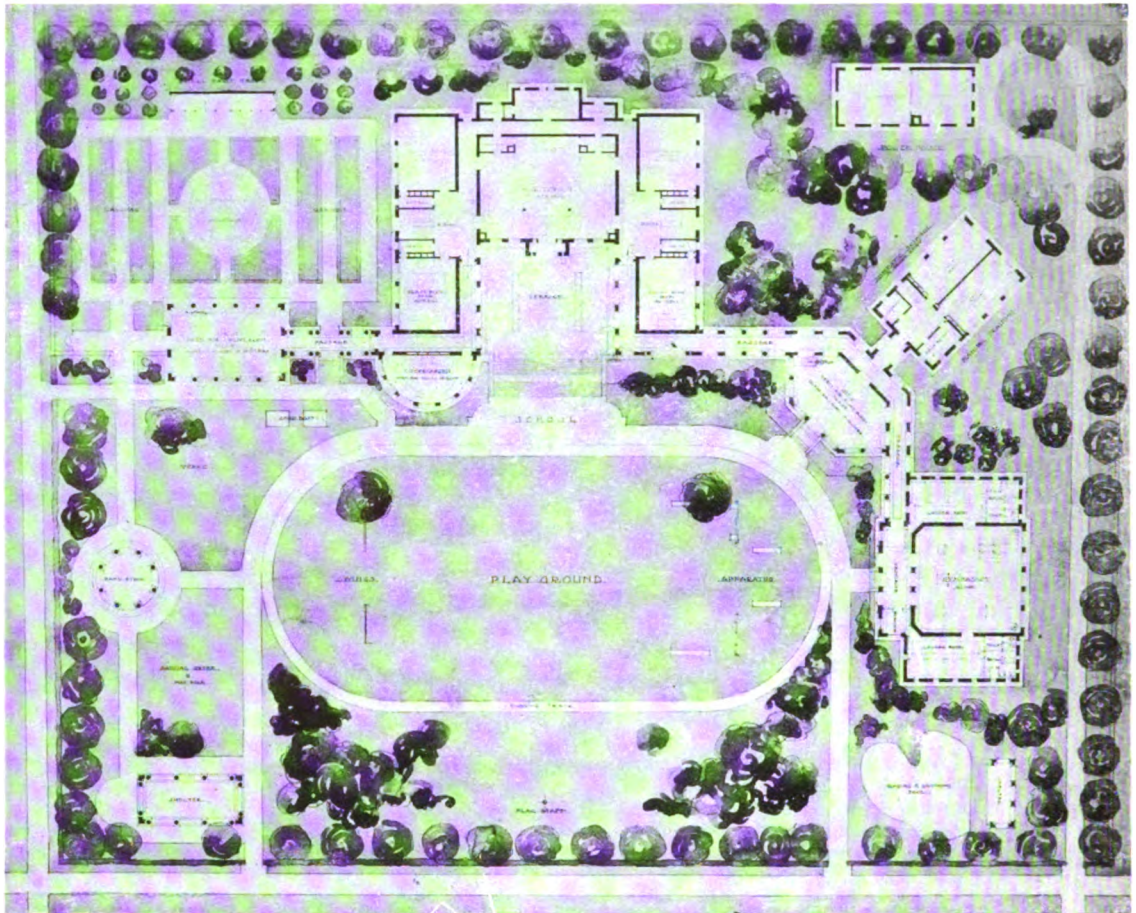
In providing for interests and aims other than those usually part of a school system, just those things were included that the town in question

seemed to need. For example, its public meetings are held in vacant stores, or if not too large, in classrooms; amateur dramatic performances and public dances are generally given in the next town where there is a hall; there is a garden society which encourages the children to plant on vacant land, where there is no certainty of occupancy, so that the advantages of continuous cultivation may be lost; there is a band-stand set 20 feet from a trolley track, where the cars run on five- to ten-minute headway. All of these features were provided for in the model-group plan, illustrated herewith (as were provisions for school instruction), in what seemed a good proportion to the part of the town which could be served.

Face to Face with Community Facts.

But, in laying out the plan for this model school and recreation center, the limitations on the character and range of the plan were only such as the architects* were pleased to establish theoretically,

*Dillon, McLellan & Beadel, New York.



PLAN OF THE MODEL SCHOOL AND RECREATION CENTER.

and where they interfered with any idea that seemed more important, they were easily set aside or stretched to fit. The development of the actual school group at West Orange (N. J.) is, however, in striking contrast to this agreeable and simple program and an apt illustration of how much applied architecture, if it can be so called, consists in making the best of what is at hand. A beaux-arts program would have read, "A rich philanthropist donates an immense fortune for the erection of a school group. The drawings at one-thirty-second scale shall not exceed 1,000 square feet." Instead of this, and instead of having a predetermined idea, unlimited means and an unobstructed site, the work was commenced with the idea of building a new primary building only, and with such limited resources that money was available for a building alone and none for a site; so that the Board of Education was compelled to build on a plat already partly occupied by an old high-school building. There was no intention of rebuilding the high-school, but, when the primary school had been

planned and nearly finished, as a complete building in itself, the high school burned to the ground. It was necessary to build it without delay.

An appropriation for an auditorium in connection with the new building was granted under the condition that it be made as safe as possible. It needed very little to demonstrate that a ground-level auditorium was the safest type, and, if in a separate building, so that it could have numerous direct exits, it would be the most favorably situated, and could be used independently of the school-buildings, for public and semi-public meetings, and also for assembling the children of the primary school. This, as well as the lay of the land, pointed directly to what seemed from esthetic points of view as well, the best arrangement, that of the auditorium between the two somewhat similar school-buildings.

The Fruitage of Comprehensive Study of the Problem.

That the graphic illustration of possibilities which the plan for a model school and recreation center,

TOWN-PLANNING AND HOUSING

forced on the attention of the public was not without fruit is shown by the results achieved both in the grouping and individual planning of the buildings, illustrations of which are shown herewith. The auditorium with its covered passage-ways, linking the two buildings; the high-school building with its gymnasium (32 by 85 feet) in the basement and outdoor classroom at the second-story level, and provisions for manual and domestic-science training; the elementary school-building with its playrooms surmounted by open-air class-rooms in the semi-circular pavilions on the street front, are reflections of the ideal scheme illustrated above, adapted to the requirements of the site, to pre-existing conditions and financial limitations.

American Municipal Progress. By Charles Zueblin. New York, The Macmillan Company, 1916.

Queries frequently come to us as to what is actually being accomplished in town-planning in America, and as to the direction in which progress is being made. We know of no better answer than Mr. Charles Zueblin's new book on "American Municipal Progress." It discusses not only matters pertaining to city-planning as commonly understood, but all phases of municipal activity, and, in doing so, introduces a most remarkable compilation of news items, each with a moral, in regard to cities and towns, from California to Maine. He portrays with a most graphic pen the stupendous march of progress. If one doesn't try to digest too much of it at a time, the whole is most fascinating reading. The book leaves a lasting impression of a wonderful forward movement everywhere dominating the life of our cities and towns.

City-Planning. With Special Reference to the Width and Arrangement of Streets. By Charles Mulford Robinson. New York, Geo. P. Putnam's Sons. 1916. \$2.75.

When we hear the word town-planning, the first picture that forms in our mind is one in which roads and streets are the outstanding features. Much has been written, in a technical way, in this field, covering the surfacing and grading of streets; although the actual design and layout of streets, the laws governing their widths, and the size and shapes of lots and blocks, is a subject which is almost untouched. Drawing on his extended professional experience covering the entire country, Mr. Robinson has enforced the points which he makes and the principles which he advances, by any number of practical examples. Added to this, he brings to the work a charm of style, so rare in modern technical literature, which lifts the book out into the exclusive group of productions with real literary merit.

City-Planning. Edited by John Nolen. National Municipal League Series. New York, D. Appleton and Company. 1916. \$2.

On many occasions, we have been asked to recommend some one book on town-planning from which the layman could derive a fairly complete conception of what the subject includes—its range and scope—and what can be accomplished by it. We have always had to say that such a book did not exist, and have suggested, instead, a half-dozen books, pointing out the limitations in each case. This new book presents, far more than any other volume, in English, a well-rounded, comprehensive view of the subject of town-planning. Seventeen of the leading authorities in this country have each written a chapter about his respective specialty. Unusual interest is thus afforded in comparing the points of view and personalities of the different authors. But, more than this, Mr. John Nolen, as editor, has done a remarkable piece of work in preserving a fair proportion between the different parts of the subject, and he has succeeded surprisingly well in weaving them all together into a coherent whole. The book is as valuable for the architect as for the layman; it is replete with useful information on almost every phase of the subject. We strongly recommend it to every architect.

Satellite Cities. A Study of Industrial Suburbs. By Graham Romeyn Taylor. National Municipal League Series. New York, D. Appleton and Company, 1915. \$1.50.

The most difficult problem confronting the architect in designing attractive homes, at a low rental, is in discovering just what the point of view of probable future occupants is likely to be, how they actually live at present, and what their real desires are in this respect. Some good English books on this subject have been written, but, unfortunately, English conditions vary so widely from ours that these books have not been of real service in work in this country. In Mr. Taylor's "Satellite Cities" we have a work with real merit, written by one who is thoroughly acquainted with the human needs of the workingmen in our great industrial suburbs, and who, although thoroughly in sympathy with the people whose living conditions he is trying to improve, does not belong to the radical school of social uplifters. His viewpoint in regard to corporate interests and the employer of labor is sane and fair. The fact that he has had a long and varied experience in journalistic work and in methods of investigating and reporting has enabled him to present a book that is alive with human interest. Further, his personal acquaintance and association with architects and town-planners has thoroughly imbued him with their point of view.

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The Artists of France Thank the Architects Diplômés in this Country

The following letter recently received, is thought to be of interest to the members of the profession:

MR. JOSEPH H. FREEDLANDER,
President of the Société des Architectes
Diplômés par le Gouvernement Français.

Dear Sir:—The Committee of the Fraternité des Artistes is profoundly grateful to the members of the society of which you are president for the devotion and comradeship which prompted them to come to the aid of their French confrères, so cruelly tried by the war.

It has therefore decided to offer to your society a plaque, which should reach you at the same time as this letter, and which will call to your mind the gratitude of French artists toward their American confrères for the many marks of affection and interest which have come to them from your country.

Very cordially yours, (Signed) LEON BONNAT
President of the Fraternité des Artistes
Membre de l'Institut

Obituary

W. W. Abell

Admitted to the Institute in 1901.
Died at Elgin, Illinois, January 23, 1916.

Walter Cook*

Admitted to the Institute as a Fellow in 1891.
President of the Institute, 1912-1913.
Died at New York City, March 25, 1916.

*Further notice in the May Journal

The Forum Means and Ends in Photography

To the Journal:

Being guilty of the authorship of some photographs which appeared "in recent numbers of the Journal," I was very much interested in H. F. C.'s comments in "The Forum" of the February number.

Every print of mine which appeared in the Journal owed what pictorial quality it had to *both* intention and accident. The selection of the point of view, and consequently the composition; the time of day, and therefore the lighting; the final simplification and improvement of the composition by selection of the vital part of the negative, and the trimming of the print—all these were certainly intentional. As for the accidents,—to wholly ignore such mechanical accidents as a sticky shutter, or a general vibration caused by a passing vehicle, both of which have often given unexpected results of softness and charm,—any photograph which gives truly the effect of the visual impression of the subject is an accident! The camera sees more than the eye, and not in the same way as the eye; and a photograph which is scientifically correct will very rarely, if ever, be pictorially correct.

It is true that most of my photographs are made

quite small, and then enlarged—for several reasons. As H. F. C. suspects, much softness and atmosphere is gained by this process, which I consider entirely honest. Again, there are the practical reasons—convenience and less expense. But the most important reason is none of these. When the photographer sees a picture which he wishes to record *as he sees it*, it is practically impossible to decide just what exposure and later chemical treatment will produce the negative and print which will give the correct pictorial record of the original scene. Therefore, it is well to take several negatives between the limits of extreme underexposure and extreme overexposure, and select the pictorially truest one. In enlarging this photographically, another chance is had to underexpose or overexpose, in order to get the true, honest record of what was seen as it was seen.

The camera may be used for two purposes: to make technical records; to make pictorial records. For making technical records, it is a precise scientific instrument. For making pictorial records, it is the artist's tool, and may be used with the flexibility and freedom of such with entire honesty.

BEN J. LUBSCHEZ



San Giovanni in Oleo, Rome

Immediately within the ancient Porta Latina, through which the Via Latina leads to Capua, stands one of the most charming buildings of the Renaissance, the little chapel of San Giovanni in Oleo. It is built upon the spot where tradition says that Saint John was thrown into the cauldron of boiling oil, from which "he came forth as from a refreshing bath." Bramante is said to have been the architect of the chapel—certainly the interest and originality of the design, and delicacy and refinement of the moldings, the predominating qualities of all Bramante's work, would seem to justify the attribution of this building to that master hand. The walls are of brick, covered with plaster, upon which false brick courses are drawn. The frieze of the main entablature is similarly treated. The base course and corner pilasters are of peperino. Marble—apparently Carrara—is used for the architrave and cornice, and all molded members above the cornice are stucco. An interesting feature is the roof in which the flat roofing tiles are laid, not overlapping,

but edge to edge. The interior is, unfortunately, by another hand, and contains nothing of interest.

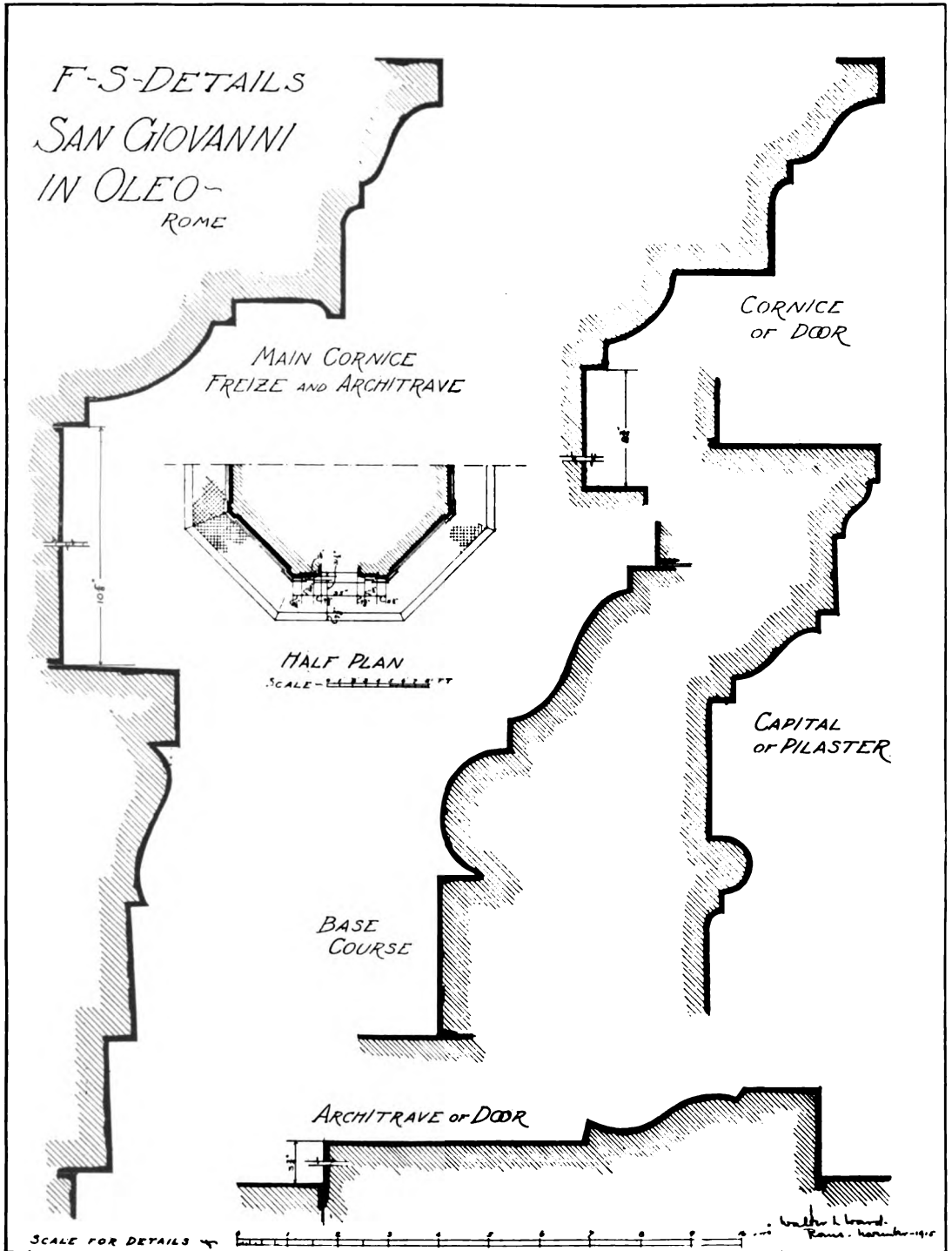
The scale of the chapel is exceedingly deceptive. The impression received, when one catches the first glimpse, is of a building much larger than it actually is. As one approaches, it seems to become smaller, and it is only when one stands against it, or in the door, that one is brought to the realization of its smallness. The door is but two feet nine inches wide and six feet three and three-quarters inches high, and the top of the cornice is only fourteen feet six and one-half inches above the ground. An involuntary feeling almost of disappointment ensues, and perhaps an exclamation of "How small it is, and how heavy and out of scale the upper part is with the lower part!" That is but momentary, for immediately the charm and delightfulness of this building assert themselves anew, and with greater insistency. The upper part is undoubtedly out of scale, and yet one would not alter or change in any way a single member of it. To do so would be to destroy much,

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if not all, of the charm of this very interesting and original structure. Bramante knew well what he was doing when he designed it in this way. He obtained a beautiful contrast between the elab-

orately ornamented drum and finial, and the severely refined octagonal lower portion.

WALTER L. WARD,
November, 1915. American Academy in Rome.



Society of Beaux-Arts Architects

Official Notification of Awards—Judgment of February 23, 1916

Class "A," Third Project

Jury of Award.—F. A. Godley, E. V. Meeks, J. V. VanPelt, D. M. Kirkpatrick, A. Ware, G. A. Licht, H. W. Corbett, W. Lamb, F. H. Bosworth, Jr., L. Ayers.

Program.—A Submarine Navy Yard.

Criticism.—The jury considered this problem primarily as an exercise in group planning and character study in plan, and therefore based its judgment mainly upon the adaptability of the parts to the specific requirements of the program. The drawings presented showed a remarkably high standard. The competitors had grasped the technical requirements and, in most cases, had moulded them into an artistic composition. In discussing the problem, the jury almost unanimously agreed upon certain principles. (1) The grouping of the dry-docks and the repair department, allowing easy communication as well as ample working space. (2) The central location of the power-plant, but its separation from the forge and foundry. (3) The concentration and accessibility of the quartermaster's stores and the armament shop to the wharves, for the purpose of supplying and discharging the submarines. (4) The isolation of the Living Quarters, and a well-defined separation of the Officers' Quarters and the Barracks. It was upon the competitors' appreciation of these salient points that the judgment was rendered.

Number of drawings submitted.—59.

Awards.—First Medal, W. F. Diehl, Carnegie Institute of Technology; Second Medal, H. S. Kirchberger and G. L. Kaufman, Cornell University; J. E. Reeb, Carnegie Institute of Technology; I. Demchick, "T" Square Club, Philadelphia; K. C. Welch and D. Supowitz, University of Pennsylvania.

"A" and "B" Archæology, Third Project

Jury of Award.—W. A. Boring, G. H. Bickley, F. C. Hiron, J. O. Post, Lloyd Warren, W. N. Taylor, J. C. Levi, H. Hornbostel, W. Emerson.

Program.—A Florentine Bed-Room of the XIII Century.

Criticism.—There has seldom been presented a better set of projects in an archeology problem than those shown on February 23. The one reproduced won the unanimous and unqualified approval of the jury—a rare distinction in view of the high grade of the drawings.

Number of drawings submitted.—13.

Awards.—Third Medal, C. Bein and F. D. Par-

ham, Columbia University; H. B. Pearce, Carnegie Institute of Technology; J. Pendlebury, care of E. A. Josselyn, New York City; F. E. Schroeder, Atelier Puckey, Chicago Architectural Club; A. C. Webb, Atelier Wynkoop, New York City.

Three Measured Drawings were submitted in this competition, on which the following awards were made: Mention, V. F. Tinsley, Columbia University; E. Cooke; Carnegie Institute of Technology.

Class "A," Third Esquisse-Esquisse

Program.—A Botanical Garden.

Class "B," Third Esquisse-Esquisse

Program.—A Cemetery Gateway.

Jury of Awards.—W. A. Boring, G. H. Bickley, F. C. Hiron, J. O. Post, Lloyd Warren, W. N. Taylor, J. C. Levi, H. Hornbostel, W. Emerson.

Criticism.—The jury is glad to recognize a marked and definite improvement in the average of work submitted on both these programs. There were several excellent solutions of the cemetery gateway—the most marked faults being in scale, and a too great striving for the picturesque. Some exceptional plans were submitted for the botanical garden, showing a nice appreciation of the requirements of the program, and of the character of the garden in connection with the museum and greenhouses.

Number of drawings submitted.—Class "A"—Esquisse - Esquisse, 33; Class "B"—Esquisse-Esquisse, 62.

Awards.—Class "A"—Esquisse-Esquisse: Third Medal, J. E. Stanton, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco; H. B. Horner, Columbia University; G. A. Rackel, University of Pennsylvania. Mention, A. Ahlberg, R. M. Kennedy and R. W. Cheesman, Cornell University; K. C. Welch, University of Pennsylvania; R. Pallesen and A. C. Webb, Atelier Wynkoop, New York City.

Class "B"—Esquisse - Esquisse: First Mention, T. Steinmeyer, St. Louis Architectural Club; A. G. Mayger, Atelier Puckey, Chicago Architectural Club. Mention, L. J. Mahoney, and D. R. Wilkinson, Atelier Allison, Los Angeles Architectural Club; S. W. Haynes, Boston Architectural Club; C. H. Sorber and N. K. Kann, Carnegie Institute of Technology; E. M. Mlinar, Atelier Favrot and Livaudais, New Orleans; E. V. Holden, Atelier Hoit, Kansas City, Missouri.

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Judgment of March 14, 1916

Class "B," Third Analytique

Jury of Award.—F. H. Bosworth, Jr., W. L. Bottomley, H. W. Corbett, J. A. Gurd, C. L. Lawrence, H. R. Sedgwick, Lloyd Warren.

Program.—Three Comparative Studies of the Same Building Employing Columns or Pilasters of Three Different Heights.

Criticism.—The drawings submitted in this competition were of an especially low grade, poorly presented, and poorly drawn for the most part. The drawing illustrated in this issue being virtually the only one showing a grasp of the subject.

Number of drawings submitted.—146.

Awards.—First Mention, J. Gregory, Atelier Corbett, New York City; W. Cain, Catholic University, Washington, D. C.

Class "B," Third Projet

Jury of Award.—W. Emerson, F. Haskell, L. P. Burnham, J. Wynkoop, L. White, A. Ware, W. P. Barney, H. L. Shay.

Program.—A Masonic Building in a Suburban Town.

Criticism.—This program presented an opportunity for simple planning and for character in elevation, of which the students in general availed themselves to only a small extent.

The special requirements of the Masons were not elaborated in the program—partly in consequence of this, many students made sketches committing them to arrangements which were most unfortunate. The jury was lenient towards such defects, but wishes to urge patrons to pay more attention to the structural solution of these problems. The exterior walls on the second floor were, in many cases, set well back from those on the first floor, without any adequate provision being made for their support.

There were a large number of drawings receiving special mention, which were of a really fine quality.

Number of drawings submitted.—123.

Awards.—First Mention Placed, A. E. Anderson, Carnegie Institute of Technology; J. L. Newman, Columbia University; D. L. Warner, Pennsylvania State College; J. F. Cook, Atelier Wynkoop, New York City.

First Mention, M. S. Diamond, Cornell University; A. J. McCarthy, Columbia University; M. W. Alley and W. T. Ammerman, Carnegie Institute of Technology; H. Coscia, T-Square Club, Philadelphia.

Pupin Prize Competition

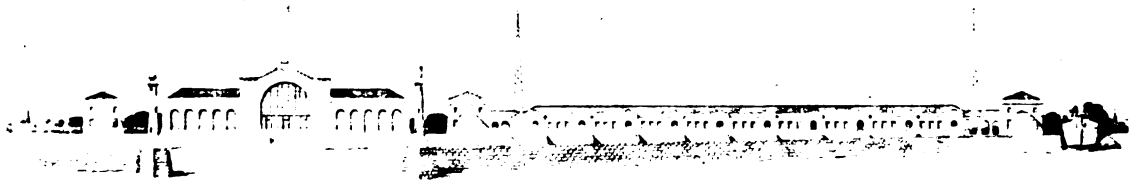
Jury of Award.—W. Emerson, F. H. Bosworth, Jr., F. Haskell, H. R. Sedgwick, C. L. Lawrence, L. White, J. C. Levi, W. L. Bottomley.

Program.—A Military Aeroplane for the use of Reviewing Officers or Sovereign.

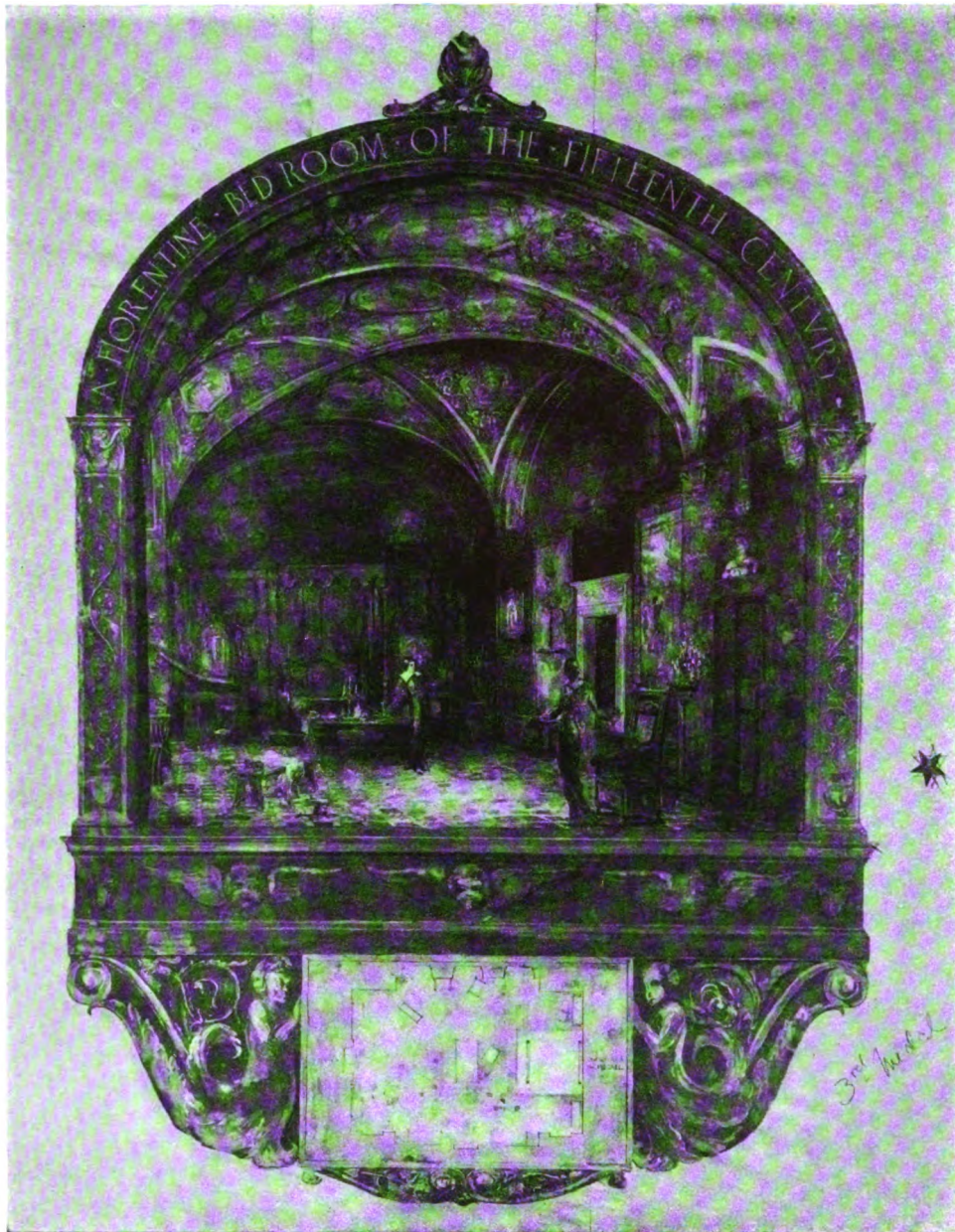
Criticism.—While many of the drawings showed a certain amount of fantasy and were all of them very well presented, the fault of many of the competitors was a lack of appreciation of the character of the decorative treatment that was felt by the jury to be applicable and appropriate for a flying machine.

Number of drawings submitted.—34.

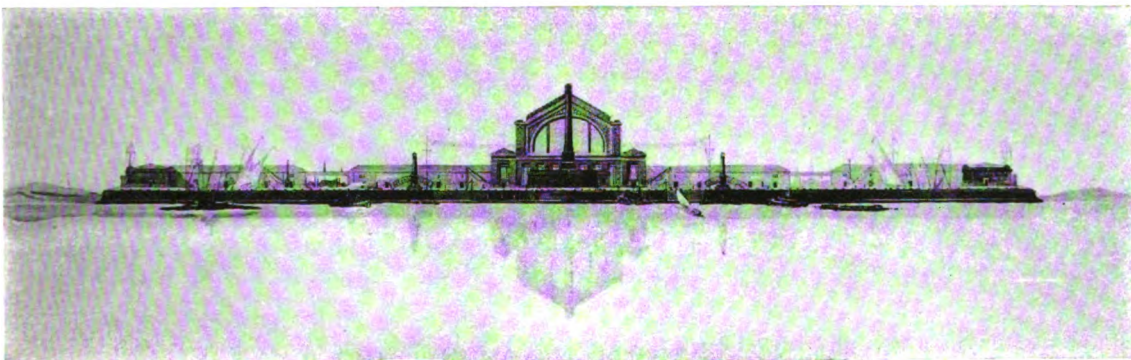
Awards.—First Prize, \$50, R. M. Kennedy, Cornell University; Second Prize, \$25, E. E. Weihe, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco; Placed Third, K. C. Welch, University of Pennsylvania; Placed Fourth, J. R. Pelich, Cornell University; Placed Fifth, J. E. Stanton, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco.



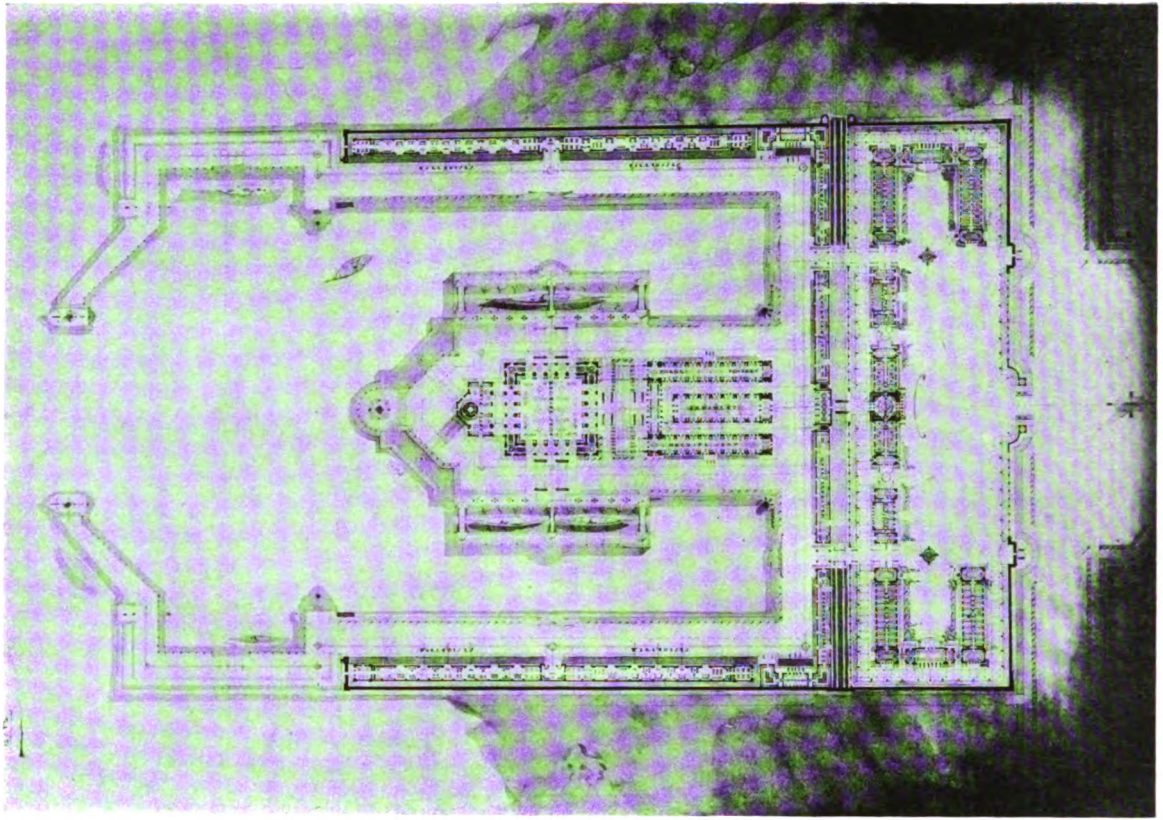
CLASS A.—THIRD PROJET.—A SUBMARINE NAVY-YARD
First Medal, W. F. Diehl, Carnegie Institute of Technology



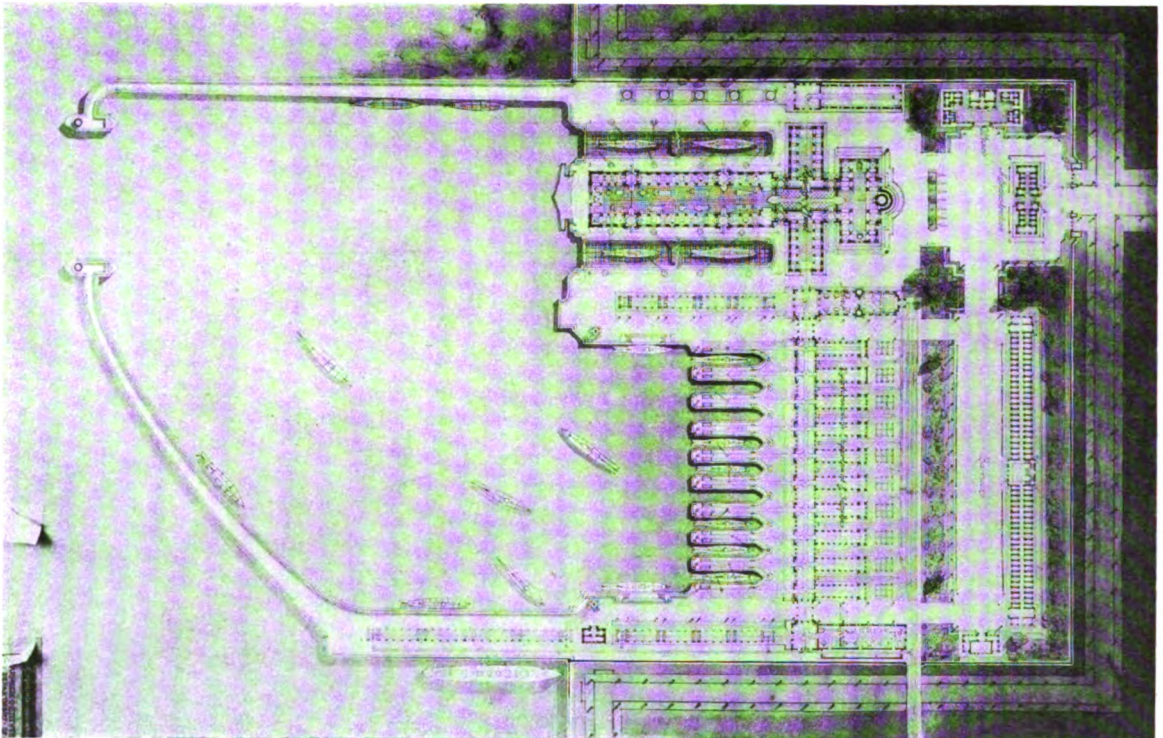
CLASS A AND B.—THIRD ARCHÆOLOGY
 Third Medal, C. Bein and F. D. Parham, Columbia University



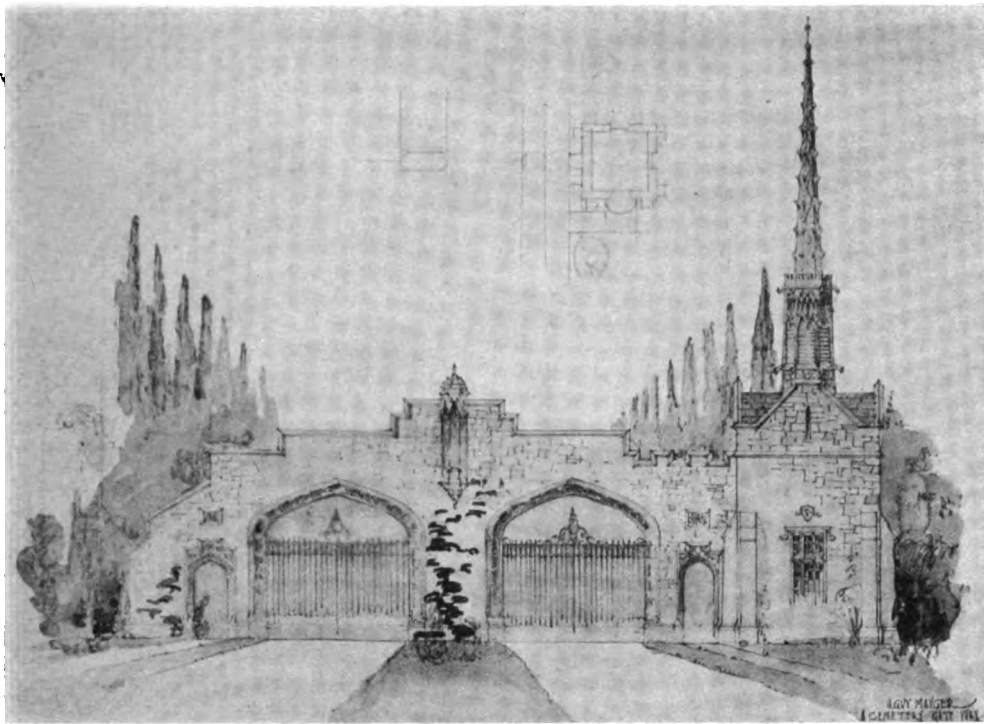
CLASS A.—THIRD PROJÉT.—A SUBMARINE NAVY-YARD
 Second Medal, I. Demchick, T-Square Club, Philadelphia



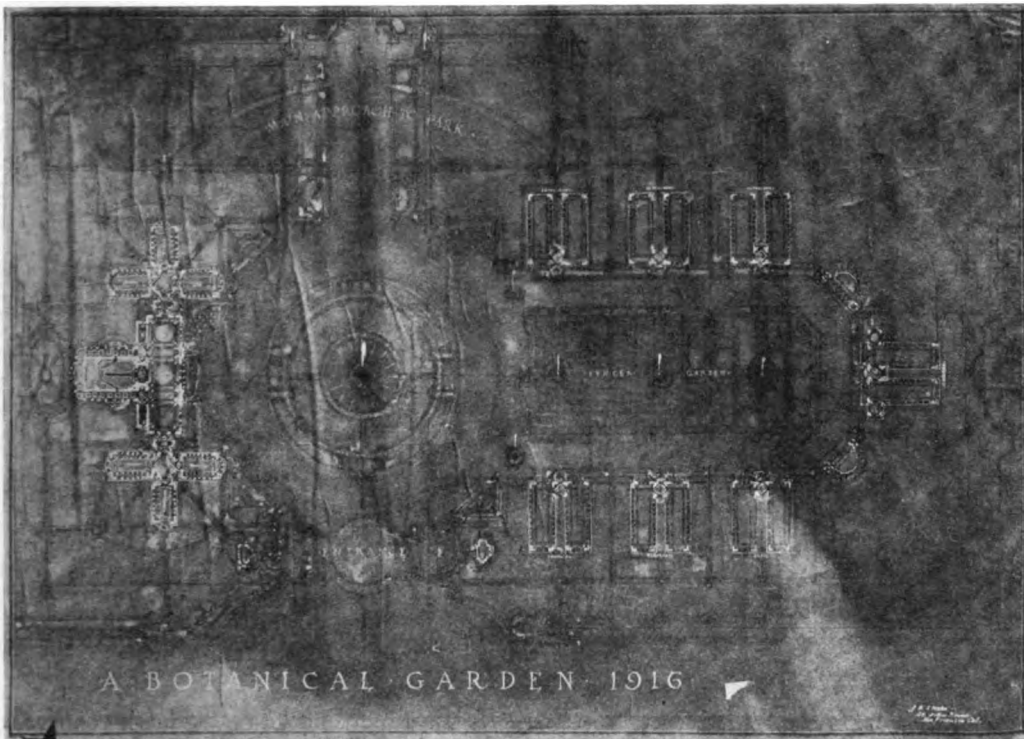
CLASS A.—THIRD PROJET.—PLAN
Second Medal I. Demchick. (For elevation, see page 173)



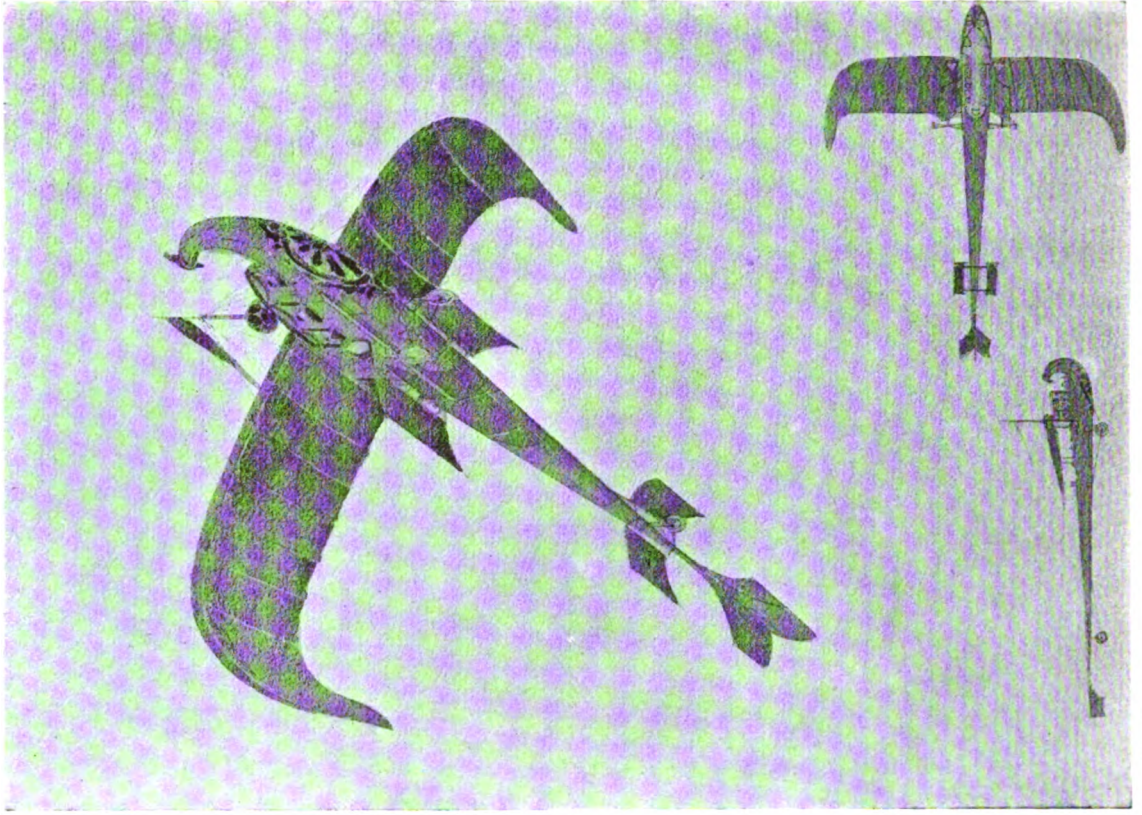
CLASS A.—THIRD PROJET.—PLAN
First Medal, W. F. Diehl. (For elevation, see page 172)



CLASS B.—THIRD ESQUISSE-ESQUISSE.—A CEMETERY GATEWAY
 First Mention, A. G. Mayger, Atelier Puckey, Chicago Architectural Club



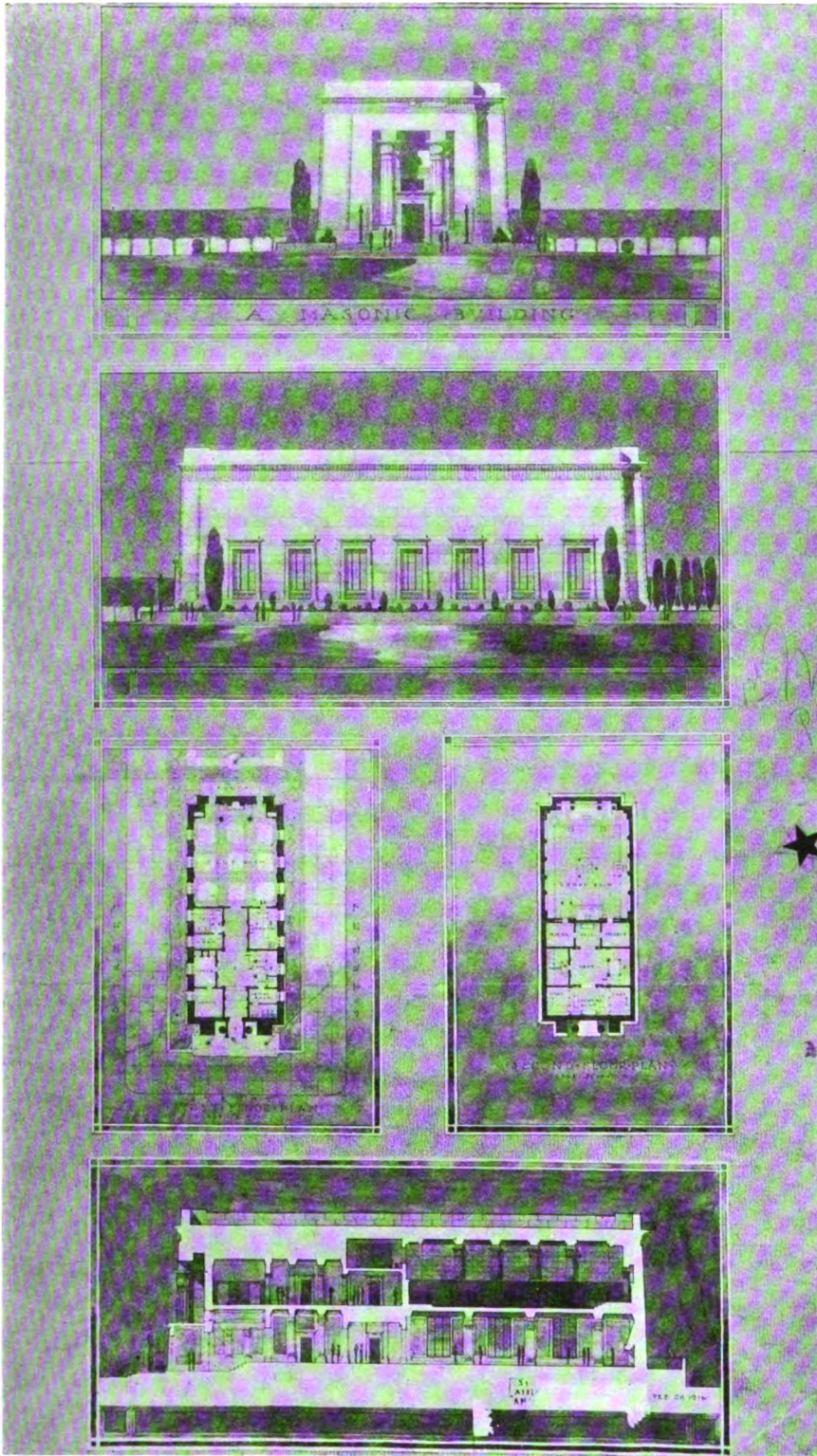
CLASS A.—THIRD ESQUISSE-ESQUISSE
 Third Medal, J. E. Stanton, Atelier Arthur Brown, Jr., S. F. A. C., San Francisco



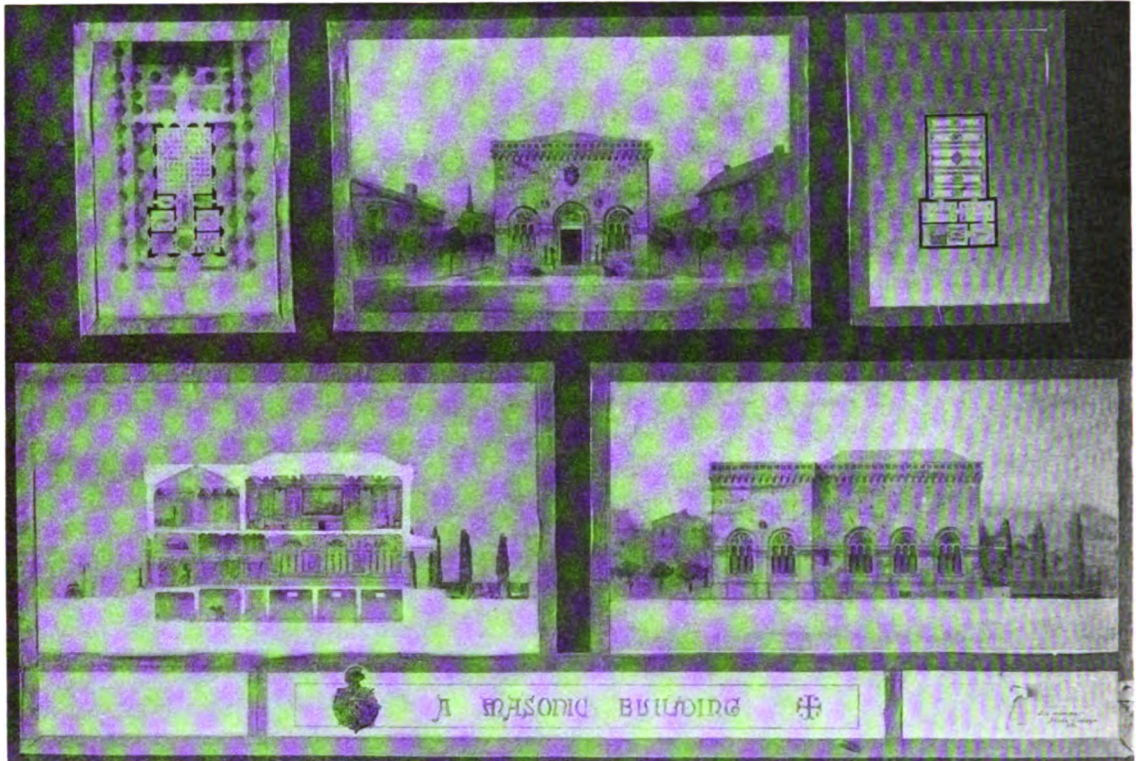
Second Prize, E. E. Weihe, Atelier Arthur Brown, Jr.,
San Francisco Architectural Club



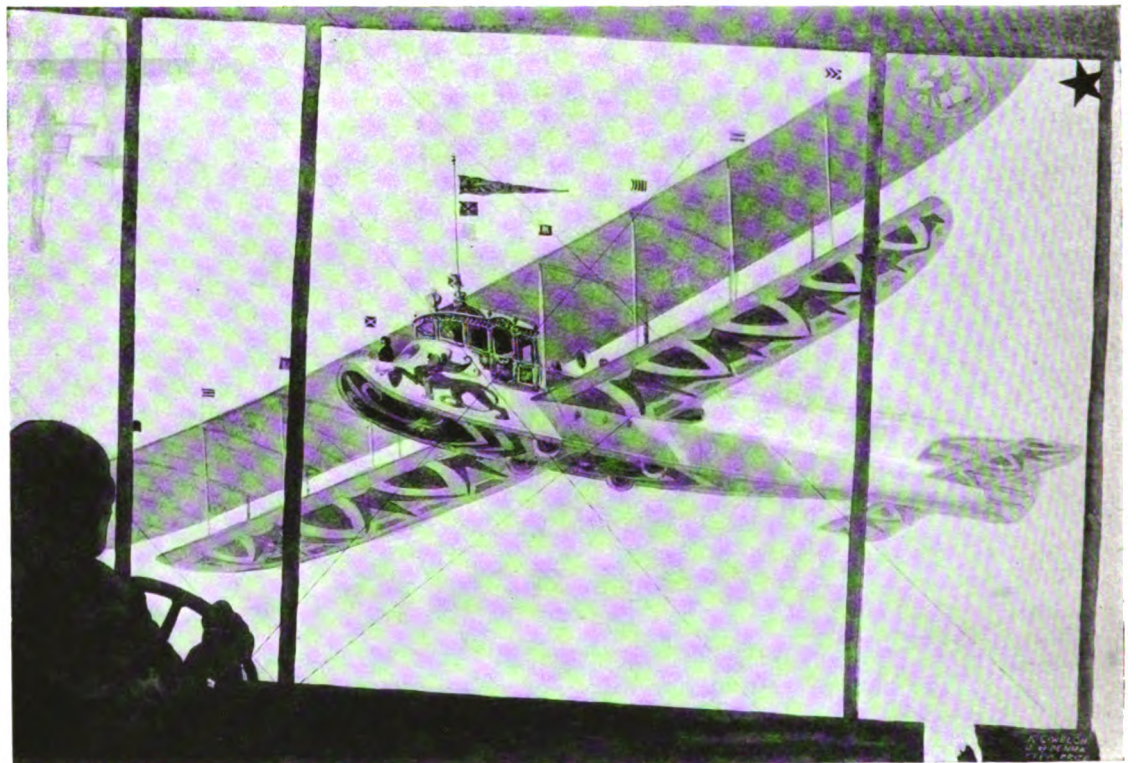
First Prize, R. M. Kennedy, Cornell University



CLASS B.—FOURTH PROJET.—A MASONIC BUILDING
 First Mention Placed, J. F. Cook, Atelier Wynkoop, New York City



CLASS B.—FOURTH PROJET.—A MASONIC BUILDING
 First Mention Placed, D. L. Warner, Pennsylvania State College



PUPIN PRIZE COMPETITION.—AN AEROPLANE
 Placed Third, K. C. Welch, University of Pennsylvania

Book Reviews

A Book of Old Pulpits*

The admirable illustrations in this book are a revelation of the number of fine old Mediæval pulpits still left in England in spite of three hundred and fifty years of barbarous mutilation and destruction. In the light of what has happened from the Reformation on, it is not surprising that there should remain only sixty of stone and an hundred of wood: the marvel is that there should be one left intact. The Reformation was bad enough, the Commonwealth even worse, but most ruinous of all was the XIX century, particularly its latter half, when the devastation and ignorance that had held hitherto gave place to the appalling sacrilege of numbskull parsons and self-sufficient architects with their miserable "restorations." It was then that scores of wonderful works of art that had escaped the pillage of "reform" succumbed to clerical and architectural illiteracy and only the poor hundred and sixty remain of the thousands that once testified to the devotion of a whole nation to the Gospel and to the native artistic ability of the same people.

The reason of course is that there were once so many that the barbarous peoples that succeeded the antecedent generations of civilized men became tired of destruction before the task was finished, for every one of the thousands of parish churches of the Middle Ages had its pulpit, and sometimes more than one, so as each generation took up the congenial task of spoiling a beauty it could neither appreciate nor equal, the novelty wore off in a little, and here and there a few masterpieces escaped.

One of the curious fictions invented by the apologists for the Reformation is that which asserts that this movement meant the exaltation of preaching and its immediate and wide extension. As Dr. Cox admirably shows, the exact reverse was the case; the Middle Ages were the great era of preaching, and this increased as the Reformation drew near, until there were bishops who made the missing of a sermon of a Sunday as much cause for confession as failing to be present at mass. Separation from Rome changed all this, and preaching was very largely prohibited, partly because few clergy could at first be found who could be trusted to preach the new doctrines. The Regents of Edward VI demanded eight sermons a year in each parish church, but as two of these had to be devoted to emphasizing the "detestable enormities" of Rome, and two to defending the

*Pulpits, Lecterns and Organs in English Churches. J. Charles Cox, LL.D., F.S.A. Oxford University Press, 1915. \$2.50.

claim of the "Tiger's Club" king to be Head of the Church, it may be questioned whether the people got much good of it all after being whipped into church. Under Elizabeth the diocese of Litchfield contained at one time four hundred and thirty-three beneficed clergy of whom eighty-one were licensed to preach! After all, the eight sermons of Edward VI proved too onerous—and too dangerous—so Elizabeth in 1559 reduced the required number per year for each parish church to four.

The pulpits had lost their occupation, the rack, gibbet and stake proving more efficacious in spreading sound theological doctrine, so of course they rapidly disappeared, and the loss was as great to art as it was to religion and public morals, for the pre-reformation examples that remain are of a very singular beauty and variety. They divide themselves into two classes, those evidently designed by a master of works, or architect as we should call him, and those made by local craftsmen, in the power of their devotion and their instinctive artistic sense. Banwell, Nantwich, Wolverhampton, Loxton, Worcester, are fine examples in stone of the first, and Chivelstone, Holne and Trull, in joinery. For fine instances of "unpremeditated art," straight from the heart and hand of humble craftsmen, look at Dartmouth, Bovey Tracey, Harberton, Dittisham, and Halberton; Kenton East Allington, and Dartington. Undoubtedly the latter are the most fascinating, for what they lack in architectural competence they make up for in delightful human quality and spontaneous beauty.

While the new religion was establishing itself, a few very lovely things were done that combined both Gothic and Renaissance in a most engaging way, as for example Cockington and Sefton which are of the same school as the matchless woodwork at Lavenham, but almost immediately the German fashion of Elizabeth caught on and horrid things happened, like Daresbury, Croscombe, Stoke, St. Gregory and St. Cuthbert, Wells; this era reaching down to the Commonwealth. With the true Classical Renaissance engineered by Inigo Jones, matters improved somewhat, and fine work of dignity and effectiveness, sometimes embellished with the exquisite carving of Grinling Gibbons, ran its course, only to be overwhelmed in the end by the lacquered brass and the fake "Gothic" of the last generation.

Man is mutable, fallible, and never preserved from mortal sin: all the same it is a great mystery how in a few years the full-flowered beauty of four centuries could so have yielded to the gross ugliness of Elizabeth and the Jacobean period. It is interesting to note that under the Catholic restoration of

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Queen Mary the tradition had not wholly been lost, and the pulpit of East Allington could be fashioned in 1557.

Dr. Cox's chapter on hour-glasses and their stands opens up an entirely new field, and his illustrations show that the craft of the iron-worker was still admirable under Elizabeth. His examples of wood and brass lecterns prove the same of the craft of the brass-founder, and amongst his illustrations of wooden lecterns is one at Detling, Kent, of the Gothic-Renaissance transition, which is unique in its beauty. Of course every Mediæval organ-case went long ago to feed the flames of sacrilege, superstition and vulgar ignorance, and we can only imagine from the marvelous screens of Devonshire what has been our loss. Elizabeth and the Commonwealth both condemned organs to condign destruction, and apparently that at old Radnor in Wales alone escaped, though in a ruinous condition. It is of the Lavenham woodwork epoch, and very beautiful.

Dr. Cox's book is clearly written, very scholarly, splendidly illustrated, and blessed with an index that is a model of completeness and lucidity.—R. A. C.

The Architecture of Colonial America.

By Harold Donaldson Eberlein. Boston. 1915. Little, Brown & Co. \$2.50.

This book is by way of filling a long-felt want, in that the author goes into very accurate and well-expressed statements as to what is Colonial and what is Georgian, and does it in a way that should be a great help to architectural designers. The book has well-selected illustrations, and handles the history in connection with architecture exceptionally well. It shows a deep knowledge of the subject that is lacking in most of the books on Colonial architecture, of which there seems at present to be such a flood. A few quotations will give an idea of the thoughtfulness of the writer and the worthiness of his production. The first sentence in the first chapter is, to my mind, one of the best definitions of architecture that I have ever seen, and is as follows:

"Architecture is crystallized history." It would seem that, if a designer once appreciated the definition of Mr. Eberlein, he would know much better how to apply precedent.

Two other sentences are well worth quoting. One is:

"It is likewise absolutely essential for us to understand and appreciate our architectural past, in order that we may appreciate our architectural present."

The other quotation is: "Colonial America had

two varieties of architecture, one of which is correctly called Colonial and the other is not. The one is entirely distinct from the other, and it is mischievous to confound them. The second variety is Georgian, and it is illogical and indefensible to call it anything but Georgian. The Colonial architecture evolved its distinctive forms in America subject to the dictates of local necessity, while the Georgian was directly transplanted from England, and, although it showed marked tendencies to differentiation in the several parts of the Colonies, preserved in every instance its unmistakable likeness to the parent stock from which it sprang."

As Colonial and Georgian precedent are bound to exert a very great influence on our future architecture, and as this work gives a very good foundation for a knowledge of this subject, it is unhesitatingly recommended as a good beginning for a library on American architecture.

WADDY B. WOOD.

Prehistoric Art. By Ernest A. Parkyn, M.A. Longmans, Green & Co., London and New York. 1915. \$3.25.

While the author evidently regards art as a social phenomenon, as one gathers from the brief preface to this work, the scholarly manner in which he has collected and arranged his material, and then allowed the reader to draw upon his own imagination for such social relationship as he may care to speculate upon, adds greatly to the interest of an already absorbing subject. To him who loves to project his imagination into the past, and weave for himself the story of the development of the mind of man, one may commend Mr. Parkyn's orderly narration without reserve.

Only here and there does he pretend to solve any problem or advance any theories. Even when he suggests that sculpture preceded engraving, he merely presents the theory and advances such supporting evidence as research has brought to light, making one curious to know why he does not think that marks in the soil, such as the imprints of feet or the trail of a serpent, may not have suggested the tracing of lines at quite as early a date as the attempt to represent a solid body.

In the chapter on paleolithic art, one comes upon some line drawings of reindeer which cause the mind to travel back over those thousands of years and picture the youth who scratched those rude lines on an antler; that is, if one likes that sort of journey!

The book is copiously illustrated, amply supplied with references, and contains an index which ought to satisfy the most exacting requirements.

C. H. W.



PAESTUM.—After the Etching by Piranesi
(See page 194)

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Vol. IV

MAY, 1916

No. 5

Shadows and Straws

IN THIS NUMBER of the Journal there will be found a very able presentation of the arguments in favor of the fee-plus-cost system of charging for professional services, written by Mr. W. Stanley Parker, of Boston. It will no doubt be remembered by members of the Institute that the Board was instructed to prepare and issue a Circular of Advice for the information of members on this subject, and reference to the minutes of the meeting of the Executive Committee, which also appear in this number, will indicate that the requisite documents are approaching their final form and will soon be ready for issuance.

THE MEETING of the Executive Committee held at Cincinnati, and of which an account will be found elsewhere in the Journal, only served to emphasize the wisdom of holding such meetings at as many different Chapter towns as possible. When the dinner tendered by the Chapter came to a close, the fifty men who were present would have unanimously voted it not only one of the most interesting but one of the happiest of gatherings, while the officers of the Institute felt themselves to be compensated manyfold for the four days' time so generously and so willingly given in the service of the Institute. Let us hope for as many of these

meetings as possible, and that the new plan of assigning certain groups of chapters to the nearest resident Directors of the Institute may be the means of greatly increasing the opportunities for discussions which contribute so much to an understanding and an appreciation of the Institute and its work.

LATE last year the Institute received a letter from a prominent association of manufacturers in which inquiry was made as to the attitude of the Institute toward a certain practice which may be described as follows: An architect whose work is to be published in a certain publication writes a letter to the manufacturers of the materials which were used on that particular piece of work, suggesting, or urging, or even requesting, that the said manufacturers take advertising space in the number of the publication in which the architect's work is published. In this instance, the association had received such a request from an architect. In other cases, we are informed that some architects have actually quoted rates on the advertising space they urged upon the manufacturer!

The above letter was referred to the Board of Directors of the Institute,—not that the wisdom of fourteen men was required to deal with such a wretched

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piece of business, but that the condemnation of the Institute might be given all possible emphasis.

Not long ago a member of the Institute transmitted to us a copy of a letter he had received from a manufacturer and which was as follows:

"Dear Sir: You kindly wrote me last September that you would take up the matter of the (material) for the (building) this month, and to write you. We would be pleased to hear from you, and if you will send us the plans with ideas as to what you would want, we will be very glad to submit you a line of designs with as close a figure as we can on same, and do all we are able in meeting your expectations. As it would not pay us or the (owner) to send a representative in person for this order, and if you can conscientiously help us to get it, we will be glad to allow you a contractor's commission of 10 per cent, and still court your criticism of our work. Hoping to hear favorably from you and that we may have the pleasure of serving you and friends, we are, etc., etc."

Charmingly naive, we call it. "Conscientiously" is delightful, and to be willing to court criticism after paying 10 per cent exhibits a largeness of view which we cannot but commend. Yet we know that the writer of that letter had not always been figuratively kicked down stairs for venturing such overtures.

Quite recently the Journal received the following communication from one of the prominent manufacturers in the United States:

"Would it be possible to start some agitation through your columns against the practice of some architects who publish a book of illustrations of work which they have done and then attempt to make the manufacturer of building materials pay for getting out this book by subscribing to advertising in the book? Naturally the manufacturer does not wish to do anything to offend any member of the profession, but at the same time he does not feel like being held up in this manner. There is another class of architects who make it a practice of expecting the manufacturers to pay for the cost of their specification

covers by using the same method of soliciting advertising."

What is the answer? The only one we know of is *Stop!* As long as fear is stronger than the wish to stop, or as long as one waits to grow "strong enough" to stop, that kind of a publisher will persuade that kind of an architect to engage in that kind of a game; that kind of an architect will hold up that kind of a manufacturer; that kind of a publisher will hold up that kind of an advertiser; and that kind of an advertiser will hold up that kind of a publisher.

Of such is the reducible minimum in all professions, trades and callings, growing smaller year by year—as the history of professional standards bears witness. It is made up of those who do it without thinking,—of those to whom it seems the easy way,—of those who do it against their judgment and justify it by necessity,—and, lastly, of those who do it deliberately from choice. These last represent the irreducible minimum which is discoverable and avoidable by all who care to take the trouble.

If any of the others should ask us how to stop, we could only answer—when the wish is stronger than the fear one never asks how. The will has made it plain.

THE conference agreement on H. R. 12207 carrying the Senate amendments authorizing the Secretaries of the Departments of Justice and of Labor to enter into contracts for the leasing of two "modern fireproof office buildings," as recited in the Special Journal News Bulletin sent out under date of April 21, appears to end all chances for the new building for the Department of Justice. The compromise effected by the bill above referred to also gives color to the statements which have been made in Washington to the effect that it was useless to plead for the erection of Government buildings in Washington, since interests which are now profit-

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ing from the \$600,000 rentals paid by the Government are too powerful to be beaten at the game which has now developed into one where large sums are at stake.

During the debate in the Senate on April 19, the Chairman of the Committee on Public Buildings and Grounds stated that his Committee had directed him to try and secure the passage of a bill authorizing the appointment of a commission to examine into the whole rented-building situation. This might seem to offer the hope that the end of the plan for ruining Washington and mulcting the nation was in sight, but remembering the result achieved by the commission which investigated the public-building situation two years ago, we may be forgiven for some pessimism.

During the debate on these amendments in the Senate, the following extraordinary statement was made by the Chairman of the Committee on Public Buildings and Grounds, Senator Swanson, of Virginia, in answer to a question relating to the building for the Department of Justice:

"If there is any building that is needed it is one for the Department of Justice. I have urged it ever since I have been here, and objection has always arisen unless we would enter into an agreement that we would pay 5 per cent for a man to inspect the building, when the Supervising Architect's Office here is prepared to do it. I have not been willing to put into the bill a provision compelling us to pay for the inspection of that building when the Supervising Architect's Office could do it and save to the Government 5 per cent on the cost of the building. The objection to the passage of that bill was because a member of the American Institute of Architects insists that he has a moral right, if not a legal right, to get 5 per cent for watching the construction of the building."

Come, come, Senator Swanson, that is a great deal harder on the Institute than you really meant to be. You could not blame the members of the profession throughout the country if they bitterly resented the imputation which is so easily to be read into those words. What you meant to say, we think, was that the bill introduced by the Secretary of the Treas-

ury and permitting the breaking of the agreement with Mr. Donn Barber for the designing and supervision of the building for the Department of Justice was opposed by the Institute because it believed the Government had no right to violate such an agreement. The bill did specifically provide that the architect who did the work should not supervise the construction of the building, thus revealing an intent to break a part of the contract. The Secretary of the Treasury stated, as you know, that there was a moral obligation. Chairman Clark of the House Committee on Buildings and Grounds recognized the justice of the Institute's contention and wrote that the bill would be modified to insure justice to Mr. Barber.

May we not also set you right on the question of supervision of the construction? You do not mean that Mr. Barber was to receive 5 per cent for watching the erection of the building. What you do mean, we believe, is that it seemed quite wrong for the Government to pay Mr. Barber for such supervision and then be put to the expense of having the Supervising Architect's office supervise it as well. That meant duplicating the cost of the supervision. But the Supervising Architect's office says that it costs it 3 per cent to supervise, which is no doubt the average cost of supervision of such a building to any architect. Thus there might have been a saving of 3 per cent in supervision, but not a saving of 5 per cent, as your remarks would indicate.

Is it not fair also to point out that the cost of doing work in the Supervising Architect's office is 7 per cent? Thus, with a 6-per-cent fee to the architect and a 3-per-cent duplicate supervision charge to the Supervising Architect's office, the net cost would be 9 per cent, or 2 per cent more than the regular cost in the Supervising Architect's office. No attempt could be or has been made, so far as we know, to justify any duplicate supervisory cost.

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The only issue at stake inheres in the fact that the Government invited sixty architects to compete for three buildings, of which the Department of Justice was one, and plainly stated that the winning architects would be employed to design and supervise the construction of the buildings at the rate of 6 per cent. Should not the Government keep faith, even though a new departmental attitude might add slightly to the cost of keeping faith?

Is it fair, Senator Swanson, to allow your remarks to stand in the Congressional Record as what we believe was an unwitting indictment of the Institute for supporting a contention which would be abhorrent to every member of the body? We hope you will not think so.

GREAT as is the discouragement with which we may view the further addition of two temporary office-buildings to the already long list of structures rented by the Government in Washington, the greatest discouragement seems to lie in the fact that no bill for a new building for the Department of Justice had any chance of being passed, and that the proposition to build a building for rental to the Department of Justice seems to bear a mysterious relation to the fruitless efforts to house the Department in a building of its own. The Department of Labor suffers the same fate. These unwelcome facts may as well be faced. Senator Thomas, of Colorado, had them well in mind when in discussing the proposed appropriation for good roads he spoke as follows:

"I was much impressed with one of the dialogues which served to enliven one of the soliloquies of this discussion, wherein the junior Senator from Virginia directed attention to the lack of needed public buildings in Washington and the consequent housing of so many departments and bureaus in leased structures and apartments, for which the Government pays an annual rental of nearly \$700,000, the Government rentals being also higher than those to private persons for similar accommodations. The Senator deplored this condition and

recounted his unsuccessful efforts to rectify it. But he did not refer to the real cause of the situation. It lies in the fact that we are so busy in providing public structures for Sundance and Mildew, for Persepolis and Rising Sun, that we have no time to consider and no money to squander upon needed public buildings here. Moreover, some of Uncle Sam's Washington landlords have influence in the political world and would lose a good thing if we provided the Government with appropriate housing. But we can easily build bridges—aqueduct, memorial, and suspension—over the Potomac and into Virginia, and national highways in the other direction, and just as easily comfort ourselves with the delusion that the public needs imperatively demand them."

Reference to the last public-building bills shows that Virginia fell heir to the following post-office buildings, each of which, according to the report of the Public Buildings Commission of 1914, was a wasteful grant of public money:

	Population	Postal Receipts	Cost of Building
Covington	4,234	\$12,786	\$45,000.00
Wytheville	3,054	10,208	60,000.00
Franklin	2,271	9,956	50,000.00
Pulaski	4,807	12,389	55,000.00
South Boston	3,516	12,201	55,000.00
Warrenton	1,427	11,397	62,000.00
Waynesboro	1,389	9,421	57,500.00
Farmville	2,971	13,310	60,000.00
Front Royal	1,133	8,216	50,000.00
Leesburg	1,597	8,840	55,000.00
Norton	1,866	8,135	75,000.00
Salem	3,849	11,871	65,000.00

The following sites for post-office buildings in Virginia have also been authorized by Congress:

	Population	Postal Receipts	Cost of Site
Buena Vista	3,245	\$6,358	\$5,000.00
Cape Charles	1,948	7,481	7,500.00
Manassas	1,217	7,351	5,000.00
West Point	1,397	3,995	5,000.00
Woodstock	1,314	6,073	5,000.00

We do not record these things as vague implications, but as factors which Senator Thomas very likely had in mind when he said some things which deserve wide public recognition:

"We are, generally speaking, United States Senators when, and only when, we act upon or consider external problems. We are, generally speaking, Senators from our respective states when we act upon or consider affairs of domestic concern. We are more interested in what we can secure for our

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immediate constituencies from the Federal Government than we are in protecting and safeguarding the latter from the exactions of those who send us here. This means that we are becoming less and less the guardians and representatives of national authority and more and more the agents and attorneys of our respective communities. No man can serve two masters. Many have tried to do this and all have failed. What the country needs is Senators and Representatives whose first duty is to the Nation; whose vision reaches beyond their own localities and is bounded by the horizon of the Republic; whose fealty to the Federal Government is their strongest impulse; who place the general welfare, the national interests, the national affairs above and beyond all others; who serve their States by serving the whole people; who are neither ambassadors nor delegates, but everywhere and at all times the trustees and depositaries of a legislative function created and designed to subserve the East, the West, the North, and the South alike, each and all the equal and inseparable constituents of the same Republic. When this conception of duty shall have become the standard by which our actions and our policies are measured, the Treasury will cease to be a grab-bag for greedy schemes of greedy communities for public extravagance and private relief, and the money of the people, cheerfully paid through taxation for public purposes, will be wisely appropriated and honestly expended."

Incessant political plotting emanating from the million petty plans of the voters of the United States merges into the brooks, the creeks, the rivers of relentless pressure and of unconfined dimensions. Like the Arve and Arveiron, they "rage ceaselessly," sweep down upon Congress and swallow up many things in their course. The roaring of their waters drowns the pathetic voice which pleads that the Interest of the Whole People be served. All of which must be remembered and pondered upon by all who wish to bring about a reform in the present wasteful—one might almost add sinister—method of public-building expenditures.

FEW READERS of the Journal are perhaps aware of the charming architectural heritage which Mr. Charles P. Taft has maintained on the edge of the business district in Cincinnati. Resisting

what seems an almost too great temptation to flee the encroachments of that architectural ugliness which is the despair of all those who have the vision to see what our cities might be, he has steadfastly continued to reside in the colonial house, which was built, we believe, from plans by Latrobe, and which stands just at the end of one of Cincinnati's busiest streets. Its doors were generously thrown open to the officers of the Institute during the visit to Cincinnati, and the courteous hospitality was deeply appreciated. Not content with the architectural contribution that he has kept for Cincinnati, and which stands in mute protest, silently proclaiming the taste of another day, Mr. Taft has patiently gathered a collection of paintings which were as great a surprise as was the house itself—Rembrandt, Hals, Van Dyke, Hobbema, Gainsborough, Reynolds, Romney, Hoppner, Constable, Turner, Corot, Rousseau, Dupré, Daubigny, Diaz, Monticelli, Mauve, the Maris brothers—and there was one visitor who came upon the little Matthew Maris with great joy, so rare and so exquisite is the work of that most elusive of painters.

We feel that no one could have left that house, after the all too brief time available for the visit, without humbly acknowledging the debt which architecture owes to one who so faithfully cherishes and preserves and adorns the work of one of the early architects of America. It is a rare pleasure to record so great an appreciation.

THE BILL providing for the erection of the new aqueduct bridge to replace the worn-out structure now connecting Georgetown with Rosslyn has passed the Congress. It carries an appropriation of \$1,000,000 and, thanks to Senator Newlands, a provision that the plans shall be submitted to the Commission of Fine Arts before being formally approved by the Secretary of War.

The Relation of Art to Education

By FREDERICK L. ACKERMAN

AFTER reading Mr. Whitaker's article "On the Relation of Art to Life" in the January Journal, I am stimulated to attempt to pick up that thread of thought, and continue under the title "On the Relation of Art to Education."

For those of us who find ourselves carried along one of the channels through which life finds itself expressed in form and color, there is in the question, "What is Art?" a deep significance.

To this question there is no universal answer, for Art is of the spirit; and yet of this we needs must know, for are we not the agents of its expression? What is Art? We have endeavored with our logic and our reason to frame a worthy answer; with our hands we have tried to mold her image—that curious image we have set up in the market places, and have ordained that all should worship at her feet. Of what avail has been our logic and our reason? Of what avail has been our image? Do the people of the market places bow the head or note the presence of the image? Can it be that we have set up a false and impotent Goddess?

What are the influences which will make of Life something worthy of an expression which shall be termed Art, and what, in its turn, shall make of Art a thing worthy to express Life? Can we entertain a reasonable hope that the union will come through the work being done *within* our schools of art, of architecture, or of decoration? Will the contribution of the architect, the sculptor, or the painter, working in isolation, or even in coöperation, accomplish this end? We have entertained this hope, and something we have accomplished,—but it is so little. Forms we reproduce; forms we invent, and now and again we find order replacing chaos; but, in the main, ugliness

prevails, and in our cities we find ourselves forever fleeing, as it were, before the host of mammon.

What sort of preparedness must be provided, to stand off this black pall of physical ugliness which is creeping over our land? Will our definitions of Art suffice? Will our knowledge of composition and all that sort of thing prevail? Will our images of the Art of the past withstand the onslaught? The answer to these questions seems to me very simple indeed: Education must be the force which we shall summon to our defence. And I hear the question asked: "Have we not the most remarkable educational facilities in our public and private schools, in our universities, colleges, in schools of architecture, art, and decoration, in our great museums and in our current literature?" True, they are remarkable! But do they suffice?

What is Education? Education, as we understand the term, is of comparatively recent origin, and we look upon it, to a very great degree, as the foundation upon which practically all the values in life shall be established. Do we in fact establish these values? Do we not, instead, merely reestablish the old false values? Parrot-like, we are made to repeat the old formulas; minds which should be made plastic to receive the new impressions resulting from changed conditions are made to solidify and congeal by the cold, chilling breath of complacency, smug satisfaction, and materialism directed against them. All this we have accepted almost without question, and not until very recently have we given ear to the few who have shouted at us, and asked that we listen to their logical reasonings.

Since the establishment of our modern system of education, there have occurred

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two changes of tremendous significance. The first was the introduction of a method of teaching certain scientific branches by experimental laboratory methods, which will be noted later; the second was the introduction into a few primary schools of methods of instruction based upon an educational philosophy so well illustrated by Dr. Dewey in his "Schools of Tomorrow," which I shall consider directly.

In the statement that Education must be made the force which will establish the proper relation between Art and Life is disclosed my belief that the present system is insufficient. That system fails utterly. Witness our entire physical environment! It fails in establishing a reasonable set of esthetic values in exactly the same way that it fails to create a rational set of social values consistent with our time and conditions, and it is my belief that a method which would establish the latter would automatically establish the former.

To return to the question: What is Education?

It would be futile to attempt to define the term by a few paragraphs from Dr. Dewey's "Schools of Tomorrow," yet the following may furnish an incentive to explore the whole contents of this remarkable book:

" . . . If we want, then, to find out how education takes place most successfully, let us go to the experiences of children where learning is a necessity, and not to the practices of the schools where it is largely an adornment, a superfluity, and even an unwelcome imposition.

"But schools are always proceeding in a direction opposed to this principle. They take the accumulated learning of adults, material that is quite unrelated to the exigencies of growth, and try to force it upon children, instead of finding out what these children need as they go along. . . . 'But, you ask, will it not be too late to learn what he ought to know when the time comes to use it? I cannot tell. But this I know; it is impossible to teach it sooner, for our real teachers are experience and emotion, and adult man will never learn what befits *him* except under his own conditions. A child

knows he must become a man; all the ideas he may have as to man's estate are so many opportunities for his instruction, but he should remain in complete ignorance of those ideas that are beyond his grasp. My whole book is one continued argument in support of this fundamental principle of education.'

"Probably the greatest and commonest mistake that we all make is to forget that learning is a necessary incident of dealing with real situations."

"In short, if education is the proper growth of tendencies and powers, attention to the process of growing in *the particular form in which it goes on from day to day* is the only way of making secure the accomplishments of adult life."

"'If you follow rules that are the opposite of the established practice and, instead of taking your pupil far afield, wandering to distant places, far-off lands, remote centuries, the ends of the world, and to the heavens themselves, you keep him to himself to his own concerns, he will be able to perceive, to remember, and to reason in nature's order of development.'"

"'The first meaningless phrase, the first thing taken for granted on the authority of another without the pupil's seeing its meaning for himself, is the beginning of the ruin of judgment.' And again: 'What would you have him think about, when you do all the thinking for him?' (And we must not forget that the organized material of our tests and set lessons represents the thinking of others.) 'You then complete the task of discrediting reason in his mind by making him use such reason as he has upon the things which seem of the least use to him.'"

"The drawing and music, or the graphic and auditory arts, represent the culmination, the idealization, the highest point of refinement of all the work carried on. I think everybody who has not a purely literary view of the subject recognizes that genuine art grows out of the work of the artisan. The art of the Renaissance was great, because it grew out of the manual arts of life. It did not spring up in a separate atmosphere, however ideal, but carried on to their spiritual meaning processes found in homely and everyday forms of life. The school should observe this relationship. The merely artisan side is narrow, but the mere art, taken by itself, and grafted on from without, tends to become forced, empty, sentimental. I do not mean, of course, that all art work must be correlated in detail to the other work of the school, but simply that a spirit of union gives vitality to the art, and depth and richness to the other work. All art involves physical organs, the eye and hand, the ear and voice; and yet it is something more than the mere technical skill required by the organs of expression. It involves an idea, a thought, a spiritual rendering of things; and yet it is other than any number of ideas by them-

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selves. It is a living union of thought and the instrument of expression. This union is symbolized by saying that in the ideal school the art-work might be considered to be that of the shops, passed through the alembic of library and museum into action again."

One may ask: In what way does this concern Architecture and Art? Does not the fostering of the creative imagination in the child have something to do with his understanding and appreciation of things? Does not that widen his horizon and help him to judge by a more truthful set of values? Does the present system in the primary schools develop his imagination to any material degree, or does that system help him to judge of things in general by any other set of values than by those already established by our old, vague culture? What contribution does the present system make toward establishing "taste" as a quality of thought related to the reason? It does nothing whatever. It works counter to this idea; taste becomes the ossified remains of a past culture.

Will not the elimination of that quality which results from our present methods, and which is so accurately expressed as the "arrogance of learning," tend to create again that *value* which the world once gave to a piece of work well done? Was it not the proper valuation of this quality in the making of things, recognized by him who created and him who judged, that was the vitalizing force in the great architectural periods of the past?

Does not the working out of the student's ideal by a coördination of brain and hand (I am not considering vocational training in this connection) tend to develop in him not only an appreciation of *well building*, but, what is of the most fundamental importance, a fuller and a more sympathetic understanding of the meaning of the term *work*? Work! Not labor, toil, mechanical production,—soulless labor, unimaginative, spiritless toil,—but the significance of the word in the days of the

Gothic builders or those of the Early Renaissance. Then it was related to imaginative qualities, creative impulses, and the great joy to be derived from a thing well done. Has not the condition of the Worker a profound influence upon the conditions of Art and Architecture? *History indicates very clearly that it has; and as a great barrier in the path of well building in our own day stands soulless, unimaginative labor, doing mechanically the things it is told to do, caring not for the result.*

All that we can do by various means, under existing conditions, toward developing a better understanding and a greater interest in the arts, we should do; but it is absolutely futile for us to assume that we can effect more than a feeble compromise by a mere juggling of values.

The causes of the physical ugliness with which we are surrounded, the utter lack of taste, the inadequacy of our man-made environment, our vacillating following of one style after the other, *à la mode*, our acceptance of life in an esthetic vacuum, so to speak, find their roots not alone in the significance assigned to the term Art, but rather in the fundamental idea that we do not by our educational methods create a rational set of social values which is at all related to the actual conditions of modern life.

The work of the hands may be made a noble work and, when co-ordinated with imaginative impulses and a desire for well building, is nothing more or less than Art.

Adequacy of physical environment, in all its varied phases, is but the physical expression of social and democratic ideals. These two basic ideas find no place in our educational system. The horizontal cleavage which separates the gross and vulgar from the spiritual and beautiful is the same that separates one social stratum from another. This cleavage is made by no other force than that false set of social values established by our educational system. Surround a condition of life with

THE RELATION OF ART TO EDUCATION

such stimulating ideas that the student's effort to adequately express or develop them will transcend the purely mechanical, and pass beyond into the realm of the imaginative, and Art will emerge!

I have already referred to an important change which took place when the laboratory method became a definite part of the educational methods in teaching science. The twentieth century has witnessed a most remarkable development in its related fields and, while it is obvious that the contributing causes for this development are to be found in an endless variety of impulses, it appears that among those causes there is none of greater importance than the attitude of mind which resulted from this method of teaching. We may safely assume that, without this method, neither chemistry, physics, medicine, biology, nor the application of these, could have reached their present state of development. With the first crude application of the scientific principle there developed the obvious need of experimentation and trial; and this need was so obvious, and there was so little tradition to follow in teaching, that almost without question there appeared as the logical method of instruction the experimental laboratory, with its methods of inquiry, trial, application, and proof.

Is there not a parallel, an intimate relation, between this method and Dr. Dewey's conception of education as applied to the child, in the broader fields of interest and association? Did not the laboratory method mirror in the schools the conditions of life within the fields of its application? In the bulk it did, and the marvelous scientific and mechanical developments of the twentieth century bear part witness to this fact. Education responded to the apparent need of the hour; the mere mumbling over of the old phrases had no relation to the vision, or to the fathomless mysteries beyond. Instead of storing away a small group of isolated statements,

guesses, and assumptions, we substituted the simple method of having the child learn the meaning of new forms through his own inquiry and awakening interest, and through having the man strive to attain a definite goal which seems of value to him.

Is there not another parallel, another intimate relation to be found, between the causes contributing to our mechanical twentieth century development and the periods when Gothic and Renaissance art developed and gave character and definition to the civilizations of their days? Again, we have an infinite number of causes to consider, each of importance, each contributing; but, outstanding among these, there was an unconquerable desire to reach out into unexplored fields; democratic communities were developing; individuals were acquiring greater freedom and power; and work, coordinated through the powerful Guilds, was given a value, in a social sense, higher than ever before or since. Education, as we use the term, was then almost unknown; a small class it is true were "educated," but, in the main, knowledge was acquired through experience. A system of apprenticeship prevailed and the teaching of the great mass of people was carried on by this method.

The education of the child was a normal development proceeding from the home outward. Art was not then a set of crystallized formulas, isolated from life, but was rather the result of "carrying on to their spiritual meaning processes found in everyday forms of life."

As greater skill was acquired; as the mind expanded, as the goal of endeavor became more idealized, so grew in beauty the Art and Architecture of the day. It was not that Art and Architecture "flowered," as we say, but rather that work simply bloomed.

(In the next number of the Journal, Mr. Ackerman will take up in detail present methods of architectural education.)



PAESTUM.—Inside the Pronaos of Neptune.—Piranesi

Paestum—1914

THE southbound local train which brought us jerks itself into motion again after the usual preparatory coughs, guard's horns, conductor's whistle, and engine shrieks, as if leaving us reluctantly behind. It is four o'clock. The "crowd"—those daily visitors from Naples and La Cava whom Baedaker tells to go down in the morning and leave at 3.30 in the afternoon—has gone. We are quite alone in the rain except for an indifferent station-master, one small boy, and two other arrivals, a man and a woman, French, looking out in a discouraged way from under the shelter of the dripping eaves, surmounted by the station sign "Pesto."

The rain is coming down persistently, insistently, but without any of that anger

that might give hope of an early change of heart. The French couple decide that all foreign countries are like that. It is no use to expect anything else. They trudge off in the rain in the direction of the Temples with a grim air, as if inspired by Danton's "*de l'audace, de l'audace et encore de l'audace.*" We are four with but one umbrella, so we lean against the white-washed platform wall.

"La Belle Helene" examines the waiting-room. Its appearance is discouraging. She reports that the air inside must be the same air that was inclosed there when the station was built. It seems reasonable to assume that the odors have been added since. The rain is driving down hard now and the wind has shifted so that it drives

PAESTUM—1914

under the eaves. Reluctantly we go inside.

Some member of the Royal family of Italy, the Queen Dowager perhaps, visited Paestum about 1874! The furnishings of the waiting-room clearly indicate that. Successive administrations of station-masters with laudable piety have respected their original state. They have been spared the desecrating broom. That member of the party who, by reason of his many qualifications, has been named "the Dean" promptly takes possession of the Royal couch and pretends (?) to fall asleep. Helena and the lady Sculptor try two or three of the throne-like chairs and finally settle down on bent-iron and wire-spring seats dragged in out of the rain. Standing near the doorway I can study the posters on the wall and ignore the downpour. A carefully watched rain never stops. Government posters are full of information and injunctions fascinating to the stranger since he need not obey them. They show that quinine is the best cure for malaria; that the Government has a monopoly on quinine; that the Government sells quinine and salt and tobacco of excellent quality at a modest profit, and that the Royal Health Commissioner recommends the use of screens to exclude the "mosche." No doubt they ought to be kept out.

A glance outward shows that the rain is coming down straight in sheets and there is a lifting of the clouds over the distant hills. Back to the posters so as not to embarrass the rain if it really means to stop. A foolish wasp is beating himself persistently against the dirty glass of the casements. The ladies are interested (?) in each other's comments on recent suffragette attacks on the Prime Minister, Westminster Abbey or a Watts portrait. These comments are interrupted by their reflections on the latest outrageous styles. Each interrupts herself. The humming noise from the couch is not the wasp, but the Dean, for the wasp is still beating him-

self on the pane. On a fourth reading the quinine poster develops no new interest. Anyhow, a musty first-class waiting-room in Italy on a wet day in June is worse than a fourth-class New England boarding-house on a hot Sunday. There is a streak of sun blazing through the fog on a distant hill! Out I dash with a shout "the rain is over," only to be driven back by a torrential downpour.

Ten minutes later we are out on the road picking our way between the muddy brooks that were once wagon-ruts. The sky is still weeping, but without conviction. A gentle wind drives the clouds off toward the sea. The sun is gleaming in patches on distant fields, fields washed bright as if from the spillings of a hundred paint-pots. A farm cart out of a nearby shed splashes carefully by with a pleasant "*bona sera*" from the driver. Soon we are at the Roman gateway. The French couple have seen the sights and, thoroughly soaked, are already on their way back to the station to wait three hours for the 8:20 up train.

We had forgotten there was anything at Paestum except the three Temples and the poor Trattoria. Here we are abreast the neglected Villa Salati and the splendid row of stone pines against its boundary walls. "It would be grand to spend a few weeks in that house," says the lady Sculptor. "Unhealthy I would imagine," says Helena. "Uncomfortable," says the Dean, as he splashes indifferently into a puddle. He is the proud wearer of rubbers. How can anyone think of bringing rubbers all the way from America to Paestum on the chance of a rain-storm? Comfortable but commonplace; that's what it is. The Sculptor, skipping between puddles, persists that it would be all right in that villa, "besides, the Government sells quinine." Was Piranesi entertained there in 1785, or did the landed gentry care little for the stern-eyed engraver of copper plates? More than likely they let him

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get along as best he could in the wretched wine-shop at the crossroads.

No time for words now. Over there across the fields to the left, wet with the last dash of rain, golden in the fresh-washed sunlight, stands the Temple of Neptune against a billowy background of white clouds moving out to the west. We splash hurriedly past the ugly Trattoria. If the pigs are in the doorway now their ancestors must have shared the only sleeping-room with Piranesi when he was a guest. I hope he wasn't sensitive to discomforts. Even his home in Rome can hardly have been luxurious judged by our standards. In a moment we are through the Lodge-Keeper's gate, have paid our fees, dodged her proffered cards hardly glancing off to the south toward the excavations of Roman remains. We are in the area of cleared grass, within fifty yards, looking up breathless, the world of today well lost, the world of Piranesi forgotten, face to face with the most impressive monument that the civilization of Greece has left in continental Italy.

Showers and sunlight have alternated for two hours; the sea gleaming between the great columns had been glaring white, then angry green. The busy lizards have scurried out and in again between the fallen lintels. The sun conquers in its last treasured minutes of life for that day; with glorious washes of burnt sienna it colors the western front of Neptune. Then the shades of evening slowly draw up from below; first over the underbrush, then over the steps, and then still more slowly

up over the columns, until at last even the pediment is gray. The ever-changing light is now quiet; the hum of all animal life is stilled. The Temple seems rooted in the earth, solid as never since its creation has the work of man been solid. Yet the imagination is led upward by this great mass of stone. Somewhere in an exquisite realm, not of this earth, we live those last precious minutes and then turn away stirred as if leaving the presence of a noble tragedy.

In the Trattoria, as we pass slowly toward the station, a candle is lighted back in the corner of the main room. The mules are being unhitched in a shed. There is a bench, now in semi-darkness back against the wall under the grape-vine trellis. Imagine Piranesi, the master engraver, sitting there at this same hour looking out on the fast-fading outlines of the Temples, until, as now, they were but a gray mass solid against a fading sky. He must have been deeply moved. His plates were informed with something more than understanding and skill. They surely convey that same emotion, that sense of awe that we felt back there, standing between the Temple and the sea as the sun went down. Did he dream that his work would be treasured for its own sake for centuries to come where Paestum was unknown; that it would bring pilgrims from other continents to see the source of his inspiration? Since he was a great master did he have some measure of that vision we know was possessed by Leonardo?

ROBERT D. KOHN

The Interesting Report for 1915 of the American Academy in Rome

The annual report of the Academy which has just been issued serves again to remind us of the source of that slowly swelling stream, ever flowing forth from Rome and freighted with such potent influences for the future of art in America. Yet these possibilities rest so largely upon the shoulders of the men who receive its benefits and then return to take up their work in this country that we are moved to add what emphasis we may to the following paragraphs in the report of the Executive Committee:

"The essential value of the Alumni Association as supplementary to the duties of the Trustees is only just beginning to be manifested and will probably not fully develop for some time to come. But beyond present activities, however helpful, we must look to our alumni for the ultimate influence of the Academy upon this country. They are the Academy. From their ranks, as we pass out, must be drawn, sooner or later, fresh accessions to the management. It lies with us to foster such relations as will render their efforts productive, increase their value and best fit them for the tasks awaiting them. There is space here for no more than an indication of actual and potential service.

"If we try to picture the extent of possible endeavor for this body, we see a wide field, to be traversed by many paths of effort. Before our alumni lies the choice, eloquently described to them not long since by their retiring President, between participation in those things which men do for their fellow-men and a self-centered existence. There is no doubt which we should wish for them nor should there be that we stand ready to indicate the paths. Strive as we may to devise careful methods of selection, it still must be true that the quality of those we choose as Fellows depends upon their environment and education, and no observant person can be unaware of the widespread unrest manifesting itself today over our educational systems. In the department which deals with the arts there is much that is no less than deplorable and little that may not be improved; schools of painting and sculpture not merely denying but even preventing any general knowledge and having no contact whatever with common life; schools of architecture sadly arid as to artistic atmosphere. Whether as individuals, as a corporate body, or as individual members of other organizations, it is plainly a task set

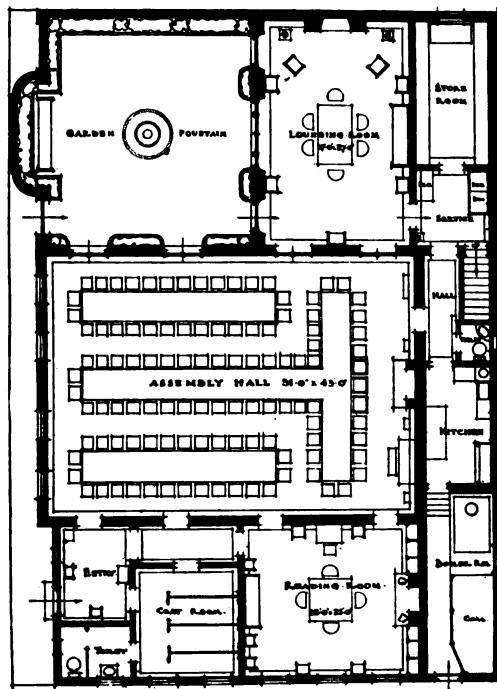
for us to take heed of these matters and to concern ourselves with many educational questions upon the successful solution of which must depend, through the upbuilding of a public taste, the full fruition of our labors. We need help, and here are those who should help us. There ought to come a day when our certificate awarding a Fellowship should be not only a charter to enter upon riper study, but an irresistible invocation to higher citizenship."

The report of the Director, Dr. Jesse Benedict Carter, is a document which should delight and inspire with fresh enthusiasm all those who have aided in the founding and support of the American Academy of Rome. The vital optimism of Dr. Carter seems to pervade every line of the narration of the Academy's struggles and trials during the war, of the work accomplished, and of that which lies ahead.

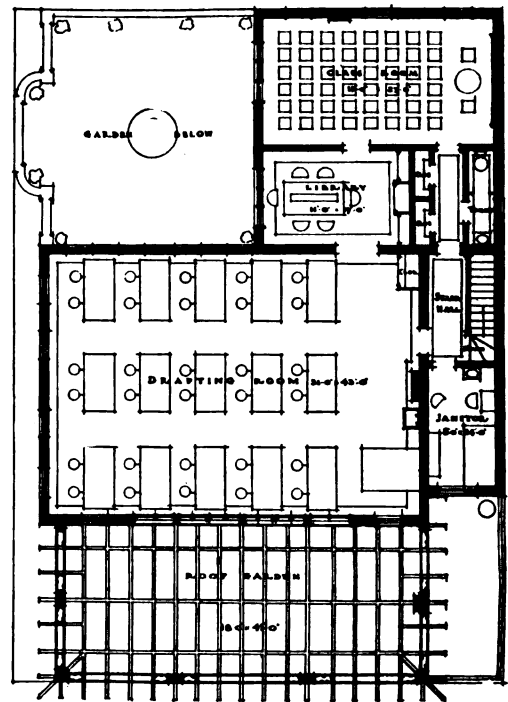
"The growth of our Academy has not been the silent mysterious budding of a blossom," says Dr. Carter. "It is not in the realm of botany that we should seek our parallels, but rather in that of geology. We have grown into what we are as a result of a series of great forces, sometimes almost volcanic in their character, which have transformed our simple valley into a magnificent canyon. We bow in gratitude and reverence to these forces and we see in them the ultimate force of good, but we know that to the world at large we must seem fairly distorted, and indeed we are rather out of proportion to any scale of smallness. But we can go back no more than the canyon can; we can only hope that by the gentle processes of erosion and by the fertility of time we may grow into that great future harmony for which we are indubitably intended.

"The new Academic year is opening and eleven new men have come from America. They are full of enthusiastic intelligence and are already under the spell of Rome. Italy was never more instructive, never half so lovable as in this, the hour of her trial. It is a great privilege to have the right to be here; the results of this residence will be evident all the rest of our lives, and the memory will never cease of these days in 'that so holy spot, the very Rome.'"

We commend this report as a very human record of a very great work.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

The Club-House of the St. Louis Architectural Club

In his address at the meeting held at the 49th Convention under the auspices of the Committee on Education, Mr. Lloyd Warren took a shot at the inartistic surroundings of the great mass of our students in architecture.

So well merited is his criticism that there were many others present I think who shared my belief that the schools have much to profit by in his words.

In St. Louis we have one of the most progressive architectural clubs in the country. Its membership is imbued with a dauntless spirit which under the guidance of successive presidents of courage and imagination has succeeded in building up an organization, strong in numbers, active in both student and teaching activities in their atelier, and in establishing a most happy relationship of coöperation with both the practising architects and the Department of Architecture of Washington University.

What can be done by pluck and perseverance is best indicated by the accompanying plans and interior views of their present club-house, which was but a few short years ago a dilapidated stable. They

have almost literally made a "silk purse out of a sow's ear"—and more than that they have created an atmosphere which would inspire Mr. Warren to urge our schools to emulate their example.

This winter the club invited a number of the St. Louis architects to deliver talks on assigned subjects forming a series covering advice to draughtsmen from every viewpoint—theory, practice, ethics,—and it was on the occasion of my own assignment that I quoted Mr. Warren and congratulated the president, Mr. Norman I. Bailey, his officers and directors and the profession at large on the spirit which had made their delightful surroundings possible, and on that environment and atmosphere which in turn inspire their members and guests alike.

Detailed explanation of the plans and views herewith reproduced is not necessary for they tell the story at a glance of what has been done, and, much more important, what is *being done* by some of the best timber which is to furnish added strength at no distant day to the American Institute of Architects.

JOHN LAWRENCE MAURAN.



THE READING-ROOM



THE ASSEMBLY HALL



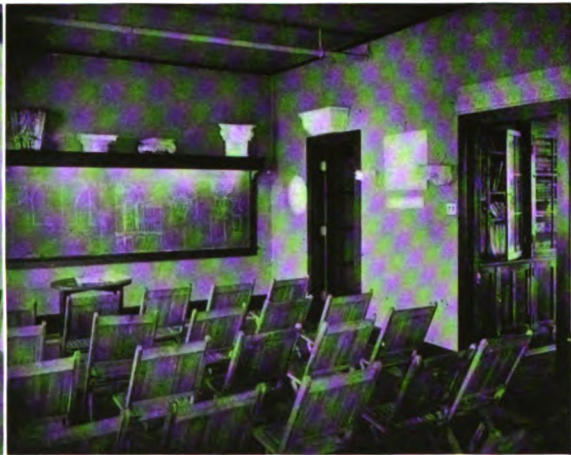
THE ATELIER



THE LIBRARY



THE LOUNGING-ROOM



THE CLASSROOM

The Fee-Plus-Cost System of Charging for Professional Services

By WILLIAM STANLEY PARKER

A. The Percentage System

The system of charging a certain percentage of the final cost of the work for the architect's services has become a firmly established custom. The strongest reason for this is that, by establishing a customary percentage, competition between architects on a basis of size of fee can be eliminated and this must continue to be eliminated so that professional qualifications may alone form the basis of comparison.

As a matter of fact this appears to be about the only legitimate reason for the creation of such a system, the other reasons that now exist being the result of the system, not precedent to it; as, for instance, the reasons most often given by an architect being that he has always used it and that other architects generally use it and therefore that owners are familiar with it and that it is recognized in the courts, in other words that it is *customary*.

B. Defects in Percentage System

There are many defects, however, that are inherent in such a system of charging for the professional services of an architect.

A customary percentage for all architects assumes an equality of professional ability which obviously does not exist. In addition to this, the net profit which it is intended shall accrue to the architect for his professional service is dependent on many elements in the work over which he has little or no control, and which vary according to the work and the personality of the owner.

The variation in draughting costs can be very great and can easily eat up most, if not all, of the contemplated profit. Architects often confess to doing residences at 6 per cent, at a loss, making up for it by profits on commercial work. This of course is not a business proposition. Each client should pay the legitimate expenses connected with his work and a reasonable profit for the personal services of the architect.

To a certain extent changes are made during the progress of any work. Frequently these are aggravated in number and in resulting expense to the architect, solely as a result of the client's attitude toward the work and yet without exceeding the legitimate duties of the architect. In such cases, the burden of personal service of the architect

is increased and his profit is not increased but is steadily reduced, not only through increased draughting cost but in many cases because the change is made to reduce the cost of the work and this automatically reduces the compensation.

C. Recognition of the Defects

Architects recognize and partially correct these defects in the system by charging different percentages for different types of work. In determining these different percentages the architect must consider the varying amount of personal service involved and the probable average cost of draughting required in the different types of work, and then set percentages that will be generally adequate. He may for instance have three different rates, one for lofts, warehouses, and similar buildings, one for miscellaneous public and private work, and one for residences; or he may have other classifications to suit his own practice.

D. Fee-Plus-Cost System

A system under which the architect charges a professional fee for his personal service, and in addition charges his various expenses at cost, is growing in favor as it is both logical and flexible. When the study of a problem is started, an agreement is reached with the owner by which the architect is to receive a definite, guaranteed sum as his professional fee. Since this is guaranteed, it can reasonably be reduced to a minimum. The draughting and other expenses being charged at cost, the expense of all changes in the drawings is automatically taken care of. An owner who makes few changes will have a correspondingly small draughting charge to pay, and vice versa. The owner may fear that the draughting will not be done economically and his expense be thereby increased; but, if the owner is willing to trust his architect to administer the expenditure of say \$100,000 for the material and labor on the work, surely he should be willing to trust the architect to administer the expenditure of from 1 per cent to 2 per cent of that amount in draughting. Moreover, if the architect's personal profit is independent of the cost of the work, the owner may well feel easier about the disinterested administration of his funds. While it is by no means a fact that architects deliberately "pad" the cost of the build-

THE FEE-PLUS-COST SYSTEM OF CHARGING

ing by use of unduly expensive materials or methods, still under the percentage system they do benefit by such use and it is not to be wondered at if they, to a greater or less extent, adopt an attitude of passive acquiescence in expenses suggested by the owner or thoughtlessly included in the development of the problem. With his professional fee guaranteed, the architect is stimulated to devote his best endeavor to the interests of his client, whether it be in an effort to reduce the cost of the work, which an owner generally desires, or to perfect details of equipment. Also the owner does not have the somewhat galling reflection, when trouble occurs and extras are incurred, that he is paying the architect a commission on what he may consider to be the architect's mistakes.

It is generally acknowledged that the more complete the plans, the lower the estimates will be. Under the percentage system this economy in estimates must be obtained at an expense in draughting that reduces the element of profit to the architect. Under the "Fee-Plus-Cost" System the architect is free to make the complete drawings that the work warrants at the expense of the client, who is repaid for this expense in a logical way, by the reduction in the estimates.

In any event, under the percentage system, there are a number of items of expense that are customarily charged at cost, such as engineers' fees, clerk-of-the-works and incidental expenses. The "Fee-Plus-Cost" System merely goes one step further and adds at cost the expenses of draughting and overhead in the architect's office, and then adds to the total of these various items of cost a fixed item for professional fee.

It will be readily seen how adaptable this system is to all classes and conditions of service. A piece of work can be analyzed fairly accurately at the start, as to the degree of personal service involved, and a sum named as a fee that is mutually satisfactory, without any regard to the variable elements of expense involved in such service. These elements of expense, just as the larger item of actual cost of the work, can be estimated and reported upon for the information of the owner; but there is no reason why the architect should guarantee what the draughting will cost, any more than he should guarantee what the building itself will cost.

The adaptability of the system to the work of public, private, and corporate owners has been demonstrated in actual practice for ten years.

E. Determination of Fee

Just as an average commission on the percentage basis is said to be 6 per cent, so an average fee on the "Fee-Plus-Cost" System might be said to be 3

per cent. It is fairly generally established that an architect's expenses on all classes of work will average half his commission, that frequently they will exceed it, and that if they are less than half it is looked upon as a piece of good fortune. In certain types of work, however, the expenses will be regularly less and in others regularly more than half the commission.

The fee, however, should be determined directly by the personal service required, and not indirectly by the incidental elements of cost involved in performing the service.

In determining the fee, therefore, for each piece of work, the architect should consider the intensity of personal service required of him, the length of time during which such service is to be rendered, and the responsibility involved in such service, which last element has a certain relation to the financial investment involved in the undertaking of the owner. The sort of service demanded in connection with a large private residence will manifestly be greater, in proportion to the expenditure involved, than that in connection with a warehouse.

Each architect must adopt his own individual scale by which to determine his fees, but it may reasonably be considered that 3 per cent of the cost of the work will represent a mean, the fee being greater or less than 3 per cent according to the demands of the service to be rendered, and always taking into consideration also, that the amount of the fee is guaranteed and need not be increased to take care of any uncertain expense items, as in the percentage system, but rather can be reduced to the reasonable minimum.

It is also to be constantly borne in mind that while the fee has been determined in connection with an estimated cost of the work, it is not to be affected by any difference between this estimate and the actual *final* cost of the work. If the *scope* of the work is changed so as materially to increase or diminish the intensity, duration, or responsibility of service, then the agreement with the owner should be modified to fit the new conditions. If the conditions of service remain unchanged, the fee remains unaffected by the actual final cost of the work.

F. Draughting

The cost of the draughting, that is the net cost of the salaries of draughtsmen engaged on a piece of work, will vary according to office organization as well as according to the character of the work. It can only be estimated by each architect for himself in the light of his own experience. It will probably be found to average from 1 per cent to 2 per cent, with exceptions both above and below these averages.

Charges for draughting by the architect himself

The Fee-Plus-Cost System of Charging for Professional Services

By WILLIAM STANLEY PARKER

A. The Percentage System

The system of charging a certain percentage of the final cost of the work for the architect's services has become a firmly established custom. The strongest reason for this is that, by establishing a customary percentage, competition between architects on a basis of size of fee can be eliminated and this must continue to be eliminated so that professional qualifications may alone form the basis of comparison.

As a matter of fact this appears to be about the only legitimate reason for the creation of such a system, the other reasons that now exist being the result of the system, not precedent to it; as, for instance, the reasons most often given by an architect being that he has always used it and that other architects generally use it and therefore that owners are familiar with it and that it is recognized in the courts, in other words that it is *customary*.

B. Defects in Percentage System

There are many defects, however, that are inherent in such a system of charging for the professional services of an architect.

A customary percentage for all architects assumes an equality of professional ability which obviously does not exist. In addition to this, the net profit which it is intended shall accrue to the architect for his professional service is dependent on many elements in the work over which he has little or no control, and which vary according to the work and the personality of the owner.

The variation in draughting costs can be very great and can easily eat up most, if not all, of the contemplated profit. Architects often confess to doing residences at 6 per cent, at a loss, making up for it by profits on commercial work. This of course is not a business proposition. Each client should pay the legitimate expenses connected with his work and a reasonable profit for the personal services of the architect.

To a certain extent changes are made during the progress of any work. Frequently these are aggravated in number and in resulting expense to the architect, solely as a result of the client's attitude toward the work and yet without exceeding the legitimate duties of the architect. In such cases, the burden of personal service of the architect

is increased and his profit is not increased but is steadily reduced, not only through increased draughting cost but in many cases because the change is made to reduce the cost of the work and this automatically reduces the compensation.

C. Recognition of the Defects

Architects recognize and partially correct these defects in the system by charging different percentages for different types of work. In determining these different percentages the architect must consider the varying amount of personal service involved and the probable average cost of draughting required in the different types of work, and then set percentages that will be generally adequate. He may for instance have three different rates, one for lofts, warehouses, and similar buildings, one for miscellaneous public and private work, and one for residences; or he may have other classifications to suit his own practice.

D. Fee-Plus-Cost System

A system under which the architect charges a professional fee for his personal service, and in addition charges his various expenses at cost, is growing in favor as it is both logical and flexible. When the study of a problem is started, an agreement is reached with the owner by which the architect is to receive a definite, guaranteed sum as his professional fee. Since this is guaranteed, it can reasonably be reduced to a minimum. The draughting and other expenses being charged at cost, the expense of all changes in the drawings is automatically taken care of. An owner who makes few changes will have a correspondingly small draughting charge to pay, and vice versa. The owner may fear that the draughting will not be done economically and his expense be thereby increased; but, if the owner is willing to trust his architect to administer the expenditure of say \$100,000 for the material and labor on the work, surely he should be willing to trust the architect to administer the expenditure of from 1 per cent to 2 per cent of that amount in draughting. Moreover, if the architect's personal profit is independent of the cost of the work, the owner may well feel easier about the disinterested administration of his funds. While it is by no means a fact that architects deliberately "pad" the cost of the build-

THE FEE-PLUS-COST SYSTEM OF CHARGING

ing by use of unduly expensive materials or methods, still under the percentage system they do benefit by such use and it is not to be wondered at if they, to a greater or less extent, adopt an attitude of passive acquiescence in expenses suggested by the owner or thoughtlessly included in the development of the problem. With his professional fee guaranteed, the architect is stimulated to devote his best endeavor to the interests of his client, whether it be in an effort to reduce the cost of the work, which an owner generally desires, or to perfect details of equipment. Also the owner does not have the somewhat galling reflection, when trouble occurs and extras are incurred, that he is paying the architect a commission on what he may consider to be the architect's mistakes.

It is generally acknowledged that the more complete the plans, the lower the estimates will be. Under the percentage system this economy in estimates must be obtained at an expense in draughting that reduces the element of profit to the architect. Under the "Fee-Plus-Cost" System the architect is free to make the complete drawings that the work warrants at the expense of the client, who is repaid for this expense in a logical way, by the reduction in the estimates.

In any event, under the percentage system, there are a number of items of expense that are customarily charged at cost, such as engineers' fees, clerk-of-the-works and incidental expenses. The "Fee-Plus-Cost" System merely goes one step further and adds at cost the expenses of draughting and overhead in the architect's office, and then adds to the total of these various items of cost a fixed item for professional fee.

It will be readily seen how adaptable this system is to all classes and conditions of service. A piece of work can be analyzed fairly accurately at the start, as to the degree of personal service involved, and a sum named as a fee that is mutually satisfactory, without any regard to the variable elements of expense involved in such service. These elements of expense, just as the larger item of actual cost of the work, can be estimated and reported upon for the information of the owner; but there is no reason why the architect should guarantee what the draughting will cost, any more than he should guarantee what the building itself will cost.

The adaptability of the system to the work of public, private, and corporate owners has been demonstrated in actual practice for ten years.

E. Determination of Fee

Just as an average commission on the percentage basis is said to be 6 per cent, so an average fee on the "Fee-Plus-Cost" System might be said to be 3

per cent. It is fairly generally established that an architect's expenses on all classes of work will average half his commission, that frequently they will exceed it, and that if they are less than half it is looked upon as a piece of good fortune. In certain types of work, however, the expenses will be regularly less and in others regularly more than half the commission.

The fee, however, should be determined directly by the personal service required, and not indirectly by the incidental elements of cost involved in performing the service.

In determining the fee, therefore, for each piece of work, the architect should consider the intensity of personal service required of him, the length of time during which such service is to be rendered, and the responsibility involved in such service, which last element has a certain relation to the financial investment involved in the undertaking of the owner. The sort of service demanded in connection with a large private residence will manifestly be greater, in proportion to the expenditure involved, than that in connection with a warehouse.

Each architect must adopt his own individual scale by which to determine his fees, but it may reasonably be considered that 3 per cent of the cost of the work will represent a mean, the fee being greater or less than 3 per cent according to the demands of the service to be rendered, and always taking into consideration also, that the amount of the fee is guaranteed and need not be increased to take care of any uncertain expense items, as in the percentage system, but rather can be reduced to the reasonable minimum.

It is also to be constantly borne in mind that while the fee has been determined in connection with an estimated cost of the work, it is not to be affected by any difference between this estimate and the actual *final* cost of the work. If the *scope* of the work is changed so as materially to increase or diminish the intensity, duration, or responsibility of service, then the agreement with the owner should be modified to fit the new conditions. If the conditions of service remain unchanged, the fee remains unaffected by the actual final cost of the work.

F. Draughting

The cost of the draughting, that is the net cost of the salaries of draughtsmen engaged on a piece of work, will vary according to office organization as well as according to the character of the work. It can only be estimated by each architect for himself in the light of his own experience. It will probably be found to average from 1 per cent to 2 per cent, with exceptions both above and below these averages.

Charges for draughting by the architect himself

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should not be made under this item. The fee is for the personal service of the architect. If it is his custom to do a considerable amount of draughting, or if a particular piece of work will involve an unusual amount of his own time for original design or detailing, the fee should be accordingly increased. It is not proper under this system for the architect to obtain profit otherwise than from his professional fee.

The cost of draughting should include the cost of writing specifications and also the cost of inspection by members of the office force other than the architect himself.

G. Costs

There are two kinds of cost-items, in addition to draughting, connected with the expenses of an architect's office:

(1) Those items easily chargeable directly to a particular piece of work, such as travel, long-distance telephoning, blue-printing, models, engineers, or clerk of works. These should be so charged.

(2) Overhead costs not easily apportioned:

These overhead costs, such as rent, light, heat, stenography, supplies, and postage, have a certain logical relation to the total cost of draughtsmen's salaries, which relation will differ in different offices, but in each will remain fairly constant. Each office should determine this relation and in charging the draughting to each job, add a fixed percentage to cover the overhead charges. In an average office, the overhead charges will probably approximate 100 per cent of the draughting. If the architect as a general rule does most of his draughting himself, under the item of professional fee, as noted above, the overhead charges may very likely be more than the cost of the remaining draughting.

H. Rendering of Accounts

Under this system accounts should be rendered monthly, each statement covering a payment on account of the fee, and reimbursement of costs incurred during the previous month. The various items of cost offer no problems. Payments on account of the fee need to be predetermined.

Having settled the fee, it is well for the sense of security of the owner to set aside a sum, reasonably about 20 per cent of the fee, to be paid on the issuance of the final certificate. The balance of the fee should reasonably be paid in monthly installments during the progress of the work.

Under the percentage system it has been customary to make a first payment of 20 per cent of the estimated commission on completion of preliminary studies, 40 per cent on completion of working drawings, and the balance as certificates are issued, which is generally monthly. These payments are related to the progress of draughting and, while customary under the percentage system, have no

logical basis that warrants their adoption under the "Fee-Plus-Cost" System. The draughting charges, like all other charges for current expenses, are reasonably chargeable monthly as they occur; the professional fee, which represents the continuous personal service of the architect, is likewise reasonably chargeable in monthly installments as the service is rendered. If a large proportion of the service is rendered at the beginning of the undertaking, these monthly payments, aggregating 80 per cent of the fee, may be completed when the building is perhaps half done, no further payments on the fee being made until the final 20 per cent is paid on issuance of final certificate. If, however, the personal service continues fairly steadily throughout the work, then a larger number of smaller payments would be arranged. For instance, suppose a \$50,000 residence:—a professional fee of \$2,000. Duration of the work from date of agreement to final certificate estimated at eighteen months. Retained for payment on issuance of final certificate, \$400. Balance, \$1,600, paid in sixteen monthly payments of \$100, or perhaps ten monthly payments of \$160, as conditions might warrant.

Rendering monthly charges against the fee in this way is advantageous to the architect, in that it gives him a steadier income. It is acceptable to the owner, since it creates a definite monthly item of expense that is expected in connection with the other monthly expenses.

Summary

To summarize the arguments in favor of the Fee-Plus-Cost System, it might be said:

(1) The architect's professional compensation is made independent of the cost of the work.

(2) The architect's profit is based directly on the intensity and duration of his personal service and the responsibility involved.

(3) It is guaranteed and can therefore reasonably be reduced to a minimum that is proper in each case.

(4) All costs involved in a building project are paid for by the owner of that particular piece of work and are not in some cases compensated for by excessive payments by other owners.

(5) Excessive draughting required by an owner is paid for by the owner and does not operate to reduce the architect's profit. Also an architect is not tempted to curtail desirable draughting in order to increase his profit.

(6) While all costs are charged to the owner under this system there are only two elements of cost that are not charged in the same way under the percentage system, i. e., draughting and over-head costs.

(7) Payment of costs and a portion of the fee each month makes easier the financial burden of the architect in running his office.

Town-Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

Eighth National Conference on City-Planning

CLEVELAND, OHIO, JUNE 5, 6, and 7, 1916

The National Conference on City-Planning is not only a conference at which the architect will come into touch with the forces back of the planning and beautifying of cities throughout the country, but it is also a conference to which he owes the contribution of his knowledge and experience for the benefit of the public and his colleagues in the other walks and professions in life. Unless the architects of the country, generally, take a leading part in the rapidly growing movement of city planning, it will most unfortunately drift into the hands of those who may, indeed, provide plans to which the city will respond in increased efficiency and order, but who cannot infuse into these plans that charm and beauty which the architect alone is fitted to supply.

Cleveland to be the Host

The National Conference on City-Planning is to assemble in Cleveland this year at the invitation of the Cleveland Chamber of Commerce and of the City Government. There will be present architects, engineers, landscape architects, real-estate operators, property owners, city officials, economists, social workers, and business men from every part of the United States and Canada. There will be from 300 to 500 of these in attendance, and they will, one and all, contribute of their experience.

Four Main Lines of Discussion

The interest of the Conference will be concentrated on four specific lines: First, the great problem now in a place of first importance in the planning of cities, the effect of the automobile on the city plan; second, the control of the height, size, and use of private buildings in the interest of the community as a whole; third, the laying-out of sub-divisions to which several of the leading real-estate operators of the country will contribute the results of practical, business experience in the development of residential areas; last, the more tangible and more closely articulated subject embodied in the comprehensive planning of towns and cities with less than 100,000 inhabitants, covering methods of starting work on plans, things which the planner must avoid, and ways and means of providing for future growth

along rational lines. In each of these phases of city- and town-planning, the architectural side should be emphasized in proper proportion. Unless we architects are present at the Conference in sufficient number this most important aspect is apt to be neglected, or at least insufficiently accented, with resulting disproportion in the discussion. Furthermore, as the problems to be presented are coming up daily in cities and towns throughout the country, it is absolutely necessary that the architect should be prepared to lead in their solution. Otherwise he will surely see the leadership in such future architectural developments shifted to shoulders not fitted as are his own by training and cultivated talent, for directing the city-planning endeavor throughout the country.

Authoritative Presentation of the Subjects

On the program for the first session, devoted to the automobile and the city plan, appear the names of Hon. Harry L. Davis, Mayor of Cleveland, Mr. Nelson P. Lewis, Chief Engineer of the Board of Estimate and Apportionment of New York City, Hon. John H. Gillespie, Police Commissioner of the City of Detroit. At the second session, devoted to the problems of districting control, the major addresses will be delivered by Mr. Frederick Law Olmsted, Fellow of the American Society of Landscape Architects, Mr. Alexander Taylor, ex-President of the National Association of Real Estate Exchanges, and Hon. George McAneny, of New York. At the third session, on the subject of land-subdivision, Mr. William E. Harmon and Mr. O. P. van Sweringen, well-known real-estate operators, of New York and Cleveland, respectively, will present for discussion the results of their extended experience. In the concluding sessions, Mr. John Nolen, Fellow of the American Society of Landscape Architects, Mr. Wm. Templeton Johnson, Architect, of San Diego, Major Joseph Shirley, Chief Engineer of the Topographical Survey Commission of Baltimore, Mr. Arthur C. Comey, Landscape Architect, of Cambridge, Mr. Thomas Adams, Town-Planning Adviser to the Commission on Conservation of Canada, will be responsible for leading papers on the problems of the city with a population under 100,000.

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Grading the Height, Size, and Use of All Buildings in New York

By GEORGE B. FORD

Consultant to the Commission on Building Districts and Restrictions of New York City

Four or five years ago when Mr. George McAneny was President of the Borough of Manhattan, he came to feel most strongly that New York was growing up without order and without plan. Yet in trying to talk planning to his fellow members of the Board of Estimate and Apportionment, he found that the time was inopportune. Everybody believed that what was generally known as city-planning was bound to be a costly matter and the city's finances were not in a state to go into anything that would involve the city in more expense. Mr. McAneny then conceived the idea of starting the planning of the city by controlling and regulating the development of private property in the interest of the community as a whole. He found that one of the most immediate evils was the encroachment on the public streets of stoops, show-windows, bay-windows, columns and other ornamental devices which often projected far into the public sidewalk space. He found that on Fifth Avenue, 34th Street, and other principal streets the encroachments on the public way caused a great congestion in traffic. His order for the removal of the projections aroused a great storm of protest, but he persisted, with the result that almost to a man, those who were forced to remove their encroachments have since come to him and thanked him, for they have realized that his order has worked out decidedly to their advantage.

The next thing he undertook, as President of the Board of Aldermen, was to secure, after a struggle which had been lasting for fifteen years, a new and up-to-date building-code for the city. This was passed during 1915—a triumph of orderliness in the control of building construction.

The Tall Building Problem

However, the greatest work of all remained to be done. The demand became more and more insistent for a regulation of the inordinate height of New York's skyscrapers. Therefore, in February, 1913, the Board of Estimate and Apportionment appointed the Heights of Buildings Commission to study the subject in detail. They recommended an amendment to the city charter which was adopted in 1914, and which conferred on the Board of Estimate and Apportionment the power to district the city for the purpose of regulating the height of buildings, the area of courts and yards, the location of trades and industries, and the location of buildings designed for specific uses. To do this work the Board of

Estimate and Apportionment appointed in May, 1914, the existing Commission on Building Districts and Restrictions with Mr. Edward M. Bassett as chairman and Mr. Robert H. Whitten as secretary, and that Commission after nearly two years of work is now presenting its tentative report.

It is obvious that the reason for undertaking this work is to prevent in the as yet less intensively developed portions of the city a recurrence of the evils which are now so manifest in the most densely populated parts of the community. Briefly, these evils are a shutting out of sunlight, of light and of air; the crowding of buildings, the high and narrow courts; congestion of sidewalks and of transit lines; the overtaxing of sewers and substructures; the congestion of street traffic, the danger in case of fire or panic, and all of the attendant discomforts which come from being crowded at every turn. There is another side of this matter with regard to which I should like to quote a little from the Tentative Report of March 10, 1916:

Destruction of Realty Values

"Through haphazard construction and invasion by inappropriate uses the capital values of large areas have been greatly impaired. This destruction of capital value, not only in the central commercial and industrial section of Manhattan, but also throughout the residential sections of the five boroughs, has reached huge proportions. It does not stop with the owners in the areas immediately affected, but is reflected in depressed values throughout the city. Economic depreciation due to unregulated construction and invasion by inappropriate uses has become a hazard that must be considered by every investor in real estate. This extra hazard increases the net earning basis required to induce investment and consequently lessens capital values throughout the city. Whatever the capitalized amount that may properly be charged to the economic depreciation hazard, it is certainly a huge burden and one that affects not only the individual owners of real estate throughout the city but the savings and other large lending institutions, the municipal finances, and the general welfare and prosperity of the whole city.

"With some eight billions already invested in New York City real estate and the certainty of added billions in the coming years, a plan of city building that will tend to conserve and protect property values becomes of vital importance not only to individual owners but to the community as a whole. Why not protect the areas as yet unspoiled and insure that the hundreds of millions that will be spent in the improvement of real estate in the coming years shall be spent for the permanent upbuilding of a great and ever greater city? Permanence and stability can be secured only by a far-sighted building-plan that will harmonize the private interests of owners and the health, safety, and convenience of the public."

TOWN-PLANNING AND HOUSING

It has come to be generally felt that the only satisfactory way of remedying these evils lies in placing appropriate restrictions on the height, size, and use of buildings in the various parts of the city. To quote again from the report:

"Every city becomes divided into more or less clearly defined districts of different occupation, use, and type of building construction. . . . Generally speaking, a building is appropriately located when it is in a section surrounded by buildings of similar type and use. . . . In general, the maximum land values and the maximum rentals are obtained where this segregation and uniformity are most complete. One purpose of districting regulations is to strengthen and supplement the natural trend toward segregation. . . . However, the natural trend toward segregation and uniformity is not strong enough to prevent the sporadic invasion of a district by harmful or inappropriate buildings or uses. Once a district has been thus invaded, rents and property values decline, and it is difficult ever to reclaim the district to its more appropriate use. Individual property owners are helpless to prevent the depreciation of their property. The districting plan will do for the individual owners what they cannot do for themselves—set up uniform restrictions that will protect each against his neighbor and thus be of benefit to all." . . .

The Value of Districting

"The concentration of all the neighborhood business buildings on the business streets makes the transaction of business more convenient. The segregation of dwellings on the exclusively residential streets adds to the convenience, quiet, attractiveness, and amenities of home life, and thus tends to increase property values on such streets. The traffic induced by business buildings or factories tends to make the streets unsafe places for the children to play. They must have some place to play, and, unfortunately, there is usually no place but the street. . . . If the traffic induced by business or factory buildings interferes with this important public use, there is an added justification in the interest of the public health and safety of so regulating the future location of business and factory buildings that they will not interfere with the necessary use of the streets by the children. . . .

"The problem of congestion of population is closely related to the location of trades and industries. . . . It has been shown that a very large proportion of employees will live within walking distance of their work, even though this necessitates their living in the most congested and unwholesome quarters. While the proposed plan for residential and industrial districts will not cure existing conditions it will help to prevent an extension of such conditions. This is insured by providing adequate housing areas adjacent to the factory areas and preventing for the future the encroachment by the factories on areas required for housing."

The Study of the Problems

In order to find a solution to this problem, the Commission has studied every existing or suggested method of "districting" or "zoning," and by a process of elimination has finally determined on a reasonably satisfactory method. At the same time they made a point of knowing in detail, block by block throughout the city, the existing conditions with regard to distribution of population, of business

and industry, of buildings according to their height, the size of their courts and yards and their use; the distribution of transit and transportation facilities, including the time and fare it would take to get from any one part of the city to any other part; the street systems, their pavements, their grades, their widths, their sewers, and their traffic. Then they went over the city block by block and made three types of maps for each borough; on one, three kinds of use districts were indicated; on another set five kinds of height districts were shown, and on a third five kinds of area, or yard and court, districts were marked out.

Street Restrictions

From the standpoint of use all streets that seemed peculiarly appropriate for residential use, whether for single houses or big apartments, were designated as exclusively residence streets. Then other principal thoroughfares which seemed particularly appropriate for business were designated as business streets with factories alone excluded from them. The rest of the city was left unrestricted. Right here it would be well to state that these plans would apply only to buildings which would be erected in the future and would in no way affect buildings already existing except that it would prevent any additions to existing buildings except by bringing them within the new classification.

Height Restrictions

The height restrictions ranged from two and one-half times the width of the street in the lower tip end of Manhattan to one times the width of the street in the great outlying areas of the city. This would mean that down around Wall Street, for example, a building facing on Broadway, which is 80 feet wide, might be 200 feet high on the street-line and could go higher yet, provided that above the height limit on the street-line it set back from the street in the ratio of 1 foot horizontally for every 5 feet of height. This could be done in the form of mansards or terraces. It would also permit of towers rising to any height provided they did not cover over a quarter of the area of the lot. It would furthermore allow a building on the corner of two streets of different widths to carry the greater height back 150 feet on the narrower street. The central part of Manhattan below 59th Street and along the Hudson River and along both shores of the East River up as far as Hell Gate would be in a two-times district. The balance of Manhattan and the more thickly built-up portions of the Bronx, Brooklyn, and Queens would be in a one and one-half-times district, which is the height provided for under the Tenement House Law. The balance of the city would be in a one-time district.

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Area Restrictions

The area, or yard and court, districts provided for increasing the size of yards and courts as one gets farther and farther out into the undeveloped parts of the city. In the densely built-up parts of Manhattan all buildings would be subject to virtually the same provisions with regard to yards and courts that are now required for tenement or apartment houses. In other words, throughout Manhattan an office building or apartment house twelve stories or 150 feet in height would have to have a rear yard 25 feet deep at the top. Outer courts would have to have a minimum width of half that amount or, more specifically, the width of the rear yard at any point would have to be 2 inches horizontally for every foot of height above the curb, and courts would have to be 1 inch in least dimension for every foot of height above the curb.

In the "C" districts, so-called, these figures would be increased to 3 inches per foot of height for rear yards and 1½ inches per foot of height for courts, which would mean that under the Tenement Law provisions as they now are there would probably be very few buildings in the "C" districts over five stories in height.

The "D" districts, which cover over half of the residential area of the city, provide primarily for one- and two-family houses, either singly or in rows. Residential buildings would be allowed to cover only 60 per cent of their lot and yards and courts would have to be at least twice as large as those required in the classes above described. Apartment houses would not be prohibited in such districts but if they are built they would have to be of a very open type which would hardly be harmful to their neighbors.

The "E" districts would provide primarily for detached or semi-detached houses. In such a district a residential building would be allowed to cover only 50 per cent of the area of the lot on the ground story and only 30 per cent of the area of the lot above the ground story, and rear yards would have to occupy 25 per cent of the depth of the lot and at

any level they would have to be 5 inches horizontally for every foot of height above the curb, and courts would have to be 2½ inches horizontally for every foot of height above the curb. This would mean that such district restrictions could be imposed only where plots were 40 feet by 100 feet up, and where there seemed to be a strong demand on the part of property owners for this type, which would mean the exclusion of apartment or tenement houses.

Public Opinion

When the Commission started in three years ago it encountered a great deal of active opposition. Property owners claimed that it was an infringement of private property rights. During the last two months the Commission has been holding a long series of conferences and public hearings. Everyone has been encouraged to express himself with regard to the proposed plans. The Commission has appeared before innumerable meetings of taxpayers', real-estate, and civic organizations to discuss the plans. The net result has been that out of the thousands of people that have been interviewed there has hardly been one person who has objected to the principle of the work and of all the concrete suggestions that have been made for changing the plans, the majority have been in the way of making them more drastic.

A great many thinking citizens have expressed with the strongest emphasis their belief that the work of controlling the development of private property in the interest of the community as a whole along the lines suggested by this Commission is one of the very greatest works which the city has undertaken and that it will show twenty-five or fifty years from now a greater influence on the orderly and appropriate growth of the city than anything that has ever been done for the city.

The tentative report and tentative maps of each kind for the five boroughs of New York may be obtained from the Commission on Building Districts and Restrictions, Municipal Building, New York City. However, the supply of these reports and maps is very limited.

New City-Planning Commissions

Official city-planning commissions appointed since the first of the year are those at Omaha (Neb.), Toledo and Akron (Ohio). The Omaha Commission was appointed under the State Law for metropolitan cities, which gives the commission broad advisory powers, and vests in the city council the final authority in the work of executing the plan. The law provides for control of the city by districting, i. e., the segregation of industries, business and residences; the taking and resale of land not needed for public improvements, under the power of excess condemnation, etc.; the right to vacate streets on payment of damages, etc. The com-

mission is required to prepare a comprehensive plan for the guidance of the future growth of the city.

The Toledo and Akron Commissions are appointed under the Ohio law, passed in 1915, which calls for the preparation of a comprehensive plan, and vests in the commission the right to disapprove any proposals for public improvements which do not conform to the commission's plan, subject to an overruling vote of the city council when not less than two-thirds of its members so vote. The commission is required to prepare districting plans, and is given authority to employ experts.

The Drama of Flanders

In the days when that country had tourists and bathers, the "*tortillard*" which served Belgium's coast from La Panne to Ostend, midway of its journey crossed the bank of a wide channel bordered with tall, slim, wind-twisted trees and dived into the crooked street of a town with neat, low houses, halting a moment on the quay of a little port where, mirrored in the colorless water, drowsed two or three great boats, their sails spread and drying in the sun. Then the tramway, following its route, crossed, by means of stout locks, five canals which seemed, like the rays of a star, to recede across the green plain till lost to sight.

It was a rare thing for a stranger to alight at that station; its name was obscure; the names of the river which formed the port and of the canals which met in it were equally so. The guide-books scarcely mentioned them, much less solicited the traveler's attention in their behalf. The town was called Nieuport; the river was called the Yser, and that signified nothing to anyone. What should tourists be doing there? The little glimpse of river and town to be had through the car-door sufficed for the most conscientious of them.

Strange to say, the dwellers in this little village, so disdainful, showed a singular pride in it and attachment for it. I have often remarked that the regions toward which Nature has not been generous and which owe their prosperity to the slow and patient toil of man, have a stronger hold on the hearts of their inhabitants than have countries famed for the beauty of their site and the splendor of their climate, where, nevertheless, it seems that life should be so easy and so sweet. The people of Nieuport loved their flat, humid country, the low-hanging mist of their meadows, the dull waters of their humble stream whose source was in France and where lazy barges glided, level with the grass. Their town, with its sunken houses which could not be entered without bending the head, its white lanes, its over-wide squares, the fishy odors rising from the harbor and blended with the insistent fragrance of tar and wood from Norway, seemed to them a more enchanting spot than any other in the world. They lived in comfort there, and a citizen who had two thousand francs of revenue could never succeed in spending his income. A volume recently published, "*The Drama of Flanders*," explains and reveals the profound, penetrating charm of these secluded lives: it is by a compatriot of ours, M. Henri Malo, whose earlier studies of the corsairs of Dunkirk called him to this region of the Moères and held him there. To this circumstance we owe the fine work which re-

counts his pilgrimages to the tragic cities of that land where he finally established himself, through love of quiet and desire for a retreat.

The people of Nieuport, then, cherished their city for its simplicity, for its present obscurity, also for its glorious past of which they were proud, and a reverence for which was fostered in them by one of their fellow-citizens, M. Dobbelaer.

M. Dobbelaer, town-clerk, guided, sustained and encouraged by his old burgomaster, M. Roo, had for many years piously inventoried all relics connected with the city's history, had removed the stains of centuries from the inscriptions on old dwellings and the iron numbers indicating their venerable age, had identified the great tombstones whereon might be read the sonorous names of Spanish officers whose bones kept company, beneath the church pavement, with those of Flemish burghers of heroic times. Through his researches he had formed, at the *Hotel de Ville*, a museum of local relics, where were shown the series of communal seals dating from the twelfth century, a fishing ordinance issued by the Admiral Maximilian of Burgundy and painted on a panel of wood, rare engravings, cut stone from vanished monuments, coins found in the earth, among them some admirable gold pieces of the time of Charles V. The jewel of this museum was a triptych excellently painted by a Flemish "primitive," showing with exactness the city harbor in the fifteenth century. M. Dobbelaer had classified, filed, catalogued the archives of the community, seven hundred years old, with such method and such ardor that no other similar collection in the world, even the most celebrated and the best endowed, could rival his in excellence and clearness of arrangement.

The town-clerk had accomplished these things without resources, without outside help, simply by the miracle of his devotion to the past. He had done better still, he had communicated his archaeological fervor to all his fellow-citizens. He set himself at developing in the school-children a taste for the decorative arts as well as a respect for the ancient stones which have seen History. He took them on expeditions to the ruins of old ramparts buried in sand and vines, explained to them the antique collegiate church with its squat belltower, made them admire the heavy and dismal donjon of the archdukes, the old pointed lighthouse of whitish brick, where the Spaniards formerly built fires of straw; he associated them with his discoveries, one of which overwhelmed his ardent heart as with the joys of Paradise—a magnificent old pavement of

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polished tile under a pure Gothic vault! This good and learned man had thus aroused in the souls of the Nieuport people such an intelligent affection for their noble and yet humble city that they looked upon it with a feeling not less than that of the Ypres burghers, so justly proud of their famous Drapers' Hall, or even that of "ces messieurs" of Furnes for their celebrated square with its fantastic gables and openwork spires. The whole city bore marks of an educated taste which sustained the traditions of centuries of beautiful architecture, and nothing further was done there without consulting M. Dobbelaer; no house might be rebuilt but after plans drawn according to engravings of "the period," executed in relief and submitted to the municipality. He himself took care that in restoring edifices there were employed only ancient bricks, not molded in the manner of today, but cut as of old, after the processes and with the tools of former times.

He experienced, in the spring of 1914, great pleasure in the visit of a stranger, traveling as an artist through the country. This gay youth drew and photographed skilfully. He followed a singular calling—"architect of steeples." Because of this, he climbed all those in the region, at Dixmude, at Ypres, at Furnes, at Nieuport. People amiably furnished him with useful information for his researches, and were delighted to drain beer-glasses with him. At the beginning of summer, the "architect of steeples" disappeared.

Some days later, the fearful hurricane breaks upon Belgium; a sheet of fire, a hail of steel; the cities crumble; Louvain is in flames, then Dinant, Aerschot, Termonde, Namur. They who fly before the invaders report terrible things: beautiful *hotels de ville* with their lacework spires are swept away by the *mitraille*; churches, sculptured like reliquaries, are showered with oil and destroyed. Heavy heels crush on the pavements the remains of marvelous stained glass windows; the Uhlans boil their soup over fires fed with early records and illuminated manuscripts; the divine tower of Malines serves as a target for heavy artillery! And suddenly, a cry of horror arises, a lamentable cry: "The *Halles* of Ypres are on fire!" From the summits of Nieuport's towers can be seen, blazing like torches, all those beautiful belfries that once threw upon the pearly sky their lofty and delicate silhouettes, rising like slim poplars of stone against the horizon. Can one imagine the misery of the poor archæologist at the approach of this infernal invasion? His city, his

dear city, restored through his impassioned care, the work of his whole life, his only thought, his beloved, exposed without possible defense to the rage of these brutes! Picture the despair of "Cousin Pons" at the approaching roar of a cyclone shaking the old house where for many years he has garnered the frail relics of the art of the Past. What can be done, what miracle implored, to stay the scourge?

We shall know, some day, if it was not through M. Dobbelaer, through the documents so patiently deciphered and arranged by him, that Father Kogge, the keeper of Nieuport locks, found the century-old and forgotten sluice-gate whose opening allowed the sea to invade the Flanders plain. A desperate but sure recourse—rather the mud than the enemy! And the plain became mud, then a lake, then a sea; the water rose, hurrying, without pause, submerging pell-mell the batteries, trenches, blockhouse, stores of grain, prosperous villages, cultivated fields. All disappeared: the region of the Moères was destroyed, yet saved. Nieuport on the contrary was lost; for the baffled enemy avenged their repulse upon the city, after the fashion in which they had avenged former ones upon Arras and upon Rheims.

From afar, without risk, without glory, as without profit, they directed against her the storm of their incendiary missiles. From the high dunes, one night, could be seen above the deserted town a red light growing and overspreading the sky. The furious sea-wind spread the flames; here and there, over the countryside, other fires were kindled—they were the burning farms, the great rich farms of the fertile Flemish land. And in the central furnace sank away one after another the Spaniards' lighthouse, the squat belltower, the *Hotel de Ville* with its museum, its neat cabinets, its "pieces" so fondly arranged and labeled; the ancestral dwellings restored with such fidelity, the *Halles* and their campanile—all, all, all! . . .

Today, Nieuport-the-Noble is a heap of calcined stones, a mass of wreckage where may be found scarce a trace of streets, squares, or buildings. And I think that in the approaching hour of reckoning, in the fateful account, it will be found that almost equal with the cries of mothers, wives and orphans are counted the sobs of the gentle archæologist, his heart wrung and bleeding with the cruel memory of all those poor treasures which he had saved from the pitiless pursuit of the ages, but could not protect from . . . —From the French of G. Lenotre in the Paris "Temps," Translated for the Journal by A. L. M. K

Meeting of the Executive Committee

The Executive Committee met at the Sinton Hotel, in Cincinnati, on April 18 and 19. Present, President Mauran, Second Vice-President Medary, Secretary Fenner, Treasurer Waid, Mr. Elmer C. Jensen and the Executive Secretary.

Publicity

The question of publicity which was referred to the Board by order of the Convention and upon which the Committees on Publications and Public Information have been studying was the subject of long discussion. The various suggestions have been analyzed and carefully considered and a comprehensive plan which was presented to the meeting by the Committee on Publications met with great favor. The Committee was instructed to again consider details, and it is now very probable that an important announcement on this subject will soon be made by the Board.

The Octagon Monograph

The report of the Committee on Publications showed that the Monograph has been issued to the 156 pre-publication subscribers and that arrangements were under way to place the book on sale throughout the country.

American Society for Testing Materials

Prof. Thomas Nolan, of Philadelphia, was appointed a delegate to represent the Institute at the annual convention of the Society at Atlantic City, June 27 to July 1.

National Fire-Protection Association

The Chairman of the Committee on Fire-Prevention, Mr. Julius Franke, of New York City, was requested to appoint as delegates to the annual meeting of the Association such members of his Committee or of the Institute as were intending to be present at the annual meeting in Chicago, on May 9 to 11.

Committee on Materials and Methods

The question of the appointment of such a committee was considered at the last meeting of the Board and was referred to Mr. Medary for consultation with Mr. Boyd, of Philadelphia, from whom the suggestion came. Mr. Medary reported that there seemed to be ample opportunity for such a committee to gather and distribute information relating to materials and methods of vital interest to architects, and the president was authorized to appoint a committee of one with power to appoint

sub-committees in each Chapter for the purposes recited.

Quantity Survey

The Committee on Contracts and Specifications submitted a report which had been prepared by Mr. Sullivan W. Jones, of New York City. In this report the growing importance of the subject was strongly emphasized.

In response to a request for further instructions from the Board, the Committee was requested to continue its study of this question with a view to the presentation of a comprehensive report for the consideration of the next convention.

Form of Contract Between Architect and Owner

Mr. W. Stanley Parker, Vice-Chairman of the Committee on Contracts and Specifications, submitted its report on the proposed contract between owner and architect, which was approved with minor amendments at the January meeting of the Board. This form has since been under consideration by Counsel of the Institute, and members of the Committee in cooperation with the President and Secretary. Certain proposed changes have been drafted to meet the points raised by Counsel and when satisfactory to him the draft will be referred to the President and Secretary for final approval. It is the expectation that this document will be ready for issuance without further great delay.

The draft of Agreement between Owner and Architect on the basis of a professional fee-plus-reimbursement of cost was submitted as Exhibit B.

After a reading of this draft and a consideration of its various sections, the following recommendations were made, with the request that they be transmitted to the Committee by the Secretary.

The Fee-Plus-Cost System of Professional Practice

Pursuant to the instructions of the Convention the Board has been engaged in studying, in cooperation with the Committee on Contracts and Specifications the fee-plus-cost system of charging for professional services.

The Committee on Contracts and Specifications submitted a draft of a circular of advice on this subject. Such a circular was ordered to be issued by action of the convention of 1915, when the form thereof was approved by the Board. Accompanying the draft of the Circular of Advice as submitted by the Committee on Contracts and Specifications,

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were a form of agreement between architect and owner under the fee-plus-cost system and a form of Conditions of Agreement. All of these matters were the subject of long discussion. They were referred back to the Committee for further consideration of certain details, some of which would be required to be passed upon by Counsel of the Institute. It is therefore expected that the Circular of Advice, Form of Agreement and Conditions of Agreement under the fee-plus-cost system will be ready for final approval of the Board at its July meeting.

Competition for Monument in Memory of Francis Scott Key

The President stated that at the invitation of Col. W. W. Harts, Secretary to the Commission of Fine Arts, he had nominated Mr. Glenn Brown, of Washington, D. C., who has accepted the appointment, as the architect to serve on the jury of award.

Coöperation Between the Architectural and Engineering Professions

President Mauran read his letter of April 4, 1916, to the national organizations of the civil, mechanical, electrical, and mining engineers, referring to the splendid aid given to the architects in the fight against the erection of the power plant; and suggesting that the present is the time for the establishment of a clearing-house for the handling of the many problems and aspirations common to all of the professions. A tentative plan was outlined for the appointment of delegates from each society to constitute a "Joint Conference Committee"—the deliberations either by conference or correspondence, to be entirely informal, in the hope of securing mutual coöperation and understanding. The Executive Committee looks forward to developments along this line which should be most fruitful.

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The following members have been admitted to the Institute:

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Chase, Frank D.	Chicago	Illinois
Fugard, John Reed	Chicago	Illinois
Holden, B. E.	Aurora	Illinois
Hussander, Arthur F.	Chicago	Illinois
Lindstrom, Robert Seth	Chicago	Illinois
Ostergren, Robert C.	Chicago	Illinois
Parsons, William Edward	Chicago	Illinois
Saxe, Albert M.	Chicago	Illinois
Sturm, Meyer J.	Chicago	Illinois
Viehe-Naess, Ivar	Chicago	Illinois
Woodyatt, Ernest	Chicago	Illinois

Retirements

Mr. William W. Kent of the New York Chapter was retired from active membership under Article 1, Section 1, of the By-Laws.

Convention Committee 1916

The following Committee on Convention for 1916 was appointed, with power to increase its membership, and to report to the Board of Directors at its July meeting: E. H. Brown, Chairman, Minneapolis; C. L. Borie, Jr., Philadelphia.

The Executive Committee finished its fourth session at 1.30 P.M. on Wednesday and became the guests of the Cincinnati Chapter at luncheon. Later, a large party, composed of the officers of the Institute, members from neighboring cities and many members of the Chapter, went for a motor-ride over the picturesque hills of Cincinnati. In the evening a still larger party sat down to dinner as guests of the Cincinnati Chapter. President Anderson made a brief address of welcome and then gave way to Mr. Elzner, who acted as toastmaster during the balance of the evening.

President Mauran spoke at length upon the work of the Institute, dwelling particularly upon the fact that all the problems of present-day professional practice were common to all parts of the country. Second Vice-President Medary pointed out, in a few words, that it was such gatherings as these that emphasized the fact that the Institute was not a vague sort of body located at Washington, but a living force which came into being wherever and whenever Institute members came together in fraternal ways.

Secretary Fenner related the history of the fight which the Institute has been waging on the power-house site in Washington; Treasurer Waid spoke upon the problems of registration laws, and Mr. Jensen narrated briefly the work of the Lincoln Highway Committee. Messrs. Briggs of Cleveland, Schenck of Dayton, Bellman of Toledo, and Wischmeyer of Louisville responded to the toasts of their respective Chapters, and Mr. Whitaker told of the work of the Journal.

In addition to those mentioned above, there were present as members and guests, Messrs. Louis Belmont, A. L. Beneker, Joseph Berger, A. T. Brown, C. C. Brown, S. E. Desjardins, Louis G. Dittoe, A. J. Dollrichs, N. P. Donnell, Gustave W. Drach, O. Euphrat, A. L. Fehheimer, Frederick R. Garber, W. M. Goldsmith, Kingston Hall, G. R. Hauser, R. P. Harkness, H. N. Hooper, C. W. Ireland, A. E. Kistner, E. H. Kruckemeyer, C. E. McCammon, F. G. Mueller, E. G. Pick, John Postler, G. W. Rapp, W. C. Rapp, Moritz Sax, E. Schildknecht, George Schmid, J. F. Sheblessy, C. M. Stegner, J. G. Steinkemp, J. M. Stoner, J. O. Tebow, Newton Tebow, B. T. Wisenall, C. B. Woodward, John Zettell.

Further reference to the meeting will be found in the editorial columns of the Journal.

Society of Beaux-Arts Architects

Official Notification of Awards—Judgment of April 4, 1916

Municipal Art Society Prize Class "A," Fourth Project

Jury of Award.—F. A. Godley, F. H. Bosworth, Jr., C. W. Stoughton, John Wynkoop, F. C. Hiron, H. W. Corbett, H. Sternfeld, E. V. Meeks, H. Sedgwick, Donn Barber.

Program.—A Reviewing Stand.

Criticism.—The jury based its award upon the principle that a naval reviewing stand should be a temporary structure, festive in character, yet at the same time dignified and suggestive of such an event. The position of the President should be emphasized, and together with the seats for the receiving officers and diplomatic representatives, should dominate the composition. The program called for a distinct separation between this stand and the stand accommodating other guests. The jury also felt that the reception-room should be of easy access from the Presidential box and the landing-stages. The practical considerations of stability and handling, though of minor importance, were also considered. All the projects submitted showed a remarkably high degree of excellence, both in composition and presentation. The grading for medals and mentions was made by the regular jury, after which the prize was awarded by a jury from which the patrons were excluded.

Number of drawings submitted.—66.

Awards.—First Medal and Municipal Art Society Prize (\$50), Robert Pallesen, Atelier Wynkoop, New York City.

First Medal, R. K. Harris, Boston Architectural Club, Boston; R. M. Kennedy and H. S. Kirchner, Cornell University; S. Y. Ohta and R. O. Derrick, Columbia University; R. D. Murray, Atelier Corbett, New York Club; E. E. Weihe, Atelier A. Brown, Jr., S.F.A.C., San Francisco.

Second Medal, O. B. Mikes, G. L. Kaufman, J. R. Pelich and E. W. Beck, Cornell University; R. P. Mitchell and O. J. Southwell, Carnegie Institute of Technology; C. Bein and J. G. Schuhmann, Jr., Columbia University; T. E. Ash, T-Square Club, Philadelphia; J. Marra and R. S. Pallesen, Atelier Wynkoop, New York City.

Class "A," Fourth Esquisse-Esquisse Class "B," Fourth Esquisse-Esquisse

Jury of Award.—W. Emerson, Lloyd Warren, Henry Hornbostel, J. Gurd, J. V. VanPelt, W. A. Boring, A. Ware. This jury also served as Jury of Award for Measured Drawings and Class "A" and "B" Archæology Projects.

Program.—Class "A"—A Catholic Theological Seminary.

Class "B"—A Subway Entrance.

Criticism.—Of the Class "A" and Class "B" Esquisse-Esquisse submitted at this judgment those presented by the Class "B" students showed much the better grasp of their problem. The necessary essentials of the problem were well understood and handled with skill and intelligence, whereas few of the Class "A" drawings showed a thoughtful consideration of the problem and the presentation was far below the average.

Number of drawings submitted.—Class "A," 28; Class "B," 63.

Awards.—Class "A"—Mention, R. T. Bickford, Cornell University; H. J. O'Brien and W. R. Weigler, Carnegie Institute of Technology; L. Morgan, Atelier Hiron, New York City; L. A. Kruse, Atelier A. Brown, Jr., S.F.A.C., San Francisco; Y. Ogawa, Cunningham, Washington, D. C.

Class "B"—Mention, R. B. Parker, D. R. Wilkinson, S. H. Brown and G. Verge, Atelier Allison, L.A.A.C., Los Angeles; R. D. Steele, E. Cooke and C. H. Sorber, Carnegie Institute of Technology; J. D. MacMullen, Hebbard, San Diego; M. Boulicault, St. Louis Architectural Club; A. C. Webb, Atelier Wynkoop, New York City; J. Tominaga, University of Oregon.

Class "A" and "B" Archæology, Fourth Project

Program.—Study in Colonial Metal Work.

Criticism.—This program produced drawings of no striking merit; some were hopelessly out of character, while others faithfully reproduced well-known details of old work. These problems in archæology are intended in the first place to encourage the students to familiarize themselves with the distinctive characteristics of the period in question, and then to so apply what they have learned to the given problem that the result shall have these same qualities and traits without being a slavish reproduction of something that has already been executed.

Number of drawings submitted.—23.

Awards.—Third Medal, R. S. Simpson, Carnegie Institute of Technology; R. Wolff, Atelier Rebori, Chicago; F. B. Smith, Atelier Hiron, New York City; J. N. Kirk, Pennsylvania State College; A. C. Webb, Atelier Wynkoop, New York City.

Four Measured Drawings were submitted in this competition, on which the following awards were made: Third Medal, H. J. Burke, Columbia University; H. G. Matheys, Pennsylvania State College. Mention, D. Podoloff, Columbia University; E. G. Fritz, Rhode Island School of Design.

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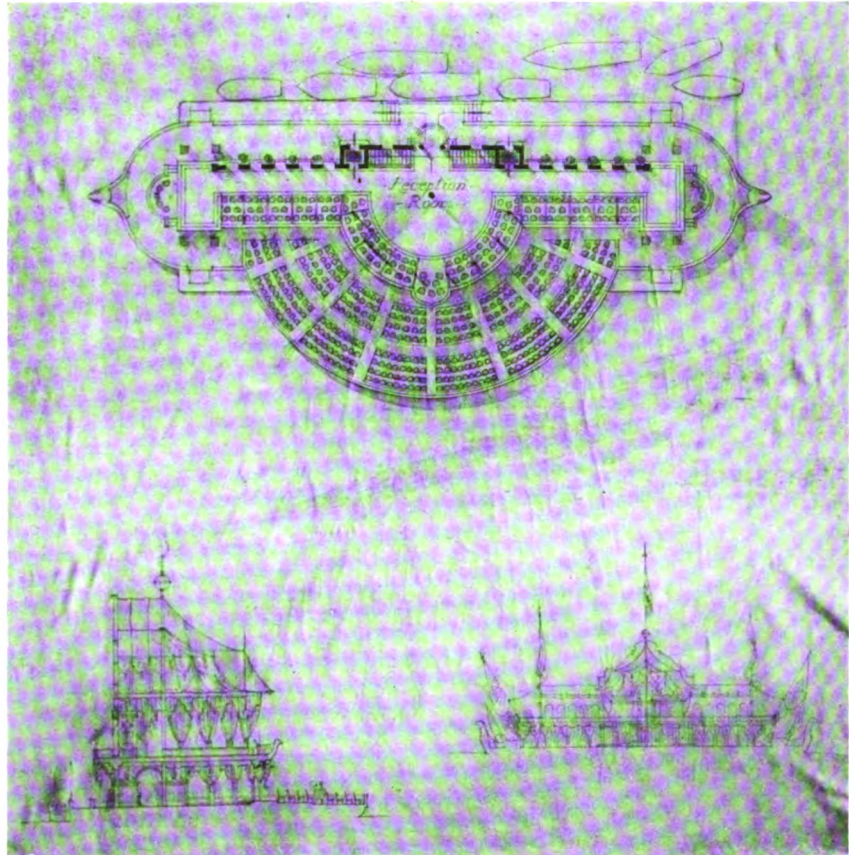
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Criticism.—This program produced drawings of no striking merit; some were hopelessly out of character, while others faithfully reproduced well-known details of old work. These problems in archæology are intended in the first place to encourage the students to familiarize themselves with the distinctive characteristics of the period in question, and then to so apply what they have learned to the given problem that the result shall have these same qualities and traits without being a slavish reproduction of something that has already been executed.

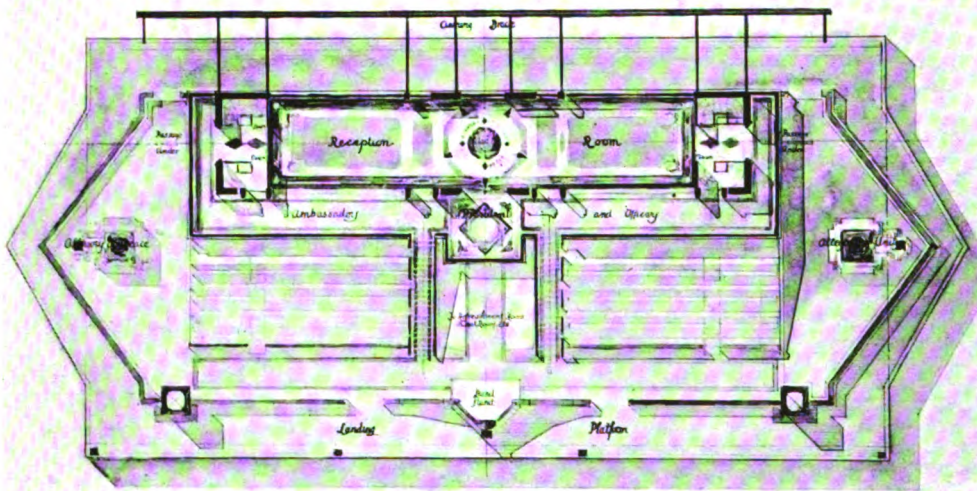
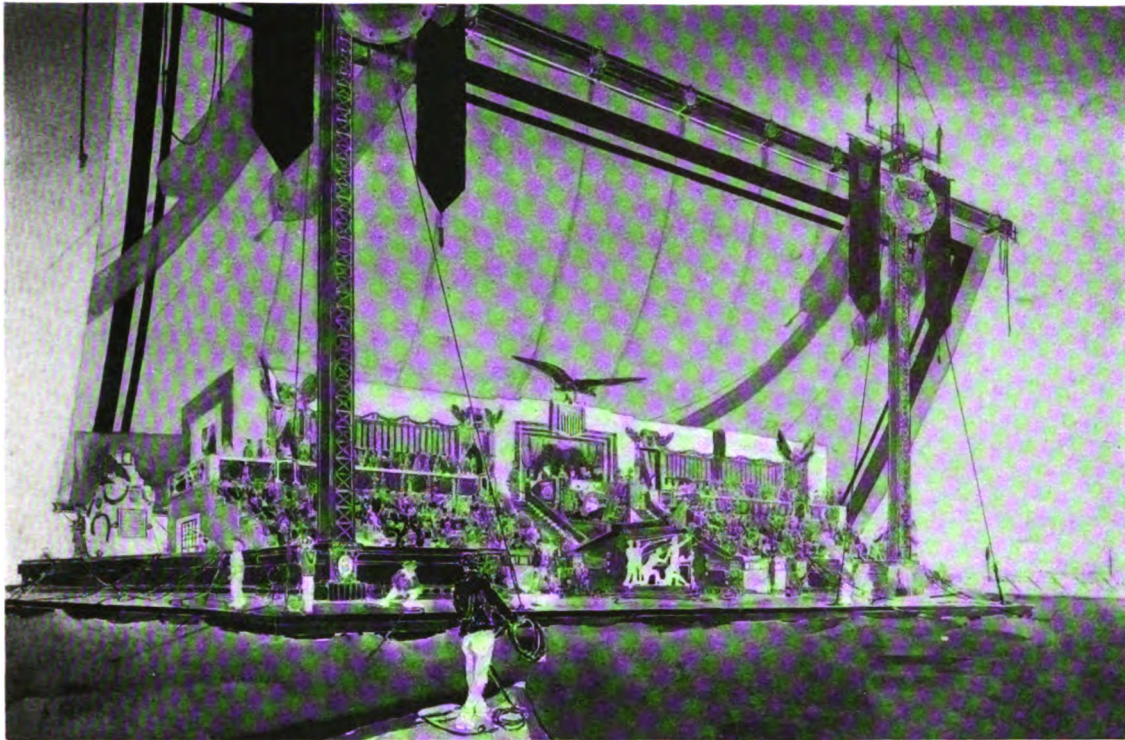
Number of drawings submitted.—23.

Awards.—Third Medal, R. S. Simpson, Carnegie Institute of Technology; R. Wolff, Atelier Rebori, Chicago; F. B. Smith, Atelier Hirons, New York City; J. N. Kirk, Pennsylvania State College; A. C. Webb, Atelier Wynkoop, New York City.

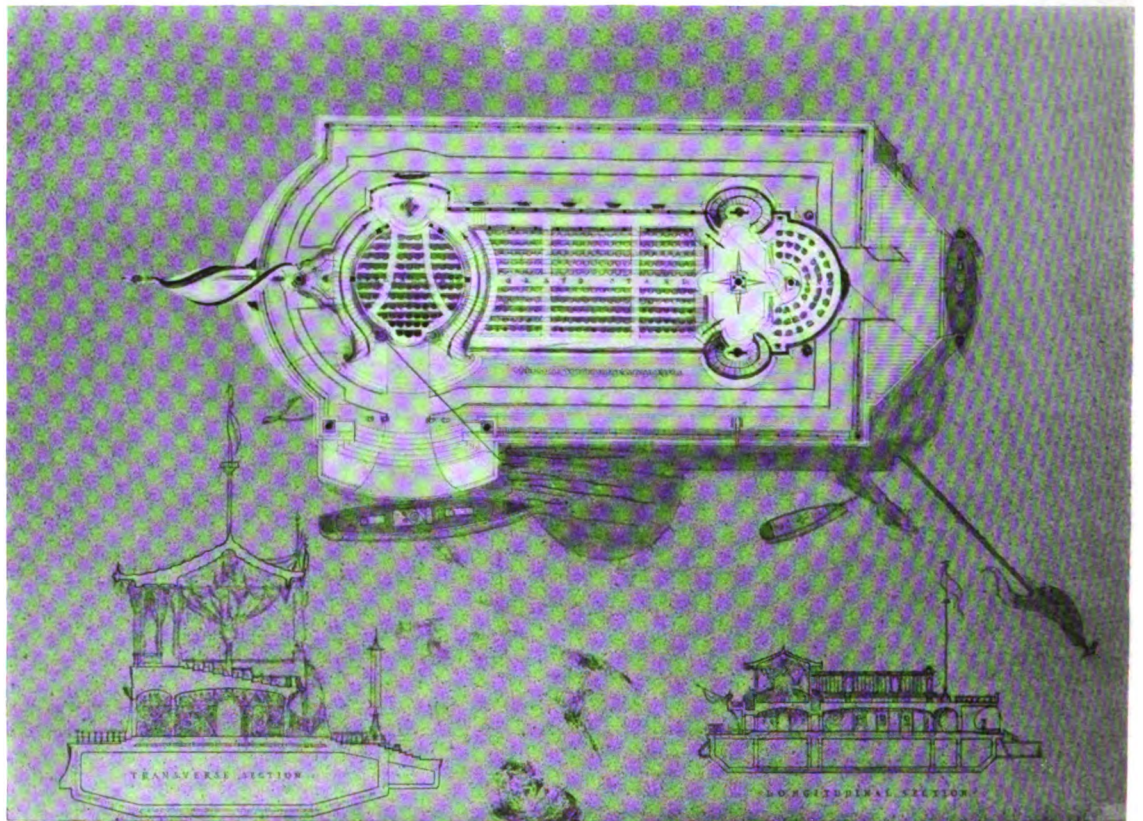
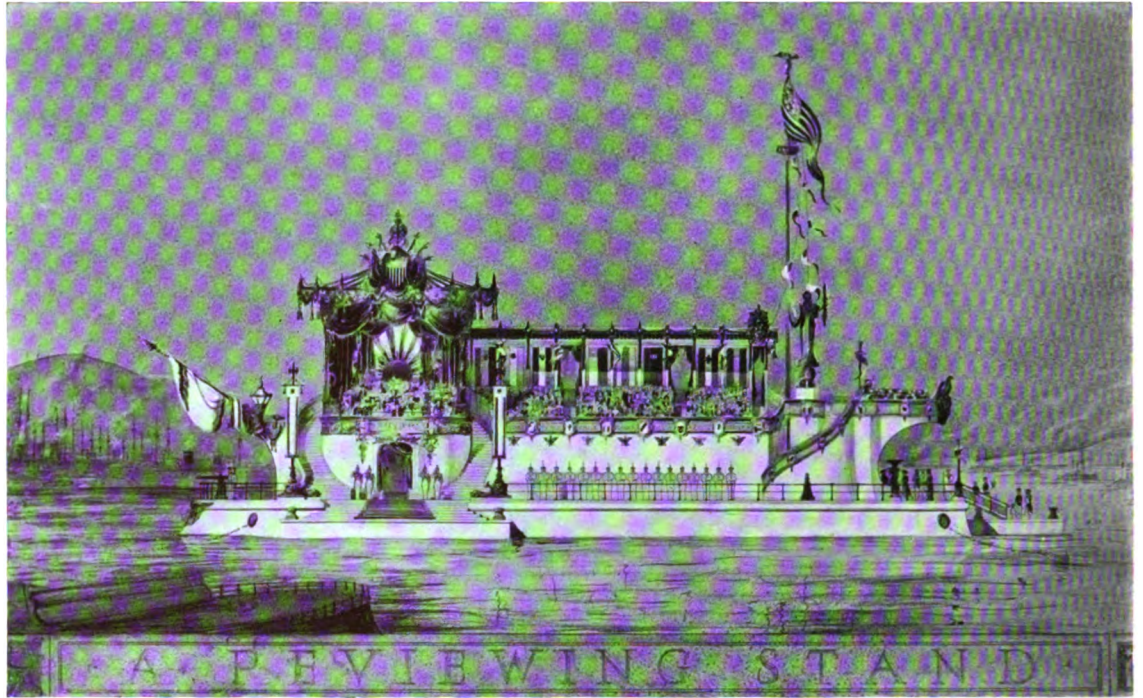
Four Measured Drawings were submitted in this competition, on which the following awards were made: Third Medal, H. J. Burke, Columbia University; H. G. Matheys, Pennsylvania State College. Mention, D. Podoloff, Columbia University; E. G. Fritz, Rhode Island School of Design.



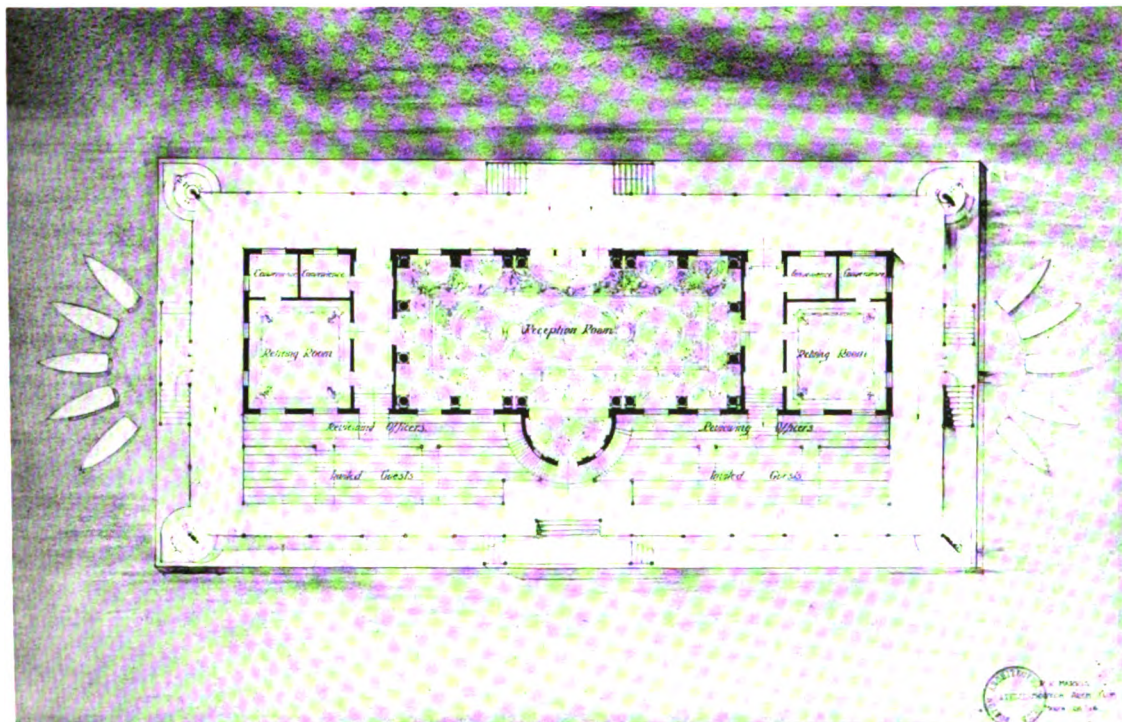
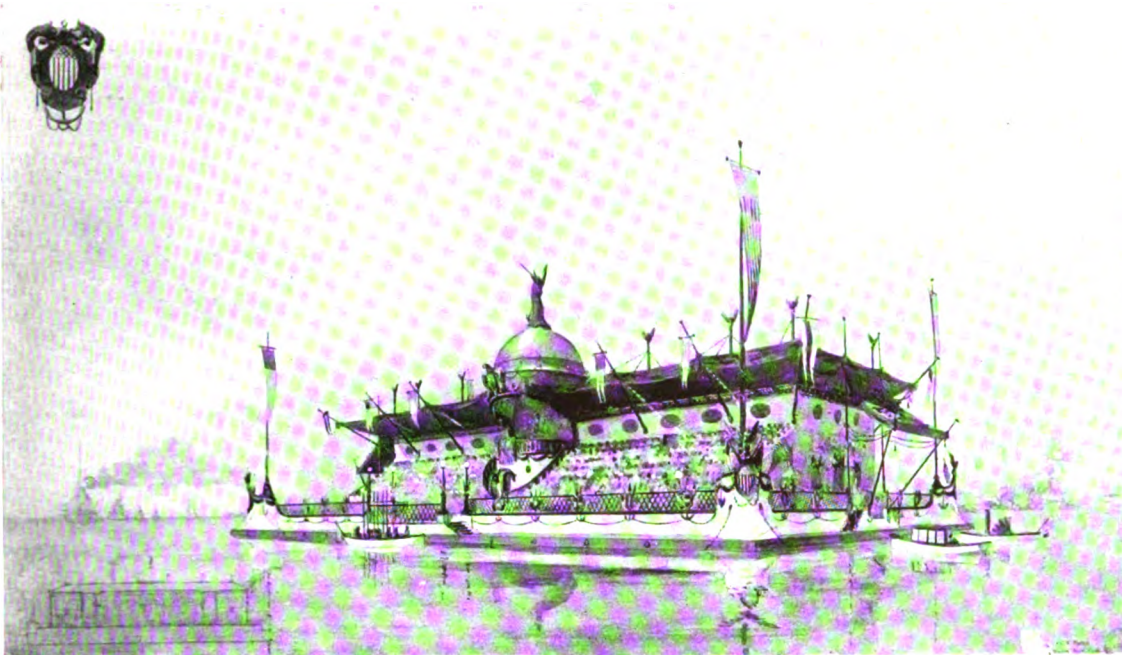
CLASS A.—FOURTH PROJET.—A REVIEWING STAND
First Medal and Municipal Art Society Prize of \$50, Robert Pallesen, Atelier Wynkoop, New York City



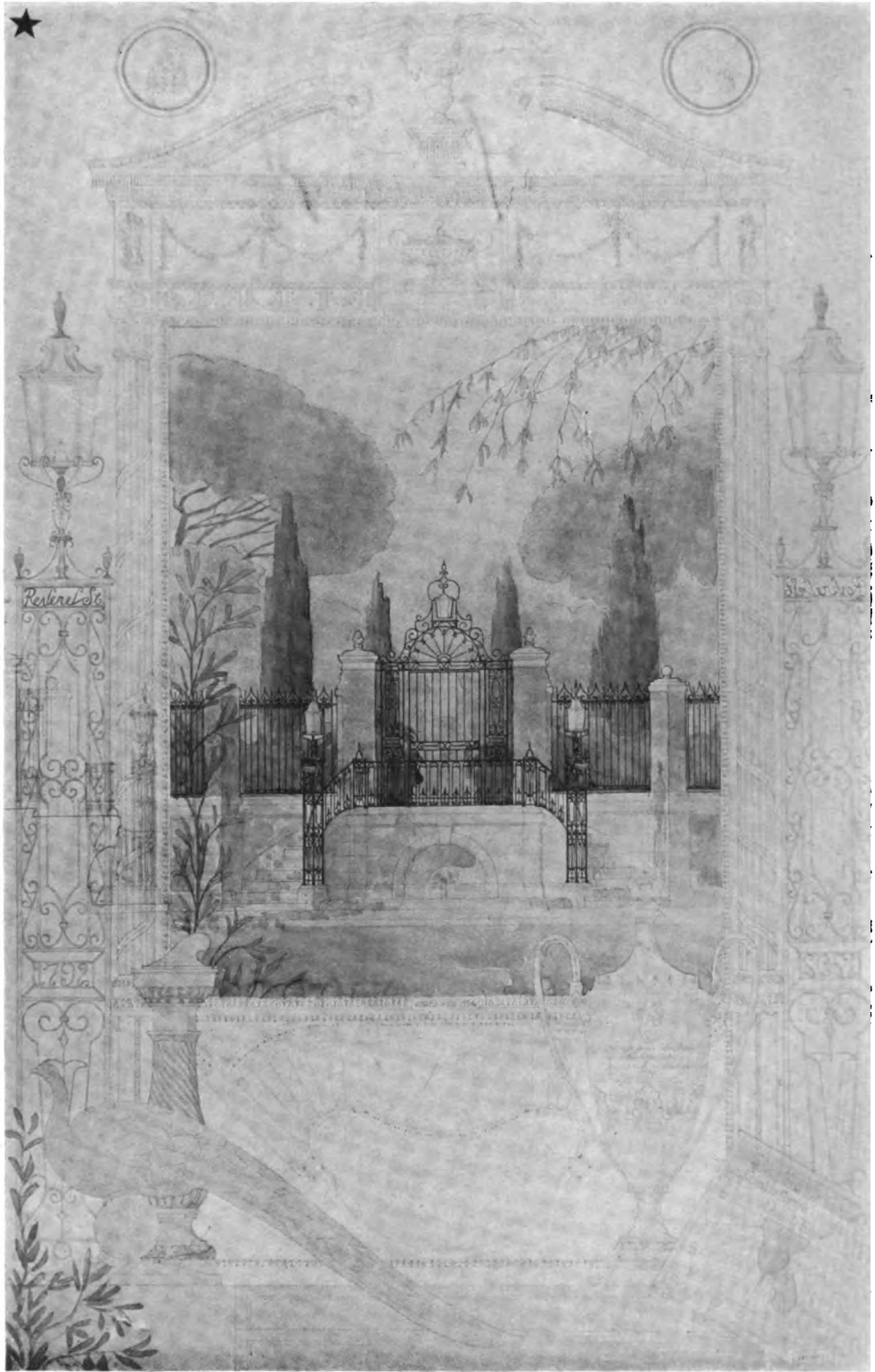
CLASS A.—FOURTH PROJCT.—A REVIEWING STAND
 First Medal, H. S. Kirchberger, Cornell University



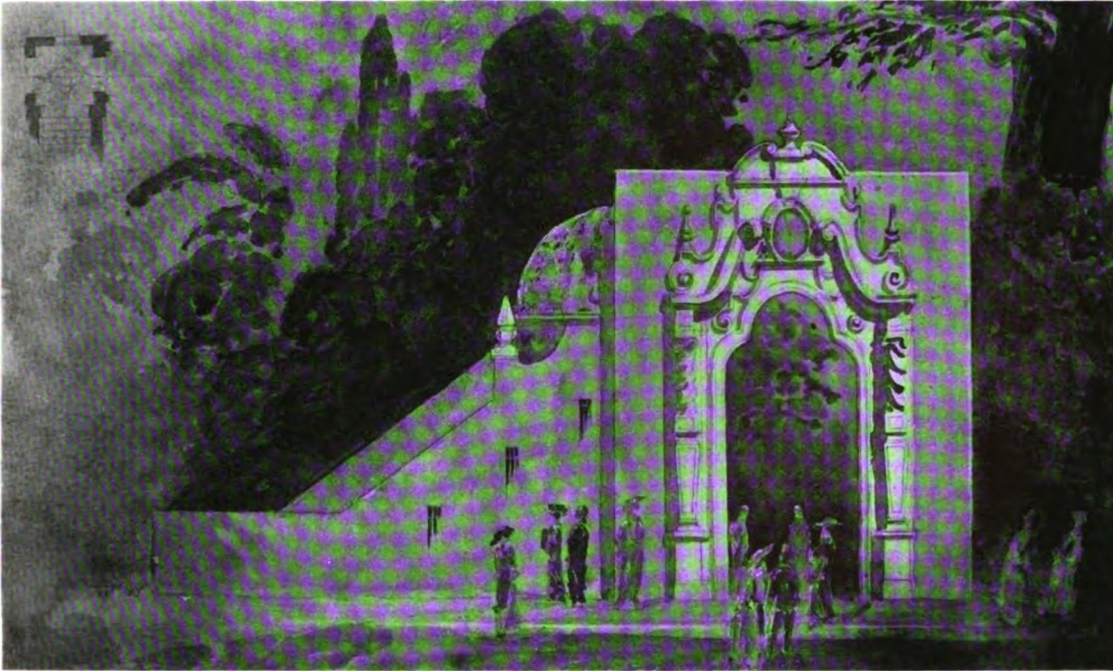
CLASS A.—FOURTH PROJET.—A REVIEWING STAND
 First Medal, S. Y. Ohta, Columbia University



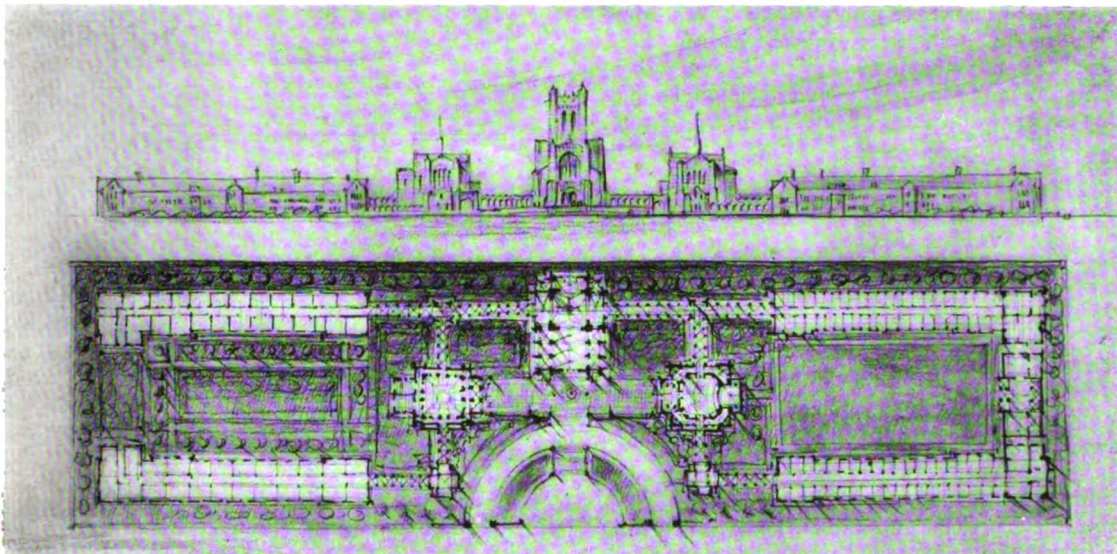
CLASS A.—FOURTH PROJET.—A REVIEWING STAND
 First Medal, R. K. HARRIS, Boston Architectural Club



CLASSES A AND B, ARCHÆOLOGY.—FOURTH PROJET.—STUDY IN COLONIAL METAL WORK
Third Medal, R. WOLFF, ATELIER REBORI, Chicago



CLASS A.—FOURTH ESQUISSE-ESQUISSE.—A SUBWAY ENTRANCE
Mention, Gene Verge, Atelier Allison, Los Angeles



CLASS A.—FOURTH ESQUISSE-ESQUISSE.—A CATHOLIC THEOLOGICAL SEMINARY
Mention, R. T. Bickford, Cornell University

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The Forum

To the Editor of "The Journal:"

The communication of Mr. W. R. B. Willcox in the Forum of March, calling attention to the disproportionate representation of the chapters on the Board of Directors, touches a weak spot in the organization of the Institute.

While there has been no complaint of the government of the Institute, or criticism of the personnel of the Board of Directors, it must be evident to all who have attended recent conventions that its leadership is not unqualifiedly accepted. The present Board of Directors happens to be as well distributed as could be desired, but a larger board, representing, as a matter of fixed policy, every section of the country, would serve to bring the whole membership into closer touch with the Institute and, as Mr. Willcox says, would "incline the convention delegates to accept the recommendations of the Board with full confidence," even if not "without question."

The American Society of Civil Engineers divides the country into thirteen districts and allots six directors to District No. 1, where the headquarters are located, and where there is a preponderance of the membership, and one director to each of the other twelve districts, thus securing a thoroughly representative board and bringing the government of the Society into close touch with practice in every section of the country.

A similar distribution of directors, by amendment of the by-laws, doubtless would be wise for the Institute. In any event, the subject is worthy of consideration and discussion, and it is to be hoped that others will present their views in the Forum.

CHAS. C. WILSON.

News Notes

The San Francisco Chapter to Hold a Series of City-Planning Meetings.

On March 16 last, the San Francisco Chapter held the first of a series of three meetings which are to be devoted to a discussion of the city-planning problems of San Francisco. At the first meeting the Hon. Percy V. Long, City Attorney, spoke on the legislative aspect of the question and referred specifically to the need for San Francisco to profit from the experience of New York City in its failure to prevent congestion and the destruction of realty values through proper districting or zoning legislation.

Mr. A. J. Cleary, City Engineer, Dr. A.

D'Ancona, President of the Board of Education, Mr. John McLaren, Superintendent of Golden Gate Park, all discussed the various problems as related to their particular spheres, while Mr. Joseph Leonard related some of his experiences in laying out a restricted residence park and the lack of proper lines of communication between the various sections of the city.

This program which the Chapter has instituted is one which other Chapters of the Institute might well consider as of worth in their respective communities.

A Poster Competition by the Society for Electrical Development

Announcement is made of a competition for a poster "which will symbolize or portray electricity as the greatest factor in modern civilization." In addition to a first prize of \$1,000, there are other prizes aggregating \$1,200. The competition is open until June 1, and full details may be obtained from the Society for Electrical Development, 29 West 39th Street, New York City.

Obituary

Walter Cook

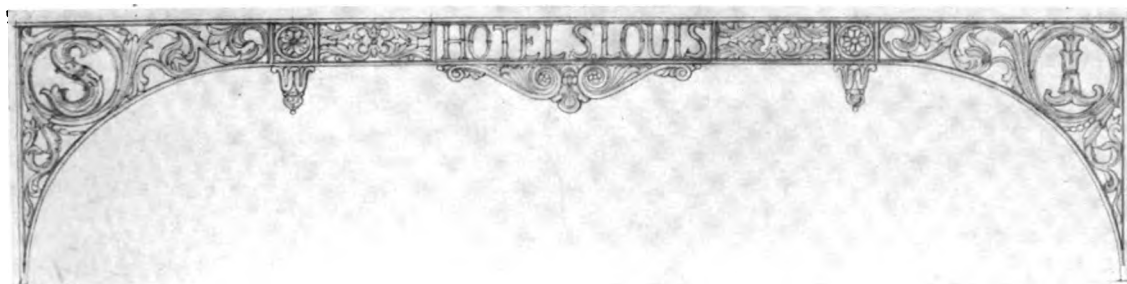
In connection with the death of Mr. Cook, recorded in the April Journal, the following resolution was presented at a meeting of the Philadelphia Chapter on April 14, and was adopted and ordered spread upon the minutes:

"Whereas, The Philadelphia Chapter of the American Institute of Architects having learned with profound regret of the death of Mr. Walter Cook, a director and past president of the Institute, a man universally beloved for his nobility of character and recognized as an architect of the highest attainments and most distinguished ability,

"Now, therefore, be it resolved, That the Philadelphia Chapter of the American Institute of Architects hereby records its feelings of irreparable loss to the public and to the architectural profession in the death of Mr. Cook, its appreciation of his distinguished career, and of his long and faithful service to the Institute, to his profession, and to his country.

"And be it further resolved, That the Philadelphia Chapter express to Mr. Cook's family its deepest sympathy in their bereavement."

NOTE.—The memoir of Mr. Cook announced for publication in this issue of the Journal will appear in the June number. EDITOR.



The Work of the Louisiana Chapter in Urging the Preservation of the Historic Architecture of New Orleans, and in Seeking to Restore Its Influence in Modern Building

By N. C. CURTIS

Through its Committee on Preservation of Historic Monuments, the Louisiana Chapter has been, for several years past, actively engaged in waging a campaign against the needless destruction of buildings that are worthy of preservation, either on account of their historic or their architectural beauty. In order to call attention more specifically to the importance of this work, and to invite the active support of individuals toward the preservation of the old and historic quarter of the city of New Orleans, the committee has issued a statement embodied in a letter, which briefly summarizes what has been accomplished during the past year. To quote: "Last year against large odds the committee made a fine effort that will probably prevent the passage in the United States Senate of a bill that would carry with it the demolishing of the two end buildings of the Jackson Barracks group for levee expropriation. The committee made a powerful argument with plans and descriptive matter showing the better accomplishment of the results desired, leaving the fine, stately buildings in the present complete grouping. The United States Health Service this year found the one-story building with an original Spanish tile roof at the corner of Chartres and Ursuline streets sadly lacking in requirements to meet the rat-proofing ordinance. The owners of the building received estimates of the work, and decided to demolish the structure as the revenue would not warrant the expenditure. The committee heard of this at the eleventh hour and by good fortune prevailed on the owners to allow it the chance of considering the proper means to reconstruct the building. It was found possible to put the building in repair and to meet all the requirements of the Government Service at a fraction of the cost as received by the owners, and there was thus saved one of the earliest buildings of colonial history."

Attention was further very properly called to the fact that interest should not be confined to the buildings of the "Vieux Carré," generally included within the old city walls,—Canal Street to Elysian Fields and Rampart Street to the River Front; but should include those fine examples along Bayou St. John and along the river, both up and down stream, as well as a few early examples of iron work and details in other parts of the city.

The Chapter is at work on a map of the city of sufficient extent to include all the old noteworthy buildings and those with interesting ornamental detail. It is understood that such a map would serve as a basis or foundation on which might be built later a complete series of measured architectural drawings of all the old buildings of the city which are worthy of record. In addition to such accurate measured drawings, including plans, elevations, sections, and large-scale details of moldings, iron work and modeled ornament, it is also proposed to acquire a large number of photographs from which half-tones might be made to accompany the line drawings and to prepare a descriptive monograph which would serve to further explain the origin and architectural character of each example. This is a serious undertaking, but one not quite so colossal as would seem to be indicated on its face. As a matter of fact, a number of local architects, several artists and a few historians have, with as much zeal as was at their command, occupied themselves with doing in an occasional sort of way just what the Chapter proposes to do with system and coöperation. All that has been accomplished heretofore in the way of record may be placed at the disposal of the committee for incorporation in the proposed work, and so a considerable saving of time and effort will be effected. The majority of the most important buildings of the "Vieux Carré," for in-

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stance, have been measured with painstaking care by experienced architects, and with these data available there would only remain the arrangement and drawing of the finished plates,—a task, by the way, not to be passed over lightly. During the past session one of the classes in architecture at Tulane University measured about twelve examples which were thought to be characteristic, and rendered drawings were made from the measurements secured. The result was quite satisfactory, and the work will be continued and extended. Some of the subjects selected for measurement were the following:

- Old Plantation House on Tchoupitoulas Street.
- Doorway and part elevation of the interior courtyard of Old Archbishopric.
- Elevation of the Old Arsenal.
- Corner bay of the Cabildo.
- A wrought-iron balcony on Royal Street drawn to full size.
- A full-size charcoal detail of a cast-iron cresting.
- Doorway of the Grima House.
- Portico of the Hotel Royal.
- Doorway of building, corner of Royal and Conti Streets, detail.

Repair and property improvements are frequently requiring the destruction of picturesque old buildings in the lower city, and it is becoming a matter of increasing importance that such buildings should be carefully drawn and the drawings preserved for future reference. In this way a composite record may be made which will perpetuate all the characteristics of the ancient style and which will in time be of inestimable value. The old architecture of New Orleans abounds in curious and interesting detail, much of which would undoubtedly be of suggestive value to modern design if properly reproduced in plates and brought to the notice of architects. The remarkable beauty and intricacy of the modeled cast-iron work as used in the balconies, balustrades, and crestings of that period just prior to the Civil War far surpass anything of the sort that has been developed in recent years, and it is these balconies above all other things that give individuality and architectural significance to the street façades of New Orleans.

The Chapter, furthermore, does not believe that its duty ends in urging the preservation of old buildings. It is hoped that the recent appeal by the Committee on Conservation of Natural Resources and Historic Monuments, acting as spokesman of the Chapter and voicing the coöperation of the School of Architecture of Tulane University, will serve to arouse a more universal sentiment in favor of the beauty of the old style, so that architects and owners alike may realize the advantages of taking up its development at the point of separation from it over half a century ago. The early architects of

New Orleans planted the seeds of an indigenous architecture. These seeds were firmly rooted in the soil, and the plant which grew from them flourished in the atmosphere of its local environment until the decade immediately preceding the Civil War. After the war the conditions brought about by reconstruction were no longer favorable to the continued development of a local style, and up to the present day all efforts to revive it have been merely sporadic and without permanent effect. In the few examples of modern buildings where the opportunity has been given to adapt the fundamental characteristics of the ante-bellum architecture to present-day requirements, the problem has been most successfully met and solved. Such examples, regrettably few though they are, bear witness to the futility of any argument directed against the revival of the style.

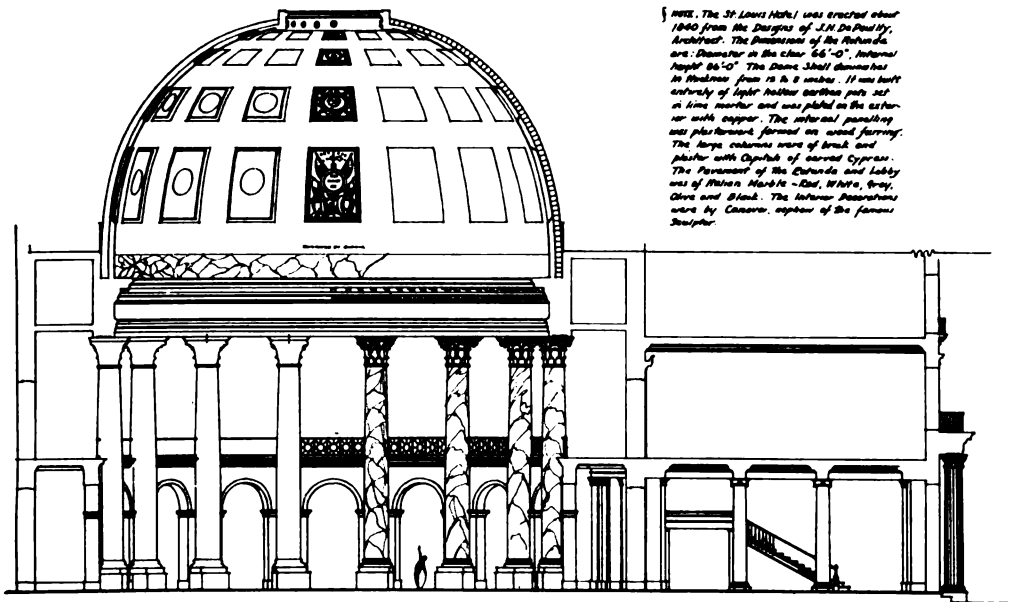
The local Committee on Education has suggested that a series of public lectures be given in New Orleans regularly during the winter seasons on interesting topics connected with architecture and the allied arts. These would be non-technical and preferably illustrated with lantern-slides, and it is thought that the rudiments acquired through them would interest the people in architecture and create a desire for further education along these lines and a better understanding of the profession of architecture and of architects would be a result.

During the latter part of September New Orleans was visited by a tropical hurricane of maximum intensity, and great damage was done to trees and houses in the city and to public utilities and to the plantations and settlements along the lower coast. For twenty-four hours the wind blew with terrific violence at times attaining a velocity of 120 miles an hour, the barometer fell to the lowest point recorded by the United States Weather Bureau,—28.11 inches,—while during the storm and for ten days following there was a rainfall of over nineteen inches. We mention this as a preliminary to a brief description of the damage sustained by the old buildings of the city, believing that this will be of interest to members of the Institute who have visited New Orleans and are familiar with her architecture. Members of the local Chapter have been active in urging owners of damaged buildings to make repairs in a manner consistent with the style, and so far as possible to replace the old material that had been blown down.

In many instances, however, particularly in the case of balconies which have been blown down, it will be well-nigh impossible to make the restorations owing to the fact that the ornamental cast-iron of which the balconies are built has been smashed beyond repair. Nor is it possible to replace them with new material of the same design, as the original foundry patterns have long since disappeared. The

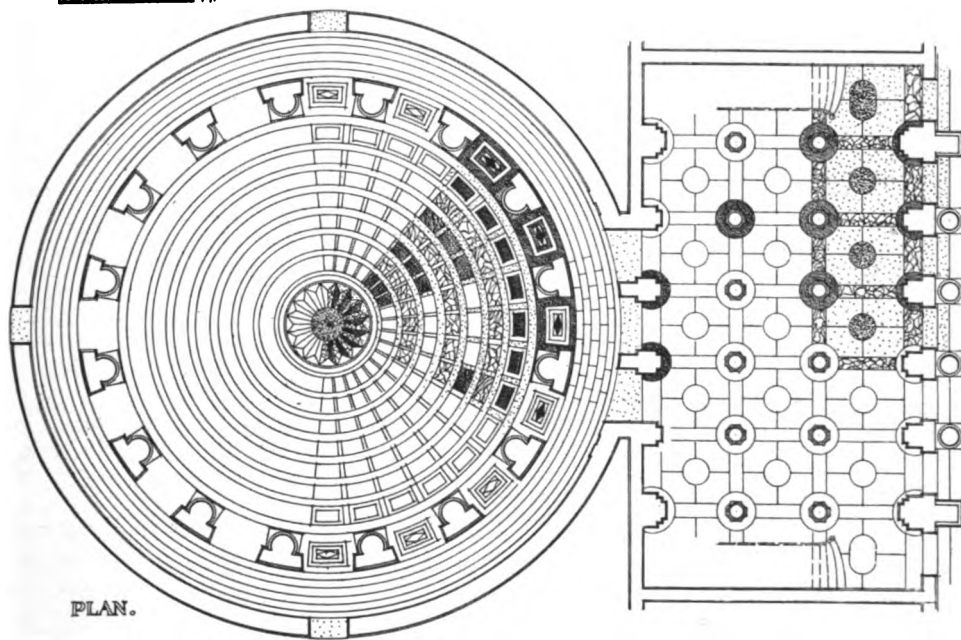


THE ROTUNDA IN THE OLD ST. LOUIS HOTEL.
 •MDCCLXXIV• NEW ORLEANS LOUISIANA •MCMXVI•



NOTE: The St. Louis Hotel was erected about 1840 from the designs of J.N. DuRoi, Architect. The dimensions of the Rotunda are: Diameter in the clear 66'-0", internal height 86'-0". The dome shell diameter at bottom from 18 to 8 inches. It was built entirely of light red brick with iron set in lime mortar and was puffed in the exterior with copper. The internal painting and plasterwork formed on wood framing. The large columns were of brick and plaster with capitals of carved cypress. The pavement of the Rotunda and lobby was of Italian Marble - Red, White, Gray, Olive and Black. The interior decorations were by Canova, nephew of the famous Sculptor.

SECTION.
 0 10 20 FT.



PLAN.

PLATE 10
 MARCH 1916

TULANE SERIES OF MEASURED DRAWINGS of
 OLD NEW ORLEANS ARCHITECTURE

DRAWN BY
 N.C. CURTIS.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

most serious losses in this connection are the balconies on the river façades of the two Pontalba buildings flanking Jackson Square.

One of the oldest sections of the French Market was unable to resist the force of the wind, and was reduced to a mass of wreckage, and since it is probable that it will be deemed inadvisable to rebuild this as before, we must chronicle the passing of one of the most characteristic landmarks of the old city. Many old dormers have been tipped over and large numbers of fanlights blown in, and in the case of the latter it is doubtful if the original designs will be adhered to. The storm practically put the finishing touch to the ruin of the ancient St. Louis Hotel. This building has been a derelict for many years, but the imposing dome had managed to withstand the ravages of time and neglect until the late disaster. As a result of the ripping off of the copper sheathing and subsequent influx of deluges of water, the beautiful and costly frescoes said to have been painted by Canova's nephew are now hardly distinguishable. The interesting modeled reliefs by the same artist are still intact, but will probably fall to the floor if they are not speedily removed.

In spite of their age the old-time buildings of the city withstood the force of the gale much better, generally speaking, than many of the newer and more up-to-date houses; so that after the wreckage has been cleared away and the broken places mended no appreciable change will be discernible in the appearance of the old quarter, except to persons thoroughly familiar with that section.

The recently demolished St. Louis Hotel was in many respects the most important building erected in New Orleans during the last century; far out-ranking as architecture any other historic building situated within the old quarter of the city. This superiority was due mainly to its imposing *rotunda*, the great outstanding feature of the plan, and one of the most remarkable structures in the history of American architecture.

Concerning J. N. DePouilly, the architect, little is known, but we may judge from this one example of his work that he was a man of uncommon imagination and constructive ability. So far as we have been able to ascertain, there was only one other building in New Orleans attributable to him, viz., the old Citizens' Bank on Toulouse Street (also unhappily destroyed). As it, too, was in the style of imperial Rome, we may conclude that the designer believed grandeur and bigness of scale to be positive artistic qualities. It is known, further, that DePouilly studied architecture in France sometime about 1830; supplementing this training, no doubt, by travel in Italy and Greece. The fact that the Classic Revival was then at its culmination in Paris may partly account for his preference for Roman stateliness in design.

The St. Louis Hotel was built about 1840, during the "flush times" in Louisiana, and is said to have cost over \$1,000,000. Its erection was due to the rivalry existing at that time between the "Vieux Carré" and the new district above Canal Street, and its greatest days were from 1840-1860. After the close of the Civil War, its decadence resulted from the mischances of the Reconstruction Period, and from the fact that the city grew away from the "Vieux Carré," instead of enclosing it, so that this part of the city ceased to be a center either of business or social life. The accompanying plate has been drawn from accurate measurements and sketches made on the spot, supplemented by the restoration of a few missing details.

The interior was 66 feet wide, measured between the upper diameters of the columns, and the clear height was 86 feet. The dome itself was somewhat uniquely carried by these equally spaced columns, 39 feet high and 3 feet 7 inches in diameter, and very carefully built of small bricks only one and one-half inches thick. The moulded base of each column is a solid casting of iron. The part of the dome between the columns was carried by segmental brick arches sprung from column to column.

The dome-shell itself was very curiously constructed of hollow earthen pots of different sizes, laid closely together in annular rings. These bear evidence of having been turned on a wheel, and are slightly tapered and exceedingly strong and light, being, in fact, hardly more than a quarter of an inch thick. The dome diminished in thickness from twelve inches at the spring to eight at the crown. Built into it at intervals were sixteen slender latticed ribs of wrought iron, whose principal function seems to have been to carry the timber framework on which the interior stucco panels were formed. On the outside, the dome was sheathed with heavy copper plating.

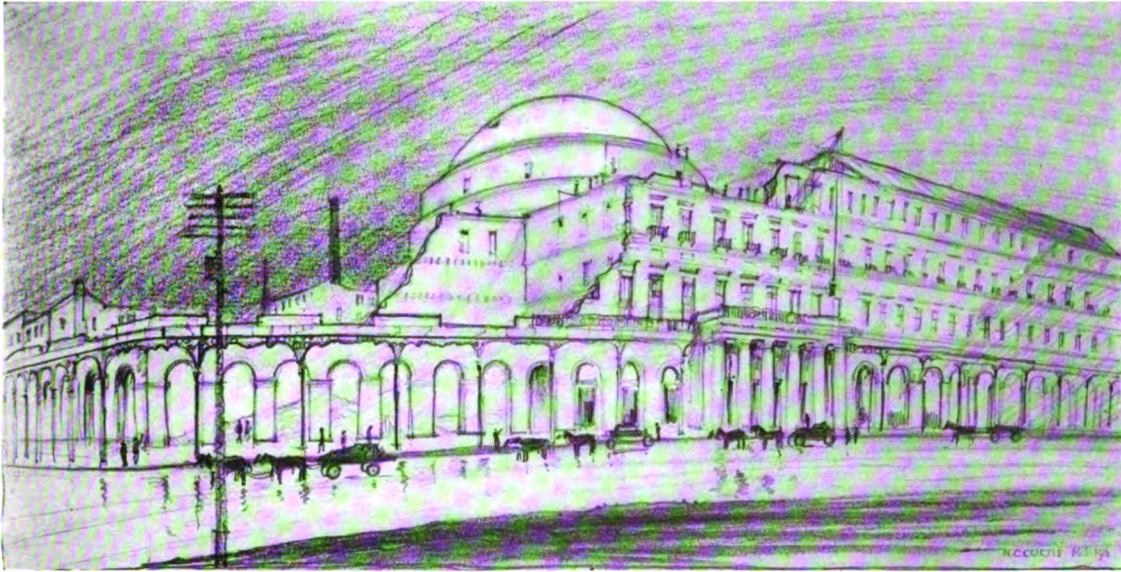
Like the Pantheon, the St. Louis rotunda was illuminated by a circular oculus at the crown of the dome. This was fourteen feet in diameter, and gave an ample and even distribution of light over the entire hall.

The dome was designed solely with a view to interior effect, and care was taken that all its decorative features within should be in harmony with the ordonnance of the architecture.

The floors of the entrance lobby and rotunda were paved with flags of vari-colored marble, laid to a geometric pattern. This marble was evidently imported from Italy, and the simple design adopted, combined with the rich though subdued coloring of the mosaic, was very effective.

With the exception of the capitals of the columns, which are of carved wood, practically all of the rest of the interior was finished in stucco, colored in

WORK OF THE LOUISIANA CHAPTER—BOOK REVIEWS



THE OLD ST. LOUIS HOTEL, NEW ORLEANS, IN PROCESS OF DEMOLITION

imitation of mable; the panels under the dome being decorated with mural paintings designed and executed by Canova—a nephew of the Italian sculptor.

Encircling the rotunda at the second-floor level, there was a balcony supported by elliptical arches, fronted by a characteristic ironwork railing. No fragment of this ironwork can be found, consequently it is merely suggested on the drawing.

The Corinthian capitals of the columns are really remarkable examples of skilful wood-carving, the craftsmanship and joinery of the pieces forming the acanthus leaves and volutes being very fine. The wood selected was black cypress, as this wood is exceedingly durable and has a close, even grain. The carving was finally treated with a thin coating of white stucco, colored in imitation of gilt bronze. In height, the capitals were about four feet six

inches, and were typically Roman in design. The mouldings of the entablature were all of stucco enriched with modeled ornament.

With the exception of one or two of the panels in the soffit of the dome, the emblematic decorations painted on them in color have entirely disappeared. The general character of the composition is indicated in the central panels of the drawing and by the two medallions in the upper corners. There were sixteen of these portrait heads, of which the following have been identified:

George Washington, Benjamin Franklin, Andrew Jackson, Stephen Decatur, Christoph. Colombo, DeWitt Clinton, Thomas Jefferson, James Monroe, John Hancock, James Madison, Amerigo Vespucci, Alexander Hamilton, Wm. Henry Harrison, Gen'l. Lafayette. The names of two have been obliterated.

Book Reviews

The Architects' and Builders' Pocket-Book. A Handbook for Architects, Structural Engineers, Builders and Draughtsmen. By the late Frank E. Kidder, C. E., Ph. D. Compiled by a staff of specialists, Thomas Nolan, Editor-in-chief. Sixteenth Edition, Rewritten. New York, John Wiley & Sons, Inc., 1916. xxiii + 1816 pp.

When the first edition of Kidder's "Architects' and Builders' Pocket-Book" appeared in 1884, it was hailed with joy as filling the traditional "long-felt want." Those of us whose memories reach back to that antique date can recall how we had previously

had to garner our technical and statistical data from Trautwine and Haswell, which were handbooks for engineers, not architects; from the Phoenix and Cambria catalogues, and from English sources such as the South Kensington handbooks on Building Construction and the once-useful but venerable Gwilt's Encyclopædia. We rejoiced to have at last a technical handbook of our own profession and art; and, for all the thirty-two years since its first appearance, Kidder's has been an indispensable *vade-mecum* for the practising architect. Its successive editions and revisions have marked the progress and expan-

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sion of the profession, the increasing complexity and variety both of its problems and of its resources for meeting them. To these successive revisions the late Francis E. Kidder, its author, devoted an increasing share of his time and strength, until his death at Denver, Colorado, in 1905. Between the first appearance of the "Kidder" and its first general revision in 1892, the practice of architecture had been revolutionized by the development of steel skeleton construction. Mr. Kidder rewrote a large part of the text and greatly expanded it for the fourteenth edition of 1904, to meet the further progress of structural practice, especially in fireproofing and the use of reinforced concrete, then beginning to assume importance in architecture. The fifteenth edition appeared in 1908, under the editorial supervision of Mr. Rudolph P. Miller, Superintendent of Buildings of New York, with an entirely new chapter on Reinforced Concrete; but so rapid has been the later progress of architectural engineering—recognized by Mr. Kidder in the edition of 1904 as a distinct branch of the professions alike of architecture and of engineering—that Mrs. Kidder and the publishers, Messrs. John Wiley & Sons, have felt the necessity of a new and complete revision, or rather rewriting of the work, which has appeared as the sixteenth edition, edited by Professor Thomas Nolan of the University of Pennsylvania, with the assistance of a highly competent staff of specialists as Associate Editors. Five of these are professors in universities and technical schools: H. C. Berry, in the University of Pennsylvania; R. C. Carpenter, in Cornell University; M. A. Howe, in Rose Polytechnic Institute; W. H. Timbie, in Wentworth Institute; and C. P. Warren, in Columbia University. The others are experts of high repute in various branches of engineering: J. J. Cosgrove, F. H. Kinol, R. P. Miller, D. E. Moran, E. G. Perrot and N. A. Richards. Mr. G. T. Snelling, architect, was formerly an instructor in Architectural Engineering in Columbia University; A. P. Straoling is an insurance expert; and to these names must be added that of Professor W. C. Sabine, of Harvard, who has contributed a new section on Architectural Acoustics. The reputation and competence of these specialists assure the substantial value and correctness of the scientific information contained in the volume, and give it an authoritative character hardly possible with any work put forth by a single editor, however competent. In this new form, the Pocket-Book has grown to dimensions quite beyond the capacity of any ordinary pocket, in spite of thin paper and close printing in small type. The 1772 pages of text of the new edition contain about two-thirds more matter

than the 1632 pages of the last (fifteenth) edition, and offer an impressive contrast to the 576 pages of the Pocket-Book of 1884.

The new Kidder follows the general plan of the fifteenth edition. The chapter headings of Parts I and II remain substantially unchanged, though each of the chapters has been in large measure rewritten, and most of them have been considerably expanded. A few of the cuts have been omitted, but others have been added, and nearly all are models of clear illustration and simple, straightforward drawing. Part III has been considerably changed, and it is in this part that criticism is easiest to make, especially in the Miscellaneous Data occupying the last 358 pages of text. No architect will find here all that he looks for; some of the information is perhaps too brief, some too extended; some of the matter may be thought out of place in such a work—e. g., the treatise on the orders. The Waterproofing of Foundations and the paragraph on the Force of the Wind might well have gone into Part II, in the chapters on Foundation and Wind Bracing. Here and there one detects minor errors and omissions, as where, on page 1574, 19.7 square inches are allowed as seating-room in figuring the capacity of St. Peter's and other churches, or seven persons per square foot! Doubtless 19.72 inches was meant, but even that is an absurd basis for figuring practicable seating-space. On page 1564 the dimensions of "a barrel" are those of a flour-barrel; no dimensions are given for sugar-barrels, whiskey or beer-casks or hogsheads, each of which types has its own standard measurements. Such minor defects are probably unavoidable in any collection of miscellaneous data, and they are minor blemishes in a really monumental work.

Professor Nolan has revised all the mathematical tables, and recalculated many of the problems presented, often with new unit-stresses to conform with the most recent practice. He has carefully supervised the proofreading and typography, to which the highest praise may be unhesitatingly accorded. The fine type is remarkably clear, the bold-faced captions, the paragraphing and the entire make-up are admirable, making the closely printed pages easy to read and pleasant to the eye. A bibliography, glossary, and copious index add to the value of the work for reference. The "Pocket-Book" has now reached the limit of convenient size, and any future enlargement must necessitate its division into two or more volumes. The profession owes a debt of appreciation to the editor and his associates and the publishers of this encyclopædic handbook.

A. D. F. HAMLIN.



THE BUILDING FOR THE FREER COLLECTION, WASHINGTON, D. C.—A SKETCH OF THE COURT
Charles A. Platt, Architect

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. IV

JUNE, 1916

No. 6

Shadows and Straws

IN THE LAST number of the Journal there were described the two rented-building projects authorized by Congress. They called for the erection of two office buildings to be leased to the Departments of Justice and of Labor. Almost immediately upon the enactment of the legislation authorizing the signing of the leases, Senator Swanson of Virginia, Chairman of the Senate Committee on Public Buildings and Grounds, introduced a bill calling for an appropriation for the erection by the Government of the new building for the Department of Justice. The bill is identical in language with that introduced in the House by Chairman Clark of the House Committee on Public Buildings and Grounds, which bill has been stoutly opposed by the Institute and with a result which is now known to all readers of the Journal. Thus Senator Swanson's bill occasioned some surprise and many speculations as to why it was introduced at such a moment, although the criticism suffered by the committee when the rented-building projects were passed as a part of the conference report upon the executive, legislative, and judiciary appropriations bill may have some bearing on the matter.

The two amendments by which Congress authorized the signing of the leases to which we refer were lost in the House on a point of order, offered in the Senate, and agreed to by the Conference

Committee representing both houses. So far, we have been unable to obtain any information as to the data upon which the amendments were based or who proposed them. In a bi-cameral legislative body the Conference Committee is undoubtedly a necessity, but in its present form it is undemocratic in principle and vested with appropriated powers which make it a dangerous menace to our form of government. It must be remembered that a conference report is not debatable, except in its entirety, and that the whole must be accepted or rejected, not only by both houses but by the President as well.

IN THE DEBATE upon Senator Swanson's bill, the appropriation was attacked as too large, and further evidence was offered of the impossibility of any intelligent discussion by Congress of matters affecting public buildings so long as the present appropriation policy prevails. Senator Lodge offered an amendment to the bill providing that in the event of the abandonment of the original project a new competition should be instituted, while Senator Newlands offered a second amendment making provision for consultation with the Commission of Fine Arts before the final signing of the contract. Both amendments were adopted, but it seems idle to speculate further upon the fate of this unfortunate enterprise. The letter to

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Senator Swanson from President Mauran, which appeared in Journal Bulletin Number 4 of June 1, remains unanswered.

ACAREFUL READING of the printed hearings on public-building bills, held by the House Committee on Public Buildings and Grounds and by its sub-committees, bears out the opinion which is being more and more freely expressed throughout the country and which condemns our present public-building policy in unmeasured terms. In making explanations for the paucity of population and postal receipts in the towns for which certain congressmen had asked for a new post-office building, the hearings disclose an originality which is as laughable as it is tragic. If some of the testimony offered as evidence of the defects in the census of 1915 was based upon facts in the possession of those congressmen at the time the enumeration was being made, they would seem to have been grossly derelict in not reporting their knowledge to the supervisor of the census. As to the never-failing expansion which seems to have burst the bounds of so many of these towns since the census was made, one hopes that the facts are as stated. The whole point is that these hearings produce very few facts and a great quantity of opinions.

THE JOURNAL does not regularly publish current work, yet it feels specially privileged in the case of the new Freer Museum which is to be built in the city of Washington. Thanks to the courtesy of Mr. Freer and of Mr. Platt, the plans are reproduced in this number. The occasion is one of unusual importance. We believe that the building will be unique, at least among American museums, for it is designed to shelter a collection which will remain as the expression of one man's appreciation of art in its endless variety of appeal. We shall hope to refer to this in the near future in greater detail than is now possible.

THE NEXT MEETING of the Board of Directors will be held at New York City on July 6 and 7. It will be the second full meeting of the Board during the current year and several questions of great interest will there be considered. The July number of the Journal will be held up about two days in order that it may contain the fullest possible account of the meeting, and will thus reach subscribers a little later than usual.

THE MEMBERS of the Institute are probably quite as heartily opposed to the creation of new committees as is the Board of Directors, yet the new Committee on Materials and Methods, of which Professor Thomas Nolan, of Philadelphia, has accepted the chairmanship, will fulfil a purpose which has long been in mind, but which required time for the elaboration of the proper machinery with which to do the work. It will be the task of this committee to gather and disseminate information relating to new methods and processes, both through the columns of the Journal and in such other ways as may later be deemed desirable. Certainly the choice of Professor Nolan as chairman can leave no doubt as to the usefulness of the service which this committee will render.

IN THE LAST number of the Journal the statement was made that the cost of supervision as calculated at 3 per cent by the Supervising Architect's office was probably about the same as the cost in private practice. The reference was intended to apply only in the case of a complicated public building such as was being discussed; yet even so it was evidently an error, as we are informed that experience has shown that in work of this character the cost of supervision to the architect in private practice is more likely to be between one and one and a half per cent.



Walter Cook—An Appreciation*

ENCYCLOPÆDIC enumeration of concreté facts seems to have less significance in the case of Walter Cook than is even usually the case; for he was what he was, and what he will always be remembered for by those who knew him, by virtue of personality and character. Salient facts often cover a multitude of deficiencies, but here was a case where the facts became relatively unimportant in the serene light of those qualities that made his friendship a priv-

*Notice of Mr. Cook's death appeared in the April Journal.

ilege, his memory a stimulus. Being, even more than doing, was his métier, and so he stands out in a generation of futile activity as a last link with a finer and a more honorable age.

The facts may be rehearsed for record. Born on July 23, 1846, he graduated from Harvard in 1869, studying later under Vaudremer at the Ecole des Beaux Arts, and also in the Royal Polytechnical School at Munich. He began the practice of architecture, in 1877, in the firm of Babb, Cook and Willard, and later associated with himself Mr. Welsh; the Carnegie house, many





THE HOME OF WALTER COOK AT BELLPORT, LONG ISLAND

public libraries and life insurance buildings, together with some structures for the Pan-American Exposition, coming from the earlier era, the Choir School of New York Cathedral from the latter. President of the New York Chapter of the American Institute of Architects, and of the Society of Beaux-Arts Architects, a member of the Municipal Art Commission, Consulting Architect to the Board of Estimate and Apportionment, and of the Court House Board of New York, Member of the National Institute of Arts and Letters, Academician, and Chevalier of the Legion d'Honneur, he was finally elected President of the American Institute of Architects and served for two terms, from 1912 to 1914, so receiving the highest honor that could be accorded him by the architectural pro-

fession in America. He was a member of the Board of Directors of the Institute at his death.

How far beyond this goes his influence and his achievement! In all things, even the smallest, the gentleman of culture, of learning, of the conduct of life; modest even to the limit of self-effacement, he could not escape that universal recognition of high character and gentle courtesy that is given even in times when these qualities are least common, and even, it sometimes seems, less esteemed. In his own city, in the circles of his profession, in the conventions and councils of the Institute, he was always the serene, philosophical, high-minded counsellor, grave in impulse, sober in conviction, quaint and humorous in his attitude toward men and things; human

WALTER COOK—AN APPRECIATION



IN THE LOCUST GROVE AT MR. COOK'S HOME

always, with a fine, high humanity that was infinite in its charity, as it was inflexible in its rectitude.

A type that has passed, and for the lack of which society is poorer than ever before; a link now broken with old days and older ways we would give much to have again.

We who knew him, and inordinately prided ourselves on his friendship, know how wide and deep was his culture, how simple and serene his sympathy and affections, how stimulating toward the best his conversation, how all-embracing his frank generosity. For him the Classics were still living things, philosophy a standard

of right living, life itself a very different thing from what it had become for the majority during his later years. An hour with him in his well-remembered house on Murray Hill, or in the Century Club, or in some walk through Washington after a session of the Institute, was a corrective for the manifold ills of a crass contemporaneousness, and no man ever had that hour without gaining new courage and a bettering of his own ideals.

It is an old phrase, and a very hackneyed phrase, but it fits here when it has fitted ill in many other instances, and so we can say "the world is the poorer for his passing."

RALPH ADAMS CRAM.

The Relation of Art to Education

II. ARCHITECTURAL SCHOOLS

By FREDERICK L. ACKERMAN

PRECISELY what should be the aim in the teaching of Architecture? What part should that teaching play in equipping the student to make his work an adequate expression of life in all that goes to make up our physical environment? Art has ever been an expression of life,—one in which the spiritual and the intellectual sides of our composite natures have been integrated. As Mr. March Phillips points out in "Form and Color," it is out of the spiritual and the intellectual state of mind "that all the works of mankind which count for anything have proceeded; and this it is which makes the subject we are dealing with so alive with human interest."

In his introduction, we find an idea quite in sympathy with that expressed by Randolph Bourne in "The Cult of the Best," when he says: "To the tyranny of the 'best,' which Arnold's persuasive power imposed upon this most inquisitive, eager, and rich American generation, can be laid, I think, our failure to develop the distinctive styles and indigenous art spirit which the soil should have brought forth abundantly, for, so long as you follow the best, you have no eyes for the vital. If you are using your energies to cajole your appreciations, you have none left for enforced esthetic emotion . . . To have learned to appreciate a Mantegna and a Japanese print, and Dante and Debussy, and not have learned nausea at Main Street, means an art education which is not merely worthless but destructive."

Now, collectively, we do not recognize "nausea at Main Street" as such; otherwise we would "do something for it." Individually, some of us do recognize it, and, as practitioners in an art which is sup-

posed to cure such a case, we prescribe many and varied remedies; the final result, however, is still nausea—not so acute, it is true, but nausea just the same.

It is something to have recognized this condition as such; it is more to have suggested that the reason for this condition lies in the fallacies current in art education, but it is quite another problem to state precisely what should be done to remove the cause, and precisely what should be substituted to bring about the desired result.

The causes are found very deeply rooted in every phase of our educational system. I shall not now attempt to reveal the entire list, but I shall attempt, and humbly—for I recognize the nature of the problem—to apply this thought, as a scale, to our systems of teaching architecture, and suggest certain corrective measures which appeal to me as being both logical and practical.

It is indeed difficult for one persuaded into a definite line of thought by one's education, teaching by the same persuasive methods, groping for a goal left vague through the imposition of a set of values of another day, to isolate one's self sufficiently to weigh and pass judgment upon the present scheme.

There are certain outstanding facts which force themselves upon our attention. Our cities stand as mute witnesses of the fact that the past lays a heavy hand upon us. They are characteristically American *only* in that they reflect our heedless chaotic progress, our lack of prevision, and our utter subordination of the values which are related to the spiritual as opposed to the material.

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The draughtsman, recently graduated, enters upon his career in an office, only to find that the entire set of values by which he was taught does not apply. In the new problems, the "conditions" are to him restrictions; there is even a sort of arrogance about him when he attacks a real problem. In it he sees not the possibilities, but the hampering conditions. His inspiration is to be found in the past, and there he goes for his material; and his endeavor is to warp the conditions of the problem into standard forms and arrangements. Talk with those who have recently graduated concerning the problems of the day; try to awaken their interest in them, and you will soon see in what a remote and isolated sphere they live.

Do they try to find in the problem that which is more significant than the stated physical requirements? Do they recognize it as a condition of modern life, related in an endless number of ways to our social condition? They do not. It is a problem quite as impersonal as those upon paper which they have "solved" by the formula.

Does the student "think" in the terms of modern materials and construction? He does not. Forms expressive of mechanical conditions of another day are lifted bodily out of their true environment and robbed of their significance. *Construction becomes to him merely a necessity; not an essential. It is an entity which he may "accuse."*

Of the community forces striving toward a more adequate physical expression of our social state, and which are so feebly expressed in our various building laws and ordinances, he cares not a straw. They too are but a set of hampering conditions.

I recognize the fact that, in such a chaotic social state as ours, some will deny the existence of a sufficiently well-defined ideal to inspire one to achieve the spiritual in art. It may be true that our ideal is as yet rather nebulous, but to ignore the existing forces, to close our minds to the impulses of our day, is to prohibit ab-

olutely the growth and development of the spontaneous and spiritual in art. Deep-rooted in the soul of man is hope,—a striving for something more worthy. Every age makes this manifest in its own peculiar way; and it is the balance, the union, between the spiritual and the intellectual in life which is manifest in the arts which have been vital in their day.

If it be true that a great or worthy art expression can result only from the union of these two forces,—if the outstanding facts regarding our present art expression and the state of mind resulting from our education in architecture be as stated, then it is pertinent to ask: How can we assist in regaining that balance between these two forces? That, I admit, is a large problem, for it has to do with fundamental values.

Looking broadly at that single phase of education in art—the training of the architect, including in our vision the architectural schools, the ateliers and the office-work of the young draughtsman, can we not discern a very definite limitation in the scope of that training? Is it not, broadly speaking, almost entirely intellectual rather than spiritual?

Do we find in the content of this phase of training any definite suggestion that art is likewise of the spirit? The attitude of mind of the recently graduated from our schools indicates clearly that our teaching tends directly toward a complete subordination of the values related to the vital problems of the present day.

Possibly my vision is clouded by a preconceived notion regarding the function of the architect, and the nature of the contribution he should make toward an expression of our culture. *I have talked with recent graduates, and with students in our ateliers and schools, and I assert without hesitation that they do not look to the conditions of the present for their inspiration; they do not recognize these as the actuating forces in architecture.* To them these forces

are of no material significance; they are not the sources of inspiration. They are merely obstacles impeding or hampering expression.

Again, looking broadly at our educational effort, do we find any definite suggestion that it aims directly toward the development of an independent and personal evaluation of taste? Do we not at the very outset arbitrarily establish a standard of values as regards form, proportion and expression, and, in so doing, most effectively wall in the intellect and check the spirit of inquiry?

Now I am not suggesting that all we have accomplished should be cast aside,—far from that. What we have developed is of tremendous value. We have built up a group of institutions which are now contributing in a very material way toward the development of a better architectural expression. We have our academic plants and our system of ateliers in operation, and these, from the mere material standpoint, are important factors.

It is not uncommon to meet with vigorous criticisms directed against each of these two methods of instruction. These criticisms are too well known to warrant repeating here. I am concerned with a condition which is common to both, and it is concerning this condition that I raise the question. Does either of these systems develop an attitude of mind in the student of such a nature or quality that he is made conscious of the fact that the spiritual in art is ever related to *the present*? Does either of these systems in any way attempt to establish a basis of judgment of forms, other than by arbitrarily imposing a preëstablished standard of values? It seems quite clear to me that our present system, taken as a whole, falls short in these two important matters.

As I see the problem, what we need is not suggestive of a revolution in the methods of teaching; it is rather a shifting of the emphasis that is required to stimulate the imagination.

Let us consider this thought in connection with teaching Design or Composition. During the first year, at the very outset of the course, the student is introduced to architecture through the "orders." The examples used have a very remote relation to his life, and the emphasis is placed upon form and proportion. He learns by rule the relation of the various parts. He is, through history, told something of their derivation. This is done, it is stated, to equip him with the alphabet, so to speak, of the language of architectural expression. All this is vocational and intellectual.

A little later, when he has "learned" to use the orders, and after he has acquired some knowledge of the development of *forms*, through history, he is given a "problem." The problem states very briefly a set of conditions, and he is required in a few hours to arrange the "elements" which he has *learned* in such a way as to fulfil the conditions of the program. Following the completion of the sketch, he *works up* his design through the aid of criticism. The rules of this process are fairly well established. The *elements*, the established forms of architecture, are moved about over a board according to certain *laws of composition*; when the rules have all been exhausted, the problem is finished. It is then judged by a fairly well-established set of values regarding the *logical use of forms*, the *laws of composition*, and the quality of *presentation*. Then the process is repeated with another problem.

Is this not merely an intellectual process? What is the inspiration in such a process? Upon what is the emphasis placed? Is it education?

It is an intellectual process, and as such it is excellent in its way; but as regards inspiration, one may well question that phase of the teaching. Inspiration does not come from a study of the conditions of the program, though we may fool our-

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selves with the idea that it does; nor does it come from a study of the forces actuating the program; the latter are hardly mentioned. The inspiration is derived solely from the thought that through the reproduction and adaptation of forms there will result a worthy expression. The emphasis is placed upon reproduction, adaptation and presentation and not upon creation. It is not education, if you accept education as a process of growth and development and the establishment of independent judgment; for it substitutes for inquiry and investigation the mechanical process of adapting established forms to conditions by a method of logical reasoning.

It is not that I object to the use of the old forms of art and architecture taken by themselves; I do not assume that they may not be adapted or used again. I recognize their value, and I realize fully that progress is a process of evolution, and I therefore do not propose that we ignore the old forms. My objection is not to their use; it is solely concerned with the relative value and importance which our persuasive teaching assigns to them.

Let us assume that our problem is to prepare a boy to practise medicine, or to become a chemist, or to build great transatlantic liners. Do we go back to the Middle Ages or the remote past for the standard rules and formulas of practice? We should make note of them in passing, but we should not set them up as the bed-rock of our knowledge. In these and related fields, we substitute for investigations merely of the past the inquisitive research of the present. From a study of present-day conditions of life our inspiration is derived. The creative imagination of the naval architect is not developed through a study of the forms of the old wooden ship that sailed the Spanish main; form is not the essential; construction is not made subordinate. Education in this field is not a process of adaptation; it is more vivid; it involves the study of present-day con-

ditions, both as regards use, form and construction.

Consider education in the mechanical field; note the marvelous developments in its related lines. The facts that less and less is taken for granted, that research in the actual walks of life is a part of the curriculum, that the results are checked up by laboratory tests, all have a bearing upon this question, and suggest, if they do not prove, that the introduction of something more vivid into the curriculum is essential to progress and development. Note the inquisitive spirit of modern scientific education and research; consider what is following as a result. Note the adventurous spirit of the early builder, and his system of education, and consider the result. Is this thought without significance when related to the study of architecture?

What can we do to make more vivid the study of architecture? The answer is simple: Let our schools stress the study of the conditions of the present; let the program be a set of conditions derived from personal study and actual contact with life; let the student himself search out the basis, the reason for the conditions, now so inadequately stated in the program; let there be established a definite ideal which is first related to life and secondly to form, so that the forms used will bear some definite relation to an ideal that is understood and made vivid by contact with the actuating social conditions of our day. Let us spend less time on graphic presentation,—cut it in half; and instead of presenting to the student programs, rigidly set and unrelated to life and existing conditions, let us require that he take part in their creation. *Focus bis attention upon the social ideal of the program, rather than upon a physical compromise established by tradition.* Thus only can his mind reach out beyond the narrow horizon.

Again I repeat: Art is not alone derived from the intellect. It is the spirit and the intellect that have produced the great art

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expressions of the past, and it is only through the union of these two that a vital art of the future can spring.

If architecture is to interpret and express life, then there must be included in the education of the architect something more vital, *something more vivid*, than traditional forms and established rules of composition. Upon this "something more vivid" must the attention be directed; upon this must the emphasis be laid.

The actuating forces in art and architecture are the life and culture of *the present*. Never was it the *past* alone which gave to an art the actuating and directing impulse. The forms of ages past cannot be vitalized nor made vivid by any degree of cold, intellectual analysis, any more than we can by the same process vitalize the culture of remote and isolated civilizations.

I cannot understand the reasoning of those who would turn the hands of time back through centuries. Some would merely attempt to resurrect the forms (witness the result of the many "revivals"); others would not only revive the forms of a bygone age, but they would also impose upon us the thought and culture of that day. Was it not "the present," though now centuries behind us, that served as the inspiration for those who produced the vivid art expressions? It is and ever has been "the present" that has spiritualized architecture and art. The intellect working in isolation, unconcerned with the present, becomes atrophied and sterile.

Have we the audacity, the imprudence, to assert that we can set aside the laws of human progress in art, and set up as a substitute for the dual nature of the motivating impulses a system of education which ignores in its content one of the vital elements? This is absurd, and yet is it not the very thing we are doing?

We have made our educational system intellectual, academic,—nay, even voca-

tional. It is vocational in that it is stressed to the extreme as regards a lesser value—graphic presentation. It is vocational also in that it equips us with a sort of stock-in-trade of the "best" notions; but it is feebly vocational in that important phase of architectural practice having to do with the architect's business relation to the client, and his relation, as a citizen, to the community. I would lay less emphasis upon the question of graphics, and emphasize somewhat more these phases having to do with responsibility and ethics.

What about form? Can we train the architect without first establishing a set of precise and definite forms which he may use as his alphabet of expression? What about composition? Can we develop the architect without first establishing the rules of composition? I do not know, but this I do know. All that we have accomplished through our persuasive methods of teaching is but a hodge-podge of street fronts echoing the spirit of ages past and of many peoples. Little there is that is vital; little expressive, and chaos prevails. Our over-emphasis upon the "best" in form, our stressing of the idea of adaptation and "presentation" in the schools has left the student quite impotent to grasp the significance of the social ideal and impulses within us, which are worthy of form-expressions as interesting in themselves as were the ideals and impulses which produced the art of the past.

No one can say how it is that America shall be integrated; our methods of realizing our ideals are feeble; even our ideals are vague and nebulous. Is that any reason why we should say that art shall go her way alone? We are a part of that process of integration, and our contributions will depend not upon our reproductive ability, but rather upon our powers of analysis and our ability to translate our analysis of our social ideals into physical expressions.

An Open Letter to the Members of the 64th Congress of the United States

IN considering questions relating to the public buildings of the Government of the United States, a great chasm seems to lie between the members of Congress and the American Institute of Architects. There is unpleasantness—even resentment—on both sides. There are misunderstandings of so serious a nature that things are said which rankle and hurt. Are these differences susceptible of analysis, and of being presented dispassionately? For it must be remembered that the suffering patient is the public welfare of the nation, and to it alone both the Congress and the Institute owe their allegiance.

Let us try to analyze.

Congress—the great body of it—seems to believe that the American Institute of Architects is an organization with a selfish purpose. It believes, as the utterances of its members have indicated, that it is a sort of trust or conspiracy to compel the payment of an unjustifiable fee for professional services. These beliefs stand in the way of any possibility of such a mutual relation as ought to exist. For no man can deny that the talent and experience and wisdom and loyalty and unselfishness of the architects of the United States ought to be at the disposition of Congress. Nor can any man deny that the Congress ought to be willing and eager to avail itself of such a service. Such a condition is prerequisite to any sound, wise, economic, and truly American architectural development of the public buildings of the nation.

The Institute—the great body of it—feels that the public-building methods of the Congress are now and have been in the past based, not upon the primal requirements which should govern the erection of any building, but upon a method of appropria-

tion which operated to encourage gross extravagance and which was susceptible of being considered a politically expedient proceeding rather than one based upon the public welfare as a whole.

The Institute believes that Congress needs and ought to have expert advice on public-building questions. It believes that in the matter of making our public buildings expressive of their purpose, of the traditions and the aspirations of this country, no bureau or department, however highly organized, can succeed. Architecture demands freedom. It must be free, if it is to expand and develop, and the architecture of the past could never have been developed in any government department or bureau. Such a thing cannot be done. The Institute believes that the data and experience of the various departments of the Government should in some manner be coördinated with the best architectural talent available in order that Government buildings might be built with economy and with the greatest possible efficiency.

Such, we believe, are the general outlines of the beliefs which now array themselves against each other in a cloud of misunderstanding. On what bases do they rest?

The American Institute of Architects has declared that a fee of six per cent is the proper minimum charge for an architect to make. It makes this declaration because experience has demonstrated that in ordinary practice, it is impossible for an architect to take less and give the full service which he ought to give and which the owner should demand. But the Institute does no more than that. Its members receive fees varying from three per cent to twenty

depending upon the character of the work to be executed. The Institute only maintains that it is an unprofessional act for an architect to try to secure work from another architect by asking a lower fee. Yet members of Congress who are lawyers—and there must be many—would not hesitate to consider it gravely unprofessional if a brother lawyer were to bid for their client at a reduced rate. Doctors would so brand the members of their profession who enticed patients into their office by quoting a lower fee than that of the doctor who was attending them. The reasons for these things are plain. They are based upon principles which every man must recognize as sound. They rest upon the effort every profession makes to raise the standards of its members, for every profession is composed of men and subject to the laws of the human equation. Professional practice must rest upon ability, but ability has a fair chance only when it can be fairly paid. Underpaid men cannot give service. Underpaid men must either shirk their job or resort to questionable practices in order to augment their compensation. The Institute asks its members to live up to their full duty by asking a fee which shall make it possible for them so to do. Such a request must, by its very nature, appear to be based upon a selfish purpose, yet were no such proper minimum fee laid down by the Institute, architectural practice in this country would sink back to the morass out of which the work of the Institute has raised it, and the public would suffer an incredible injury. Were it not for the Institute, there would be no possibility of ever establishing such a relation as we have stated should exist between the Congress and the architectural profession as represented by the Institute. The minimum fee for architectural practice is recognized in all other countries as a necessary thing.

The next apparently selfish aspect of the Institute which seems to surround all its

efforts to bring about better conditions is due to the fact that it is a body composed of architects who are dependent upon commissions for their living; hence a suspicion that what the Institute really seeks is government work for its members. How far is this true? Undoubtedly there are men in the Institute who care more for the establishment of some relation whereby government work may become available to private practitioners than they do for the establishment of a method whereby government buildings may represent all that is best in architecture, no matter by whom designed or built. But they do not represent the Institute. They are really not a part of it. Paying dues does not make a man a part of the real spirit of the Institute any more than election makes a man a part of the real spirit of the Congress. To be a vital and useful part of either of these demands the full acceptance of the responsibilities which go with the membership. Without that, no membership in anything is more than a hypocritical cloak.

The Institute, like the Congress, stands for something above and beyond the petty selfishnesses of any of its members. The Institute is not concerned with securing work for any individual or any group. The Institute does not care who builds the buildings for the Government, so long as they are beyond reproach as to economy, beauty, and utility. Yet, as the very men who are best fitted to build such buildings for the Government are members of its body, how can it escape the accusation of selfishness when it urges a change in the present method? On the other hand, how can it refuse to work for such an object without shirking its plain duty? Is it possible that these two things constitute an *impasse*? Cannot the Institute be placed before the Congress in such a manner that some common ground of trust may be found? As we have said, the distrust is not all on one side. It is common belief that

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many members of the Congress are more deeply interested in securing a costly public building for their constituency than they are in assuming their responsibility to the nation in such a matter. Yet they do not represent the real principle of the Congress. They are not a part of it. Disguised as national servants, they act as private ambassadors. Yet the real Congress does not want what they want. It stands for better things. But out of all these factors there creep the ugly generalizations which have caused the Institute to be branded as a trust and the Congress to be assailed as more devoted to the "pork-barrel" than to the national good, when it deals with public-building questions.

But in the Congress of the United States and in the American Institute of Architects there are fundamental principles which still endure, which must continue to endure. These principles are built upon that faith which holds that men in public life should serve their nation not by serving themselves, but through their devotion to a great and common purpose. Congressmen may come and go; architects may live and die; yet that faith remains as the one clear hope which actuates all worthy public spirit. The only loyal service which Congress can render is through the surrender, by its members, of all selfish interest in the result of all legislation. The only service of value which the Institute has to offer is the contribution of its experience to problems of public welfare.

The public-building problem of any nation is a problem of public welfare. It has always been so recognized. Not one of the nations of Europe has ever attempted the solution of that problem without seeking the counsel of the best architectural talent available. If the greatest architects of all time had not been permitted to exercise their genius in the creation of the public buildings of Europe, the world would have been spared the pangs and sorrows it has suffered over their destruc-

tion by war. But have those pangs and those sorrows no meaning to those members of Congress who publicly arraign architects as esthetic dreamers? Can it be possible that the dream which made the Congress a possibility had no room within its wide chambers for the service of architecture? We have only to turn back to Washington and Jefferson to find that this was far from being so. How can that service be restored to its rightful place as a vital part of the nation's ideal?

By first clearing away all the fallacies which have crept in to cloud the question.

Fallacy Number One: That architecture is the practice of an art which has only to do with the appearance of a building.

Architects alone can clear away this fallacy, in so far as it applies to public buildings, not by words but by deeds which shall demonstrate their ability to approach a public-building problem for the United States from the standpoints of utility, economy, and efficiency as well as from that of mere exterior beauty of appearance.

Fallacy Number Two: That architects are able to carry on their business with honor and profit to themselves and full service to their clients without an adequate payment.

Architects alone can demonstrate this by learning properly to present the business side of their profession so that their clients may understand costs. Such a demonstration ought not to be difficult in the case of Congress, since the cost of architectural services is fixed in the Supervising Architect's office at seven per cent of the cost of the work.

Fallacy Number Three: That the public buildings of a nation can combine utility and economy when the method by which they are financed defies the simple rules upon which every building project should rest—a study of the space requirements, present and future, best available materials to suit local conditions, and a compre-

hensive understanding of the life and traditions of the community to be served.

Congressmen alone can bring about such a condition by freely and fully recognizing the merits of a method of procedure which, so far as the economic factors are considered, would be the only method by which they would proceed in any building enterprise involving their own money.

What is the first step to be taken? The appointment, by Congress, of a Public Building Commission, to be composed of not less than three architects of recognized ability and experience and three members of Congress, with a representative of the Treasury Department. Their task should be a comprehensive report on the following:

I. *In what manner can suitable preliminary estimates of the size, type, and cost of all government buildings be reliably made and presented for the consideration of Congress prior to the making of any appropriation?*

This involves no *parti pris* of any kind. It offers no suggestion of any sort, but calls for a comprehensive study of all the contributing factors and provides for utilizing the long experience of capable architects in the problem. The report of the Public Building Commission of 1913 contributes much valuable knowledge with which to begin such an inquiry, but the Commission should be given funds ample to enable it to exhaust every known avenue of information and experience.

II. *In what manner, if any, can provision be made for utilizing the creative genius of the architects of the United States in the erection of Government buildings?*

This involves no preliminary convictions. The answer would depend upon a careful study of present methods, the conflict between the supervision which every architect desires to exercise over his work and the established custom of government supervision of public work, the accumulation by certain departments of the Government of data not possessed by architects in private practice and yet necessary

to any satisfactory approach to specific problems, the advantages and disadvantages of competitions, and the known difficulty of selecting an architect without competition under our political system.

III. *In what manner can the Government most widely inaugurate a public-building program for the Capital which shall make adequate provision for present and future departmental requirements, end the present policy of encouraging private capital to erect incongruous office buildings, and avoid as far as possible any sudden disturbance of the false real estate values which have been created by the policy of renting rather than erecting buildings?*

This is one of the grave questions with which Congress must deal. The recent protests against the pursuance of that policy as evidenced in the authorization of leases for two new privately-built office buildings for the Departments of Justice and of Labor indicate that a different policy should and must prevail.

IV. *In what manner can the nation best provide that all of its building enterprises shall be supervised by an authority competent to see that they shall be suitable in design and harmonious with their environments?*

This is the logical sequence of the other three branches of inquiry and would involve a comprehensive study of the work of art commissions in this country and in Europe, as well as an exhaustive examination of the methods used and the results achieved by other great nations which have long recognized the necessity of such a provision.

Such a program is neither too imposing nor too difficult. Competent men can be found for the purpose and the results of their labors would repay the expenditure many times over in the savings which would ensue, and thousands upon thousands of times over, in the inevitable beneficial effect upon the citizenship and the culture of the Nation.

CHARLES HARRIS WHITAKER.

Public-Building Bills Introduced into the 64th Congress of the United States

To understand the present public-building policy of the United States it is necessary to begin with the whole list of public-building bills introduced into Congress. Upon this subject there have been many generalizations in the past, and very recently public opinion has been aroused by articles in the press. Such articles were based upon the final action of Congress, but thoroughly to understand that final action, one must view the process as we are presenting it in this issue of the Journal.

Up to and including May 23, 1916, more than 700 public-building bills had been presented to Congress. Of these, some sixty were concerned with additions or improvements and they are not dealt with in the list. The total sum of the appropriations asked for is about \$100,000,000.

If the Committee on Public Buildings and Grounds of the House, to which all bills presented in the House are referred, should decide to bring in a general public-building bill, as has been done in the past, it alone has any idea of what the character of that bill may be. To speak plainly, it seems evident upon a study of these bills, that a deplorably large number represent a betrayal of the public trust reposing in their sponsors. The figures are too eloquent to require comment.

We know from the history of past general public-building bills that the bill, as finally passed, will

contain as large a percentage of unjustifiable and unworthy projects as is contained in the list from which the selection is made. This means that not only will a great many post-office buildings be built, too large and too costly for the purpose, but many others will be erected which will be too small and which very likely will be outgrown before they are ready for occupancy. The worthy projects fare as badly as the unworthy ones fare well.

Even with far better intentions than appear to be disclosed by many items in this list of projects, what other result is possible under a system which ignores the most elementary rules of business? We present the facts in their present form in the firm belief that we are justified in thus trespassing upon the columns of the Journal and that every reader should be willing to pursue this question by at least examining into the projects which are proposed for communities where further knowledge is at hand or easily obtainable. A different community attitude will be necessary to the abolition of a system which debauches both the community and its emissary.

The present lump-sum method of appropriations with no basis of prior knowledge of the definite needs to be served by the buildings proposed is not only obsolete in its business aspect, but offers the vehicle for a traffic with the public conscience the consequences of which are not lightly to be weighed.

(Towns in Italics show a decline in population)

Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
ALABAMA							
Athens	1,715	1,010	940	\$9,393	†P. O. and O. (3)	\$150,000	Rep. Almon
Sheffield	4,865	3,333	2,731	7,968	P. O. and O. (3)	100,000	" "
Tuscumbia	3,324	2,348	2,491	6,038	P. O. and O. (3)	100,000	" "
Union Springs	4,055	2,634	2,049	7,027	P. O. and O. (2)	50,000	" Steagall
Montgomery	38,136	30,346	21,883	*N.F.	P. O. and O. (3)	1,000,000	" Dent
Sylacauga	1,456	880	464	7,256	P. O. and O. (1)	75,000	" Blackmon
Greenville	3,377	3,162	2,806	9,294	P. O. (2)	60,000	" Dent
Albertville	1,544	—	—	5,663	P. O. (2)	50,000	" Burnett
Attalla	2,513	1,692	1,254	4,610	P. O. (2)	50,000	" "
ARKANSAS							
Forrest City	2,484	1,361	1,021	9,687	P. O. (3)	100,000	Sen. Robinson
Monticello	2,274	1,579	1,285	7,682	P. O. and O. (3)	100,000	" "
Blytheville	3,849	302	—	11,683	P. O. (3)	75,000	Rep. Caraway
Forrest City	2,484	1,361	1,021	9,687	P. O. (2)	100,000	" "
Clarendon	2,037	1,840	1,060	4,754	P. O. and O. (3)	50,000	" Oldfield
Brinkley	1,740	1,648	1,510	6,114	P. O. and O. (3)	50,000	" "
Van Buren	3,878	2,573	2,291	9,884	P. O. and O. (3)	60,000	" Wingo

*N.F.—In cities of this class the postal receipts are obviously large enough to be only a minor factor.

†Post Office and other offices.

(1)—Increasing a previous appropriation.

(2) Site previously purchased.

(3) For site and building.

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Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
Conway	2,794	2,003	1,207	\$13,126	P. O. and O. (3)	\$75,000	Rep. Jacoway
Morrilton	2,424	1,707	1,644	6,288	P. O. and O. (3)	75,000	" "
Little Rock	45,941	38,307	25,874	N.F.	P. O. and O. (3)	1,000,000	" "
Stuttgart	2,740	1,258	1,165	12,040	P. O. (2)	60,000	" Taylor
Eureka Springs	3,228	3,572	3,706	9,823	P. O. (1)	20,000	" Tillman

ARIZONA

Tucson	13,193	7,531	5,150	53,386	P. O. and O. (2)	400,000	Sen. Smith
Prescott	5,092	3,559	1,759	23,021	P. O. and O. (2)	100,000	" Ashurst
Bisbee	9,019	—	—	33,250	P. O. Site	35,000	" "
Nogales	3,514	1,761	1,194	13,915	P. O. and O. (3)	120,000	" "
Tucson	13,193	7,531	5,150	53,386	P. O. and O. (2)	400,000	Rep. Hayden
Bisbee	9,019	—	—	33,250	P. O. Site	20,000	" "
Globe	7,083	—	—	22,557	P. O. and O. (1)	150,000	" "
Nogales	3,514	1,761	1,194	13,915	C. H. (3)	120,000	" "
Grand Canyon	299	—	—	5,312	P. O. (2)	25,000	" "
Yuma	2,914	—	—	14,038	P. O. Site	10,000	" "
Prescott	5,092	3,559	1,759	23,021	P. O. and O. (2)	100,000	" "
Flagstaff	1,633	1,271	963	15,850	P. O. Site	10,000	" "
Kingman	900	—	—	7,618	P. O. Site	10,000	" "

CALIFORNIA

Vallejo	11,340	7,965	6,343	33,262	P. O. (3)	100,000	Sen. Phelan
Richmond	6,802	—	—	26,099	P. O. (3)	100,000	" "
Palo Alto	4,486	1,658	—	26,571	P. O. (3)	50,000	" "
Placerville	1,914	1,748	1,690	10,038	P. O. (3)	50,000	" "
Venice	*	—	—	13,501	P. O. (3)	100,000	Rep. Stephens
Quincy	*	—	—	4,601	P. O. and O. (3)	50,000	" Raker
Placerville	1,914	1,748	1,690	10,038	P. O. and O. (3)	50,000	" "
Yreka	1,134	1,254	1,100	10,095	P. O. and O. (3)	50,000	" "
Alturas	916	—	—	5,517	P. O. and O. (3)	50,000	" "
Susanville	638	—	—	7,058	P. O. and O. (3)	60,000	" "
San Francisco	N.F.	—	—	N.F.	Marine Hosp.	500,000	" Kahn
Petaluma	5,880	4,871	3,692	32,348	P. O. and O. (3)	60,000	" Kent
Santa Monica	7,847	3,057	1,580	41,139	P. O. and O. (3)	200,000	" Stephens
San José	28,946	21,500	18,060	143,000	P. O. and O. (3)	350,000	Sen. Phelan
San Mateo	4,384	1,832	—	17,909	P. O. (3)	100,000	" "
San Mateo	4,384	1,832	—	17,909	P. O. (3)	100,000	Rep. Hayes
Palo Alto	4,486	1,658	—	26,571	P. O. (3)	75,000	" "
Woodland	3,187	2,886	3,069	18,832	P. O. and O. (3)	100,000	" Curry
Bishop	1,190	—	—	9,482	P. O. and O. (3)	50,000	" Kettner
Redlands	10,449	4,797	1,904	40,527	P. O. Site	30,000	" "
Modesto	4,034	2,024	2,402	34,634	P. O. (2)	100,000	" Church
Oakland	150,174	66,960	48,682	N.F.	P. O. and O. (2)	1,000,000	" Elston
Long Beach	17,809	2,252	564	99,319	P. O. and O. (3)	300,000	" Randall

* Not in Census of 1910 under these names.

COLORADO

Alamosa	3,013	1,141	973	11,678	P. O. (3)	100,000	Sen. Shafroth
Lamar	2,977	987	566	14,271	P. O. (3)	100,000	" "
Salida	4,425	3,722	2,586	16,154	P. O. (3)	100,000	" "
Canon City	5,162	3,775	2,825	23,383	P. O. (2)	100,000	" "
Montrose	3,254	1,217	1,330	17,919	P. O. and O. (2)	250,000	Rep. Taylor
Salida	4,425	3,722	2,586	16,154	P. O. Site (1)	20,000	" "
Durango	4,686	3,317	2,726	18,546	P. O. (1)	50,000	" "
Mancos	567	383	—	4,040	Park Bldg. (2)	50,000	" "
Sterling	3,044	998	540	17,969	P. O. and O. (2)	75,000	" Timberlake
Canon City	5,162	3,775	2,825	23,383	P. O. and O. (2)	100,000	" Keating

CONNECTICUT

Manchester	13,641	10,601	8,222	10,462	P. O. (2)	90,000	" Oakey
Thompsonville	9,719	6,699	7,199	13,120	P. O. Site	20,000	" "
Winsted	8,679	7,763	6,183	29,672	P. O. and O. (3)	100,000	" Glynn
Derby	8,991	7,930	5,969	25,209	P. O. and O. (3)	100,000	" "
Norwalk	24,211	19,932	17,747	27,246	P. O. and O. (3)	150,000	" Hill
Essex	2,745	2,530	2,035	8,087	P. O. and O. (3)	60,000	" Freeman

PUBLIC-BUILDING BILLS INTRODUCED INTO 64TH CONGRESS

Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
DELAWARE							
Georgetown	1,609	1,658	1,353	\$7,700	P. O. and O. (3)	\$75,000	Sen. Saulsbury
Georgetown	1,609	1,658	1,353	7,700	P. O. Site	10,000	" "
Newark	1,913	1,213	1,191	11,388	P. O. and O. (2)	40,000	" DuPont
Newark	1,913	1,213	1,191	11,388	P. O. and O. (2)	40,000	Rep. Miller
FLORIDA							
Tarpon Springs	2,212	541	327	7,795	P. O. (3)	75,000	Rep. Sparkman
Plant City	2,481	720	349	13,572	P. O. (3)	100,000	" "
Fort Myers	2,463	943	575	15,180	P. O. (3)	100,000	" "
Fort Meade	1,165	261	267	6,454	P. O. (3)	100,000	" "
Brooksville	979	641	512	5,566	P. O. (3)	100,000	" "
Bradentown	1,886	—	—	13,081	P. O. (3)	100,000	" "
Arcadia	1,736	799	—	14,564	P. O. (3)	100,000	" "
West Palm Beach	1,743	564	—	25,850	P. O. and O. (3)	56,000	" "
Fort Pierce	1,333	—	—	11,340	P. O. (3)	56,000	" "
Lake City	5,032	4,013	2,020	11,203	P. O. and O. (2)	60,000	" Clark
Perry	1,012	—	—	6,439	P. O. Site	5,000	" "
Monticello	1,829	1,076	1,218	6,065	P. O. Site	5,000	" "
GEORGIA							
Buena Vista	1,016	1,161	788	3,857	P. O. (3)	60,000	Rep. Adamson
Talbotton	1,081	1,131	1,140	3,628	P. O. (3)	60,000	" "
Greenville	909	815	—	2,848	P. O. (3)	60,000	" "
Sandersville	2,641	2,023	1,760	7,855	P. O. and O. (2)	65,000	" Vinson
Thomson	2,151	1,154	836	7,818	P. O. and O. (2)	65,000	" "
Tennille	1,622	1,121	953	4,561	P. O. (3)	60,000	" "
Sparta	1,715	1,150	1,540	5,351	P. O. (3)	60,000	" "
Pelham	1,880	945	385	6,719	P. O. (3)	60,000	" Park
Cairo	1,505	690	521	7,273	P. O. (3)	60,000	" "
Blakely	1,838	804	441	6,327	P. O. (3)	60,000	" "
Camilla	1,827	1,051	866	5,953	P. O. (3)	60,000	" "
Sylvester	1,447	552	—	5,880	P. O. (3)	60,000	" "
Millen	2,030	411	—	5,500	P. O. and O. (3)	75,000	" Edwards
Waynesboro	2,729	2,030	1,711	7,022	P. O. and O. (2)	75,000	" "
Savannah	65,064	54,244	43,189	N.F. Q. S.	(3)	500,000	" "
Sylvania	1,400	545	338	5,237	P. O. and O. (3)	75,000	" "
Covington	2,697	2,062	1,823	7,031	P. O. (3)	75,000	" Tribble
Monroe	3,029	1,846	983	7,361	P. O. (3)	75,000	" "
Madison	2,412	1,992	2,131	7,333	P. O. (3)	75,000	" "
Eatonton	2,036	1,823	1,682	6,656	P. O. (3)	75,000	" "
Greensboro	2,120	1,511	1,313	5,107	P. O. (3)	75,000	" "
Gainesville	5,925	4,382	3,202	23,634	C. H. (3)	100,000	" "
Commerce	2,238	1,454	611	6,290	P. O. and O. (3)	50,000	" "
Winder	2,443	1,145	202	7,317	P. O. (3)	60,000	" "
Lawrenceville	1,518	853	566	4,278	P. O. (3)	50,000	" "
Dahlonega	829	1,255	896	2,773	P. O. and O. (3)	50,000	" "
Buford	1,683	1,352	496	4,649	P. O. and O. (3)	50,000	" "
Toccoa	2,120	2,176	1,120	6,116	P. O. and O. (3)	50,000	" "
Canton	2,002	847	655	11,366	P. O. and O. (3)	50,000	" "
Winder	2,443	1,145	202	7,317	P. O. (3)	60,000	" "
Jefferson	1,207	726	540	4,085	P. O. and O. (3)	50,000	" Bell
Decatur	2,466	1,418	1,013	7,230	P. O. and O. (3)	75,000	" Howard
East Point	3,682	1,315	738	11,425	P. O. and O. (3)	75,000	" "
Hawkinsville	3,420	2,103	1,755	8,129	P. O. and O. (3)	75,000	" Hughes
Baxley	831	488	337	4,700	P. O. and O. (3)	50,000	" Walker
Ocilla	2,017	805	—	5,664	P. O. and O. (3)	50,000	" "
Jesup	1,415	805	907	5,065	P. O. and O. (3)	50,000	" "
Barnesville	3,068	3,036	1,839	9,993	P. O. (2)	75,000	" Wise
Jackson	—	—	—	6,647	P. O. (3)	60,000	" "
Thomaston	1,645	1,714	1,181	6,144	P. O. (3)	60,000	" "
Cuthbert	3,210	2,641	2,328	7,813	P. O. and O. Site	10,000	" Crisp
Ashburn	2,214	1,301	403	6,468	P. O. and O. Site	10,000	" "
Rossville	1,059	—	—	8,062	P. O. and O. (2)	50,000	" Lee

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Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
IDAHO							
Grangeville	2,534	1,132	540	\$10,407	P. O. (3)	\$100,000	Rep. McCracken
Coeur d'Alene	7,291	508	491	19,499	P. O. (1)	25,000	" "
Caldwell	3,543	997	779	20,030	P. O. and O. (3)	100,000	" Smith
Weiser	2,600	1,364	901	14,104	P. O. and O. (3)	100,000	" "
Blackfoot	2,202	—	—	18,414	P. O. and O. (3)	100,000	" "
Hailey	1,231	—	—	6,023	P. O. and O. (3)	100,000	" "
Bonner's Ferry	1,071	349	—	6,675	P. O. and O. (3)	75,000	" "
Nampa	4,205	799	347	20,634	P. O. and O. (3)	100,000	" "
ILLINOIS							
Hillsboro	3,424	1,937	—	14,829	P. O. (3)	75,000	Sen. Lewis
Carlinville	3,616	3,502	3,293	12,566	P. O. (2)	75,000	" "
Lacon	1,405	1,601	1,640	5,440	P. O. Site	10,000	Rep. Stone
Spring Valley	7,035	6,214	3,837	10,372	P. O. (2)	100,000	" "
Carthage	2,372	2,104	1,654	10,901	P. O. and O. (3)	50,000	" Tavenner
East Moline	2,665	—	—	14,252	P. O. and O. (3)	70,000	" "
Chicago, So. Side	N.F.	—	—	—	P. O. (3)	1,500,000	Rep. Madden
Chicago	N.F.	—	—	—	P. O. Site (1)	4,250,000	" Gallagher
Carlinville	3,616	3,502	3,293	12,566	P. O. (3)	75,000	" Wheeler
Hillsboro	3,424	1,937	—	14,829	P. O. (3)	75,000	" "
Peru	7,984	6,863	5,550	16,247	P. O. and O. (3)	100,000	" Fuller
Sparta	3,081	2,041	1,979	9,202	P. O. (3)	60,000	" Denison
Carbondale	5,411	3,318	2,382	15,980	P. O. (3)	75,000	" "
Herrin	6,861	1,559	—	13,139	P. O. (3)	65,000	" "
Effingham	3,898	3,774	3,260	12,603	P. O. (3)	75,000	" Foster
Rushville	2,422	2,202	2,031	8,484	P. O. (3)	60,000	" King
Bloomington	25,768	23,286	20,484	122,227	Not given (3)	150,000	" Sterling
Pittsfield	2,095	2,293	2,295	11,289	P. O. (3)	60,000	" Williams
Oak Park	19,444	—	—	83,670	Not given (2)	400,000	" McAndrews
Highland	2,675	1,970	1,857	9,611	P. O. and O. (2)	60,000	" Rodenberg
Lake Forest	3,349	2,215	2,103	21,955	P. O. (3)	75,000	" Foss
Lewistown	2,312	2,504	2,166	8,311	P. O. and O. Site	15,000	" Chipfield
INDIANA							
Linton	5,906	3,071	958	11,988	P. O. (2)	100,000	" Cullop
Martinsville	4,529	4,038	2,680	14,424	P. O. and O. (3)	100,000	" "
Spencer	2,150	2,026	1,868	19,402	P. O. and O. (3)	100,000	" "
Sullivan	4,115	3,118	2,222	14,626	P. O. and O. (3)	100,000	" "
Bicknell	2,794	—	—	6,971	P. O. and O. (3)	100,000	" "
Fort Wayne	63,933	45,115	35,393	323,056	P. O. and O. (3)	500,000	" Cline
Mt. Vernon	5,563	5,132	4,705	13,273	P. O. and O. (2)	100,000	" Lieb
Lebanon	5,474	4,465	3,682	18,287	P. O. and O. (2)	100,000	" Morrison
Noblesville	5,073	4,792	3,054	17,006	P. O. and O. (2)	100,000	" "
Decatur	4,471	4,142	3,142	17,009	P. O. (2)	60,000	" Adair
IOWA							
Harlan	2,570	2,422	1,765	11,809	P. O. (3)	50,000	Rep. Green
Fairfield	4,970	4,689	3,391	28,798	P. O. (2)	100,000	" Kennedy
Mt. Pleasant	3,874	4,109	3,997	17,011	P. O. (3)	100,000	" "
Marengo	1,786	2,007	1,710	7,503	P. O. and O. (2)	50,000	" Hull
Marion	4,400	4,102	3,094	11,688	P. O. (3)	100,000	" Good
Algona	2,908	2,911	2,068	15,210	P. O. and O. (3)	80,000	" Woods
Newton	4,616	3,682	2,564	32,156	P. O. (2)	90,000	" Ramseyer
Albia	4,969	2,880	2,359	16,303	P. O. (1)	90,000	" "
Corning	1,702	2,145	1,682	10,133	P. O. (3)	60,000	" Towner
Eagle Grove	3,387	3,557	1,881	11,625	P. O. (3)	80,000	" Sweet
Sheldon	2,941	2,282	1,478	13,514	P. O. (3)	75,000	" Steele
Storm Lake	2,428	2,169	1,682	13,967	P. O. (3)	75,000	" "
Spencer	3,005	3,095	1,813	16,495	P. O. (3)	75,000	" "
Osage	2,445	2,734	1,913	37,679	P. O. and O. (3)	100,000	" Haugen
Oelwein	6,028	5,142	830	16,333	P. O. and O. (2)	100,000	" "

PUBLIC-BUILDING BILLS INTRODUCED INTO 64TH CONGRESS

Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
KANSAS							
Oswego	2,317	2,208	2,574	\$15,166	P. O. and O. (3)	\$75,000	Sen. Thompson
Seneca	1,806	1,846	2,032	7,502	P. O. and O. (3)	50,000	" "
Columbus	3,064	2,310	2,160	13,279	P. O. and O. (3)	75,000	Rep. Campbell
Oswego	2,317	2,208	2,574	15,166	P. O. and O. (3)	75,000	" "
Wellington	7,034	4,245	4,391	21,073	Ag. Bldg. (3)	15,000	" Ayres
Olathe	3,272	4,351	3,294	15,919	P. O. and O. (3)	75,000	" Taggart
Fort Scott	10,464	10,322	11,046	34,351	P. O. AH.	75,000	" "
Lawrence	12,374	10,862	9,997	71,789	P. O. Add.	25,000	" "
Garnett	2,334	2,078	2,191	9,755	P. O. and O. (3)	40,000	" "
Paola	3,207	3,144	2,943	12,037	P. O. and O. (3)	75,000	" "
Junction City	5,958	4,695	4,502	17,777	P. O. and O. (3)	75,000	" Helvering
Dodge City	3,214	1,942	1,763	21,246	P. O. and O. (3)	100,000	" Shouse
Norton	1,787	1,202	1,074	9,308	P. O. and O. (3)	50,000	" Connolly
Hayes	1,061	1,136	1,242	9,785	P. O. and O. (3)	50,000	" "
Council Grove	2,545	2,265	2,211	9,141	P. O. (3)	35,000	" Doolittle
KENTUCKY							
Shelbyville	3,412	3,016	2,679	13,044	P. O. (1)	25,000	Rep. Helm
Stanford	1,532	1,651	1,385	6,228	P. O. and O. Site	10,000	" "
Barbourville	1,633	1,010	1,162	4,532	P. O. and O. (3)	100,000	" Powers
Pineville	2,161	2,072	—	7,369	P. O. and O. (3)	100,000	" "
Madisonville	4,066	3,628	2,212	12,615	P. O. (2)	65,000	" Kincheloe
Eminence	1,274	1,018	1,002	4,402	P. O. and O. (2)	50,000	" Cantrill
Central City	2,545	1,348	1,144	5,707	P. O. and O. (2)	75,000	" Thomas
Whitesburg	321	194	—	2,031	P. O. and O. (3)	75,000	" Langley
McKee	146	106	—	526	P. O. and O. (3)	75,000	" "
Hindman	370	231	—	1,173	P. O. and O. (3)	75,000	" "
Salysville	310	265	339	1,161	P. O. and O. (3)	75,000	" "
Jenkins	1,897	2,068	—	3,847	P. O. and O. (3)	75,000	" "
Booneville	236	251	—	829	P. O. and O. (3)	75,000	" "
Inez	*(6)	—	—	1,016	P. O. and O. (3)	75,000	" "
Hazard	537	—	—	4,477	P. O. and O. (3)	75,000	" "
Pikeville	1,280	508	456	6,149	P. O. (2)	70,000	" "
Paintsville	942	541	506	5,195	P. O. (2)	70,000	" "
Prestonburg	1,120	409	305	3,059	P. O. (2)	70,000	" "
Falmouth	1,180	1,134	1,146	5,638	P. O. and O. (2)	50,000	" Rouse
Campbellsville	1,206	1,341	1,018	5,056	P. O. Site	10,000	" Johnson
Murray	2,089	1,822	518	6,357	P. O. and O. (2)	75,000	" Barkley
Hickman	2,736	1,589	1,652	8,538	P. O. and O. (3)	75,000	" "
*(6) Not in Census of 1910.							
LOUISIANA							
De Ridder	2,100	—	—	8,854	P. O. and O. (3)	75,000	" Lazaro
Winnfield	2,925	—	—	9,098	P. O. and O. (3)	60,000	" Aswell
Morgan City	5,477	2,332	2,291	8,370	Not given (2)	50,000	" Martin
Houma	5,024	3,212	1,280	12,095	Not given (3)	50,000	" "
Mansfield	1,799	847	908	11,192	P. O. (3)	75,000	" Watkins
Plaquemine	4,955	3,590	3,222	11,437	P. O. and O. (3)	75,000	" Morgan
Covington	2,601	1,205	976	9,506	Not given	75,000	" "
Alexandria	11,213	5,648	2,861	72,261	P. O. Add. (1)	30,000	Sen. Broussard
MAINE							
Farmington	3,210	3,288	3,207	11,924	P. O. (3)	60,000	" "
Sanford	9,049	6,078	4,201	13,837	P. O. and O. (3)	75,000	" Hinds
MARYLAND							
Baltimore	—	—	—	N.F.	P. O. *(5)	1,000,000	Sen. Smith
Baltimore	—	—	—	N.F.	P. O.	1,000,000	Rep. Coady
Elkton	2,487	2,542	2,318	9,968	P. O. (3)	100,000	" Price
Easton	3,083	3,074	2,939	20,732	P. O. (3)	100,000	" "
*(5) And beginning construction.							

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Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
MASSACHUSETTS							
Boston	—	—	—	—	Federal	\$3,750,000	Rep. Gallivan
Boston	—	—	—	N.F.	P. O. and O.	5,000,000	" "
Provincetown	4,360	4,247	4,642	\$11,191	P. O.	125,000	" Walsh
Everett	33,484	24,336	11,068	N.F.	P. O.	125,000	" Roberts
Southbridge	12,592	10,025	7,655	41,201	P. O.	20,000	" Paige
Leominster	17,580	12,392	7,269	39,537	P. O.	20,000	" "
Gardner	14,690	10,813	8,424	22,800	P. O.	100,000	" "
Clinton	13,075	13,667	10,424	21,324	P. O.	100,000	" "
Boston	—	—	—	—	Im. Sta.	120,000	" Tague
Wakefield	11,404	9,290	6,982	21,469	P. O.	100,000	" Dallinger
Waltham	27,834	23,481	18,707	N.F.	P. O.	91,000	" Carter
Frammingham	12,948	11,302	9,239	84,899	P. O.	100,000	" "
Great Barrington	5,926	5,854	4,612	18,372	P. O. and O.	125,000	" Treadway
Lowell	—	—	—	N.F.	P. O. and O.	600,000	" Rogers
Salem	—	—	—	N.F.	P. O.	(No. app.)	" Gardner

MICHIGAN							
Hancock	8,981	4,050	1,772	25,309	P. O. and O.	100,000	Sen. Smith
Alma	2,757	2,047	1,655	15,658	P. O. and O.	100,000	Rep. Fordney
St. Johns	3,154	3,388	3,127	15,792	P. O. and O.	75,000	" "
Marshall	4,236	4,370	3,968	62,763	P. O. and O.	125,000	" Smith
Claire	1,350	1,326	1,174	8,590	P. O.	50,000	" Loud
St. Joseph	5,936	5,155	3,733	42,153	P. O. Site	25,000	" Hamilton
St. Joseph	5,936	5,155	3,733	42,153	P. O.	100,000	" "
South Haven	3,577	4,009	1,924	19,421	P. O.	60,000	" "
Benton Harbor	9,185	6,562	3,692	54,702	P. O.	100,000	" "
Boyne City	5,218	912	450	11,063	P. O. and O.	75,000	" Scott
Howell	2,338	2,518	2,387	11,965	P. O.	75,000	" Kelley

MINNESOTA							
Northfield	3,265	3,210	2,659	21,099	P. O.	60,000	" Davis
Breckenridge	1,840	1,282	655	9,278	P. O. and O.	50,000	" Steenerson
Detroit	2,807	—	—	15,362	P. O. and O.	100,000	" "
Thief River Falls	3,714	1,819	191	20,630	P. O. and O.	100,000	" "
Waseca	3,054	3,103	2,482	17,318	P. O. and O.	110,000	" Anderson
Duluth	78,466	52,969	33,115	N.F.	P. O. and C. H.	1,500,000	" Miller
Two Harbors	4,990	3,278	—	9,592	P. O. and O.	85,000	" "
International Falls	1,487	—	—	12,867	P. O.	85,000	" "
Marshall	2,152	2,088	1,203	13,141	P. O.	50,000	" Volstead
Litchfield	2,333	2,280	1,890	12,368	P. O.	50,000	" "
Wadena	1,820	1,520	895	11,267	P. O.	50,000	" Lindbergh
Cass Lake	2,011	546	—	5,735	P. O. and O.	50,000	" "
Minneapolis	—	—	—	—	Federal	700,000	" Smith

MISSISSIPPI							
Columbia	2,029	507	—	8,595	P. O. and O. Site	10,000	" Harrison
Bay St. Louis	3,388	2,872	1,974	7,466	P. O. and O. Site	10,000	" "
Pascagoula	3,379	708	—	6,179	P. O. and O. Site	10,000	" "
Lexington	2,428	1,516	1,075	8,421	P. O. Site	5,000	" Humphreys
Indianola	1,098	630	240	7,661	P. O. Site	5,000	" "

MISSOURI							
Columbia	9,662	5,651	4,000	57,279	P. O. Site Add.	12,000	Sen. Reed
Cameron	2,980	2,979	2,917	10,330	P. O. and O.	100,000	Rep. Alexander
Richmond	3,644	3,478	2,895	10,088	P. O. and O.	100,000	" "
Kansas City	—	—	—	N.F.	P. O.	3,000,000	" Borland
Columbia	9,662	5,651	4,000	57,279	P. O. Site Add.	12,000	" "

PUBLIC-BUILDING BILLS INTRODUCED INTO 64TH CONGRESS

Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
Trenton	5,656	5,396	5,039	\$14,387	P. O. and O. (2)	\$100,000	Rep. Rucker
Centralia	2,116	1,722	1,275	8,383	P. O. (2)	60,000	" Shackelford
Sikeston	3,327	1,077	636	11,124	P. O. and O. (2)	65,000	" Russell
Caruthersville	3,655	2,315	230	10,658	P. O. and O. (2)	65,000	" "
West Plains	2,914	2,902	2,091	12,174	P. O. and O. (2)	65,000	" "
Charleston	3,144	1,893	1,381	9,346	P. O. and O. (3)	65,000	" "
Mountain Grove	1,722	1,004	830	12,826	P. O. and O. (2)	65,000	" Rubey
Lebanon	2,430	2,125	2,218	9,453	P. O. and O. (2)	65,000	" "
Neosho	3,661	2,725	2,198	28,524	P. O. (3)	75,000	" Decker
Aurora	4,148	6,191	3,482	51,210	P. O. and O. (2)	65,000	" "
Perryville	1,708	1,275	875	5,662	P. O. Site	5,000	" Hensley
Flat River	5,112	—	—	6,208	P. O. Site	5,000	" "
St. Genevieve	1,967	1,707	1,586	4,598	P. O. Site	5,000	" "
Sedalia	17,822	15,231	14,068	61,850	P. O. and O. (3)	200,000	" Hamlin
Unionville	2,000	2,050	1,118	—	P. O. (3)	50,000	" Lloyd
MONTANA							
Havre	3,624	1,033	—	20,822	Site	12,000	Sen. Walsh
Glasgow	1,158	—	—	13,606	P. O. and O. (3)	125,000	" "
Great Falls	13,948	14,930	3,979	100,229	P. O. (1)	100,000	" Myers
Havre	3,624	1,033	—	20,822	P. O. and O. (3)	100,000	" Stout
Glasgow	1,158	—	—	13,606	P. O. and O. (3)	100,000	" "
Billings	10,031	3,221	836	94,174	P. O. and O. (1)	60,000	" "
Lewistown	2,992	1,096	—	42,862	P. O. and O. (3)	100,000	" "
Glendive	2,428	—	—	17,122	P. O. and O. (3)	100,000	" "
Great Falls	13,948	14,930	3,979	100,229	Weather Bu.	18,000	Sen. Myers
NEBRASKA							
O'Neill	2,089	1,107	1,226	8,924	P. O. and O. (3)	75,000	Rep. Kinkaid
Scotts Bluff	1,746	—	—	12,320	P. O. and O. (3)	135,000	" "
Broken Bow	2,260	1,375	1,647	11,948	P. O. and O. (3)	135,000	" "
Lexington	2,059	1,343	1,392	9,971	P. O. and O. (3)	135,000	" "
Superior	2,106	1,577	1,614	11,495	P. O. and O. (3)	90,000	" Shallenberger
Red Cloud	1,686	1,554	1,839	6,940	P. O. Site	15,000	" "
Minden	1,559	1,238	1,380	7,420	P. O. Site	15,000	" "
Omaha	—	—	—	N.F.	P. O. (3)	600,000	" Lobeck
David City	2,177	1,845	2,028	11,990	P. O. and O. (3)	60,000	" Sloan
Seward	2,106	1,970	2,108	10,191	P. O. and O. (3)	60,000	" "
NEVADA							
Las Vegas	945	—	—	7,198	P. O. (3)	75,000	" Roberts
Elko	1,677	849	—	22,255	P. O. (3)	75,000	" "
Ely	2,055	—	—	8,315	P. O. (3)	75,000	" "
Tonopah	3,900	—	—	19,013	P. O. (3)	75,000	" "
NEW HAMPSHIRE							
Claremont	7,529	6,498	5,565	22,856	P. O. and O. (3)	150,000	" Mason
NEW JERSEY							
Passaic	54,773	27,777	13,028	N.F.	P. O. and O. (1)	150,000	" Drukker
Montclair	21,550	13,962	—	N.F.	P. O. and O. (1)	10,000	" Lehlbach
Weehawken	11,288	5,325	1,943	82,857	P. O. and O. (3)	250,000	" Eagan
Phillipsburg	13,903	10,052	8,644	24,243	P. O. and O. (3)	250,000	" Hart
Millville	12,451	10,583	10,002	21,833	P. O. and O. (1)	50,000	Sen. Martine
Millville	12,451	10,583	10,002	21,833	P. O. (1)	50,000	Rep. Bacharach
Union	21,023	15,187	10,643	82,857	P. O. and O. (3)	250,000	" Eagan
NEW MEXICO							
Socorro	1,560	1,512	2,295	4,813	P. O. and O. (3)	75,000	Sen. Catron
Santa Rosa	1,031	—	—	3,308	P. O. Site	10,000	" "
Clayton	970	—	—	7,848	P. O. and O. (3)	125,000	" "
Silver City	3,217	2,735	2,102	16,518	P. O. and O. (3)	100,000	" "
Silver City	3,217	2,735	2,102	16,518	P. O. and O. (3)	100,000	Rep. Hernandez

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Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
NEW YORK							
Liberty	2,072	1,760	734	\$17,948	P. O. and O. (3)	\$50,000	Sen. O'Gorman
Monticello	1,941	1,160	1,016	15,578	P. O. and O. (3)	50,000	" "
Long Island City	Part of New York City			185,391	P. O. (1)	100,000	" "
Walton	3,103	2,811	2,299	13,968	P. O. Site	10,000	Rep. Fairchild
Brooklyn	Part of New York City			N.F.	P. O. and O. (3)	3,500,000	" Dale
Canajoharie	2,273	2,101	2,089	25,913	P. O. (2)	65,000	" Charles
Oneida	8,317	7,538	6,083	33,153	P. O. and O. (3)	85,000	" Mott
St. Johnsville	2,536	1,873	1,263	9,901	P. O. (3)	65,000	" Charles
Albion	5,016	4,477	4,586	18,169	P. O. (3)	80,000	" Danforth
Dansville	3,938	3,633	3,758	46,034	P. O. (3)	100,000	" "
Norwich	7,422	5,766	5,212	33,021	P. O. Site	25,000	" Fairchild
Newburgh	27,805	24,943	23,087	91,896	P. O. and O. (3)	200,000	" Platt
Herkimer	7,520	5,555	—	24,591	P. O. (3)	95,000	" Snyder
Walton	3,103	2,811	2,299	13,968	P. O. Site	25,000	" Fairchild
Port Henry	2,266	1,751	2,436	7,941	P. O. and O. (3)	75,000	" Snell
Potsdam	4,036	3,843	3,961	19,320	P. O. and O. (3)	75,000	" "
Liberty	2,072	1,760	734	17,948	P. O. (3)	100,000	" Ward
Ilion	6,588	5,138	4,057	25,499	P. O. (3)	100,000	" Snyder
Ticonderoga	2,475	1,911	2,267	11,513	P. O. and O. (3)	75,000	" Snell
Wellsville	4,382	3,566	3,435	21,834	P. O. Site	12,500	" Hamilton
Dunkirk	17,221	11,616	9,416	33,069	P. O. and O. (2)	200,000	" "
Monticello	1,941	1,160	1,016	15,598	P. O. (3)	100,000	" Ward
Flushing	Part of New York City			143,275	P. O. (3)	300,000	" Caldwell
Far Rockaway	Part of New York City			68,763	P. O. (3)	150,000	" "
Jamaica	Part of New York City			143,990	P. O. (3)	300,000	" "
Long Island City	Part of New York City			185,891	P. O. (1)	100,000	" "
Yonkers	79,803	47,931	32,033	180,759	P. O. (1)	200,000	" Oglesby
Ballston Spa	4,138	3,923	3,527	15,032	P. O. and O. (3)	50,000	" Parker
Lyons	4,460	4,300	4,475	16,460	P. O. and O. (2)	100,000	" Gould
Seneca Falls	6,588	6,519	6,116	26,710	P. O. and O. (3)	135,000	" "
Bronx	Part of New York City			—	P. O. and O. (2)	1,000,000	" Bruckner
Mechanicsville	6,634	4,695	2,679	17,757	P. O. (3)	75,000	" Parker
Nyack	4,619	4,275	4,111	25,257	P. O. and O. (2)	100,000	" Husted
White Plains	15,949	7,899	4,042	70,235	P. O. and O. (3)	150,000	" "
Binghamton	48,443	39,647	35,005	N.F.	P. O. (2)	500,000	" Fairchild
Adams	1,458	1,282	1,360	27,837	P. O. Site	15,000	" Mott
Lowville	2,940	2,352	2,511	14,307	P. O. and O. (3)	85,000	" "
Bath	3,884	4,994	3,261	24,992	P. O. (3)	75,000	" Pratt
Utica	74,419	56,383	44,007	333,996	P. O. and O. (2)	365,000	" Snyder
NORTH CAROLINA							
Louisburg	1,775	1,178	667	8,128	P. O. and O. (3)	125,000	Rep. Pou
Wadesboro	2,376	1,546	1,198	8,254	P. O. Site (1)	5,000	" Page
Sanford	2,282	1,044	367	9,568	P. O. Site	10,000	" "
Rockingham	2,155	1,507	—	9,095	P. O. Site (1)	5,000	" "
Franklin	379	335	281	4,433	P. O. (3)	75,000	" Britt
Greensboro	15,895	10,035	3,317	N.F.	P. O. (2)	450,000	" Stedman
Mt. Airy	3,844	2,680	1,768	11,602	P. O. (2)	100,000	" "
Lumberton	2,230	849	584	12,433	P. O. and O. (2)	75,000	" Godwin
Dunn	1,823	1,072	419	9,252	P. O. (3)	75,000	" "
Albemarle	2,116	1,382	248	8,759	P. O. (3)	70,000	" Doughton
Morganton	2,712	1,938	1,557	10,211	P. O. and O. (3)	100,000	" Webb
Murphy	977	604	803	5,118	P. O. (3)	75,000	" Britt
Wilson	6,717	3,525	2,126	24,560	P. O. (1)	130,000	" Kitchin
Williamston	1,574	912	751	6,043	P. O. and O. (3)	75,000	" Small
Mt. Olive	1,071	617	393	5,679	P. O. (2)	—	" Hood
Clinton	1,101	958	839	6,254	P. O. Site	10,000	" "
Morehead City	2,039	1,379	1,064	5,538	P. O. Site	10,000	" "
Marion	1,519	1,116	799	8,315	P. O. and O. (3)	100,000	" Britt
Beaufort	2,483	2,195	2,007	4,678	P. O. and O. Site	10,000	" Hood
Marion	1,519	1,116	799	8,315	P. O. and O.	65,000	Sen. Overman
NORTH DAKOTA							
Pembina	717	929	670	2,027	P. O. and O. (3)	75,000	Sen. McCumber
Fargo	14,331	9,589	5,664	N.F.	P. O. (2)	300,000	Rep. Helgesen

PUBLIC-BUILDING BILLS INTRODUCED INTO 64TH CONGRESS

Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
OHIO							
Sandusky	19,989	19,664	18,471	\$79,511	P. O. and O. (3)	\$370,000	Sen. Pomerene
Bucyrus	8,122	6,560	5,974	25,656	P. O. Site	20,000	" "
Mount Vernon	9,087	6,633	6,027	30,729	P. O. (3)	100,000	Rep. Ashbrook
Painesville	5,501	5,024	4,755	41,738	P. O. and O. (3)	200,000	" Emerson
Wellsville	7,769	6,146	5,247	11,684	P. O. (3)	100,000	" Hollingsworth
Steubenville	22,391	14,349	13,394	64,389	P. O. and C. H. (3)	150,000	" "
Galion	7,214	7,282	6,326	24,930	P. O. and O. Site	20,000	" "
Napoleon	4,007	3,639	2,764	12,854	P. O. (2)	65,000	" Matthews
Port Clinton	3,007	2,450	2,049	12,785	P. O. and O. (3)	50,000	" Sherwood
Eaton	3,187	3,155	2,934	11,290	P. O. and O. (3)	45,000	" Gard
Norwalk	7,858	7,074	7,195	28,659	P. O. and O. (3)	130,000	" Overmeyer
Circleville	6,744	6,991	6,556	17,505	P. O. (3)	100,000	" Ricketts

OKLAHOMA							
Muskogee	25,278	*14,418	†4,254	N.F.	P. O. (1)	50,000	Sen. Owen
Sapulpa	8,283	4,259	891	25,803	P. O. and O. (3)	150,000	Rep. Murray
Vinita	4,082	3,157	2,339	17,817	P. O. and O. (3)	100,000	" Davenport
Bartlesville	6,181	4,215	698	37,892	P. O. and O. (3)	200,000	" "
Nowata	3,672	2,223	498	14,701	P. O. and O. (3)	150,000	" "
Pawnee	2,161	1,943	1,464	8,714	P. O. and O. (3)	200,000	" "
Pawhuska	2,776	2,408	—	11,641	P. O. and O. (3)	200,000	" "
Fairview	2,020	887	—	6,233	P. O. and O. (3)	150,000	" Morgan
Cherokee	2,016	964	—	6,434	P. O. and O. (3)	150,000	" "
Newkirk	1,992	1,778	1,754	8,656	P. O. and O. (3)	150,000	" "
Alva	3,688	2,800	1,499	15,853	P. O. and O. (3)	150,000	" "
Ponca City	2,521	2,520	2,528	12,283	P. O. and O. (3)	150,000	" "
Perry	3,133	2,881	3,351	10,185	P. O. and O. (3)	150,000	" "
Sulphur	3,684	2,935	1,198	7,237	P. O. and O. (3)	25,000	" Thompson
Norman	3,724	3,040	2,225	17,904	P. O. and O. (3)	50,000	" "
Okmulgee	4,176	2,322	—	25,645	P. O. (5)	200,000	" Hastings
Elk City	3,165	2,195	—	11,251	P. O. Site	15,000	" McClintic
Clinton	2,781	1,278	—	12,873	P. O. Site	15,000	" "
Mangum	3,667	2,672	—	11,023	P. O. Site	15,000	" "
Hobart	3,845	3,136	—	14,134	P. O. (2)	75,000	" "
Frederick	3,027	2,036	—	11,881	P. O. (2)	75,000	" "
Duncan	2,477	2,451	1,164	8,272	P. O. and O. (3)	100,000	" Ferris
Idabel	1,493	726	—	6,589	P. O. and O. (3)	100,000	" Carter
Hugo	4,582	2,676	—	16,275	P. O. and O. (3)	150,000	" "
Atoka	1,968	1,660	—	7,028	P. O. and O.	100,000	" "
*1907. †1900. (5) Remodeling the Old Creek Capitol.							

OREGON							
Oregon City	4,287	3,494	3,062	20,334	P. O. and O. (3)	100,000	Sen. Chamberlain
Hood River	2,331	766	201	19,445	P. O. and O. (3)	75,000	" Lane
Corvallis	4,552	1,819	1,527	27,479	P. O. and O. (3)	70,000	" "
Hood River	2,331	766	201	19,445	P. O. (3)	100,000	Rep. Sinnott
Klamath Falls	2,758	447	364	16,190	P. O. and O. (3)	100,000	" "
Oregon City	4,287	3,494	3,062	20,334	P. O. and O. (3)	100,000	" Hawley
Grants Pass	3,897	2,290	1,432	14,840	P. O. and O. (3)	100,000	" "
Corvallis	4,552	1,819	1,527	27,479	P. O. and O. (3)	100,000	" "

PENNSYLVANIA							
Philipsburg	3,585	3,266	3,245	17,016	P. O. (3)	75,000	Sen. Penrose
Middletown	5,374	5,608	5,080	14,468	P. O. (3)	75,000	Rep. Kreider
Lancaster	47,227	41,459	32,011	N.F.	P. O. and O. (2)	250,000	" Griest
Columbia	11,454	12,316	10,599	22,380	P. O. and O. (3)	100,000	" "
Philadelphia	—	—	—	N.F.	C. H. Site (5)	2,000,000	" Moore
Pittsburgh	—	—	—	N.F.	P. O. (2)	2,500,000	" Garland
York	44,750	33,708	20,793	N.F.	P. O. (1)	25,000	" Lafean
Brookville	3,003	2,472	2,478	14,742	P. O. and O. (3)	100,000	" North
Kittanning	4,311	3,902	3,095	24,526	P. O. and O. (3)	75,000	" "
Barnesboro	3,535	1,482	—	8,023	P. O. and O. (3)	60,000	" Bailey
Tyrone	7,176	5,487	4,705	98,485	P. O. (2)	125,000	" "

(5) And beginning construction.

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Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
Lansdowne	4,066	2,630	—	\$25,667	P. O. and O. (3)	\$75,000	Rep. Butler
Sunbury	13,770	9,810	5,930	36,932	F. B. (1)	150,000	" Leshner
Philipsburg	3,585	3,266	3,245	17,016	P. O. Site	30,000	" Rowland
Philipsburg	3,585	3,266	3,245	17,016	P. O. (3)	75,000	" "
Somerset	2,612	1,834	1,713	16,076	P. O. (3)	75,000	" Hopwood
Elizabeth	2,311	1,866	1,804	5,261	P. O. (7)	25,000	" Coleman
Lewisburg	3,081	3,457	3,248	15,203	P. O. and O. (3)	100,000	" Focht
Lewistown	8,166	4,451	3,273	22,643	P. O. (1)	30,000	" "
Midland	1,244	—	—	10,619	P. O. (3)	85,000	" Temple
Duquesne	15,727	9,036	—	13,740	P. O. and O. (3)	125,000	" Barchfeld
Greenville	5,909	4,814	3,674	31,245	P. O. (3)	100,000	" Miller
Philadelphia	—	—	—	N.F.	P. O. Site	2,000,000	" Graham
Philadelphia	—	—	—	N.F.	P. O. (3)	5,000,000	" "
Midland	1,244	—	—	10,619	P. O. (3)	85,000	Sen. Penrose

(7) Purchase of building.

RHODE ISLAND

Narragansett Pier	1,250	1,523	1,408	8,252	P. O. (1)	5,000	Rep. Stiness
Warren	6,585	5,108	4,489	8,458	P. O. (2)	75,000	" O'Shaunessy

SOUTH CAROLINA

Aiken	3,911	3,414	2,362	13,818	P. O.		" Byrnes
Rock Hill	7,216	5,485	2,744	23,975	P. O. and C. H. (3)	60,000	" Finley
Cheraw	2,873	1,151	976	8,442	P. O.		" "
Yorkville	2,326	2,012	1,533	8,596	P. O.		" "
Winnsboro	1,754	1,765	1,738	6,114	P. O. and O. (3)	100,000	" "
Winnsboro	1,754	1,765	1,738	6,114	P. O. and O. (3)	50,000	" "
Dillon	1,757	1,015	82	7,733	P. O. and O. (2)	50,000	" Ragsdale
Conway	1,228	705	677	6,030	P. O. Site	5,000	" "
Hartsville	2,365	704	342	9,884	P. O. Site	No sum stated	" "
Kingstree	1,372	760	539	6,009	P. O. Site	5,000	" "
Greenwood	6,614	4,824	1,326	23,297	C. H. (3)	100,000	" Aiken
Easley	2,983	903	421	5,342	P. O. and O. (3)	100,000	" "
Seneca	1,313	920	—	5,289	P. O. and O. (3)	100,000	" "
Walterboro	1,677	1,491	1,171	5,555	P. O. and O. Site	10,000	" Whaley
Manning	1,854	1,430	1,069	5,435	P. O. and O. Site	10,000	" "
St. George	957	576	629	3,292	P. O. and O. Site	10,000	" "
Summerville	2,355	2,420	2,219	7,796	P. O. and Site	10,000	" "
Woodruff	1,880	596	380	3,468	P. O. and O. (3)	50,000	" Nicholls
Greer	1,673	648	320	6,643	P. O. and O. (3)	50,000	" "
Bamberg	1,937	1,533	696	5,762	P. O. Site	5,000	" Byrnes

SOUTH DAKOTA

Canton	2,103	1,043	1,101	10,006	P. O. and O. (3)	85,000	" Dillon
Vermilion	2,187	2,183	1,496	13,266	P. O. (2)	75,000	" "

TENNESSEE

Newport	2,003	1,630	658	7,552	P. O. and O. (3)	75,000	" Sells
Elizabethton	2,478	—	—	6,094	P. O. and O. (3)	75,000	" "
Rogersville	1,242	1,386	1,153	7,679	P. O. and O. (3)	75,000	" "
Sevierville	675	—	—	5,647	P. O. and O. (3)	50,000	" "
Clinton	1,090	1,111	1,198	3,677	P. O. and O. (3)	60,000	" Austin
Rockwood	3,660	2,899	2,305	6,242	P. O. and O. (3)	60,000	" "
LaFollette	2,816	366	—	5,065	P. O. and O. (3)	160,000	" "
Jefferson City	1,328	—	—	4,877	P. O. and O. (3)	160,000	" "
Lenoir City	3,392	—	—	6,460	P. O. and O. (3)	60,000	" "
McMinnville	2,299	1,980	1,677	8,724	P. O. and O. (3)	50,000	" Moon
Sparta	1,409	895	712	5,246	P. O. and O. (3)	50,000	" "
Madisonville	(8)	—	—	3,367	P. O. and O. (3)	50,000	" "
Pikeville	(8)	—	—	2,743	P. O. and O. (3)	50,000	" "
Lexington	1,497	1,332	715	5,575	P. O. (3)	50,000	" Sims
Huntington	1,112	1,332	707	4,427	P. O. (3)	50,000	" "
South Pittsburgh	2,106	1,789	1,479	5,095	P. O. and O. (3)	50,000	" Moon

(8)—Not included, under this name, in the Census of 1910.

PUBLIC-BUILDING BILLS INTRODUCED INTO 64TH CONGRESS

Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
Dickson	1,850	1,363	938	\$7,451	P. O. (3)	\$65,000	Rep. Padgett
Kingsport	(8)	—	—	3,266	P. O. and O. (3)	75,000	" Sells
Jefferson City	1,328	—	—	4,877	P. O. and O. (3)	60,000	" Austin
LaFollette	2,816	366	—	5,065	P. O. and O. (3)	60,000	" "
Brownsville	2,882	2,645	2,516	8,111	P. O. (3)	50,000	" Garrett
Memphis	—	—	—	N.F.	P. O. (1)	50,000	" McKellar
Lewisburg	1,830	1,421	631	9,430	P. O. (3)	65,000	" Houston
McKenzie	1,322	1,266	1,166	5,615	P. O. (3)	50,000	" Simms

TEXAS

Fort Worth	73,312	26,688	23,076	N. F.			Sen. Sheppard
Childress	3,818	692	—	15,177	P. O. (2)	75,000	" "
Canadian	1,648	—	—	7,064	P. O. (3)	50,000	" "
Memphis	1,936	—	—	9,633	P. O. and O. (2)	75,000	" "
Big Springs	4,102	—	—	12,424	P. O. and O. (3)	100,000	" "
Brownsville	10,517	6,305	6,134	18,161	Federal	250,000	" "
Huntsville	2,072	2,485	1,509	10,707	P. O. and O. (2)	75,000	" "
Austin	29,860	22,258	14,575	N.F.	P. O. Imp.	75,000	" "
San Antonio	96,614	53,321	37,673	N.F.	P. O. Imp.	20,000	" "
Plainview	2,829	—	—	16,330	P. O. and O. (3)	50,000	" Culberson
Paris	11,269	9,358	8,254	46,498	P. O. and O. (3)	200,000	" Sheppard
Taylor	5,314	4,211	2,584	20,178	P. O. (2)	75,000	" Culberson
Coleman	3,046	1,362	906	10,723	P. O. (2)	65,000	Rep. Slayden
Canadian	1,648	—	—	7,064	P. O. (3)	50,000	" Stephens
Bowie	2,874	2,600	1,486	10,218	P. O. (3)	50,000	" "
Childress	3,818	692	—	15,177	P. O. (3)	50,000	" "
Quanah	3,127	1,651	1,477	11,628	P. O. (3)	50,000	" "
Memphis	1,936	—	—	9,633	P. O. (2)	50,000	" "
Henderson	(8)	—	—	6,666	P. O. (3)	65,000	" Young
Crockett	3,947	2,612	1,445	7,801	P. O. (2)	75,000	" Gregg
Jacksonville	2,875	1,568	970	12,763	P. O. Site	10,000	" Dies
Fort Worth	—	—	—	N.F.	P. O. (3)	700,000	" Callaway
Lockhart	2,945	2,306	1,233	10,617	P. O. Site	10,000	" Buchanan
Dallas	—	—	—	N.F.	P. O. and Sub. Sta. (2)	2,250,000	" Summers
Mexia	2,604	2,393	1,674	10,500	P. O. and O. (3)	80,000	" Hardy
Galveston	—	—	—	N.F.	C. H. (3)	1,000,000	Sen. Sheppard
Galveston	—	—	—	N.F.	Site	150,000	Rep. Gregg
Galveston	—	—	—	N.F.	Marine Hospital (3)	200,000	" "
Teague	3,288	—	—	8,055	P. O. and O. (3)	80,000	" Hardy
Taylor	5,314	4,211	2,584	20,178	P. O. (2)	75,000	" Buchanan
Georgetown	3,006	2,790	2,447	12,281	P. O. (2)	75,000	" "
Kingsville	(8)	—	—	13,261	P. O. and O. (3)	50,000	" McLemore
Big Springs	4,102	—	—	12,424	P. O. and O. (3)	100,000	" Smith
Sweetwater	4,176	670	614	14,349	P. O. and O. (2)	100,000	" "
Ballinger	3,536	1,128	—	11,980	P. O. and O. (3)	100,000	" "
Fort Worth	—	—	—	N.F.	P. O. (3)	500,000	" Callaway
Huntsville	2,072	2,485	1,509	10,707	P. O. and O. (2)	75,000	" Eagle
Paris	11,269	9,358	8,254	46,498	P. O. and O. (2)	200,000	" Black
Lufkin	2,749	1,527	520	12,026	P. O. (3)	100,000	" Dies
Seguin	3,116	2,421	1,716	10,884	P. O. and O. (2)	50,000	" Garner
Alvin	1,453	986	261	9,051	P. O. (3)	65,000	" Burgess
Galveston	—	—	—	C. H.	(3)	1,000,000	" Gregg

UTAH

Bingham Canyon	2,881	—	—	11,715	P. O. and O. (3)	75,000	Sen. Sutherland
Nephi	2,759	2,208	2,034	4,935	P. O. and O. (3)	50,000	" Smoot
Cedar City	1,705	1,425	967	3,214	P. O. and O. (3)	50,000	" "
Price	1,021	539	209	6,918	P. O. and O. (3)	50,000	" "
Park City	3,439	3,759	2,850	8,002	P. O. (1)	5,000	" "
St. George	1,737	1,600	—	3,965	P. O. (4)	50,000	" Sutherland
Ephraim	2,296	2,086	—	3,251	P. O. (4)	25,000	" "
Springville	3,356	3,422	2,849	4,156	P. O. and O. (3)	50,000	" "
Nephi	2,759	2,208	2,034	4,935	P. O. and O. (3)	100,000	Rep. Howell
Manti	2,423	2,408	1,950	3,849	P. O. and O. (3)	50,000	" "

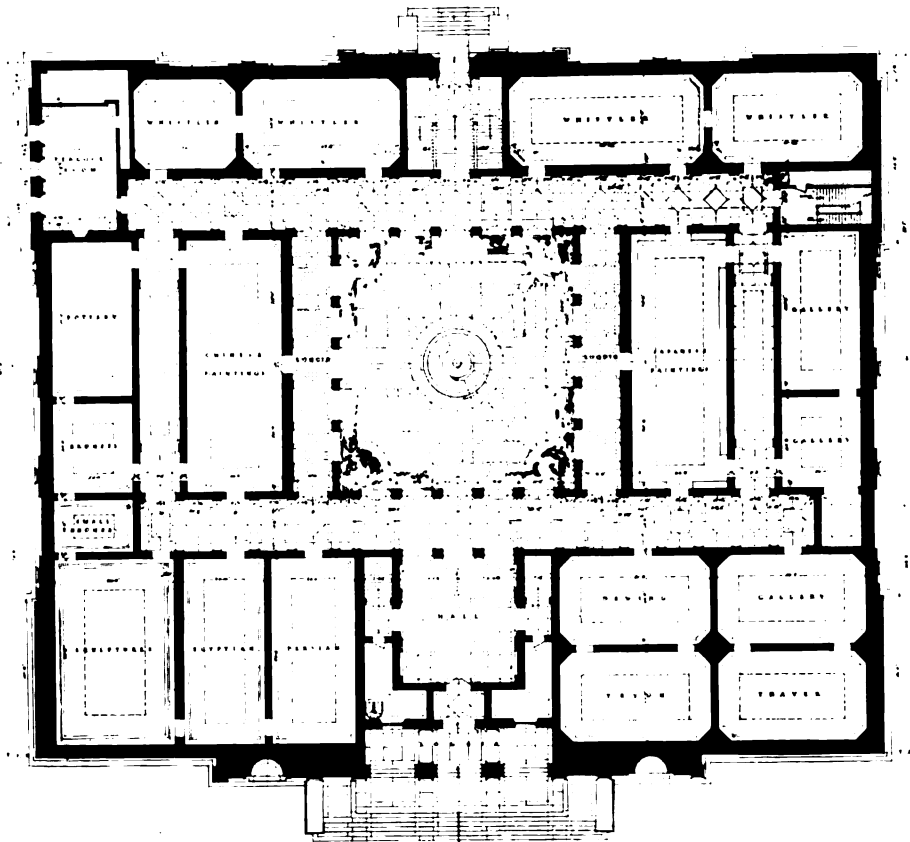
(4)—Providing that a site be furnished free to the Government.

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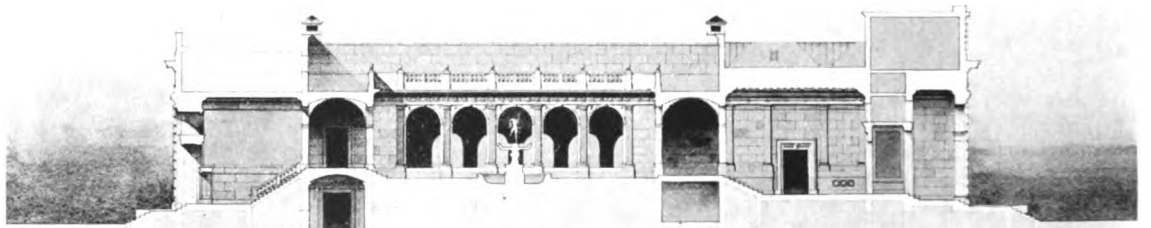
Town	Population			Post-Office Receipts	Kind of Building	Amount of Appropriation	Bill Introduced by
	1910	1900	1890				
Ephraim	2,206	2,086	—	\$3,251	P. O. (3)	\$50,000	Rep. Howell
Beaver City	1,899	1,701	—	3,560	P. O. and O. (3)	50,000	" "
Cedar City	1,705	1,425	967	3,214	P. O. and O. (3)	50,000	" "
Mt. Pleasant	2,280	2,372	2,254	3,854	P. O. and O. (3)	50,000	" "
St. George	1,737	1,600	—	3,965	P. O. and O. (3)	50,000	" "
Park City	3,439	3,759	2,850	8,002	P. O. (1)	5,000	" "
VIRGINIA							
Staunton	10,604	7,289	6,975	47,023	P. O. and O. (3)	150,000	" Flood
West Point	1,307	1,307	2,018	5,039	P. O. and O. (2)	50,000	" Montague
Coeburn	645	295	—	3,949	P. O. and O. (3)	50,000	" Slemp
Bristol	6,247	4,579	2,902	45,283	P. O. and O. (3)	150,000	" "
Marion	2,727	2,045	1,651	9,354	P. O. and O. (3)	50,000	" "
Blacksburg	875	768	—	8,095	P. O. (3)	50,000	" Glass
Orange	674	536	571	9,904	P. O. and O. (3)	50,000	" Carlin
Culpepper	1,795	1,618	1,620	11,151	P. O. and O. (3)	50,000	" "
Louisa	318	261	—	5,084	P. O. and O. (3)	50,000	" "
WASHINGTON							
Seattle	—	—	—	N.F.	P. O. and O. (1)	950,000	" Humphrey
Bremerton	2,993	—	—	17,399	P. O. and O. (3)	100,000	" "
Snohomish	3,244	2,101	1,993	10,217	P. O. and O. (3)	50,000	" Hadley
Mount Vernon	2,381	1,120	770	15,570	P. O. and O. (3)	75,000	" "
Anacortes	4,168	1,476	1,131	11,801	P. O. and O. (3)	50,000	" "
Blaine	2,289	1,592	1,563	7,692	P. O. and O. (3)	50,000	" "
Hoquiam	8,171	2,608	1,302	23,230	P. O. and O. (3)	150,000	" Johnson
Centralia	7,311	1,600	2,026	21,180	P. O. and O. (3)	150,000	" "
Puyallup	4,544	1,884	1,732	13,199	P. O. and O. (3)	150,000	" "
Chehalis	4,507	1,775	1,309	18,318	P. O. and O. (3)	150,000	" "
Tacoma	—	—	—	—	Im. Sta. (3)	500,000	" "
Seattle	—	—	—	—	Im. Sta. (3)	500,000	" Humphrey
WEST VIRGINIA							
Keyser	3,705	2,536	2,165	13,733	P. O. and O. (3)	150,000	" Brown
Weston	2,213	2,560	2,143	19,153	P. O. (3)	200,000	" Neely
Mannington	2,672	1,681	908	12,340	P. O. (3)	100,000	" "
Salem	2,169	746	310	8,188	P. O. (3)	75,000	" "
Logan	1,640	444	—	12,056	P. O. and O. (3)	150,000	" Littlepage
Princeton	3,027	—	—	10,252	P. O. and O. (3)	150,000	" Cooper
Webster Springs	500	297	—	2,362	P. O. and O. (3)	150,000	" Littlepage
Keyser	3,705	2,536	2,165	13,733	P. O. and O. (3)	150,000	" Sutherland
Beckley	2,161	342	158	9,305	P. O. and O. Site	10,000	" "
Hinton	3,656	3,763	2,570	15,623	P. B. (1)	100,000	" Littlepage
Lewisburg	803	872	1,016	8,017	P. O. (3)	150,000	" "
WISCONSIN							
Reedsburg	2,615	2,225	1,737	11,840	P. O. and O. (3)	60,000	" Esch
Waupaca	2,789	2,912	2,127	13,262	P. O. (3)	60,000	" Browne
Sturgeon Bay	4,262	3,372	2,195	11,320	P. O. and O. (3)	65,000	" Konop
Marshfield	5,783	5,340	3,450	26,344	P. O. and O. (3)	100,000	" Browne
Grand Rapids	6,521	4,493	1,702	27,973	P. O. and O. (3)	100,000	" "
Shawano	2,923	1,863	1,505	10,664	P. O. and O. (3)	60,000	" "
Portage	5,440	5,459	5,143	20,372	P. O. and O. (3)	100,000	" Burke
Ladysmith	2,352	—	—	10,304	P. O. and O. (3)	75,000	" Lenroot
Milwaukee	—	—	—	N. F.	P. O. (3)	500,000	" Cary
Two Rivers	4,850	3,784	2,870	15,728	P. O. (3)	100,000	" Reilly
Menasha	6,081	5,589	4,581	16,672	P. O. (3)	100,000	" "
Whitewater	3,224	3,405	4,359	16,190	P. O. and O. (3)	75,000	" "
Lake Geneva	3,079	2,585	2,297	15,065	P. O. and O. (3)	70,000	" "
WYOMING							
Green River	1,313	1,361	1,723	4,370	P. O. and O. (2)	75,000	" Mondell
Newcastle	975	756	1,715	4,174	P. O. (2)	75,000	" "
Sundance	281	294	515	2,989	P. O. (3)	75,000	" "



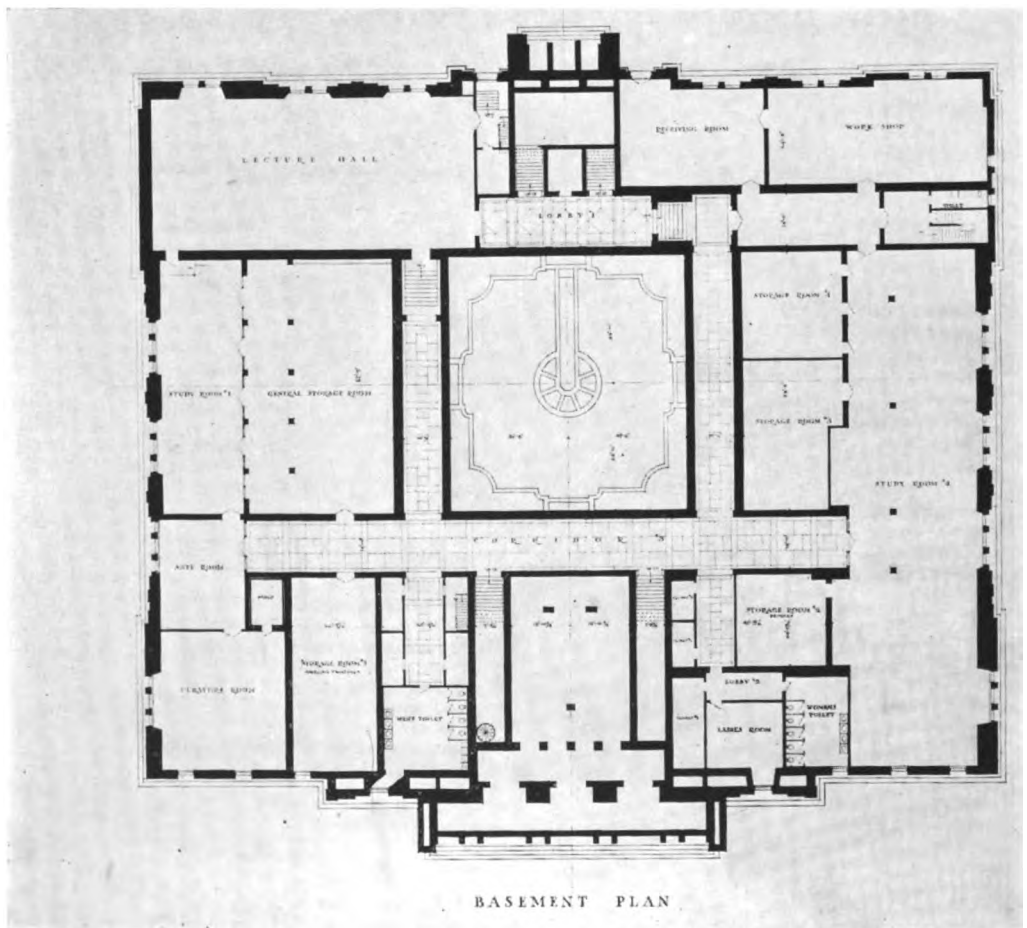
NORTH ELEVATION
BUILDING FOR THE FREER COLLECTIONS
WASHINGTON, D. C.



FIRST FLOOR PLAN
BUILDING FOR THE FREER COLLECTIONS
WASHINGTON, D. C.
THE BUILDING FOR THE FREER COLLECTIONS, WASHINGTON, D. C.
Charles A. Platt, Architect



SECTION
 BUILDING FOR THE FREER COLLECTIONS
 WASHINGTON - D. C.



BASEMENT PLAN

THE BUILDING FOR THE FREER COLLECTIONS, WASHINGTON, D. C.
 Charles A. Platt, Architect

Society of Beaux-Arts Architects

Official Notification of Awards—Judgment of April 25, 1916

Class "B," Fourth Analytique

Jury of Award.—F. H. Bosworth, Jr., H. Hornbostel, H. W. Corbett, P. Schultz, F. B. Hoffman, Jr., W. Lamb, L. S. Weeks.

Program.—"A Village Well."

Criticism.—The problem of the covered well has offered inspiration to many of the artists of Italy and France, where in most of the small towns there are beautiful types of its solution. As a rule, the students, in working up their problem, were influenced considerably by these charming examples, and presented well-thought-out designs. However, there was a lack of the usual careful consideration of the composition of the sheet as a whole, especially in the arrangement of the details. There was also considerable criticism of some of the renderings, which were so dark as to hide much of the good draughtsmanship.

Number of drawings submitted.—150.

Awards.—First Mention Placed, E. A. Bennett, Boston Architectural Club; A. Addis, Columbia University; J. Gregory and W. K. Harrison, Atelier Corbett, New York City.

First Mention, O. H. Cederlund, F. P. Sweet, M. E. Lavanoux, G. H. VanAnda, P. Meng, Jr., R. L. Fowler, Jr., H. Finkelstein, and P. N. Jensen, Columbia University; O. E. Cote, Rhode Island School of Design; J. L. Conarroe, T-Square Club, Philadelphia; F. C. Klawiter, University of Minnesota; G. J. Beisel, Atelier Wynkoop, New York City.

Class "B," Fourth Projet

Jury of Award.—F. A. Godley, J. Wynkoop, G. A. Licht, F. C. Hiron, J. M. Scraftford, W. Emerson, H. Sedgwick, L. Warren, H. O. Milliken, W. F. Hitchens, Professor Burnham.

Program.—"A Golf Club-House."

Criticism.—A men's golf club-house should not be a hotel or a residence, and there were plenty of both among the drawings submitted, but for Class "B" drawings they were all very good. The golfer wants to be able to reach the links easily from the locker-rooms or from the lounge, and, when loafing around the club, to be able to see what is going on at the first tee and the last green. A comfortable and airy lounge which could be fitted up in a home-like manner and a well-lighted and well-ventilated locker-room with plenty of space, are essentials for a good club-house. Many of the drawings had met these requirements and solved the problem with real character.

Number of drawings submitted.—153.

Awards.—First Mention Placed, M. C. Beebe, Atelier Hiron, New York City; L. J. Mahoney, Los Angeles Architectural Club; L. M. King, St. Louis Architectural Club.

First Mention, D. H. Bodin, W. F. Frampton, S. P. Stewart, R. E. Vernon, C. Clark, Carnegie Institute of Technology; A. P. McFarland, Columbia University; M. McF. Dennison, Atelier Hiron, New York City; J. J. Davidson, Atelier Licht, New York City; A. C. Zimmerman, Los Angeles Architectural Club.

Second Loeb Prize Competition

Jury of Award.—F. A. Godley, W. Emerson, F. H. Bosworth, Jr., H. Sedgwick, L. F. Peck and W. Lamb.

Program.—"An Entrance Gateway."

Criticism.—It has seldom been the duty of an S. B.-A. A. jury to pass upon the relative value of so poor a lot of drawings as were presented in this competition. There was not one drawing worthy of consideration for a first prize; that awarded second prize standing quite alone amongst its competitors. The drawings were either totally out of character, expressing expositions of national importance, or poorly presented.

Number of drawings submitted.—39.

Awards.—Placed first and awarded second prize, \$25, L. Morgan, Atelier Hiron, New York City; placed second, R. Pallesen, Atelier Wynkoop, New York City; placed third, E. E. Weihe, Atelier Brown, S. F. A. C., San Francisco; placed fourth, G. M. D. Lewis, University of Pennsylvania; placed fifth, J. R. Pelich, Cornell University.

Judgment of May 16, 1916

Class "A," Fifth Projet

Jury of Awards.—F. A. Godley, F. B. Hoffman, Jr., J. H. Freedlander, H. McGoodwin, F. C. Hiron, E. V. Meeks, F. H. Bosworth, Jr., A. Ware, J. Wynkoop, L. Warren, J. V. VanPelt, C. L. Lawrance.

Program.—"A Memorial Amphitheater."

Criticism.—Most of the drawings submitted were well presented and nicely studied, but few showed a real grasp of the conditions of the problem. Some of the competitors seemed to have been confused by the freedom of the program. The amphitheater was to be placed on the dominating point of a large national cemetery, with the ground sloping away gradually. Such a position would allow monumental treatment without extreme height, and at once suggest a fore-



JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

court or approach which would create a definite center of interest. The amphitheater was to be used for open-air services; therefore it should be as open as possible, to allow those attending to appreciate the dignity and beauty of the surroundings. Many of the drawings did show an excellent grasp of these rather difficult conditions and presented well-composed solutions.

Number of drawings submitted.—48.

Awards.—First Medal, G. L. Kaufman, Cornell University; H. L. Smith, Carnegie Institute of Technology; K. C. Welch, University of Pennsylvania.

Second Medal, C. Bein, Columbia University; M. E. Boyer, Jr., Carnegie Institute of Technology; K. Moriyama, Atelier Hiron, New York City; P. M. Hesser, Jr., and W. A. Cannon, University of Pennsylvania.

Class "A," Fifth Esquisse-Esquisse

Jury of Awards.—W. Emerson, H. Sedgwick, W. A. Boring, M. S. Wyath, J. Mackenzie, H. W. Corbett, L. S. Weeks, M. Flagg, 2nd, P. A. Cusachs.

This Jury also served as Jury of Award for Measured Drawings, Class "B" Esquisse-Esquisse, and Class "A" and "B" Archæology Project.

Program.—"The Navy Designing Department."

Criticism.—Class "A" seems to be hopelessly unable to grasp or give expression to the Esquisse-Esquisse problems presented to it. The patrons might well give much time to this type of work in their classes.

Number of drawings submitted.—18.

Awards.—Third Medal, G. L. Kaufman, Cornell University.

Mention, A. R. Brandner, Atelier Rebori, Chicago; R. M. Kennedy, Cornell University.

Class "B," Fifth Esquisse-Esquisse and Spiering Prize

Program.—"A Roadside Shrine."

Criticism.—The "B" Esquisse-Esquisse showed up extremely well, the only faults being those due

to too much elaboration—a tendency to produce church compositions where the most elementary simplicity was best in character. The Jury takes pleasure in complimenting the Los Angeles Architectural Club on the exceptionally good work done by its members.

Number of drawings submitted.—56.

Awards.—Spiering Prize, \$50 and First Mention, R. A. Lockwood, Los Angeles Architectural Club.

First Mention, D. R. Wilkinson and P. R. Williams, Los Angeles Architectural Club. (Placed second and third respectively for the prize.)

Mention, R. K. Harris, Boston Architectural Club; G. W. Travis, Atelier Brown, Jr., S. F. A. C., San Francisco; M. Hoffman, Columbia University; E. T. Dreibelbies, Carnegie Institute of Technology; L. J. Mahoney and G. Verge, Los Angeles Architectural Club; F. C. Mueller, Atelier Puckey-Chicago Architectural Club; F. Cook, Atelier Wynkoop, New York City.

Class "A" and "B," Fifth Archæology Project

Program.—"An English Tap-Room of the Seventeenth Century."

Criticism.—The drawings presented were poor, with two exceptions lacking any evidence of a sufficient study to express the spirit and character of the particularly interesting architecture that marked this period.

Number of drawings submitted.—13.

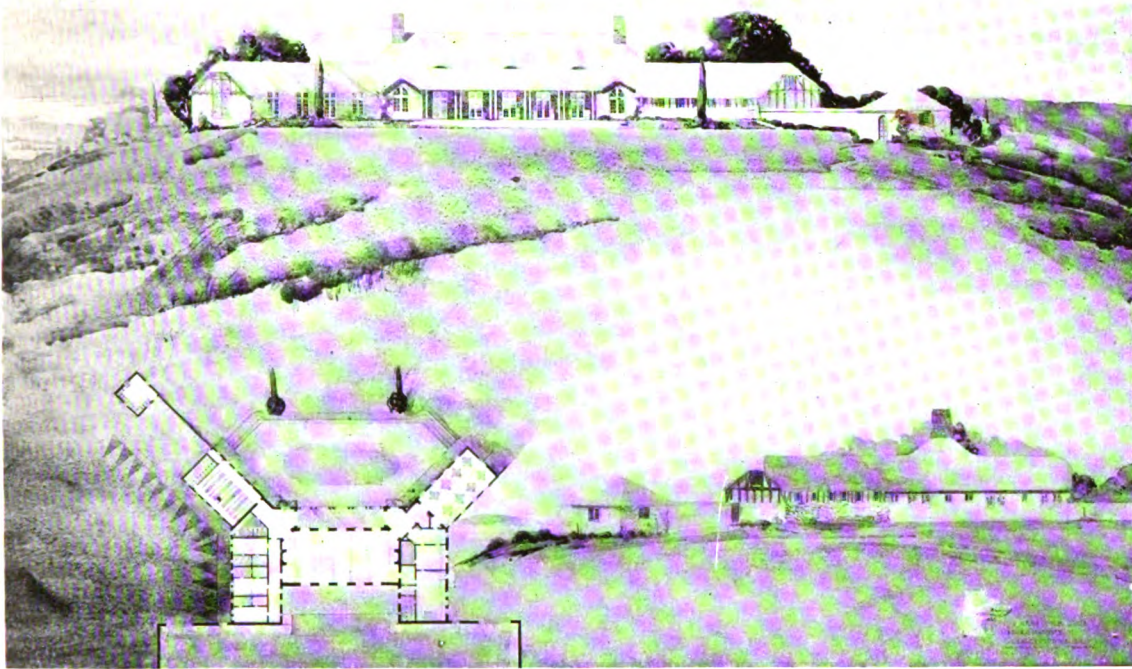
Awards.—Third Medal, F. D. Parham, Columbia University; W. T. Ammerman, Carnegie Institute of Technology; J. Pendlebury, care of E. A. Josselyn, New York City.

Nine Measured Drawings were submitted in this competition on which the following awards were made: Third Medal, W. R. Millward, Syracuse University; K. C. Welch and G. M. D. Lewis, University of Pennsylvania.

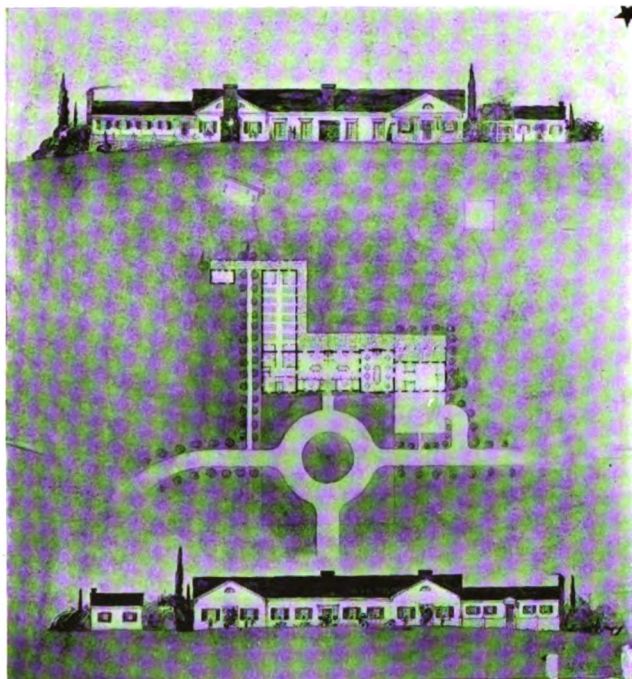
The work of Messrs. K. C. Welch, R. A. Lockwood, G. L. Kaufman, and J. Pendlebury will be published in the next number of the Journal.

The Portfolio of Drawings of the Work of the Students of the Society of Beaux-Arts Architects

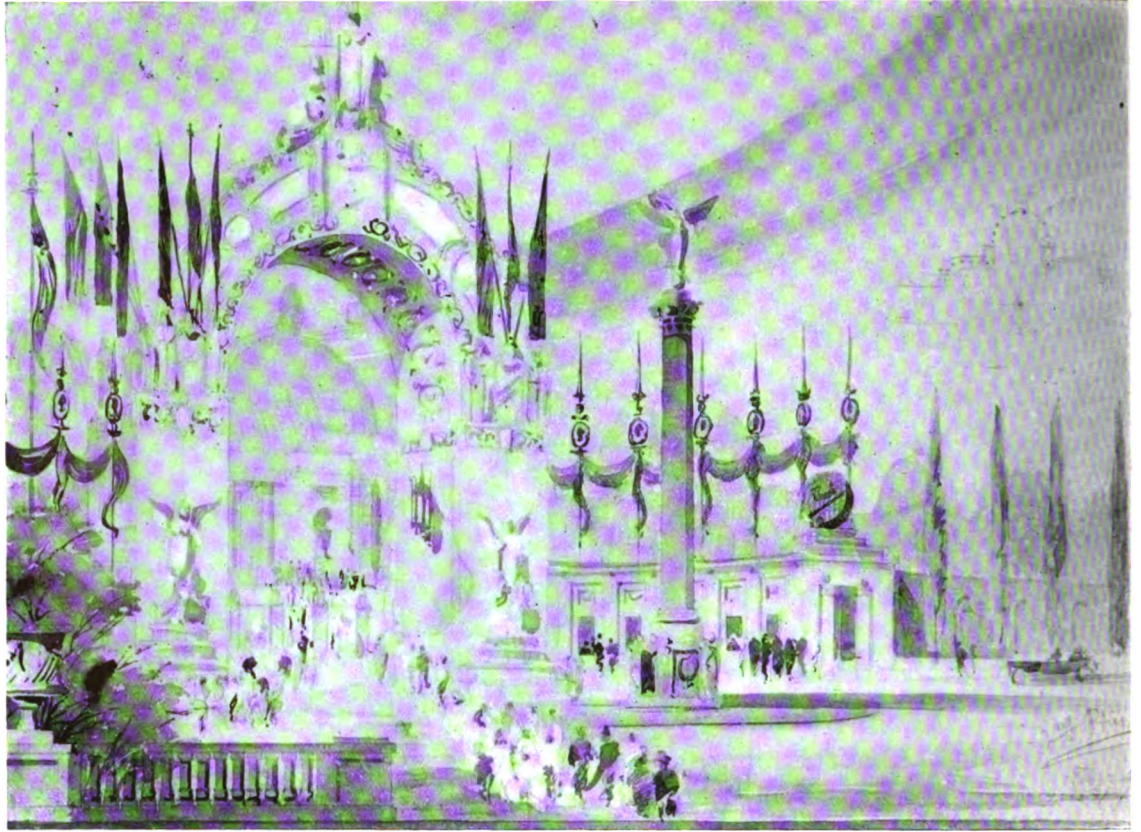
As has already been announced, the Journal has arranged for the publication of the drawings which have appeared in the Journal in portfolio form. These will be ready as soon as the last judgment has been published in the Journal,—probably about the first of July next. The price of the portfolio is Two Dollars. Only a limited number have been printed and none will be reprinted. Subscriptions should be mailed to the Journal, The Octagon, Washington, D. C.



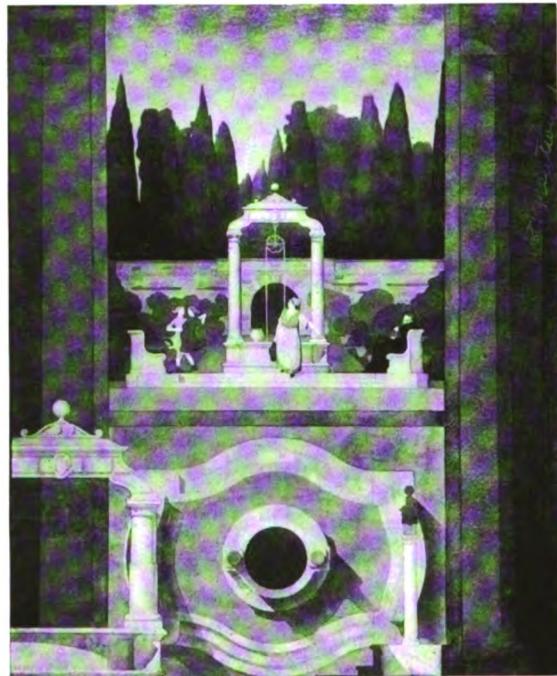
CLASS B.—FOURTH PROJCT.—A GOLF CLUB-HOUSE
 First Mention Placed, L. J. Mahoney, Los Angeles Architectural Club



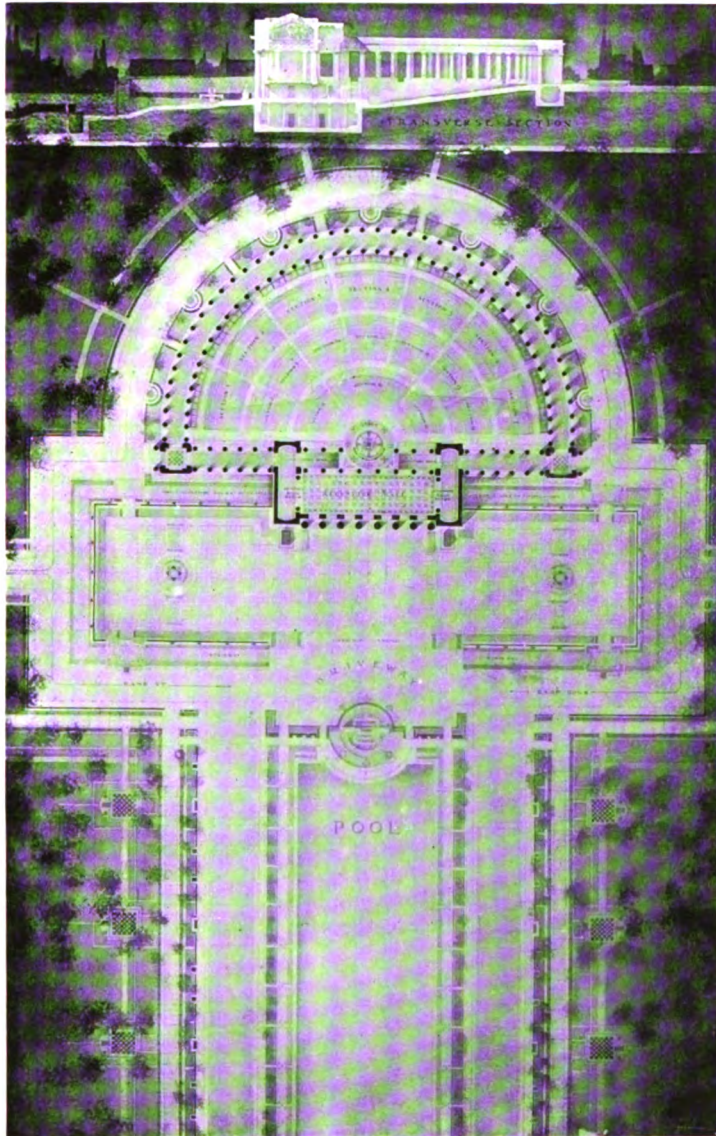
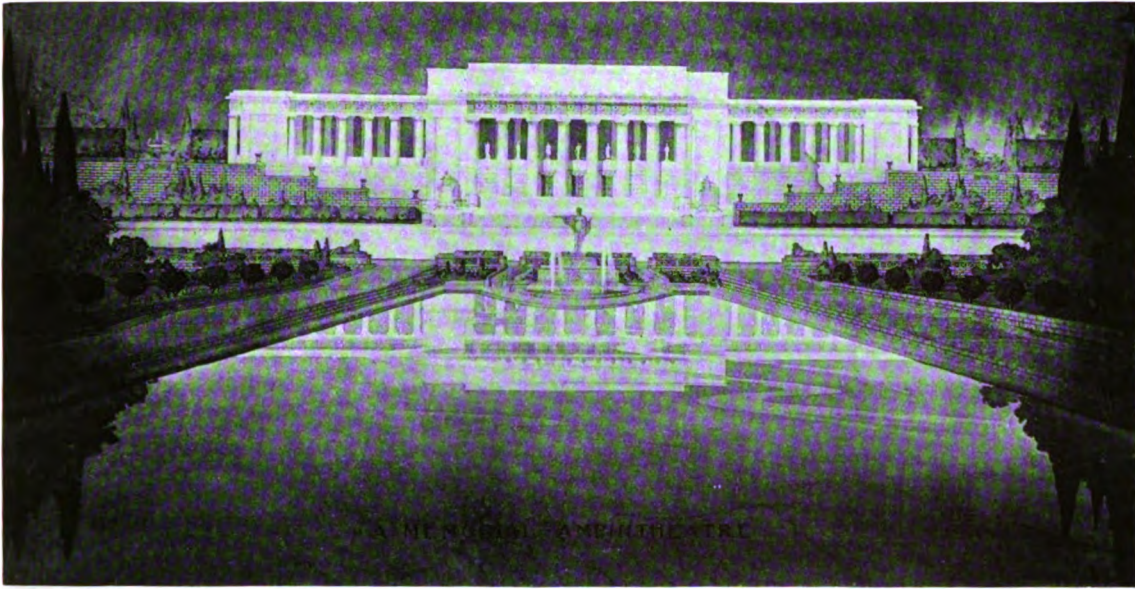
CLASS B.—FOURTH PROJCT.—A GOLF CLUB-HOUSE
 First Mention Placed, L. M. King, St. Louis Architectural Club



SECOND LOEB PRIZE COMPETITION.—AN ENTRANCE GATEWAY
Placed First, Second Prize, L. Morgan, Atelier Hiron, New York City

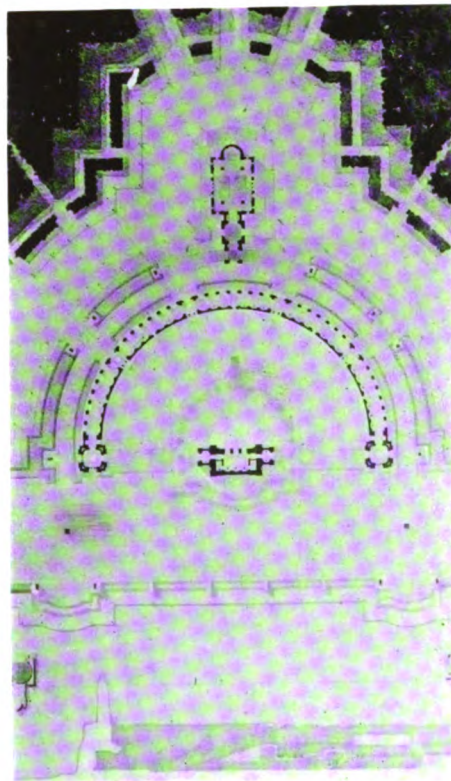
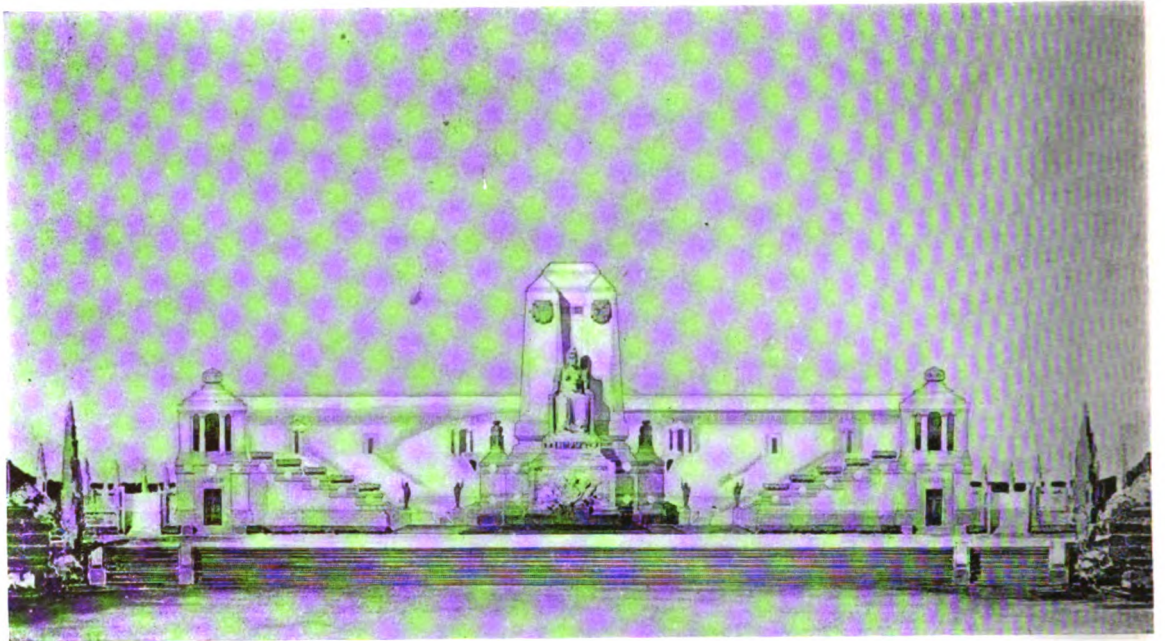


CLASS B.—FOURTH ANALYTIQUE.—A VILLAGE WELL
First Mention Placed, J. Gregory, Atelier Corbett, New York City



CLASS A.—FIFTH PROJET.—A MEMORIAL AMPHITHEATER
 First Medal, G. L. Kaufman, Cornell University





CLASS A.—FIFTH PROJET.—A MEMORIAL AMPHITHEATER
First Medal, H. L. Smith, Carnegie Institute of Technology







CITY OF

As in other cities
and in its relation to
Government and Municipal
Government formed by extending the
cutting across the foreground



A Plan for Ottawa, the Capital of the Dominion of Canada

By E. H. BENNETT

The Ottawa and Hull plan* expresses all phases of city life, including commerce, industry and residence, the street system, parks, and transportation, and deals with their inter-relations, an essential study in a comprehensive city plan. In this article, however, the more strictly architectural phases of the problem are expressed.

A dominant thought has been to make the city of Ottawa worthy to be a capital. The problem is not one of an intensely built-up metropolis, but one in which a finer development affecting the whole city may be expressed, in which respect it resembles our own capital of Washington, rather than the great capitals of the old world, in which the seat of government is submerged by extensive commercial development.

The site lends itself naturally to a noble and striking treatment. Ottawa today is in many respects a beautiful city and, if well developed, will express in a high degree the magnificence of its site. It is, like Athens, encircled with violet hills.

Even before the plan was undertaken, the demonstrated needs of the government for new office space had resulted in the acquirement by the government of a large tract of ground lying along the river to the west of the present government buildings, while the plans naturally are made with a view to growth and expansion.

The two cities of Ottawa and Hull face one another across the Ottawa River. The development of the capital being the work of the nation, and financial aid from the government being necessary in such an undertaking, it was determined that the establishment of a Federal District was indispensable to the successful execution of the plans.

A glance at the plan of the central area, Plate I, will show that topographical conditions have been compelling factors in the growth of the city. Along the steep banks of the magnificent Ottawa River the city must continue to develop and, as a frontispiece to both the city and the river, the government center will find its maximum field of expression. The Rideau River and the Canal, here indicated, play an important part in the plan, and add immensely to the interest of the city. In one sense obstacles to development, they can be overcome and woven into the general structure.

The numerous railway lines in and about Ottawa

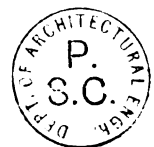
and Hull have tended to divide the cities into many parts, causing scattered and uneven development. By the elimination of some of the lines which will be unnecessary when all the railroads entering the city are operated under a single terminal system, the city will be relieved of obstacles to its proper expansion. In place of the two passenger terminals at present located at two sides of the city, the plan proposes one union terminal at the site of the present Grand Trunk Station. This terminal will be connected with the Canadian Pacific west-bound line by a tunnel under Wellington Street, through which all through east- and west-bound trains will be operated. By this plan both the passenger and freight terminals are located as close to the business and traffic center as possible, and where there will be adequate avenues of access to and ample traffic space around them. It further removes all grade intersection of railroad tracks, and practically all street-grade crossings. The rights-of-way and other areas to be abandoned by the railways may be acquired by the city for streets and parkways to the great benefit of the street system. Now Ottawa and Hull are divided into ten sections by the railroad lines; this number could be reduced one-half.

The government center presents a great opportunity for civic development. Its backbone is Wellington Street, lying east and west along the river, along which the group stretches from one great focus of arteries at the railway center to another at the western end. The development of Wellington Street is shown more in detail on Plate II.

A new bridge will be seen to the right hand in Plate III, crossing the Ottawa River from the western end of the government group to the municipal center in Hull. It is an important feature of the plan and, both as a traffic connection and as a feature in the composition of the government center, has magnificent possibilities. It will frame on the west the basin of the Ottawa River on which the government buildings front, and will connect the centers of the two cities without passing through the industrial districts further to the west.

Accessibility and a general arrangement having been provided in the plan for the government buildings, an important consideration remains. The government buildings should be dominant over the city in their silhouette, but in spite of the fact that

*Report of the Federal Plan Commission on a general plan for the cities of Ottawa and Hull.



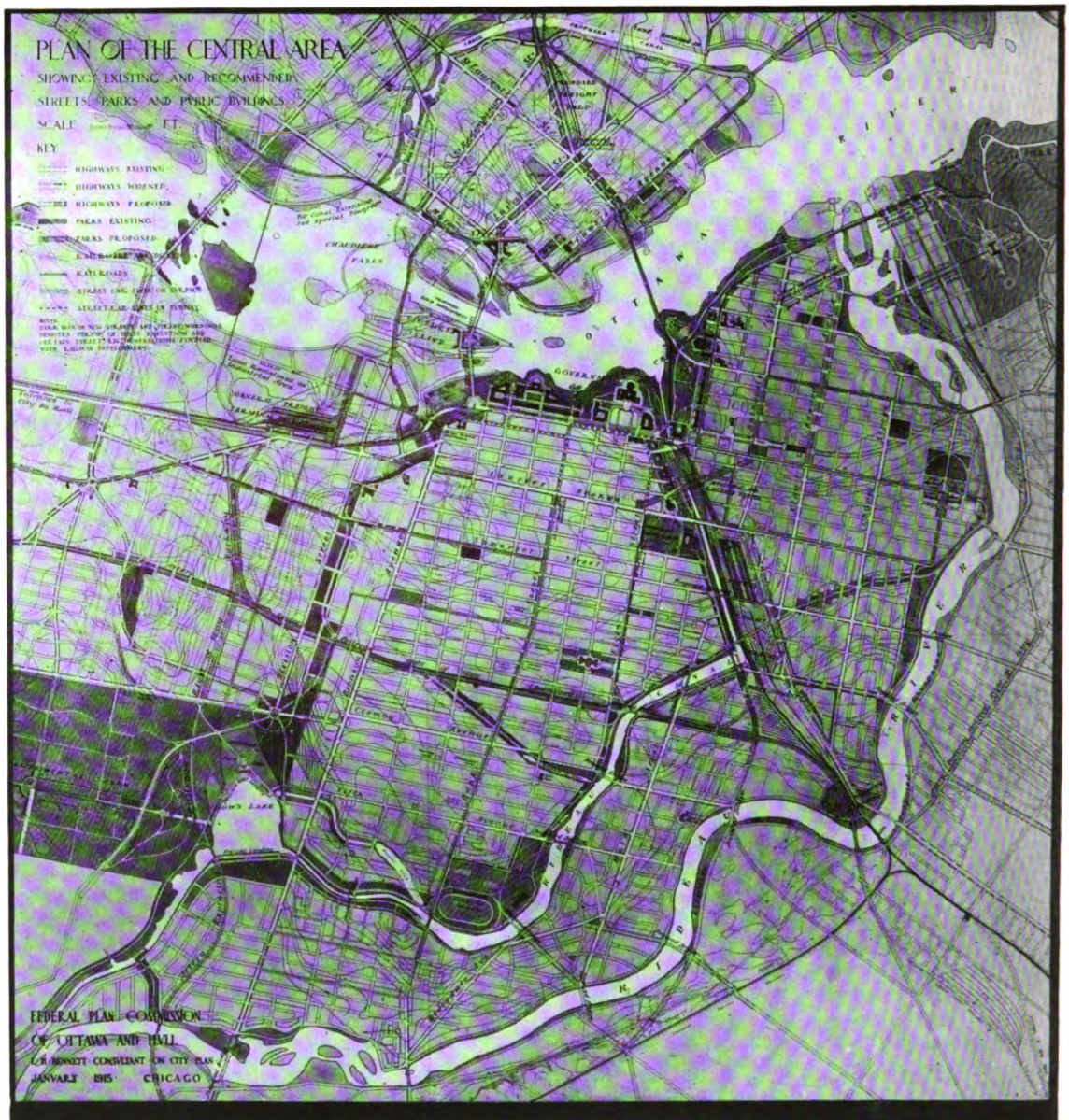


PLATE I. THE CENTRAL AREA OF THE CITY OF OTTAWA, CANADA

they occupy Parliament Hill, the highest land in the city, the outlines of commercial buildings have begun to intrude themselves in their silhouette, a fact which is sadly true in Washington.

A general plan of districting and height control for the city is recommended, one feature of which is the safeguarding of the architectural outline of the Parliament Buildings. To that end, regulations are proposed with a view to the establishment of conditions of as nearly an ideal character as may be,

and as is fitting in a capital city. Recognizing that a good method of districting a city is that which is based on natural selection, improvements of a controlling nature may be so carried out that the attraction of the various classes of utility or occupancy to those districts best suited for their individual purposes will be automatic. The plan is framed partly in accordance with this principle, and it involves the establishment of three industrial districts well separated from the center and from

PLAN FOR OTTAWA, THE CAPITAL OF DOMINION OF CANADA

contact with the government group. Height regulations in the business district have been recommended and adopted, and it is necessary only to pass modifications to this order, grading the height limit of buildings lying around the center on the general principle of radiation. These modifications affect property of a lesser value than property to which a full height limit is allowed, owing to topographical conditions, and thus work no economic loss.

It is hoped that in Ottawa a Federal District Commission may be given control over the architectural character of buildings fronting on plazas and boulevards on which are built the government buildings or other buildings of a public character, and that it be given such control over the architectural features of all buildings within the city as may be necessary to insure harmony of character and appearance. It has been recommended by the Commission that the whole subject be given thorough study by a special Commission.

By this means the capital city may be molded economically and in the interests of public welfare.

The logical development of the Parliament group is along the Ottawa River east and west of Parliament Hill. The existing and proposed buildings already referred to in Plate II may be seen illustrated on Plate III, looking south.

The extensive property to the west of the central group is already purchased by the government. It provides for the extension of the departmental and courts buildings, and the aim has been to relate the composition of this future group to the city structure lying behind it, as well as to obtain a satisfactory composition on the river in connection with the already existing Parliament Buildings.

No axial treatment being possible, because of the commercial city to the south, Wellington Street is made the base-line of the composition. The buildings fronting on this street will therefore follow a rigid line, while those facing the river would follow its natural contour. The streets intersecting Wellington Street are to be left free with views through to the river, except Lyons Street, the center of which is marked by a tower, forming in a sense a turning point of the composition, which then runs south up to the higher land.

Still looking at Plate III, the deep ravine east of the central group is recognized as a dividing line between the different functions of the government. The legislative, judicial, and administrative offices are located west of this line, and east of it are proposed the work-shops of the government, including the printing plant, the mint, and other laboratories, and store-houses. Fronting the same group, it is proposed to place public institutions such as libraries, museums, historical societies, and art galleries.

A plan to remodel the central block of buildings

is suggested in the form of wings indicated on the plans, for future accommodation of the Senate and House. The library now housed in the circular building on the river would find natural expansion in the space vacated. The regrettable fire which involved a great part of this building should lead to the careful consideration of this problem sooner than was thought when the plan was drawn.

Whatever ultimate form and character the Parliament Buildings may take, however, the design of the proposed departmental and courts buildings should be in perfect harmony. It is proposed to use an architecture of vigorous silhouette, of steep roofs, pavilions and towers and renaissance detail, never competing with, but always responding to, the parliament group.

Fortunately the Mackenzie tower already gives a dominant note in the center of the picture. Its location, in view of the proposed additional buildings, is good, as it seems to bind the legislative group with the departmental buildings. If at any time rebuilt, it will undoubtedly be carried still higher. This question however is bound up with that of the remodeling of the present Parliament Buildings.

An architecture of vigorous vertical composition, but of renaissance detail, will be in harmony with buildings of classic design, such as the central station and others, that may be erected, and with the decoration of the squares and plazas proposed in the government and municipal centers.

The municipal center shown on Plate IV looking toward Parliament Hill has an essential relation to the government center. The viaduct treatment shown is simply an extension of existing conditions at Wellington Street. The existing railway station at the right it is proposed to extend, and, following electrification, to construct the post-office over the tracks, shown in the immediate foreground, balancing the station headhouse. Directly opposite the station is shown the proposed city hall reconstructed on its present site. Sites for other semi-public buildings are shown in connection with this group. From the large plaza, on entering the city from the central station, the visitor will have a fine view of the government and municipal buildings and the Chelsea Hills beyond.

The river front demands improvement, especially the Hull waterfront, which is seen from the Parliament Buildings on the Ottawa side; and a scheme has been worked out to redeem the whole river front without interfering with industry.

Many other matters are dealt with in this report, which cannot be touched upon at present. It is hoped however that enough has been said to reveal the composition of the government center in its connection with the general city plan.

Institute Business

The Suggested Membership Emeritus in the Institute

As a rule, anonymous communications deserve but scant consideration, but quite recently there has been circulated among the Chapters and officials of the Institute an unsigned plea for the establishment of an Emeritus class of membership in the Institute, the anonymity of which must be overlooked for reasons which delicacy dictates.

The underlying principle that after, say, twenty years of faithful effort and financial support as a member of the Institute, the honor of membership might be retained and the financial obligation terminated, cannot but appeal as equitable—at least until a study of the situation reveals the facts.

Perhaps my two years' service as Treasurer qualifies me to a certain extent to discuss a matter quite outside the province of the Board of Directors, except as an academic matter, since the suggested changes could be made only by the Convention.

A review of the Institute active membership as at present constituted reveals the fact that, under the application of such a rule, about 150 Fellows (not counting those already retired) would automatically join the "Emeritus class," with a loss in revenue of about \$3,750, and the larger percentage would be of men in the prime of life—those best able to do effective work for the professional body and contribute to its support. If practising architects join the Institute at twenty-five to thirty years of age, such a rule would force retirement at forty-five to fifty, while most of us look forward to continuing vigorous practice until the present By-laws operate to warn us that time flies. The By-laws provide that any member in good standing who attains the age of seventy may be exempted from the payment of dues and retain all the privileges of membership; and more important still as affecting the merits of this question is the provision that, after the same prerequisite of ten years' previous good standing, the inability to practise through physical disability may be recognized by the Board of Directors and relief measures extended. It therefore comes down to the cases of practising architects who have not reached seventy, who have not retired from active practice either voluntarily or because of disability, and whose waning income makes the payment of the annual dues increasingly difficult. And right here let me state that relief lies in that ever-sympathetic action of the Board of Directors in the light of proven conditions, under the authority of the By-law relating to the remission of dues. Since, therefore, no man need suffer when his shoulders are unable longer to

carry the load, it would seem wiser to avoid an action which would operate to increase the burden on the rank and file, and particularly on the younger practitioners, many of whom have long looked upon our present dues as a barrier to early membership.

In closing, may I venture to suggest that our *real* remedy for those who find the dues a burden lies in quite the opposite direction—not in exempting an ever-growing percentage of our members, and thus leaving fewer to carry an increased load—but rather to bend our every effort to materially increase our active body by selecting from the wealth of good timber at our hand, and thus at one stroke make the American Institute of Architects a more representative body, and permit your officers to recommend a reduction of the dues so that no one could feel that they were a matter of moment, much less a burden.

JOHN LAWRENCE MAURAN.

New Members Admitted

NAME	OFFICE	CHAPTER
Brewster, Floyd Emery	Lake Placid	Brooklyn
Driesler, Benjamin J.	Brooklyn	Brooklyn
Hubel, Robert W.	New York City	Brooklyn
Monckmeyer, Frederick W.	New York City	Brooklyn
Schubert, Constantine	New York City	Brooklyn
Snook, Thomas E., Jr.	New York City	Brooklyn
Van Cleef, Henry Clinton	Brooklyn	Brooklyn
Tallman, C. C.	Auburn	Cent. New York
Oberwarth, Leo. L.	Frankfort	Louisville
Adams, J. Howard	Providence	Rhode Island
Robertson, W. T.	Providence	Rhode Island

The Fire Hazard of the Shingle Roof

The National Fire Protection Association has issued a pamphlet March 21, 1916, entitled "Paris, Texas, Conflagration," estimated property loss, \$10,000,000.

The report draws two interesting conclusions, as follows: "A most important lesson to be drawn is the hazard of the shingle roof. Modern history does not contain a more perfect example of the conflagration hazard that is present in every city or town where the shingle roof is prevalent."

"It is a noticeable fact that in every case where exposed wall openings were protected by wired glass the progress of the fire was effectually blocked."

—JULIUS FRANKE, *Chairman Committee on Fire Prevention.*

Obituary

Charles I. Havens

Admitted to the Institute in 1901.
Died at Kenwood, California, April 28, 1916.

Jeremiah O'Rourke

Admitted to the Institute as a Fellow in 1886.
Died at Newark, N. J., April 22, 1915.

Mr. O'Rourke was born in Dublin, Ireland, February 6, 1833, and died at Newark, N. J., April 22, 1915. He received his architectural education in the Government Schools of Design, Dublin, taking the full course in painting, sculpture, and architecture. He was graduated in 1849 and came to New York in 1850. He commenced the practice of his profession in Newark in 1856, and was in active professional practice until shortly before his death.

For a period of about fifteen years preceding his death, his sons were associated with him under the firm name of Jeremiah O'Rourke & Sons, Architects.

In April, 1893, he was appointed United States Supervising Architect at Washington, occupying this position for about two years, when he resigned and returned to his private practice in Newark.

His long professional practice of over fifty years, including the two years as United States Supervising Architect, covered the design and erection of almost every description of public, private, educational, and ecclesiastical buildings in the United States.

Mr. O'Rourke specialized in churches and ecclesiastical institutions, one of his most important buildings being the new Cathedral of the Sacred Heart, now in course of erection on an elevated and spacious site in the city of Newark.

During a long residence of over fifty years in the city of Newark, Mr. O'Rourke naturally became identified with its interests and connected with many of the institutions and business enterprises of the city and state.

He served for many years as a commissioner of the Newark Aqueduct Board, as one of the Board of Managers of the State Hospital for the Insane, and the State Industrial School for Girls. At the time of his death, he was a trustee of the Howard Savings Institution, also of St. Patrick's Cathedral, and of St. Michael's Hospital. He was a director of several corporations of Newark, a member of the Young Men's Catholic Association, of the Friendly Sons of St. Patrick, and of the American-Irish

Historical Society of the United States. He was also a member of the Metropolitan Museum of Art, New York.

Walter Cook

At its last meeting, the Society of Beaux-Arts Architects adopted the following resolution on the death of Mr. Cook:

Whereas, Walter Cook was Past President of the Society of Beaux-Arts Architects, Past President of the American Institute of Architects, and Past President of its New York Chapter, National Academician, Chevalier of the Legion d'Honneur, Member of the Fine Arts Commission of the City of New York, Consulting Architect to the Board of Estimate and Apportionment of the City of New York, Consulting Architect to the Court House Board of New York County, and by his death we are bereft of a distinguished practitioner of the art of architecture, a useful citizen, a wise counsellor, a scholarly and cultivated man, brave in great suffering, a gentle, helpful friend, Therefore be it

Resolved, That the Society of Beaux-Arts Architects make record of the sense of a loss that time cannot diminish and of an affection that follows him into the Silence, that we extend to his family the assurance of our deep sympathy, and direct that this Preamble and Resolution be spread upon the minutes of the Society, and that a copy hereof be transmitted to Mrs. Walter Cook.

At the meeting of the New York Chapter immediately following the death of Mr. Cook, Mr. Henry Rutgers Marshall recounted, in terms of eloquent appreciation, the history of Mr. Cook's professional attainments to which Mr. Cram has referred elsewhere in this number, and presented the following preamble and resolutions which were adopted by the Chapter:

Whereas, The New York Chapter of the Institute of Architects, and the architectural profession at large, have suffered a grievous loss in the death of their fellow member, Walter Cook, therefore be it

Resolved, That the Chapter desires to present to his family this record of its affection and esteem, and its sincere sympathy in the grief that must press upon them.

Resolved, That this minute, and this preamble and resolution be spread upon the records of the Chapter, and that a copy of the same be sent to Mrs. Cook.

News Notes

Town-Planning at the Philadelphia "Today and Tomorrow Civic Ex- position."

The importance of town-planning was emphasized at the Philadelphia "Today and Tomorrow Civic Exposition," held in the Auditorium Building, May 15 to June 10, a special committee being in charge with Mr. John Hall Rankin as Chairman, and composed of Mayor Smith and other prominent city officials.

The chief displays were from the city departments, and comprehensive exhibits were shown of proposed schemes for rapid transit, and for harbor improvements, including new docks already built and those to be constructed under the new loan. The Department of Public Works showed many interesting projects planned by the Bureau of Surveys, including proposed traffic circuit and the South Philadelphia improvements. The latter, which is now assured under the coöperation of the city and the various railroads, is one of the largest and most important town-planning projects of its kind ever undertaken, comprising as it does the extension of the city dock system and Belt Line, abolition of grade crossings, establishment of large freight yards, and making available for development along well-planned lines several thousand acres of land hitherto inaccessible.

There were shown some examples of what has been done in the way of desirable public improvements elsewhere by applying the principles of excess condemnation, assessment of local benefits, and districting or zoning.

Annual Meeting of the Pennsylvania State Association

The eighth annual meeting of the Pennsylvania State Association of Architects was held in Philadelphia on May 6, with delegates from Pittsburgh, Altoona, York, Harrisburg and Philadelphia.

A discussion of the state building code, and the proposed act to regulate the practice of architecture, were the main features of the meeting, although state-wide rules for fire-prevention, and the advisability of encouraging the formation of a new chapter in the northeastern counties of the state, were considered.

The following officers were elected: President, Albert Kelsey, of Philadelphia; Secretary, W. L. Plack, of Philadelphia; Vice-President, F. A. Russell, of Pittsburgh; Treasurer, M. I. Kast, of Harrisburg.

The Robinson Traveling Fellowship at Harvard University

The program this year for the competition for the Traveling Fellowship, open to graduates of the School of Architecture of Harvard University and providing for two years' European study, was "A Monument to the Unknown Dead in a Great War," a subject of singular and moving interest at this moment. The candidates were five in number, and the wide representation is evidenced by the fact that they came from California, Pennsylvania, Missouri, Arkansas, and the District of Columbia. The jury consisted of the instructors of the School and Messrs. Charles A. Coolidge and Guy Lowell. The design placed first was by Mr. Jean Vernon Wilson, of Pittsburgh, Pennsylvania, Master in Architecture, Harvard University, 1915. The design of Mr. James Hicks Stone was given second place and received the especial commendation of the jury.

Le Brun Traveling Scholarship Preliminary Notice

The third bi-annual competition for the Le Brun Traveling Scholarship, founded by Pierre L. Le Brun, will be held in the summer of 1916. It is open to any architect, a citizen and resident of the United States, between twenty-three and thirty years of age, who is not and has not been the beneficiary of any other traveling scholarship, and who has had at least three years' experience as draughtsman or practising architect. The amount is \$1,000, the period of the scholarship not less than six months.

Each competitor must be nominated by a member of the New York Chapter, A.I.A., who shall certify in writing that the above conditions are fulfilled by the nominee and that in his opinion the nominee is deserving of the scholarship.

All persons who are eligible and desire to compete are requested to send their application to the undersigned before July 15, 1916. Applications must be accompanied by a statement of residence, citizenship, age, experience, and general qualifications and by the necessary nomination and certification from a member of the New York Chapter, A.I.A. Those not having the acquaintance of a member of the Chapter may avail themselves of the services of any well-known architect who can vouch for them to a member of the New York Chapter, with whom he is acquainted.—BERTRAM G. GOODHUE, Chairman, 2 West 47th Street, New York City.

Book Reviews

Robert Adam and His Brothers—Their Lives, Work, and Influence. By John Swarbrick. New York. 1915. Charles Scribner's Sons. \$16.80.

Every admirer of the Adam style will welcome this addition to the very limited list of books on this subject. It would be interesting, by the way, to know why so many books on English Renaissance Architecture dismiss the work of the Adam brothers with a scanty word or two and no illustrations, as for instance the well-known Belcher and MacCartney's "Later Renaissance Architecture in England." The great influence exercised by the brothers Adam in their special field—interior decoration—was surely well known. They furthermore taught the necessity of complete consonance between the architectural treatment of an interior and its furniture and fittings. The wide range of subjects which the Adam brothers designed, in order to carry out this principle, was truly remarkable. This included not only cabinets, upholstery, tapestry, but also knockers, fire-grates, candlesticks, wine-coolers, and numerous other similar details. In this connection, the following quotation from one of Robert Adam's letters, given in the book, is of interest: "The detail of our profession comes naturally to the man who understands its great principles, in the laws of beauty and grandeur. The architect who begins with minutiae will never rise above the race of those reptile artisans who have crawled about and infested this country for many years."

In his book, Mr. Swarbrick confines himself almost entirely to purely narrative and historical descriptions of the various buildings or interiors designed by the brothers Adam, which are of a very thorough and painstaking character. The author does not indulge in any discussion or criticism of the designs; consequently, the text is quite lacking in personality.

The illustrations are numerous and excellent, being principally photographic reproductions of the actual work still preserved. There are some reproductions of the original drawings in the same collection which are most interesting. It is to be regretted that more illustrations of these remarkable drawings could not have been shown in the book, especially as constant reference is made in the text to this collection. One cannot help but look for drawings of some of the ceilings upon which so much of the fame of the Adam brothers rests, as they would have been of special interest and value. The profuse photographic illustrations, especially of

the details, nevertheless, go far in making up for this deficiency, through their excellence, both in selection and quality of reproduction.

This book will be a valuable addition to any architect's library, not only because it covers a field touched by few, but also on account of the many suggestions offered by the admirable illustrations.

A. LINCOLN FECHHEIMER

Historic Virginia Homes and Churches.

By Robert A. Lancaster, Jr. Philadelphia. 1915. J. B. Lippincott & Co. \$7.50.

This work, while it deals in architecture, will be more interesting to those seeking knowledge of the genealogy and intimate history of Virginian families, and is of especial interest to those who are fond of our Colonial history. From an architectural point of view, this work has the interest of making one understand the life of the people that lived in the houses described.

After all, architecture's greatest interest is in its expression of the humans who use it. One can better understand Washington after seeing Mt. Vernon, and Mt. Vernon is more interesting after a study of Washington. The biographical sketches of the people who went with the houses described and illustrated in "Historic Virginia Homes and Churches" should strengthen the architect's ability to make his modern houses human, and should protect the layman, in building, from imposing effects that very often make his home an anachronism.

Westover, Virginia, so well described in this work both in connection with the people who built it, their wealth and habits, their slaves, and their position, makes an architect hesitate to recommend his *nouveaux riches* clients to copy it on a suburban lot, when it is considered that the family that built Westover had a plantation of 281 square miles, that they were people of birth and education, intimate with royalty, sending forth brave men who were blazing the way for civilization in a new and dangerous country. When these things are remembered, should not the architect reflect upon the fitness of things when a modern client says "I want an exact copy of Westover." I would recommend that architects whose clients are thinking of building a Colonial house should read this book, to see if the client will fit the building they desire.

It is to be regretted that the illustrations are not a little larger and better, and that some slipped in that have really no great historic interest. In other respects, the book is beautifully done.

WADDY B. WOOD.

The Frescos of Piero Della Francesca

For some time, the frescos of Piero Della Francesca, in the choir of the church of San Francesco, at Arezzo, have been in process of restoration, together with the walls of the church. In fact, it is the church walls and foundations which have been the cause of all the trouble, the frescos themselves being in excellent condition in the parts where the plaster is undisturbed. Due to an underground spring or fissure, or from some other cause, the foundations of the church, and especially of the campanile, have never been solid, and have gradually settled and shifted, causing several broad cracks to appear in the walls, running from top to bottom. Unfortunately these cracks chose their routes where they would do the most damage to the frescos, causing large areas of plaster to separate from the masonry. This settling of the walls has been going on gradually, probably from the time the frescos were painted, and has caused much concern and several attempts to cure the evil. Many years ago, long iron tie-rods were put in, which ran directly across the middle of some of the compositions, much to their detriment (as may be seen in the accompanying photographs). These tie-rods, however, have not prevented the old cracks, which were filled up with plaster, from spreading open still more; and Prof. Domenico Fiscali, who is in charge of the present restoration, hopes to be able to dispense with them.

Any labor, no matter how skilful, expended on the frescos themselves will be more or less useless, however, unless the foundations of the church can be made secure. To this end Prof. Fiscali is working, and he has suggested tearing down the campanile, the settling of which has been in large measure responsible for the shifting of the choir walls which bear the frescos. There is some opposition to this plan, but as the frescos are infinitely more valuable than the campanile, which has never been noted as exceptionally beautiful architecturally, it would seem sensible for the friends of the church willingly to sacrifice the campanile for the sake of the frescos.

This question of the relative value of the painting, and the fate of the campanile, would be soon settled if it were left to the admirers of Piero Della Francesca. Of this man, the master of Luca Signorelli, who has been called the forerunner of Michael Angelo, little has been heard in America. Those who follow the primitives as a fad have passed him by, possibly because he is not sufficiently primitive to arouse interest through his peculiarities. Yet anyone who studies his frescos in Arezzo cannot fail to feel his

charm, his sincerity, and the truly decorative character of his painting.

The work of restoration falls into three divisions. In the first place, the masonry of the choir walls must be repaired. This is not a simple matter, because not only are the walls resting on a shifting foundation, but they also are poorly built, as is evident where the fallen plaster has exposed the wall structure, showing the use of many round stones. It is to be hoped that a way will be found to make these walls steady and permanent, that the work on the frescos themselves may not be in vain.

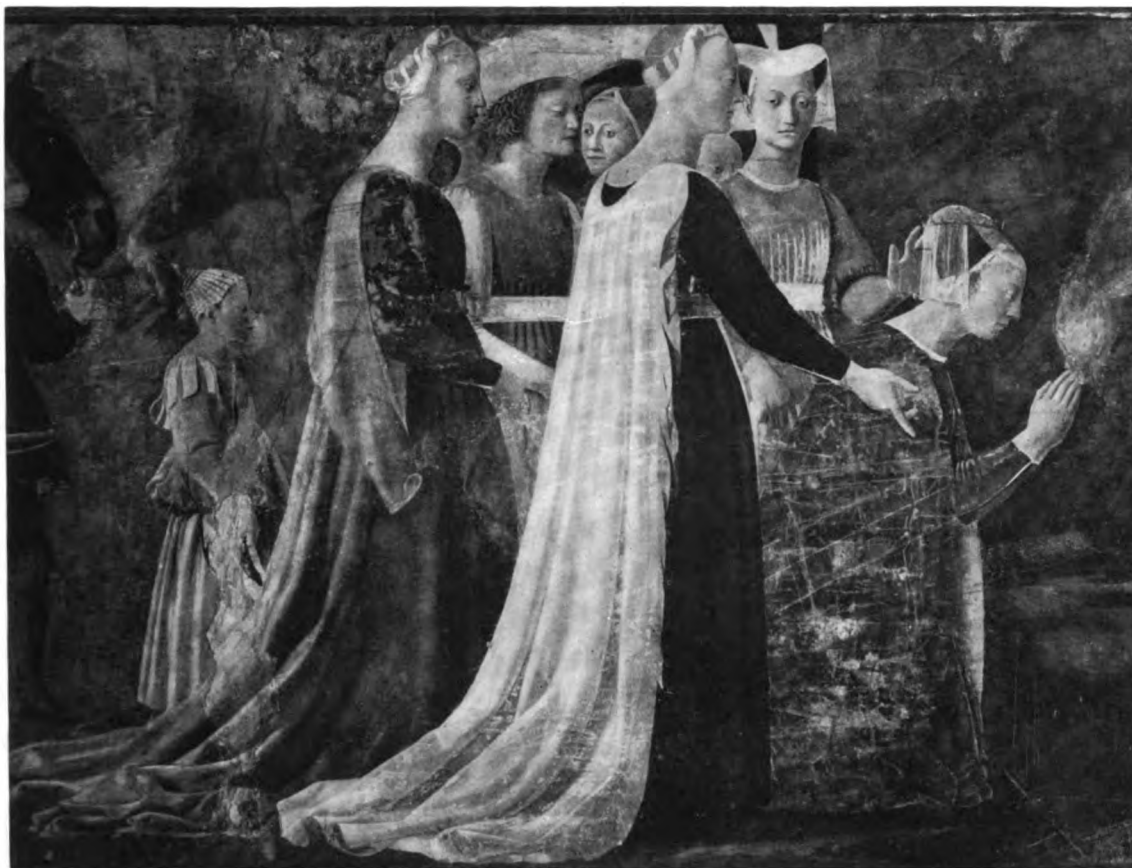
In the second place, the plaster ground of the frescos must be repaired without injuring the paintings. Large pieces of plaster have fallen from the walls, and here, of course, new plaster must be substituted. In some parts, over large areas the plaster has separated several inches from the masonry, as is shown by the hollow sound produced by tapping on the plaster. In other places, the plaster is on the verge of breaking and falling, and over these parts cheese-cloth has been pasted, to hold the pieces together temporarily.

Where the separation has taken place without destroying the continuity of the layer of plaster, the remedy is simple and ingenious. Near the top of the area affected, and in inconspicuous and unimportant parts of the decoration, small holes are made through the plaster, into each of which a lip or funnel of tin is inserted. Through these openings slow-drying cement is poured in a very liquid state, until the entire space between the plaster and the masonry is finally solid. Where the plaster has bulged and cracked, it may have to be removed carefully and put back piece by piece. Over the cracks in the walls, after the masonry is repaired, and over the parts where the plaster has fallen, new plaster will have to be laid.

There remains the restoration of the painting itself. Several previous attempts at repairing the walls have been made, and the new plaster substituted has in some cases been tinted a uniform tone, to harmonize with the fresco and make the patches less conspicuous; in other cases, more or less crude attempts at actual repainting of the lost parts have been made. In this connection, the method followed by Piero himself in painting the frescos is of the utmost interest. According to Prof. Fiscali, who has given the matter much study, the process was somewhat as follows:

The plaster on which Piero painted was of an unusually fine grain, and laid in a very thin coat.

THE FRESCOS OF PIERO DELLA FRANCESCA



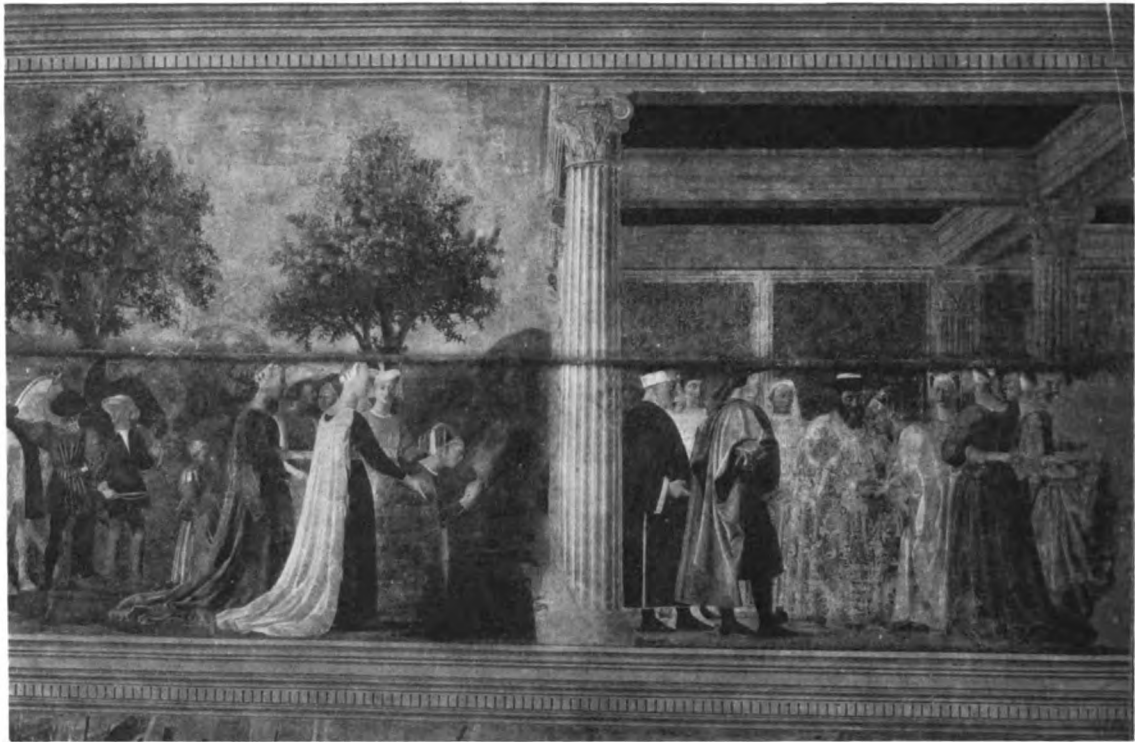
A DETAIL FROM THE MEETING OF SOLOMON AND THE QUEEN OF SHEBA

It was put on the wall in patches somewhat larger than was the custom of most fresco painters, and was worked very smooth with the trowel. The whiteness of the plaster was subdued by a thin coat of paint, usually of a pale tan color, but varying according to the requirements of the subsequent painting.

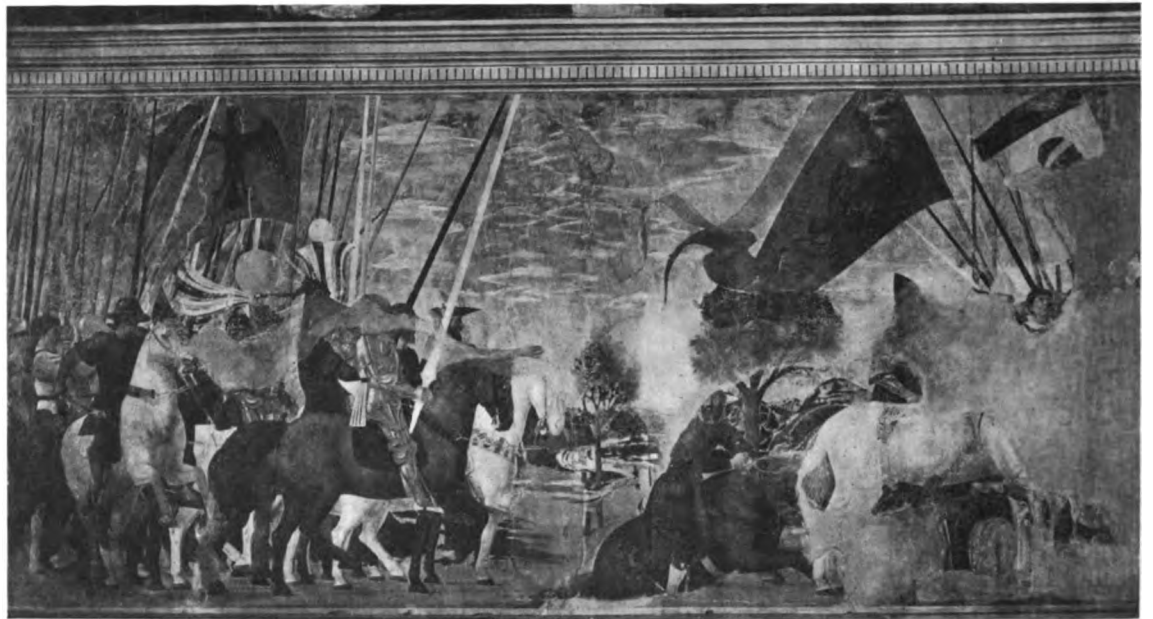
After having transferred his design to the plaster, Piero laid in his composition, part by part, in absolutely flat tones. This much was done in fresco. Sometimes, however, the plaster became partly dry before Piero had finished, so that the color was only slowly absorbed by the plaster, and in this case the work might be called semi-fresco. All the subsequent work was done in secco, in the regular tempera method, probably with casein for a binding medium. Thus were painted the lights and shades, and all the details of faces, hair, draperies, and background. Some of the heads are carried to a high degree of finish, especially those which Piero himself executed, while the parts done by his pupils are much cruder in treatment, though always full of vigor and interest.

The scaffolding which fills the choir of the church today prevents one from seeing the compositions as a whole, but offers an unusual opportunity for the close study of details. The scaffolding takes one close to the upper row of compositions, which were undoubtedly executed almost entirely by Piero's assistants. While the quality of their work is far below that of the master, these upper frescos are of great interest, on close observation, because they reveal more readily the method of painting than do the more finished works below. All the compositions are delightfully fresh and clean in color, in the shadows as well as in the lights.

Two points in Piero's process of working seem to be worthy of special note, not only because they are characteristic of the man, but also because they account in large measure for the high quality of Piero's work. To begin with, Piero made a cartoon which was designed and determined to the last charming detail before it was transferred to the plaster. The same feeling for composition which runs through the big masses and groups permeates the entire work, down to the design of a hand grasp-



THE MEETING OF SOLOMON AND THE QUEEN OF SHEBA



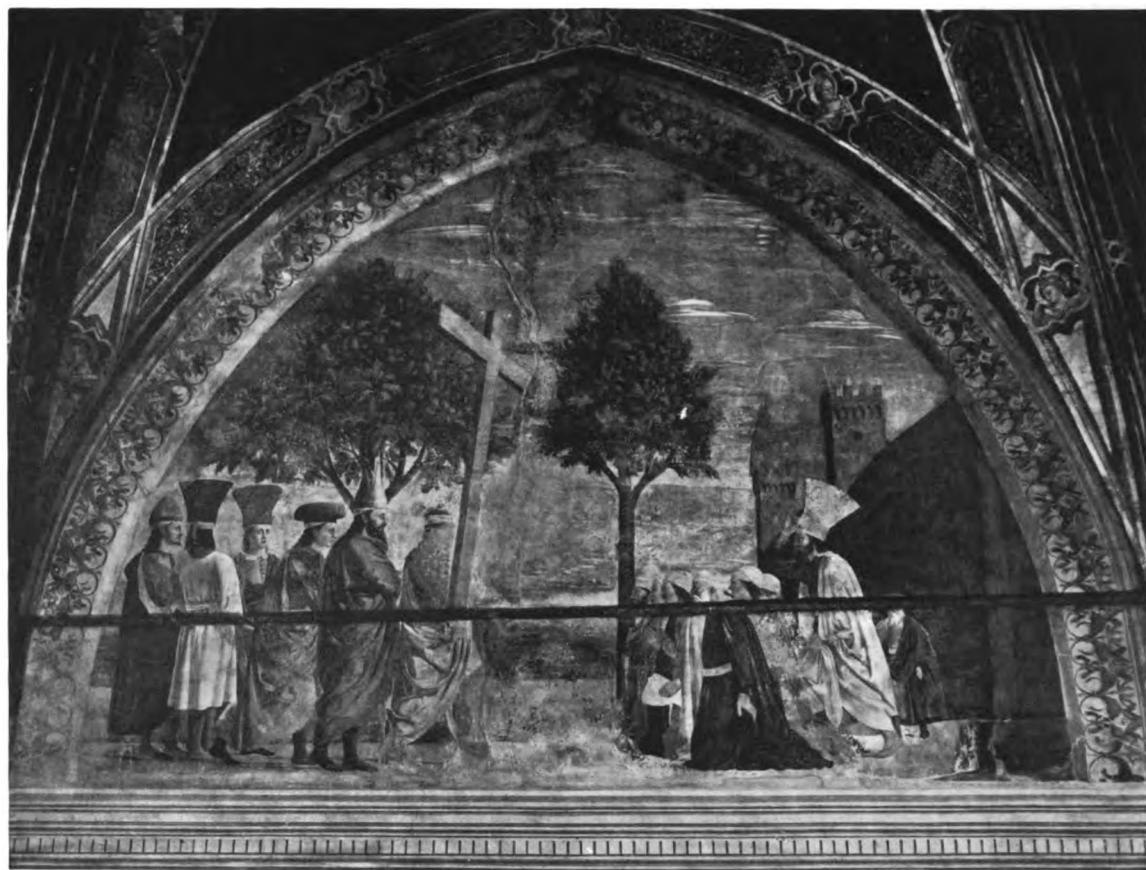
THE FLIGHT OF MASSENZIO
THE FRESCOS OF PIERO DELLA FRANCESCA



THE FINDING OF THE HOLY CROSS



**THE DEFEAT AND DEATH OF COSROE, KING OF PERSIA
THE FRESCOS OF PIERO DELLA FRANCESCA**



THE RAISING OF THE HOLY CROSS

ing the handle of a sword—down to the direction and slant of every lance in a battle scene. The thoroughness with which the design was thought out and determined in the cartoon left Piero free, after the design was dusted upon the plaster, to give his whole attention to the problems of execution.

The second characteristic of Piero's work is the flat tones with which he commenced his painting. These flat tones were so carefully and admirably related to one another in values of light and dark and color that I would almost say they constitute the charm of the finished work. By virtue of their fitness, the subsequent modeling of individual objects becomes of secondary importance, and the decorations "carry" at a distance without the aid of the outlines so common in decorative painting. In fact, outlines are almost never resorted to by Piero—only here and there, perhaps to separate a face in profile from a complicated background. It is, of course, not the absence of outlines that I praise,

but the fine relation of tones which renders outlines superfluous and distinguishes Piero's work from the many mural paintings which are rescued from confusion only by the use of a heavy bounding line around everything.

The ruined portions of the frescos in Arezzo are not so extensive as to make their repainting impossible or unsatisfactory, if intelligently carried out in Piero's manner. One difficulty, however, is serious. The broad cracks in the walls have separated parts in each composition, which belong together. The gap can be filled with plaster and even painted to match, but this will not bring back into juxtaposition objects or parts of the same object now several inches apart. Unsightly as are the present cracks, they are self-explanatory, and the mind unconsciously bridges them in regarding the paintings. It would almost seem better to let them remain.

RUSSELL COWLES, *Fellow in Painting,*
The American Academy in Rome.

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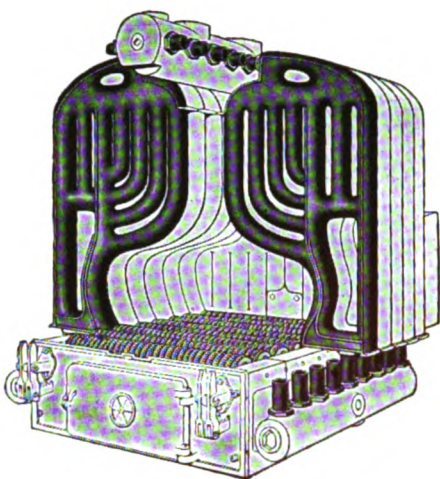
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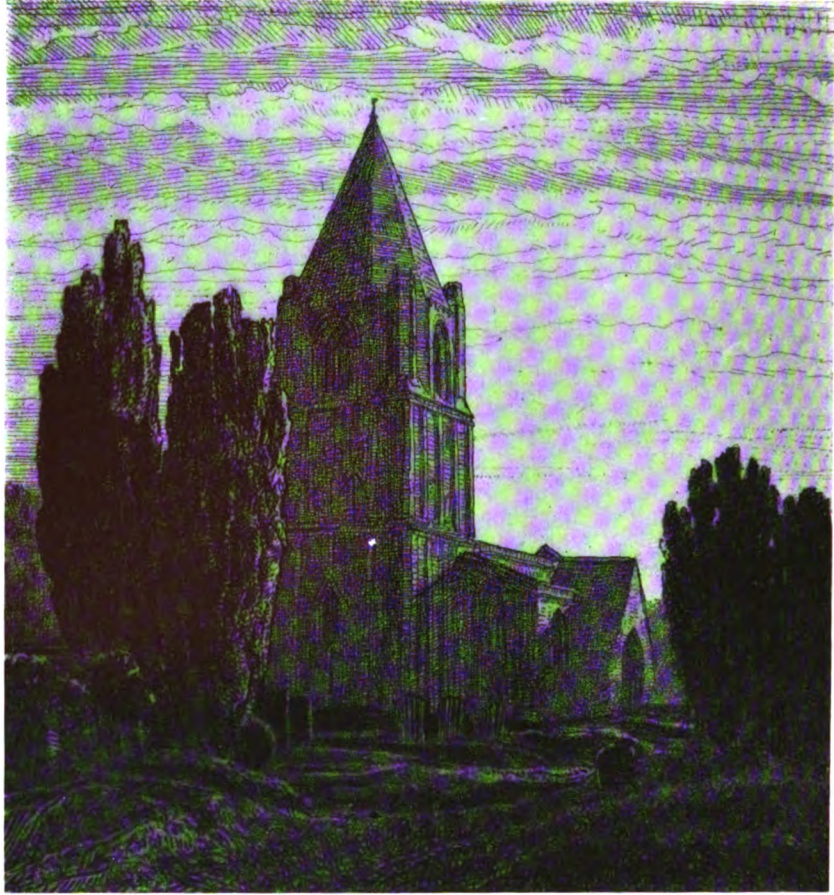
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BARNACK.—After the etching by F. L. Griggs. Reproduced by permission

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Vol. IV

JULY, 1916

No. 7

Shadows and Straws

THE BULLETIN of the Boston Society of Architects for May contains some paragraphs which reflect the feelings of depression and discouragement which come to all members of Committees on Practice, whether in the Chapters or in the Institute, and which are shared by all practitioners who hold their profession in repute.

"Architects who are not members of our Society," says the Bulletin, "must be their own judges and settle accounts with their own consciences. No matter how much they may discredit the profession of architecture, we must share the discredit that their conduct places on the profession, and combat the impression which it makes on the layman. Not so, however, with members of the Boston Society of Architects or of the American Institute of Architects. They are like the criminal, guilty of an 'inside job.' They not only have the knowledge which enables them to work under cover of their professional standing, but they can figure on the psychological protection that results from the desire on the part of their fellows to defend the name and reputation of their organization first, and deal with the offender afterward.

"The Executive Committee has at this moment under consideration a startling number of alleged breaches of professional conduct. It is almost inconceivable that so many men who have devoted years of

preparation for their professional career and who, through the very nature of this profession, should be above the average of intelligence and culture, should be so careless of their conduct as to bring disgrace on the profession of architecture, and embarrassment and onus on the society in which they have sought membership.

"It is because of this wave of selfishness amongst our members that the Executive Committee cannot make a definite report of progress at this time. The Committee faces a difficult and distasteful problem, the solution of which should be reached through an awakened conscience in the Society rather than by police duty on the part of the Committee."

Every architect who has served on a Committee of Practice will extend a very intelligent sympathy to the members of the committee in the Boston Society. It is perhaps of more than passing significance that the source of their problems is characterized as a "wave of selfishness."

EARLY IN JUNE, Senator Works, of California, introduced a bill in the Senate which is of considerable architectural interest. Briefly, it provides for the acquisition by the Government of about thirty-five squares of land in Washington, lying on both sides of New York Avenue from Fifteenth Street to Massachusetts Avenue, along the latter to New

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Jersey Avenue, and thence to the Capitol Grounds, including the new Union Station plaza. A short time ago, Senator Works advocated the purchase of all the land lying on the southerly side of Pennsylvania Avenue, for the use of the Government in erecting public buildings. We believe his advocacy of this project finally came before Congress in the form of amendment to the Good Roads Bill, indicating the difficulty of interesting Congress in any far-seeing plan for the proper development of Washington.

The land to be taken under the bill last introduced is to be used as sites for public buildings to be erected by the states, wherein may be displayed their products, resources, and industries. The visitor to Washington would thus be offered a permanent exposition of the country's activities in agriculture, industry and, we hope, in art. The bill carries an appropriation of \$10,000 for preliminaries and provides that \$1,000,000 shall become available as soon as ten states have signified their intention to take advantage of the offered land and erect buildings. We understand that Senator Works does not expect that his bill will be considered by the present Congress, and that it is offered as a broad measure of national import, to be tested by public interest.

The idea is novel and worth thinking about.

H. R. 15386, known as the Sundry Civil Bill, contains an amendment added by the Senate providing for a Public Buildings Commission to be composed of the chairmen of the Committees on Appropriations and Public Buildings of both branches of the Congress, together with two additional members from each committee to be appointed by the chairman, with the Superintendent of the Capitol Building and Grounds, the Superintendent of Buildings and Grounds, and the Supervising Archi-

tect. The commission is charged with the task of investigating the public-building situation in the city of Washington, is given \$10,000 to cover the expenses thereof, and is to avail itself of the advice of the Commission of Fine Arts. The work of the Journal in pointing out the waste and inefficiency of the present public-building policy in Washington thus bids fair to bear fruit all in due season. This Commission can perform a necessary and valuable work, but the conspicuous defects of our general public-building policy, as pointed out in the last number of the Journal, must also be investigated and corrected.

The Public Buildings Commission is given until January 1918, in which to complete its work and report to Congress, and the entire country will join with the Institute in looking forward to recommendations which will end the present wastefulness of departmental housing and the despoilment of the Capital. It is certainly significant that the entire country has been aroused by the publicity given to this question through the columns of the Journal.

THE REPORT of the meeting of the Board of Directors, held at New York on July 6, 7, and 8, will not appear until the August Journal. It was hoped to publish the account in this number, but it was not found practical so to do.

THE ST. LOUIS CHAPTER, at its last meeting, unanimously voted to establish a scholarship for post-graduate work in architecture at Washington University, to be known as the John Beverly Robinson Scholarship, in token of the chapter's appreciation of Professor Robinson's work at Washington University during his incumbency of the post from which he has recently retired, an honor as graciously recorded as it was well deserved.

The Relation of Art to Education

III. ARCHITECTURAL SCHOOLS

By FREDERICK L. ACKERMAN

IN a previous issue of the Journal, I argued that the teaching of Architecture as carried on in our schools and ateliers was deficient in that it emphasized a minor value. My contention was that we should place a greater emphasis upon the social and the spiritual side of the subject, and less upon form, tradition, and the rules of composition. I further stated that it was ever *The Present* which was the actuating force in art, and that therefore this all-important idea should be made, not an insignificant element in the education of the architect, but rather the basis of his training. The previous statement contained little more than the outline of the suggested idea. I shall now endeavor to fill in that outline in so far as it relates to the subject of Design.

Admitting, at the very outset, that success depends quite as much upon the character of the students' previous training as it does upon the methods used in the architectural schools, the fact that our present grade and high schools do not provide the proper background of training should not deter us in our effort. We should endeavor to remedy conditions in both.

Modern educational tendencies offer no more encouraging sign than the introduction of city-planning courses into the curriculum of a few of our architectural schools. This clearly indicates a responsive attitude. I deplore the idea, however, when the course represents merely specialization,—when it is merely vocational. City-planning, as related to architecture, is too broad a subject to be treated as a specialized or as an independent branch. It is a field of thought, a philosophy, inclu-

sive in its scope, and it should be treated neither as a "branch" nor as a vocational study. In this respect it differs from, say, domestic science and stenography.

I wish to stress this thought because city-planning in the twentieth century is bound to be modern, it is bound to be social, and moreover, in its major outlines it is born of a necessity bound to be architectural. From the standpoint of educational value, the study of city-planning must be looked upon as the surest means of integrating social and architectural thoughts. Alone, both are quite impotent.

Granting, from the physical standpoint, that city-planning is of vital importance, and granting also, as we do, that the architect should take an important position in solving the problem, are we not somewhat illogical, to say the least, in our attitude of so completely ignoring city-planning as we have in the past, or of making it a branch of specialization as we are now doing?

I am not concerned with the establishment of city-planning courses, to the end that city planners shall be trained; nor am I suggesting this merely as a material factor in solving the actual problem in our cities. It is rather from the educational standpoint that I argue the question. What the architectural student needs is a closer, a more intimate contact with the vital forces of *The Present*.

My plea is not that he should be instructed in the graphic art of city-planning, nor that he should be made to repeat parrot-like the monumental phrases of town-planning efforts of the past. The problem presents itself, unsolved as yet, and I would not therefore attempt to place

before him that which passes for a solution. Let him come to know *the problem*; let him know all of the phases of the problem, and send him forth humble before the task, rather than arrogant.

When once the student understands the conditions of this problem and recognizes the barriers against even an orderly arrangement of our cities, then and only then will he be able, through the stimulus of his imagination thus afforded, to draw from the past the appropriate forms and motives, and contribute sanely, logically and artistically to our physical environment.

It is at this point in particular where the solution of the problem is not to be found through gyratory movements of the six B, searching for "grays and whites" and forms of composition. We are dealing with things too vital, too serious, and too deeply rooted in human nature for such shallow methods. Form and composition are resultants, not primaries. Education in Art and Architecture must needs recognize this fact.

Great and worthy architecture, indigenous architecture, is the result of many minds reacting in a similar manner to forces and conditions affording them a definite ideal. When many architects have all been stimulated by a definite impulse related to the social state in which they live, it is then that an indigenous architecture results.

One of the basic errors in our methods of teaching is found in the conditions surrounding the making of the "preliminary sketch." Argue as you will about its value as a means of developing rapid thinking and quick decisions, or about its necessity as a means of holding the student from wandering aimlessly about after other solutions of his problem, the fact remains that in a vast majority of cases the sketch represents little other than a guess.

Considering the matter from the educational standpoint, the argument most

often used in favor of the sketch—that it keeps the student from wandering—serves quite as well as a very serious indictment. Phrase this favorable argument in other terms, and we have: It checks the inquisitive attitude in the student; it prevents him from investigating the problem when he has an opportunity because such an investigation will not in any material way help him toward a better solution, for his solution has already been established. Furthermore, and this is even more serious,—it forms a habit of accepting conditions, as stated, quite without question.

Results are not checked up by reference to actual conditions. The entire range of values is assumed. I once remarked to an educator regarding a certain modern problem his students had in hand: "Would it not be advantageous for them to visit and investigate a few similar plants in operation so that they could work more intelligently?" "Oh no!" said he, "that idea is all wrong. They would only become confused with the detail. What we are after is the larger, broader conception. In practice we can run out and in an hour get all of that technical data relating to the problem."

That, it seems to me, is a very accurate presentation of the situation as regards art in the twentieth century. Ready at a moment's notice to build a shell out of the ossified remains of past centuries, and into that shell force the living organism of the present day.

The problem of the present differs in an infinite number of ways from the problems of the past, and the aim of education should be to direct the student in methods of analysis; to assist him in the direction of selecting the significant in *The Present*; in other words, to prepare him in such a way that his *own* ideas will furnish him with inspiration.

It is quite natural for one to ask how this can be accomplished. Let me venture a partial answer while confining myself to the subject of design and composition.

THE RELATION OF ART TO EDUCATION

The first and all-important change to be inaugurated in teaching architecture is thoroughly to acquaint the student with the general nature of the forthcoming problem in Design. He should know the conditions of the problem, and he should be made interested and inquisitive regarding its purposes and functions. Instead of stressing the study of related physical expressions of the past, we should substitute an inquisitive study of the conditions of the present. Not only should the student know thoroughly what has come to be accepted, through the evolution of ideas, as a definite statement of the functional requirements of a given problem, but, what is of greater importance, he should obtain a very definite conception of that social and physical ideal sought for by those most intimate with and interested in conditions of life which his solution in the end is supposed to typify or express. His mind at the outset should not be confused with the problem of adapting motives expressive of conditions of the past. That is quite a secondary matter and a subject for consideration during the final development of his problem.

Let us assume, by way of illustration, a definite problem—say a modern grade school. Instead of very briefly stating the conditions and requirements of the problem in a single short paragraph, and requiring that the student develop a sketch in ten hours without previous knowledge or reference to documents, we might logically attack the problem in the following manner:

First, there should be a personal announcement that the next problem would be a grade school, and the student's interest in the problem should be awakened by a brief survey of the development of educational methods of the past, sketching in broad outlines the conditions of the present. We should not stop there, however, but go a step beyond and discuss the ideal as now conceived by those whose thoughts

and ideas are directing the progress of educational development. We should attempt to create an image of the school as conceived by the educator; a center of community interest, an expression of community life. Let us for the moment forget the old rectangular box-like structure of brick and stone as adequately expressive, and consider the problem,—the social problem around which the student will compose a physical envelope.

We should not impose upon him our stereotyped ideas; instead, we should suggest merely the outline. Let us phrase the problem as a series of questions which he might well answer through his own inquisitive investigation. He should be directed to the sources of information wherein the real problems relating to the conditions of the program are discussed by the educators. The examples most adequately expressive of their ideal should be investigated and, as an exercise, the student might be required to present the subject in the form of a popular article; in other words, require him to express in words the nature of the school which would fulfil the conditions of the ideal program. By such a method the student would be placed in a position whereby it would be possible for him to check up his efforts at composition and design, not by comparisons with other compositions and designs alone, but by his knowledge of ideal conditions inherent in the very program. Following such an exercise, a discussion of the problem and the material contained in the exercises would clear up many doubtful points and establish a working basis for the graphic expression of the program.

Thereafter, should the actual program in design remain as now stated, there would be a fundamental difference, for the words and phrases of the program would become vivid. The student, in effect, would write his own program.

One may ask: Have we time for all this preliminary study and investigation? Is

time the essential? Is it important how many problems the student renders? Is not the establishment of an open attitude of mind the important thing? We have ample time; for by such a process we would merely substitute constructive, inquisitive research for the aimless thumbing over of pages in search of appropriate physical motives.

Will the architectural student take kindly to this program? I speak from experience when I say that he will. What he needs is a starting point, a foundation, and, when this matter is presented in the proper light, he sees that such a foundation actually exists and he attacks the work with interest and enthusiasm. I have asked students to write articles phrased for popular magazines and for the architectural press, the subject of which was the same as their problem in design. I have also had them write letters in reply to a suppositional client who had requested information concerning the ideal program for a proposed development. Needless to say, the subject of architecture approached from this angle became vivid. It was related to the world outside the classroom.

There is still another favorable argument. If out of such exercises nothing more resulted than the development of an

ability to put into concise English a group of rather nebulous ideas, it would be well worth while.

I have, by way of illustration, used but one problem. The entire range is subject to a similar treatment. Attached to every problem is a sphere of human interest and endeavor related to *The Present*. Put the student in contact with that sphere, give him a chance to rub elbows with the world, let him, with a mind more open to new impressions than his teacher, cast the deciding vote as to how much of the physical past shall be taken along into the future by his generation.

As previously stated, my concern is not immediately associated with presentation, nor the traditional source of inspiration from which the student might choose his style of expression. In the relative scale of educational values, presentation and style are both subjects for secondary emphasis. The ultimate object is the development of independent thinking and the establishment of a sufficiently vivid ideal to stimulate imaginative production.

The study of style, of form, isolated from actuating social impulses, is about as productive a process in the development of architecture as would be an attempt to grow a water-lily in a bed of sand.

Mr. Griggs' Etchings

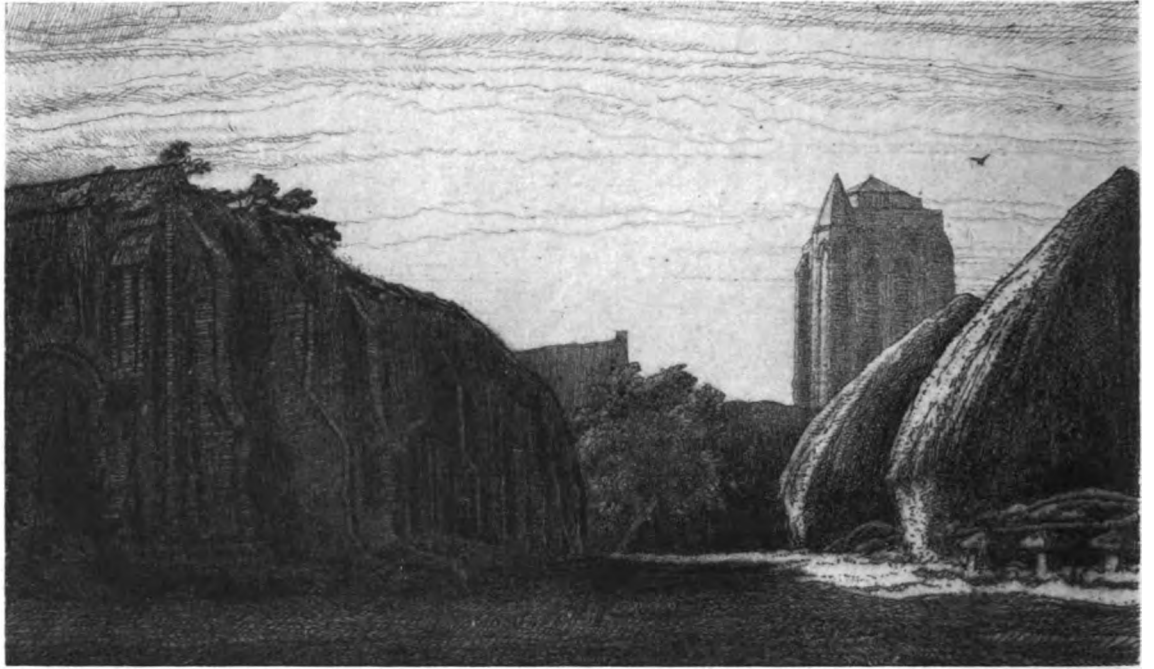
Two of the etchings by Mr. F. L. Griggs have appeared in previous issues of the Journal. The six which appear in this number do not complete the list of Mr. Griggs' etched work, of which there are about twenty plates in all, but they reveal a charm and a quality of feeling for the etched line which make us hope that the close of the war will bring other plates from a hand which has so evidently been influenced by Samuel

Palmer, that English etcher whose fame is not widely heralded but whose plates are dear to those who have loved England well, and who have known and deeply felt the matchless charm of her pastoral loveliness.

Mr. Griggs lives at Chipping Campden in Gloucestershire and will be well remembered by many architects who are familiar with his illustrations and architectural drawings.



THE FORD
After the etching by F. L. Griggs

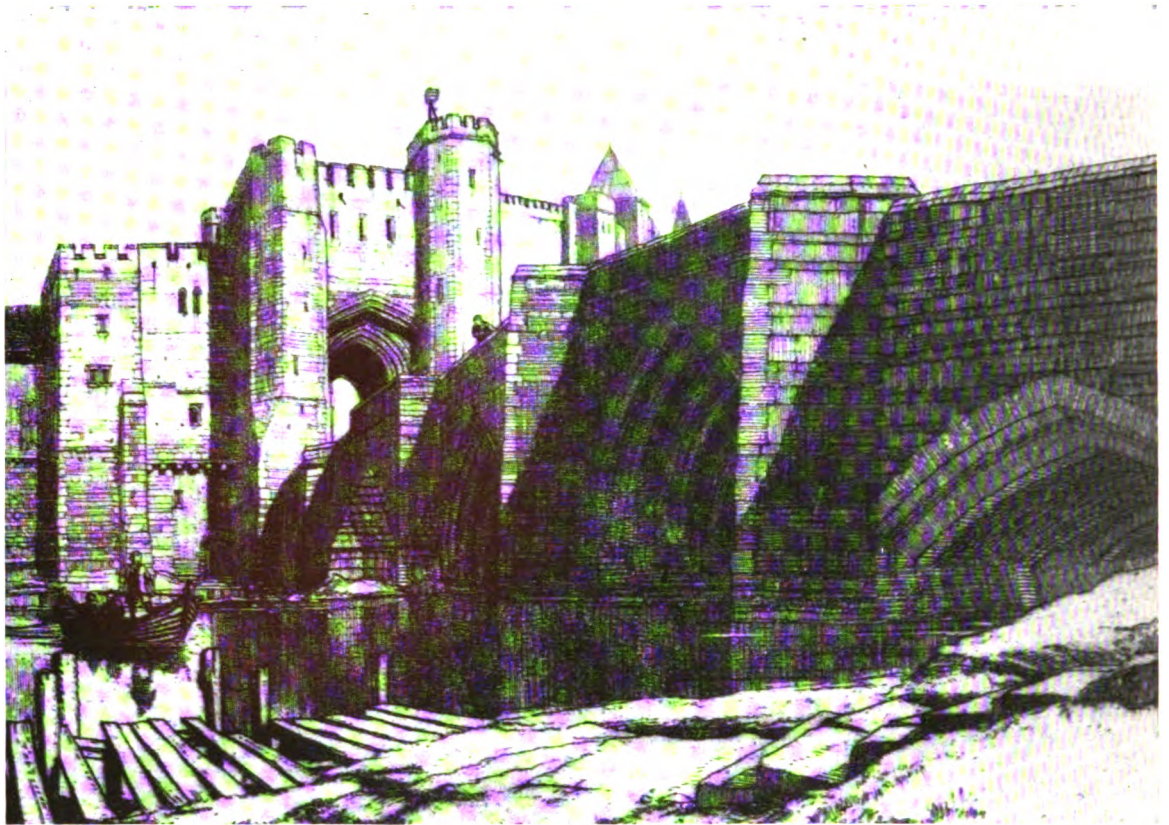


MAUR'S FARM
After the etching by F. L. Griggs

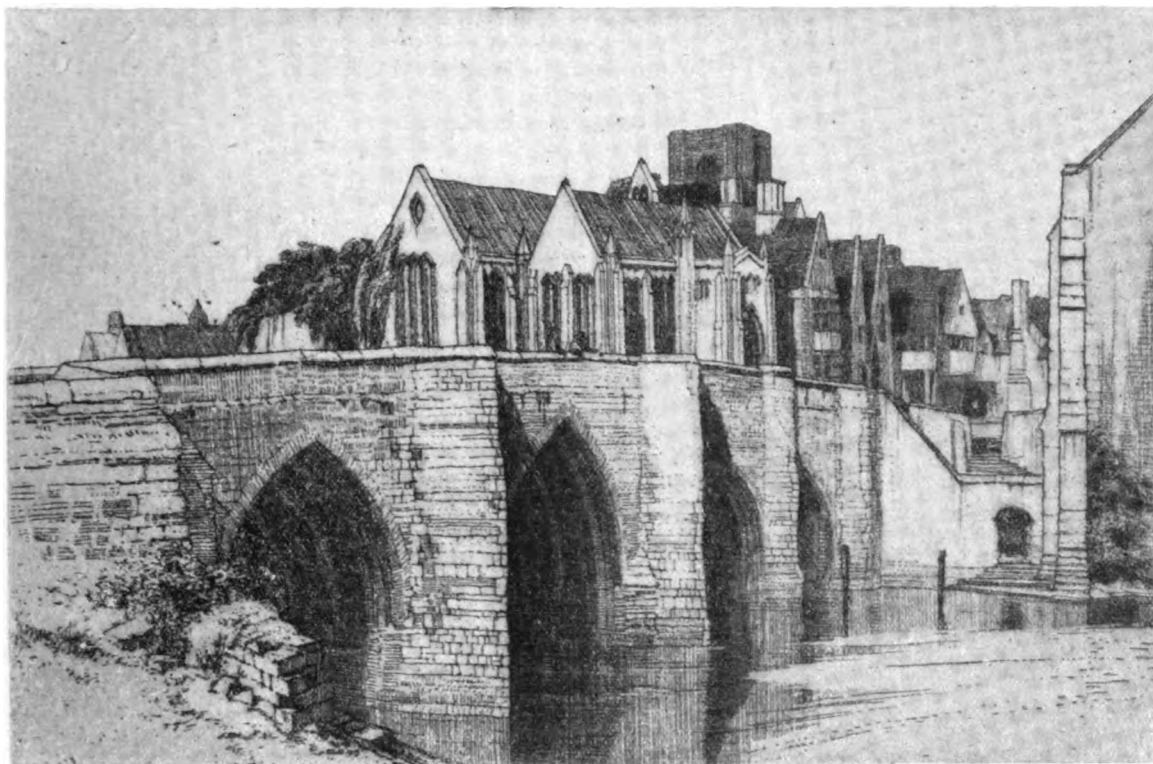


El. Origo 179

PRIORY FARM



THE CRESSET
After the etching by F. L. Griggs



THE POOL
After the etching by F. L. Griggs

Stephen Hallet and His Designs for the National Capitol, 1791-94

By WELLS BENNETT
University of Michigan

THE first professional architect of French training to work in the United States was Stephen Hallet, known chiefly by his designs for the Capitol in Washington in the early years of the republic. L'Enfant, whose designs for a number of buildings show much architectural ability, and whose activity here began a trifle earlier, was primarily a military engineer. In architecture he was relatively an amateur. Hallet, on the contrary, had, as we shall see, the highest professional training, and was the most brilliant representative of the French academic system to come to our shores until a full century later. The previous discussions as to the first architects of the Capitol have left Hallet's standing somewhat vague, but, on the whole, very subordinate. The finding of unused evidence now makes the material available more complete, and it is hoped that the study of it may clarify opinion, and establish Hallet's true position in the design of the Capitol and in our architectural history.

Of the works in which Hallet has had special mention three should be noticed; they present some of his drawings as well as detailed discussion of them. A brief account of the competition by Mr. G. A. Townsend, published in 1873, described Hallet's part and gave a sketch of one of his drawings.¹

Being probably the first historical treatment of the subject, it has been the immediate source of information to many casual writers. Mr. Townsend regarded Hallet as

¹ In his "Washington Outside and Inside," pp. 58-63. As authority for his conclusions Mr. Townsend quoted Mr. Edward Clark, the architect of the Capitol from May 27, 1865, to January 6, 1902.

the original designer of the old Capitol. To this position Mr. Glenn Brown, in a paper published in the *American Architect*, May 9, 1896,¹ has taken a very decided exception. It was his evident conviction that Dr. William Thornton alone should have credit as the designer of the Capitol, and his work attempts to prove Dr. Thornton's claim, a special plea which limits its historical value. A more objective presentation of the material is made in the *Documentary History of the Capitol*, published in 1904,² a collection of the papers in the government archives relating to the history of the building, omitting, however, items relating to "unimportant controversies between architects and superintendents," as well as "A vast amount of manuscript correspondence, scattered among various repositories and in private hands, and dealing with the more intricate particulars of the conduct and financing of the building operations."³ Although the book is valuable as a chronological presentation of important documents, there is no interpretation of the material, and no pretense of exhausting it on any one point.

The lack of agreement between these books invites further examination of the subject, with the hope that the responsibility for the Capitol designs may be made clear, as well as the significance of this competition as a milestone in our architectural development. Even with only the

¹ The first of a series of papers published in this magazine, the last appearing February 20, 1897. The whole series was republished by the government in 1900-1903 in a two-volume work: 56th Congress, 1st session, Senate Document No. 60, *History of the United States Capitol*.

² 58th Congress, 2nd session, House of Representatives Report No. 646, *Documentary History of the United States Capitol Building and Grounds*.

³ *Ib.* Preface.

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material already published, a reconsideration would be profitable. The bringing to light, however, of several unpublished drawings, and of important related documents, including Hallet's own letters, clarifies the obscure questions and makes possible some final solution. The additional drawings are in the Library of Congress as a part of a collection which also includes the major part of the published drawings, both of Hallet and Thornton.¹ Numerous marginal notes on these drawings, seemingly incoherent and of little value, and hitherto carelessly quoted or ignored, form a notable part of the new evidence. In the archives of the Department of State have lain, unregarded, the letters of Stephen Hallet.² The Office of Buildings and Grounds of the War Department, in addition to many letters published in previous treatments, has other relevant papers,³ chiefly in the correspondence of the Commissioners of the Federal District. All these bear directly on the subject of this study.

Although the new documents permit Hallet's drawings to be identified, and dated with exactness, the references which make this possible are scattered confusedly through letters covering a long period, so that a chronological presentation in narrative form is impracticable at the beginning. The written documents of unquestionable authority are given first. The drawings follow, their identity and nature, as well as the bearing of the marginal notes, now made more apparent by the study of the documents. This permits, in conclusion, a

¹ Original Plans for the United States Capitol in Prints Division of the Library of Congress. Hallet's drawings were turned over to the government in 1873 by Edward Clark, then architect of the Capitol. They were given to him by a son of B. H. Latrobe. (Townsend: Washington p. 58.) The drawings of Thornton preserved in this collection were those given B. H. Latrobe when he was appointed architect of the Capitol. In this way they came to be with those drawings of Latrobe's, placed in the Library of Congress by the Latrobe family.

² District of Columbia Letters and Papers, Bureau of Rolls and Library, Department of State.

³ Letters of the Commissioners of Public Buildings and Grounds of the City of Washington and District of Columbia, vol. I, 1791-93.

Proceedings of the Commissioners, 1791-95.

summary outlining the growth of the design, and suggesting the importance of Hallet's place in our architectural history.

I. The Conception of a Capitol by the Public Authorities

The first official suggestion on record for the character of the Capitol occurs in Jefferson's letter to L'Enfant, April 10, 1791:¹ "Whenever it is proposed to prepare plans for the Capitol, I should prefer the adoption of some one of the models of antiquity, which have had the approval of Thousands of years." He meant, doubtless, that a classical building should be imitated literally, as he had attempted to imitate the *Maison Carrée* in the new Capitol of Virginia. L'Enfant proceeded to borrow the drawings of this building,² but he soon after left the public service without having submitted any design for the Capitol.³ Meanwhile there had been another suggestion of the requirements, "a sketch or specimen of advertisement" submitted by Jefferson to Washington and the Commissioners⁴ for a medal or other reward for the best plan. This draught of the advertisement itself is not now to be located in the government archives. The date of the last revision of the programme is indicated in a letter from Jefferson to the Commissioners March 6, 1792,⁵ when it had been finally decided not to depend on L'Enfant: "You will doubtless also consider it necessary to advertise immediately for Plans of a Capitol and President's House. The sketch of an advertisement for the Plan of a Capitol which Mr. Johnson had sent to the President, is now returned with some alterations; and one also for a President's House both of them subject to your pleasure, and when accommodated to that, if you

¹ Lipscomb: Writings of Jefferson, 1907, vol. 8, pp. 162, 163.

² Calendar of Virginia State Papers, vol. 5, p. 342.

³ Letter of Jefferson to the Commissioners, March 8, 1792. Lipscomb: Writings of Jefferson, 1907, vol. 19, p. 90.

⁴ Memorandum of September 8, 1791, Washington Papers (L. of C.) Sparks Index Series, vol. 76, p. 409.

⁵ Letters of the Commissioners, published in the Documentary History, pp. 14, 15.

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will return them, they shall be advertised here and elsewhere." The advertisement, as ultimately used, has already been published more than once, but its relevance to the discussion warrants its repetition here.

WASHINGTON, IN THE TERRITORY OF COLUMBIA A PREMIUM

Of a LOT in this City, to be designated by impartial judges, and FIVE HUNDRED DOLLARS; or a MEDAL, of that value, at the option of the party; will be given by the Commissioners of the Federal Buildings, to the person who, before the fifteenth day of July, 1792, shall produce to them the most approved PLAN, if adopted by them, for a CAPITOL, to be erected in this City; and TWO HUNDRED AND FIFTY DOLLARS, or a MEDAL, for the Plan deemed next in merit to the one they shall adopt. The building to be of brick, and to contain the following compartments, to wit:

A Conference Room } A Room for the } Representatives } A Lobby or Antichamber to the latter } A Senate Room of 1,200 square feet area } An Antichamber or Lobby to the last }	sufficient to accomo- date 300 persons each to the latter square feet area to the last	} These rooms to be of full elevation
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12 Rooms of 600 square feet each, for Committee Rooms and Clerks Offices, to be of half the elevation of the former.

Drawings will be expected of the ground plats, elevations of each front, and sections through the building of such directions as may be necessary to explain the internal structure; and an estimate of the cubic feet of the brick-work composing the whole mass of the walls.

March 14, 1792. The Commissioners.¹

Under this programme the first designs were submitted, one of them by Stephen Hallet.

II. Hallet's Qualifications as Architect

Among all who then or later took part in the competition for the Capitol, including Dobie, Lamphiere, Mc Intyre, Small, Diamond, Wintersmith, Mayo, Carshore (Carstairs?), Williamson, Hart, Faw, Blodgett, Harbaugh, Turner and Thornton,² Hallet

¹ Published in the *Gazette of the United States*, Philadelphia, Pa., March 24, 1792. Quoted in the *Documentary History*, p. 15.

² Such of the drawings of the competitors as are preserved, except those of Hallet and Thornton mentioned in a previous note, are in the custody of the Maryland Historical Society, Baltimore, Md.

was by far the best qualified professionally. Most of the men were colonial builders with but little knowledge of monumental architecture. Dobie¹ and Mc Intyre² were more experienced and had some familiarity with academic designs; Blodgett,³ Turner⁴ and Thornton⁵ were cultivated amateurs. Thornton, a versatile genius, states that on the issuance of the programme he "lamented not having studied architecture, and resolved to attempt the grand undertaking and study at the same time."⁶ The extent of Hallet's training as an architect, on the other hand, is indicated by the fact that he was one of three entered in the French Almanach Royal of 1786 as admitted to the class of "Architectes Experts" in the year 1785,⁷ a class second only to the Academicians. The probable inducement that brought him to America, less than two years later, is suggested in the Memoire of Quesnay de Beaurepaire⁸, who in 1786-88 was founding an "Academie des Sciences et Beaux Arts" at Richmond. In regard to his search for funds and instructors Quesnay said: "Depuis un an je n'ai cessé de parcourir les Ateliers & les Academies. . . j'ai reuni le nombre de sujets sufficans."⁹ It was part of his plan that Baltimore, Philadelphia and New York should be associated as branches of the Academy: "par la communication des talens & des lumières . . . elle se servisse-

¹ Fiske Kimball: *Thomas Jefferson and the First Monument of the Classical Revival in America*, 1915, pp. 38, 39.

² W. A. Dyer: *Early American Craftsmen*, 1915, pp. 16-40.

³ I. Westcott: *Historic Mansions and Buildings of Philadelphia*, 1877, p. 431.

⁴ F. S. Drake: *Dictionary of American Biography*, 1879, p. 927.

⁵ W. B. Bryan: *History of the National Capital*, vol. I, 1914, pp. 197-200.

⁶ Fragment of a memoir preserved in the Library of Congress, published in W. B. Bryan's *History of the National Capital*, vol. 1, 1914, p. 200.

⁷ *Almanach Royal 1786, Experts jurés du Roi, première colonne*, p. 546.

⁸ *Mémoire et Prospectus concernant L'Académie des Sciences et Beaux arts, établie à Richmond, Capitale de la Virginie.—Chevalier Quesnay de Beaurepaire*. The very strong interest of Quesnay in propagating the fine arts was neglected by H. B. Adams in his pioneer discussion of the proposed academy (Thomas Jefferson and the University of Virginia, 1888, pp. 21-30.)

⁹ *Mémoire*, p. 8.

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ment mutuellement d'appui l'une l'autre."¹ Later in the Memoire under a list of "Patrons a la Nouvelle York"² is the name of Hallet. When Hallet, in a letter printed below, speaks of neglecting to bring recommendations to America because he was known to several persons interested in "l'etablissement pour lequel Je m'etoit destiné," it is very probable that Quesnay's academy was the establishment in question.

III. Hallet's Designs for the Capitol

A. Published Evidence

The considerable body of published and easily accessible documents bearing on Hallet's designs for the Capitol need only be summarized here. His first plan for it, with one for the President's House, was sent to the Commissioners July 11, 1792.³ Of the plans received up to July 15, 1792, the time fixed by the programme for the close of the competition, Washington favored Hallet's, mentioning it in his letter to the Commissioners dated July 23,⁴ with that of Judge Turner which had come in later. Hallet's peripteral colonnade and Turner's dome seemed to have been attractive features in their respective designs, and the President thought a use of these elements in one building would result in a "noble and desirable structure." The partie presented in this first competition not having been wholly satisfactory, Turner and Hallet again presented plans on August 27, following, but again the decision was put off.⁵ A letter from the Commissioners to Dr. William Thornton, December 4, 1792,⁶ stated that Hallet had been engaged to prepare another plan, and was expected to present it in January. Commendation of this plan, but a strong preference for Thornton's design, the un-

finished drawings of which he had seen, was expressed by Washington in a letter written January 31, 1793.¹ On February 1, Jefferson wrote to the Commissioners, expressing his own and the President's approval of Dr. Thornton's designs.² The Commissioners were expected by all parties to come to a decision at their meeting early in March. On March 11, 1793,³ they notified Washington that Dr. Thornton's plans had been laid before them. To his lavish praise they replied favorably, but with some reserve. They mentioned the vagueness of the drawings, the lack of foresight in the arrangement of the rooms in plan, as well as the great expense required in the execution of this design, as lessening its worth in their eyes. In spite of these objections, the Commissioners wrote Hallet formally two days later that Dr. Thornton's plan had been preferred, but that the two competitors were to receive the same award. The bearing of this letter on Hallet's status, and the misleading way in which it is quoted in Mr. Brown's History justify its publication here.

"The Plan you first offered for a Capitol, appeared to us to have a great share of Merit; none met with entire Approbation, yours Approaching the nearest to the leading Ideas of the President & Commissioners. Your Time has been engrossed in unremitting Efferts under your Hope and our wishes that you would have carried the Prize. Our Opinion has preferred Doctor Thorntons and we expect the President will confirm our Choice. Neither the Doctor or yours can demand the Prize under the Strict Terms of our Advertisement, but the Public has been benefited by the Emulation Exited and the End having been answered we shall give the Reward of 500 Dollars and a Lot to Dr. Thornton. You certainly rank next and because your Application has been exited by particular request, we have resolved to place you on the same footing as near as may be, that is to allow a Compensation for every Thing to this Time, 100 £ being the Value of a Lot and 500 Dollars."⁴

¹ *Ib.* p. 9.
² *Ib.* p. 49.
³ Letter of Jefferson of that date. *Documentary History of the Capitol*, p. 17.
⁴ *Documentary History*, p. 18.
⁵ Letter of the Commissioners to Jefferson, *Documentary History*, p. 19.
⁶ *Documentary History*, p. 19.

¹ A letter to the Commissioners. *Documentary History*, p. 22.
² *Documentary History*, p. 23.
³ *Ib.* p. 24.
⁴ *Ib.* p. 25.

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Hallet, moreover, was retained as superintendent of the Capitol by the Commissioners, under the general direction of James Hoban, surveyor of public works,¹ and in this professional capacity took up with them the merits and demerits of Thornton's design. The Commissioners wrote to Washington June 23, 1793,² that Hallet had been called into consultation, and found objectionable points in Thornton's plans, which objections Hoban and Hallet, with Samuel Blodgett, the superintendent of the city,³ were to report verbally to the President. Washington wrote of the proposed changes in plans to Jefferson June 30,⁴ and to Hoban and Hallet July 1.⁵ He desired a conference of all parties concerned, in order that a workable plan might be settled upon. Jefferson's letter to the President, July 17,⁶ was a detailed report of the action taken at this meeting. The unsurmountable objections to Dr. Thornton's plan he listed as follows:

"1st. The intercolonnations of the Western and Central peristyles are too wide for the support of the architraves of stone; so are those of the doors, in the Wings.—2d. the Colonnade passing through the middle of the conference-rooms an ill effect to the eye and will obstruct the view of the members, and if taken away the ceiling is too wide to support itself. 3d. The floor of the Central peristyle is too wide to support itself.—4. The stairways on each side of the conference rooms want head room. 5. The windows are in some important instances masked by the Galleries.—6. Many parts of the building want light and air in a degree, which renders them unfit for their purpose.—This is remarkably the case, with some of the most important apartments, to wit, the chambers of the Executive & the Senate, the Anti-Chambers of the senate & representatives, the Stairways, &c. Other objections were made which were surmountable, but those preceding were thought not so, without an alteration of the plan."

These meager statements are specially important as almost the only existing evi-

¹ Glenn Brown: History of the Capitol, vol. I, p. 94.

² Documentary History, p. 26.

³ W. B. Bryan: History of the National Capital, vol. 1, 1914, pp. 193, 194.

⁴ Records of the Columbia Historical Society, vol. 17, p. 82.

⁵ *Ib.* pp. 83, 84.

⁶ Documentary History, pp. 26, 27.

dence in regard to Thornton's first drawings. It is impossible to reconstruct from them the provisions of his design. The drawings published as "Thornton's modified plan"¹ cannot be reconciled with them. A feature particularly striking, and here mentioned as especially objectionable, was the "colonnade passing through the middle of the conference-rooms." To admit of such a colonnade the form of the central unit must have been radically different from that shown in the "modified plan."

The plan presented by Hallet at the July meeting was held by the conferees to be satisfactory, except the central unit of the eastern front, which Hallet had recessed to secure more light. The "cour d'honneur" thus formed met with little favor, and the bringing forward of the central and eastern front and portico, as in Thornton's elevation, was preferred. This conference seems to have been marked by a more practical discussion of the plans than had any of the previous meetings. Jefferson's report was forwarded to the Commissioners by Washington, July 25,² with an enclosure reviewing the action of the conference and agreeing with its conclusions. Washington commended Hallet's plan, saying:

"The plan produced by Mr. Hallet, altho preserving the original ideas of Doctr. Thornton, and such as might upon the whole be considered as his plan, was free from those objections, and was pronounced by the Gentlemen on the part of Doctr. Thornton, as the one which they, as practical Architects, would chuse to execute. Besides which, you will see that, in the opinion of the Gentlemen, the plan executed according to Mr. Hallet's ideas would not cost more than half of what it would be if executed according to Doctor Thornton's. After these opinions there could remain no hesitation how to decide; and Mr. Hoban was accordingly informed that the foundation would be begun upon the plan exhibited by Mr. Hallet, leaving the recess in the East front open for further consideration."

¹ Glenn Brown: History of the United States Capitol, vol. I, plates 28, 29.

² Documentary History, pp. 27, 28.

STEPHEN HALLET AND HIS DESIGNS FOR THE NATIONAL CAPITOL

A note to the Commissioners from the President, August 29, 1793,¹ sent an estimate submitted upon Hallet's revision of the plans. The work of erection was soon begun, the cornerstone with "James Hoban and Stephen Hallette,² architects; Collin Williamson, master mason,"³ being laid September 18, 1793. Concerning the work of that winter and the following spring there is no written evidence of importance. On June 7, 1794, the Commissioners called on Hallet for a report of the progress made on the plans.⁴ A series of letters dated June 24, 25, 26, 27, and 28⁵ stated dissatisfaction with his conduct in office, and demanded that he give up the drawings. The last letter states that his services have ceased. The trouble seemed to be insubordination, or misunderstanding of their wishes, and disagreements with Hoban. Nevertheless he continued to render certain services and even seems to have retained his old position.⁶ A change now took place in the personnel of the Commission through the retirement of two members and the appointment in their stead of Gustavus Scott and Dr.

William Thornton, the latter in September, 1794.¹ Dr. Thornton, although he must have been cognizant of the decision, after the conference of July, 1793, to follow Hallet's modified plan—was not the man to let slip the new opportunity to impress his own ideas on the work. It is not surprising, therefore, to find that before long, on November 15, 1794, Hallet was finally discharged

"because he laid parts of the foundations not in accordance with the accepted plans without the Commissioners being able to get possession of the drawings,"²

and that these foundations were taken up, and the work henceforth carried on in accordance with new drawings furnished by Thornton.³ The dismissal provoked a series of appeals to the President from Mrs. Hallet, which he answered May 5, 1795,⁴ referring to the complaints to the Commissioners. With the allowance of a claim for services, June 19, 1795,⁵ Hallet drops from sight.

The published documents, although they thus furnish a general idea of the history of the competitions, lack tangible details, and one point of view, that of Hallet and the other competitors, is little represented.

¹ *Ib.* p. 28, 29.

² This spelling of the name suggests the probable pronunciation given the French designer's name by his contemporaries.

³ In inscription on the silver plate deposited in the cornerstone of the old Capitol (*Documentary History*, p. 29). The word architect here, to be sure, meant superintendent or builder. This early American use of "architect" for "master builder" is discussed by Fiske Kimball: *Architectural Quarterly of Harvard University*, vol. II, 1914, p. 94.

⁴ *Documentary History*, p. 30.

⁵ *Ib.* Four letters to Hallet and one to Philip B. Key (June 28), pp. 30-32.

⁶ Glenn Brown: *History of the Capitol*, vol. I, p. 18.

¹ Bryan: *History of the National Capitol*, vol. I, p. 237, note.

² Glenn Brown: *History of the Capitol*, vol. I, p. 18.

³ *Ib.* vol. I, p. 19, quotes a statement by Thornton in regard to these drawings "presenting the general ideas but making such alterations as the difference in dimensions of the ground plan rendered necessary. I improved the appearance and restored the dome."

⁴ *Records of the Columbia Historical Society*, vol. XVII, pp. 126, 127.

⁵ *Proceedings of the Commissioners, 1791-95*, p. 396.

(To be continued)

Town-Planning and Housing

GEORGE B. FORD, Associated Editor

Beauty Snubbed by City-Planners

"You are going to rubber-stamp our cities—render them monotonous and uninteresting—if you pursue this matter of districting without consideration of the individuality of cities," said Mr. Louis Lott, of the Dayton Chapter, A. I. A., at the National Conference on City-Planning held in Cleveland in June. "I believe in districting," he said, "but there is a strong tendency to reduce our streets to a dead-level skyline, to stifle individuality and the play of the imagination." His was a voice of warning and of protest in the midst of an overwhelming demand for districting or zoning. It was fitting, too, that it should be an architect that should so raise his voice, but it was a sad commentary on conditions in America that only one man in that great convention, and throughout its sessions extending over three days, should dare mention "beauty" in connection with the planning of cities. I do not know whether Mr. Lott realized that he was thrusting his head into the lion's mouth when he thus spoke, but there was a tacit understanding among those who were most active that, in the matter of restricting the height, size and use of buildings through the exercise of the police power of the state, "aesthetics" is "taboo." In fact, in polite districting circles "beauty" is never mentioned. "And why is beauty snubbed?" will be asked. It is all because of our fear of the courts. A very general impression seems to be abroad that, if the courts but suspect that aesthetic aims are even remotely connected with the districting laws that come before them, they will declare, categorically, that the laws are unconstitutional and an improper exercise of the police power. Our courts are supposed to be unreasonable enough to believe that beauty cannot be considered even as an incidental advantage in height limitation without immediately becoming the principal motive. And so, while the actuating motive for controlling the height, area and use of buildings must continue to be that of rendering our cities healthier, safer, more convenient and comfortable, with the prospect of our courts continuing to enlarge and broaden their interpretation of the term "general welfare" as a justification for the reasonable exercise of police powers, we are confronted with the fact that they are still far from recognizing that the prevention of offense to the eye in community building has anything to do with the general welfare of the people. And yet the court decisions

are largely but the reflection of popular feeling in such matters. If, then, our enlightened public fails to demonstrate the important relation existing between the cultivation of beauty and the advancement of what we term civilization, how can we hope for consideration from the courts? Witness, then, at the only general gathering regularly convening in America for the discussion of the planning of our cities, the utter absence, except in the one instance to which I have referred, of voices proclaiming beauty as an element deserving consideration.

Nevertheless, the City-Planning Conference was a memorable one, with a large attendance, widely distributed. Those registered consisted mainly of real-estate men, city officials, and engineers, thoroughly in earnest, all of them, and well versed in the practical considerations daily arising in the planning of cities. They made the convention alive—in fact, most profitable, but almost exclusively from the standpoint of technique. The profound economic, social and spiritual causes underlying the planning and extension of cities received but scant recognition. Only their practical bearings were considered, as, for example, in the effect of the automobile on the planning of cities. In this instance, a most valuable discussion from the engineering and traffic-regulation standpoints was evolved, but barely a word was said about the effect of the automobile on the design of the suburban plot, as to how it served to spread the residential suburb, or what its effect was from the aesthetic standpoint in requiring daily increasing parking space in our city streets.

Attention was paid to land subdivision, how it could be made to pay; but, here, too, while the real-estate men present were very complimentary to the architects, there was a deplorable absence of discussion from the architectural standpoint. The architects were barely heard voicing for their profession the important contribution which they are making to the problem of land subdivision. They failed to show that, by their efforts largely, the real-estate man was able to make his subdivision and planning a successful venture financially.

Consideration was given to the problems of the smaller cities, those of less than 100,000 population, again bringing out discussion teeming with interest, but, as before, the aesthetic side was noticeable by its absence, with one exception, that of parks.

The commanding subject of the conference, how-

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ever, was "districting" or "zoning." Even the discussion along the several distinct lines laid down for the various sessions invariably veered around to districting, where it stayed. And here it was that the point of view which the architect and the architect only can supply was needed.

There were perhaps fifteen architects present, about five per cent of the total; and yet, if there is any one subject outside of pure architecture in which they should lead, it is certainly city-planning. They have the ideal training for it, an all-round training that no other group can match, and yet they are allowing engineers and city officials to control and direct this most vital movement. Why not write to Flavel Shurtleff, Secretary of the National City-Planning Conference, for a copy of the report of the Conference, and secure at the same time reports of meetings held in former years? A perusal of any of these reports will show, not only how much and in what way the architect is needed at the Conferences, but how valuable these meetings may be to him.

The Work of the Municipal Art Committee of the Illinois Chapter on the New Bridges for Chicago.

A few years ago the Municipal Art Committee of the Illinois Chapter, A. I. A., formulated a constructive policy of action to assist the city of Chicago in its municipal and architectural development. At that time, the city had tentatively adopted the "Burnham Commercial Club plan" and the Chapter realized that it was part of its civic responsibility to aid in encouraging this plan, and the beautifying of Chicago and its environs.

The Chicago bridge issue has been for many years a perplexing problem. The swing bridges, due to their unattractive appearance, have been a by-word of reproach from the public, and also from the visitor from abroad. The Municipal Art Committee of the Chapter, which includes in its membership Messrs. Hubert Burnham, Elmer C. Jensen, Earl Reed, Jr., L. E. Stanhope, H. F. Brevoort Stevens, M. J. Schiavoni, and F. W. Puckey, concluded that here was an opportunity for real helpfulness, and its first step toward active work on the bridge issue was when it tendered its aid, some three years ago, to the city authorities, with a statement that there would be no charge or compensation for architectural advice or services. The fact that the committee tendered its services free of charge obtained for it the opportunity it sought, and thus opened the way to a free exchange of views in the designing of the proposed new bridges.

One of the difficulties with which the committee had to contend at the beginning of the work was the

political situation, due to the changing of city administrations. However, the present Chicago Commissioner of Public Works, and the engineering staff, have proven to be broad-gauged men of affairs, and have welcomed suggestions and assistance. The Municipal Art Committee volunteered not only to submit the designs for the architectural embellishments of the proposed new bridges, but also supervised the full-size details, and the specifications, and also obtained estimates upon various kinds of materials of a desirable character for comparison and for recommendation. It was clearly shown to the city authorities that the designs proposed by the committee were very little more expensive than those they contemplated employing in their own method of construction and design, and at the same time monumentalized and improved the entire artistic effect of the bridges.

The result of this campaign of civic usefulness on the part of the Chapter committee has been the proposed embellishing architecturally and sculpturally* of the Clark, LaSalle, Madison, Franklin and Orleans Street bridges. The constructive features have been made more attractive and the general bridge situation improved materially†.

One of the purposes of the Illinois Chapter, A. I. A., is to cooperate with any organization working for the benefit of Chicago, or any public work proposed for the state of Illinois, and to encourage any rational plan of action for the public good.

The Chicago City Plan Commission has done much toward educating the people of Chicago to the importance of following an approved plan. This commission has also influenced, to a marked degree, the designing of some of the new bridges. The Municipal Art Committee, A. I. A., is endeavoring to assist in this civic responsibility in order to obtain permanent and artistic results in all the municipal endeavors undertaken by those interested in the city of Chicago or in the state of Illinois.—GEORGE W. MAHER, Chairman Municipal Art Committee, Illinois Chapter, A. I. A.

New York's New Building Code

The new building code of New York City, prepared during the past two years by section revision by R. P. Miller, has recently been issued in printed

*The "Ferguson Fund" of Chicago will furnish the funds necessary for the bronze statuary. It is intended that this statuary shall typify historic events of our country, especially around Chicago and in the West. Each bridge is to be distinct in this respect.

†The Chapter has induced the city to place the steel truss construction under the bridge, especially at Madison Street, which of course adds to the artistic effect of the bridge. The present bridges, except Jackson Boulevard, have the steel construction overhead. The lighting of these bridges will be from the high buildings adjoining, that is, the electric light will be projected from the top of the buildings, flooding the entire bridge with light.



DESIGN FOR THE PROPOSED NEW MADISON STREET BRIDGE OVER THE CHICAGO RIVER AT CHICAGO, ILLINOIS. SUBMITTED BY THE MUNICIPAL ART COMMITTEE OF THE ILLINOIS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

form. It covers the full range of the old code, except for the omission of certain parts which formerly overlapped state laws. A full index is appended to the book, a feature of great value to those who have frequent occasion to refer to its many features.

Replanning of Athens—Lectures by Mr. Mawson

Lectures on the replanning of Athens, by Thomas H. Mawson, Landscape Architect, of Lancaster, England, are to be given in America in the fall. The lectures deal with "Athens of the Past," touching on her glorious past and the work of her sculptors, architects and intellectual leaders; "Athens of the Present," treating of the town-planning problems now existing; and "Athens of the Future," showing how the various problems described in the second of the lectures are to be met in the author's town-planning scheme, which will convert Athens into

one of the great world centers, not only for beauty, but for commercial prosperity and social amenity. Mr. Mawson is well known in America by his writings on civic art and landscape design.

Lectures on City-Planning Law

The University of Michigan has provided in its curriculum a course of lectures to be delivered by Frank B. Williams, of New York City, on the city-planning law of the United States. In a democratic country, such as ours, where no public work can be accomplished except in a form sanctioned by law, a careful study of the law of city-planning provides alone the basis for practical application of city-planning ideas. In the giving of these lectures, Mr. Williams is rendering a decided service to the cause of city-planning. It is a source of gratification, too, to know that these lectures are to be repeated at the University of Chicago, Harvard, Vassar, and other institutions.

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Mr. Williams has made investigations abroad for the Heights of Buildings Commission and the Commission on Buildings, Districts and Restrictions of New York City. He is a member of the Advisory Commission on City Plan of New York City, and a member of the New York Bar.

Law for Zoning in Pennsylvania

Philadelphia has the power to protect residential zones and quarantine skyscrapers under the act of the Legislature of May 1915 (P. L. 285). The act enables the City Council, or the Park Commission to a limited extent and subject to the approval of Councils, to prevent the establishment of industries in residential districts, and to limit the heights of buildings. Energetic steps are being taken to secure the advantages of the act.

Garden Villages in Pennsylvania

Those who are interested in the garden-suburb principle will find much enlightenment, as regards the work that has been done in the state of Pennsylvania, in the Report of the Secretary of Internal Affairs of the State of Pennsylvania for 1915. The examples referred to are the Viscose Industrial Village near Marcus Hook; the Campbell Industrial Village near Gloucester; the borough of Palmerton near Mauch Chunk; and particularly the town of Hershey, midway between Harrisburg and Lebanon.

The English Act of 1909

No less than 18,000,000 English workingmen, English workingwomen and their children are being provided or planned for in the schemes for town-planning under the English Act of 1909, which number over one hundred at the present time. In these schemes, the average number of houses is twelve to the acre, with a maximum of twenty. Over 3,000 acres are to be planned in this work.

After the War—A Look Forward in France

The people of France have begun to consider the problem of rebuilding their war-destroyed cities and towns. An announcement from Paris describes a reconstruction exposition, held by the General Association of Municipal Hygienists of France and French-speaking countries. This exposition is to last through May, June and July of this year. Its aim is to suggest new arrangements for the towns and villages destroyed during the war. The exposition will include plans of the ravaged localities, photographs and sketches, together with schemes for

reconstruction that aim to utilize the parts of these towns which remain, and to extend the towns themselves into workmen's cities, industrial cities, garden cities, free spaces, parks, and playgrounds. As a complement to this group of exhibits, a second group will set forth the possibility of construction of public edifices, homes and industrial establishments. In these structures, beauty and convenience are to be combined with economy of space and absolutely sanitary construction. An announcement issued by Henry C. Long, director of the American section, addressed to American manufacturers, points out the advantages of representation in the exposition.

An Epoch-making Court Decision of Interest to City-Planners

For years, city-planners and housing reformers have been looking for judicial sanction of the principle of districting or zoning of cities. Except for that phase which has to do with the limitation of buildings' heights, no decision from the highest court in the land favorable to this principle had been handed down, up to 1915. What action the United States Supreme Court would take on the principle of limitation by use and bulk had been very much in doubt. Now, however, comes the epoch-making decision of Justice McKenna, of the United States Supreme Court, concurred in by a unanimous bench, handed down on January 5th of this year, affirming the decision of the California Supreme Court in the brick-yard case (*Hadacheck v. Sebastian*, Chief of Police of the City of Los Angeles, 239 U. S.). The law in this case is retroactive; i. e., although the proprietors were engaged in a profitable industry, with valuable assets represented in their plant, they were, for the good of the whole community, forced to remove their business and move into one of the districts designated by the municipal authorities as industrial zones. The reasoning in this case followed by the Court is the same as that in an earlier case of similar character (a livery stable being involved instead of a brick yard) and known as *Reinman v. City of Little Rock* (237 U. S., 171). Both of these decisions should be read by every city-planner and housing reformer, and we advise all such to procure the advance sheets above referred to and read the opinion in detail.

A Guide to Housing Improvements in America

The National Housing Association has recently published the results of a country-wide questionnaire on housing conditions in cities of America. Of particular interest to the architect is the sum-

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mary of improved housing enterprises in which are given the title and addresses of all companies, philanthropic or private, which have made constructive contributions to the solution of the problem of housing workmen. For those who want to know just what is being done in America in this field, the pamphlet, which is entitled "What Our Cities Do Not Know," will prove of great value.

Zoning on the Pacific Coast—A Survey

An interesting contribution to the subject of city districting or zoning is that contained in the Civic Bulletin of the City Club of Berkeley, California, under date of May 18, 1915. The bulletin contains discussions on the necessity for a zone ordinance in Berkeley, and the relation of zoning to industrial development, with a summary of the legal status of zone ordinances.

New City Plans Under Way

Among the cities which have recently commissioned experts to prepare comprehensive city plans are Elgin, Ill., with a population of twenty-eight thousand, the plans to be drawn by E. H. Bennett, architect, of Chicago; Johnstown, Pa., with about sixty-seven thousand inhabitants, Henry Hornbostel, of New York in charge; and Omaha, Neb., with a population of about two hundred thousand, the plans to be drawn jointly by Ernest P. Goodrich, of New York, Charles Mulford Robinson, of Rochester, and George B. Ford, of New York.

Redemption of the Schuylkill River Banks, Philadelphia

A committee of the Philadelphia Comprehensive Plans Committee is now at work endeavoring to draw up a plan for embanking the Schuylkill River fronts. The Schuylkill embankments constitute the most pressing problem, after the Fairmount Parkway, with which the city is confronted. Those interested in the work in Philadelphia hope to see a result rivaling the embankments of the Seine, the Rio Janeiro waterfront, and other works of similar character in foreign countries. As in Vienna, in London, and in many other cities, it is hoped that the embankments will be constructed over the railroads, leaving them where they are. The electrification of railroad service, whether freight or passenger, will make this development easier of accomplishment. In view of the results accomplished in Boston, with the Charles River embankment; in Washington, in Potomac Park; in Chicago, in redeeming the mud flats on the Lake Michigan waterfront; in Toronto, Canada, in realizing a plan that will include æsthetic regeneration of the waterfronts, in addition to providing

adequate commercial and industrial facilities, the supporters of this work see an opportunity for making Philadelphia world-famous in the matter of waterfront improvement.

Second City-Planning Meeting of the San Francisco Chapter

The second city-planning meeting was held on April 27, when the members of the chapter and its guests had the pleasure of listening to Lieutenant-Colonel Thomas H. Rees, who related what was being done to provide proper harbor facilities for the east side of San Francisco Bay. The Hon. J. J. Dwyer, President of the State Harbor Commission, discussed, with the aid of lantern slides, the development of the San Francisco water front. He also referred to the congestion at the foot of Market Street and suggested the addition and widening of streets in order to relieve the condition.

The St. Louis Pageant.

A community production of "As You Like It" was given in St. Louis, June 5 to 11, on a temporary stage erected in the center of Forest Park. Seats for 10,000 people were provided on a natural hillside which, with its gradual slope, combined with some large trees, formed the proscenium of the open-air theater. The stage was built behind the trees on an embankment constructed alongside the River Des Peres. Three bridges over this river had to be constructed, to connect with the dressing-rooms and to accommodate foot and wagon traffic, respectively. In front of the stage at the base of a slope of about four feet, level area was provided for a dancing green, accommodating 250 people. The work was carried out under the supervision of Nelson Cunliff, Commissioner of Parks and Recreation of the City of St. Louis.

Rural Improvement as a Necessary Accompaniment of Town-Planning.

Up to this time, in America, the tendency in the city-planning movement has been to emphasize the planning of urban areas, in the same way that the initial emphasis in the work of housing reform was placed on the tenement house and the large cities. But those interested in city-planning have all along been cognizant of the fact that their work is not confined merely to the cities, and that fore-handed and scientific town-planning has to do as much with the rural districts as with those areas where great masses of people are concentrated, particularly in connection with main lines of traffic and transit. An interesting exposition of this phase of the problem is contained in "Rural Improvement," a recently published book by Professor Waugh of the Massachusetts Agricultural College, at Amherst.

Book Reviews

Gothic Architecture in France, England and Italy. By Sir Thomas Graham Jackson. 2 vols. Cambridge University Press, London. The University of Chicago Press, Chicago. 1916. \$14.50.

Without a knowledge of the brilliant writings of the author, a first glance at the monumental and formidable appearance of these two splendid volumes might arouse the suspicion that again some "scientific" type of mind is about to juggle the bones of Gothic art in an effort to prove that such an art does not exist and, after endless and unnecessary argument, attempt to leave a glorious style without a name. But as Shakespeare is an eternal verity, regardless of the doubt expressed concerning his existence, so this great style need fear nothing from those who would write it out of existence or bury its inspiring message beneath reams of technical controversy. It is therefore with a sense of keen pleasure, on opening Sir Thomas Jackson's work, that we find ourselves with an artist who sees and feels architecture as a creative art, and sees in its differing styles not food for invidious comparisons but only the different languages through which great souls of all time and all peoples have expressed the same impulse.

In one of his books, Mr. Edmund Kelly has pointed out that, while science is the process of examining into existing things, art is the exercise of the divine part of man's nature, whereby he alone, of all created things, shares with his Creator the power to create—the power to put that something of himself into his work which shall leave it a living thing.

This is art; nothing less will do. Architecture without it is not art, and any architecture which has it is art, no matter by whom or when it came or yet shall come into existence.

The art which comes to us from the age of Pericles and that which comes from the Thirteenth Century in Western Europe are one and the same thing spoken in different languages, and whether in architecture, painting, sculpture, music, or the drama, that which thrills us is the consciousness that we are in the presence of the still living spirit of its author.

Long after the author is dead, he lives in his art and continues to exert his influence. This is the secret of the wonderful work of that great army of artists whom we, in our stupid ignorance of art in its truest sense, patronizingly call "Craftsmen." Artists are artists; they have put themselves into their work, no matter what that work may be. It makes no

difference by what name you call all the rest; without art their work is as dead as the material from which it is made, and no amount of skill can make it otherwise.

In the first chapter, the author frankly announces that he rests his whole story of Gothic art on its spirit, while in clear, simple, and convincing language he sets aside, one by one, the narrow limitations conceived by technical and scientific minds.

To quote his own words: "The true way of looking at Gothic Art is to regard it not as a definite style bound by certain formulas, for it is infinitely various, but rather as the expression of a certain temper, sentiment, and spirit, which inspired the whole method of doing things during the Middle ages in sculpture and painting as well as in architecture" . . . "The spirit of Gothic pervaded all that was done during the period of its existence. To confine the name to one of its manifestations, that of vaulting, is to take the letter for the spirit and to mistake the whole nature of the movement. It is the art of liberty as opposed to artificial formula; of reason as opposed to convention," and somewhere he speaks of an attempt to reduce the style to five orders, probably referring to a "Building Companion, Etc.," published in London from the designs of William Pain in 1758, a copy of which I happen to have; and no more painful commentary on the complete misunderstanding of the spirit of the style, or of the meaning of art, for that matter, could well be conceived than these five ghastly columns and entablatures in "Gothic."

I have dwelt long on Mr. Jackson's first chapter, but this, after all, is the spirit of the whole work and the viewpoint from which he is able to present, chapter by chapter, a clear story of the style, from the simple walls and vaults of the Roman building to the masterly balancing of a thousand complex forces in the frame of a giant cathedral, where the design was the structure and the structure was the design.

At a time when classic and mediæval tradition are often set down as a paradox, Sir Thomas Jackson has done more than offer a history of the style; he has performed a distinct service to the architectural student in making it clear that the inspiration behind Gothic architecture in France, England, and Italy is common to all art.

Among Paul Elmer More's recent essays, is one called the "Paradox of Oxford," in which he deals with classic and mediæval influences; and, in concluding that these can never be reconciled, he suggests that "we can sacrifice one of the opposing tra-

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ditions entirely and cling to the other," and adds, "and for my part, if it is necessary, I am ready to throw overboard all that has come to us from the Middle Ages."

He quotes the efforts of St. Thomas Aquinas and of the Cambridge Platonists to find a reconciliation, only to end in failure, and of Dante he says: "There is even more significance in the guides who carry the pilgrim through Hell and Purgatory up to the celestial sphere. In the first two realms, Virgil, the bearer of the classical tradition, is sufficient; but, when the poet from the earthly Paradise is about to mount to the heavenly Paradise and the vision of God, he needs the help of Beatrice, who is the symbol and voice of theology."

Mr. More's point of view is shared by many students and teachers of art, but I venture to state that it cannot be held by an artist who feels the spirit behind the substance. To him there is no paradox, and he can stand in Athens, in Rome, or in Chartres, and feel at home in the presence of past incarnations of brother artists and of the same spirit which inspired them all. The dead substance may be different, but the living spirit is the same, and, as Mr. Henry Adams has well said: "The pleasure consists not in seeing the dead but in feeling the life." In dealing with the subject of freedom in architecture or in any art expression, Sir Thomas makes it clear that the rules governing architecture are of late invention, and that the tyranny of these rules forced the life out of the classic revival. Who can read Vitruvius without the feeling that he is unconsciously proclaiming the end of a vital style?

Passing on, Chapter II contains a simple and clear exposition of the vault, illustrated with happily chosen examples. Chapter III carries farther the development of the art of building and its logic.

Chapter IV rightly looks for impulse in contemporary history, and follows with a descriptive analysis of a few examples of the transitional period. Chapters V, VI, and VII are devoted to well-chosen examples of French Gothic from the early work to its culmination in Rheims, Amiens, Beauvais and St. Chapelle, while Chapters VIII and IX are devoted to notes on provincial examples, and Chapter X to later geometrical.

In taking up English Gothic, beginning with Chapter XI, the author again treats the vault very clearly, but, on the whole, is a bit more controversial than in the treatment of French Gothic, and sacrifices some of the straightforward character of his analysis of the former by the introduction of argument concerning methods and dates, losing sight of the spirit.

Chapter XIV, comparing the early pointed architecture of France and England, begins with an admirable summing up of a Gothic structure as

developed, repeats the spirit of the first chapter, and again shows the relation to contemporary history; the description of the status of architecture in the Middle Ages is illuminating.

The first volume closes with the end of Early English, and carries an appendix touching on Mr. Goodyear's works on "Widening refinements," but dealing almost exclusively with lines out of the perpendicular; it does not touch upon "Widening" in plan, sloping of floors and variations in bay spacings, which are perhaps Mr. Goodyear's most interesting investigations.

Volume 2 begins with a study of the Gothic Window, which is treated with the same care as the vault, tracing its development with excellent illustrations. The various phases of English Gothic are treated in detail, going into the timber construction of roofs as well as the late and elaborate English vaulting. Collegiate and domestic English are not given much space, but are nevertheless surprisingly well presented.

After a fine chapter on French flamboyant, the work passes to a consideration of Italian Gothic, and the treatment of this expression of the style throughout Italy and Sicily is as interesting and convincing as the treatment of the Western expressions. The clear insight into the influences of the East and the West upon earlier Italian tradition, together with the influence upon the style of different materials, and particularly the generous use of marble, is an assurance to his readers that the author is measuring his style by sound and fundamental principles applicable alike to all art.

The whole work shows an encyclopædic knowledge of the remaining Gothic monuments throughout Europe, abundantly illustrated with carefully selected drawings, very largely from Sir Thomas' own hand. These are particularly worthy of notice, as in almost every case they are frank, accurate records of the work they illustrate, sacrificing nothing to showy draughtsmanship, but at the same time losing nothing in comparison with drawings in which information is sacrificed for pictorial effect, with which we are only too familiar.

The second volume also carries a short appendix on ferro-concrete building, in which Sir Thomas offers this material as a problem to which the principles quoted above should be applied before an honest judgment of its merits can be rendered.

The last, but by no means the least interesting feature of the work, which should be most convenient to any student of the style, is a "table of dates," in which the monuments of the style in France, England, and Italy are set down in chronological order in three parallel columns, keeping similar dates in each column opposite each other, and forming a most complete, and at the same time a very

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simple index to the whole Gothic expression in the architecture of these countries.

The work concludes with a chapter in which the author makes a plea for liberty of design and warns against the danger of an archæological architecture, from which I quote the last paragraph: "Let our architects, fully stored with knowledge of the past, but regarding the bygone art as their tutor rather than their model, bend themselves resolutely to the problems of the day, to novel modes of construction, to the use of novel materials, to new habits of life and new social needs; and let them satisfy these demands in the most direct and common-sense way, regardless of precedent and authority, and they will be working in the true Gothic spirit. If a man has the divine fire of Art within him and works on these principles, the details will come of themselves, and it cannot be but what he does will have all the qualities of good and true art."

MILTON B. MEDARY, JR.

Form and Colour. By Lisle March Phillipps. New York, Charles Scribner's Sons, 1915.

Mr. Lisle March Phillipps, in the introduction to his latest work, "Form and Colour," refers to a former book of his, "The Works of Man." That book was published in the United States by Henry Holt in 1911 under the title "Art and Environment," which, to my mind, is the better title of the two. That book I have presented and recommended to friends, and quoted on various occasions to students and lovers of architecture. Mr. Phillipps says in the introduction to "Form and Colour:" "The reader who happens to be acquainted with a former book of mine, 'The Works of Man,' may observe a resemblance between that and the present one." "At the time the earlier book was written," he goes on to say, "I had not fully grasped the range of the ideas with which I was dealing and I was content to treat of styles of art as merely characteristic of their own epochs and races. However, the earlier standpoint leads naturally to the later, so much so that the chapters of 'The Works of Man' fall into their place and may be read as amplifications of the present volume." Though the theme of the former book was large, that of the present one is in a way larger. It deals with the life and thought of the East and their expression in art, and contrasts it all with the life and thought of the West, and the Occidental form of art expression both in its inner development and as modified or influenced by the spirit of the Orient. The subject is fascinating, and Mr. Phillipps, through his knowledge and sympathetic insight, handles it with breadth and sureness, as well as with charm. It is well when a writer on art adds to his literary accomplishments a sympathy

with, and an understanding of the people—of a people as well as of people. A trained literary craftsman, of social democratic tendencies, Mr. Phillipps, early in his career, met John Ruskin in Venice, and there through him gained his first deep realization of the value of art as a medium of self-expression, and the meaning of "art as the expression of life," a phrase which Mr. Phillipps uses frequently. I was attracted by Mr. Phillipps' essays in various British Reviews, some eight or ten years ago, for in those essays there was expressed in graceful diction and well-chosen vocabulary much that I had been trying to say and to put into my own design. Three years ago I contributed to a discussion of one of Mr. Phillipps' essays on Greek art in a London journal, being invited, I imagine, because of my known sympathy with Mr. Phillipps' point of view. That sympathy leads me to this book with interest and keen expectation; and I am not disappointed. A sane and balanced judgment, full knowledge, and an understanding of the other man's point of view, were needed for the adequate treatment of this theme; and all this the author has brought to his task. At first glance it may seem that the generalizations are too broad; but, if that idea takes form in the reader's mind, it is soon dissipated. Therefore, I do not hesitate to sketch very broadly and generally the thought underlying the work. Form is the natural medium of expression of the West, color of the East. Form is the outlet of the intellect, color of the emotions. The clearer the thought, the more definite will be the form; the more emotional the state, the more subtle and mysterious the color. The art of the West, beginning with the Greek, is based on intellectuality. The art of the East, coming up out of the Hindu or Indian, is saturated with emotionalism. Intellectual ages and peoples have expressed themselves in form; and the keener the intellectual life, the clearer has been the definition of the form. Emotional or purely spiritual ages and peoples have expressed themselves primarily in color. Color as used by the Greeks and the intellectual races has clarified the definition of form. Form as used by the Hindus and the emotional races has been broken and involved so as to add to the mystery and abstraction of color.

This is the bold outline which Mr. Phillipps fills in with repletion of historic detail, with contrast and comparison, with clear thought and imaginative feeling. I cannot forbear to quote a passage or two: "The law which governs Western Architecture is not difficult to discover, for it is testified to not only by all Western successes but also by all Western failures. This Western architectonic law asserts that use shall govern form, or that form and function are one and the same thing. All the forces, pressures, and modes of resistance and support exercised through-

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out a building, in themselves invisible, are forces latent in the architecture, and it is the clothing of them in their appropriate garb of form which gives to the architecture its visible substance. Hence the more exactly the visible form assimilates to the invisible force, the more perfect and truly architectural a feature will it be. This rule, authoritative throughout the West, is what raises architecture to the level of an intellectual art. It affords a basis for criticism which is absolute and irrefutable and cannot be explained away by any reference to personal or national tradition or usage."

Then follows a clear-cut analysis of the Doric style. I commend this chapter, and especially this paragraph, to those indefatigable and vociferous exploiters of purely personal wares who seem not to know the meanings of the terms.

To quote again: "But if Greek art is clear it is because Greek thought is clear. The articulate quality, the clear knowledge of what it means to say and how it means to say it, the entire absence of perplexity and confusion, the sense not of shadows but of cool and clear daylight which belong to Greek architecture and sculpture, belong to Greek thought. They were derived from the Greek mind, and it is in the Greek mind that we are first to seek their presence."

In his treatment of the color phase Mr. Phillipps is just as happy. The use of chiaroscuro by all great color schools as heightening the emotionalism and deepening the mystery is a subject which receives interesting amplification at his hand. After dealing with the Venetian and the Indian, or far Eastern, phases of art, Mr. Phillipps touches Japanese line and color with what seems to me to be sound judgment. Of a noted critic of Eastern art Mr. Phillipps says: "He admits that Japanese color is flat and on the surface, and proceeds to make these traits its chief merit; maintains that, in proportion as the artist becomes discontented with flat color and develops the use of chiaroscuro, his sense of color becomes weak and uncertain."

This position Mr. Phillipps analyses with keenness and justice, arriving at the conclusion, after a careful study of the element of line, that Japanese art, while possessing high decorative value, has little emotional depth and ministers but slightly to the intellect. "This is why the true remark that Asiatic art is essentially an affair of line seems to me so damnatory a one, for it affords the strongest proof of the lack, behind that art, of any vital intellectual stimulus. As for the comparison with the West," he continues, "if we could preserve our simplicity of mind and consent to see what is under our noses, we should acknowledge that the capacity of Western artists, from Holbein to Phil May, to express form by means of line is something Eastern art has simply no conception of." The remainder of the chapter makes good reading.

The work is vigorous, interesting, and extremely suggestive. It is so gentle with all its force, and the style is so smooth, that I am minded of a critique upon one of his essays in an American architectural publication, not so very long ago, in which the critic, having in mind probably Mr. Phillipps' talented literary sister, said: "There speaks the woman!" It is the man of refinement and culture who speaks in this volume.

IRVING K. POND.

Chicago, June 4, 1916.

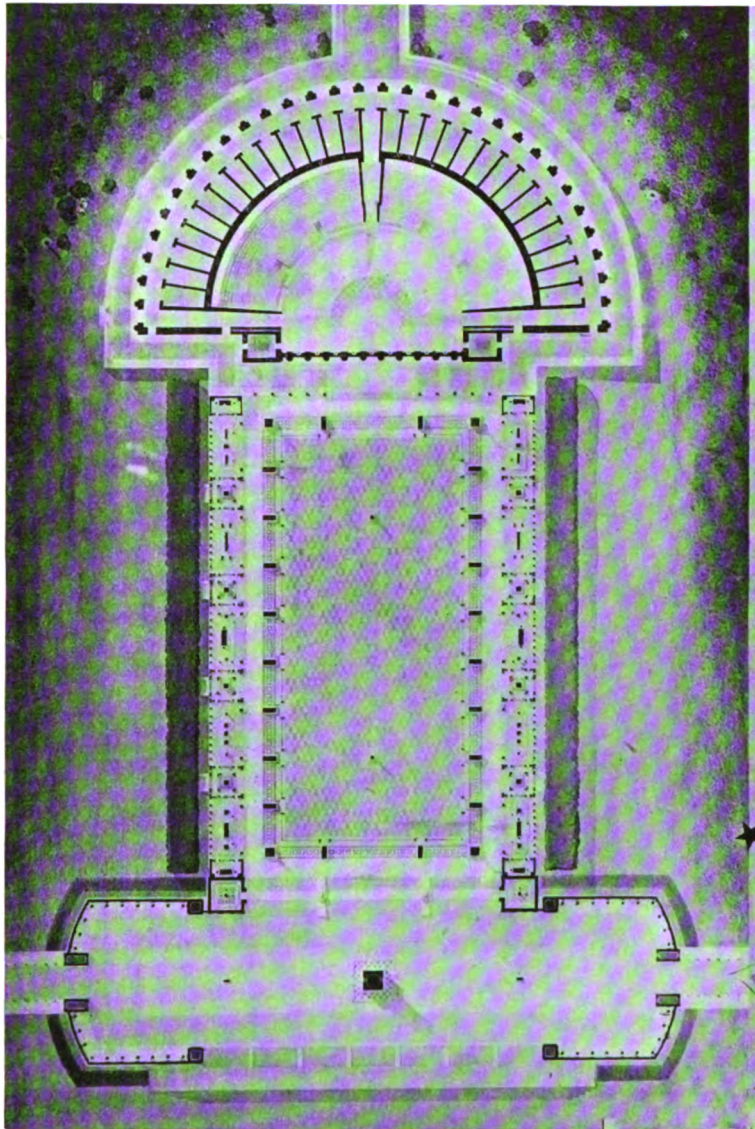
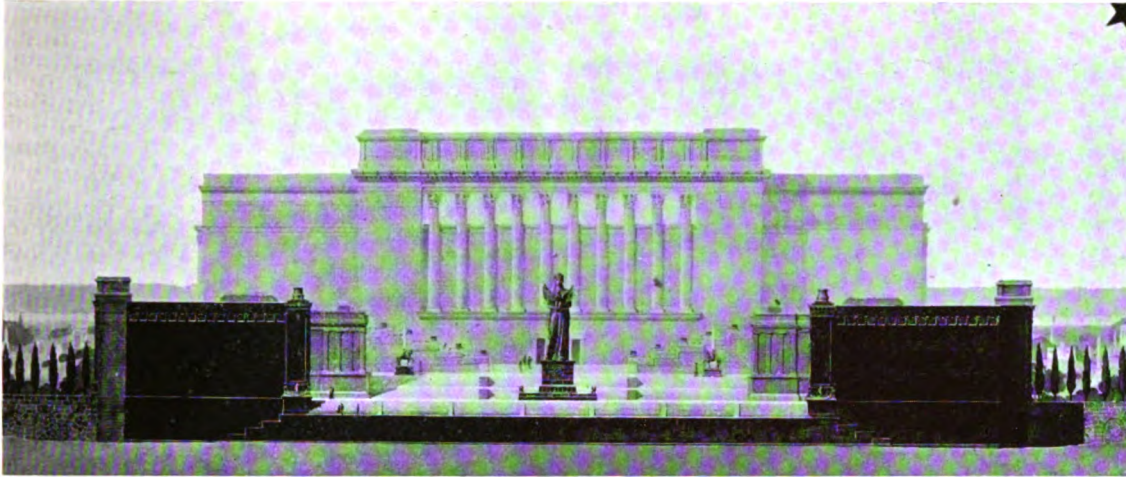
Rivington's Notes on Building Construction, Longmans, Green & Company, London and New York City.

This is an English book of reference for architects and builders and a textbook for students. It contains building regulations for Great Britain and selected examination questions of the Royal Institute of British Architects and the Board of Education. Its chapters on construction and building details have not the wealth of conveniently tabled information to be found in Kidder's various publications, and it would, therefore, be of little use to an American Architect.

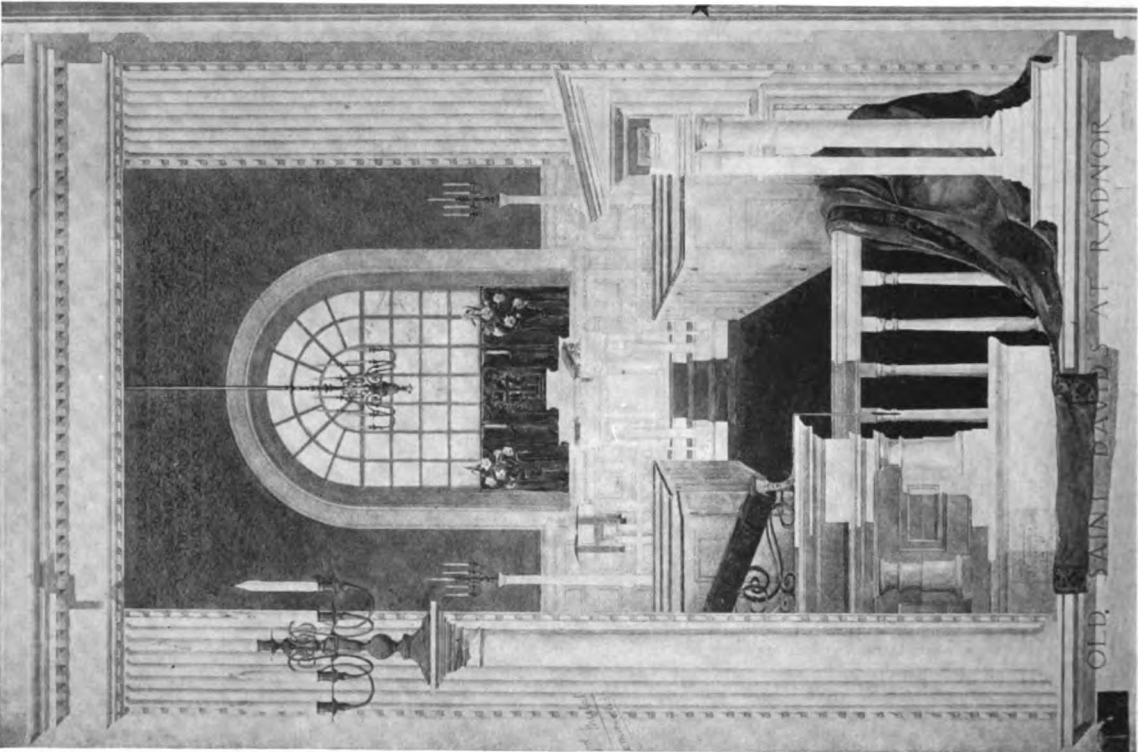
WALTER D. BLAIR.

Society of Beaux-Arts Architects

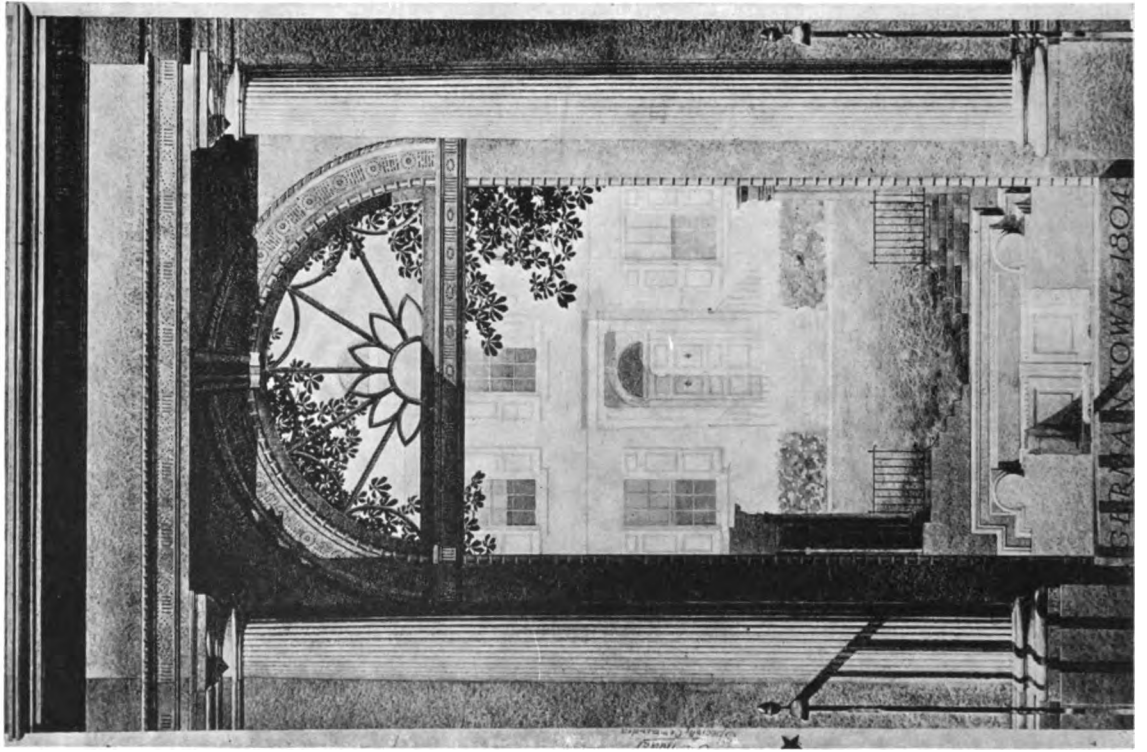
On the next four pages will be found the balance of drawings from the Judgment of May 16 last. The drawings from the final Judgment will appear in the August Journal.



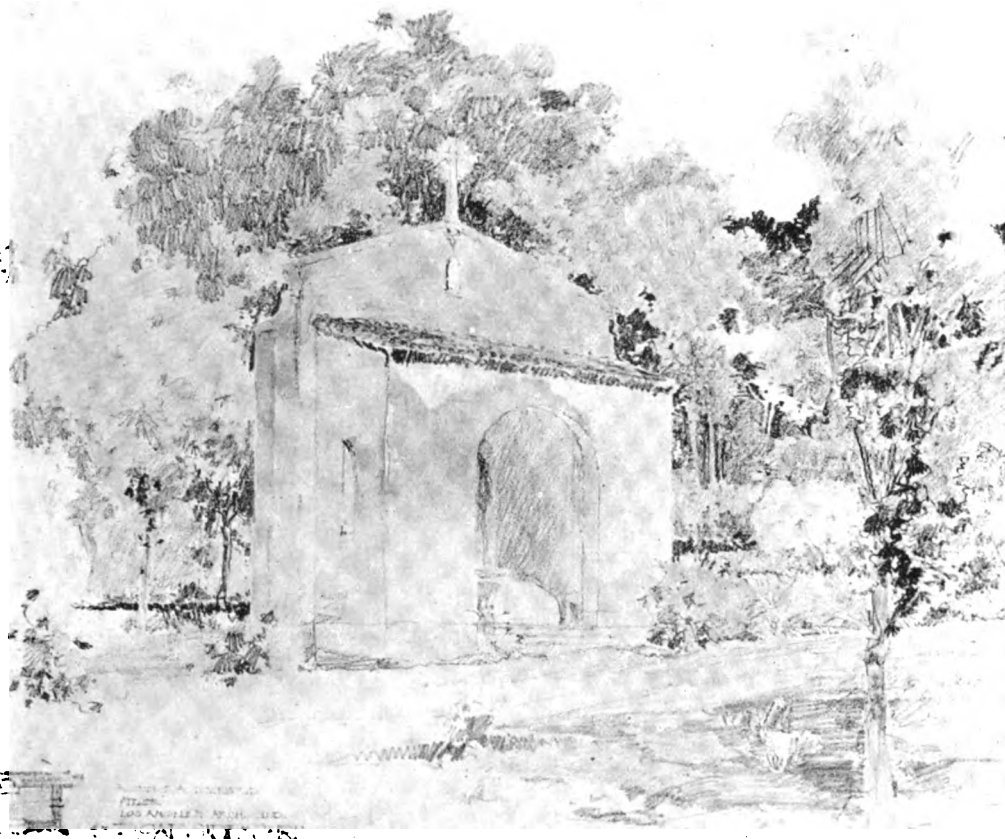
CLASS A.—FIFTH PROJÉT.—A MEMORIAL AMPHITHEATRE
First Medal, K. C. Welch, University of Pennsylvania



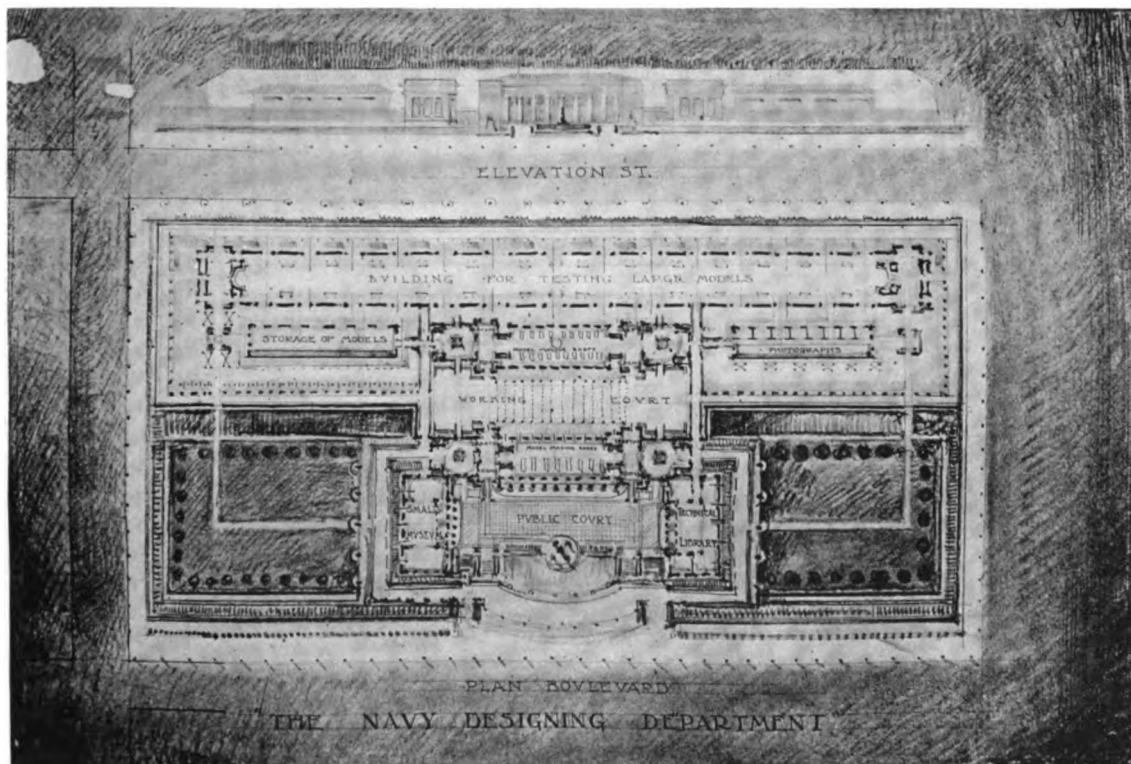
ARCHAEOLOGY.—FOURTH MEASURED DRAWING.—ALTAR,
 Old St. David's Church, Radnor, Penna.
 Third Medal, G. M. D. Lewis



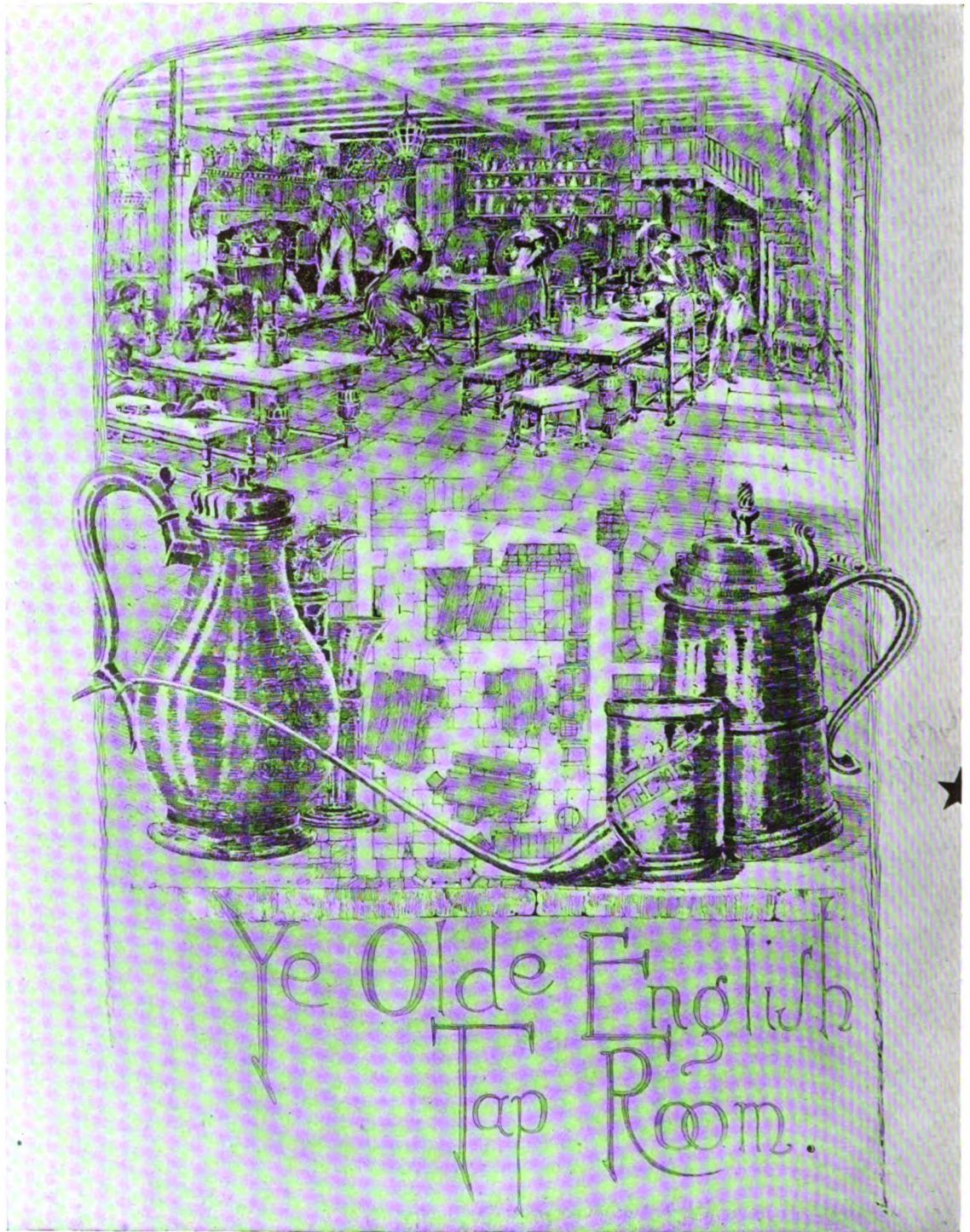
ARCHAEOLOGY.—FOURTH MEASURED DRAWING
 Doorway, Wister House, Germantown, Penna.
 Third Medal, K. C. Welch, University of Pennsylvania



CLASS B.—FIFTH ESQUISSE-ESQUISSE AND SPIERING PRIZE COMPETITION.—A ROADSIDE SHRINE
 First Mention and Prize, R. A. Lockwood, Los Angeles Architectural Club



CLASS A.—FIFTH ESQUISSE-ESQUISSE.—THE NAVY DESIGNING DEPARTMENT
 Third Medal, G. L. Kaufman, Cornell University



CLASSES A AND B.—ARCHÆOLOGY.—FIFTH PROJET.—AN ENGLISH TAP ROOM OF THE SEVENTEENTH CENTURY
Third Medal, J. Pendlebury, New York City

An Important Statement on the Standard Form of Bond

June 21, 1916.

To the Editor of the Journal:

I hand you herewith a statement regarding the Standard Form of Bond which the Standing Committee on Contracts and Specifications would like to have published in the Journal for the information of members of the Institute. Particular attention is called to the statement bearing on the operation of the contract bond as a guarantee of maintenance for one year without additional cost, as this feature does not appear to be generally understood.

The question of the rate on bonds has caused so much discussion, and so many different ideas have been current in regard to the subject and the cause of the recent increase in the minimum rate on private work, that I trust you will be able to print also the letter from Mr. Towner sent herewith, which gives a clear statement of the whole matter.

Very truly yours,

WILLIAM STANLEY PARKER,
Vice-Chairman.

Contract Rates

New York City, June 19, 1916.

WILLIAM STANLEY PARKER, ESQ.,
120 Boylston Street,
Boston, Mass.

Dear Mr. Parker: I have your favor of June 15. To answer your letters as briefly as possible, the new form of bond of the American Institute of Architects was a factor in the change in contract rates—not a preponderant factor, but still a factor. Here are various reasons for the change, of which the Institute's form of bond is only one:

1. Surety companies' experience: For the past eight years surety companies' contract premiums have been based on the amount of the *contract*, not on the size of the bond. This is justifiable on the ground that the size of the contract measures the area of exposure and should therefore measure the premium. An examination of surety companies' contract losses during this period of eight years showed that on small contracts the proportion of loss to the size of the contract (and hence to the premium measured by a uniform rate) was three to four times the loss ratio on large contracts. All the small-contract business on which the companies were getting but a single premium of one-half of one per cent of the contract price was found to be unprofitable and carried by the companies at a heavy loss. Larger contracts on which two annual premiums

were received showed a satisfactory underwriting experience. It was clearly unjust that a small contract belonging to a class showing loss ratios of one hundred per cent and upward should be carried for a single premium of one-half of one per cent (because the work was completed in one year), while a large contract showing a better underwriting experience was charged two premiums of one-half of one per cent because the work took two years to complete. Hence, we standardized both contracts on a construction period of twenty-four months at a minimum premium of one per cent of the contract price. Nothing less than this premium for the small contract. No more in proportion for the big contract. This is going to correct a situation which was in crying need of correction.

2. While the construction period ought in any case to have been standardized at twenty-four months instead of twelve months, it might have been standardized down (if experience had justified it) as well as up. Not only did experience demand that the standardization should be upward, but the increase in liability of surety companies, as indicated by changes in statutes, decisions of courts and forms of bond, also required standardization of the twenty-four months' period at one per cent of the contract price.

3. With respect to statutes, there is the ever-increasing quantity of legislation in this country making surety companies liable to a direct action for the payment of materialmen on all public work; and, latterly, not only on public work but on private work (see statutes of Louisiana, Oklahoma, California, Kansas, Texas, Utah, etc.). The liability created by these statutes is far greater than any liability that ever existed by the right of lien. Liens afforded a materialman an uncertain remedy, to be taken as a last resort. A surety bond for the payment of material is the foundation for credit. Contractors easily get material on the faith of the surety company's bond, and the materialman looks no further. If he is not paid, he sues the surety company. So that the surety's bond, instead of guaranteeing only to the owner that his contract will be completed, guarantees to all the materialmen that their bills will be paid.

4. This liability has now become almost universal for public work and is rapidly extending to private work. Wherever a statute has not been passed, its place is supplied by the decisions of the courts. Thus, there is no statute requiring this form of bond in South Carolina. But the South Carolina Supreme

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Court held that the surety was liable for the bills of materialmen—*Mack Manufacturing Company v. Massachusetts Bonding & Insurance Co.*, 87 S.E. Rep. 439. The California Supreme Court has held the surety so liable on a building contract where “neither the bond itself nor the building contract expressly guarantees that the contractor shall pay claims arising against him by reason of materials and labor furnished to him for use in the construction of a building.”—*W. P. Fuller & Co. v. Alturas School District, et al.*, California Appellate Decisions, Vol. 21, No. 1077, p. 513; affirmed, California Supreme Court, 153 Pac. Rep. 743. The Wisconsin Supreme Court has affirmed judgments in favor of materialmen against sureties on a building contract where the condition of the bond was as follows:

“The condition of this obligation is such that if the principal shall faithfully perform the contract on his part, and satisfy all claims and demands incurred for the same, and fully indemnify and save harmless the owner from all cost and damage which he may suffer by reason of failure so to do, and shall fully reimburse and repay the owner all outlay and expense which the owner may incur in making good any such default, then this obligation shall be null and void; otherwise it shall remain in full force and effect.”

Concrete Steel Co. v. Illinois Surety Co., 157 N.W. Rep. 543; *Milwaukee Bldg. Supply Co. v. Illinois Surety Co.* 157 N.W. Rep. 545. (This decision, by the way, cost the surety companies \$76,000 on this one Milwaukee contractor.)

5. Such were the recent statutes and decisions. Now comes the American Institute of Architects' form of bond, 2nd edition, copyright 1915, with condition reading (in part) as follows:

“Shall faithfully perform the contract on his part, and satisfy all claims and demands, incurred for the same . . . and shall pay all persons who have contracts directly with the principal for labor or materials.”

Under the decisions, we have practically no choice but to consider this as a bond making the surety liable for the payment of materialmen's bills. We cannot safely classify or rate it otherwise. It is true that in some states the courts may decide on a technicality that this does not give a direct right of action by materialmen against the surety. In view of the trend of decisions, however, it is very unlikely that there will be any such states; and, if there are, we do not know which states will so decide. Moreover, it is not desirable that the same text of bond should take a different classification and a different rating in different states. Therefore, this form was a factor in the change of rate to the extent indicated. Probably the standardization of the period of construction at twenty-four months instead of twelve

months must have come anyway. This is only fair to the contractors themselves, making the small contract pay premium in proportion to the large one. Probably the standardization would have had to be at one per cent of the contract price, whether or not the Institute had adopted this form of bond. But the fact that this form of bond was adopted, together with the statutes and the decisions of courts creating new and serious liability for surety companies, all joined in making it necessary for surety companies to standardize the construction premium at one per cent for the standard construction period of two years.

6. I find that I have said nothing in this letter about workmen's compensation legislation. We don't know yet exactly what this is going to cost surety companies, but we know it is going to cost them something. Almost all bonds now, public and private, provide, either directly or indirectly, that the surety shall protect the owner against any liability for workmen's compensation. This liability ought to be, and ordinarily is, fully insured by the contractor, but the surety assumes all the contingencies of the failure of such insurance for any cause. It will take many years for this experience to develop so that we can even guess at the loss ratio from this liability. In the meantime it may be considered not as a “factor” in the change in rates, but we throw it in as a makeweight. Yours very truly,

R. H. TOWNER.

Cost of Bond on Standard Form of American Institute of Architects

With regard to the rates of surety companies for bonds on building contracts on the standard form of bond issued by the American Institute of Architects, 2nd edition, copyright 1915, the Towner Rating Bureau authorizes the following statement:

Building contracts for private and public work, including the standard form of bond (copyright 1915) of the American Institute of Architects, are now uniformly rated at one per cent of the contract price for any construction period up to two years. The period of time for construction is now, since April 1, 1916, standardized at twenty-four months; and any contract completed within that period takes the uniform rate of one per cent of the contract price. Contracts extending over twenty-four months are renewable at a rate of one-half of one per cent of the total contract price annually for the remainder of the term.

Where the standard form of bond for performance includes not more than twelve months' maintenance, no additional charge is made by the surety companies for such maintenance guarantee. Additional charge for maintenance is made only:

AN IMPORTANT STATEMENT ON THE STANDARD FORM OF BONDS

(a) Where an additional maintenance bond is required. This charge is \$1.25 per M per annum on the contract price; subject to a maximum, however, of \$5.00 per M per annum on the penalty of the separate maintenance bond.

(b) Where the period of maintenance guaranteed by the surety in the performance bond exceeds twelve months. In this case the charge is \$1.25 per M per annum on the contract price for the full period of maintenance.

If the surety's liability for maintenance is limited to twelve months in the bond, no additional charge is made, regardless of any longer term of liability which may be agreed upon as against the contractor, without the surety's guarantee. (This refers to

Article 16 of the general conditions of the contract, 2nd edition, copyright 1915, which provides for extending the contractor's liability to the "extent and period provided by law.")

Your attention is called to the above statement. Any insurance agent giving contrary information should be shown this statement and referred to the Tower Rating Bureau, which has final authority on this matter.

Standing Committee on Contracts and Specifications, American Institute of Architects. By

WILLIAM STANLEY PARKER,

Vice Chairman.

June 1, 1916.

News Notes

The Delay in Issuing the New Certificates in New York State

The State Board for the Registration of Architects requests patience on the part of each member of the profession who does not receive prompt notice of approval of his application for a certificate, since consideration, in alphabetical order, will occupy some months.

Delay in issuance of certificates to those who were in practice in New York before April 28, 1914, can work no injury, inasmuch as there will be no interference with the continuance of the same rights or privileges enjoyed before that date.

It is unlawful to begin practice in this state without a certificate. Immediate action, therefore, will be taken on applications from architects who have not practised in New York State before April 28, 1914. All such who have not received prompt replies should address the State Board for the Registration of Architects, New York State Education Department, Albany, New York.—D. EVERETT WAID, President State Board for Registration.

Competition for a Municipal Flag

The city of Austin, Texas, has instituted a competition for the purpose of securing a design for a flag for the city.

The following suggestions, which in a measure embody the most typical characteristics of the city, have been made and may be used at the discretion of the designer:

The natural beauty of Austin, the City of the Violet Crown, the lake and dam, the capital of the State, the dome of the capitol, the seal of the city, an educational center, its industries, the sentiment of its past history, the derivation of the name—from

Stephen F. Austin, an expression of the ideals of Stephen F. Austin in symbolic form, the use of the coat of arms of Stephen F. Austin.

The competition is open to any one, and more than one design may be submitted by a competitor, but two prizes will not be awarded to the same competitor. Each design shall be submitted in a sealed package, and marked on the outside—"Competition for Design of a Flag for the City of Austin"—and shall be accompanied by a plain sealed envelope containing the name and address of the designer.

The designs shall represent the entire flag in definite color scheme, and shall be drawn upon a sheet of 8 by 10 inch white paper. The designs may be rendered in any desired medium. There shall be no distinguishing marks of any kind on the design which might identify the author.

Designs shall be submitted on or before October 2, 1916, to A. P. Wooldridge, Mayor of Austin, Texas.

A first prize of \$50, and a second prize of \$25, will be awarded to the successful competitors, whose designs will remain the property of the city of Austin.

Any other design will be returned, on request, to the author at his own expense.

F. E. GIESECKE, *Chairman.*

The Architectural Exhibit of the Oklahoma Agricultural and Mechanical College.

The Annual Exhibit of Drawings by the Department of Architecture of the Oklahoma Agricultural and Mechanical College was opened in commencement week by a reception of the Architectural Association to the officers, faculty, and students of the college. Three large rooms, forming the quarters of

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the department, were crowded with drawings, and the numbers of visitors who came to see them, both on the evening of the reception and the successive days of the exhibit, were greater than at any previous presentation in the history of the department.

We were fortunate in having this year, in addition to the work of our own students, exhibits from the Carnegie Institute of Technology, Columbia University, and the University of Pennsylvania. But while these attracted the attention of all, the varied output of drawings by members of the department caused many expressions of appreciation from the visitors.

The charming color work shown by the Carnegie Institute and Columbia University, and the attractive designing and rendering from the University of Pennsylvania, held crowds throughout the period of the exhibit around the drawings sent by these schools. Of the product of our own students special mention should be made of Mr. Guy Reid's "County Court House" and "City Library," Mr. Eldridge Steward's "Central Feature for a College Quadrangle," Miss Jane Taggart's "A Small Chapel," Mr. Philip Wilber's "Town Bank," Mr. Joe Davis' "Memorial Fountain," and Mr. John McKinnon's "An Astronomical Observatory" and "Entrance to a College of Architecture."—FREDERIC BIGGIN, Professor of Architecture, in charge of the Department.

The Subcommittees of the Committee on Education as of May 19, 1916.

University of California.—Prof. John Galen Howard, Berkeley, Cal.

Subcommittee.—Merritt J. Reid, Chairman; Sylvain Schnaittacher, Ernest Coxhead.

Carnegie Institute of Technology.—Prof. Henry McGoodwin.

Subcommittee.—Edward Stotz, Chairman; John T. Comes, Richard Hooker, R. Maurice Trimble.

Columbia University.—Mr. Frank D. Fackenthall, Secretary, New York City.

Subcommittee.—Lloyd Warren, Chairman; Bertram G. Goodhue, Goodhue Livingston.

Cornell University.—Dean Clarence A. Martin, College of Architecture, Ithaca, N. Y.

Subcommittee.—Albert L. Brockway, Chairman; Leon Stern, Arthur N. Gibb.

Harvard University.—Prof. H. Langford Warren, Cambridge, Massachusetts.

Subcommittee.—Chas. K. Cummings, Chairman; J. H. Parker, H. B. Bigelow.

University of Illinois.—L. H. Provine, Acting Head, Department of Architecture, Urbana, Illinois.

Subcommittee.—Howard Shaw, Chairman; Elmer C. Jensen, Arthur F. Woltersdroff.

University of Michigan.—Prof. Emil Lorch, College of Architecture, Ann Arbor, Mich.

Subcommittee.—Wm. B. Stratton, Chairman; Leon Coquard.

University of Pennsylvania.—Prof. Warren P. Laird, The Towne Scientific School, Philadelphia, Pa.

Subcommittee.—C. C. Zantzing, Chairman; John P. B. Sinkler, A. H. Brockie.

Syracuse University.—Frederick W. Revels, Director, Department of Architecture, Syracuse, New York.

Subcommittee.—Albert L. Brockway, Chairman; Leon Stern, A. N. Gibb.

Massachusetts Institute of Technology.—Prof. W. H. Lawrence, Boston.

Subcommittee.—Charles K. Cummings, Chairman; J. H. Parker, H. G. Bigelow.

Washington University.—Prof. John Beverly Robinson, School of Architecture, St. Louis, Mo.

Subcommittee.—E. C. Klipstein, Chairman; T. C. Young, Louis LaBeaume.

What America is Doing for Improving Housing Conditions.

There are approximately one hundred companies in the United States and Canada seeking to improve wage-earners' dwellings, though not all of them definitely limit dividends. Of the *official* state or municipal bodies charged with the duty of seeing that the better standards in housing are maintained, approximately fifteen are in existence; although the fifty odd city-planning boards appointed by the authorities of Massachusetts cities and towns might be included in this category, since one of their first duties is to improve housing conditions, and, of course, many health departments having housing inspectors. Of citizens' organizations which have set for themselves the task of educating public opinion and demanding better standards in housing, approximately twenty-seven are in existence today. To this latter class should be added the state housing associations, not officially appointed, existing in Connecticut, Indiana, New Jersey and Pennsylvania.

THE little sketch at the bottom of this page is an Atlantic Terra Cotta kiln; it burns about forty-five tons at a time and it takes two weeks of continuous fire to do it.

Kiln burning serves several purposes; it makes the Terra Cotta body harder than rock, it burns out all impurities, and it develops the colors.

A look through the trial hole of a kiln under full fire shows the Atlantic Terra Cotta white hot, translucent, all but fluxing at the extreme temperature of 2200° Fahrenheit.

After the great fires in San Francisco and Baltimore, and the more recent fires in Paris (Texas) and Augusta, several buildings stood, gutted from cellar to roof but with exterior faces of Atlantic Terra Cotta unimpaired.

The tremendous temperature of kiln burning makes Atlantic Terra Cotta proof against any temperature it may be called upon to stand in the future.



Atlantic Terra Cotta Company
1170 Broadway, New York

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JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. IV

AUGUST, 1916

No. 8

Shadows and Straws

THE QUESTION OF ADVERTISING the profession of architecture has been the subject of much discussion since the last Convention, at which the Board of Directors was asked to study the proposals which were advocated during the discussion, as well as the methods which had been tried by several of the Chapters. The Committee on Publications was charged by the Board with the gathering of information on this important subject, and the acceptance of its report at the last meeting of the Board, an account of which appears elsewhere in this issue, may be taken as indicative of the attitude of the Board on the subject. The report considers chiefly the issuance by the Institute of a document similar to one which has been issued by the Iowa Chapter; but we believe that the last sentence of this report may well be taken as a final summing up of the attitude of the Institute, through its constituted authority, on the subject of advertising.

Immediately after the Convention, several publications took occasion to congratulate the Institute upon what was thought to be a progressive step, since the erroneous impression that the Institute advocated advertising appears to have rapidly gained ground.

We feel qualified to state that, in presenting its report, the Committee on Publications was guided not alone by the

professional standard which has hitherto considered advertising as unprofessional, but by the fact that in no collective advertising of architecture as a profession is it possible to make general statements which are true. It is idle to consider this question without remembering that there are architects and men who call themselves such. No standard of ability exists or can exist. Yet advertising must rest upon a substantial guarantee that the promises made or implied shall be made good. To advertise the architect as qualified, by his title alone, to perform the duties and discharge the responsibilities which rest upon every practitioner, is to proclaim something which is not true; no assurance whatever can be given that the architect chosen under the influence of such an advertisement is able to satisfactorily discharge those duties and responsibilities.

It seems to be so easy to forget the difference between the collective advertising of a profession and advertising an article of commerce. In the latter case, a definite standard of quality, always to be relied upon, is prerequisite. In the former case, as we have already pointed out, no such standard exists, and it is pertinent to note that the present-day practice in advertising is to insist more and more upon truth and sincerity, and to discourage, in some cases by law, that abuse of advertising which

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has constituted one of the deplorable factors to which both the press and the advertiser have lent their approval in the past. There are no general statements which can be made about architects if the factor of truth is to be taken into account. The ranks of the profession, as of every other, are composed of the competent and the incompetent, the honest and the dishonest, as is made very clear in the Report of the Committee on Registration of Architects which appears in this number of the Journal.

To those who have most carefully considered the whole problem involved, it would seem as though the one good to be achieved by any form of the collective advertising of architecture as a profession might be that of raising the standard of responsibility within the profession. Therein lies the one and only method of educating that public of which we are all a part, so far as those who wish to educate us in other things are concerned. We reprint the report of the Committee on Publications to which we have referred:

"The Committee on Publications has given careful consideration to the request of the Board of Directors that it should formulate some method for bringing about a closer relation and a better understanding between the architects and the public; that in making such an effort it should especially have in view the circular issued by the Iowa Chapter and the various expressions in favor of some sort of advertising plan put forward during the past year. The Committee has obtained a good many opinions upon the subject from its representatives in Chapters throughout the country.

"It is probably beyond dispute that unsatisfactory conditions exist, greatly varying in different localities; that the reasons for the employment of an architect even are in some cases unknown to those who would be highly benefited by being made aware of them. The question is whether, through the issuance of any declaration by the Institute, these conditions can be materially bettered. To find an answer to this question, it is probably wise to consider the evidence offered by past experience.

"Everybody knows that since the founding of the Institute and especially during the past, say, thirty years, the standing of the architect and profession has vastly improved; many of us now in active practice can recall the days when the architect had

little or no position. The prime cause of the change is not very obscure: briefly, it is the assumption by the architects themselves of larger responsibilities; of constantly higher artistic and technical equipment; of growing educational standards and accomplishment. We believe that in these indisputable facts lies an inescapable fundamental law of progress. Holding this belief, we must conclude that any document consisting largely of a claim to superior excellence is but little wanted where such excellence exists; would be of little advantage in default of it, and of doubtful propriety in any case.

"The Institute has already issued a document which, in our judgment, is adequate. Its circular of Advice Relative to Principles of Practice and Canons of Ethics is a dignified paper, frankly declaring the responsibilities of the architect. We recommend the widespread use of this Circular. The architect who places it in the hand of a client, present or prospective, has in no wise derogated from either his own dignity or that of the body of which he is a member; has made a proper claim. The matter of his ability had better be otherwise determined."

H. R. 17052, commonly called the Omnibus Public Building Bill, was introduced into the House on July 17, last, by Representative Clark of Florida, Chairman of the House Committee on Public Buildings and Grounds. Any analysis of the items may profitably be deferred until the bill has passed through its various stages and become law. The bill was accompanied by a report, also submitted by Mr. Clark, which is almost entirely given over to a defense of the method by which these bills are prepared, an explanation of some of the more important appropriations, and an expression of mild resentment, almost naive in its simplicity, as to the widespread criticism which has been directed at the methods which Mr. Clark so weakly defends.

But the justice of the criticism is all too plainly admitted in the closing paragraphs of the report.

"While not criticizing former bills," says the Committee, "we desire to say that in the preparation of this bill authorizations will be found to be from 25 to 75 per cent lower than in previous omnibus public building bills." The result of the conference

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report will offer an opportunity for a more intelligent analysis of the bill than is now possible.

The bill carries an appropriation of \$3,000,000 for the new building for the Department of Justice. While its language coincides with that of the previous bills which have been successfully fought by the Institute, the following new paragraph indicates that Chairman Clark of the House Committee has kept to his promise to so revise the bill as to safeguard the principle of the contract relation.

"Nothing herein contained," reads the bill, "shall be construed as in any wise interfering with or violating any agreement heretofore made by the Treasury Department with any architect or architects with relation to the drafting of plans for a Department of Justice Building, but any such agreement, if it exists, shall in good faith be carried out."

The passage of the bill with that provision intact would seem to meet the Institute's contention that the good faith of the Government is at stake in this matter, since the Secretary of the Treasury has admitted the moral obligation involved.

Perhaps the most interesting item in the bill is the proposal to reorganize the office of the Supervising Architect. The bill actually proposes the abolition of the office and the establishment of a Bureau of Public Buildings, with a Commissioner of Public Buildings as the nominal head, at a salary of \$7,500 a year. We use the word "nominal," because while the language of the bill might lead the reader to suppose that the Commissioner was to be the responsible head, as indeed he should be, an apparently casual paragraph provides that the Bureau

"Shall be controlled and directed by a committee of three persons, the Commissioner of Public Buildings to be chairman and the remaining two members to be appointed by the Secretary of the Treasury from the force of the said Bureau of Public Buildings."

A more mischievous provision could not be devised. It is contrary to all business

experience, and cannot be designed for a good purpose.

Whatever may be the fate of this section of the bill, let us hope that Congress will recognize the wisdom of making the head of such an office responsible for its administration, and not wind him, bind him, and gag him in the red tape of a committee.

Elaborate provisions are made for dividing the country into "not less than six nor more than twelve groups, in such manner as to have states and territories of similar topography and climate as near as may be in the same group." The towns and cities where the post office is the only government administration to be housed are then to be classified according to their postal receipts, and standard plans are to be provided according to the requirements as established by the group classifications.

Thus, as the Report discloses, provisions are made for a "factory or block type of buildings capable of being enlarged and added to as the necessities of the service may require."

"It has been the custom," explains the Report, "in past years to construct in small cities and towns magnificent monumental buildings of stone and marble, which were entirely out of place and not in keeping with the surroundings, and in a great many places totally unfitted for the purpose intended."

Commenting upon this plan, the *New York Times* offered the following:

"Besides recommending the usual long list of large appropriations for post offices and other public buildings in the big and little towns not yet content with what the Government has given them, the House Committee, that strives so hard to win the doubtful voter and to keep the partisan faithful, has ventured to discuss esthetics and architecture. The members of the Committee, it seems, have come to the conclusion that the 'monumental' is out of place in towns where the other structures betray no aspirations in that direction. Instead they advise, as quite good enough, the erection of buildings of the 'factory or block type,' to be enlarged by adding one unit after another as the need for space increases.

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'A post office,' they sternly declare, 'should be essentially a workshop, and constructed with a view to economy, efficiency, and comfort of the employees.'

"These be noble words, and they are of the kind that has made the United States a great country. Of course, no Congressman will think anything less than a 'monument' good enough for his own town, but they will all be glad to advise post offices of the factory type for other places, knowing well that other places will receive competent care from other Congressmen."

A study of these provisions leads one to the quandary of which to deplore the more—that a Committee of nineteen men should possess such an attitude toward the public building problem of a great nation, or that, possessing it, they should be unable to recognize their unfitness to deal with the problem, and the consequent wisdom of utilizing the vast accumulation of knowledge and experience possessed by the trained experts at hand. All of which leads to the further conclusion that most of the methods proposed emanate from a determination to prevent, by any and all means, the possible employment of architects in the service of the Government. The one thing which appears to indicate a latent or repressed belief in their ability is found in the clause which states that the Commissioner of Public Buildings must be a skilled architect!

The one method of correcting this almost unbelievable attitude is through the slow process of creating an intelligent public opinion, and to that undertaking the Journal proposes to address itself with unremitting vigor.

AT THE RECENT Board meeting the President read a communication written by Mr. Medary, Second Vice-President of the Institute, dealing with the two phases of the subject of competitions. In the communication, Mr. Medary was answering certain specific questions which had been raised, but the answer is so fine an exposition of the principle involved that the Board of Directors directed it to be published in the Journal:

"At a time when the advice of the American Institute of Architects has had a marked influence upon the conduct of competitions, it is apparent that the real status of the Institute's position is not clear in the minds of all competitors.

"This whole subject can be looked at in two essentially different ways; that is, purely as a business proposition or purely as an ethical proposition. As a business proposition it would become merely an agreement between members of the Institute to practise architecture along certain specified lines to which all had definitely agreed in order to protect their business interests and to keep these interests identical as far as all members are concerned. The Institute has not taken this view nor has it undertaken to establish any code or formula based primarily on the advancement of the business interests of its members.

"Looking at competition practice from an ethical point of view, it has become more and more apparent that the different attitude the public has taken toward the architectural profession when compared with other professions, has been the natural product of the willingness on the part of architects to offer their services without compensation, not only as individuals but collectively in competitions, without any obligation on the part of those seeking architectural service. This abuse had grown to a point where the profession was willing to furnish fifty to one hundred solutions of intricate and difficult problems, worked out with great care and expense, for the consideration of anyone contemplating the erection of a building. All of this work was not only offered gratuitously, but was generally thrust upon the owner by the profession. The effect of this growing practice could not fail to humiliate, and eventually prostitute, the profession, and had already placed us in a position where we had very little respect for the value of our own service, and asked none,

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and consequently received none, from the public.

"This is the condition which confronted the Institute and led to its consideration of a competition circular solely with the hope of raising the standards of the profession and placing it abreast of those other professions the services of which the public is quite willing to respect and would not think of asking for in wholesale quantities without any obligation.

"As an ethical proposition, therefore, the Institute has approached the subject, and as in the case of other ethical propositions, it looks to its members to loyally support the principles laid down and, as individuals, to refuse any longer to participate in this kind of practice; and it is the duty of every individual member, upon the receipt of such an invitation, to decline and to give his reasons for so doing. It is unfortunate and quite the wrong thing for him to state that he belongs to an association whose rules prevent him from taking part, and that he is declining because he is deprived of the right to participate by the rules of his Chapter. Like every other ethical effort, this must involve occasional sacrifices, and we shall always have members who are unwilling to make these sacrifices, and some who are even willing to take advantage of the sacrifices which they know others are making, in an attempt to advance their own personal interests.

"How to deal with those members who are unwilling to do their share toward putting competition practice on a higher plane, is a problem causing anxiety in several Chapters, as it is extremely important that the large majority of the profession who are upholding the principles of fair play should feel that they are backed solidly by their Chapters. Those who have deserted these principles are a menace to the progress of the profession which the Institute is endeavoring to foster, and should in future sail under their own colors and not those of the Chapters."

WE ARE INFORMED that the Metropolitan Museum of New York City has recently purchased the paneled room of Marmion, illustrated in a very recent number of the Journal in connection with an article by Mr. Baldwin. The room, we understand, is to be removed and set up in its original state in the Museum.

WASHINGTON is apparently not the only capital city where careless ignoring of the principle of coördination in erecting public buildings is destroying the harmony of the architectural whole. Correspondence just received from Rome narrates the failure of the authorities to take proper steps in connection with the erection of the new Ministries in that city. Each minister was accorded the privilege of choosing the location for his building, with the result that these important edifices are scattered indiscriminately about Rome, and an opportunity has been thrown away. A few of these occurrences in the building of a great capital lead to conditions which are practically beyond correction and repair, which leads us to expect much from the Public Buildings Commission which has been appointed to investigate conditions in Washington.

ON JULY 25, the Board of Estimate and Apportionment of the City of New York enacted into law the districting, zoning, and height-limiting ordinance, and the 105 detailed maps which accompanied it. The law went immediately into effect and now any plans for any building or any alteration of a building within the whole 327 square miles of the city must conform to it. There are radical limits set for the height of buildings, provisions for minimum sizes of yards and courts beyond anything to which the city has been accustomed, while the law also determines for what purpose every piece of property can or cannot be used, throughout the city.

Stephen Hallet and His Designs for the National Capitol, 1791-94*

By WELLS BENNETT
University of Michigan

The Unpublished Papers

The testimony is now made more complete by the addition of unpublished papers, consisting of correspondence between the Commissioners and Washington, Jefferson, and Hallet. Their authenticity cannot be questioned, and as they cover the period of the competition with direct and detailed mention of the different projects, they give invaluable aid in interpreting the drawings. They throw much light on the sequence of the details, and intent of his drawings, and also make clearer the spirit of the relations between him and the public authorities, an important factor in determining the growth of the design. The first letter from the Commissioners to Hallet, dated July 17, 1792, indicates the reception of his competitive plan:

"We had the pleasure of receiving your Plan for a Capitol, and laid that with several others before the President. Neither of them has met with entire approbation. The Stile of Architecture of yours has attracted, the Distribution, of the Parts, is not thought sufficiently convenient. Perhaps it may be necessary to cover more Area and Add a large room or two—the Situation may also lead Fancy, on the whole we wish you to visit the Spot as soon as you can, and have a free and full communion of Ideas with us your Design may perhaps be improved into approbation in all Events we shall liberally indemnify your expences."¹

A letter from the Commissioners to Washington, dated the 19th of the same month, adds some details:

"We received a Letter and Draft from Judge Turner, there is something in it striking and agree-

*Continued from the last number.

¹ Letters of the Commissioners, vol. 1, p. 104. This letter is partially quoted in the Documentary History, p. 18 and in Glenn Brown's History of the Capitol, p. 6.

able to us, we send it for your Consideration—Lamphier's plan is given up as impracticable, we have written to Ballet (Hallet) inviting him down to attempt Improvements, Mr. Turner's too seems very capable of it—We still hope a little time may give you an Opportunity of making a Choice to your satisfaction . . ."¹

The Commissioners were at pains to define in writing their relations with Hallet, in a letter to him, dated September 1, 1792:

"The difficulties and uncertainty of a correct Communication of Ideas between us, induce us, to chuse this method of Explanation rather than Verbal—We have a very good Opinion of your professional Talents and have Strong expectations, that we may with mutual Satisfaction form lasting Engagements with you. Things have not yet so far opened, but that our present Views and wishes may be crossed, nor indeed can they with propriety be pointed into Resolution, till a plan of the Capitol is fixed on—In the mean Time we have to wish that your Efforts may be directed to the Disposition intimated in the Notes furnished to you, and in any Event we do not propose, that you shall suffer a Loss of time—we shall have a Sale the 8 October and there will probably then be an Opportunity of consulting real Friends of good Taste—We shall be happy to lay hold of every Circumstance which may Assist us, for we know enough, to see difficulties, and are not confident enough, to neglect good Advice"²

In response to the invitation of the Commissioners, Hallet lived for some time in Georgetown, and it was from the new Capital that he wrote Jefferson of his work and difficulties. The letter is dated September 21, 1792:³

"You will, without doubt, have been informed as to what has been decided here on the subject of

¹ Letters of the Commissioners, vol. 1, 1791-93. p. 102.

² Letters of the Commissioners, vol. 1, p. 114.

³ Owing to careless spelling and punctuation the letters are difficult to read in the original. Rather than modify them, they are here translated and the originals are given without alteration at the end of the paper.

STEPHEN HALLET AND HIS DESIGNS FOR THE NATIONAL CAPITOL

the Capitol, or rather, you will have known through the President that there has been no decision.

"I had intended to give you an account of what has come to my knowledge on this subject, and to assure you of my appreciation of the interest with which you have been good enough to honor me, but I have been obliged to put off this duty until I knew where a letter would reach you.

"The Commissioners called me here to make some improvements in my plan; and, in order not to change the form it was necessary to enlarge the proportions considerably. The columns of the exterior were five feet in diameter and consequently fifty feet in height. That would have been magnificent, but they seemed to fear that the execution would be too costly; and they did not accept it nor any other of those which were under consideration, but I received an order to work on a new projet on the principle of the one that I had the honor of showing you last year in Philadelphia. I would have wished that they had given me more liberty, but I could not ask them for more confidence in me than I had had the opportunity to justify. This new plan will be received or rejected after having been exhibited for the judgment of the public which will without doubt be numerous here on the eighth of October, because of the sale of lands taking place at that time.

"The President asked me many questions regarding my theoretical and practical studies and seemed to wish proofs of what he had given me occasion to reply to him. I had not taken any precaution on this subject in leaving Paris because I was known to several persons interested in the establishment for which I was destined.

"But I hope, Monsieur, that you have a proof in my favor, and one which can not be doubted. It is the *Almanach Royal*, edition of 1786, and upon inspection you will find there the proof that I was received as *Architecte Juré-Expert de la figure Colonne* in 1785. But the National Assembly having included these titles in the suppressions I have found myself without station. I have come to seek one in America and if I could find it in this affair it would be much better than I had dared to promise myself.

"You know, Monsieur, my connections in Philadelphia, where for nearly two years I have seen habitually Mr. Zittier, Col. Biddle, Mr. Cazanove, and others. Besides you have seen my works on several occasions. If you think you can venture some testimony in my favor it can not fail to be decisive."

On October 14, 1792, subsequent to the public inspection of plans, the Commissioners wrote to Jefferson, mentioning details of some importance for the grouping of Hallet's drawings:

"Mr Hallet having informed us that the situation of his family, required his presence in Philadelphia, we have desired him to wait on you, and communicate with the President and you, respecting another plan for a Capitol, which he engages to prepare. The plan which he has exhibited, and which was drawn by our directions, after his fancy piece, does not meet altogether with our approbation, nor does it appear to be agreeable to his own taste and judgment.

"We have given him a sketch of the internal arrangements which we thought would be most happy. It appears not to have been possible to accommodate the exterior of the fancy piece to these arrangements. We have therefore directed him to make any departure from it, he may approve of, in his future plan, consulting the President & yourself on the subject.

"We have not a doubt of his possessing the highest merits in his line; as every thing he has exhibited, tho not approved of, has still evinced more taste, and practical skill, than has appeared in any of the numerous ones with which we have been favored. ."¹

This plan, made on his return to Georgetown, was some time in preparation, as appears from the notes of the Commissioners to Dr. Thornton, December 4, 1792, already cited, and to Jefferson, December 5:

"A Mr. Thornton of Philadelphia informs us that he has a plan of a Capitol to send us, as we expect by our next meeting Mr Hallet's plan will be ready to send on to the President we have desired him to lay his before you, for the President's Inspection, in the first place, that he may have an opportunity of judging of their comparative merits. ."²

And again on January 5th, 1793:

"Mr Hallet loses nothing of our estimate of him, he has not been able to finish his plan as soon as he hoped, but says that it shall be ready in about three weeks. . . ."³

This plan was doubtless the one presented late in January, 1793. It can thus scarcely be the plan to which Hallet at first refers, in his reply to the Commissioners March 13, after the award:

"The last plan which I had the honor to submit to you is designed in accordance with new conditions agreed to with the President, of which I have

¹ Letters of the Commissioners, 1791-93, vol. I, p. 69.

² Letters of the Commissioners, vol. I, p. 127.

³ *Ib.* p. 139.

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given you an account. Not having had the time to complete it I have not been able to produce either elevations or sections, which makes me presume that it is not the one that you have taken into consideration.

"I propose with your approbation to complete my work and give to the sections the attention necessary to make clear the disposition of the interior, as well as the means of execution, so that when the President shall come to join you you may be able to reach a final judgment. For the rest, Messieurs, whatever may be your decision, my services will be always at your disposal and I shall esteem myself happy if they could be of some use."

He believed, doubtless, that the authorities had shown partiality, and this feeling of injustice seems to have inspired an appeal to Jefferson:

"I sincerely ask your pardon for my importunities. I take the liberty of again invoking your good offices with the President of the United States.

"I enclose the letter of the Commissioners which informs me of their decision together with my reply and a short description of the general disposition of a new plan conformable to the conditions resulting from the conference which the President accorded me under your auspices. These documents will make you acquainted with the subject of my application. I shall add here a sketch of the course of action which I have taken and had to take here.

"A stranger and almost unknown, I have no right to hope for confidence until time furnishes me opportunities to justify it. I have had, then, to set myself to catch and render the ideas which it has pleased the President and Commissioners to indicate to me, and thus I have done. I produced two essays following my old design. It appeared to me that in the first I had surpassed the views of economy which they had recommended to me; in the second, which I produced most recently to the President in your presence, with the design which he himself had pointed out to me as the one which seemed to him suitable to the subject, I have returned to my original and have even, I think, surpassed it.

"Finally since my return from Philadelphia I have been busy on the plan of which the description is enclosed. Better informed of the needs of the site and taking this time on myself the choice of forms, I have hoped to offer it in composition as the first production which was really of my design. I have proposed to imitate the simplicity of the antique, the effects of which result from the ensemble and the proportions and not from the multitude of ornaments. This is, in my opinion, the style which ought to be successful here.

"It would be a shame if the concours should be closed to the first design which it has been possible for me to produce (all my time having been employed in working on the ideas of others).

"The honest treatment which I have met with from the Commissioners commands my esteem and gratitude, but these very sentiments impose on me the duty of observing that if the views of economy of which they have continually spoken to me be necessary to the success of the establishment, there is a very great error in the choice which they have made.

"Convinced of the justice of my claim, founded on the facts which are known to you, I make bold to hope, Monsieur, that you may be willing to submit this account to the President, asking him to suspend his judgment, if possible, until I have been able to place my work in a state that can be seen and understood in all its parts.

"This delay cannot be injurious to the preparatory work which can be directed in a manner suitable to whatever plan they adopt finally."

The "Description . . . ci Jointe" mentioned in the above letter still exists:

"Brief description of a new plan for the Capitol, the principal face is a right line 390 feet in total length having in the center a circular projection 105 feet in diameter, closely approaching the proportions of the Pantheon and crowned in the same taste. The same cornice surmounted by a balustrade crowns the whole edifice which is intended to be covered by a terrace roof.

"The basement will carry the first floor some steps above the level of the highest ground and will give a great number of offices, lodgings for the concierge or porter, and other accommodations in the straight parts; and in the circular mass a great open vestibule with nine arches 10 feet wide to enter by carriage, whence one goes by a straight stair or two circular ramps to the central vestibule on the first floor, which has an entry from grade level at the east and which leads to the antechambers, stairs and other interior communications. The hall of the Representatives is in the same taste and placed in the same manner as in my preceding plan; the Senate is at the opposite end and disposed in such a manner that the effects of lighting are symmetrical as if they occupied all the mass; the Conference room is in the middle of the circular projection on the second floor. Its interior is an exact sphere in imitation of the Pantheon. All the departments are lighted and ventilated directly, since they are all adjacent to outside walls."

Of the period after the prize award, during which Hallet was employed by the

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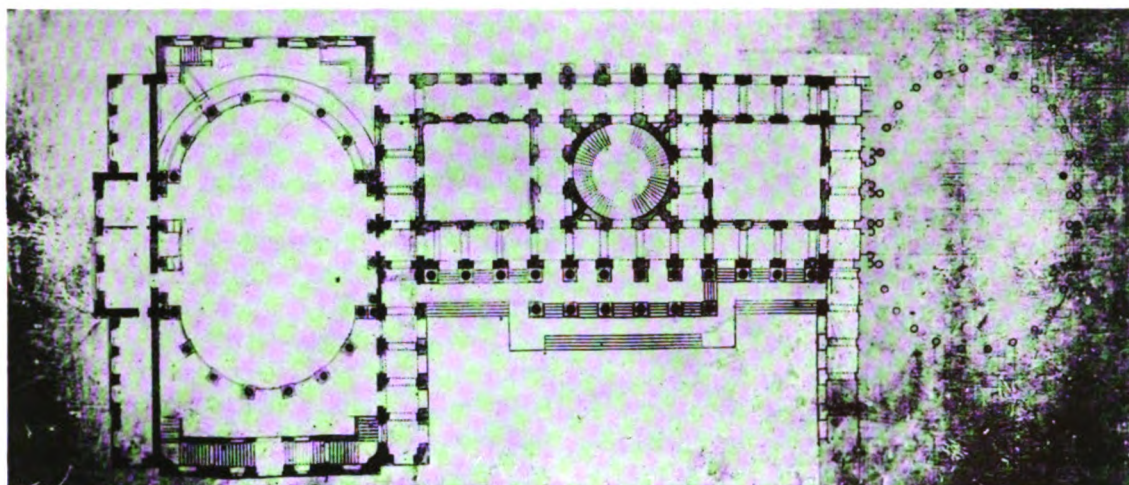


FIGURE 1. "PRINCIPAL FLOOR PLAN B," CORRESPONDING TO THE "FANCY PIECE"

Commissioners, some mention is found in their proceedings:

"At a meeting of the Commissrs at Georgetown on the 18th Day of November and continued to the 21st of the same month 1793 . . . The Commissrs agreed with Mr Hallet by the year at £400, to be paid Quarterly, the year to begin on the day in last June, to which his account was settled.—"¹

As a sequel to the several notes of June 24-27, the proceedings state that:

"A demand was made by the Commissioners of Mr Hallet as follows:

"Several Drafts and Essays of Drafts of divers parts of the Capitol on distinct sheets or pieces of paper numbered from 1 to 15 inclusive in the possession of Stephen Hallet were demanded of him by the Commissioners the 28th Day of June 1794 the papers being all present and Mr Hallet refused to deliver them in presence of

Collin Williamson
Thos. Hardman

"Commissioners Office June 28th 1794 on the intercourse between the Commissioners and Mr Hallet seeing they could not have his services in the line long settled and expected to be kept they verbally acquainted him that their connection with him had ceased & they hereby declare that he is no longer in the public service."²

The following letter, dated June 28, 1794, seems a probable reply to the demands of the Commissioners just stated:

¹ Proceedings of the Commissioners, 1791-95, p. 204.

² Proceedings of the Commissioners, 1793-95, vol. 1, pp. 256-259.

"My ideas as to the line in which I was to act could not have been settled but by the Commissioners, they did not lay it or at least did not acquaint me with it.

"The Circumstances which I shall not draw into view in compliance with your desire, would in my Judgment have appeared rather favorable to my expectation relating to the execution of the Capitol.

"I misunderstood your mind as to the plan so far that I thought to be indebted for the adoption of mine to its total difference with the other as pointed out pretty accurately to the Commissioners in presence of a number of Gentlemen by Mr Blodgett and Mr Hoban. In the alteration I never thought of introducing in it anything belonging to Dr. Thornton's exhibitions.

"So I claim the original invention of the plan now executing and beg leave to lay hereafter before you and the President the proofs of my right to it.

"I would not upon any account be the occasion of any hindrance in the public service, therefore I will compleat the plan with all possible speed and lay it in your office mean while Mr Williamson may have any direction he shall have occasion for.

"As to the line on which you direct me to act I am sorry to meet with an occasion wherein it does not lie in my power to comply with your wishes"¹

B. The Drawings and Accompanying Notes

With the information furnished by the hitherto unpublished documents, it is now possible for the most part to identify and place in order Hallet's drawings, both published and unpublished. At the same time

¹ Ib.

the errors in certain of the marginal notes, which were added at a later time, may be discounted, and a foundation laid for an intelligent understanding of the growth of the design.

In Mr. Glenn Brown's "History of the Capitol" several of Hallet's drawings are reproduced, with the apparent intention of grouping of plan, section and elevation. The text refers to them as groups, but inspection shows a lack of agreement among the drawings of the supposed groups in several instances. Mr. Brown mentions the plan reproduced here in Fig. 1 as that belonging with Figs. 10 and 11,¹ although the elevation shows nothing of the open arcades, and the wings in section are unsymmetrical. Fig. 2 is clearly the elevation of Fig. 1, although he groups it with Fig. 6.² Figure 9, with central porch and engaged columns in the connecting wings at the sides, he places as the plan of Figs. 7 and 8,³ although the elevation shows engaged columns instead of a porch in the central motif, and rustications, instead of columns at the sides. It is believed that a comparison of these drawings will justify the arrangement here presented, the correspondence in the first, third and fourth groups extending to the smallest details, while each set is marked by a treatment so

distinct as to make the grouping unmistakable.

Identification of the Sets

For the placing of the groups in proper sequence, with accurate dating, their correspondence with the documentary evidence must be considered the positive determinant. The identification of the group "E" (Figs. 12, 13 and 14) is merely a matter of comparison with the "Description succincte." This enclosure, in the letter of March 15, 1793, described in detail the scheme for which the drawings had not yet been finished. No material changes seem to have been made during their completion. This set was the last of the series of competitive drawings, the prize award being announced March 13, 1793.

Of the remaining designs, Figs. 4 and 5 are clearly the ones referred to in Hallet's description of his second competitive project: "les colonnes de l'ordre exterieure etoient de cinq pieds de diametre et par consequence de cinquante pieds d'elevation." The close relation between this scheme and his first competitive design, which we know was "surrounded by Columns and a colonade"¹ is indicated in the Commissioners' request that, while preserving the style of the previous design, he "cover more Area and Add a large room

¹ Senate Document No. 60, vol. 1, p. 13 and Plates 22, 23 and 24.

² *Ib.* p. 13 and Plates 20 and 21.

³ *Ib.* p. 13 and Plates 19, 19a and 19b.

¹ The letter of Washington cited on p. 11.

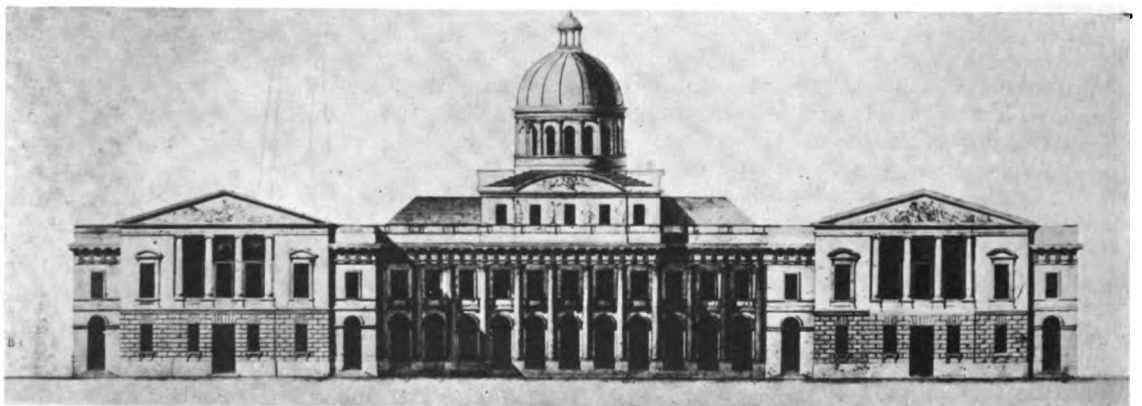


FIGURE 2, "PLAN B 2," THE "FANCY PIECE"

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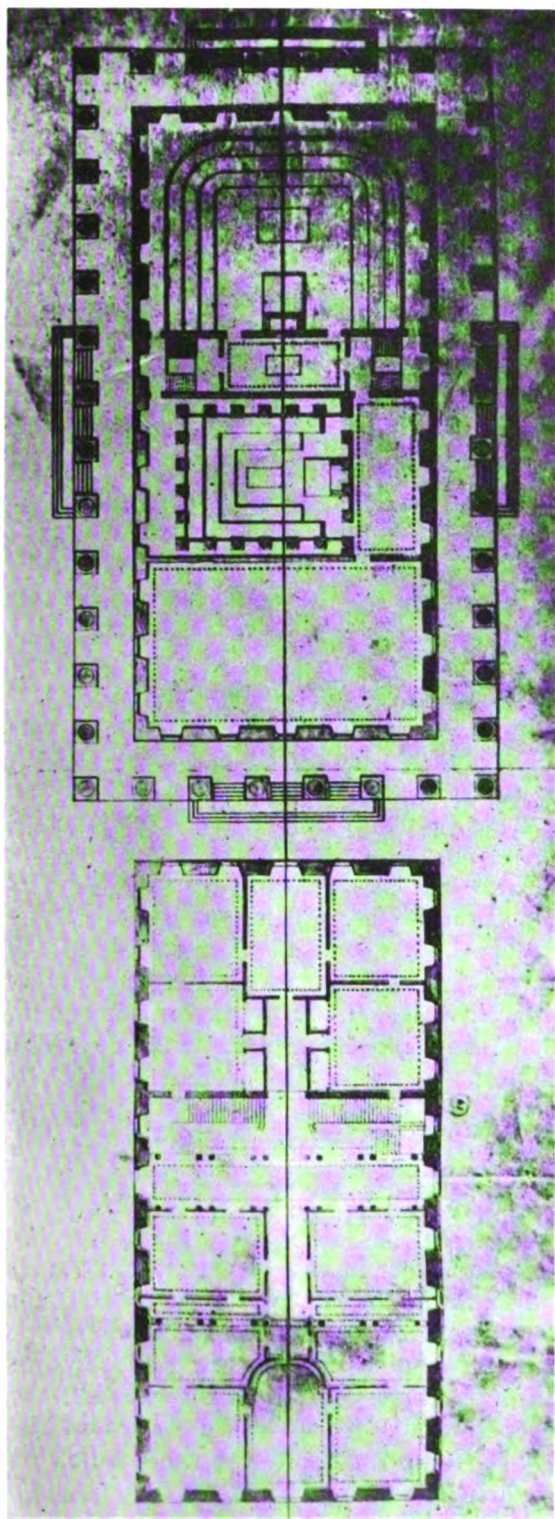


FIGURE 3. HALLET'S FIRST COMPETITIVE PLAN, DESIGNATED AS "A 1"

or two." Hallet's letter of September 21, 1792, confirms the similarity: "MM. les commissionnaires m'ont appelés ici pour faire quelque improvemens a mon plan; et pour n'en point changer la forme il a fallu en augmenter considerablement les proportions." The general form of the design in both cases must have been the same, the scale of the second being increased by enlarging the diameter of the exterior columns to five feet. Scaling readily shows that the plan belongs to the smaller set, as the sections do to the enlarged form, "magnifique mais . . . trop Dispendieuse." It was, then, the plan in Fig. 3, the receipt of which the Commissioners acknowledged to Hallet July 17, 1792,¹ and it was the scheme shown in Figs. 4 and 5 which was considered at Washington, August 27 and 28.

From the Commissioners' letter of October 14, 1792, we have seen that Hallet was asked to prepare successively two designs in accordance with one referred to as a "fancy piece." Hallet's letters explain this further. In that of September 21, 1792, after mentioning the two temples, he adds:

"I have received an order to work on a new projet on the principle of the one that I had the honor of showing you last year in Philadelphia."

Again in the letter of March, 15, 1793 he reviews the work of this period:

"I produced two essays following my old design. It appeared to me that in the first I had surpassed the views of economy which they had recommended to me; in the second, which I produced most recently to the President in your presence as the one which seemed to him suitable to the subject, I have returned to my original and have even, I think, surpassed it."

The inference from the date of the Commissioners' letter that this was a new sequence subsequent to and independent of the temple designs is thus confirmed, and we learn that the "fancy piece" was a draw-

¹ The belief of Mr. Glenn Brown and others, that it was not the original, but one similar to it, depended on the marginal date, which was in error as we shall see later.

ing shown to Jefferson even before the competition was instituted. Of the two designs after the "fancy piece," the second was nearer the prototype, reverting to it, but surpassing it in elaboration. The first modification was an economical version of the same scheme. A comparison of the group of drawings marked "B" (Figs. 1 and 2), with groups "C" (Figs. 6, 7, and 8) and "D" (Figs. 9, 10, and 11) shows them obviously related. The two most alike are "B" and "D," especially in elaborateness, "C" being much more severe in form, and showing in comparison with the others a strong effort for economy. "B" and "D" are thus "mon original" and its second adaptation; "C" is the first adaptation. That "B" and not "D" was the "ancien dessein" is evident, for the forms show that "C" could only have been derived from it, and not from "D." The fitness of the title "fancy piece"—imaginative presentation—to "B" confirms this grouping, for the plan, seemingly of minor importance and not entirely finished, is one for an imaginary Capitol, and does not conform to the conditions of the programme. With regard to design "C" there can be but one conclusion, that it was the first modification of "mon original," the one exhibited in October, 1792, at the "vente de terrains." The Commissioners on October 14 mentioned it as being considered, and the second study, group "D," ordered. This was the plan

which Hallet finished, and laid before the President late in January, 1793.

Of the numerous drawings made by Hallet after the announcement of the prize award, but three schemes are preserved. The principal evidence concerning their date is in the accompanying marginal notes, which will be considered later. There seems no doubt, however, that Fig. 15, numbered as "6" by Hallet (who in another instance refers to "E" as "No. 5"), was the plan submitted at the conference in July, 1793. It is closely related to his plan of the preceding March, and has the recess in the East front to which objection was made at the conference. There are no elevations preserved of this scheme. The plan is of the highest importance, as the one finally approved by the authorities except for further consideration of the recess; the plan which succeeded Thornton's as the one to be executed, the one for which the first foundations were laid. The set composed of Figs. 16, 17, and 18, and the plan, Fig. 19, merit presentation not only as further developments of the design, but as showing the form of the plan upon which erection was proceeding at the time of Hallet's dismissal. They will be seen to meet the objections of Thornton's representatives at the conference to Hallet's previous parti, and this is indeed implied in the marginal note.

(To be continued)

*The List of Chapter Officials

We publish in this number what is believed to be a correct list of the presidents and secretaries of the Chapters of the Institute. Some months ago, the publication of this list was abandoned because of the difficulty of keeping it accurately, due to the failure to notify the Journal of changes. We have been asked to make

*See page 317.

another effort in this direction and gladly do so, although we feel it only fair to point out that errors can only result where the names of new officers are unobtainable through correspondence, and we ask the coöperation of Chapter secretaries in our effort to furnish information which is frequently sought.

The Prodigal Sun

AN INSTRUMENT FOR SHOWING THE EXACT DIRECTION OF THE SUN'S RAYS

There are many unsatisfactory ways of answering the client who asks this question: "If you place my building as your plan shows, at what hour during the different months of the year will the sun come into my windows, and how far into the rooms will the sunlight enter?" The question may apply with equal force to the orientation of streets, gardens, tennis-courts, or athletic-fields, but the answers given are usually unsatisfactory, either because they are too casual to be convincing, or because they are too technical to be translated into the familiar behavior of the sun. Some of the com-

monly accepted ways of answering are the following:

1. Indicate by pointing with your pencil or with your hands in air the general elevation and course of the sun.
2. Show a chart representing the signs of the Zodiac, with the exact rising and setting points of the sun for all seasons. Explain by method No. 1 the probable position of the sun during the intervening hours of daylight.
3. Prepare a series (one or several score) of perspective views or plans and elevations showing the

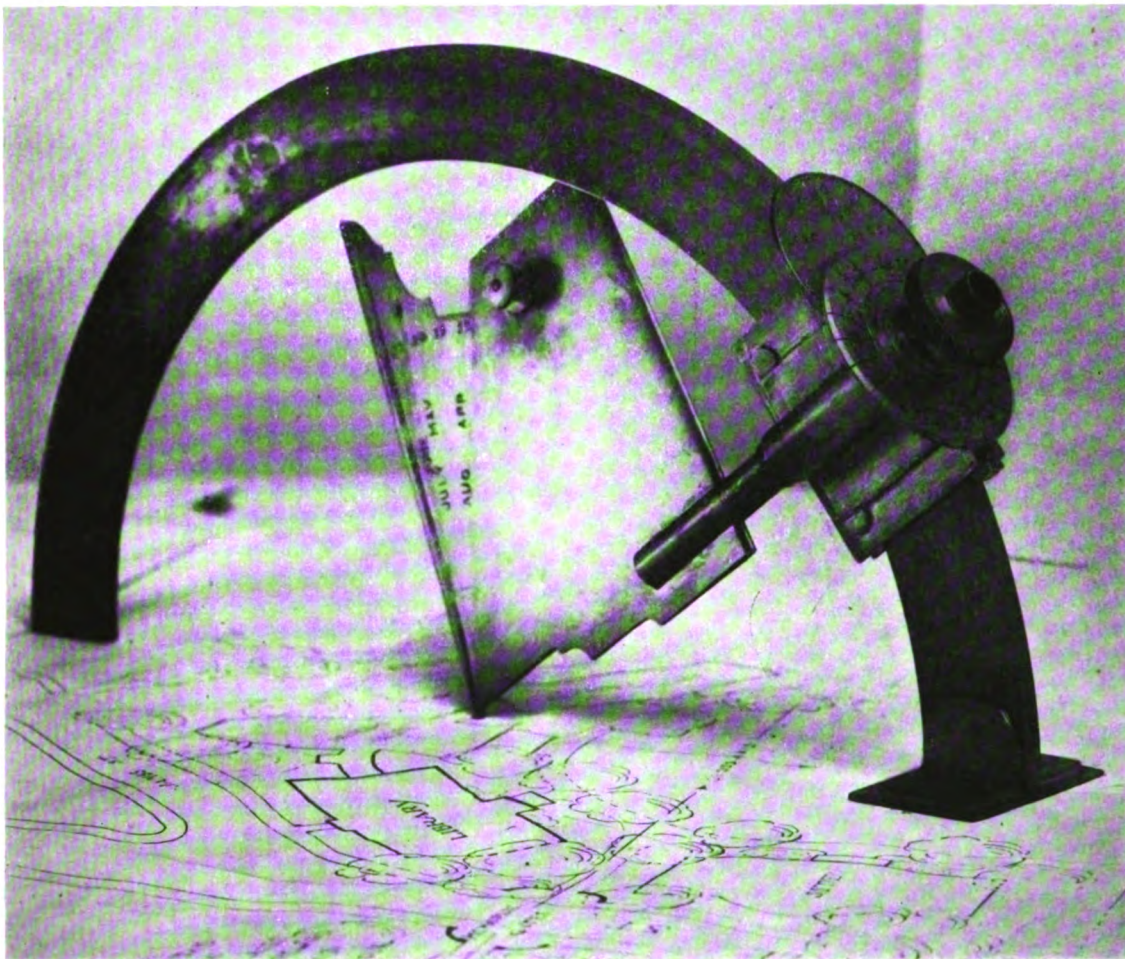


FIGURE II

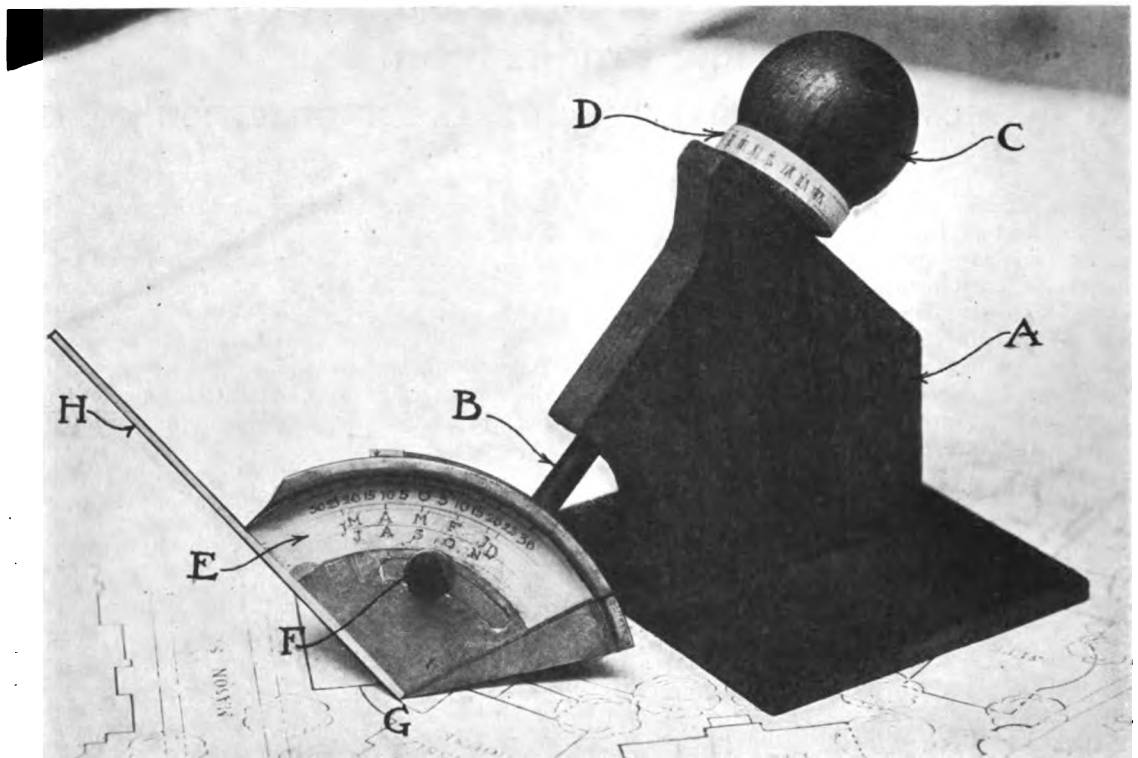


FIGURE I

sunlighted spaces in the building for certain hours in the year, and explain in what respects the other hours of sunlight differ.

4. Quote from astronomical tables the position of the sun in a horizontal plane and above the horizon in degrees and minutes, and attempt to represent with the cover of a book or the edge of a draughtsman's triangle the resultant angle of the sun's rays in three dimensions.

5. Demonstrate with a terrestrial or a celestial globe the significance of the Analemma of time, and show the position of the sun for all days and seasons. Attempt to connect this demonstration with the problem in hand.

The last demonstration is in most respects the best because it expresses the amazing facts of the sun's helical course, the reasons for the changes in the day's length, and the relation of sunlight to latitude. It is a difficult matter, however, for most minds to translate the appearance of the convex globe into the appearance of the heavens. To compare the equatorial ring of the hemisphere of the globe with the known flat appearance of the horizon also requires a severe mental process. Moreover, the directions of the sun's rays, which the demonstration attempts to express, are imaginary lines hidden in the core of the globe or projected

into space. In short, the step from the important revelations of the globe to the familiar aspects of the earth and the sun is so blind that few persons can take it.

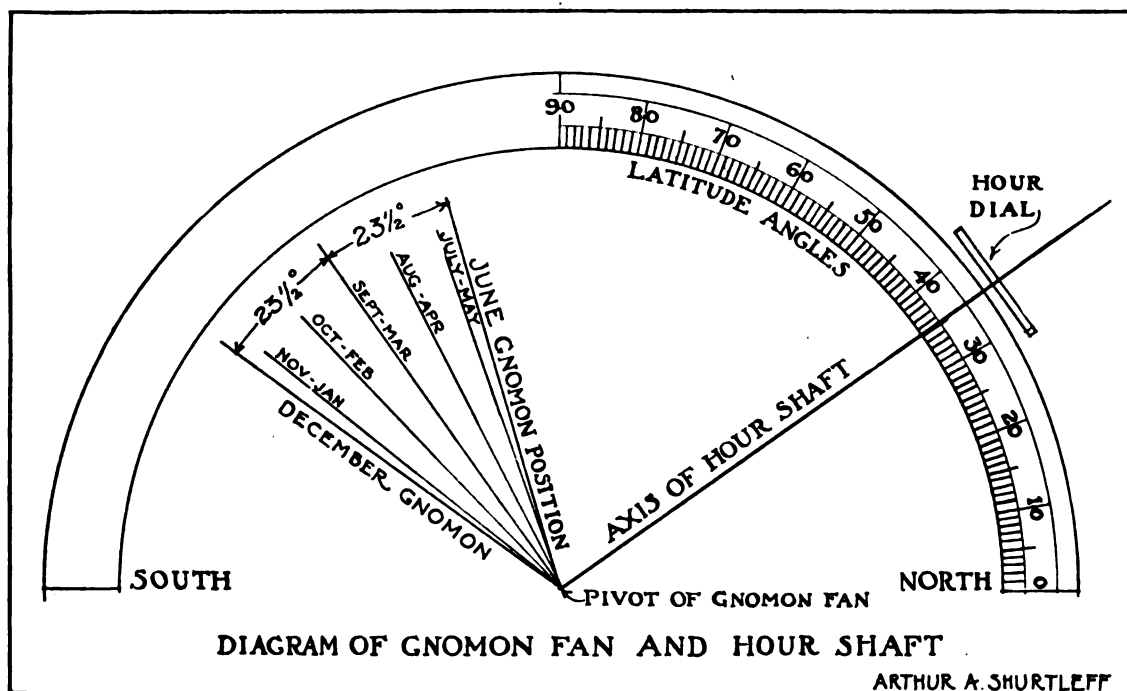
A few months ago, in attempting to "explain away" the blindness of this step from the globe to the earth and the sun, I was struck with the possibility of eliminating the spherical surface of the globe and of substituting a fanlike month gnomon, the edge of which would faithfully represent a ray of sunlight, and which could be operated by an hour dial.

Figure 1 shows the first "Prodigal Sun" I made to accomplish this purpose. This instrument required no explanations to interpret it; the edge of the gnomon showed graphically the direction of the sun's rays for any hour on the dial, for any month and day on the gnomon, and for the particular locus shown on any plan.

EXPLANATION OF FIGURE I

- A. A wooden stand of $\frac{3}{8}$ -inch and $\frac{1}{2}$ -inch white pine, with hole drilled at latitude angle.
- B. $\frac{1}{4}$ -inch brass gas-fixture tube, turning in hole and actuated by
- C. A wooden ball (child's return ball) forming a handle having an
- D. Hour circle of paper glued to the tin cover of a shoe-dressing bottle.

THE PRODIGAL SUN



E. A gnomon made of two pieces of the flanged cover of an oatmeal can. One piece slides concentrically on the other through an angle of $23\frac{1}{2}$ degrees greater than, and $23\frac{1}{2}$ degrees less than, a right angle, drawn normal to the axis B. The paper scale pasted on the gnomon gives the months of the year taken by dividers from the Analemma of an ordinary school globe of the world, or from the approximate diagram given in this article.

F. Machine screw to clamp the two movable portions of the gnomon.

G. The point of the gnomon must lie in the center of the gnomon circle, exactly on the axis of the tube B, and on the plane of the drawing.

G-H. This edge of the gnomon will represent the exact direction of the sun's rays for the hour indicated.

NOTE. The base measures about 5 inches square.

In spite of its primitive construction, this little machine became so useful in solving orientation

problems that I made a larger and more accurate instrument (Figure 2), which is adjustable to all latitudes. From the photograph and from the accompanying diagram (Figure 3), its construction may be readily seen. The hour dial has a vernier for the time corrections noted on the east and west coördinates of the Analemma, and can be set back or forward for standard time, but no corrections are made for atmospheric refraction. I do not intend to patent any of the original features of the instrument, and I mean by publishing this article to free these features for use by anyone without let or hindrance.

ARTHUR A. SHURTLEFF

A Great Group-Plan Nearing Completion

The City Hall, one of the six public buildings in Cleveland's thirty million dollar group-plan, was dedicated with appropriate ceremonies on July 4. The building is one of three now completed, the first being the Federal Building and the second the County Court House. They are located at the top of a bluff overlooking Lake Erie. A competition for the Public Library is now under way and will be judged early in the fall. Bonds for the fifth building, the Convention Hall, were voted last April. The last of the group, the Union Station, to be located at the north end of the Mall, the central feature of the group-plan, is soon to be started under the terms

of an agreement between the railroad and the city which was ratified by popular vote last November. Actual work cannot be begun until Congress authorizes the sale of the Marine Hospital grounds, a part of the site. The bill has passed the Senate and is now before the House. With the completion of the group-plan in sight, Cleveland has the distinction of being the first of the great cities in America to realize, on a great scale, a feature of monumental planning directly traceable to the great wave of city-planning which was inspired by the magnificent group-plan of the World's Fair buildings, in Chicago, in 1893.

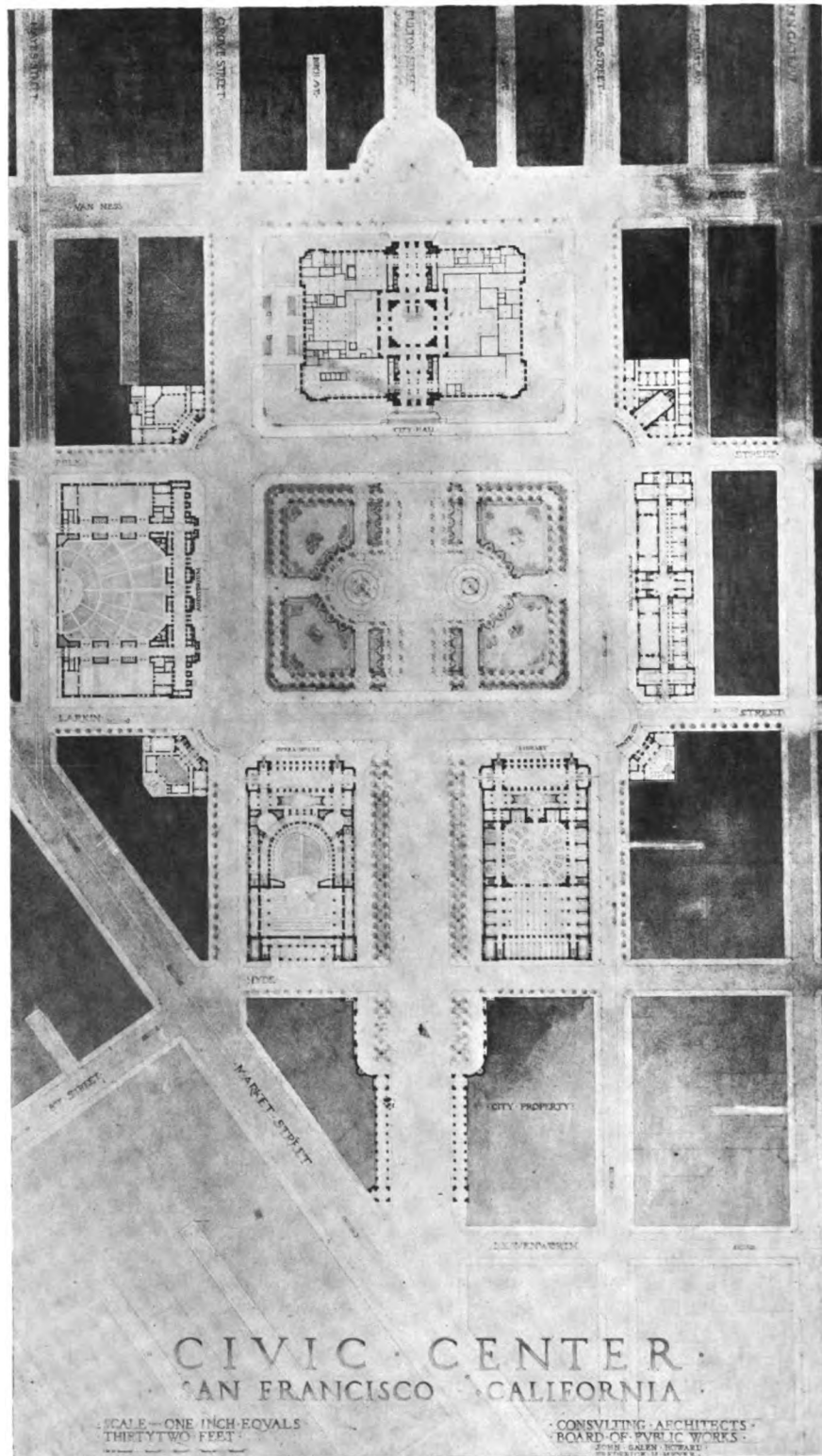


FIG. 3.—PLAN OF CIVIC CENTER
 John Galen Howard, Frederick H. Meyer, and John Reid, Jr., Architects

Town-Planning and Housing

GEORGE B. FORD, Associated Editor

The San Francisco Civic Center

Although there had previously been city-planning Movements in San Francisco, it was not until January, 1912, that the creation of a Civic Center was vitalized by the coincidence of two epoch-making events: the inauguration of a progressive municipal administration under Mayor Rolph, pledged to a constructive program, and the inception of the plans for the Panama-Pacific International Exposition. With the determination of the municipal administration to proceed with the immediate erection of a City Hall, and with the proposal of the Directors of the Exposition to provide \$1,000,000 for the construction of a permanent and monumental Exposition Auditorium in the heart of the city, rather than within the limits of the Exposition, it was decided that these buildings should form the nucleus of a Civic Center group. After the serious consideration of a number of proposed Civic Center locations, the area contiguous to and including the site of the former City Hall was determined upon as the logical location. In February, 1912, a board of three architects was appointed by the city to formulate plans for the erection of the City Hall and the development of the entire Civic Center scheme within the determined area.

Many Obstacles Overcome Before Success Was Assured

Simultaneously with the graphic development of this scheme, the legal and financial features were diligently prosecuted and rapidly consummated. A special election was called and, on the 12th of March, 1912, a bond issue was authorized, providing \$8,800,000, for the undertaking. Of this, \$3,500,000 was set aside for the construction of the City Hall, and the remainder was devoted to the purchase of the necessary land with the improvements thereon, for the creation of the Civic Center. Six blocks, or about twenty-four acres of land, were acquired under condemnation proceedings, and this, added to what the city already possessed in the site of the old City Hall, gave about ninety-five per cent of the area required for the complete scheme as finally adopted. Many obstacles—material and otherwise—were met with, and had to be overcome before the success of the scheme was assured. A steel-frame school building was bodily moved three blocks and, in one instance, public opinion had to be courted and its indorsement obtained.

Construction Progress

By July 4, 1912, the architects of the City Hall had been selected by competition, and on April 6, 1913, the physical inauguration of the entire undertaking was celebrated by the turning of the first spadeful of earth for the construction of that building. The Exposition Auditorium was completed and dedicated in January, 1915, and on the ninth of March, 1915, work was begun on the Public Library.

Relation to City Plan

The general area of the Civic Center lies within and near the apex of the angle formed by the intersection of two of San Francisco's widest streets—Market Street, the great commercial thoroughfare, with its foot dipping into San Francisco Bay and its head buried in the hills, and Van Ness Avenue, which has been her nearest approach to a boulevard, starting from Market Street and running north to the bay. The conflux of these two arteries is the natural traffic center of the city.

Revision of Street System in Civic-Center Area

At the outset, an area of about twelve blocks was designated as the scope of the problem to be solved by the Architectural Board. The site of the old City Hall, the nucleus of the study, was a triangle of inordinate size, blocking the through-traffic circulation of four streets—Hyde and Leavenworth running north and south, and Grove and Fulton running east and west. The final development includes about thirty-six acres, and has cut the great triangle into rectangular sites by bringing through to Market Street these throttled streets. To the west of the old triangle, a great plaza has been created by the clearing off and combining of two blocks of land.

The Group Plan in the Form of a Roman Cross—The Plaza

The plan, in its entirety, is in the form of a Roman cross—its shaft being determined by the axis of Fulton Street, with its head—the City Hall—lying toward the west, and its foot to the east touching Market Street at Leavenworth. The Exposition Auditorium forms the southern arm, the northern arm being defined by the \$1,000,000 State Building, for which bonds were voted at the general election



FIGURE I. CIVIC CENTER AREA, SAN FRANCISCO

in November, 1914. Finally, to form the shaft, there are three more monumental buildings, one of which is the \$1,100,000 Library, and a controlled strip forming the south façade of Market Street. The heart of the cross is the plaza, faced with its five monumental façades, and the façades *en pan coupé* of the four minor buildings, which shall house the Department of Public Health, the Police and Fire Stations, a Public Service Department, and the Power House for the entire Civic Center. The plaza is about 340 feet by 425 feet, and is laid out in lawns with flowers and formal trees, and architecturally embellished with fountains, balustrades, and sculptured groups.

While the actual results and accomplishments of this undertaking present an intensive local study in city-planning, and while its scope was definitely and officially restricted, its relation to the city plan as a whole was considered and appreciated by its designers. Within it lies the embryo of a great boulevard, which shall some day stretch to the west and give access to Golden Gate Park and the ocean beyond, circling through an already defined drive along the bay back to the foot of Market Street.

JOHN REID, JR.

To Study Districting in Minneapolis

A Citizens' Committee has been formed recently in Minneapolis, to study the problem of districting or zoning the city. The Minnesota Chapter is to have a representative on this Committee, Mr. John Jager, who, some years ago, in advance of the work of the Minneapolis Civic Commission, prepared a remarkably comprehensive plan of the city. Mr. Jager is to serve with members of the City Council, of the Civic and Commerce Association and others, in investigating the districting matter. The chairman of the Municipal Affairs Committee of the Civic and Commerce Association, which is actively pushing the matter, is a member also of the Minnesota Chapter. The City-Planning Committee of the Minneapolis Chapter was called upon last winter to prepare a sketch plan of an improvement in the heart of the city, and which was later brought before the Park Board. Although the plan did not receive the approval of the Board, it was prepared with such thoroughness that it tallied very satisfactorily with the plan for the same site prepared by the expert of the Minneapolis Civic Commission, whose report is soon to be published.

TOWN-PLANNING AND HOUSING

Walter Cope Memorial Prize Competition

The thirteenth annual competition for the Walter Cope Memorial Prize, held by the T-Square Club of Philadelphia, has been won by Charles Keyser, Jr., of the University of Pennsylvania. The Competition was limited to residents of Philadelphia and its suburbs within the twenty-five-miles zone. The awards were \$100, \$60 and \$35, respectively. Only the first and third were granted. For the first time, the Prize Committee indicated the problem as one to develop a type of workmen's houses feasible

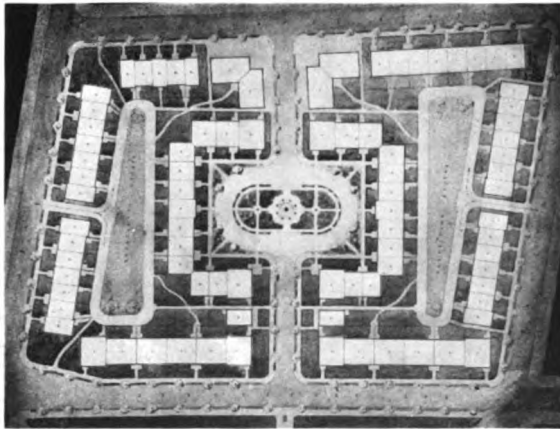
for an area where the value of the land, including the street improvements, would approximate \$15,000 per acre.

Requirements in the Competition Program

A well-located tract, near the Midvale Steel Company, of 2.7 acres, valued at \$36,000, was selected as the site. Adjoining was a tract of forty acres recently purchased by the city for a public park. Within a block on the other two sides were the



CLASS A.—TWO-FAMILY HOUSE
CLASS B.—SINGLE-FAMILY HOUSE



BLOCK PLAN WITH RECREATION FIELDS AND PAVILIONS



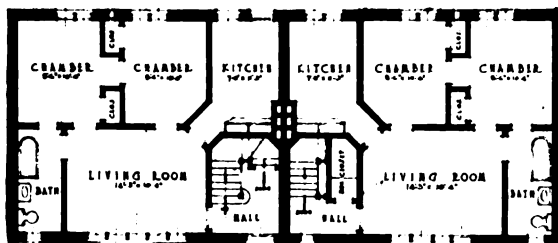
CLASS C.—STORE AND DWELLING

exclusive homes of families who had large grounds surrounding their houses. The land itself sloped and required some filling, but the cost was included in the cubage allowed per house. No tenements were permitted and, other things being equal, the competitor who provided for the largest number of small, detached buildings would be more favorably considered in the award. The permitted types included Class "A," or two-story, two-family houses, to rent for \$9 and \$12 per apartment; Class "B," or two-story single-family houses, detached, in small units or in solid rows, to rent for \$13 and \$15, and Class "C," or two-story houses with a store, renting for \$25 and an apartment for \$12. Not more than eight stores for the block were permitted. All plans were required to comply with the building laws of Philadelphia. As a guide on costs, the competitors were allowed to figure on twelve cents per cubic foot, including the cellar, for houses in units of five and over, and fourteen cents for units of four or less homes, or a cost basis established by the recently constructed model housing operation of the Octavia Hill Association of Philadelphia. The committee placed no limit on the number of houses to be platted, but indicated that preference would be given, in grading, to the competitor whose plans allowed the largest free yard or park space per home. As a further

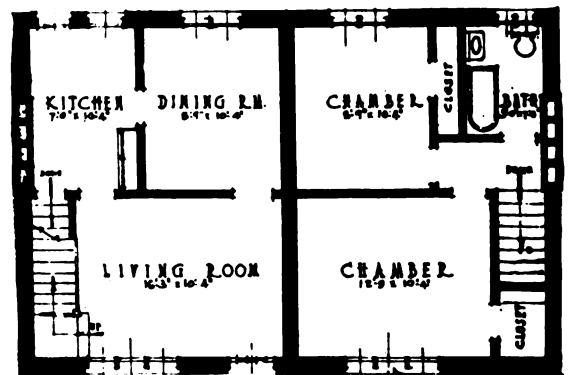
requisite, the competitors were required to plan properties that would yield a return in gross rental of ten per cent a year or a net of not less than five per cent.

The Problem Vital in Philadelphia

In many respects the problem was an attractive one. Philadelphia has vast areas of land valued at \$15,000, and less, per acre. At present this land is being built up in part by small houses two stories high, with lots of fourteen feet frontage and a depth varying from thirty-eight to sixty feet. Some operations are for rentals as low as \$16 per month. Such low rental houses are small, with yard space of only 144 square feet, and so distributed that the back yards are about eight feet deep. Almost all of the \$16 houses are of the monotonous row type, that makes the tenant count the door-steps from the corner as he approaches, in order to distinguish his own home from the mass of other like brick fronts.

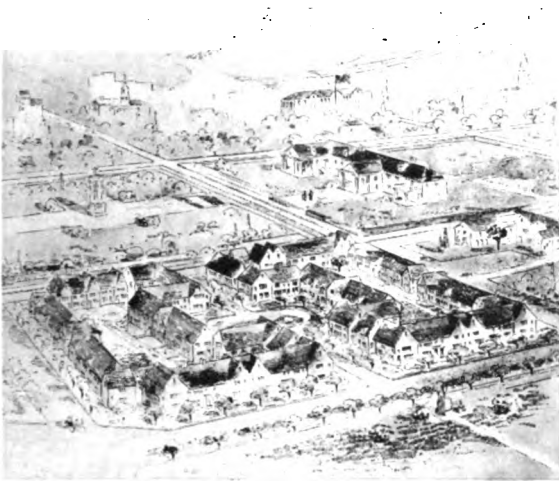


CLASS A.—FLOOR PLAN

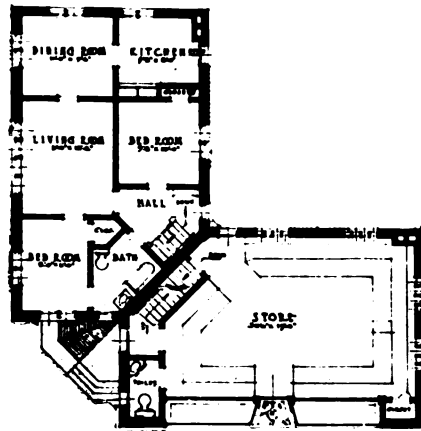


CLASS B.—FLOOR PLAN

TOWN-PLANNING AND HOUSING



PERSPECTIVE SHOWING PROXIMITY TO PUBLIC PARK



CLASS C.—FLOOR PLAN

consequence of the variation, greater diversity in architecture.

Number and Character of Submissions

About thirty-five competitors were entered, but, owing to the inducement of night work in the larger architects' offices at that time, only six finished their drawings in a way sufficiently satisfactory to submit them to the decision of the committee. The plans of the winner of the competition shown here differ very little from the customary plans that have been suggested by the proposers of the garden-city movement. The winner, however, was successful in developing a type at great variance from the Philadelphia row house. Some changes would have to be made to bring his block plan into conformity with the building laws of Philadelphia, and it is a question if they would not take from the design its most meritorious features.

Classes of Dwellings in First-Prize Plans

The buildings planned consists of twenty houses of Class "A," sixty-one of Class "B," and four of Class "C," to be erected of brick, rough-cast and to have variegated roofs. They show a preponderance of the larger units. On the basis of the cubage allowed, such units of seven and eight houses each should have been broken up, yielding more open space and permitting, without additional cost in

Error in Allocation of Open Spaces

The recreation ground allotted within the block is subdivided into two small plots for the balanced halves. It is a question for the architect carefully to consider whether an enlarged yard area without the parklets would not be more satisfactory, especially where the individual houses are to be sold off and not managed by a company or estate. Unsupervised play spaces soon degenerate into mud holes and become unsightly. Moreover, the lack of bounds, even though only of wire fences, makes the problem of the supervision of the smaller children by the mother a serious one, and limits her in her attempt to isolate her child, a part of the time at least, from other children in the block whose home control and personal habits are contrary to the habits she wishes in her children. Recreation areas, as here planned, in a block separated from a forty-acres public playground and park only by a city street, might well be eliminated. Notwithstanding, however, these minor criticisms, which do not alter the design or grouping in the prize-winning plan, it is much in advance of the present accepted type in Philadelphia, and is economically possible to perfect on land worth \$15,000 per acre.

COMMITTEE IN CHARGE.

Replanning Athens—Capital of Greece

By permission of Mr. Thomas H. Mawson, well known in America as one of the foremost exponents of city-planning in England, and who is shortly to visit the United States on a lecturing tour, we publish an illustration of the proposed arrangement of the new Government Center for the world-famous city of Athens. The central note in this scheme is

the proposed new House of Parliament, which is to be erected in the square behind the existing Ministry of War. The embassies which surround the site are to be removed to make room for the several new ministry buildings, for which there is already urgent need. This is only a small part of the scheme upon which Mr. Mawson and his sons and staff have been





ATHENS.—PROPOSED ARRANGEMENT OF NEW GOVERNMENT CENTER

The central note of the scheme is the proposed new House of Parliament, which is to be erected in the Square behind the existing Ministry of War. This is only a small part of the scheme for the replanning of Athens and its environs.

engaged for the past two years, and which it is estimated will engage the firm for several years more, before the final and complete proposals can be worked out in a form permitting of practical application.

Their Majesties, the King and Queen of Greece, are the prime movers in the replanning of their capital, and they are devoting their energies principally to rehousing the working class on modern lines and the provision of a complete scheme of boulevards, parks and playgrounds. The Government is naturally desirous of stately Parliament buildings, while the municipality wishes for a new Civic Center, which shall provide the City Hall, Law Courts, Post Office and, in the near vicinity, retail markets. The citizens desire fine streets and a new union railway center, the business men are asking for a new Bourse and, M. Venizelos, with his acute business instinct, points to the need of an up-to-date system of hotels. In addition, the scholars and lovers of Athens, the world over, have for years been calling for drastic clearances around the base of the Acropolis, and over the sites of many ancient remains, which for too long have been desecrated by hundreds of mean cottages and hovels. In another way the city has in recent years been very much disfigured, and its traffic greatly impeded, by the erection of many small factories and workshops, all of which are to be banished to a definite zone through which the railways pass. All these work-

shops and factories are to be supplied by power from one generating plant, and each factory will have its own railway siding. In close proximity to this manufacturing area there is to be developed a model housing area, which we hope to illustrate at some future time.

What, however, is making the replanning of Athens imperative, is the rapid growth of its population, which now amounts to over twenty thousand annually. Thus the new plan includes many square miles of new building areas, which are for the most part being laid out for residential properties. This extension is providing opportunities for new parks and gardens, and also for new and vast areas which are to be reforested. This latter work, is even in these times of unrest going forward unceasingly, but progress is confined to the rate at which the local nurseries can grow suitable trees, for *pylloxera* has caused strict measures against the importation of trees.

Mr. Mawson and his sons confine themselves, to a large extent, to the solution of broad town-planning problems of the city upon which they work, and in each of their published reports they call for the employment of local architects to develop the architectural units, their object being to give the design "in mass" rather than in detail. For this reason, if for no other, architects throughout the States will be interested in Mr. Mawson's lecture on "Athens, Past, Present and Future."

The So-called "House of Benvenuto Cellini" in the Vicolo Cellini in Rome

AN INVESTIGATION AS TO ITS AUTHORSHIP AND OWNERSHIP AND SOME FACTS ABOUT SGRAFFITO

In his autobiography, Benvenuto Cellini occasionally speaks of his house "in" the Strada Giulia, the most important of all the thoroughfares of Renaissance Rome. That the house may have been in one of the narrow streets running perpendicular to the Via Giulia, such as the Vicolo Cellini, would be quite likely, for the use of the preposition "in" meaning "in the neighborhood of" is clearly established, for instance, in a sketch by Baldassare Penizzi,¹ for the fine little domical church of St. Eleggio degli Orefici. On this drawing there is a note designating the church as being "in the Strada Giulia" when it is really fully a block away and in the Via St. Eleggio. While it is true that Cellini must have lived in the immediate neighborhood, and that the character of the house, with scenes of battles, is in harmony with his mode of life, it seems, however, that the theory of his ownership or tenancy is comparatively recent, and followed upon the naming of the street "Vicolo Cellini," not many years ago. A study of the work itself precludes his having actually done it with his own hand, for it must have been done in an earlier period. All students, so far as I know, have agreed on this point.

A seemingly more authentic view of the ownership and history of the house is based upon a slightly less vague assumption. It is upheld² by the late Prof. Conte Domenico Guoli, editor of the "Archivio Storico Dell'Arte," and other able students of Renaissance art and life now in Rome. According to this theory, it is claimed that it was the custom for courtezans, who during this period attained a very unusual social standing, to decorate the exterior of their houses and palaces with sgraffito. But when we note that cardinals and popes and families of the highest standing in Rome decorated their homes in this manner, it is quite difficult to assume that sgraffito decoration could have been considered especially characteristic of the houses of courtezans. And although it may be that some of their houses were decorated in this way, they must have been both very few and in a decided minority. While there is no known example extant of this latter type of house, many of the former are still standing, both in Rome and Florence. In Rome, to mention a few,

are the Medici Palace in Via Giulia, by Baldassare Penizzi, the property of the Medici family; the Palazzo degli Penitenzieri, built for the Della Rovere family (Popes Sixtus IV and Julius II), by Baccio Pintelli, Villas Farnese at Rome on the Palatine (now nearly destroyed, although some of the sgraffito is left), and at Caprorola (where only traces of the sgraffito may be seen), both by Vignola for the Farnese family (Pope Paul III), and several others less important. That these conspicuous families, whose buildings were executed while the head of the house was either Cardinal or Pope, should have employed a kind of decoration considered characteristic of the houses of courtezans seems unbelievable.

In a late publication of Pietro Avetino it is stated in a certain appendix, probably with documentary evidence as a basis, that one of the most famous of these courtezans lived in the very street now called Vicolo Cellini; and, although many houses are known to have been altered and destroyed in the street, it is still assumed by many that the house in question was that of the courtezans referred to, although it is frankly acknowledged that the evidence is vague and unconvincing.

As a result of examining certain facts with relation to other buildings similar to the "Cellini house," a third and not less reasonable solution as regards the architect, and at any rate the original owner of the house, has suggested itself.

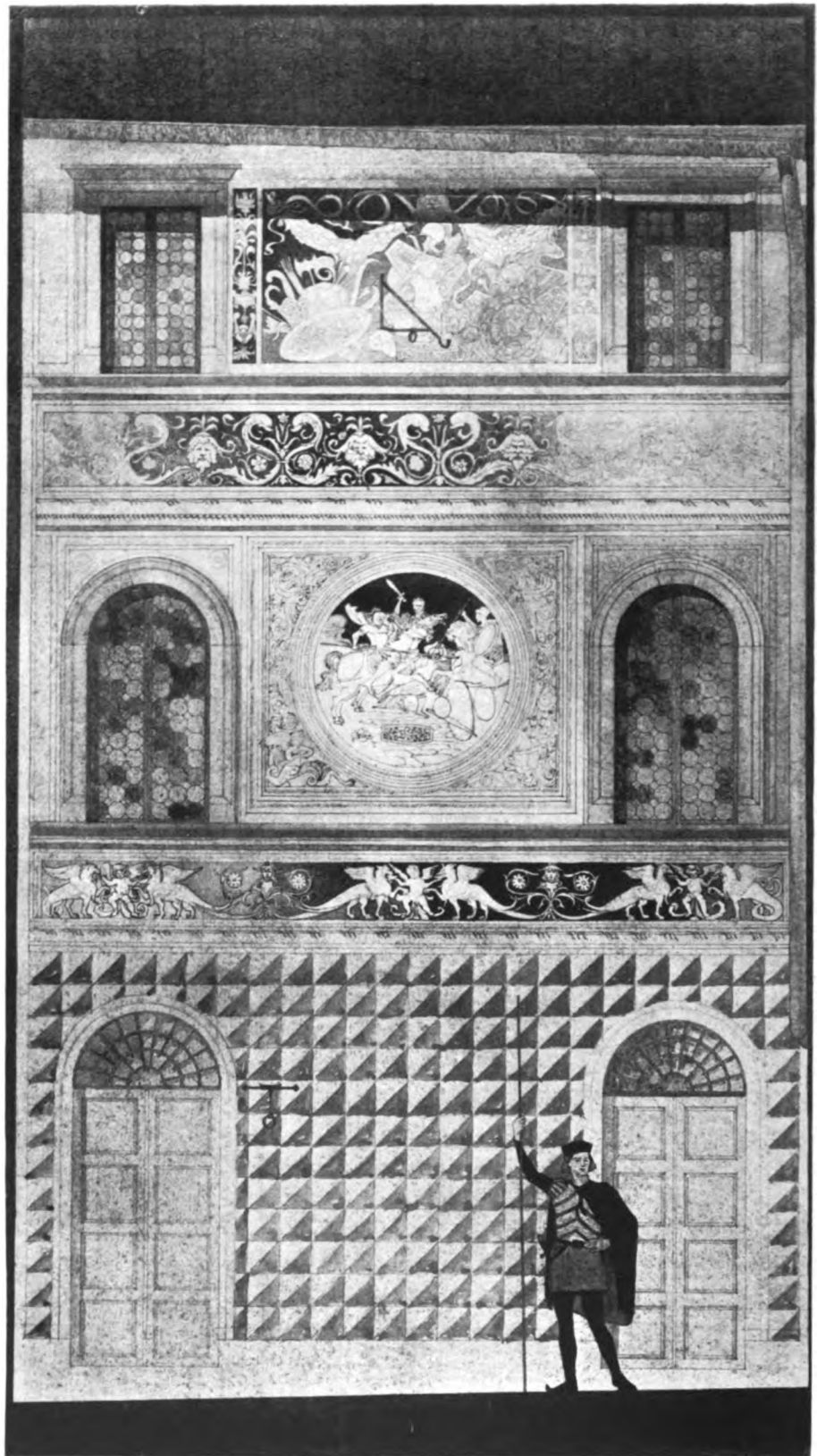
In the courtyard of the Palazzo degli Penitenzieri, built in about 1480¹ for Domenico Della Rovere, nephew of Sixtus IV, and of the family of Julius II and the Dukes of Urbino, there is a fragment of sgraffito decoration which seems to establish a clue to the authorship of the "Cellini house."

In this fragment there is a frieze nearly identical with that of the second floor of the "Cellini house" (a coincidence more likely to occur in the work of the same author than otherwise), and below it a certain peculiar kind of decoration of shields, which show a striking resemblance to those on the top floor of the "Cellini house," even in the minor details. Further detailed investigation as to how the lines of the moldings are stopped at the sides and how these moldings have been scratched with precisely

¹Baron Von Geggmuller, "Raphaello studiato come Architetto."

²"Have Roma," Domenico Guoli.

¹Vasari, "Lives of the Painters, Sculptors and Architects."



THE HOUSE OF BENVENUTO CELLINI
After a drawing by Emil Gugler, American Academy in Rome

THE SO-CALLED "HOUSE OF BENVENUTO CELLINI"



SGRAFFITO DETAIL FROM THE PALAZZO DELLA ROVERE

identical technique determine, without a shadow of a doubt, that the two works are by the same hand.

This assured, the problem resolves itself into determining the authorship of the Penitenzieri sgraffito. According to Vasari, Baccio Pintelli, a Florentine, was the architect of the palace. Was he also the author of the sgraffito? Counter claims to the authorship of the palace have been made, but it seems that careful examination of the decorative elements used in this building and others that are claimed for Pintelli, confirm Vasari in every instance. In the ornamental sculpture of the pedestals (since destroyed), in the perspective in Le Tarouilly¹ of the court of the Palazzo degli Penitenzieri (now much modified), we find the same shields that are so characteristic of the two sgraffito designs. They recur in the beautiful balcony and in the exterior sacristy of the church of San Giacomo degli Spagnuoli, and again in the fine marble floor of the "Hospitale di Santo Spirito," said by Vasari to have been built by Pintelli for Sixtus IV. Although Vasari does not speak of San Giacomo degli Spagnuoli as being Pintelli's work, there are many known instances where two certain sculptors, Paulo Romano and Maestro Mino, worked together with him under Sixtus IV. The names of these two men have been carved in the pediment of the front door of this church under their respective works, and the door has other characteristics similar to those of Santa Maria del Papalo and of the Hospitale di Santo Spirito ascribed to Pintelli by Vasari.

¹"Edifices de Rome Modern" Le Tarouilly.

Le Tarouilly has ascribed this door to Pintelli, perhaps for other reasons as well, so that the clue of the shields seems worthy of confidence.

The Pope was known to have been well pleased with Pintelli's work, and it is reasonable to suppose that the palace of his nephew, the Cardinal Domenico Della Rovere, should have been done by his architect. This, along with the reappearance of certain characteristics of the monuments and with Vasari's statement, seems sufficiently to substantiate the authorship of the Palazzo degli Penitenzieri and its sgraffito design, and therefore that of the "Cellini house."

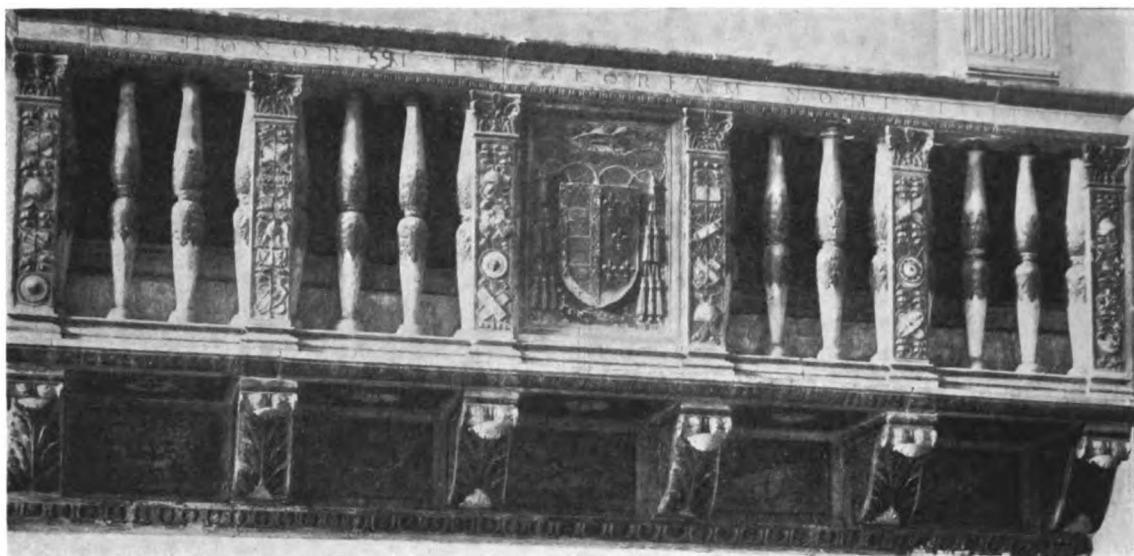
Furthermore, this characteristic shield decoration helps to establish the authorship of the balcony in San Giacomo degli Spagnuoli, which was heretofore unassigned.

As to the original ownership of the house, if it was done by Pintelli, architect of Sixtus IV, in the same manner as another piece of work, and in some cases using precisely the same detail, it seems more reasonable than not that the work was for the same owner. It would have been very poor taste to have repeated the same designs on the two buildings in question had they been under separate ownership. Furthermore, nothing could have suited better this warlike Della Rovere family than the sgraffito design in question, with its battle scenes and ornament of shields and axes.

The house then, was very likely building in 1471-84 under Sixtus IV, probably designed by Baccio Pintelli, and may fairly be assumed to have been the property of the Della Rovere family, perhaps for some of their military retainers.

These conclusions do not, however, preclude the theory that Cellini, or the famous courtesan referred to in Pietro Avetino, lived in or even owned the house at some later date. All three of the propositions discussed above are possible; perhaps all are true.

Technically, when one realizes that this building has withstood the ravages of 430 odd years, it is as noteworthy an example of the durability of well-considered sgraffito work as can be found in Italy. At no point in the façade where the hand of man could not reach is there any sign that the work has lost very much by time, and in no case is the dark coat separated from the light by peeling or cracking, in spite of the fact that some of the designs were covered by stucco at a later date. In fact, except for the dulling of the contrast of light and dark caused by the dust and smoke (fires are often built in the center of the street even today, to burn rubbish), there seems to be no deterioration other than that caused by deficiencies in the wall itself. In one place an interior floor-beam has broken through, causing a large section to fall out; but where



SGRAFFITO DETAIL FROM SAN GIACOMO DEGLI SPAGNUOLI

painted buildings in Rome, Florence, and Venice retain only slight vestiges of their former color, excepting where badly restored, the sgraffito work has better stood the test.

This led to an investigation of the processes used by the Renaissance architects and painters, for in modern times sgraffito work has been very poorly executed, and most of it has already perished.

In Vasari¹ there is the only old version of the methods used by the old masters that I have been able to find, and even this account seems somewhat insufficient. Roughly it reads as follows:

"Concerning houses decorated with sgraffito (which renders them impermeable to water), and how to go about the work.

"The painters have another means of plying their art, which is design and painting in one, nothing less than the decoration of façades of houses and palaces which by this means shortly become impermeable to water; for all of the lines of the design, instead of being drawn with charcoal or similar media, are drawn with a metal instrument which leaves an impression in the wall itself. It is done in this way:

"They mix cement with sand (and ordinarily this is colored in a sort of half-color something like silver and a little darker than a half-tone by means of burnt straw as coloring matter), and treat the whole façade with this medium.

"This done, the whole is covered with a lighter tone composed of lime made from travertine. On this light coat the desired design is either drawn immediately or it is reproduced by 'dusting'

¹ Della Pittura, cap. XII.

through a perforated cartoon previously prepared for the purpose. Then a metal tool is used to outline and etch the travertine surface which, being backed by the darker tint, reveals the lower surface where the light one has been scratched, forming lines in the design. And often, in the background where the light tone has been removed, one afterward applies a dark very dilute water-color tint, just as though working on paper. All this makes a fine effect, but, besides this, the ground, if there be foliage or grotesques, can be made to bring them out by shading done with the water-color. And this is the work which, being done with a metal tool by scratching, the painters call 'sgraffito.'"

But this description is valuable only because it is of the period of the excellent work; on the other hand, it omits taking account of how long the first coat should be allowed to dry before applying the second, and before working on the design itself, and also in what proportions the materials should be used.

The clearest and best account that I have been able to find is in the Encyclopedia Britannica,¹ and the above description would hardly be worth while without this one to amplify it. It reads:

"The first coat or rendering of Portland Cement and sand in the proportion of one to three is laid about one half inch thick, then follows the color coat, sometimes put on in patches of different tints, as required for the finished design.

"When this coat is nearly dry, it is finished with a smooth skimming one-twelfth to one-eighth of an inch thick of Parian Selenitic or other fine cement or

¹ Encyclopedia Britannica, vol. 21, p. 785.

SOCIETY OF BEAUX-ARTS ARCHITECTS

lime, only as much as can be finished in one day being laid on. Then, by pounding through the pricked cartoon, the design is transferred to the plastered surface. Broad spaces are now exposed by removing the finished coat, thus revealing the colored plaster beneath and, following this, the outlines of the rest of the design are scratched with an iron tool through the outer skimming to the underlying tinted surface. Sometimes the coats are in three different colors, such as brown for the first, red for the second, and

white or gray for the final coat. The pigments used for this work include, Indian red, Turkey red, Antwerp blue, umber, ochre, purple brown, bone-black or oxide of manganese for black. Combinations of these colors are used to produce any desired effect."

Besides these possibilities, Vasari speaks of the combined use of flat stucco relief (on the lightest tone) with sgraffito.—E. GUGLER, American Academy in Rome, 1916.

Society of Beaux-Arts Architects

Official Notification of Awards—Judgment of June 6, 1916

Class "B," Fifth Analytique

Jury of Award.—F. H. Bosworth, Jr., F. B. Hoffman, Jr., P. A. Cusachs, W. A. Boring, Mr. Burnham, and H. Sedgwick.

Program.—A Mausoleum.

Criticism.—The Jury found the general average of the drawings to be excellent, many showing a pleasing evidence of freedom of thought and imagination. The Jury, however, cannot lay too much stress on the necessity of studying, with greater application, the classic orders as a foundation and in using greater care in the drawings and presentation of problems.

Number of drawings submitted.—125.

Awards.—First Mention Placed, E. Kronish, Columbia University; W. R. Wheeler, Atelier Hiron, New York City; J. H. Cornell and P. R. Williams, Los Angeles Architectural Club; W. Dowling, New York City.

First Mention, R. W. Wakeling and F. B. Sweet, Boston Architectural Club; J. W. Leinweber, L. B. Christman, S. Cohen, P. Friedman, and K. B. Weber, Carnegie Institute of Technology; W. Cain, Catholic University, Washington, D. C.

Class "B," Fifth Projet

Jury of Award.—W. Lamb, H. Hornbostel, F. C. Hiron, H. W. Corbett, L. Wyeth, A. Ware, J. Wynkoop, H. L. Shay, and H. Sternfeld.

Program.—A Small Art Trade School.

Criticisms.—One of the most important factors in determining the awards on this projet was the expression of the six branches of the school and the ease of access to them from the common portions of the building. Consideration of the question of light and air was also of great importance. While most of the projets showed a careful study of the six schools, there was an unfortunate tendency to neglect the other parts of the program, especially

the lecture-room. The general average, however, was very good as is indicated by the number of first mentions.

Number of drawings submitted.—109.

Awards.—First Mention Placed, G. VanLeeuwen, Columbia University; R. A. Willson, Carnegie Institute of Technology; F. Knecht, Atelier Hiron, New York City.

First Mention, A. E. Middlehurst, H. A. Topp, and J. DeG. Graves, Cornell University; H. W. Schubert, Columbia University; M. E. Green, W. D. Armstrong, W. H. Eason, R. D. Steele, C. Myers, C. Clark, H. F. Bremmer, C. C. Pribek, A. E. Anderson, and G. E. Trent, Carnegie Institute of Technology; G. W. Stickle and W. H. Bond, Jr., Atelier Hiron, New York City; R. G. Peterson, T-Square Club, Philadelphia.

Judgment of June 20, 1916

Special Prize Competition

Jury of Award.—F. H. Bosworth, Jr., Lloyd Warren, L. Ayres, H. Sedgwick, and W. N. Taylor.

Program.—A Crematorium.

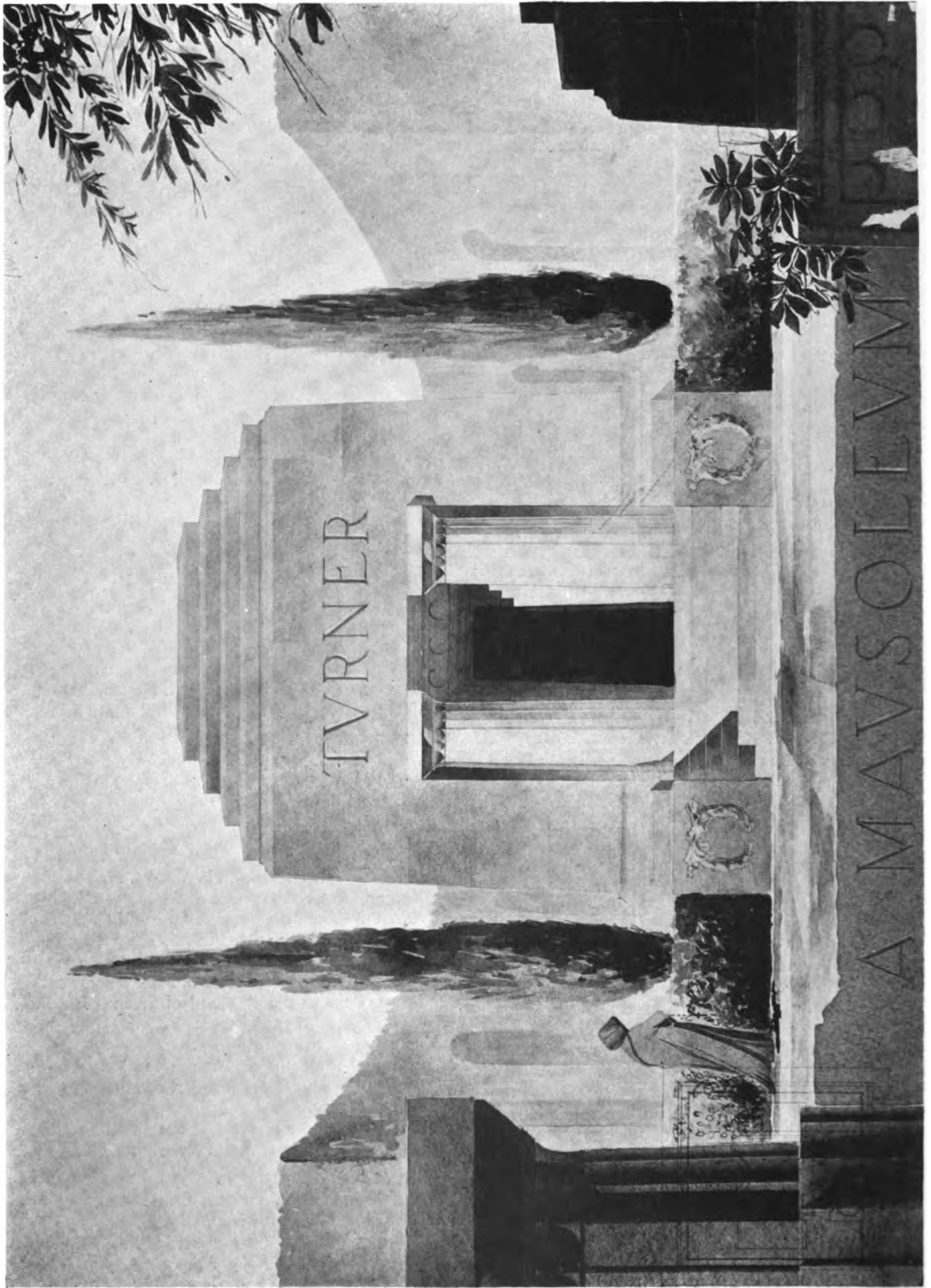
Criticism.—The Jury regretted to find the quality of the drawings submitted in this competition of such a grade as in its judgment not to warrant the awarding of a first prize nor did the other drawings measure up to the standard of first medals in the regular Class "A" Competitions.

Number of drawings submitted.—5.

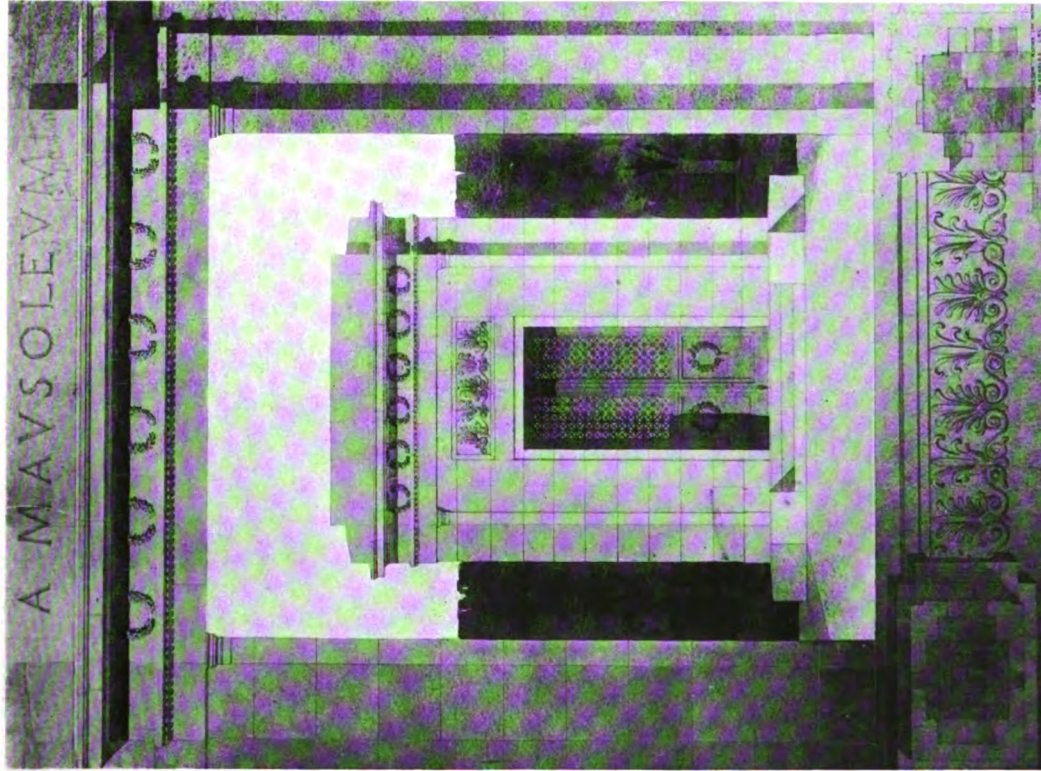
Awards.—Second Prize, Architectural books to the value of \$100.00 awarded to H. S. Kirchberger, Cornell University.

Third Prize, Architectural books to the value of \$50.00 awarded to G. L. Kaufman, Cornell University.

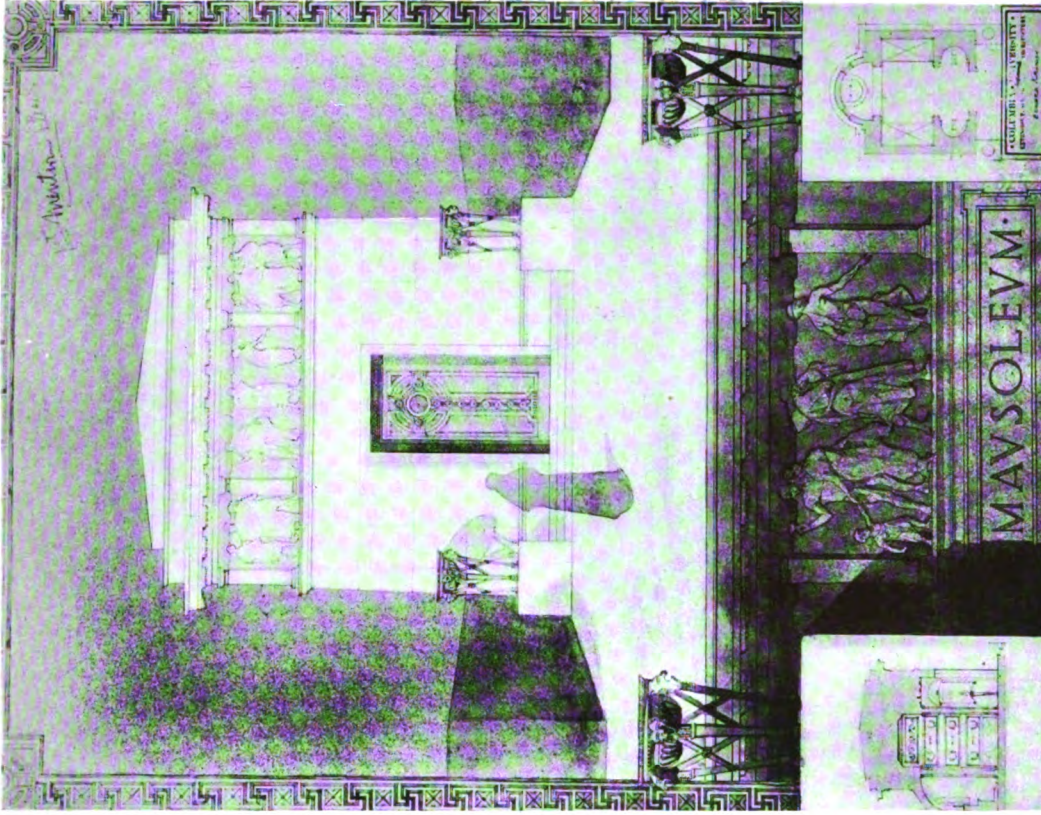
NOTE.—First Prize, Architectural books to the value of \$200.00 was not awarded.



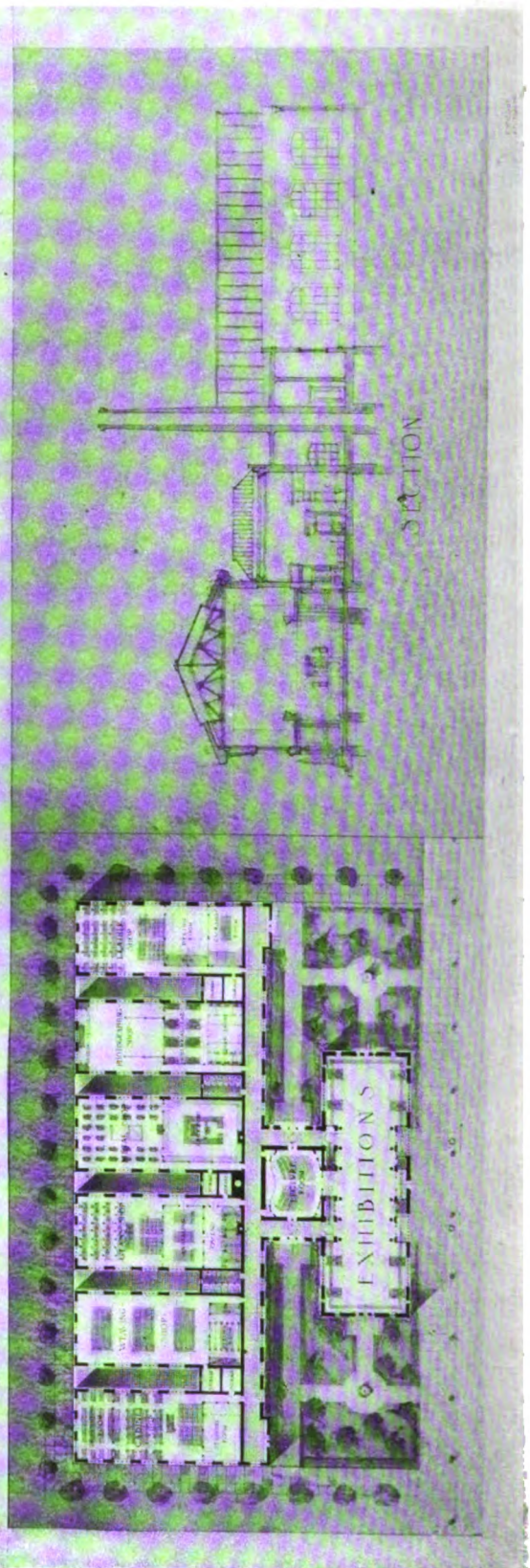
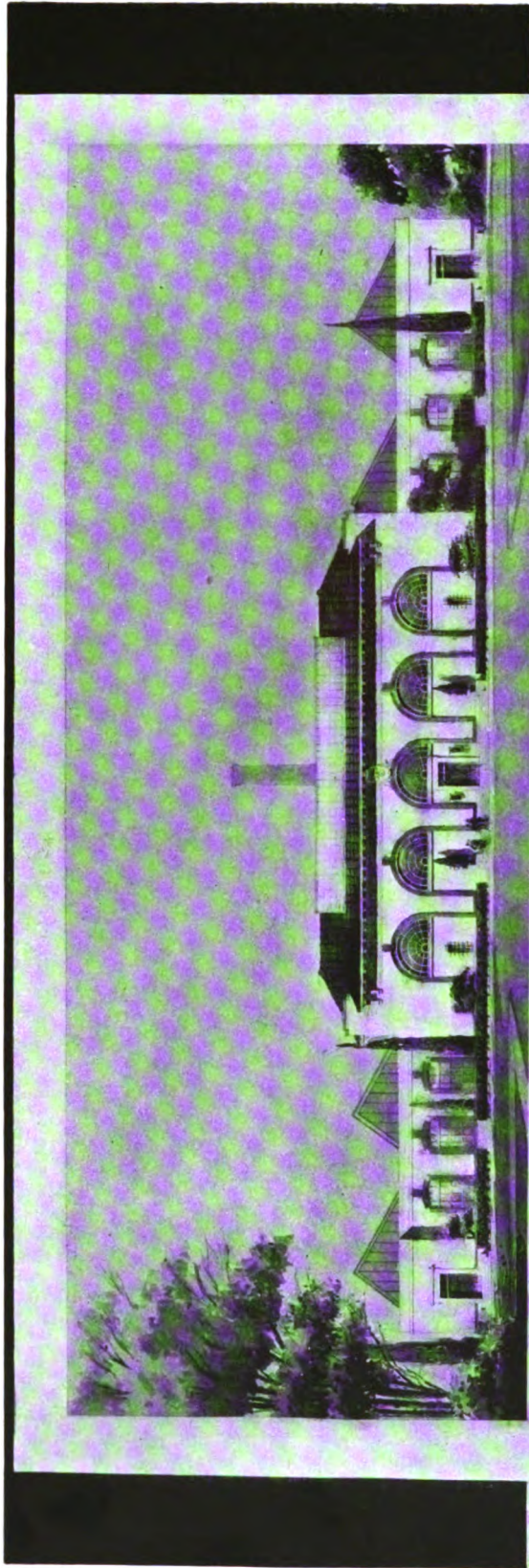
CLASS B.—FIFTH ANALYTIQUE.—A MAUSOLEUM
First Mention Placed, W. R. Wheeler, Atelier Hiron, New York City



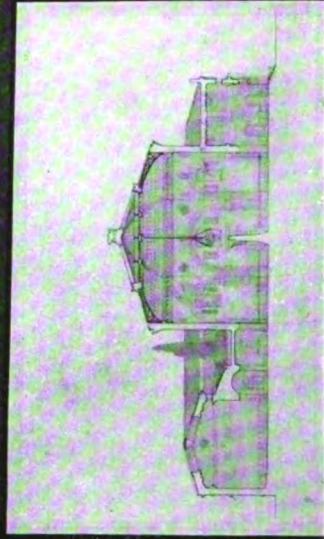
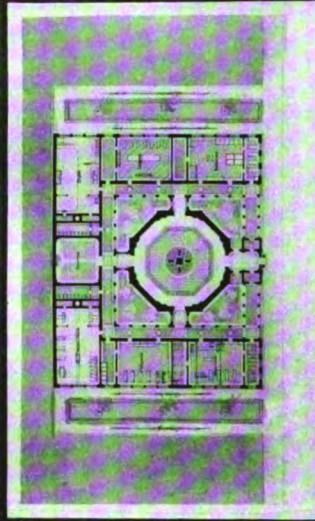
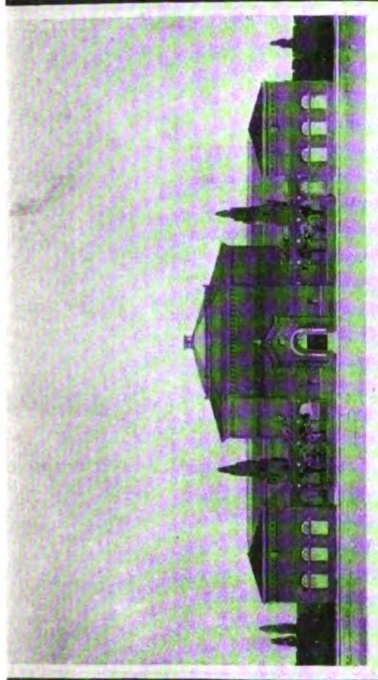
CLASS B.—FIFTH ANALYTIQUE.—A MAUSOLEUM
 First Mention Placed, I. H. Cornell, Los Angeles Architectural Club



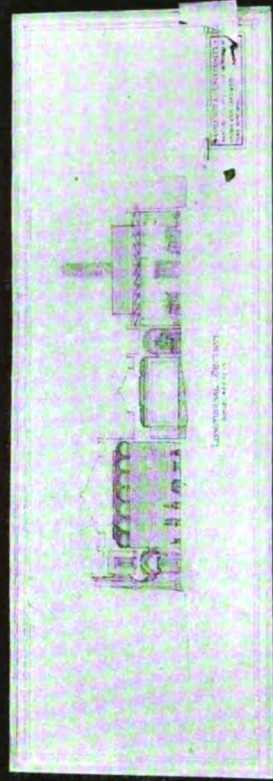
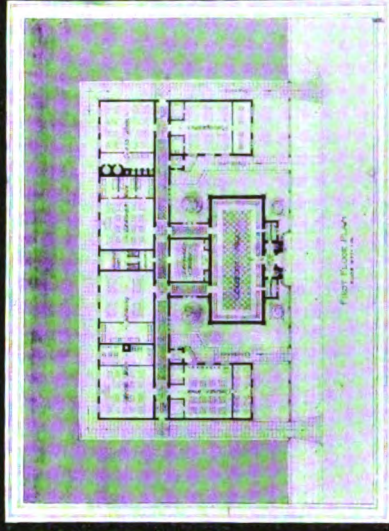
CLASS B.—FIFTH ANALYTIQUE.—A MAUSOLEUM
 First Mention Placed, E. Kronish, Columbia University



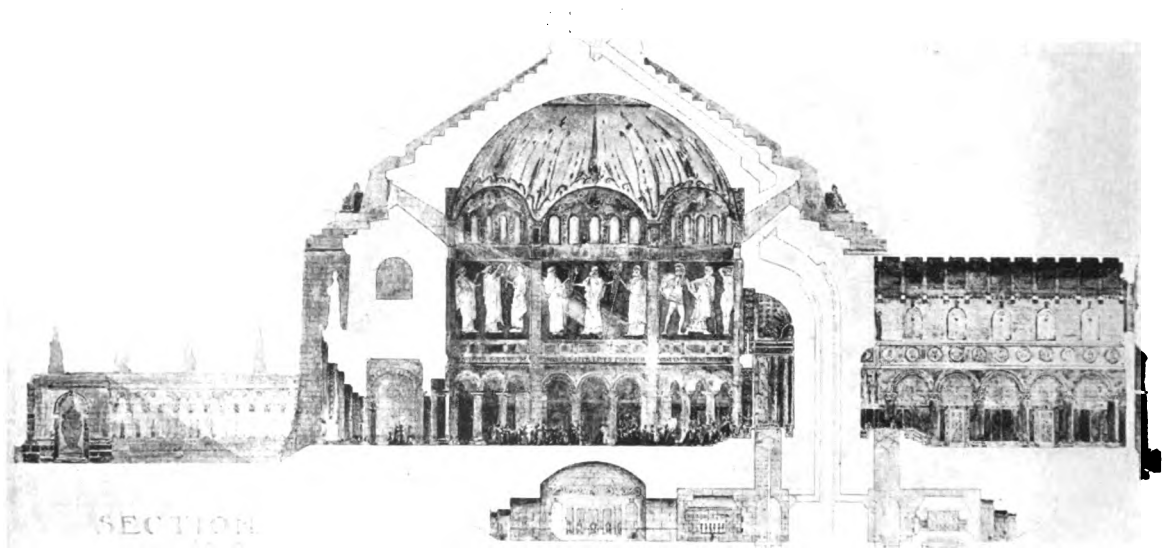
CLASS B.—FIFTH PROJECT.—A SMALL ART TRADE SCHOOL
 First Mention Placed, F. Knecht, Atelier Hiron, New York City



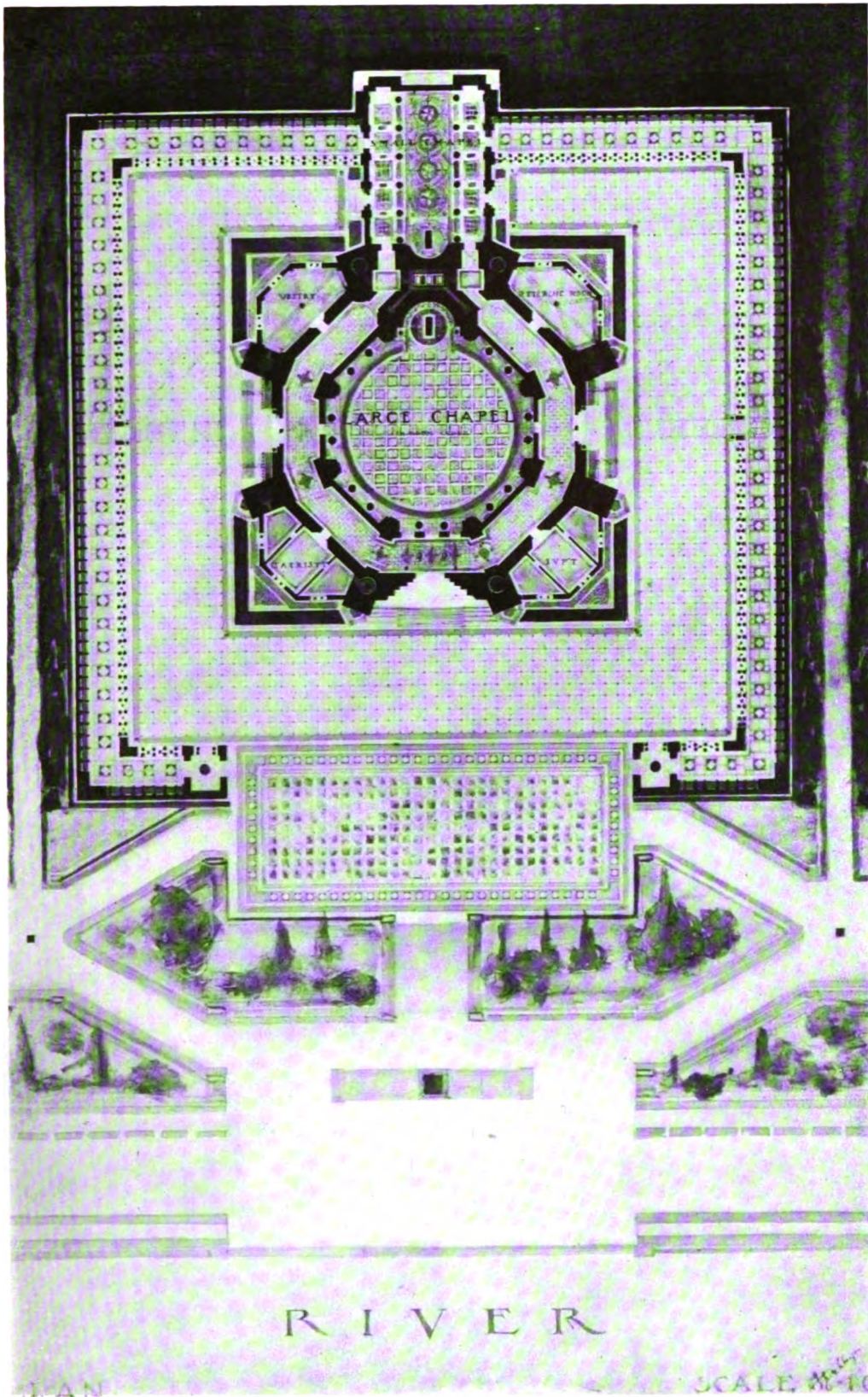
CLASS B.—FIFTH PROJECT.—A SMALL ART TRADE SCHOOL
 First Mention Placed, R. A. Willson, Carnegie Institute of Technology



CLASS B.—FIFTH PROJECT.—A SMALL ART TRADE SCHOOL
 First Mention Placed, G. Van Leeuwen, Columbia University

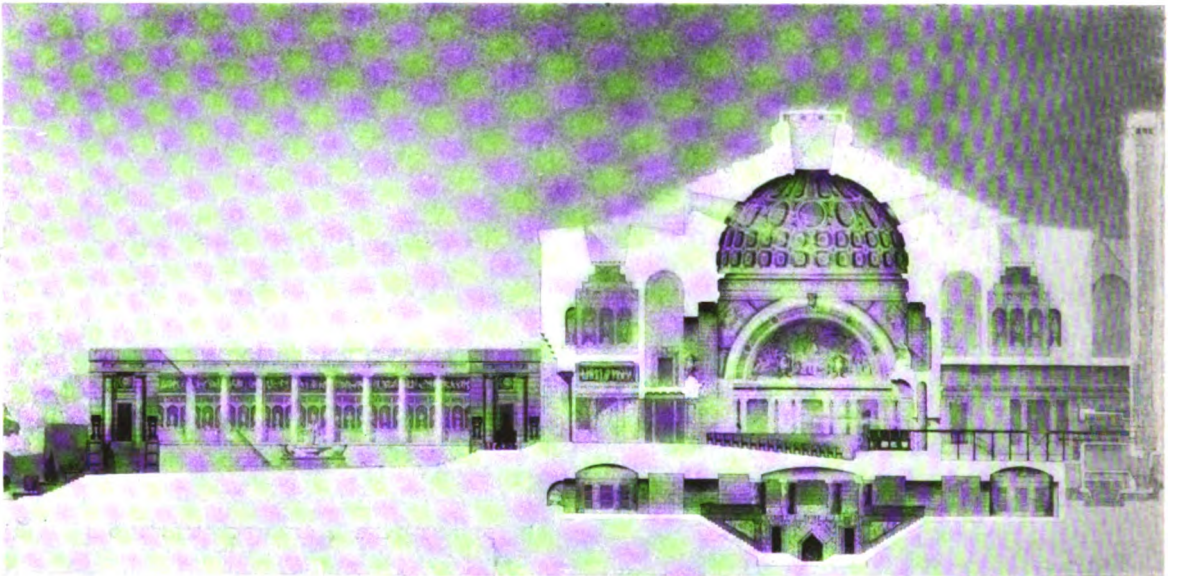


SPECIAL PRIZE COMPETITION.—A CREMATORIUM
 Second Prize, H. S. Kirchberger, Cornell University

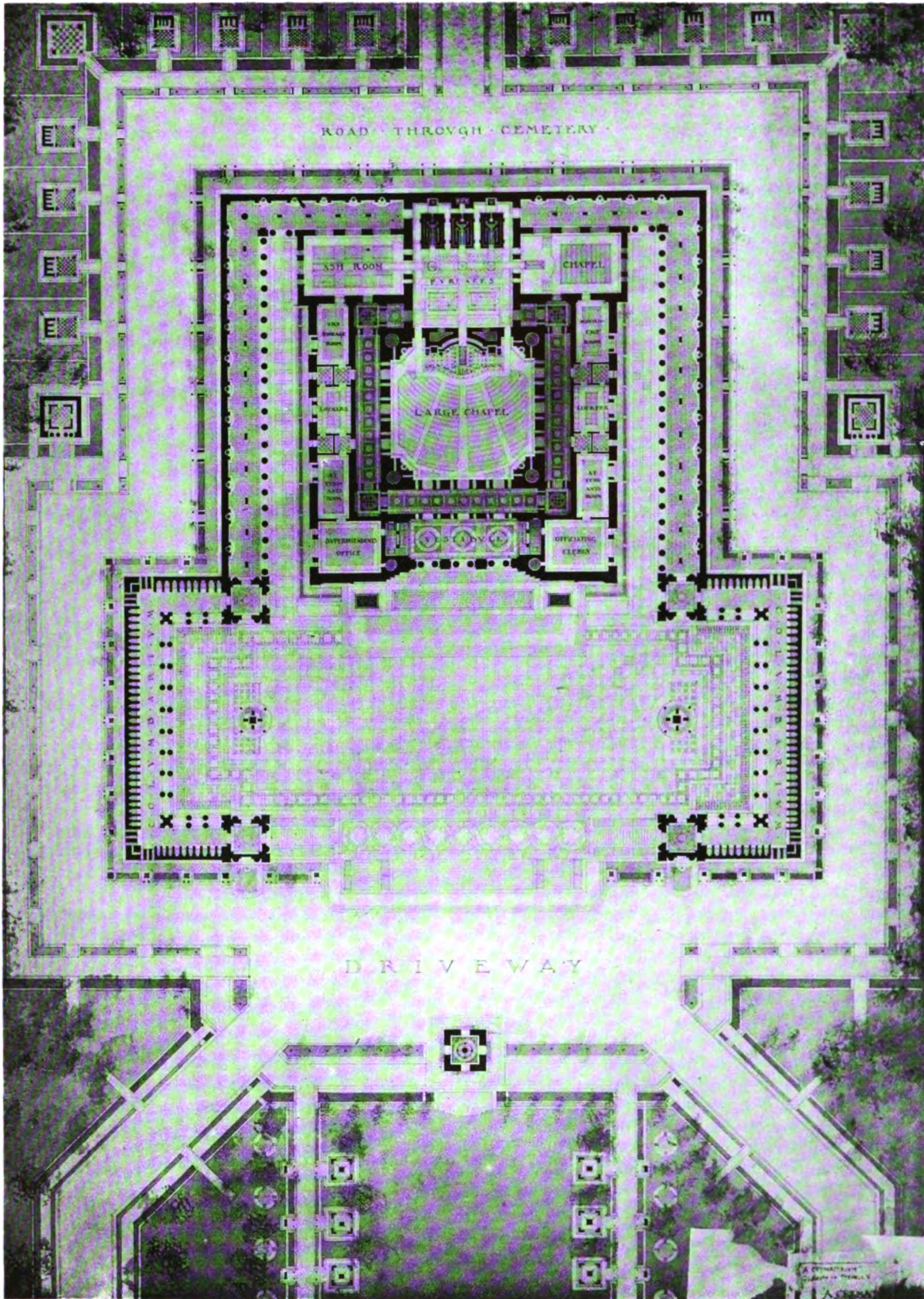


SPECIAL PRIZE COMPETITION.—A CREMATORIUM
 Second Prize, H. S. Kirchberger, Cornell University





SPECIAL PRIZE COMPETITION.—A CREMATORIUM
Third Prize, G. L. Kaufman, Cornell University



SPECIAL PRIZE COMPETITION.—A CREMATORIUM.
 Third Prize.—G. L. Kaufman, Cornell University

The Poetry of Gothic

To the Editor of the Journal:

In going over a file of the *Journal*, I have come across Mr. Goodhue's review of Professor Moore's new book. I believe that the views of these two men are reconcilable. Professor Moore is certain of his ground. The structural perfection of the Gothic style of the Ile de France leaves little of logical completeness to be desired; but still the beauties of the churches of England do not fail to warm our hearts more readily. It is felt by all that they have a great deal in common; but Professor Moore is not willing that the English churches should fit under his definition of Gothic. That, then, is the fault of his definition. There is, as Professor Hamlin pointed out recently, no simple and adequate definition of Gothic architecture; in fact, according to his statement, I am wrong in referring to Professor Moore's "definition," as he does not give one in his work on the Gothic art of France.

While I do not wish to seem to go farther than any of these eminent authorities in endeavoring to state what Gothic architecture is, I do wish to suggest one idea which has not yet been touched upon in this connection, so far as I know. With regard to the history and criticism of this style of architecture, we have the two well-known camps: those who base the whole integrity of the style on a structural system and what they term its expression, and, on the other hand, those who subdivide and classify it according to the kind of detail in the particular example. The one thing that has eluded both sides is the discovery that neither of these limited ways of treating the subject is adequate. Professor Moore must realize that the structural integrity of the buildings that he knows so well would not be one whit endangered by the complete removal of all of the moldings and ornament; and, on the other hand, the cataloguer of styles by periods has a feeling that, when he gets his list and dates written up, there is some peculiar suitability in that ornament to that particular method of construction.

In other words, the thing that Gothic architecture is must be more than either of these limited definitions, since it must include them both. It is, first of all, a *method of architectural composition*. The method of construction is as much a part of the composition as the height of a nave. The necessity for the vertical space in a Gothic cathedral is not practical but spiritual. The ribs may be necessary to the support of the vault, but the moldings on

the ribs are necessary to the movement of the composition. The flying buttresses are not necessary to the construction. There are vaulted buildings so beautiful as to seem hardly done by mortal hands in which the thrust of the vaults is overcome by means entirely unexplained in the design. The flying buttresses are deliberate features of the composition, which many English churches show to be not indispensable to a beautiful building.

The most general separation of the character of the Gothic composition from all others may be made by stating, without believing that the statement can be made entirely clear in anything less than a volume, that Gothic architecture is a form of architectural composition in which the suggestion of vertical movement is relatively slight in the lower portion of the structure, and in which it increases in intensity as it rises; that in all buildings of this style great efforts are made to secure and emphasize vertical dimension; that, in contrast to the classical style of composition, in which the composition comes to rest at the top, in the Gothic manner the suggestion of vertical movement is not terminated but more and more emphasized to the very last pinnacle. The essential idea on which these two schools of thought can unite is just that. I hope that it is true that the finest architecture is the close expression of a perfect structural system, among other things that are expressed; but I am baffled by the entablature of the Parthenon, which does not interest me when explained archæologically, which entirely puzzles me if I am asked to understand it as a reasonable structure, but which, as a study in architectural composition, is a pure delight. I am much less moved by the perfection of the structural expression of the French cathedral than I am by the familiar loveliness of the English church.

All the beautiful buildings of the past are not equally consistent in the relation between the structure and the composition. Some of us will have nothing but conformity to a severe standard; others must follow the promptings of their emotions and choose where their fancy leads them. English Gothic architecture is to French architecture another series of poems in the same metrical arrangement, but by another race of men in another country. They differ in methods of construction, in plan, and in details, but in the essentials of their scheme of composition they are fundamentally alike.

WILLIAM LUTHER MOWLL

Institute Business

Meeting of the Board of Directors

A meeting of the Board of Directors was held in New York City on July 6 and 7. There were present President Mauran, First Vice-President La Farge, Second Vice-President Medary, Secretary Fenner, Treasurer Waid, and Directors Brown, Jensen, Lubschez, Morgan, Sellers and Willcox.

Treasurer's Report

The report of the Treasurer disclosed a satisfactory financial situation, and the report was accepted with the thanks of the Board. Mr. Waid outlined plans for the construction of a fire-proof vault in the cellar of the Octagon, for the safe storage of the Institute's records, and also plans for the further protection of certain storage spaces in the Octagon by a sprinkler system, and he was directed to proceed with both of these undertakings. The Treasurer stated that he was ready to notify the various Chapters of their pro-rata share of delegates' expenses to the next Convention, under the arrangement authorized by the last Convention and published in a previous issue of the Journal. After discussion, the Treasurer was directed to issue such notices of the approximate amounts to be paid by each Chapter, the final figures to be given not later than November 15, next.

Plans for the Next Convention

Mr. Brown reported at length upon the work of the Convention Committee, of which he is chairman, and the President commented upon the excellent groundwork which had been laid as a foundation for the final arrangements. The Convention will be held at the Radisson Hotel in Minneapolis, with a possible adjournment to St. Paul for one meeting, and we hope to be able to announce further details in an early issue of the Journal.

Title to the Institute Property

The Secretary presented a report upon the question of title to the Institute property, which is now vested in three trustees. After hearing the Secretary's statement together with an opinion from counsel, the Board voted to recommend no change in the present arrangement.

Refurnishing the Octagon

Mr. Boyd, Chairman of the House Committee, reported upon the designs and estimates for re-

furnishing the drawing-room at the Octagon. The report estimated that from \$2,500 to \$3,000 would be required for the purpose, of which about \$200 has already been contributed by members of Chapters. The House Committee was directed to proceed with the work as fast as funds became available.

Historian of the Institute

The President spoke upon the subject of collecting and preparing data for the compilation of a history of the Institute, and of his plan for the appointment of a historian for that purpose, and the Board directed the appointment of a historian by the President.

Institute Insignia

As the result of an inquiry among Institute members as to the desirability of providing some form of Institute insignia, the Board authorized the making of a button, the design of which should be subject to the approval of the Executive Committee, and the cost of which should be underwritten by members, and not borne by the Treasury of the Institute. It is expected that such a button will be made available at the next Convention.

Report of the Committee on Publications

This report is fully covered in the editorial pages of this issue of the Journal.

Report of the Committee on Allied Arts

In respect to the medal to be awarded in turn to workers in the more important crafts, as directed by the last Convention, the Committee reported that the following crafts should be considered as allied to architecture: Wrought Iron, Ornamental Bronze or other base metals, Silversmithing, Goldsmithing, Ornamental Modeling, Stone Carving, Leaded and Stained Glass, Decorative Ceramics, Ornamental Painting, Joinery, Cabinet Work, Tapestry-making and Textiles. The Committee suggested that no formal plan of rotating the award be followed, but that it be at the discretion of the Committee each year, without competition, and the medal to be presented *in persona*. It further suggested Wrought Iron as the subject of the first award. The report was approved by the Board, the



JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

consensus of opinion being, however, that it was unwise to confine the presentation to an *in persona* award, and that the Committee might further consider the advisability of presenting medals in more than one craft each year.

Competitions

Mr. Rankin, Chairman of the Committee on Competitions, reported only work of a purely routine character.

Admission to Practice

The report of the Committee on Registration of Architects is published in full elsewhere in this issue.

Standard Symbols for Materials

The President reported the receipt of a suggestion that the Institute adopt a standard system of symbols for use in indications on drawings, and that the matter had been referred to the Committee on Contracts and Specifications.

Institute Reorganization

A very able report was received from Mr. Perkins, Chairman of the Committee on Chapters, considered at great length by the Board, and with certain suggested changes was referred back to the Committee for completion of the final draft.

Town-Planning

Mr. Ford, Chairman of the Committee on Town-Planning, reported upon the work of the Committee, and outlined a plan for further activities.

Preservation of Historic Monuments

Mr. Sellers, Chairman of the Committee, reported upon various interesting activities which had engaged the attention of the Committee, particularly the proposed project for making a survey of the Californian Missions, the work of the Philadelphia Chapter in connection with the historic edifices of that city, the project for acquiring a forest reservation between Washington and Baltimore (now in *statu quo*), and other smaller but important matters which amply demonstrate the great possibilities which lie before this Committee and devolve upon the members of the Institute at large as coöperators in the work.

Government Architecture

The Committee on Government Architecture, Mr. Coolidge, Chairman, submitted a most interesting report, which was discussed at great length

by the Board, and which resulted in the adoption of the following resolution: That the Board request the Committee on Government Architecture to prepare a report which will urge the creation by Congress of an expert commission under government auspices, similar in composition and of equal standing with the Park Commission created under the McMillan Bill, in 1901, as a platform on which the Institute's campaign for better government architecture can be conducted.

Lincoln Highway

Mr. Jensen reported that two definite projects are now receiving the attention of the Committee—the proposed State Line Monument between Utah and Wyoming, and the other proposed improvements at York, Pennsylvania. The planting of one mile of highway at DeKalb, Illinois, after plans prepared by Professor Miller of the University of Illinois, was cited as an indication of some of the work the Committee is attempting to stimulate. It was also reported that largely through the efforts of the Illinois Subcommittee, the Centennial Committee of Dixon, Illinois, had requested the Committee on Lincoln Highway to assist in devising a suitable marker in memory of the house where Lincoln was twice mustered into the service of the United States, the site for the marker having been purchased and \$2,500 contributed for its erection. The report was received with great interest and with the thanks of the Board.

Education

The report of the Committee is printed in full elsewhere in this issue.

Fire Prevention

Mr. Franke, Chairman, reported upon the work of the Committee in assisting in the dissemination of information on fire-preventive methods, in studying the use of wood in building construction in coöperation with a Committee of the National Fire Protection Association, in assisting in the preparation of a National Safety Gas Code in connection with the Bureau of Standards, and in the work being done by Mr. Rockart, a member of the Committee, in standardizing specifications for gypsum products.

Standardization of Lumber Sizes

Mr. Brown reported at some length upon the movement for standard sizes of lumber, and stated that the various lumber associations desired the coöperation of the Institute. The matter was discussed by the Board, but no formal action was taken.

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Report of the Committee on Education

As a preliminary to attempting an outline course for teaching architecture, it seems pertinent to consider what education will best fit a man to take advantage of the opportunities offered for architectural education. It may be assumed that it will be of the greatest value to him that he have that broad general culture which is most surely obtained at college. It may also be assumed that in college he should make a special effort to become familiar with the history of the arts which have together developed the great art he is to practise.

Nearly all colleges have a department of the fine arts. It is doubtful if any such department is giving to students that general knowledge of the arts and their place in history which would make the graduate as familiar with the architecture and sculpture of Greece as he is with Homer and Euripides, or as familiar with the transition in England from Gothic to Renaissance and back, as he is with the wives of Henry VIII. Yet this knowledge is as necessary for a well-educated man as any other; and for a man who is to practise one of the great arts it is essential. It ought not to be necessary for a college graduate to acquire this in a professional school, but it is difficult, if not impossible, to acquire it elsewhere.

Destructive criticism is easy, and also valueless unless accompanied by constructive suggestions. Your Committee proposes to take as an example the department of fine arts in one of the leading colleges, and to attempt, not a close and complete study of its work, but a general review, which will at least indicate what the Committee considers essential and non-essential in a college department of the fine arts.

Harvard has 42 courses and 17 instructors. Of the 42, 2 are for undergraduates only, and both of these are in drawing, so elementary as to belong properly in a preparatory school; 31 are for both undergraduates and graduates, and 9 for graduates only. Of the 31, 8 might be classed as general courses; 5 are in drawing, 7 are in architecture, 3 in sculpture, 6 in painting, 2 in printing and engraving.

This appears to be a splendid opportunity for the student. Analysis shows that of the 8 general courses only one (in 1916) was such. Two half-courses—rated as general—largely concentrated on Greek sculpture or Renaissance painting; the instructor in the former was not a sculptor nor the latter a painter. The other five dealt with special localities, Japan, Spain, Italy; or special phases, as Design and Landscape. The other 23 courses, dealing with some special time or special phase of the arts, are largely unrelated; 8 were not given in

1915-16 and but 331 undergraduates were enrolled in all these courses. The one general course (now abandoned) was given by an architect. Only 26 students took this course, but it was new, and little known. Those who took it were enthusiastic as to its value. In reply to a letter sent to each of these 26 students, 23 men wrote, and each man testified to the interest it had aroused for further knowledge. As a result of this one attempt to study a department of the fine arts, your committee suggests the following:

The first conclusion is that there is not enough opportunity to acquire general knowledge. Second, that instruction is not correlated with actual practice. Third, that the instruction is given by scholars, not by professional men. By this is meant the difference between Beresford, whose profound scientific and accurate knowledge will enable him to determine whether Leonardo or a pupil did a certain work, and John Sargent. The average teacher of the fine arts in the colleges belongs, roughly speaking, in the Beresford, not in the Sargent class. The department of the fine arts to which we have referred does not attract many students, and is not accomplishing results commensurate with the machinery and the cost.

If there are three defects, there must be three remedies.

First, there should be a general course for undergraduates, and the college should lend all its influence to make this a course which every man should take before he leaves college.

In addition to this general course, which might be considered introductory and elementary, there should be a general course in architecture, one in sculpture, one in painting, and one in the decorative arts—five courses in all.

Second, these five courses should be supplemented by studio work and, if all this work were done under one roof, it would be an advantage. Architecture, painting, sculpture and the decorative arts taught simply and broadly by the lectures and driven home by some practice—elementary and amateur—but still practice.

Third, the courses should be given, the first by an artist, painter, sculptor or architect of wide knowledge and experience; the second by an architect; the third by a sculptor; the fourth by a painter; the fifth by a decorative painter. (As names carry weight and meaning say, C. Howard Walker, H. Langford Warren, Cyrus E. Dallin, Frank W. Benson, Denman W. Ross. These five supplemented in the studio by five or more younger architects, sculptors or painters.)

Following these general courses would come as many of the courses now given in special fields of art as the college felt able to offer. The backbone of

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the department of fine arts would be these five general courses in place of the 33 now offered.

Any college which offered to its undergraduates such an opportunity would graduate men with a knowledge and appreciation of the arts which would add greatly to their value as citizens, and to their enjoyment of all that is true and beautiful. This is the most important aspect, but incidentally such a college would give to its school of architecture students who would not have to spend time on elementary work, and to whom the draughting-room would be no novelty. They would have learned that architecture is building, not rendering drawings, and that sculpture and painting are an integral part of their great art, the knowledge and practice of which cannot be neglected. Then the faculties of the architectural schools would not be forced to say that they cannot give time for work that is really essential to the well-trained architect.

Your Committee believes that the standing of architecture in this country depends quite as much on the general education of those who might be classed as the most cultivated portion of the community as it does upon the class of education that is given in architectural schools. Until the average educated man employing an architect has a more definite idea of what art is, it will always be difficult to establish architecture as a profession in which the qualities of an artist are the important factors.

R. CLIPSTON STURGIS, *Chairman.*

Report of the Committee on Registration of Architects

The committee on Registration of Architects was instructed to bring in a report which might be of value to those having in prospect the enactment of state laws for registration.

The New York State law is in demand by those who are drafting bills for other states, and has been favorably commented upon by architects who have had experience with a different law. The New York State Registration Law is therefore made the basis of this report. This law has not yet been subjected to a test in the courts, and judgment upon it at present is drawn from an official opinion of the Attorney General and from the experience of those whose duty it has been to put the law into effect.

This report will in the first place outline some essential provisions of the law, and in the second place offer some criticisms.

I. Important Provisions of the Law

Purpose.—The general purpose of the law is to raise the standard of qualifications of the profession by fixing minimum educational requirements, and to

prevent deception of the public by placing in effect a copyright on the title "architect." It is not a license law, and therefore does not require present practitioners to register. Architects who were in actual practice when the law went into effect may, and should register, if they can measure up to an acceptable standard; but they are not required to register. This seems a wise provision, as it gives the Board power to refuse registration to men not properly qualified, but who yet had previously acquired a legal right to practice. All who called themselves architects before the law went into effect may continue to exercise the same rights without let or hindrance. This applies to "architects," "architects and builders," "architects and engineers," "architects and real estate agents," but no one who begins to use the title "architect" after the law went into effect can do so without being registered. This copyright of the title "architect" can be justified only as, in a sense, an educational or professional degree. The law does not and should not prevent anyone making drawings or doing any kind of architectural work so long as he does not use the title "architect." He may do his work as a "builder" or "engineer," "a designing contractor," or what not, and the police power should be lodged in wise building laws, to insure safe building. We might even hope that the police power of building laws and codes will sometime forbid ugly design of buildings, but a registration law should not undertake to do so. It would only interfere with the rights of other citizens and provoke hostile legislation. The object of the law is to raise the standard of qualifications of the profession, and is not to secure professional advantage at the expense of public freedom.

Administration.—The administration of the law, in order to prevent its becoming involved in politics, is placed in the hands of the Regents of the State University, who appoint the five members of the State Board for Registration of Architects. The routine work, correspondence, and issuance of printed matter is done in the State Education Building at Albany, and certificates are issued by the University. The Registration Board, under the approval of the University, formulates its rules and requirements, makes out examination papers, and grades the anonymous papers and accepts or rejects candidates. Examinations are conducted under the direct charge of University examiners.

Registration without Examination.—Architects who were in actual practice in New York before the enactment of the law (April 28, 1915) and who applied for registration previous to April 28, 1916, if they satisfy the Board as to their character and qualifications, can be registered without examination. Architects from other states or other countries,

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if they possess diplomas of approved architectural schools, or if they are registered in other countries or states having equal requirements for admission to practice, may be registered without examination.

Registration upon Examination.—All architects, whether beginners, or experienced practitioners who had not practised in New York prior to the passage of the law, in order to practise architecture in New York must pass an examination. The Regents have no discretion to waive this provision except to those who possess diplomas from recognized architectural schools plus a certain amount of practical experience, and except to those who have been registered in other states or countries having an equal standard of requirements.

II. Criticism of New York Law

The Registration Board and the University authorities agree that experience thus far and the extended official opinion of the Attorney General indicates that the New York Registration Law is satisfactory. The very fact however that the Board had to ask for an opinion of the Attorney General, in order to clear up obscurities, should be of value to those who may be drafting a similar law. These obscurities which have been the cause of inquiries, if not of debate, will be mentioned as follows.

1. *Title "Architect."*—The simple word "architect" is really the title which is desirable, not "registered" or "licensed" architect. An ambiguity exists in the law on this point and many seem to think that it would be a matter of pride to print R. A. on their letterheads, the same initials, unfortunately, which designate members of the Royal Academy. The law should read thus: "The title 'architect' shall not be used by anyone beginning the practice of architecture after the enactment of this law without first having received a certificate of registration. Anyone who actually practised architecture prior to the enactment of this law, whether under his own name or in the employ of another, may be granted a certificate upon satisfying the Board of Registration that he is qualified by character, ability, training and experience to practise architecture independently, and shall be required thereafter to display conspicuously in his office his certificate of registration."

Mention of "R. A." and Registered Architect" as a title should be omitted from the law.

2. *Educational Qualifications.*—The general education as well as the technical education of an architect should reach a high standard. That architect who has secured a large part of his education outside of school should not be barred. But, while each should be given a chance to show that his education is

equivalent to the school standard, the scope or limit of that school standard should be a little more clearly fixed than is the case in the New York registration law.

3. *The Fee.*—The profession in New York was insistent on having a lump-sum registration fee paid once for all, and not an annual fee. This brings a large sum of money the first year which, because it cannot legally be segregated, will be turned into the general funds of the state treasury. And during subsequent years, the fees being small, there may be difficulty in getting appropriations large enough to meet expenses.

University officials insist that there are two strong reasons for an annual fee: first, the financial one above mentioned; and, second, that at least a nominal fee is needed in order to maintain an up-to-date list of architects entitled to practise in the state. Without the annual fee, the record would contain the names of those out of practice by death or other cause, and incorrect addresses of those still in practice. They argue that an up-to-date list is needed to prevent frauds such as have occurred in the medical profession. Certificates of deceased physicians have been bought and used illegally. Some of the New York State Board however still believe that a registration certificate should, like a college diploma, be issued once for all and be made a matter of permanent record. Current directories may be referred to for correct addresses. Correct addresses of the living and elimination of the dead will hardly prevent fraud. Undoubtedly, the Institute will in future have to organize committees to help enforce the law against spurious architects.

4. *Citizenship.*—Certificates are issued only to citizens of the United States or those intending to become citizens. The Attorney General states, in effect, that this provision will not hold. We cannot and should not wish to bar a foreign architect who may be chosen to design a building in this country.

5. *Registering Experienced Architects.*—It would seem wise that the law should empower the State University to admit to practice established architects of this and other states and countries, without the regular examination, provided that explicit reasons for such certification are made a part of the public record. That discretion is wanting in New York, except as before stated in the instances of those who apply before a certain date, or those who possess diplomas, or else certificates from other states or countries issued on the same basis as ours.

Respectfully submitted,

D. EVERETT WAID, *Committee Chairman.*

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New Members Elected to the Institute

Laurence Hall Fowler	Baltimore	Charles H. Cheney	San Francisco
Howard M. Mottu	Baltimore	Alfred I. Coffey	San Francisco
Edward Livingston Palmer, Jr.	Baltimore	W. H. Crim, Jr.	San Francisco
Howard Sill	Baltimore	Fred J. de Longchamps	San Francisco
Wilson Levering Smith	Baltimore	A. Reinhold Denke	San Francisco
R. E. Lee Taylor	Baltimore	Leo J. Devlin	San Francisco
Henry S. T. White	Baltimore	John Walter Dolliver	San Francisco
Henry B. Alden	Boston	John Joseph Donovan	San Francisco
Edward F. Maher	Boston	J. Stewart Fairweather	San Francisco
Benjamin F. W. Russell	Boston	Albert Farr	San Francisco
H. C. Bowman	Brooklyn	John Davis Hatch	San Francisco
Bert L. Baldwin	Cincinnati	August G. Headman	San Francisco
L. W. Fahnestock	Cincinnati	Edward Charles Hemmings	San Francisco
Clifford B. Woodward	Cincinnati	Rudolph A. Herold	San Francisco
Edward B. Caldwell, Jr.	Connecticut	Benjamin S. Hirschfeld	San Francisco
Horace B. Collins	Connecticut	Lewis P. Hobart	San Francisco
A. Raymond Ellis	Connecticut	Alfred H. Jacobs	San Francisco
Ernest G. Southey	Connecticut	Bernard J. Joseph	San Francisco
Francis E. Waterman	Connecticut	George W. Kelham	San Francisco
S. S. Beman	Illinois	William Knowles	San Francisco
Samuel Greenbaum	Kansas City	G. Albert Lansburgh	San Francisco
Jesse F. Lauck	Kansas City	Louis Theodore Lenzen	San Francisco
William Henry Schumacher	Kansas City	John O. Lofquist	San Francisco
E. T. Hutchings	Louisville	Benjamin G. McDougall	San Francisco
Hugh Barrett Clement	Michigan	Edgar A. Mathews	San Francisco
C. Howard Crane	Michigan	Walter J. Mathews	San Francisco
Adolph Eisen	Michigan	C. A. Meussdorffer	San Francisco
Hans A. Gehrke	Michigan	James R. Miller	San Francisco
George William Graves	Michigan	Smith O'Brien	San Francisco
Walter Edward Lentz	Michigan	William Otis Raiguel	San Francisco
Walter Maul	Michigan	W. H. Ratcliff, Jr.	San Francisco
Richard Mildner	Michigan	John Reid, Jr.	San Francisco
Gustave A. Mueller	Michigan	Perseo Righetti	San Francisco
James B. Nettleton	Michigan	George Rushforth	San Francisco
George V. Pottle	Michigan	Houghton Sawyer	San Francisco
John C. Stahl, Jr.	Michigan	Albert Schroeffer	San Francisco
Edward C. VanLeyen	Michigan	James Seadler	San Francisco
Ernest Wilby	Michigan	Frank T. Shea	San Francisco
Frederick J. Winter	Michigan	William D. Shea	San Francisco
Victor Felix de Brauwere	Minnesota	Horace G. Simpson	San Francisco
Albert Reed Van Dyck	Minnesota	Charles Peter Weeks	San Francisco
Charles Nelson Kent	New York	Carl Werner	San Francisco
Erle Gulick Stillwell	North Carolina	G. Alexander Wright	San Francisco
Louis E. Marié	Philadelphia	George LaFaye	South Carolina
Herbert J. Wetherill	Philadelphia	James B. Urquhart	South Carolina
David Stephen, Jr.	St. Louis	Nat Gaillard Walker	South Carolina
Harris Campbell Allen	San Francisco	Bernhard Becker	Toledo
George Adrian Applegarth	San Francisco	Charles M. Gamble	Toledo
John Bakewell, Jr.	San Francisco	Edwin M. Gee	Toledo
John Albert Baur	San Francisco	Charles M. Nordhoff	Toledo
William Binder	San Francisco	Myron P. Potter	Toledo
Walter D. Bliss	San Francisco	George V. Rhines	Toledo
J. Harry Blohme	San Francisco	Eugene Bradbury	Virginia
Frederick D. Boese	San Francisco	W. Duncan Lee	Virginia
Edward Grosvenor Bolles	San Francisco	Henry C. Smith	Virginia
Arthur Brown, Jr.	San Francisco	Appleton P. Clark, Jr.	Washington, D. C.
Morris M. Bruce	San Francisco	Frederick A. Kendall	Washington, D. C.
Edward D. Cannon	San Francisco	Paul H. Macneil	Washington, D. C.
		Robert L. Macneil	Washington, D. C.

Obituary

George Wattson Hewitt

Died May 12, 1916

In the death of George Wattson Hewitt, on May 12, last, Philadelphia lost the dean of the architectural profession of that city. Born in Philadelphia on September 16, 1841, his boyhood was passed in Burlington, N. J. He was educated at Burlington College. In 1859, he entered the office of John Notman, the leading architect of his time, and a man far in advance of his day.

On Mr. Notman's death, Mr. Hewitt entered the office of Mr. John Fraser, under the firm name of Fraser, Furness & Hewitt. About 1871, Mr. Fraser went to Washington as Acting Supervising Architect of the Treasury Department, the Philadelphia office being continued by the other partners.

In 1875, Mr. Furness withdrew from the firm and Mr. Hewitt carried on his profession alone, until about 1878, when the firm of G. W. and W. D. Hewitt was formed, continuing until Mr. Hewitt's retirement.

Mr. Hewitt was a charter member of the Philadelphia Chapter of the A. I. A., and for many years was active in the management of its affairs. In style, Mr. Hewitt was always original. Breadth and strength, fine massing of light and shade combined with an exquisite sense of proportion, were among his characteristics. He did not confine his activities to the practice of his profession, but found time to devote to the study of optics, astronomy and photog-

raphy. He was one of the earliest amateur workers in the latter field, and contributed much to the perfection of the photographic art, when the use of dry plates succeeded the former wet process.

He was an enthusiastic amateur astronomer and expert in the grinding and polishing of objectives for astronomical telescopes, having completed one nine inches in diameter for his own use at his home in Burlington, where he possessed a well-equipped private observatory.

Mr. Hewitt was a man of rare personality, keenly alive to the beautiful in everything about him, both in nature and in humanity, generous and unaffected, combining great force and strength of character with an exceedingly genial and lovable nature. His loss is an irreparable one to his many friends and the community in which he lived.

Among the well-known buildings in Philadelphia with the design of which Mr. Hewitt was identified during his career, there should be mentioned the Mercantile Library, the residence of Henry Pratt McKean (now the home of Mr. E. B. Stotesbury), the Synagogue at Broad and Mt. Vernon Streets, Holy Trinity Church, the Church of the Holy Apostles, Academy of Fine Arts, Hahnemann Hospital, Harrison Ward of the Protestant Episcopal Hospital, St. Timothy's Hospital, St. Martin in the Fields' Church, Towers of St. Mathias Church and St. James Church and the Bellevue Stratford Hotel.

News Notes

Work of the Committee on Materials and Methods

The American Institute of Architects is a member of the American Society for Testing Materials. Representing the Institute, Professor Thomas Nolan, in attendance at the nineteenth annual meeting of that society at Atlantic City, June 27 to 30, made the following statement, which was placed upon the records of the proceedings, and elicited much applause and favorable comment:

"The American Institute of Architects has recently appointed a new Standing Committee on Materials and Methods. The purpose of this committee is, in general, to collect, record and publish for the architectural profession, in a more efficient manner than heretofore, the most important results

of investigations of the materials and methods of construction carried on by such societies as the American Society for Testing Materials, the engineering societies, the government laboratories and similar organizations; to coördinate, for the combined improvement of the construction of buildings, the work of the architect and the engineer."

The following papers and reports of committees at the annual meeting of the A. S. T. M., June 27-30, were of special interest to the architectural profession. All of these papers and reports can be obtained, as soon as published, by applying to the secretary of the society, Professor Edgar Marburg, University of Pennsylvania, Philadelphia, Pa.

"Wrought Iron," by S. V. Hunnings, Chairman of Committee A-2.

"Preservative Coatings for Structural Ma-

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terials," by P. H. Walker, Chairman, Committee D-1.

"Steel," by C. D. Young, Chairman, Committee A-1.

"Corrosion of Iron and Steel," by S. S. Voorhees, Chairman, Committee A-5.

"An Apparatus for Determining Soil Pressures," by A. T. Goldbeck and E. B. Smith.

"Waterproofing Concretes," by W. A. Aiken, Chairman, Committee D-8.

"A Revision of the Requirements for Portland Cement in the Present Standard Specifications for Cement of the A. S. T. M.," by George F. Swain, Chairman, Committee C-1.

"Proposed Tentative Specifications and Methods of Tests for Compressive Strength of Portland Cement Mortar," by George F. Swain, Chairman, Committee C-1.

"A New Form of Specification for Concrete Aggregates," by Floyd M. Chapman.

"Clay and Cement Sewer Pipe," by Rudolph Hering, Chairman, Committee C-4.

"Drain Tile," by A. Marston, Chairman, Committee C-6.

"Gypsum and Gypsum Products and Tentative Specifications for Gypsum Wall Plasters," by R. J. Wig, Chairman, Committee C-11.

"Cast Iron and Finished Castings," by Richard Moldenke, Chairman, Committee A-3.

"Timber, Including Timber Preservatives, and Tentative Specifications for Structural Douglas Fir," by H. von Schrenk, Chairman, Committee D-7.

School Medal Awards 1916

Cornell University	Ellis William Beck
University of California	Ephraim Field.
University of Illinois	Carrol Aaron Klein
Columbia University	Alonzo G. Gentry
Carnegie Inst. of Tech.	Russell Ludlow Simpson
Harvard University	John Radford Abbot
Mass. Inst. of Tech.	Alfred Theodore Wyman
Syracuse University	William Bolton Millward
Washington University	Lusby Simpson
University of Michigan	(Not yet reported)
University of Pennsylvania	(Not yet reported)

Annual Meeting of the South Carolina Chapter

The joint annual meeting of the South Carolina Chapter and the South Carolina Association of

Architects was held in Greenville, S. C., July 12 and 13. Due to the efforts of the committee on the meeting—Professor Lee, of Clemson College, and Mr. J. E. Sumner, of Greenwood—the gathering was a very successful one. It is especially gratifying to learn that when all members of the Association were asked to join the Chapter, every member present signified his intention of making application as soon as the necessary formalities could be complied with. In connection with the meeting there was an exhibition of the work of the schools at Cornell, Columbia, Harvard, Pennsylvania, Technology and Clemson, which was of great interest both to the profession and the citizens of Greenville. Mr. George L. Pfeiffer addressed the meeting on the subject of the relation of the architect to the public, while Dr. Wynne, Assistant Surgeon, U. S. Public Health Service, spoke on the subject of sanitation in relation to communicable diseases.

Mr. Cass Gilbert Honored by the University of Michigan

At the last Commencement exercises of the University of Michigan, the honorary degree of Doctor of Laws was conferred upon Mr. Cass Gilbert, Past President of the Institute.

Notes from the Philadelphia Chapter

In place of the usual monthly meeting of the Chapter, an outing at Princeton, N. J., was held on Saturday, June 24, 1916.

About forty members of the Chapter attended, including three members of the Brooklyn Chapter, invitations to participate having been sent to both the Brooklyn and New York Chapters.

Under guidance of Mr. Charles Z. Klauder, the party visited the new dining-halls of the College, designed by Day & Klauder, Architects, and now under construction, Mr. Klauder pointing out the numerous interesting details of the work.

After luncheon at the Nassau Club, the afternoon was devoted to visiting gardens, which privilege had been extended to the Chapter through the courtesy of the owners. The party was received in turn by Prof. and Mrs. Marquand, Mr. and Mrs. Moses Taylor Pyne, and Mr. Archibald Russell, upon arrival at their respective gardens. Afterward, accompanied by Mr. Pyne and Mr. Russell, the Graduate School, designed by Cram, Goodhue & Ferguson, was visited, following which the party returned to Philadelphia and New York.

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Shadows and Straws

IN A RECENT PUBLICATION we find an article on the new power-plant and tunnel construction in Washington, including the following statement about the controversy over the site selected and upon which the plant is now being erected. "The opposition made strong claims that the stacks on the power plant would obstruct the view of the Capitol. The plant is located approximately three-quarters of a mile from the Capitol Building on the Bank of the Potomac, in one of the lowest spots in Washington. In order to determine whether the view would be obstructed, a test was made by sending a balloon to the height of the stacks. This balloon could not be seen from the Capitol, nor was the writer able to see the location of the plant from the Capitol. In his opinion, therefore, there is no danger that the beauty of our National Capitol will be destroyed by this plant." The writer signs himself Walt A. Plumb. But one is not sure whether the spelling of the word "Capitol" in the last paragraph was an intentional effort to mislead people into believing that he meant "Capital," or whether it was just plain ignorance or even a proofreader's error. Possibly he sincerely believes that the power house will in no way affect the beauty of Washington, and that he is not concerned solely with the effect it would

have upon the Capitol building itself, as his spelling would indicate. But publicity has a way of reacting, at times, in an unfavorable manner, and we hope that Mr. Plumb will live long enough to repent of his prediction. To see with the eye alone is one thing. To see with the imagination is quite another thing, and lifts men above their fellows; and those men who see the Washington of the future, and see that lowest spot in the Capitol transformed into a river-bank worthy of a great nation, sicken with regret and sorrow when they see the mistake that has been made. Its beginning was thoughtless; its continuance might have been prevented had it not been for a blind resentment of criticism, which was transformed into an indomitable passion then to continue at no matter what cost. But it seems a great pity to deal with only one of the points raised by "the opposition," as though that were all there was to the question. And as the details of construction recited by Mr. Plumb in his article were undoubtedly furnished by the Treasury Department, we think it perhaps safe to assume that his opinion may have been colored by the same source, regretful as we are in again pointing out the wilfulness with which the protests which emanated from every quarter of an outraged nation have been dealt.

IT IS ALWAYS EASY to pick out a horrible example. Mr. John Ihlder, writing in the *Survey* of September 2, tells the interesting story of what has happened to the city of Flint, Michigan, "a village grown over night into a city." As a village, it had "wide, tree-shaded streets lined with comfortable frame houses, each surrounded by its yard." Today, the automobile industry has added 50,000 people to the 13,000 of fifteen years ago, and there has developed the inevitable acute rise in land values, the inevitable acute shrinkage in the size of lots, the inevitable acute dwindling in the size of rooms, the inevitable acute necessity of crowding more people into the smaller rooms, and the inevitable lowering of human standards. Mr. Ihlder says that there is indignation over the hundreds of flimsy shacks, but a welcome for the "improvements" which parade impressive fronts, borrow light and air from their neighbors, and hide dark rooms and unventilated water-closets. "Flint looks at the outside."

We all know the rest of the story. It does not distinguish Flint, except in the rapidity of the process. It is as old as centralized industry. But when we find a horrible example it becomes necessary to place the responsibility. Mr. Ihlder charges it to the automobile manufacturers. "Upon them it rests; they found Flint a pleasant little country town, they are changing it into a city. . . . Have they a moral right to concentrate upon that part of their work which yields the greatest profits and either disregard or give only shreds of attention to the other part which means the making or the wrecking of their city?" Not at all—but—

How COULD FLINT have escaped? Only in two ways. Either by refusing to allow the automobile industry there to establish itself or by at once enacting building laws which would have prevented any

lowering of housing standards. We do not believe that any American community possesses the power to enforce any such action as the first, and we think there are few that would even wish to take it. All of which brings us to the 13,000 citizens of the Flint of fifteen years ago and leads us to ask why they are not equally responsible for what has happened? We might answer by saying that the manufacturers had the choice of developing an entirely new community of their own instead of spoiling an existing one, to which we reply that the success of the undertaking depended upon the utmost speed in marketing a tremendous output. There was no time to wait for a new community to be built. Merely building rows of houses does not make a community. There must be vast social adjustments to lend attraction and convenience to life, and those are vital factors in determining where manufacturers shall locate their industries. If it had not been Flint, it would have been some other.

WHY DID THE CITIZENS of Flint fail to take any preventive action? We think it is safe to answer that they would not have known what action to take, had they wished, so recent is our small knowledge on the subject. If they are to be charged with a fair share of the responsibility, it must be on the grounds of lack of desire rather than absence of knowledge. And why the lack of desire?

We are accustomed to the maledictions cast upon land speculators. To them are commonly attributed all the evils of modern slums, jerry-built suburban developments, and the destruction of architectural values. But is not every urban land-owner a land-speculator? If not by choice, he is sure to be one by compulsion, for the value of every piece of urban land is subject to change. Under the present system of individual freedom to deal with such land, it has no fixed value.

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But is not most of it bought and held in the hope of a rise in value, rather than through the fear of loss? Assuredly so; and thus what is commonly called land speculation is merely the acute manifestation of a chronic condition which began with the Exodus. The United States of America was born through a land speculation on the largest scale then attempted. The Hudson Bay Company, almost as old, still remains a land speculation in which the shareholders seem to be doing very well.

It was the speculative value of their land which probably shut the eyes and the ears of the people of Flint to the visions and predictions of the few who no doubt tried to save their city. There are always such seers and prophets in every community, useless as they seem to be, and we doubt not but that their voices were raised in Flint.

THE TRUTH IS that Flint was just as helpless and unthinking and bewildered and individually selfish as every other community would have been under the same circumstances and will continue to be until there comes a recognition of the fact that communities which permit these acute manifestations of land speculation do themselves a great and costly injury. There must also come an understanding of the fact that they are likely to break out with increasing rapidity and violence. That is to say, the time of their incubation and development is being constantly shortened through the ever quickening processes of social transformation. Shepherds no longer drive their flocks in search of new fields and pastures green. They swarm across the ocean in ships and swoop down on Flint before it has time even to think of what to do with them. Tremendous industries rise like mushrooms in the night and produce social and economic disasters which we are just beginning to understand—just beginning

to see how to meet and cope with—and better still, how to prevent them.

ABOVE AND BEYOND all the preventive measures which so far have been taken in this country there stand out the new building restrictions of the city of New York. They are the most significant recognition of the danger of acute outbreaks in land speculation and the corresponding injury to the community which can be offered as evidence of the nation-wide malady we have pointed out. They impose conditions upon all property, by first dividing it into groups or zones, and then prescribing the kind of building and the character of occupancy for each structure in each zone. Undue stress may easily be given to the law, through failure to recognize that it is only a law, probably very imperfect, and subject to endless changes. It will not wholly prevent land speculation, since the bordering edges of various zones can hardly escape acquiring a speculative value through the knowledge that readjustments will become necessary, but it should have a potent influence upon rendering land values stable. It is as a principle that we must accept this movement and remember that the price of its retention and the price of its full and continuing usefulness will be that eternal vigilance which can resist individual effort to make money at the expense of the community and render least harmful those necessary readjustments which will perhaps never cease.

TO ARCHITECTURE all of these things are freighted with a great hope. On the heels of acute land speculation there follows building speculation. It is and must be inevitable, and it is probably through the tangible evidence of what building speculation was costing the community of New York City that an acceptance of the new restrictions was made possible.

Is it not safe to predict that through such movements toward stabilizing land values architecture will gather impetus and appreciation? Is it not idle to deplore the effects upon architecture of speculative building when speculative building is as inevitable as what has happened to Flint? Is it not equally futile to attempt any comprehensive education of the public as to the value of architecture when conditions inhibit wide use of the information it is sought to diffuse? Must we not increasingly devote more energy to the soil, rather than to the seed? Must we not revise our educational processes so that they shall include a full understanding of the conditions which now surround all but a fraction of the building enterprises of modern times, and thus inspire the architect of today and of the future to give freely of his knowledge and training toward the amelioration of those basic conditions? It was through no art-loving doctrinaires, socialistic theorists, or one-sided reformers that New York City began to grapple with its problem. It was through the realization by hard, cold, and costly business experience that building speculation not only brought a loss in taxable values to the community but threatened to tear down the whole fabric of realty value throughout the city.

STABILIZED LAND VALUES will discourage building speculation by removing both the fear of loss and the hope of large speculative profits quickly taken through sale at an inflated rental value. Consideration of the safe and dependable rent-producing ability of the building will succeed the cheap and often unsafe sale-insuring quality which now guides so much building construction, and then architecture will begin to come into its own. This will not be tomorrow—but only after many tomorrows—for we are all learning that the goal is unattainable and that life is merely trying to keep our direction true.

Flint has gone astray and will come back only through learning by bitter and costly experience, but the responsibility is not lightly to be placed.

CONGRESS HAS ADJOURNED, and the prediction so freely made that the introduction of an omnibus public-building bill was merely to offer fence-repairing materials for Congressmen seeking reelection seems to have been true. No action on the bill was taken. Items gleaned from the press, here and there, show plainly that the inclusion of an appropriation in the omnibus bill is freely accepted as a guarantee of a new building and as a sound reason for reëlecting the Congressmen who sponsored the bill.

There has been brought to our attention the case of a citizen of Manchester, New Hampshire. He chided the *Mirror* of that city for making it appear that the inclusion of an item of some \$200,000 in the omnibus bill was actually an appropriation and thus a reason for the reelection of Representative Sulloway. He was publicly ridiculed as an unpatriotic citizen, for with an adroit avoidance of answering his criticism, he was pointed out as opposing a great public benefit. Among those who read this there may be some who are familiar with the present aggregation of granite which houses the post office at Manchester. It is a fragment of Post-Office Renaissance which is beginning to look doubtful, now that the new Carpenter Library, the Art Institute, and the Amoskeag Bank Building, and numerous examples of good domestic architecture have lifted Manchester out of the architectural morass into which she was falling. Are there not some citizens who see that it is wrong to spend whatever is left of that \$200,000—after acquiring the land under a provision in the bill which bears a most sinister aspect—in “improving” that which will be rendered more ugly by the process? Is the Carpenter Library so

SHADOWS AND STRAWS

quickly to fail in fulfilling one of its greatest functions?

WHEN THE SENATE adjourned, it had listened to no report of the Committee on Library, to whom had been referred Senator Newlands' resolution calling for a suspension of the power-house construction pending an investigation by experts. Thus appears to vanish one chance of arresting construction, thus making the final removal more costly to the nation. What happened to the Committee? Why did it bring in no report whatever? Must we believe that the protests of thousands of citizens were so lightly regarded? Of the character and extent of these protests the Committee had ample knowledge, acquired at the hearings and through the submission of carefully prepared data, gathered by engineers, architects, and laymen at great private expense both of money and time. They will be dismayed but not discouraged.

A MEMBER of the Institute recently forwarded us the following letter. It had been sent to him by the advertising manager of a well-known publication, and began with a quotation from a letter which it had received from one of its subscribers, we assume, and which ran as follows:

"I am building and will be glad of any suggestions for suburban homes." The letter then continued:

"The above is briefly the request we recently received. Are you in a position to aid or supply this information to Mrs. Blank Blank, Blankville, B. K.?"

"We understand you can fulfil the requirements outlined. If not, please advise. Is it therefore to your interests to get into communication immediately with this inquirer and thereby effect probably a mutual transaction?"

"It is our aim to render a service both practical and useful. May we have your suggestions or criticisms toward improving our efforts in your behalf?"

"We assure it is our pleasure to serve both reader and advertiser to the best of our ability. May we hear, from time to time, how far successful you are in this and in similar future instances?"

"P. S. Have you sent us your catalog and printed matter, so that we are thoroughly familiar with your business?"

The most charitable construction to place on the affair would be to imagine that a zealous clerk, endeavoring to perform a very legitimate service between the readers and the advertisers of the publication, had overstepped the limits of propriety in a too eager desire to obtain results and, finding no advertiser to whom such a communication might well be referred, had hit upon the idea of trying out the idea on lapsed subscribers. But the member of the Institute who promptly pointed out the impropriety of such a letter was not honored with a reply. Nor was any answer received to the communication which we addressed to the advertising manager in question. But the inquirer might be chagrined to learn that her request had been used as a bait to recover a lapsed subscriber.

The Question of Advertising

"Advertising tends to lower the dignity of the profession, and is therefore condemned."

SO runs the paragraph in the Circular of Advice, the interpretation of which has always seemed to offer a field for controversy. It contains three words

which will bear some scrutiny. First, what is advertising? Manifestly it is as necessary and unavoidable a factor in the business experience of the architect as

in that of any other man. It is a thing which has always existed—long before the printed page came into existence—for there never was a time in the history of the world when men have not looked upon the worthy and notable achievements of a fellow with words of praise. Those words, passing slowly from lip to lip, have built up many a practice in every profession. Without wishing to be dogmatic, we affirm that no great practice in any profession and no great success in any business have ever been built, or can be built, without that form of testimony. But modern ways are not content with the slow passing of that word in the ancient manner, and seek to expedite it by other means, including the desecration of everything which Nature and Man have sought to make beautiful. For let us not forget that, with all the aids it brings and all the needs it satisfies, the abuse of advertising has left it a very mixed blessing.

The architect cannot conduct his business without advertising. His name in the directory is nothing less. The announcement on his office door is only a form of advertising. His name at the head of his stationery advertises him. So do his friends, his clients, and sometimes his enemies. These things are unavoidable and justifiable advertising, and it is therefore clear that, when the paragraph to which we refer was framed, its intent was to refer to that form of publicity which is now currently known as advertising, and which pretty generally applies to the purchase of some form of space for money. But publicity may be, has been, and is daily being bought with a coinage far more to be deprecated than mere money. It was not the money consideration which led the Institute to adopt that paragraph. Every member of the profession knows the endless variety of means commonly employed by those architects who have not the slightest respect for the profession which has made their practice possible. They

consider that they owe it nothing but that all the labor which has gone into the building of it was merely that they might plunge their hand in and draw forth a livelihood. That attitude is the curse of all professions and callings.

Many of the forms of advertising to which we refer are thoughtless. Others are deliberate efforts to get work by any and every means. There are practices which can be condemned in unmeasured terms, and there are others which hover over the border line of professional honor and seem to defy any common classification. Yet we are constrained to believe that in professional practice, as in other things, the question is never difficult to decide for the man who cares. There are always things which gentlemen do not do, and one of the essential things which go to make up an architect is a knowledge of the gentleman's code. We use the word in its real sense, and not as a symbol of the mere polished manner and the polite way. There have always been gentlemen, and their ways are founded upon a fairly simple precept.

It is undoubtedly true that the sharp struggle of modern business has tended to make architects careless in the means by which they secured publicity. The advertisement sought from manufacturers and dealers and which paid for the exhibition catalogue, against which the Journal has waged battle ever since it was founded, was a thoughtless manner of securing publicity. It levied a tribute upon a class of men who did not like to refuse to make their contribution. The psychology of the solicitation was and is the taking advantage of the fear of refusal. Thousands of advertising schemes of every description are annually carried out in this country by similar means. Most of those who promote them do not realize the wrong they do, because they do not understand that advertising is a commodity which has a definite value, and that when the value given is incom-

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mensurate with the price charged there has been a fraud. It is an ugly word, but it is the right one, and architectural year-books, exhibition catalogues, and similar enterprises supported by advertising are frauds, thoughtless ones, without doubt. They do not give value received to the advertiser, and we doubt very, very much whether they give even as great a value to the architects whose work is pictured therein. Their circulation is not of a kind destined to accomplish much publicity in the place where publicity is both desired and needed.

Now it is urged, here and there, that because architects have been thus careless in the past, they should immediately make reparation, and acquire honor and prestige by resorting to plain advertising in which they pay for the space used. We do not understand that anyone seeks to influence individuals to enter upon an advertising campaign, but that the advertising should be undertaken by larger or smaller groups, as the case may be. In the last number of the Journal we pointed out that the Board of Directors of the Institute, in accepting the report of the Committee on Publications, which Committee had been charged with the gathering of evidence and information on the subject, has expressed the opinion that such advertising is not expedient, and we offered the thought that the Committee on Publications, in reporting adversely, had been influenced, not by the question of dignity, but by the fact that it is not possible to advertise the architect in any such manner, for lack of any definite standard of ability.

What is the meaning of that word "dignity?" We do not understand that it applies with any peculiar monopoly to professional men. We do not understand why it does not apply equally to all men, in whatever calling they may be engaged. To us it connotes that degree of honor and faithfulness and good service and sound workmanship which every man should carry into his life-work, whether he be a

digger of ditches or the president of a great republic. We have seen many a workman shake his head in disgust at the character of cheap work upon which he was engaged, and we incline to the belief that it was because the dignity of his trade was being slain for money, and, in the process, his own dignity was being outraged.

But there is, perhaps, a peculiar application of the word "dignity" in the sense in which it is used in that paragraph of the Circular of Advice. And that application is closely related to the word "profession," which in some strange manner has become almost dissociated from "I profess." Professions were originally renunciations and consecrations, were they not? They meant that men gave up the pursuit of those gains which were offered by commerce and industry for the sake of entering upon a career which offered more largely of the joy of work and a possibly smaller recompense as a reward.

We do not say that this should be so. The architect, in no wise different from other men, is worthy of his hire, but we have to remember that modern building operations, where millions may be converted into a structure within a twelvemonth, offer an opportunity of reward which was never enjoyed by the architects of only a few decades past. Conditions have forced the architect to concentrate and develop in a manner which would have been almost unthinkable to the practitioners of a hundred years ago. The slow and delightful process of building a great structure through a long period of years has been exchanged for the almost bewildering complexity of generalship, which requires that an architect shall deliver a million-dollar finished structure within a year of the turning of the first spadeful of earth for the foundations. Yet we doubt very much whether the proportionate earning power of the architect has very largely increased. The cost of administration imposed by the speed of building eats

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heavily into the commission received, while the bare overhead charges are many-fold greater than even a few years ago. We merely advert to this phase of the question under consideration, in an effort to show the change in conditions and the influence they have exerted toward stimulating architects to seek greater work and greater recompense. As a direct consequence, they have probably stimulated much of the present desire, as expressed here and there, for some sort of a publicity campaign, in which architects shall seek to interest the public to a greater extent than before in the services which they have to offer.

But, through all of these changes and evolutions, is it true that the word "dignity," in its peculiar application to the profession of the architect, has lost its position and is doomed to dethronement as an obsolete conservatism? We do not think so. We believe that the betterment of the profession will come about through a better understanding of its meaning, and not by heaving it overboard as a piece of ballast no longer necessary. Professional dignity, aside from the qualifications which we have stated to be common to all callings, is based upon the fact that a true professional man has only his brains and his knowledge and experience to sell. These things are a part of his personality, and, in the days when professionalism was developing as a calling, it was deemed that the only recognition to which a man was entitled was that which came to him as the fruit of his work. To the world he was on trial. He had his apprenticeship to pass through. His opportunity to demonstrate his skill was often long delayed. And it was through the devotion to that faith in the necessity of proving himself that he shrank from trying to cut corners. It was through his reluctance to publicly proclaim a skill and a knowledge which he felt to be a part of his very self, that he established the principle which opposed itself to adver-

tising. He left that to the quacks, confident that the kind of people who wanted good work would find him out as time went on. And if, by this process, he made it possible for the quack to flourish along with himself, it is not easy to prove that he could have prevented the quack by resorting to the quack's methods. History affirms to the contrary. Prominent among the names honored on the walls of the new Institute of Technology buildings is that of Pasteur. What name could more simply proclaim the ideal which every man should carry into his calling? To read the story of his life is to understand professionalism in its fullest sense. Not as a sacred aristocratic shibboleth but as an attitude toward one's chosen calling. We know of no name more surrounded with that dignity which the world honors above all other things, and that is the meaning which we read into that word dignity in the paragraph from the Circular of Advice which we have quoted. Now let us examine the question of advertising on its economical merits.

It is not thinkable that advertising architecture will increase the volume of building. Quite unlike the case of a manufacturer who wishes to market a new product or device, architects are confronted with a fairly fixed building volume—one which they cannot affect, or, if at all, to an inappreciable degree. Therefore it seems fair to assume that what they wish to accomplish, when they speak of advertising, is the diversion of some portion of the present building operations which do not pass through the hands of an architect into the hands of some member of the profession, or the transfer of work from the incompetent to the competent. We cannot read any other economic thought into the project, and we do not believe any other is there concealed. We may attribute some of the desire on the part of certain men, at least, to bring about better conditions from the purely civic or esthetic

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point of view; but it is our opinion that architects could accomplish so little in this respect, by paid advertising, that it would be folly to attempt it. The volume of publicity now given to architectural and civic projects is increasing at a notable rate. The Journal alone has inspired an amount of newspaper and magazine publicity which needs to be understood in order to appreciate the rapidly changing conditions affecting architectural publicity.

Now as to the problem of diverting building operations from various others into the hands of architects. We believe that, before any valuable opinion can be expressed upon the economic phase of this question, it would be necessary to make a comprehensive analysis of the situation in different localities. It is our opinion that, even were it deemed an expedient undertaking, not enough could be accomplished to justify the cost, which would probably be greater than is thought by those who have not familiarized themselves with the expense of a thorough and persistent advertising effort—and no other is worthy of consideration.

As to accomplishing the transfer of work from the incompetent to the competent, before what tribunal can the question of design be taken?

We believe that all development of public taste in architecture must be founded upon the demonstration of the architect's ability to serve his community in contributing toward the wise solution of the great fundamental physical problems which are confronting us everywhere; for we believe that the public can be led into the realm of architectural beauty only by the paths of architectural utility. We believe that this has always been so, and that it will always be so, and that, if architecture attempts to impose itself upon the world as a superficial adornment, it will sink into the depths.

[The subject of individual advertising will be more fully developed in the next number of the Journal.—EDITOR.]

As to how the profession of architecture may be advertised, we believe that no architect can view the work of the Institute since its foundation without acknowledging the debt of the profession to the principles it has laid down, and to which more and more men have committed themselves. As long as large numbers of architects are willing to offer their services for nothing, by furnishing elaborate drawings and solutions in competition scrambles, by making and submitting, without charge, sketches and studies for any kind of a building for anybody who happens to have purchased a piece of real estate, how can it be expected that that portion of the public which comes in contact with that sort of architect can be made to believe that the profession is a serious one and that its members are really worthy of their hire? Is it not true today, as it always has been, that every profession enjoys that measure of public esteem and respect which it bestows upon itself? Is it not true that the real welfare of the profession of architecture is inseparably bound up with the growth of the American Institute of Architects and the corresponding elevation of standards of practice? Is there any way in which architects can so well advertise their profession as by distributing the Circular of Advice and the Canons of Ethics laid down by the Institute as evidence of the service which all architects should be prepared to offer?

There are those who will take issue over that word "distributing," and say that such a method should be supplanted by one which would afford a more universal knowledge. Then we can see no harm in proclaiming those documents by any means within the power of those who wish to do so. For our part, we wish they might be writ large wherever their appearance would not offend the eye. The profession of architecture would then be advertised in the fullest and truest sense.



Stephen Hallet and His Designs for the National Capitol, 1791-94*

By WELLS BENNETT
University of Michigan

The Marginal Notes

Considerable interest attaches to all the marginal notes still to be read on a majority of the drawings, although inspection shows their importance subordinate to that of the letter already quoted. By the presentation of these notes, so as to correspond in sequence to the order of the drawings just determined, their bearing

*Continued from the last number.

on the identification and grouping will be apparent. The first competitive plan (Fig. 3) carries this note: "A 1 Plan of the Ground & Principal floor of the Project for the federal Capitol sent from Philadelphia to the Board in July 1793 by S. Hallet," and the two sections (Figs. 4 and 5) of the second competitive project are marked "A 6 1st Section of Plan A 5" and "A 7 2d Section of Plan A 5," respectively. That these two presentations were considered

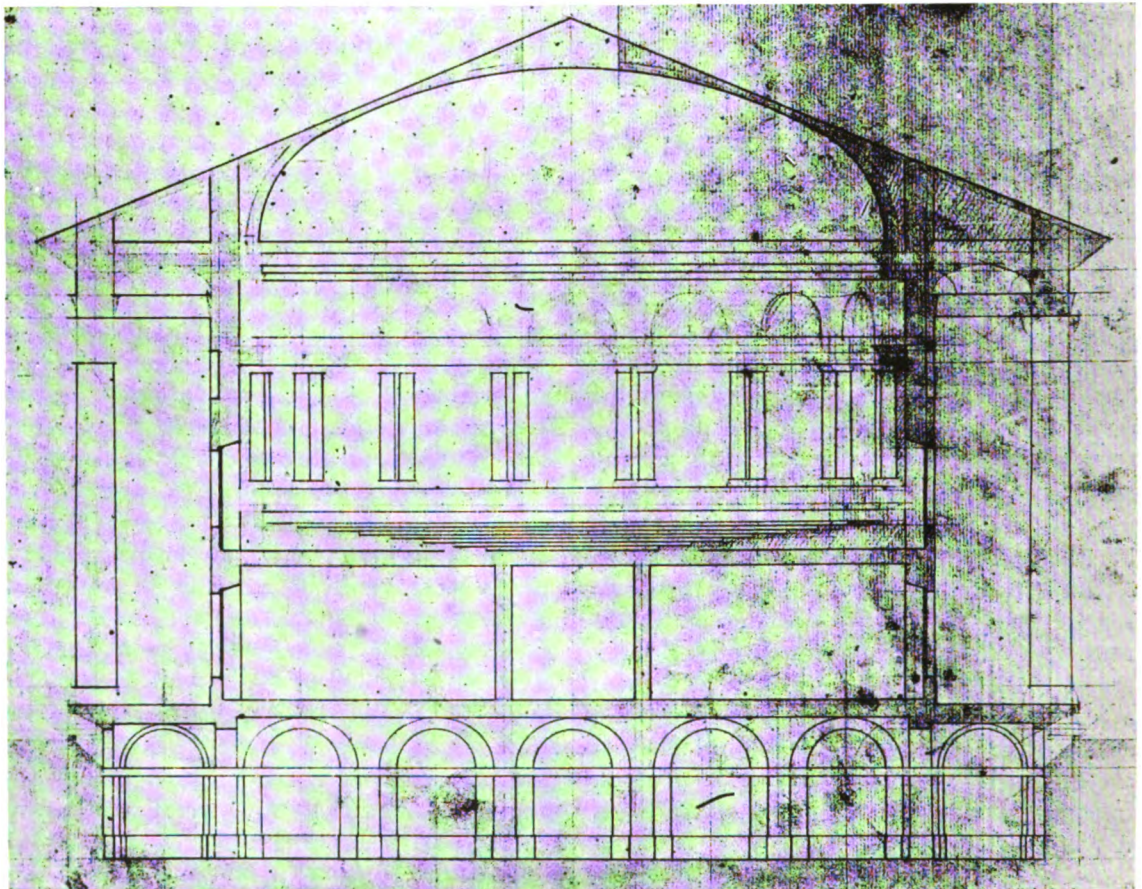


FIGURE 4. "A 6 FIRST SECTION OF PLAN A 5"

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as essentially the same design is borne out by the use of the same letter "A" in distinguishing the several drawings of each set. For the next set submitted the group letter "C" is used, the "ancien dessein" or "fancy piece," having been given the letter "B." Figs. 1 and 2, belonging to that scheme, are denominated as "principal floor plan B" and "Plan B2," respectively. The plan, Fig. 6, is marked "C The Ground plan of a Plan laid before the Board in October, 1793, S. hallet." Fig. 7 has the note: "C 3 Elevation of the principal front C 1 C8." Fig. 8 is entitled "Cross section Plan C 1." The next design has the letter "D" but it is apparent only in the note on the plan, Fig. 9: "D A the Ground floor of Plan for the Capitol Laid before the Board in January 1794." Figs. 10 and 11 have no accompanying notes, but obviously belong with Fig. 9. The last design offered before the prize award (Figs. 12, 13 and 14) has on the section the title: "E 6 Section of Plan E 1 S. hallet" and the almost obliterated note: "A ground plan accompanied this which Doctr Thornton sent for together with the plan in pencil." On the plan only the title "Com. Plan Principal floor" appears, while on the elevation there is no writing whatever. The conference plan (Fig. 15) has this note: "No 6 Comr federal Capitol Sketch of the Ground work. Part of the foundations were laid by some time in August 1793. Now useless on account of the Alterations Since Introduced. S. hallet." On the later set, Figs. 16-18, only one note, one on the plan, is to be found: "No 14 Comr federal Capitol the original though incompleat Sketch of the Ground floor fixed upon last Spring as answering besides the purpose mentioned upon No. 5 and subsequent that of a convenient and Elegant Communication to the apartments all round the Court; by means of a Piazza with a terrass over which will also afford a fine and convenient Communication between the apartments of the Second Story: S. hallet." The No. 5

mentioned was, of course, as already suggested, identical with his fifth project, "E." The plan (Fig. 16) brings out the East front as the authorities desired. The plan reproduced in Fig. 19 is labelled: "No. 35 (15?) Comr P-a-5 federal Capitol Sketch which as well as those no 8, 9, 10, 11, 12, 13 & Some other that have not been preserved to try the best way to bringing Eastward the apartments in 5 & recessing in that no 6 so as to produce a centrale Projection in the East front and a court or areal in the Center of the Building so as to avoid Darkness S. hallet." Both this plan and that shown in Fig. 16 are variations of the open court scheme.

In regard to the competitive designs "A," "C" and "D" one noteworthy discrepancy appears between the marginal notes and the documents previously discussed. Although the contemporary letters show, without doubt, the correctness of the dating previously stated (set "A" submitted in its first form July 17, 1792, set "C" about October 8, 1792, and set "D" in January, 1793), the dating of the three sets in the notes by Hallet is later by precisely one year. The conclusion seems obvious that in arranging the drawings, and making notes in later days, the French designer made an error of one year as to the time of presentation of each set of the competitive series. On these erroneous dates Mr. Glenn Brown based the theory that Hallet's preserved drawings were all made after the award in an attempt to supersede Thornton's accepted design, and that Hallet's inspiration for the last drawings came from Thornton's design itself.

C. The Development of Hallet's Design Through Successive Projects. The "Fancy Piece"

The establishment of the chronological sequence of the drawings will now permit us to trace the growth of the design through the various studies. It has been seen that the "fancy piece," Hallet's first drawing of

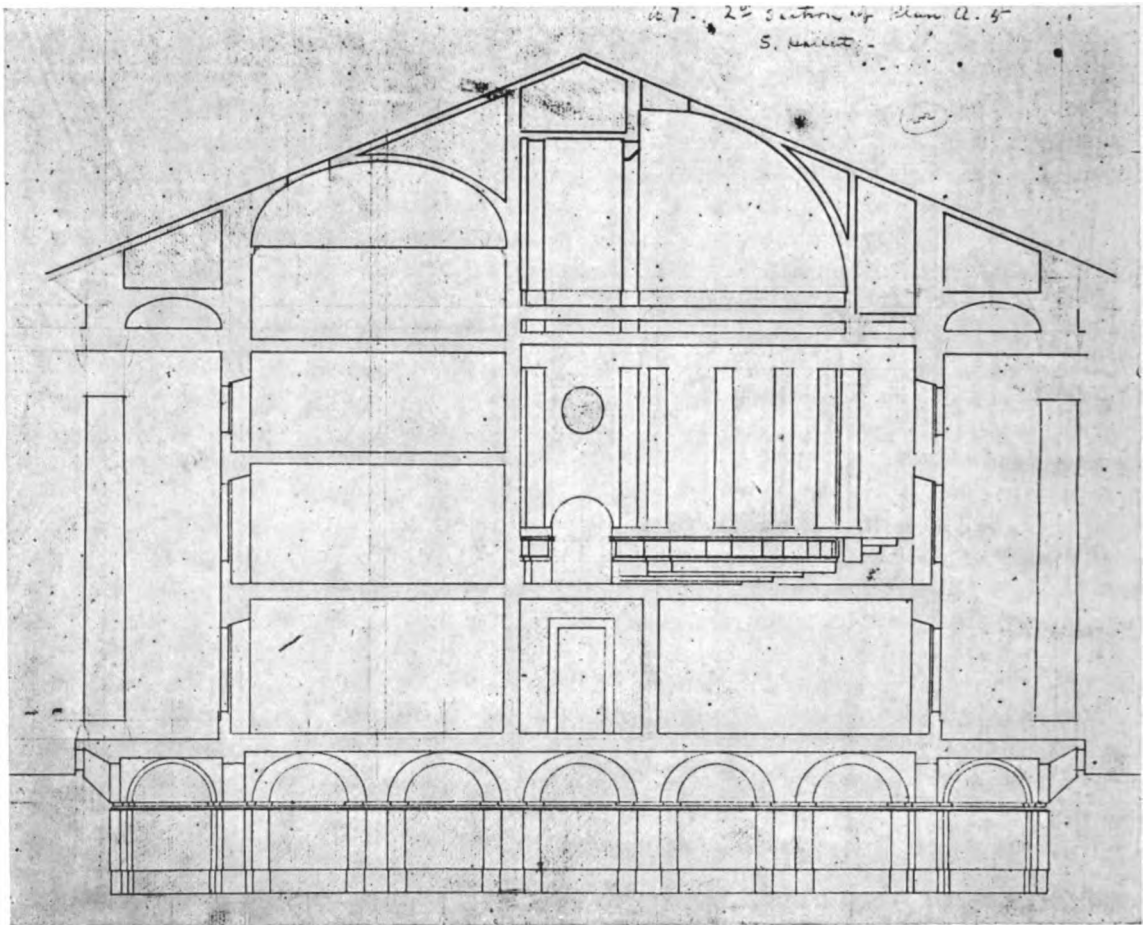


FIGURE 5. "A 7 SECOND SECTION OF PLAN A 5"

a Capitol, was shown to Jefferson and the Commissioners before the final draft of the competition programme had been written. There could be in this plan no effort to fulfil the provisions of the advertisement as published. There was no Conference Room; there were none of the required subordinate rooms; and the necessary difference between the accommodations for the Senate and House was not indicated. Much confusion over this design is apparent in the conclusions, both of Mr. Townsend and of Mr. Glenn Brown. Failing to appreciate the possible meanings of the term "fancy piece," Mr. Townsend assumed that title to describe a perspective drawing. His additional misconception, shared by Mr.

Glenn Brown, that the "fancy piece" was the first competitive scheme, has reinforced the belief that the first competitive drawing no longer exists. The demonstration that the "fancy piece" was a pre-competition suggestion, however, removes all these difficulties.

The First Competitive Plans

The first drawings presented in competition showed a peripteral temple, the required rooms being fitted in the rectangular cella. Any expression in plan was necessarily constricted by the rigid circumscribing form. Following the suggestions of the Commissioners' letter: "The Style of Architecture of yours has attracted,

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the Distribution, of the Parts, is not thought sufficiently convenient. Perhaps it may be necessary to cover more Area and add a large room or two—"Hallet prepared a second set of drawings, adhering to the "Stile" desired, but enlarging the proportions. The Corinthian order was used as before, but by increasing the diameter the desired enlargement of the whole structure was made. It will be noticed that the rooms in the second scheme are much more spacious, the Conference Room probably balancing the Representatives' Room on the opposite end. The fact that Hallet discarded the scheme of his "fancy piece" after showing it to Jefferson, with Jefferson's stated preference for "some one of the models of antiquity," and a noticeable resemblance between the spirit of Hallet's first competition drawings and Jefferson's Virginia State Capitol, make most natural the inference that Jefferson suggested the temple plan to Hallet.¹

The Two Projects in the Manner of the "Fancy Piece"

In asking that Hallet prepare a third project in the manner of the early drawings it may be assumed that the Commissioners seized upon the "fancy piece" as a tangible form, obviously more adaptable to their

¹ Jefferson's influence upon the Capitol designs is exhaustively discussed by Mr. Fiske Kimball in his forthcoming book, "Thomas Jefferson, Architect," the proof sheets of which he has kindly allowed the author to examine.

purpose than the peripteral temple. The derivation of this third scheme from the "fancy piece"—"mon ancien dessein"—is very clear. In plan a proper difference is indicated between the House and Senate chambers; and, in effecting the desired economies, offices and committee rooms are substituted for the light courts and monumental circulation. The slight changes in elevation plainly show the intended economy in the omission of all sculpture and columns from the main mass, save only the engaged columns of the central pavilion. The height of the order is reduced, decreasing the heights of all subordinate rooms, central lobby and corridors. Upon examination of this plan in October, 1792, the Commissioners found the simplified "fancy piece" they had ordered not sufficiently spacious. They had not understood the technical impracticability of an effort to "accomodate the interior of the fancy piece to those arrangements." It had proved impossible to fit a Conference Room, with subordinate rooms and adequate circulation, in the central body of the pre-competition plan, and still obtain an exterior which would be acceptable. Realizing, perhaps, their failure in architectural planning, the Commissioners asked that he seek Washington's advice. That Hallet had the President's criticism and suggestion in undertaking the fourth project is shown by the designer's statement, recall-

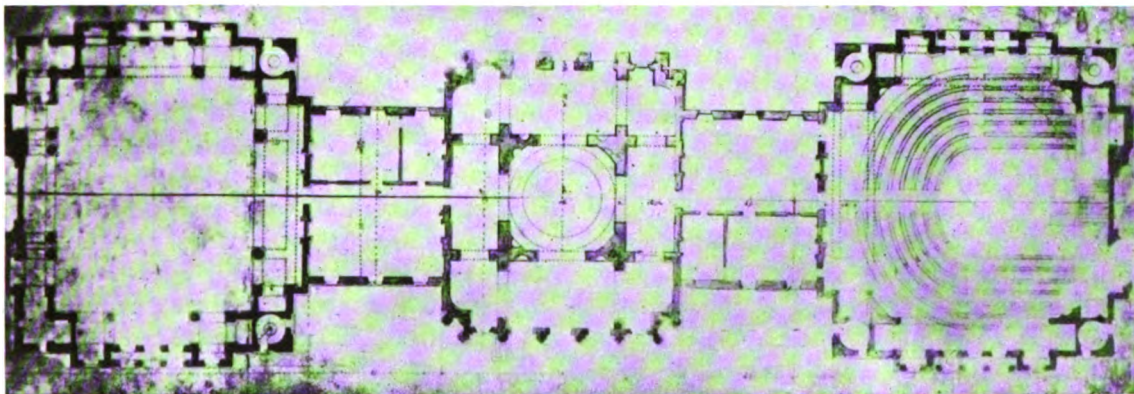


FIGURE 6. "C THE GROUND PLAN" OF THE THIRD DESIGN



FIGURE 7. "C 3 ELEVATION OF THE PRINCIPAL FRONT"

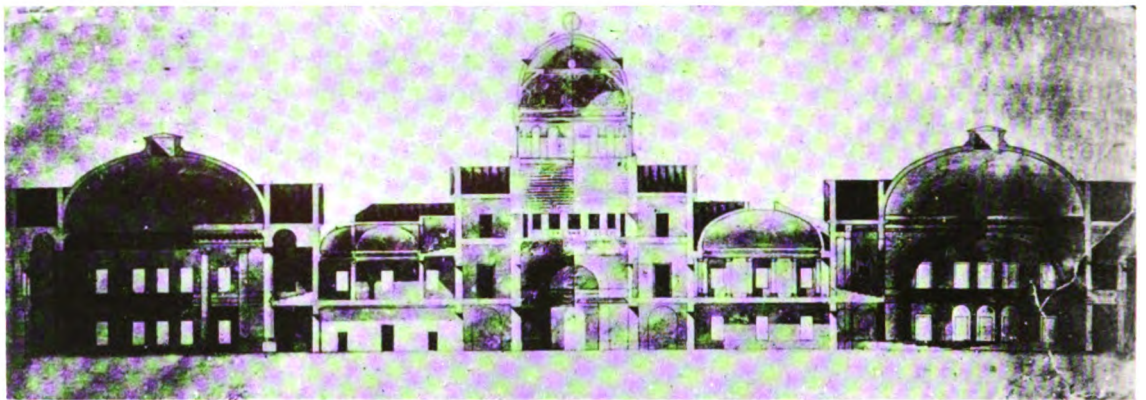


FIGURE 8. "CROSS SECTION OF PLAN C 1"

ing to Jefferson the occasion of this consultation. He refers to this plan: "que J'ai produit dernièrement au President en votre avec le dessein qui l'm'avoit lui meme pointé comme ce qui lui paroissait convenable au sujet." In the direction of elaborate detail this study returns to the "ancien dessein." There can be no doubt that the design pointed out by Washington, and followed by Hallet, was the Pantheon in Paris. The similarity of "C 3 Elevation of the principal front" (Fig. 7) to Soufflot's elevation in the central portico and dome is very marked, and the adoption of the cruciform Pantheon plan, here used by Hallet for the first time, is significant. A sketch by Jefferson¹ for the Capitol, likewise an adaptation of the Paris Pantheon,

¹ Fiske Kimball: Thomas Jefferson, Architect, Figure 132 and corresponding passages in the text.

makes it probable that Jefferson suggested the imitation of this prototype. In this new scheme the circulation is more open than in the "ancien dessein," and a Conference Room balances the East portico on the transverse axis. The proportions, both in plan and elevation, show a refinement compared with the preceding studies, which explain Hallet's pride at having perfected his earlier effort. Although the President commended the drawings of this set to the Commissioners as having great merit, a definite judgment was deferred until Dr. Thornton's plan could be presented, and there is little doubt that Hallet knew that Thornton had become a strong competitor. He realized, doubtless, that a striking design, even though less economical, might quickly be preferred by the judges to his

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own presentations of their ideas. His conscientious following of the suggestions, first of one and then of another of the authorities, had bound Hallet down to a series of alternations between magnificence and parsimony, and he felt that he had never had an opportunity to do himself justice.

Hallet's Final Competitive Design

Though only a month intervened before the final judgment, Hallet attempted in that brief time to put his knowledge of the site and his experience with the programme into a totally new project. "Enfin depuis mon retour de Philadelphie Je me suis occupe du Plan dont la Description est ci Jointe. Plus instruit des necessites locale et prenante pour cette fois sur mois la choix des formes Jesperois l'offrir au concours comme la premiere production qui soit reelement de ma composition." Of this design the plan only was completed, and presented at the judgment. In the award as announced to Hallet the two competitors fared alike as to the premium, and the

President favored the use of Dr. Thornton's plans for the actual structure. Hallet protested that the judgment was unfair in that he was not allowed time to complete his sections and elevations. Although his claim was not allowed, he finished the set, for the East elevation and a section are preserved with the plan.

The contention that in all the plans subsequent to "D" Hallet copied Thornton's design has been shown to rest primarily on the erroneous marginal notes. Nevertheless it may be well to add the following rebuttal, respecting the "nouveau plan," "E." Thornton, who was in Philadelphia,¹ did not finish and submit his drawings to the Commissioners in Georgetown until

¹As evidence that Thornton had no aid in preparing his drawings, Mr. Glenn Brown stated that they were prepared in the West Indies where Thornton had formerly lived. The records of the American Philosophical Society of Philadelphia of which Thornton was a member show that he was present at meetings of the Society November 2, 1792, January 4, January 18, February 15, and April 5, 1793, thus proving that he was in Philadelphia at least four months before presenting his drawings to the Commissioners in March. Mr. W. B. Bryan also notes that a letter to Thornton from the Commissioners Nov. 15, 1792, is addressed to him in Philadelphia (op. cit., p. 197, note).

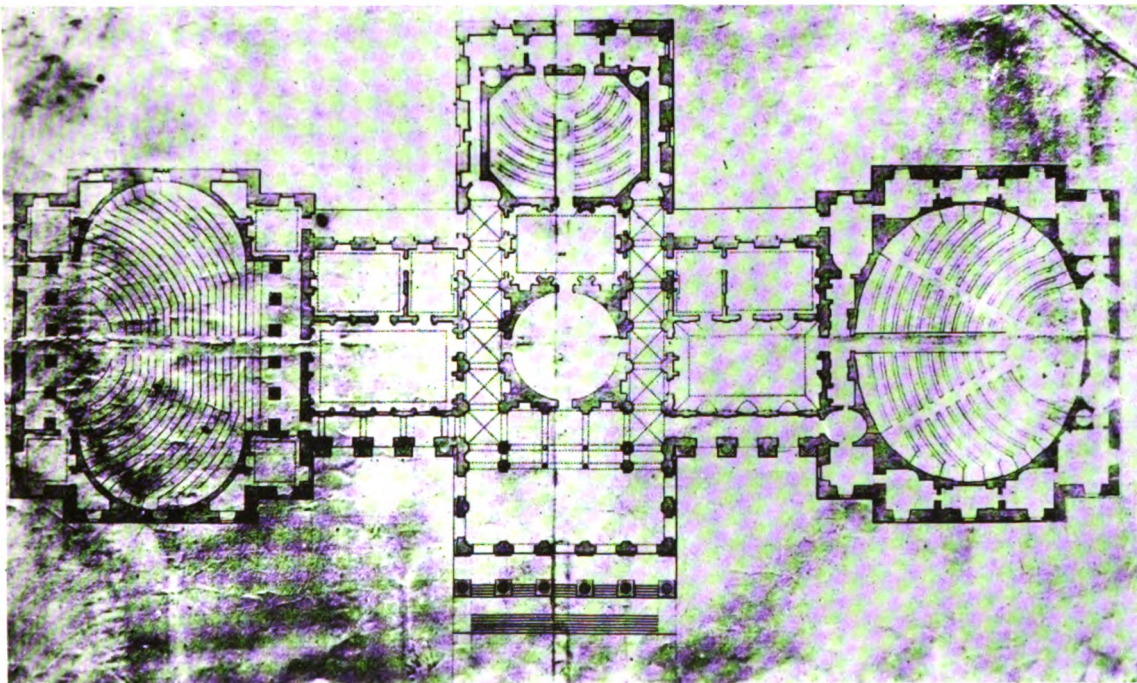


FIGURE 9. "D A, THE GROUND FLOOR OF PLAN," THE SECOND VARIATION OF THE FANCY PIECE

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sometime between March 3 and March 11, before which latter date, at least, Hallet, who had been in Georgetown since the preceding December, sent in his "nouveau plan." It is thus improbable that Hallet had seen Thornton's design at all, and highly improbable that it could have influenced a drawing so near completion. On the contrary, Hallet's "nouveau plan" is in spirit a natural outgrowth of his

own previous designs. It is merely more direct; the symmetry in elevation is not so forced; the Senate is in better proportion to its use, and the rooms for the Executive are now more monumental. The Conference Room, then considered highly important, is made circular, but holds the same place as in the preceding plan. Mr. Glenn Brown appears to believe the saucer dome borrowed from Thornton, though he



FIGURE 10. ELEVATION OF PLAN "D"

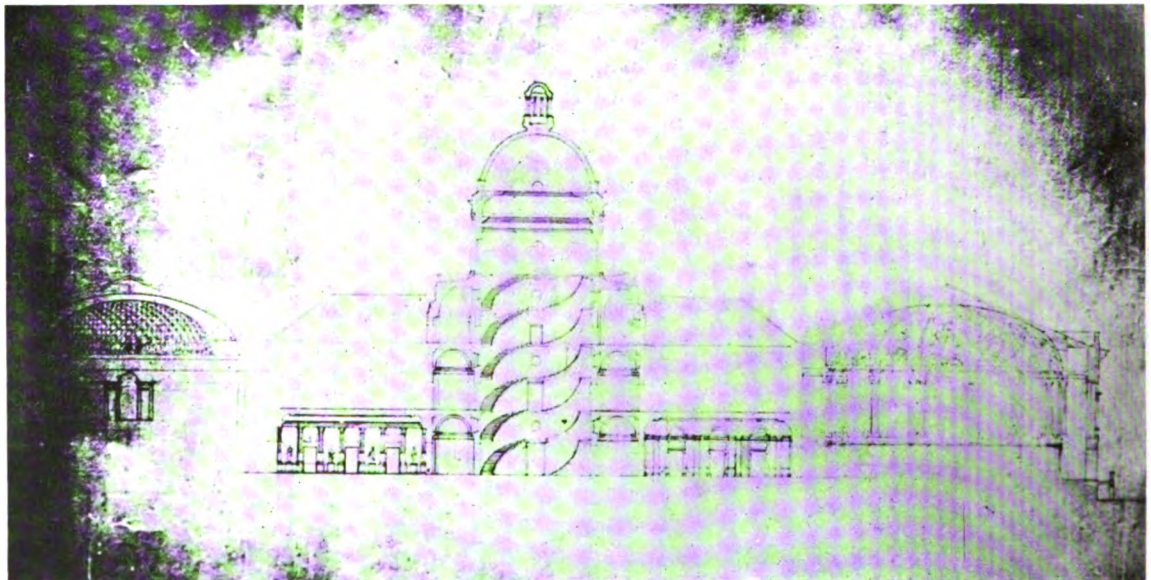


FIGURE 11. SECTION OF PLAN "D"

STEPHEN HALLET AND HIS DESIGNS FOR THE NATIONAL CAPITOL

does not produce Thornton's competitive plan, nor attempt to reconstruct its provisions. In the absence of any positively conflicting proof, the adoption of this form of dome might more logically be ascribed to Hallet's increasing knowledge of the tastes of Washington and Jefferson. Jefferson profoundly admired the Roman Pantheon, and Hallet's letters indicate that he knew of Jefferson's liking for "spherical architecture." This set of drawings is merely a natural culmination of Hallet's competitive designs.

That there were, to be sure, many points of similarity between it and Thornton's design, which gave rise to the mutual accusations of plagiarism, is shown by the fact that Hallet's next design, which is

closely similar to this one of his, could still be considered as essentially like Thornton's. The similarity in the last competitive designs was natural in view of the precision which the wishes of the authorities were assuming at the time they were undertaken.

Unfortunately for Hallet, the decision in favor of Thornton's plan had already been made by Washington and Jefferson before they knew of Hallet's similar scheme, which indeed never came before them. In spite of the "description succinct," which attempted to explain its provisions, they did not realize its character; and the scheme made later by Hallet thus appeared to them not as a development of Hallet's own design but as a modification of Thornton's.

(To be continued)

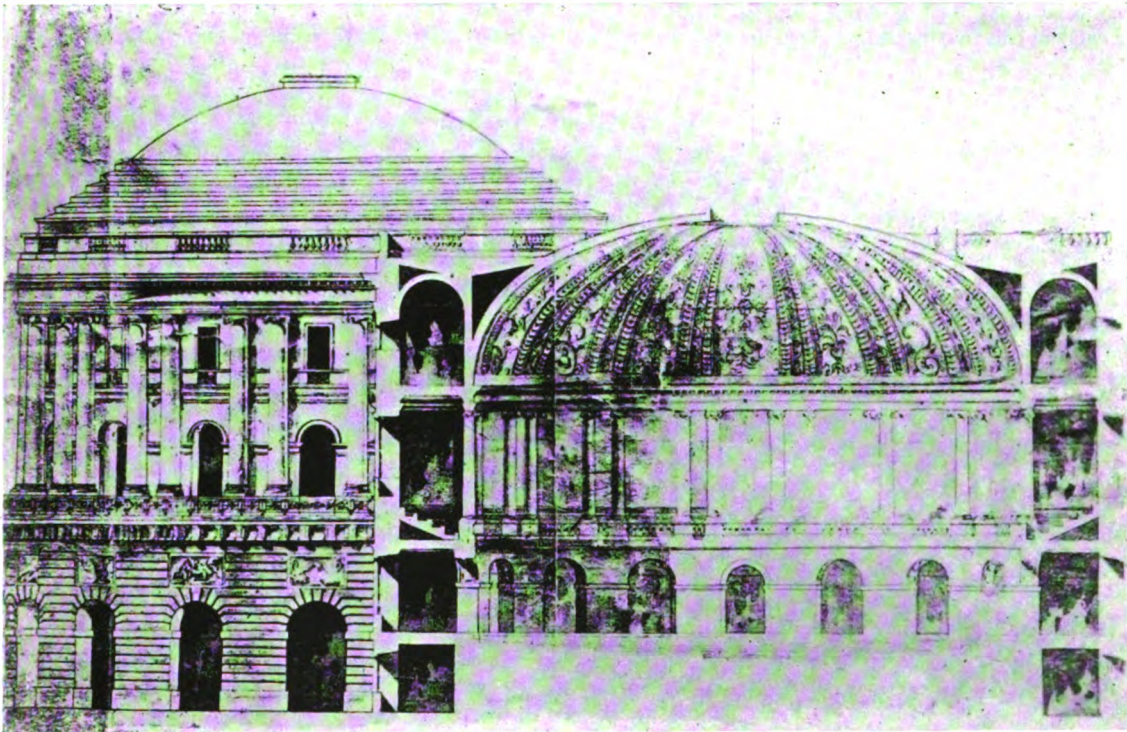


FIGURE 12. "E 6 SECTION OF PLAN E 1. S. HALLET."

Ancient Cliff Dwellings of the Mesa Verde

By MARK DANIELS

Former Landscape Engineer of National Parks

The force of the argument that the organization of labor unions has resulted in a material advance in methods of construction seems to be somewhat upset by the condition of the ancient ruins in Mesa Verde National Park. Walls are still standing that have withstood the ravages of many centuries, and, to one who is accustomed to inspecting masonry construction, evidences of skilful workmanship still remaining would seem to justify the contention that the labor union was as far from the mind of the aborigine as was the riveting machine.

There is a belt running in a northeasterly and southwesterly direction through the southwest corner of Colorado and into Arizona in which the ruins of the Cliff Dwellers of nearly a thousand years ago seem to be merged and intermingled with the villages of more modern Indians. Whether this type of construction can be traced further south into the Mexican country or not has not been determined, although there are some investigators who contend that the progress of the ancient Cliff Dwellers can be traced from the Yucatan Peninsula

to Colorado. As to this, however, there seems to be a great deal of contention, so much so in fact that most authorities on the subject are agreed that even the Mokis and Navajos are in no way related to the Cliff Dwellers who built in the caves of the Mesa Verde.

Here lies a mystery that would seem to justify further and more thorough investigation on the part of our Federal Government; for, while there are certain features about the construction of the villages in the cliffs which are almost identical with those on the mesas of Arizona, there is still a radical difference in methods of construction and in styles of architecture which would seem to justify the contention that the two races were quite distinct. For example, there is, in the villages both of the moderns and the ancients, a predominance of kivas, or ceremonial rooms. Judging from the appearance of the remains of Cliff Palace, the twelve hundred inhabitants of this once thriving village must have spent most of their time in ceremonies, religious or otherwise, for there seem to be more kivas than



Oraibi, one of the largest of the villages, illustrating the result of several generations of additions, reaching five stories

From a sketch by J. J. Mora

ANCIENT CLIFF DWELLINGS OF THE MESA VERDE

almost any other form of construction. Yet there is a radical difference in the form of construction and in the arrangement of these ceremonial rooms. In addition to this, the work of the stone-masons amongst the ancients seems to be of a much higher order than that of the modern tribes.

In order to appreciate the problems of their city building, as it were, it is necessary to know something of their religions and customs. Primarily, as with all aboriginal tribes, the actuating and predominant force in their community life was religion and superstition. No doubt the ancient Cliff Dwellers worshiped the same general type of gods as do the Mokis of today. These gods are all underground, and have little or nothing to do with the upper elements. As a result, the kivas were excavated and located beneath the surface of the village terraces. In the ruins in the Mesa Verde, the kivas are all circular in form with six vertical pilasters, over which a roof was constructed of cedar poles laid sufficiently close to one another so as to permit the pavement of sand and clay, which constitutes the surface of the terrace, to be continued over the kiva. The entrance to the chamber was through a small rectangular hole in the roof, and the devotee entered by the way of this trap-door by means of a ladder. The kivas were constructed of the same pattern to the minutest detail,

but why they should be so numerous it is difficult to determine.

No doubt the only light that can be thrown upon the question of the rambling, yet more or less picturesque, arrangement of the rooms and chambers in the Cliff Dwellings must come from a study of the existing conditions amongst the Moki Indians. The fact that the Moki villages are all built on the tops of the mesas constitutes the most radical difference between their habitations and the Cliff Dwellings, which are always built in great natural caverns in the cliffs. Yet if one is able to make the comparison, eliminating this difference, points in the order of arrangement become obviously identical. In the case of the Mokis, the apparently haphazard addition of one set of rooms over another to an original single unit is the product of their social customs. When a man marries a maiden, contrary to the white man's custom, he goes to live with the family of his bride. This naturally necessitates an additional wing for the new addition to the family, which is generally built where the bride chooses. This custom is continued throughout the lives of the generations, and, unless a predominance of male children are born, the group is apt to become a large one, housing a sufficient number to constitute a clan. Obviously the time will come when more male children will be



Back view of Walpi, built on the very edge of the mesa and reached by paths in the stone along the face of the cliff. The second mesa is shown in the distance

From a sketch by J. J. Mora



Balcony House shows the only example of balcony construction. The balcony is seen to the right of the picture. The parapet wall in front of the balcony overhangs a depth of several hundred feet. The circular chambers in the foreground are kivas, over which the floor of the terrace once existed. Note the stone lintel of the window.

From a photograph by Mark Daniels

born to this particular clan, and, upon their departure to live with the families of their wives, certain rooms and wings will become vacant and abandoned. This is no doubt the secret of the sealed chambers in the ruins of the Cliff Dwellers, in which mummies were found under conditions that gave conclusive evidence of these rooms having been sealed before the entire abandonment of the village.

Due to the fact that the Cliff Dwellers lived in huge caves, the necessity for water-drains from their roofs was eliminated, as also was the necessity for chimneys. In the caves, the smoke was allowed to rise to the stone roof of the cave, whence it found its outlet by flowing along the sloping surface to the roof until it reached the outer air. As to just what conditions of draught they encountered in their problems of fireplace designing, nothing is known except that their stoves and fireplaces were of a most primitive form. The Moki villages, on the other hand, being in the open, were confronted with the problems of roof-drainage and chimney-construction, which latter, in turn, lead to a further development of fireplaces and chimney-corners. One will frequently find, therefore, most picturesque and charming corners in their structures where deep shadows are cast in the brilliant sunlight by projecting roof drains and black chimney-pots silhouetted against the sparkling sky.

The Cliff Dwellers seem to have been considerably

more energetic in their work and more ambitious for the attainment of structural effect than the modern Indians. Their structures are mostly of hewn stone laid up in bonds similar to the bonds of the modern brick-mason, and in many instances with a precision that would seem to indicate the presence of the plumb-line. The lintels of their doors and windows were generally one slab of stone of sufficient strength to support the weight of the walls above. The window-sills occasionally projected from the surface of the wall, as in modern architecture, while the thresholds were nearly always several inches above the surface of the floor. One of the most curious features in the construction of their doorways is the small ledge about two and a half feet above the threshold, upon which the inhabitant rested his hands in order to lift his feet and swing them over the threshold. This type of construction gives to the doors a curious T shape which, in some instances, is not at all displeasing. One would think that a people living in the open, as these people must have done, would be fearless of small animals at least, yet I can think of no other reason why the thresholds should have been raised eight or ten inches above the floor unless it was to protect the women from the terror of visiting mice.

In Balcony House there is a court at the extreme end of the village which is walled off and accessible only through an outer doorway in this wall. The



A view of Cliff Palace showing all of the village with the exception of the Speaker Chief's Tower and surrounding ruins. The circular chambers in the sunlight are all kivas. The circular tower is the only one now standing in cliff-dwelling village construction.

From a photograph by Mark Daniels



A tower in Spruce Tree House, bearing on its wall one of the few examples of mural painting

From a photograph by Mark Daniels

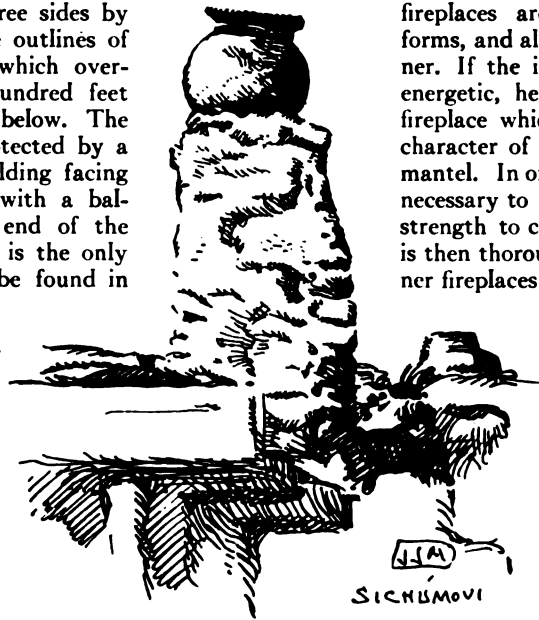


court is surrounded on three sides by structures which form the outlines of the terrace, the edge of which overhangs a drop of several hundred feet to the floor of the cañon below. The front of the terrace is protected by a parapet wall, and the building facing the parapet is decorated with a balcony running from one end of the structure to the other. It is the only example of a balcony to be found in cliff-dwelling architecture, and may have been used at one time as a means of communication between the room of some dusky Romeo and the boudoir of his Juliet.

A great deal could be written about the architecture of the Cliff Dwellings. The elements in Speaker Chief Tower, which rises four stories high, alone might justify several thousand words. And then there are their towers, their lookout posts, their grain-bins, their grinding-bins and innumerable other features, all of which are interesting from many points of view. But, in order to throw a little light upon their mysterious remains, it would seem advisable to point out what the Moki does in his village.

As before stated, the Moki builds his city on the top of a mesa close to the edge of the bluffs. The accompanying sketch of Walpi illustrates the character of their sites. They do not build so much in hewn stone as do the Cliff Dwellers, and seem to have adopted the principle of lath and plaster in the construction of their walls. Perhaps the use of adobe as a wall covering was introduced as a result of the first visit of the Spaniards in the sixteenth century, for there seems to be a touch of modernism in the way they plaster their rough walls with this natural substitute for lime and hair.

They make further use of plaster in their interior construction and in the building of their chimneys. Their



A chimney

fireplaces are generally one of three forms, and almost always placed in a corner. If the inhabitant feels particularly energetic, he may build a rectangular fireplace which takes on somewhat the character of our modern fireplace with a mantel. In order to do this, it is of course necessary to build a frame of sufficient strength to carry the hood, which frame is then thoroughly plastered. Of the corner fireplaces there are two types, one in which the hood is supported by a beam across the corner, all of which is built up in wood and adobe plaster; the other is a lighter construction, in which the hood is supported by thongs suspended from a beam in the ceiling. The chimneys are almost invariably built of adobe and stone and crowned with a pot, the bottom of which has been removed.

Their interior decoration consists of woven baskets and cloths, colored pottery, and cochinas, or miniature effigies of their gods.

The most striking resemblance between the implements of the modern Indians and the ancients is the construction of their mealing-troughs. These are practically identical.

There is so much of wonder and beauty to be seen in the Southwest of the United States that it is astonishing that so few of our citizens have ever visited the country. The trip is not arduous, and is replete with features of intense interest. I have touched here only on the dwellings of the Mesa Verde and some of the features to be found in the dwellings of the Moki Indians, but there are other places of interest in the Southwest that have an equally potent lure.

An automobile trip over the Apache Trail from Globe to Phoenix, Arizona, will carry the tourist by several abandoned ruins of Cliff Dwellers, and if approached with the proper mental attitude, will prove a considerable mental stimulus.



The skill with which the hewn stones were laid in Cliff Palace is well illustrated here. Note the projecting window-sill and the preserved condition of the wall.

From a photograph by Mark Daniels

The Real Meaning to Architects of the Movement for the Adoption of the Quantity System

By SULLIVAN W. JONES

The compelling force which shapes our point of view and dictates our course of action is necessity, and necessity is no respecter of men or opinions. In each field of man's endeavor there are always the few who through close study and interested application acquire greater powers of insight and perception than their fellows. It is these few who catch necessity's first faint call, who first sense the trend of things, and become actuated by ideas. Necessity has decreed an economic reform in the building industry. Of that there is abundant evidence. Many ideas for effecting such a reform have been advanced by as many minds. Some of these ideas have been visionary and impracticable; others are being worked out; and still others are working. The test of the value of an idea is its power to gather advocates, or dollars, or both. The only way to justify an idea is to make it work.

The Demand for a Reform of Methods in the Building Industry

The response to the demand for reform is widespread and is finding expression in many efforts perhaps not generally recognized as related. The movement for the adoption of the quantity system; the formation of ever-expanding industrial and trade associations and the consolidation of hitherto unaffiliated associations, to facilitate the discussion of economic and technical problems and for the exchange of views on methods of production and merchandizing; the work of the government bureaus and professional societies to the end of stabilizing the market through dissemination of accurate data and the establishment of standards by which products may be judged more intelligently; and the new Standard Documents of the Institute are all the developments of ideas for placing industry on a sound economic basis, and through these methods the building industry needs and is receiving the attention it demands.

Each of these efforts has gathered to itself an army of enthusiastic advocates and workers; each is acquiring momentum; each is pregnant with power for accomplishing the intended results. Not one may be checked or controlled by the will or ambition of the mind that conceived the initiating idea. The development of all such efforts is, and always will be, controlled by a consensus of opinion and not by the opinion of the individual, except in so far as the

individual may influence thought. If we hope to make our efforts bear fruit, we must work together. We can not achieve results, in the broad sense, if we all pull in different directions, each striving to thrust his ideas down his co-workers' throats. Cooperation and the coördination of effort is the key to success. Our understanding of that prevailing truth has come to us gradually through the failure of other less modern and less enlightened methods.

A Discussion of the Arguments Advanced by Mr. G. Alexander Wright

These abstract thoughts occur to me in connection with my purpose of discussing the movement for the adoption of the quantity system and particularly in connection with certain statements on that subject made and widely circulated by Mr. G. Alexander Wright. My chief reason for discussing Mr. Wright's views is that they afford an excellent premise from which to make some observations on certain considerations of the quantity system which are just now in the minds of all those interested in or working for its adoption.

I approach such a discussion with a mixed feeling of determination and hesitancy. Determination, because of the belief that Mr. Wright's statements have made upon his readers an unfortunate impression that ought to be cleared away for the good of the cause; and hesitancy, for the reason that discussions seldom alter convictions, because they have a way of centering about words and not the ideas which the words are intended to convey. Whatever the effect of Mr. Wright's statements has been on the architect, the effect upon the Institute's official family has been a stimulation of its interest in the quantity system, with the result that the Institute will undoubtedly be asked to declare its attitude on the subject at its next convention. So, even though I do not agree with Mr. Wright on many points, I am very glad he has spoken. Moreover, it is quite natural that such a discussion should center about statements made by Mr. Wright for he is an authority and his name and the quantity system will always be intimately associated in the minds of those who think or speak on the subject. He has worked unselfishly with the zeal of an enthusiast for many years to secure this needed reform in our present methods of estimating and his labors are widely known.

The Impossibility of Fixing upon Standard Units as a Preliminary to the Adoption of the Quantity System.

Mr. Wright asserts that standard units for the measurement of materials—perhaps several standards for different zones—ought to be established as a preliminary to the adoption of the quantity system. Units of measurement are indispensable, and units which are standard, that is, generally accepted and used, will unquestionably simplify the employment of the system. There can be no doubt, therefore, as to the theoretical advantage of establishing such units as a preliminary step. But I do not believe such units can be established in advance, and if we delay using the quantity system until they are established, the time for its adoption will never arrive. The work of standardizing is a task of discouraging proportions, requiring the patient application of a number of well-informed minds for a period of years. One man or even a number of men animated by intense enthusiasm for the reform might establish units which would be at least temporarily practicable. But units thus arbitrarily established would not become standard. The Bureau of Standards and the technical societies that function in establishing standards have found that all those interested in the work or affected by it must be consulted, and the standards, to be standards, must be arrived at through the widest possible coöperation and by the consent of all. Another difficulty is that standards have the tendency to change frequently in the natural process of adapting themselves to new conditions and requirements growing out of development. The standards for the measurement of materials entering into construction will show the same tendency to change, and probably even more than standards in other fields, because there is no market so restless and unstable as the one which contributes its products to the work of construction, and because of the extraordinarily rapid growth of the industry and improvement in methods.

Neither do I believe that the quantity system depends for its satisfactory employment upon the establishment of units for measurement that are standard, or for that matter, on the establishment of any units other than those commonly used and understood by bidders in the locality of the work upon which bids are taken. The fact is that, if the units used in the preparation of bills of quantities differ from those with which the bidders are familiar, confusion and misunderstanding will result.

I have already said the way to justify an idea is to make it work. If there are enough persons making a living out of the building industry who believe that the quantity system will correct the conditions of which they now complain, the time has come to

justify the idea by making it work. The units of measurement will take care of themselves. They will be established gradually and standardized in the normal development of the system. The surveyors jointly and in conference with builders will undertake the work of standardizing measurements as a means of expediting the service. As the number of surveyors increases, we shall have local associations and ultimately a national association, all formed with the objects of establishing units for measurement and setting up other rules for the conduct of the business. That is what has always happened in all such movements and that is what is going to happen in this case, Mr. Wright's objections notwithstanding.

The Surveyor's Bond

It is maintained by Mr. Wright that the surveyor should be placed under bond guaranteeing the preparation of accurate bills. In controverting Mr. Wright's claim it may be argued that quantity surveying is a profession and must be maintained as such. If we put the surveyor under bond, his status changes just as surely as would the architect's if he were obliged to guarantee costs. If we insist upon a bond from the surveyor, we shall furnish him with the motive for producing bills of quantities safely padded. Unfortunately, I am forced to admit the necessity of such a guarantee as a temporary expedient. Owners are in the habit of considering themselves protected by lump-sum bids and contracts for fixed amounts, and it will not be easy to wean them from this feeling of security which, in most cases, is a myth.

The Question of Reference to Drawings in Bidding Under the Quantity System

Mr. Wright declares that bills of quantities should be so prepared that reference by the bidders to the drawings and specifications will be unnecessary. I do not believe that the preparation of such bills will ever be possible in this country. The method of handling work of construction, especially of our large and complex buildings, is a most important factor in determining costs. It is in this connection that the bidder's experience, knowledge, and ingenuity contribute largely to his success in securing contracts. If the architect or surveyor undertakes to establish the *modus operandi*, responsibility for the safe conduct of the work, now properly the contractor's, would then rest upon the architect and surveyor unless a change was made in the law.

The Status of the Quantity Surveyor

Mr. Wright would have us disapprove of the efforts of certain organizations which are in the

THE MEANING TO ARCHITECTS OF THE QUANTITY SYSTEM

business of preparing guaranteed bills of quantities. Apparently Mr. Wright's sole reason for disapproval is that these organizations are seeking profit. It seems to me that their efforts are altogether commendable, whether we believe in the value of the quantity system or not. The work of such organizations has been, and must be for some time yet to come, largely educational. A campaign of education in any field entails expenditures usually made with the hope of return long deferred. What is there that is objectionable in a dignified and honest effort to sell one's service and to secure a reasonable return on invested capital? Mr. Wright works, we all work, because we get something we want or need in return for our labor. The quantity system is a hobby with Mr. Wright. He spends his money on it as I put my surplus earnings into planting trees. The fact that the quantity system is Mr. Wright's hobby does not make another's effort to make it a profitable business contemptible, or low, or mercenary, even if standards for the measurement of materials have not yet been established. Mr. Wright's charge is certainly unjust and obviously ill-considered.

Adjustments Under the Quantity System

A paper prepared by Mr. Wright, and read before the Society of Constructors of Federal Buildings at its convention in January of this year, contains an explanation of the application of the quantity system to the adjustment of prices due to changes in the work called for under the original contract. Mr. Wright, in effect, states that the units of materials involved in such changes are priced and paid for or deducted upon the basis of the unit prices in the original bill of quantities. "Thus there can be no dispute on either side about the value of extras or omissions." I, too, believed at one time that the use of a bill of quantities solved that vexing question of the true values of extras and omissions in just the manner stated by Mr. Wright. I have, however, become convinced that any attempt to dispose of the question through the use of unit prices for worked materials previously fixed upon will result unsatisfactorily either in undue profit to the contractor and the corresponding loss to the owner, or *vice versa*. The conditions under which changes are usually made in the work during its progress are so many and so variable that they cannot be taken account of in fixing the original unit prices. Very occasionally, such changes can be executed under conditions closely simulating those surrounding the execution of the work originally contemplated. In such cases, and only in such cases, can the original unit prices be applied with fairness to both parties to the contract.

English surveyors have solved the problem of

adjusting extras and deductions by placing at the bottom of their bills of quantities an allowance for so many days' work at an hour rate for each of the trades involved, and for so many units of the various unworked materials at prices named by the bidder, against which changes are charged. A "day's work" account they call it; we would refer to it as a "cost" account. That is the only method which, in my judgment, can be used for determining values which are fair and equitable. But even that method can be and often is diverted to the advantage of an unscrupulous contractor.

The Application of the Quantity System to Mechanical Equipment

It is a serious question in my mind whether the quantity system can ever be used successfully in connection with plumbing, electric wiring, and heating. It is safe to assert that such work is never installed as it is indicated on the drawings. A bill of quantities presupposes a definite and binding layout which can be substantially adhered to in execution. Such layouts for the work of equipment could be prepared and incorporated in the original drawings from which the bills are prepared, if we had the time before taking bids, to complete all details and show the exact location of every pipe and fitting, conduit and duct, as well as the structural features, so that all interferences would be avoided and the most economical and at the same time the most efficient and slightly arrangement determined upon.

But, if my views are correct, all these questions are incidental to the use of the system. They are not fundamental. The important thing is to decide whether or not the quantity system is the answer, or a partial answer, to the need for better business methods in the building industry. Obviously it has certain very marked advantages over the haphazard and wasteful methods of estimating now employed, and those advantages will be realized in proportion to the extent to which the system is used. It is not necessary that we should swallow the whole dose at once.

The Great Possibilities That Would Inhere in the Adoption of the Quantity System

I have expressed the view that the quantity system is only one of the many manifestations of the need for improvement in conditions. It is the only plan for reform that has been put forward as a means of reducing economic waste and lessening the gamble in estimating. It has been advanced and advocated almost wholly on economic grounds. But the questions which are pressing for consideration are of both an economic and a moral character. The moral questions have sprung from unhealthy

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economic conditions, and are deeply rooted in the present uncertain methods of estimating. Nearly all moral questions in business are of economic origin. While the moral questions are symptomatic, focusing attention on them must serve to strengthen an argument for the adoption of any corrective measure which reaches the cause.

There are certain common practices in the building industry which do not qualify under any recognized standards of morals, or justice, or ethics. Both architects and contractors have been responsible for the development of these practices; both have contributed reciprocally to the growth of conditions which are now pretty generally acknowledged to be steadily working to make the building industry an unprofitable field for the conscientious and self-respecting contractor. The new Standard Documents of the Institute offer a measure of relief through the recognition of the contractor's rights and provision for his securing justice without great expense, loss of time, or the sacrifice of reputation. They will also be effective in improving the conditions under which subcontracts are executed.

The Evils Arising from Incomplete Drawings and Specifications

Drawings and specifications not sufficiently explicit or complete to function fully as mediums for conveying to the bidder the information needed to prepare an accurate bid have made bidding primarily a gamble into which many factors enter that are wholly improper and irrelevant; such factors as the architect's personality and reputation for reasonable or unjust decisions; the quality of work the architect may be expected to require, irrespective of requirements of the contract documents; what chances competing bidders will take to get their bids down; and the prospects for securing inordinately profitable extras. I have known of contracts deliberately taken 15 per cent below the figured cost on the prospect of securing large profits from extra work. A contractor who enjoys an excellent reputation, said to me not long ago: "Every bid I submit is a lie. If I and other contractors got 'stung' every time we took a contract below figured cost, we would soon stop doing it." But contractors who submit lying bids do not get "stung." They succeed in turning figured losses into profits because architects are usually lax in enforcing the contract requirements, or find the enforcement of vague requirements a difficult undertaking.

Quantities the Only Exact Basis for any Contract

The quantities of labor and materials and the unit prices therefor have been thrust into the background. The quantities are taken off and priced

and used merely as a groundwork on which to base the other more important speculations. I say the "other speculations" advisedly, for quantities as they are taken off by the average bidder are at best uncertain. Now, as a matter of fact, the quantities, properly priced, are the only exact basis for any contract, and they should be made so. If they could be made the one definite and specific element in the contract, they would automatically become the one definite and specific thing upon which the bid could be safely based, and in that case, the other wholly improper considerations would be completely robbed of their value and would cease to be the factors determining the contractor's chances for securing a profit or suffering a loss.

The Gambling Element in Contracting

As work has been contracted for in the past upon the basis of a whole fabric of uncertainties and unknowns, it has been perfectly natural and absolutely necessary for the contractor to seize upon every means at hand to protect himself and the profit to which he is justly entitled. It is unfortunate that the means selected have become a menace. Evil practices have developed in subletting and conducting work; like a cancer, they have eaten into the moral fiber of the contractor. Success has become a matter of shrewdness rather than knowledge and skill. That is largely the reason why the number of irresponsible and, from the technical standpoint, incompetent contractors, doing business on borrowed capital and the capital of subcontractors, has increased so amazingly within the last decade; and that is why subcontractors as a class complain so bitterly of general contractors and their methods.

Few contractors and still fewer subcontractors, secure contracts on terms which permit honest execution and a conscientious fulfillment of the contract requirements. Materials below the standard demanded are bought because they are cheap and forced into the work with a deception which may well be characterized as scandalous. The unit cost of worked materials has been forced downward by necessity until the quality of labor and craftsmanship has been ruthlessly sacrificed to speed; for time is money. All this has happened because there is no definite basis for the contract. Manifestly we must furnish one and my conviction is that the quantity system and the accurate bill of quantities will give it.

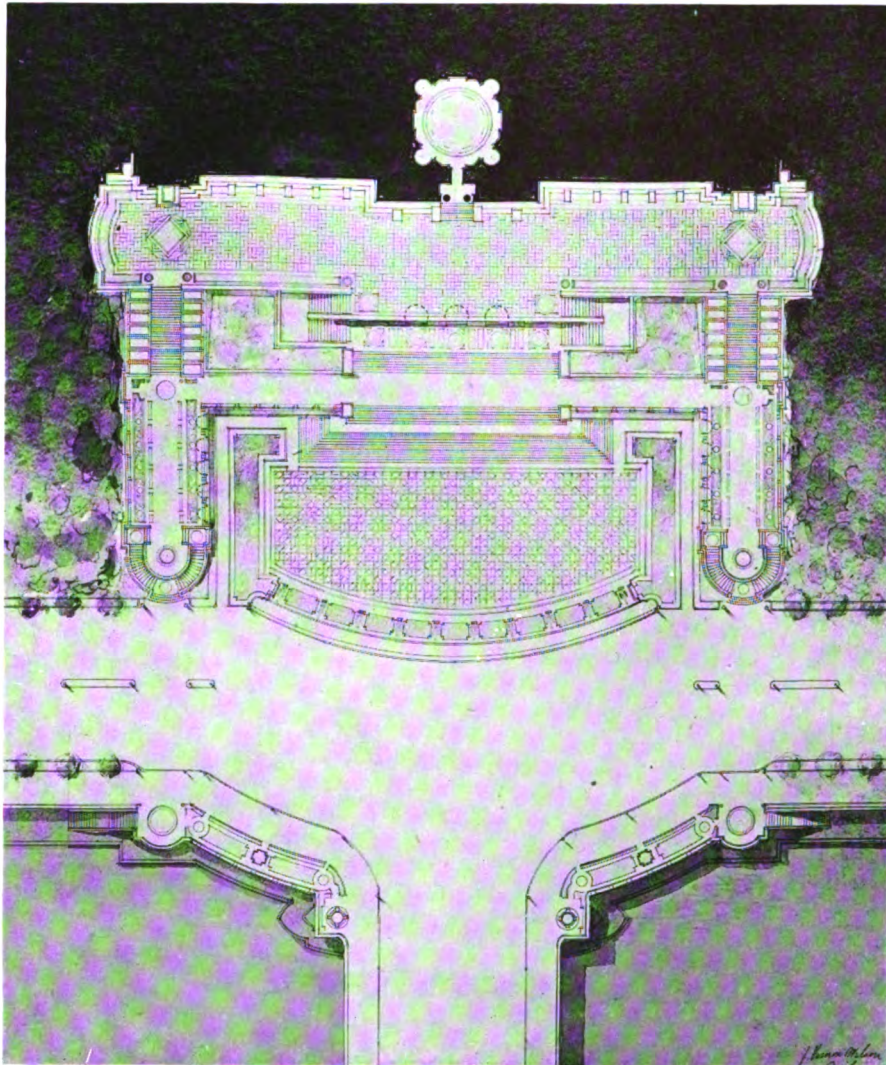
The Serious Responsibility Confronting the Architect

Since architects are in a measure responsible for the prevailing critical conditions in the building industry, it will redound to their credit and advantage to give their earnest thought to this subject.

THE MEANING TO ARCHITECTS OF THE QUANTITY SYSTEM

Necessity will ultimately force the adoption of the quantity system or some other corrective measure in this country. Contractors are now working in that direction. The danger lies in the fact that they can effect some sort of reform without the assistance of the architect. Subcontractors can and will force a change in the system of estimating in spite of any possible opposition by general contractors. When

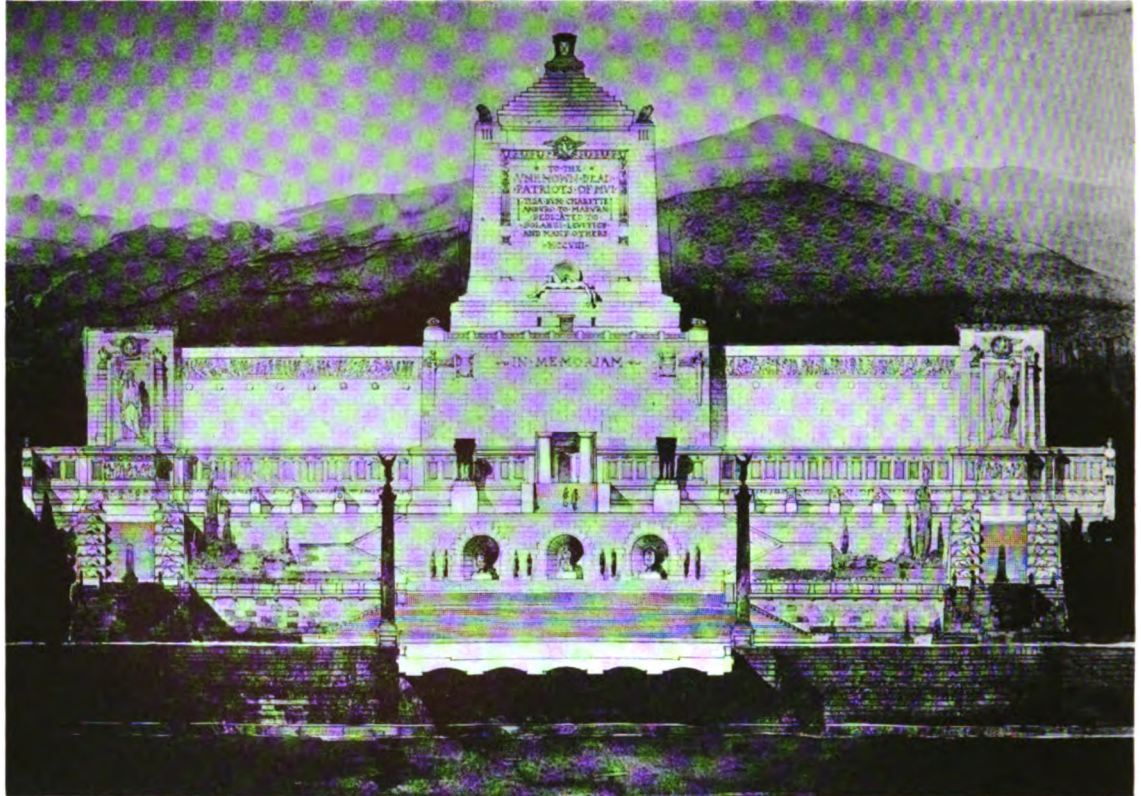
the change comes, it will affect the practice of architecture. Architects ought to work with contractors to the end of securing relief, for in the last analysis, their interests are identical. Architects should not slumber peacefully at the switch while the train runs off the track. It will be easier to influence and direct the development of the new system than later to correct mistakes.



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HARVARD UNIVERSITY

Competition 1916-1917. Subject: A Commemorative Monument
to the Unknown Dead

Won by Jean Vernon Wilson. (See the Journal for July, 1916.)



ELEVATION OF MR. WILSON'S WINNING DRAWING IN THE NELSON ROBINSON, JR., TRAVELING SCHOLARSHIP



THE MEDAL OFFERED TO THE SCHOOL OF ARCHITECTURE, HARVARD UNIVERSITY, BY THE SOCIÉTÉ DES ARCHITECTES DIPLOME PAR LE GOUVERNEMENT, OF PARIS Won this year by Mr. Jean Vernon Wilson with his drawing for the Nelson Robinson, Jr., Traveling Scholarship, a notable achievement in scholastic competitions

Town-Planning and Housing

GEORGE B. FORD, Associate Editor

A Cleveland Bridge Problem and a Proposed Solution

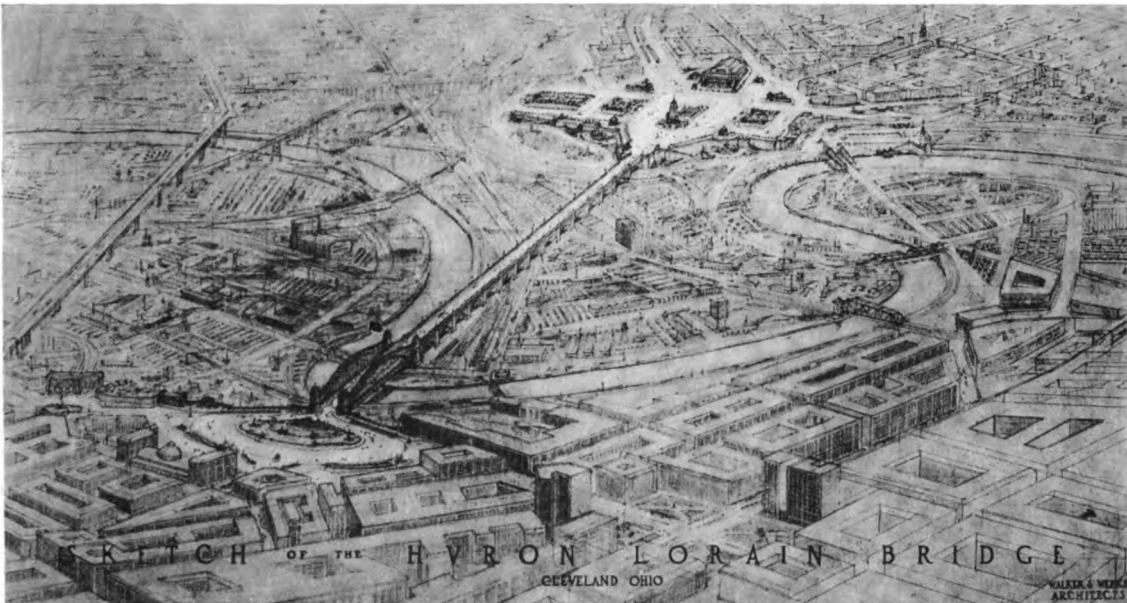
The wide and tortuous valley of the navigable Cuyahoga River and its small tributary streams, in the city of Cleveland, are features that vitally affect the arterial street system of the city plan. The design of bridges and viaducts for spanning these valleys is a subject to which increasing attention is being given by city officials, architects, and the public generally. The city has learned from experience that the entire problem is one which must be studied on a broad basis, particularly in matters connected with the approaches to the bridge.

The imminent construction of the Huron-Lorain bridge lends value and interest to the studies, herewith presented, by Messrs. Walker and Weeks, architects of Cleveland. The plans were made primarily for the exhibition of studies covering local city-planning needs, prepared by various members of the Cleveland Chapter of the Institute, and shown at the meeting of the National City-

Planning Conference last June. As the city-plan commission has not yet made a comprehensive plan for the development of Cleveland, the project has been treated as a local improvement, having only the most general and obvious connection with the general street system.

The type of bridge shown is similar to that adopted for the Detroit-Superior bridge in Cleveland—a steel-arch span, approached by a series of concrete arches, supporting the double-deck roadway. The lower deck provides for four surface-car tracks, and for two tracks of the projected subway; the upper is reserved to wagon and motor traffic, with flanking footways.

The schemes proposed at both the east and the west end of the bridge will reclaim districts that are now “dead” or “blighted,” and will provide traffic routes on a basis of efficiency instead of the disorderly arrangement now existing. The east approach is developed as a semi-circular plaza, on



CLEVELAND.—PROPOSED HURON-LORAIN BRIDGE. GENERAL VIEW

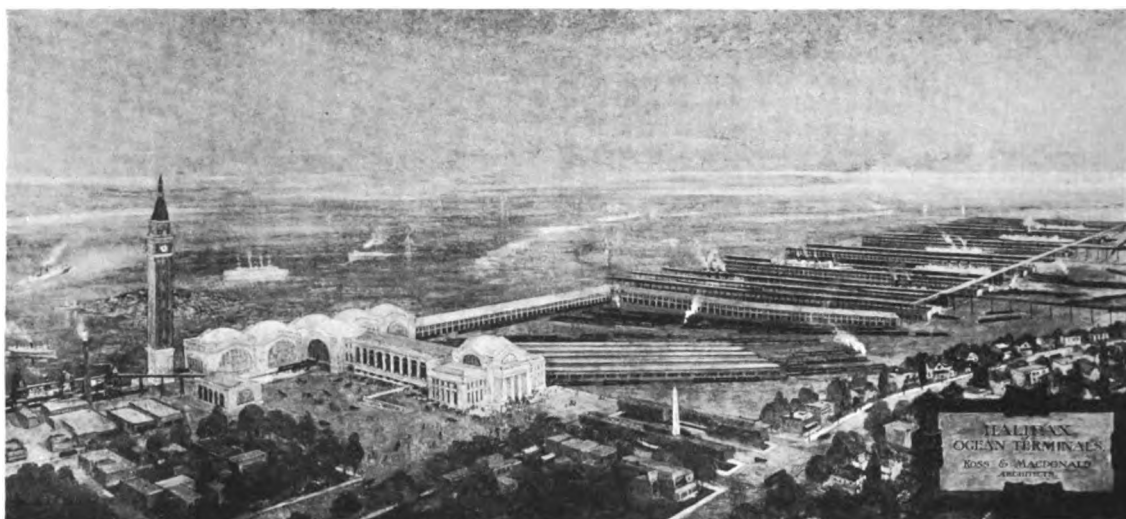
A steel-arch span crosses the river, with a series of concrete arches, supporting a double-deck roadway on the west. The east approach with a semi-circular plaza, arranged for the convenient movement of traffic and providing sites for market stalls, and the west approach providing sites for future public buildings, will be gained by the demolition of much unsightly property and the rearrangement and widening of streets. This, with the provision of the key features of the architectural composition, would cost approximately three million dollars.



CLEVELAND.—PROPOSED HURON-LORAIN BRIDGE.
EAST APPROACH

one side with an inner main roadway and outer market road, and on the other side with driveways ascending to the upper deck of the bridge, and ramped trolley-ways descending to the lower deck. The west approach will provide a large plaza containing sites for public buildings, and decorated with gardens, fountains, and monuments. Traffic will be handled by a gyratory system similar to that of the east plaza. The slopes of the hill have been parked down to the retaining wall that masks the railway. In the opinion of the designers, a wonderful opportunity exists at the west approach for the realization of a worthy gateway to the west side.

In consideration of actual wealth-producing power, through increased tax valuation of nearby property, of an improvement of this nature, and its urgent necessity as a safeguard against serious traffic congestion in the immediate future, the cost of the project would not be excessive. Purchase of land and the provision of the key features of the architectural composition would require a sum in the neighborhood of three million dollars. A certain amount of interest has been manifested by the municipal administration, civic bodies, and individuals, since the exhibition of these studies. Whether the complete project is ever realized or not, its designers feel that its presentation and consideration will have been of some utility in the progress of Cleveland's municipal development.



HALIFAX.—NEW OCEAN AND RAILWAY TERMINALS

In the left of this illustration are shown the principal passenger and immigration building, bordering the landing-quay, and extending inland the two-level train concourse, the latter connecting with the city railroad station. This station faces a large square or plaza. At the right are shown the five great two-level piers, each capable of accommodating four vessels 600 feet in length.

TOWN-PLANNING AND HOUSING

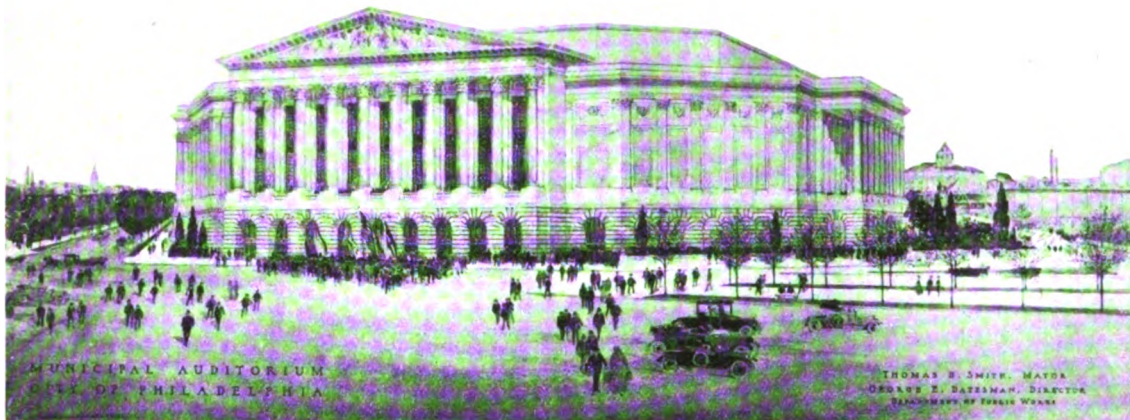
The Great Rail and Water Terminal at Halifax

The City of Halifax is the most easterly established seaport in North America, is a good day's journey nearer Europe than New York, even by the fastest steamships, and possesses a well-protected harbor lying close to the open sea, and which is so wide and easily navigated that the largest ships can enter, turn, and leave by their own power, at all hours, day or night. It was to be expected that with the completion of the government-owned Canadian transcontinental railways, the Dominion authorities would make a determined bid at Halifax for this trans-Atlantic traffic created by these new lines. Extension investigations were undertaken in 1912 and 1913 by architects, engineers, and officials of the Canadian government, from which plans were drawn for a great terminal to accommodate the largest boats afloat, and which, when realized, would make

the port of Halifax one of the most convenient in the world for the transfer of passengers and cargo.

The new ocean terminals are now in an advanced state of construction, and the first basin of the new harbor appears likely to be ready for use this year. Halifax is sure to have a great future, and, in the course of this work, the question is bound to come up regarding the preparation of a town-planning scheme before the city grows larger, in which consideration will be given to all phases of the city's life related to the great terminal problem.

The entire scheme, as evolved, provides a terminal for the easy transfer of passengers and freight between trunk railroad and ocean-going vessels, but in addition permits of the handling of all railway traffic originating in or destined for the City of Halifax.



PHILADELPHIA.—MUNICIPAL AUDITORIUM ON FAIRMOUNT PARKWAY, FUNDS FOR THE ERECTION OF WHICH WERE RECENTLY VOTED

The Auditorium will have a seating capacity of 15,000. When used for exhibition purposes, 91,000 square feet of floor-space will be available. A railroad siding to the north facilitates the shipment of exhibits.

Fairmount Parkway Out of the Throes of Litigation and Soon to be Realized

Philadelphia's great parkway project, extending from the City Hall northwesterly to the entrance of Fairmount Park, is soon to be completed. Two hundred and thirty-five property-owners remaining on the line of the parkway will be given notice to vacate within ninety days. Over eight million dollars is available for meeting the claims of these owners. About one-half million dollars has been

set aside for the removal of buildings and the physical construction of the great boulevard, including the extension of Logan Square. On the completion of the clearing, sites for a number of proposed public buildings will be available along the route of the parkway, including a new city hall, library, art museum and municipal auditorium. Plans for the latter were recently made public.

Various City-Planning Activities

MASSACHUSETTS is the first and only state with a federation of its city-planning commissions, or planning boards as they are officially termed. Their number is greater than those in all other states combined, but their authority is at present extremely limited. Their function is to advise the local administrative officers, without power to compel the adoption of a plan or proposal or adherence to a plan once adopted. To overcome this condition in a measure at least, and to coordinate activities, the Massachusetts Federation of Planning Boards is issuing a series of pamphlets giving needed advice and help. The first two bulletins issued covered The Functions of the Massachusetts Town-Planning Boards, The Official Plan, Town-Planning and Present Legislation in Massachusetts, and also a list of the laws and statutes that will assist in carrying out certain aspects of city- and town-planning in the Bay State, with a summary of bills that were pending before the general assembly bearing upon town- and city-planning. A useful document.

A MEASURABLE addition to the city-planning powers of Massachusetts municipalities is contained in an act of the General Assembly of the Bay State, approved May 10, 1916 (Chap. 190), which gives the mayor of any city, with the approval of council, power to appoint a board of survey of three members and fix their compensation, the city engineer to act as clerk of such a board. Under a mandatory provision, where a board of survey has been appointed, no person, firm, or corporation shall open a street without submitting to the board of survey "suitable plans and profiles" showing "also the method of drainage of the adjacent or contiguous territory." It is also provided that no street or way in the territory to which the plans relate shall be laid out or constructed except in accordance therewith, or with such further plans as may subsequently be approved by the board.

THAT INTEREST in town-planning is not limited to the western hemisphere is shown by the range of activities in British India. From Bombay, Calcutta, Madras, and Delhi, not to mention numerous smaller places, have issued numerous reports dealing with studies and investigations for town plans, which show that British enthusiasm for town-planning is reaching into remote parts of the empire. Reference to some of these activities have already been made in the Journal, and others will be reviewed in future numbers. One of the most recent advances is the enactment of a town-planning law for Bombay, which, while following, in general, the lines of the English town-planning act of 1909

(discussed in the Journal, Vol. III, No. 5), shows variations due to altered conditions of location and administration, and also to improvements in general construction. The law vests in a designated authority specific powers for the preparation and execution of plans for undeveloped areas. Contrasted with the limited powers which our American city-planning commissions enjoy and the constitutional limitations which are imposed on city authorities in the execution of improvements, such legislation as the Bombay act is notable for its breadth of appreciation of modern and constructive methods of city development and social advance.

THE CITY PLAN Committee of the Business Men's League of St. Louis is urging an appropriation of \$15,000 for a study of districting in St. Louis. The official City Plan Commission, some time ago, requested the various organizations with civic interests to appoint committees on city-planning. A number of organizations have heartily joined in with the plan, among them the Civic League, the St. Louis Chapter of the Institute, the Business Men's League, and the Engineers' Club. These committees have assembled at intervals to meet with the official plan commission and certain phases of city-planning work have been assigned to the organization committees for investigation and report. The recommendation by the committee from the Business Men's League is the outcome of its study of the districting problem.

A COMMUNAL FOREST, modeled after the celebrated communal forests of Europe, is the unique feature of a town plan recently prepared for the town of Walpole, Massachusetts, a little rural industrial community of about six thousand inhabitants in eastern Massachusetts. Other cities in America have established town forests, principally as protection to their sources of water-supply, but Walpole's forest is the first to embody the element of future profit with recreational service. Through the efforts of the Town-Planning Board, 150 acres of land have already been donated by a public-spirited citizen, and the town authorities have provided funds for development. It is estimated that forty or fifty years from now the forested area will have a timber value of about three thousand dollars per acre. Meantime roads and paths laid out through the forest provide opportunities for study and recreation for the entire town. Other towns in Massachusetts are awakening to the advantages of the community forest developed for profit, and the idea should be a source of inspiration to communities throughout the country.

BOOK REVIEWS

EMIL LORCH, professor of architecture in the University of Michigan, has been appointed by the Mayor of Detroit as a member of a consulting board to assist the Commissioner of Public Works of Detroit in the preparation of plans and estimates for the construction of a new bridge to connect Belle Isle with the mainland. The Belle Isle bridge was destroyed by fire, April 29, 1915. Previous to that, Mr. Cass Gilbert had prepared drawings for a monumental bridge at the same point, as described in the *JOURNAL* for June, 1915.

FIVE YEARS AGO, the Chicago Plan Commission told the people of Chicago that their greatest issue was the official adoption of the plan of Chicago. How great this issue was has been clearly brought home to the people in the progressive work of the commission. A survey of this work, with reports on improvements now under way or projected, is set forth in the sixth annual report of the Commission. Improvements along Michigan Avenue and Twelfth

Street, on the Lake Front, in connection with the great railway terminals, and the post-office site, and in a number of other localities where vital planning problems are being handled with a broad vision, are the result of eternal vigilance and aggressive effort by the plan commission. It is realized that further progress will be in exact proportion to the unceasing watchfulness of the city authorities and the members of the commission, all pulling together and co-operating for the ultimate realization of the plan.

A NEW city-planning commission has been appointed and is now at work in Santa Monica, California, under the permissive law enacted in 1915. The Commission has authority to make the necessary studies for the preparation of a comprehensive plan, to advise in regard to the erection of building on public land, to prepare a building code, to devise a scheme for districting the city, and to pass on proposed building and sanitary ordinances and public utility franchises.

Book Reviews

A History of Architecture. By Sturgis & Frothingham, Vols. III and IV. Published by Doubleday, Page & Company. Price \$5.00 per volume.

These two volumes complete the history of architecture which was begun by Mr. Russell Sturgis and left incomplete at his death.

In the third volume, Professor Frothingham traces the origins of Gothic architecture in France by showing the development of certain structural features, such as vaulting, pier, column, capital, window. Around these structural details the story is made to crystallize, and its telling is done so charmingly, with such skill and thoroughness, in a style so easy and graceful, that the reader's enthusiasm and admiration is aroused. It can be stated without fear of contradiction that the volume on Gothic architecture in France is so wisely and sympathetically written, so masterly, that little is left for another writer.

What is striking about the author's point of view—and yet how natural and obvious—is that he views architecture always joined to its social causative environment. He does not dissect it from civilization, divest it of human interest, make its history a catalogue of dates, building forms and materials. We can all recall such histories of architecture. The author regrets that limitations of space prevent him from referring oftener to the social and economic conditions environing the different phases of Gothic development. However, enough glimpses and hints

of the social factors, knowledge of which alone make architecture understandable, are given to stimulate the reader's imagination and whet his desire for greater knowledge. That historians have almost invariably ignored the evidences of a people's history afforded by its architecture, and relied only upon the written word for evidence of its past history, is a striking commentary upon their stupidity, and perhaps a partial explanation of the lack of interest inspired by the average history.

In Chapter 1, the development of vaulting is admirably shown. Why the French should have been content with the simple forms of quadripartite and sexpartite vaulting, while the English developed the intricate beauty of fan vaulting, is perhaps due to different esthetic ideals to which the vaulting was made subservient. The naves of the French cathedrals were made far loftier than those of the English cathedrals, and there resulted an esthetic quality of spacious loftiness, an upward soaring, which negated gravity. This quality, so admirably attained at Amiens, and at that most amazing of all interiors, Beauvais, would in no wise have been improved by making the vaulting more prominent and noticeable, with the many ribs of fan vaulting. The English, with lower roofs, sought other ideals and created a quite different perfection.

The author does not contrast the significant fact that the French cathedrals are civic and that English cathedrals are rural, the former the product of civic enterprise, democratic in purpose and inspiration; the latter of wealthy monastic orders,

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

built for the most part in immense parks on the outskirts of cities. The resulting differences of character and quality are striking, and differences of usage great. Canterbury and Chartres, Rheims and Durham, what lovely dissimilar emotions are evoked by their names! How out of place, out of character, if one were changed to the other's site!

A few quotations will show the style and exactness of judgment of the author.

"These characteristics (of Gothic) are primarily constructive and secondarily esthetic. The science that dictated was exulted in. Walls were practically eliminated as a necessity. The scheme was to reconcile safety with the extremest possible preponderance of voids over solids, in order to secure plenty of light and unity in church interiors. This was done under the guidance of a lover of aerial perspective and vertical effects."

That science did not always dictate to esthetics is demonstrated by the piers of Notre Dame, where, since the vaulting is sexpartite, and consequently the thrust and weight on the diagonal ribs greater than on the intermediate ribs, the columns supporting the piers should alternate in size, if logic be followed. But the Gothic architects—praise be to them!—were willing to sacrifice logic for unity of effect, and made the columns of the nave all alike, while they logically alternated in size, where no unity of effect was possible, the columns of the aisles.

There are copiously illustrated chapters on figured sculpture, of which the portals of Chartres and Rheims are such dazzling examples; on civic, military, and monastic Gothic, in which category the Hotels de Ville of Compiègne and St. Quentin, the Palais de Justice at Rouen, Pierrefont, Coucy, Avignon, furnish some of the illustrations.

Chapters on Gothic in Spain, in Portugal, Italy and Germany, the Netherlands, complete the volume which has altogether 466 drawings and photo-engravings. In the fourth volume the history of Gothic architecture is completed, with a history of Gothic architecture in England, to which the author devotes eighty-eight pages and ninety-one illustrations. Germany contributed to Gothic architecture but one original feature, the open traceried spire, an achievement of surpassing imaginative merit. The spires of Strassburg, Ulm, and Freiburg are an architectural heritage of which man may well be proud. England's contribution to Gothic architecture was far greater. Her share was almost as great as that of France. In these eighty-eight pages, its development, its particular character and charm, its distinctive plans, forms of vaulting, its towers and great eastern windows, are shown. The English cathedrals lack the elaborately sculptured entrance doorways of the French cathedrals.

Was it a difference of environment, the one rural, the other civic, that accounts for this striking difference of treatment? In the English case, an absence of a populace using the cathedral for its celebrations and fêtes? The following quotations sum up Professor Frothingham's judgment: "One of the special gifts of English designers was the understanding of articulated mass and (consisted) in the hewing out of dramatic contrasts, in a presentation of a series of picturesque and strong effects. In doing this, one defect is evident. It is the lack of logic. The façades are not the logical expression of the outline of the building."

"One may differ as to the good taste of a great deal of the decorated vaulting, but some of it is undoubtedly beautiful as well as original and constructively brilliant. To put the matter in two words, the use of the vault as a vehicle of design and decoration, and make it finally, in fact, the main center of internal decoration, is an English invention, and of the greatest importance, whether one approve it or not."

In comparison with the author's sympathetic and comprehensive treatment of Gothic architecture his handling of Renaissance and modern architecture, to which 242 pages are devoted, is meager and disappointing. The disappointment is that there is no fifth volume!

On page 97 the author repeats the familiar objection to the use of iron to take up the thrust of vaulting, as used by the Italians in their domes and arcades, and brands such use unscientific. This is the objection of a near-sighted theoretician and not of a constructor.

What could be more scientific than to use materials in accordance with their properties, masonry for compression, iron for tension? If that be so, a system of construction that combines the two materials, using each material in accordance with its properties, is as perfectly scientific as one can imagine.

It is to be regretted that there are no illustrations of Wren's parish churches; none of Louis XIV architecture, save a poor illustration of the Invalides; and that modern architecture is so inadequately treated, France being represented only by the Madeleine and the staircase of the Opera House and the United States dismissed with a paragraph of eleven lines, without illustrations. Better it were if modern architecture had not been mentioned—again the objection that there is no fifth volume.

In conclusion, these two volumes are a literary achievement of great merit, and at the same time the most interesting and most comprehensive history of architecture that has yet appeared.

WALTER D. BLAIR.

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Water Tubes—synonymous with effective heating

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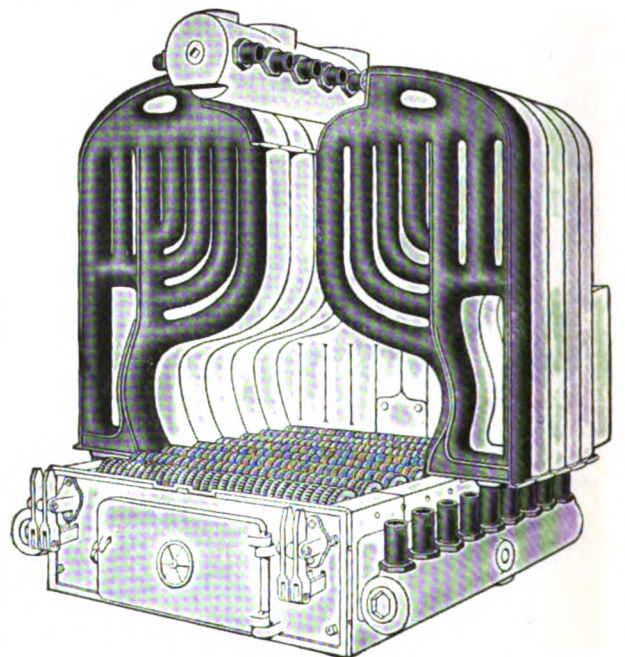
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PHILADELPHIA.—*Horace Wells Sellers, Stephen Girard Bldg.; †Edward A. Crane, 1012 Walnut St., Philadelphia;
PITTSBURGH.—F. A. Russell, 336 Fourth Ave.; †Charles †T. Ingham, 323 Fourth Ave., Pittsburgh.
RHODE ISLAND.—*Eleazer B. Homer, 87 Weybosset St.; †John Hutchins Cady, 10 Weybosset St., Providence.
SAN FRANCISCO.—*W. B. Faville, Balboa Bldg.; †Sylvain Schnaittacher, 233 Post St., San Francisco.
SOUTH CAROLINA.—*A. W. Todd, 39 Broad St.; †James D. Benson, 39 Broad St., Charleston.
SOUTHERN CALIFORNIA.—*S. Tilden Norton, 604 Title Insurance Bldg.; †A. R. Walker, Hibernian Bldg., Los Angeles.
SOUTHERN PENNSYLVANIA.—*C. Emlen Urban, Woolworth Bldg., Lancaster; †Reinhardt Dempwolf, 123 E. Philadelphia St., York.
SAINT LOUIS.—*E. J. Russell, Chemical Bldg.; †Walter L. Rathmann, Chemical Bldg., St. Louis.
TEXAS.—*O. J. Lorehn, 302 Le Power Bldg., Houston; †F. E. Giessecke, University of Texas, School of Architecture, Austin.
TOLEDO.—*E. O. Wallis, 208 The Nasby; †George S. Mills, Ohio Bldg., Toledo.
VIRGINIA.—*Clarence A. Neff, 600 Seaboard Bank Bldg., Norfolk; †William C. Noland, 914 Travelers Bldg., Richmond.
WASHINGTON (D. C.).—*E. W. Donn, Jr., 808 Seventeenth St.; †Oscar G. Vogt, 405 Corcoran Bldg., Washington.
WASHINGTON STATE.—*Arthur L. Loveless, 513 Colman Bldg.; †D. R. Huntington, 513 Colman Bldg., Seattle.
WISCONSIN.—*H. W. Guthrie, 424 Jefferson St.; †Henry J. Rotier, 813 Goldsmith Bldg., Milwaukee.
WORCESTER.—*George H. Clemence, 405 Main St.; †Lucius W. Briggs, 390 Main St., Worcester, Mass.

* Presidents.

† Secretaries.



MINNEAPOLIS—THE GATEWAY

In the foreground the charming Edmund J. Phelps fountain, of which Mr. Charles Wells is the sculptor. Its marble shaft, with figures in low relief, illustrates the growth of the city from the Red Man's occupation to the present time. Messrs. Hewitt & Brown, Architects.

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Shadows and Straws

GEORGE TRACY took the Bourne into his heart and let it feed his dreams. The Bourne was a stream, with a waterfall. Others, in their hearts, have carried forests or lakes, hills, mountains, mayhap a tree, a garden wall, a moor, a picture, a face, a bit of music. To George Tracy there came a brook, and its murmurings gave life a meaning which he could not fathom. Dreaming, he seemed not to be suited for the banking-house of his father—although it took George a long time to understand that, behind his father's queer loyalty to the land, he was an idealist. And the idealist sent George to school, probably forgetting the process by which he had found his ideal, and vaguely believing that the absence of banking tendencies was an indication that George was destined for better things. He was good for almost anything, if, as his father said, he made use of his opportunities. What to be was a puzzle. His mother said: "Be yourself," smiling gravely; but George could not understand.

WITH OXFORD AT HAND and a scholarship within his grasp, there came a slackening. To the Head, who noted the fatal tendency, and who would inspire George with a fresh effort by telling him that he could do whatever he wished, George explained that the scholarship did not

seem to be worth the doing. "I don't feel as if I must do it," he said, but the Head did not understand. He had been dealing with brains so long that he could not recognize spirit. So George was taken into the bank and went to London. He had found no meaning for himself, except that certain poems and stories could be explained only on the theory that "they told you nothing, but let out a lot; and when you tried to say what it was, you couldn't, except in the words of the poems or the stories."

FRIENDSHIP GAVE HIM the chance of contact with a writer and a painter. He listened to their discussions and knew that he was listening to those to whom art was a matter of knowledge, and was related to spirit. He was beginning to feel that artists were only people who understood their business. It was not the world for him, he thought, and was too full of people who were there by mistake. He felt that what led to their foolish platitudes about art was their effort to appear what they were not. Real artists, he discovered, were very practical people, who knew what they wanted to do and how to do it—knew what they needed to know and how to find it out. Watching others at their tasks, he wondered why so many people were doing things indifferently

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and to the utter neglect of their true capabilities. He began to perceive the disintegrating influence of one set of men doing one set of tasks, while another group did another set. People were better than their jobs, he thought. But his task was to make his analysis synthetic and of constructive value, rather than the mere basis of a destructive criticism. Feeling that his father needed him, he went back to the country, back to the Bourne. There the bank had its head and home, and there he took up his labors. But his father died, and, in the course of time, a combination was proposed for the sake of greater business, reduced expenses, suppression of competition. Something told him that he could not go on. He did not know what, although it was the same thing that lost his interest in the scholarship. He parted with his share in the bank, took the homestead and the Bourne as a part payment, and began to think of translating his intangible self into something real.

“ALL HIS OBSERVATIONS” (we quote now, as we have done before, both wittingly and unwittingly, from Mr. Marriott’s book, ‘The Catfish’), “conscious or unconscious, in London and Barstow, seemed to bring out the fact that the shop—in a wide sense of the word—was the weakest point in the commercial organization. ‘The men are splendid,’ might be said with truth of almost any department of industry. More and more he was learning to admire the men who did the work. But between them and the public was the middleman. . . . He was a barrier between healthy supply and demand; because of him the best work could not find a market.” So George Tracy determined to be an intermediary between the public and the producer. He set up a shop, and found that possibilities swam before his eyes. “On the one side were eager craftsmen, long denied recognition; on the other house-

holders of every class, whose natural tastes had been bullied or starved into acceptance of shoddy.” He found a cabinet-maker, a potter, a milliner, a decorator. When people could not afford to pay the price, he found something simpler, but never a cheap imitation of the too costly article. And in this work he found that he had unconsciously stumbled on the one thing he could do, and to which he had come by not surrendering to the things he could not do. He looked back upon that grave smile of his mother, and began to understand. And when circumstances again brought him face to face with another combination with a great firm having established shops throughout England, George declined. And the other one who knew him told him why. “The one thing that you couldn’t be, and remain you, is chairman of directors.” Then he understood.

AN ARCHITECT COMES into the story and helps George do some interesting things, but the value of what Mr. Marriott has done does not by any means begin or end there, nor does it offer us the slightest excuse for telling this story in the pages of the Journal. What Mr. Marriott has done, with the tenderest sympathy and the deepest spiritual insight, is to translate the simple truth about art into a life experience. Without irony and without bitterness, he brushes aside all the poor illusions of those who forever spend their lives and their efforts in trying to prove the need of art, the source of art, the end of art, the name of art, the definition of art, the value of art. They shrink into their proper perspective and dissolve into the uselessness which is theirs, through the sheer simplicity of a tale which advances no theories, offers no solutions, carries no moral, unless that last be found in the words and the grave smile of George’s mother. All real artists know the meaning of “Be yourself.” If we could only

SHADOWS AND STRAWS

make that meaning clear to those who eternally seem bent upon making it unknowable for any of the millions of youths and maidens in our schools, groping, seeking, asking, starving, and forever being denied the chance to be themselves. An occasional one escapes, as George did, and becomes an artist. For is it not art to be one's self in any work? In a day when all of these things are becoming ever more apparent to the thinking men and women of the age, one almost feels as though "The Catfish" were a prophecy.

SUCH A PROPHECY as we are perhaps seeing worked out at Gary, in Indiana, or at Public School 45, in New York City, and no doubt in many other places where the light of understanding is slowly piercing the deadly darkness of an educational system which was founded, not upon human wants and cravings, but upon the absurd basis of catalogued knowledge.

Such a prophecy as seems to lie behind a very human analysis of "The Artist and the Tradesman" which appeared recently in the London *Times*, inspired by the announcement that Burlington House, long associated with painting, was to hold an exhibition devoted to art in the making of many other things, thus finally making public "acknowledgment of the fact that there are other arts beside painting, sculpture, and architecture."

"In Italy, in the fifteenth century," the *Times* continues, "the distinction between the Artist and the tradesman did not exist. . . . The painter was a tradesman; he kept a shop and he had none of that peculiar prestige which he possesses now. But of the tradesman more was expected than is expected now; for instance, good workmanship and material were expected of him and also good design. He did not produce articles merely to sell, whether they were pictures or wedding-chests or jewelry or pots and pans. He made all these other things just as he made pictures, with some pleasure and conscience in his own work; and it was the best craftsman who became a painter or sculptor, merely because those were the most difficult crafts. Now it is the gentleman with artistic faculty who becomes a painter; the poor man, however much of that faculty he possesses

remains a workman without any artistic prestige and without any temptation to consider the quality of his work or to take any pleasure in it. This is a social fact with a constant evil effect upon all the arts.

"How are we to get rid of this distinction between the artist and the tradesman? How are we to recover for the artist the virtues of the craftsman, and for the craftsman the virtues of the artist? At present, we get from neither what we really like. Art remains to us a painful mystery; most of us would define it, if we were honest, as that which human beings buy because they do not like it. While, as for objects of use, they are bought mainly because they are sold; they are forced upon us as a conjurer forces a card. We think we like them while they remain the fashion; but soon they are like women's clothes of two years ago, if they last long enough to be outmoded. It is vain for us to reproach either the artist or the tradesman. The fault is in ourselves; we have, as a whole society, yielded to the most subtle temptation of Satan. We have lost the power of knowing what we like—that is to say, the power of loving. We value nothing for itself, but everything for its associations. The man of culture buys a picture, not because he likes it, but because he thinks it is art; at most, what he enjoys is not the picture itself, but the thought that he is cultured enough to enjoy it. That thought comes between him and the picture, and makes it impossible for him to experience the picture at all."

"It is a very curious disease that has become endemic in the whole of Europe. People impute it to machinery, but unjustly. There are objects made by machinery, such as motor-cars, which have real beauty of design; and people do genuinely and unconsciously enjoy this beauty, just because they never think of it as beauty. They like the look of a car because they can see that it is well made for its purpose. If only they would like the look of any objects of use for the same reason, the arts of use would once again begin to flourish among us."

"So the real problem for us is to discover, not merely in pictures, but in all things that are supposed to have beauty, what we really do like. And we can best do that, perhaps, if we dismiss the notions of art and beauty for a time from our minds; not because art and beauty do not exist, but because our notions of them are wrong and misleading. The very words intimidate us, as people used to be intimidated by the jargon of pietistic religion, so that they would believe that a very unpleasant person was a saint. When once we look for beauty in anything, we look no longer for good design, good workmanship, or good material. It is because we do not look for beauty in motor-cars that we enjoy the excellence of their design, workmanship, and material, which is beauty, if only we knew it. Beauty, in fact, is a symptom of success in things made by man, not of success in sell-

ing, but of success in making. We must learn to see things plain before we can see them at all, or enjoy them for their own real qualities, and not for what we think we see in them."

Is it not toward these paths that we must turn our steps when we would know why architecture has lost the universal appeal which once it possessed, and not lose ourselves amid the vague prescriptions of those who are so sincere in their belief that a cure can be effected by educating the public? The prospect of results is less pleasing, but we think it is more certain.

DURING the course of a discussion which took place, very recently, over one of the important commissions of the day, the client said to the architect:

"I heard some very nice things about you from a former client, but I heard one thing which I don't like. He said that you were as fair and just to the contractor as you were to the owner."

The architect looked surprised.

"Now," said the client, "when I engage an architect I consider that he must serve me and my interests. No matter what course I decide to take, he must back me up and stand by me."

The architect explained that such a professional relation was impossible for him, since he was obliged to act as the interpreter of a contract made in good faith. "When you are in the right, I must fight for you," said he to the client, "but when the contractor is in the right, he must have justice and fair treatment. There is no other way honorably to conduct a building operation."

The commission was given and taken on that understanding, and when the architect telephoned his former client to express his appreciation of what he had said, the former client replied, "What else could we say? Our three years' experience with you was the means of educating us to a perception of right which had hitherto missed inclusion in our point of view."

"And that," said the architect who recounted the experience, "was the happiest experience of my professional career."

IN the keen and earnest discussion of war memorials in England, one discerns a sane realization of the failures of the past—failures which some of the discussions lead one to believe have almost reached the point of being thought grotesque. Yet, with joy, one also perceives an equally clear desire, founded apparently in the depths of the experience through which the nation is passing, to make the commemorative monuments of the future symbolic of that experience in all its significance, physical and spiritual. Commenting upon the proposal to translate into bronze the heroism and the physical beauty of the soldier who poises himself for the effort of hurling the bomb, the *Spectator* remarks that it

"cannot help feeling that there is a great deal to be said for conferring this honour upon the new Charing Cross Bridge, and adorning it with statues and bas-reliefs, dedicated not to individuals, but to the various types of combatants who have shed their blood for their native land." The writer "dreams of a five-arch bridge, the middle arch having a greater span than the rest, with the road level falling away slightly on each side from its crown. As women in a special way symbolize the continuity of the race, and are those for whom we fight when we speak of fighting for our hearths and homes, we would have on each side of the centre arch a woman's figure, one representing a Red Cross nurse in her habit as she lives and works, and the other representing a munition worker. These two female figures would crown the work."

On the subject of other commemorative adornment to the bridge, the *Spectator* says:

"Above all things, it must not be an example of what Renan called *l'art administratif*—a structure as coarse as it is competent, as common as it is useful; in a word, a bridge capable of fitting Johnson's famous description of 'Lycidas'—'easy, vulgar, and therefore disgusting.' But if we do not take care it is just the kind of bridge we shall get, and, as the cynics will tell us, just the sort of bridge which we shall deserve for our national want of artistic sense and training."

SHADOWS AND STRAWS

While one knows not whether to feel sad or amused over a conception of womanly herosim and a symbol of racial continuity which ignore the infinite fortitude of those millions of dry-eyed farewells, one can surely think hopefully upon the greater promise revealed in the underlying visualization. In a discussion of the smaller memorials, by Mr. W. S. Weatherly, in the *Nineteenth Century and After*, he states the case very simply: "A memorial is to perpetuate the memory of some great event or of someone loved, and therefore it must be taken in hand with an intense desire to express our deepest feelings; and, as one generation speaks to another, so our language should be imaginative, sincere, and beautiful."

IN SEPTEMBER, the Philadelphia Chapter was called upon by the Mayor to appoint one of its members to serve on a Commission on Districting and Zoning the City, in accordance with a recent Act of Assembly and resolutions of Councils. We believe that the ordinance provided that one member of the Commission shall be a member of the Philadelphia Chapter, A. I. A., a signal recognition of the public service rendered to the City of Philadelphia by the members of the Chapter. Mr. Edgar V. Seeler was offered, and has accepted the appointment.

In Philadelphia, the Chapter has not only stimulated popular interest in the subject of preserving historic monuments, but has rendered important public service by undertaking the researches, surveys, and preparation of plans for the restoration of historic monuments which are the property of the city.

The Chapter was first asked to direct the restoration of Congress Hall, one of the State House group on Independence Square; this was followed by the preparation of plans for bringing the Square into closer harmony with the ancient buildings, a work now reaching a satisfactory conclusion

under the supervision of the Chapter Committee. Joint study and research by the members of the Committee minimizes the uncertainties of personal taste and judgment, and the satisfactory results obtained have made the Chapter the recognized authority on such restorations, as the one technical society qualified to deal with the architectural problems involved. Very recently, it has been asked not only to prepare plans for the restoration of the old City Hall which balances, architecturally, Congress Hall at the opposite end of the State House group, but also to determine the further restoration of the entire group of buildings, including the State House or Independence Hall. The central structures were restored, a dozen or more years ago, according to individual judgment and apparently without exhaustive research, and it was in part the result of this which pointed the way to the Chapter's control of the subsequent restoration of Congress Hall. It is hoped to correct, so far as possible, these reconstructed portions of the State House, in order that the building and its flanking wings will be consistent in detail architecturally, and as true as possible to their original design.

The Chapter has been called upon to prepare plans for the restoration of the following landmarks belonging to the City:

The Bartram Mansion, the original home of John Bartram, the botanist.

The Blue Bell Tavern on Darby Road, identified with the Revolution and in its later additions an interesting example of a road-house of the period.

The old Livezey House or Glen Fern on the Wissahickon, in Fairmount Park, a picturesque group of buildings including farmhouse, mills, and outbuildings typical of social and industrial conditions in the seventeenth and early eighteenth centuries.

The patient and thoughtful study of these various problems, with the researches necessary to disclose original construction

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and conditions, could be secured in this manner only through willingness on the part of the Institute members composing the Committee to render a public service, and their desire to accomplish results which will reflect the utmost credit on the community.

SPEAKING OF ADVERTISING, we are told of a plan which proposes to arrange for groups of architects to visit various plants and buildings, in order the better to study materials and their uses.

Useful as such visits could easily be made, the plan we have in mind includes a fee of five dollars per architect entering the gates of the plant or the building, to be paid by the owner to the organizer of the tour—a feature which we believe will require careful concealment in order to enlist any desirable support for the plan.

Another idea lies along deeper lines, and provides that such groups of architects shall subscribe to written statements as to the worth of this or that material; but we think the fact that they are to be paid for their signatures, by the parties in interest, will also need to be kept a closely guarded secret, if the statements are to pass muster.

Nothing could more clearly demonstrate the fact that the world does place a high value upon professional standards than these never-ending efforts to trade upon them fraudulently.

A RECENT FOUNDATION of interest to architects is the Sachs Research Fellowship in the Fine Arts, founded by Mr. Samuel Sachs, of New York City, and administered by Harvard University, although it is not limited to graduates of Harvard. The Fellowship has been awarded for the first year to Professor Fiske Kimball, of the University of Michigan, for the study of early American architecture. Readers of the Journal will remember Mr. Kimball's articles on Thomas Jefferson,

and it is expected that some of the material gathered by him during the year will be published in these columns.

UNDER THE FOUR-YEAR term of appointment to the national Commission of Fine Arts, two vacancies occurred this summer through the termination of the services of Messrs. Pierce Anderson of Chicago and Mr. Edwin H. Blashfield of New York; Mr. Cass Gilbert, of New York, resigned, after six years of service. The President has made the following appointments to fill the vacancies: Charles A. Platt, architect; J. Alden Weir, painter; William Mitchell Kendall, architect; all of New York City. These appointments cannot fail to win approval, and indicate that the President has acted with a full consciousness of the important services which the Commission can render to the nation. The other members of the Commission are Charles Moore, author, Detroit; Frederick Law Olmsted, landscape architect, Brookline; Thomas Hastings, architect, New York City; Herbert Adams, sculptor, New York City.

UP TO THE PRESENT time, the Public Buildings Commission, created by the last Congress to investigate and report upon the departmental building conditions in the Capitol, has held no meetings, and, so far as we have been able to learn, has not even organized itself. While we may assume that public business prevented any work during the closing days of Congress, and that campaign pressure precludes any effort at the present moment, we hope that neither the members of the Commission nor the people of the country will forget that there lies before this Commission an opportunity to do a great and constructive piece of work. Few Commissions have ever had a greater chance to render a service the result of which will be so apparent in the added beauty and governmental efficiency of Washington.

Stephen Hallet and His Designs for the National Capitol, 1791-94*

By WELLS BENNETT
University of Michigan

The Post-Competition Drawings

When, after the award, Dr. Thornton was formally notified of the President's approval of his plans, he was asked by the Commissioners to explain the details of his design. To erect the building from his elevations was found upon practical investigation a matter of considerable difficulty. Hallet was requested to make a study of Thornton's plan in the hope of securing a workable scheme. The resulting design, brought forward at the conference in July, 1793, appears to have been a compromise between his last plan and Thornton's project. Fig. 15, which seems doubtless

to be the plan in question, is subject to none of the objections made to Thornton's plan, and is a very slight alteration of Hallet's own plan of the preceding March. The recessing of the Eastern front, although it provided for symmetrical lighting of the Senate chamber, and did away with the dark rooms in the central mass, was a radical change in form from Dr. Thornton's elevation, and was looked on with disfavor in spite of the citation of famous buildings abroad which had similar *cours d'bonneur*.¹ The alternate solution, a central open court, was attempted in a

¹ Letter of Washington to the Commissioners July 25, 1793. Columbia Historical Society Records, vol. XVII, p. 86.

*Continued from the last number.

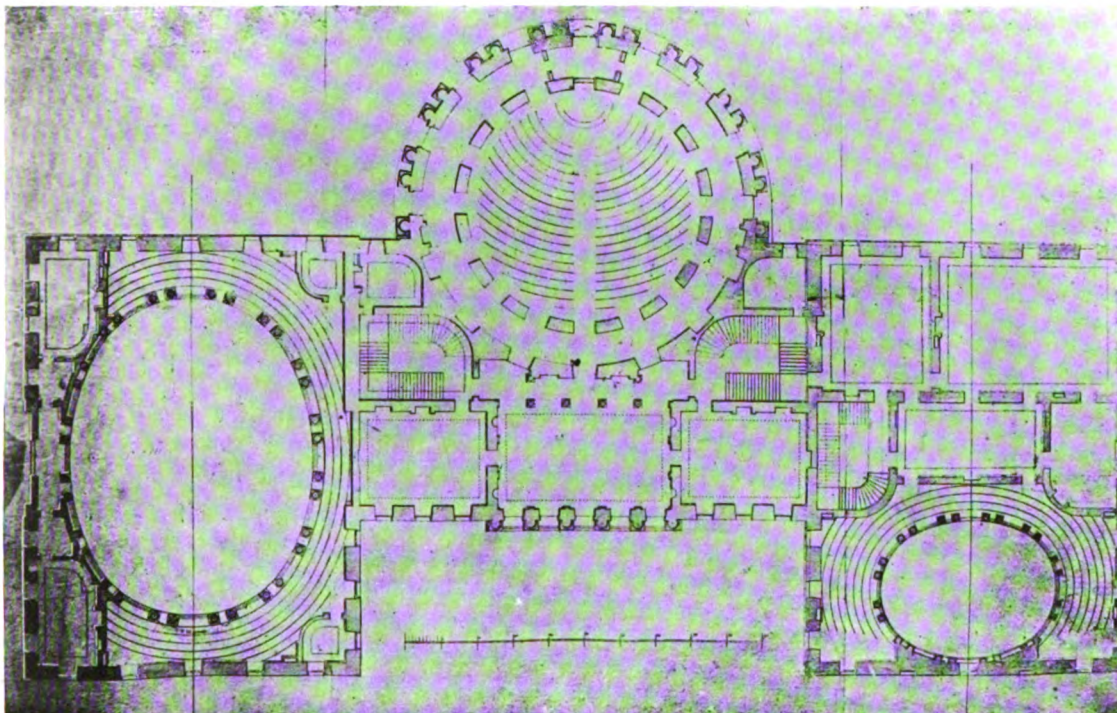


FIGURE 13. PLAN OF SECTION "E 6"

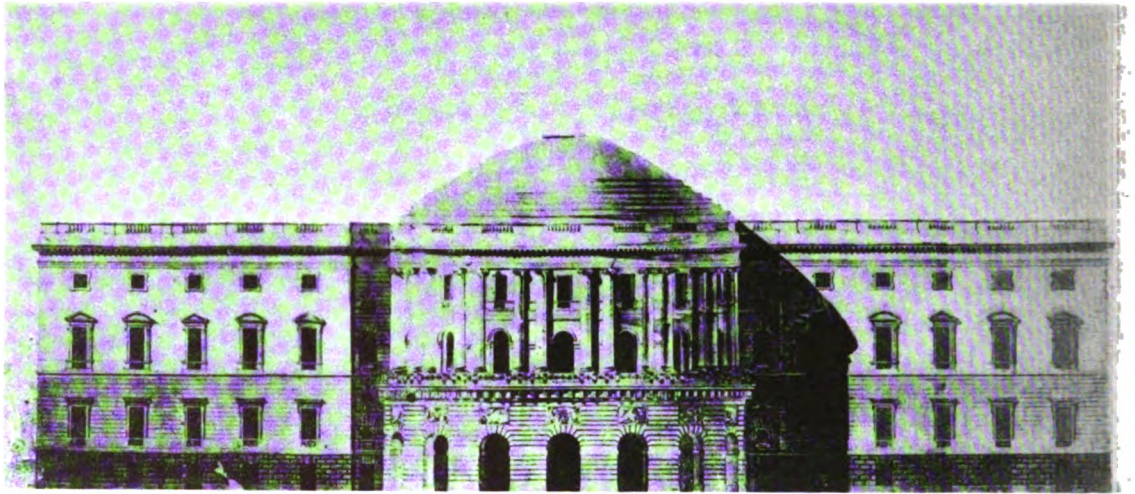


FIGURE 14. ELEVATION OF SECTION "E 6"

number of different studies, and the laying of the foundation with a square central feature, such as the plans Figs. 16 and 19 show, finally led to Hallet's dismissal.

Whether Thornton's drawings really exercised any serious influence on Hallet's design must be greatly questioned unless Thornton's original drawings be found.¹ It should be understood that the drawings made after the award were not competitive presentations, but studies which he made while acting as Architect of the Capitol. The jealous persecution of the French designer by Dr. Thornton, no less than Hallet's thwarted ambition to be the sole architect of the National Capitol, so embittered him that he came to suspect and distrust the Commissioners and all the authorities.

It is important also to note the successive forms which Hallet gave to the legislative halls themselves, the principal elements of internal effect in the building, and the characteristic problems of modern architecture. Hallet's first design, Fig. 1, assigns to each branch of Congress a monumental room with the speaker's chair in the middle of a long side and with semi-

¹ Many of Dr. William Thornton's papers, other than the drawings and letters previously mentioned, are preserved in the J. Henley Smith collection, Library of Congress, but the drawings are not among them.

circular ends containing concentric seats to left and right in a double horse-shoe which left some of the members with their backs to the chair. The first of the temple designs with its straightened space has seats around three sides of a rectangular room, with the rear corners rounded in the House of Representatives. The second temple design, however, proves by projection from the section to have had a full semi-circle facing the chair in both Senate and House, as in the plan of a Roman theater. After recurring to a single horse-shoe seating in the third competitive plan, Hallet always made the seating itself generally semi-circular, although the halls were sometimes semi-circular, sometimes circular, sometimes elliptical, as suggested chiefly by the desire to have a variety of forms in the same plan.

Conclusion

The Capitol competition antedated the quickening of any general sense of architectural appreciation in this country. Although a few builders, conscientiously preserving the traditions of England and Holland, had leavened the work of the Colonial period, it may be said that there was no general knowledge of the spirit of classical architecture. The new establish-

STEPHEN HALLET AND HIS DESIGNS FOR THE NATIONAL CAPITOL

ment of the government had but just created the need of monumental buildings, for which the colonies knew no precedent. Their poverty, and their lack of trained architects, had conspired to keep their buildings unpretentious. Thus the act of designing a Federal Capitol, to all the public authorities except Jefferson, was one for which they had little preparation, and Jefferson's doctrine of literal imitation of the antique was scarcely one to depend on in this case. Only after the temple and other ideas of their own were proved impracticable did Washington, Jefferson, and the Commissioners appreciate the requirements of a parti for the programme they had written. It is not too much to say that it was because of Hallet's demonstration of the inadequacy of the ideas they themselves had held, and his initial adoption of the logical parti of balancing wings that the authorities were able so

readily to accept Thornton's design, and, soon after, Hallet's revision. It may consequently be said that it was in the education of the President, the Secretary of State and the Commissioners, and in the crystallization of their opinions, that Hallet's studies had their first merit.

His second achievement seems to have been the arrival, simultaneously with Dr. Thornton and independently of him, at a design which satisfied many of the specific desires of the authorities, and which, if it lacked certain features which recommend Thornton's design, lacked also certain defects which hindered the execution of that. Thus it came about that the design on which the work was begun was one of Hallet's, and one in which most of the elements were also his.

The final result, in view of the numerous changes of architects and administrations, proved to be "nobody's but a compound of

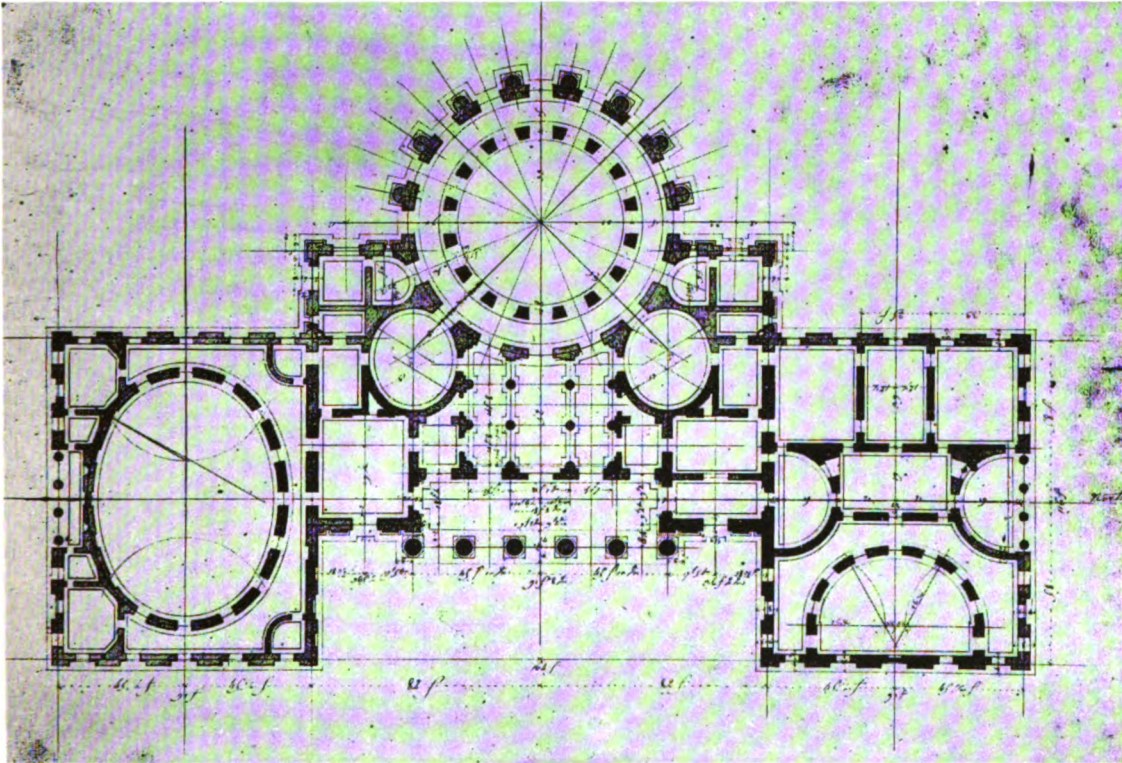


FIGURE 15

everybody's" as Washington himself said as early as 1795¹. In this compound Hallet's share, in spite of Thornton's efforts to efface it, was still a large one, comprising especially the internal arrangements of the north wing, to which Thornton's own modified plans had to be made to conform. Hallet thus deserves, with Thornton and with Latrobe and Bullfinch, an important place among the authors of the building actually erected.

In relation to European developments in architectural style, Hallet's designs present no new tendency. In general they are facile examples of the eighteenth century tradition. The temple designs may be set down mainly to Jefferson's influence, and Hallet's own leanings must be sought

¹ Columbia Historical Society Records, vol. XVII, 1914, p. 148.

in the designs with the dome and wings. The "fancy piece" and the first design following it suggest chiefly the manner of Le Vau in the College des Quatre Nations and his pavilions at the Louvre, although the Doric order indicates the stricter, more modern feeling of the Cour du Mai, and the *chainage* of wall surfaces was an economical reversion to Henry IV. The next scheme, again under Jefferson's influence, followed the Paris Pantheon and the Roman-classical style associated with it, and the final scheme imitating "le simplicité de l'antique" continued in the same direction, although with many details reminiscent of Gabriel.

In the development of American architecture such designs were almost altogether new—at once in style, in richness

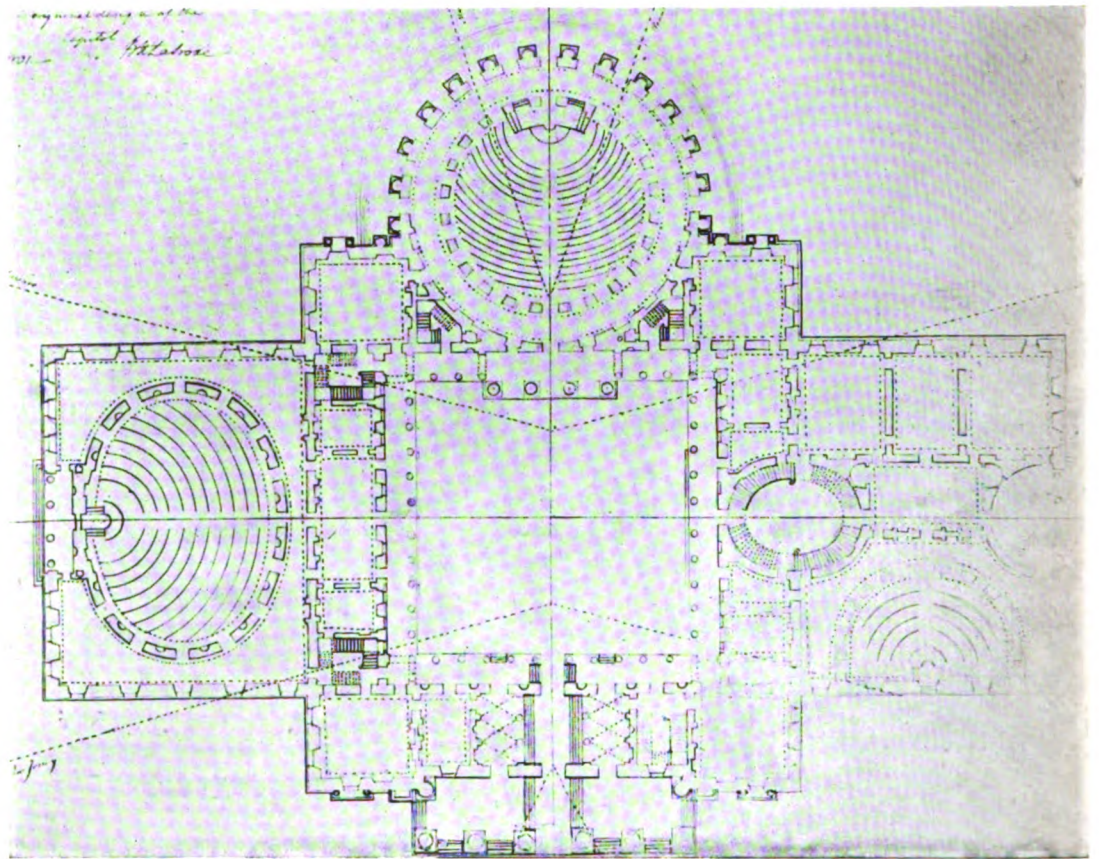


FIGURE 16. "No. 14," VARIATION OF FIGURE 15

STEPHEN HALLET AND HIS DESIGNS FOR THE NATIONAL CAPITOL

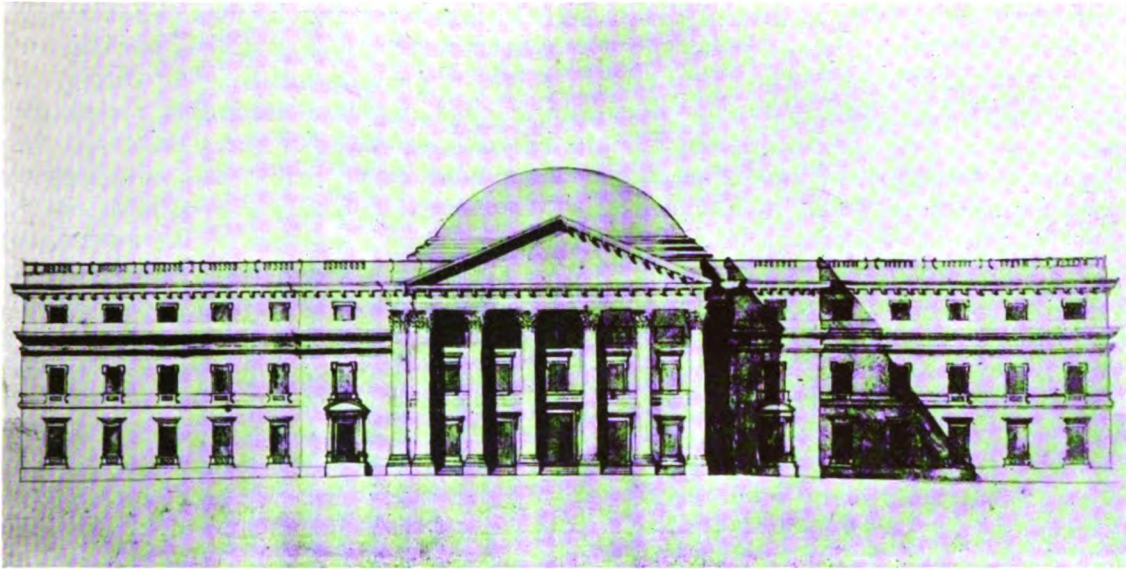


FIGURE 17. EAST ELEVATION OF "No. 14"

of composition, and in finish of draughtsmanship. The drawings secured by Jefferson for the Virginia State Capitol and the design of L'Enfant for the Federal Hall in New York antedate them by a few years, but both buildings stood far behind the Capitol at Washington in magnitude and complexity. The contrasts between Hallet's drawings and the others submitted in this first architectural competition of note in America form a most valuable historical commentary of our early architectural knowledge. The competitors rep-

resented the widely scattered centers of Colonial work, Salem, Philadelphia and Richmond. The preservation, moreover, of their solutions of a formal competition programme is of the greatest value as revealing the standards of the time and the characteristics of the architect-builders. Hallet, obviously, the most highly trained of the competitors, established a wholly new standard of design. Equally important was his establishment of a standard of architectural draughtsmanship. His rank in this respect was as much above the

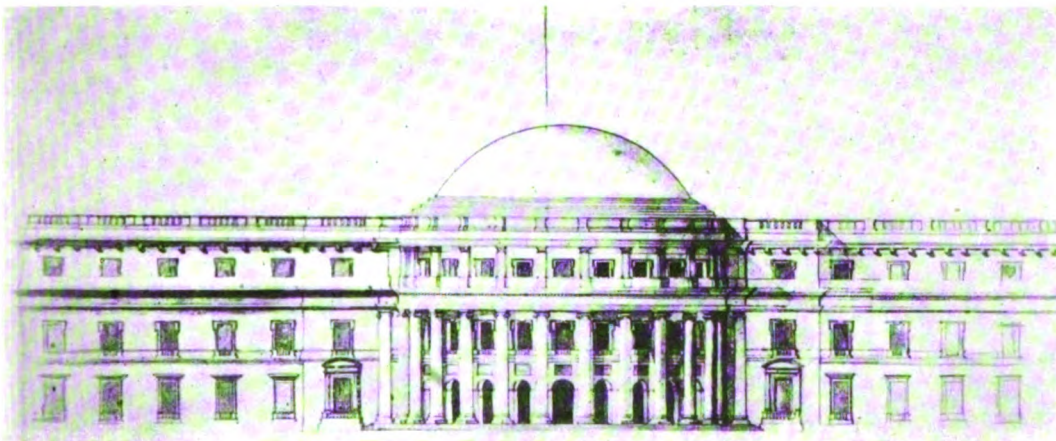


FIGURE 18. WEST ELEVATION OF "No. 14"

other competitors as in facility of design. The considerable circulation of his drawings, and the exhibition of them in public, cannot fail to have been markedly educational.

In the development of legislative buildings Hallet was as much in advance of actual practice in Europe as in America. Prior to his emigration there had been little attempt to provide a modern expression either for buildings or for rooms devoted to representative assemblies. England, Holland and Switzerland contented themselves with their mediæval halls or remodelled palace chambers. Richard Cassell's Parliament House in Dublin, erected 1730-39, stands as the first legislative building designed as such. Half of the central octagonal chamber contains four semi-circular tiers of seats. The state capitols already erected here, in Virginia and in South Carolina, would have offered Hallet, had he been acquainted with them,

only simple rectangular masses and rooms. Of this sort were most of the buildings and rooms shown by other competitors, although Lamphiere employed the ellipse. In contrast with all this Hallet at once composed a richly differentiated plan with deliberative halls in which, after a process of experiment, he fixed on the semi-circle as the fundamental type, which it has since remained, at least outside of England.

Hallet's development of the semi-circular legislative hall was not paralleled until slightly later in the history of the French Republic. The States General had met in the Salle des Menus at Versailles in May 1789, the seats being arranged choir-wise, long rows facing each other from the opposite sides of the hall, an entrance at one end cutting in two the end bank of seats, and the chair at the other.¹ The arrangement followed later upon the enlargement of the Salle des Menus, and

¹ Gautier: L'An 1789, pp. 473-474 and Plates 60 and 64.

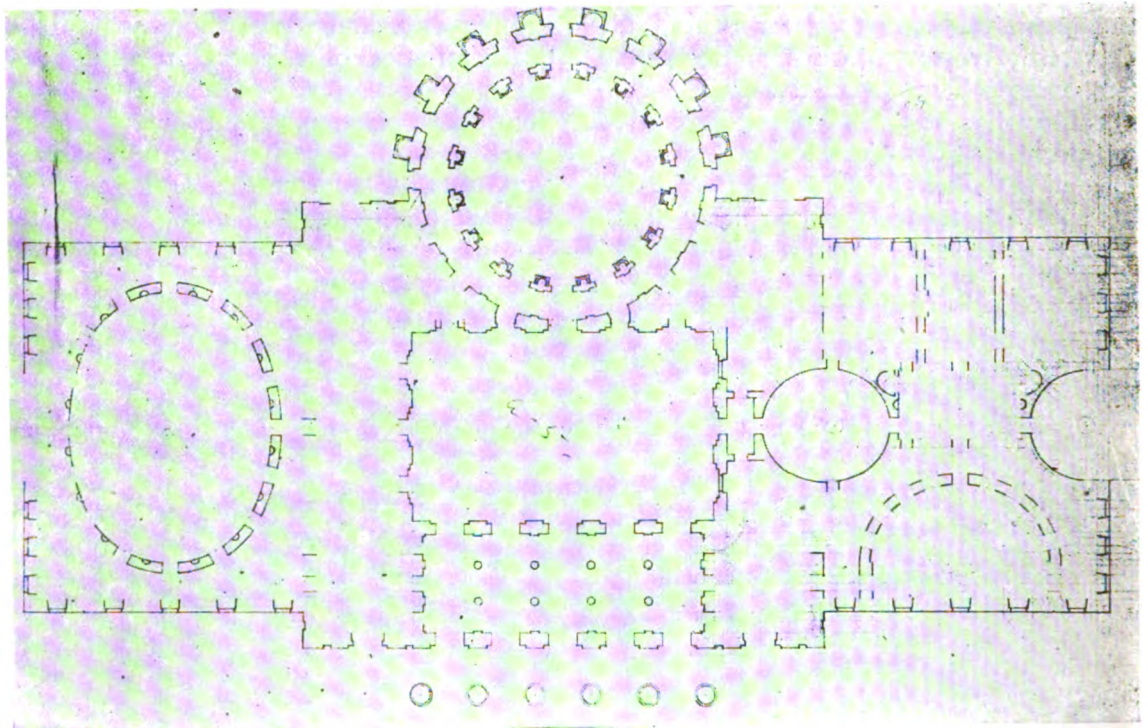


FIGURE 19
416

STEPHEN HALLET AND HIS DESIGNS FOR THE NATIONAL CAPITOL

adhered to by the National Assembly upon their removal to the Riding School of the Tuileries in November, 1789,¹ was that indicated by Hallet in the completed wing of the "fancy piece"—a double horse-shoe with the chair in the center of one of the straight sides. When the Assembly reorganized as the National Convention, September 20, 1792, in the Tuileries Theatre, the rows of seats were in straight lines against three walls, the corners slightly curved as in Hallet's first temple plan (Fig. 3), the chair being on center of the fourth side.² In 1798, five years after the adoption of the semi-circular plan for our Senate, the Directory, in seating the Five Hundred in the Palace Bourbon, employed this form³ and it was adhered to through the Empire.

In the general composition of his designs Hallet initiated a still more important type—the Capitol with balancing wings and a high central dome, which is now almost universal in American legislative buildings and has been widely followed elsewhere. Although justly criticized as giving undue emphasis to the central feature, which is primarily but an element of circulation, the scheme has the surpassing merit of a powerful expression of the majesty of government. This scheme, which dominates governmental architecture even today, is found for the first time, yet already fully developed, in the first study of Stephen Hallet.

Appendix—Original Letters Cited

The letter dated September 21, 1792.

"Vous serez sans doute instruit de ce qui a été décidé ici au Sujet du Capitole ou plutot, vous aurez Su par le president qu'il n'y a pas eu de Decision

"Je m'etois proposé de vous rendre compte de ce qui est venu a ma conaissance Sur ce' Sujet, et de vous presenter l'assurance de ma reconnaissance

¹ *Ib.*, Plates 81, 88, and 97.

² Ward: *The Architecture of the Renaissance in France*, vol. II, p. 478.

³ *Ib.* Mr. Ward's statement that the hall of Convention in the Palace Bourbon set the precedent for American parliament halls is thus shown to be in error.

pour l'interêt dont vous avez bien voulu m'honorer, mais j'ai été forcé de Differer ce Devoir Jusqua ce que Je Susse ou vous faire parvenir une lettre.

"MM. les commissaires m'ont appelés ici pour faire quelque improvemens a mon plan; et pour n'en point changer la forme il a fallu en augmenter considerablement les proportions. Les colonnes de l'ordre extérieure étoient de cinq pieds de diametre et par consequence de cinquante pieds d'elevation. Cela eut été magnifique mais on a paru craindre que l'exécution ne Soit trop Dispendieuse, et il n'a pas—été agréé ni aucun de ceux qui étoient Sous consideration, mais J'ai reçu ordre de traivailler a un nouveau projet dans le Système de celui que J'ai eu l'honneur de vous faire voir a Philadelphie l'année dernière. J'aurois Souhaité qu'on me laissat plus de liberté pour la composition mais Je ne pouvois pretendre a plus de confiance que Je n'ai eu occasion d'en Justifier. Ce nouveau plan Sera reçu ou rejeté apres avoir été exposé au jugement du Public qui Sera sans doute nombreux ici le huit Octobre a cause de la vente de terrains qui aura lieu a cette époque

"Le President ma fait beaucoup de questions Sur mes études théoriques et pratique et a paru Souhaiter des preuves de ce qu'il ma donné occasion de lui repondre Je n'avois pris aucune precaution a ce Sujet en quittant paris parce que J'étois connu de plusieurs personnes intéressées dans l'établissement pour lequel Je metois destiné.

"Mais J'espere Monsieur que vous aurez une preuve en ma faveur et qui ne peut être Suspecte cest L'Almanach Royal édition de 1786 et Sur voute vous y trouverez la preuve que J'ai été reçu Architecte Jure-Expert de la Ire Colonne en 1785. Mais l'Assemblée Nationale ayant compris ces offices dans les Suppressions Je me Suis trouvé Sans état J'en suis venu chercher un en Amerique et Si Je pouvois le trouver dans cette affaire ci, il Seroit plus beau que Je n'avois osé me le promettre.

"Vous connoissez Monsieur mes relations a Philadelphie ou Je vis depuis pres de Deux ans. J'ai vu habituellement Mr. Zittier, Col. Biddle, Mr. Cazenove &c. De plus vous avez vu de mes ouvrages dans plusieurs occasions. Si vous croyez pouvoir hazarder quelques temoignages en ma faveur ils ne peuvent manquer d'être Decisifs."¹

The reply to the Commissioners, March 13.

"Le Dernier Plan que J'ai eu l'honneur de vous soumettre est calculé d'apres de nouvelles données convenu avec le Presidet dont Je vous ai rendu compte. N'ayant pas eu le tems de le completer Je n'ai pu vous produire ni elevations ni Sections ce que me fait presumer que ce n'est pas celui la que vous avez pris en consideration

¹ District of Columbia Letters and Papers, in the Bureau of Rolls and Library, Dept. of State, vol. I.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

“Je me propose avec votre approbation de compléter mon ouvrage et de donner aux Sections les soins nécessaires pour rendre sensible les dispositions intérieures aussi bien que les moyens d'exécution afin que quand le Président viendra s'unir à vous vous puissiez asseoir un Jugement définitif au reste messieurs quel soit votre décision mes Services seront toujours à votre disposition et Je me sentirai heureux s'ils peuvent être de quelque utilité.”¹

The letter of the same date to Jefferson.

“Je vous demande bien sincèrement pardon pour mes Importunités Je prends la liberté d'invoquer encore vos bons offices auprès du Président des États unis

“Je vous joins ici la lettre des Commissionnaires qui m'annonce leur Décision avec ma réponse et une Description succincte des Dispositions générales d'un nouveau plan conforme aux données résultantes de la conférence que le Président m'a accordée sous vos auspices. Ces pièces vous feront connaître le sujet de ma démarche. J'ajouterai ici un aperçu de la conduite que j'ai tenue et du tenir ici

“Étranger et presque inconnu Je n'ai dû espérer la confiance qu'après que le temps m'aurait fourni les occasions de la justifier J'ai donc dû m'attacher à saisir et à rendre les idées qu'il a plu au Président et aux commissionnaires de m'indiquer et Je l'ai fait. J'ai produit deux essais d'après mon ancien dessin. Il m'a paru que dans le premier j'avais surpassé les vues d'économie qu'on m'avait recommandées. Dans le second, que j'ai produit dernièrement au Président en votre présence avec le dessin qu'il m'avait lui-même pointé comme ce qui lui paraissait convenable au sujet, Je me suis rapproché de mon original et même Je pense l'avoir perfectionné

“Enfin depuis mon retour de Philadelphie Je me suis occupé du Plan dont la Description est ci jointe. Plus instruit des nécessités locales et prenant pour cette fois sur moi la choix des formes J'espérais l'offrir au concours comme la première production qui soit réellement de ma composition, Je me suis proposé d'imiter la simplicité de l'antique dont les effets résultent de l'ensemble et des proportions et non de la multitude des ornemens. C'est à mon sens le genre qui doit réussir ici.

“Il serait fâcheux que le concours fut fermé à la première composition qu'il m'a été possible de produire, tout mon temps ayant employé à travailler (sur des idées étrangères)

“Les procédés honnêtes que j'ai toujours éprouvés de la part des commissionnaires m'obligent à l'estime et à la reconnaissance, mais ces sentimens mêmes m'imposent peut-être le devoir d'observer que si les vues d'économie dont on m'a continuellement entretenu sont nécessaires au succès de l'étab-

¹ District of Columbia Letters and Papers, Bureau of Rolls and Library, Department of State. vol. II.

lissemens, on s'en est fort écarté dans le choix qu'on vient de faire

“Convaincu de la Justice de ma Reclamation fondée sur des faits qui vous sont connus Je ne puis espérer Monsieur que vous voudrez bien soumettre cet exposé au Président le Requant de suspendre s'il est possible son Jugement Jusqu'à ce que jaye pu mettre mon ouvrage en état d'être vu et entendu dans toutes ses parties.

“Ce délai ne peut nuire aux travaux préparatives que se pourra diriger d'une manière utile à quelque plan qu'on adopte en définitif.”¹

The “Description . . . ci Jointe.”

“Description succincte d'un nouveau plan pour le Capitole La face Principale est une ligne droite de 390 pieds de longueur totale ayant au milieu une projection Circulaire de 105 pds. de diamètre très approchant les proportions du Pantheon et couronnée dans le même Gout la même corniche surmontée d'une Balestrade couronnée tout l'édifice qui est calculé pour être couvert en terrasses

“Le Soubassement portera le premier plancher à quelques marches au-dessus du niveau de terrain le plus élevé et donnera un grand nombre d'offices, logemens de concierge ou portier, et autres commodités dans les parties droites; et dans la masse circulaire un grand vestibule ouvert de neuf arcades de 10 pds. de large pour entrer en voiture d'où on communique par un perron droit ou deux Rampes circulaires au vestibule centrale sur le premier plancher, qui a une entrée de plein pied à l'est et qui dégage aux antichambres, escaliers et autres communications intérieures, La salle des Représentans est dans le même gout et placée de la même manière que dans mon plan précédent; le Sénat est au bout opposé et disposé de manière que les effets de lumière y sont Symétriques comme s'ils occupaient toute la masse; La salle de Conférence est au milieu dans la projection circulaire sur le second plancher son intérieur est une Sphère exacte à l'imitation du Pantheon toutes les pièces sont égalisées et aérées directement parce qu'elles s'éterminent toutes à des murs de face.”

“J'ai reçu ordre de travailler à un nouveau projet dans le Système de celui que j'ai l'honneur de vous faire voir à Philadelphie l'année dernière.”

“J'ai produit deux essais d'après mon ancien dessin—il m'a paru que dans le premier j'avais surpassé les vues d'économie qu'on m'avait recommandées dans le second que j'ai produit dernièrement au Président en votre présence avec le dessin qu'il m'avait lui-même pointé comme ce qui lui paraissait convenable au sujet. Je me suis rapproché de mon original et même Je pense l'avoir perfectionné.”

¹ Ib.

The Question of Advertising

(Continued from last month)

ALL discussions of professional advertising labor under the handicap of a faulty terminology. It seems quite impossible to make clear any distinctions between one form of publicity and another. Those who contend that professional men should advertise, as individuals, support their contention by laying an ironical emphasis upon the amount of free advertising which professional men obtain, either unsought or through questionable methods. Yet, these very contentions, insinuations, and accusations all tend to show that the issue is confounded by latent jealousies, absence of clear thinking, and a belief by its advocates that advertising would afford, toward the solution of professional problems, the same benefits which it has brought to the problems of trade and commerce.

It seems clear to us that the advocates of individual professional advertising can have but one end in view. They believe that it will accomplish a redistribution of work. But the problem is precisely analogous to that which weaves itself around the proposal to advertise architecture through one or more groups, covered in the last number of the *Journal* and bearing heavily upon the subject. If all architects advertised, there might then be a redistribution of clients, but the proportionate volume of building going through architects' offices would be so little affected by this advertising that the most extensive advertisers would gradually crowd out those who had no means to enter such a competition. If such a result would insure the elimination of the incompetent and the advancement of those architects best qualified to give to clients that increasingly more complex service which is their right, all discussion might well cease. Can one

possibly believe that such would be the case?

In the current number of the *American City* appears a general résumé of the familiar time-worn arguments in support of individual professional advertising, in which it is said that "The men whose reputation is established may not feel the need of advertising; but is it quite fair that the younger and less widely known members of the Institute should be prevented by a Code of Ethics from having their names appear in the professional directory?" Are there those who believe that a long and arduous business experience is to be offset and rendered valueless by the mere advertising of younger men? Laying aside the question of dignity, let us suppose that it became the established practice for all architects to advertise in such a professional directory. Conceding the remote possibility of reaching and adhering to a fixed size and character for the "neatly printed announcement," in what professional directory would these "cards" appear? No limit could be placed. A man could not be restrained from choosing his directories, or from using as many as he thought would advantage his business. This would bring nothing more than an advertising competition. The possible minute increase in volume of business going to architects would in no way recoup the collateral expenditure. The architect of means, reputation and experience would enjoy the same advantage under such a competing method of securing commissions as at present. His advantages would be increased, would they not, in proportion to his financial resources?

The younger man would be worse off than at present. There is no way to level all the differences of ability and experience,

either in the professions or in anything else. Why should a man be entitled to enter a profession and seek immediately to be placed on a par with those who have devoted years of hard work, often of bitter sacrifice, toward gaining the reputation which they enjoy? The larger part of the public has an inclination to rely upon experience, to seek it wherever possible, to exercise what it thinks to be a wise conservatism. A smaller part of the public likes the younger man, believing that his more recent education may give him an advantage which the older practitioner does not possess. Advertising would in no way change these attitudes. Seekers of experience would still weigh it heavily in the scales; others would still make their decision according to their inclinations. These are factors, fixed by long ages of human experience, and apply in every calling known to man. How are these conditions to be altered by advertising?

Let us consider the question of free publicity. What is it? Nothing more than an inevitable tribute won through a performance and given because of a public demand. Baseball gets millions of publicity, but what newspaper would dare to charge for printing the scores? Presidents of the United States get unlimited publicity, but no one knows how or wishes to stop it. Architects get very little—yet ever more—publicity, through lack of a

demand for the news of their performances. Most architectural publicity is among the profession, through the publication of current work. It is demanded by the profession and, when its publication is not made the price of favors or the means of extorting advertising, it is a legitimate function. What architectural publicity rightly may be called public is related to the larger building undertakings and to a willingness, in many magazines, to print the name of the architect in connection with the illustration of his work. When men are as interested in the architect as they are in the building, the name will be published as a matter of news interest. We know just how architects feel about this lack of recognition, and we deplore it with them, but the question is not what to do toward forcing a recognition which will be looked upon as selfish, but toward creating a demand which will bring a recognition that will count. To that end,

is there any better means than the continual publication of good work, even though the architect is not mentioned?

Many leading newspapers publish building news, in which the name of the architect is mentioned, because the men who read those columns are dealing through archi-

*John Haviland was an architect of some reputation and we believe of good standing in his community. Amusing as the advertisement appears and making due allowance for the language and literary style of that day, we think the difficulty of making one's personal qualifications known in type, without appearing equally amusing, is still a very obvious barrier.—EDITOR.

JAN 1

A CARD.


—

JOHN HAVILAND,

ARCHITECT.

HAVING studied with an eminent Artist in Europe, and since practised his profession in London as the Superintendent of several Public and Private Buildings, with the advantages of a recent Tour on the Continent; now offers his professional services most respectfully to the citizens of Philadelphia, and as a chaste simplicity of style in his composition has always been his study, he flatters himself with giving general satisfaction.

The Builder, Carpenter, Mason or any branch of the Profession, may be supplied with working and other drawings, illustrative of every department of their Business on the most reasonable terms, by applying at his office, No. 26 north Fifth street.



N. B. He has just completed and to let, a new Store and Cellar in a public situation, not half a square from Market street in Fifth. For further particulars apply as above.

July 30 lawtf

District of Pennsylvania,

TO WIT :

I DO HEREBY REMEMBERED, that on the

FROM POULSON'S AMERICAN DAILY ADVERTISER,
PHILADELPHIA, JANUARY 3, 1818*

THE QUESTION OF ADVERTISING

fects, and demand his name as a matter of news. It is in the purely news columns that architects complain of the attitude of the press, but is it not a perfectly logical one? It is contended that a painter, a sculptor, or a writer is always mentioned in connection with his or her work, so why not an architect? The answer is—from their point of view, remember—that there is a vast difference between an individual and his individual work, and a building operation in which a host of business interests are concerned. They say, if the architect, why not the contractor, the engineer, the sub-contractors, the plumber, the electrician? And then why not the dealers who sell the carpets, the furniture, the table-ware? From some of these they have a legitimate advertising revenue, and it must be plain that a line has to be drawn somewhere. The architect asking for what is clearly due him as an artist, is denied because he has also to be regarded as a business man. It is hard, but when architecture is as popular as baseball, there will be no difficulty. And we are steadily moving that way in spite of all the pessimists.

Now it is apparent, is it not, that all of the unsought free publicity obtained by architects is due to a demand for it as news? If there are all sorts of schemes for getting unmerited free publicity, we do not see that they affect the principle at stake.

Incompetent architects secure commis-

sions through methods from which the true professional man shrinks with loathing, but advertising would not correct this regrettable condition. The people who thus buy architectural service—and buy it dearly—from quacks and incompetents, would buy it just the same, which permits us to revert to the word dignity as typifying the difference between the quack and the true professional attitude. “Quack”

was coined to satirically express the spontaneous ridicule which the boaster of personal prowess always invites, and the word is in itself the most perfect evidence that the true professional long has been appreciated. We believe he is becoming increasingly better understood, again notwithstanding the pessimists.

The vital point which so easily escapes recognition in these arguments is that, if architecture is to win an increasing appreciation, more clients must learn how best

to choose an architect, and we certainly believe that it would be nothing short of a calamity if they fastened upon the professional directory as the source of their information. Only by example, by constantly seeking higher standards, by steadfastly refusing to give away time and money to whoever asks for it, by demonstrating an ability to give a type of service which no client can afford to forego—these are the only ways by which architects can win more and more recognition for their pro-

Feb 2 uc

**John Haviland and Hugh
Bridport**

*Req leave most respectfully to submit to the citizens
of Philadelphia a work entitled*

**THE
BUILDERS' ASSISTANT.**

THE value of this work is worthy the attention of every one either interested or concerned in Building, as it is intended to furnish them with Working Drawings of the most beautiful examples of the orders of architecture, both Greek and Roman, accompanied with their, and various other parts in detail as explanatory drawings, both enriched and plain, wherein will be observed a simplicity of style which deserves the attention, as models, for the Carpenter, Plasterer, Mason, and Carver, and to render the work still more valuable and interesting for them individually are annexed a series of original designs particularly adapted for the use of this country.

J. H. and H. B. purpose publishing this work by subscription, and hope to meet with that encouragement which they have studied to merit both by its nature and reasonable terms of its completion, which is to be in three volumes of five numbers each. To be delivered monthly at \$1 per number.

—
District of Pennsylvania.

FROM POULSON'S AMERICAN DAILY ADVERTISER,
PHILADELPHIA, FEBRUARY 3, 1818

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

fession. It has always received what it deserved, hard as this statement may seem, for it is by the average attainment that the public judges the whole, and not by the highest individual attainment. The Institute has won a recognition for architecture which can scarcely be measured. It has much yet to do. But the standards which it sets and the principles for which it contends, however their universal adoption may be retarded by the weaknesses and the failures of those within and without its membership, offer the only chance of winning a respect for the whole profession as complete and intelligent as is now enjoyed by hundreds of competent architects in the United States.

The *American City* goes on to say: "And do our conservative friends among the architects consider that the foremost civil engineers who make a specialty of water supply and sewage disposal, for example, have lost caste because their cards are to be found in the columns of this and other journals alongside of similar advertisements of younger members of the civil engineering profession?" We can only answer for ourselves, but we decline to believe that such advertising has done more than to bring about the condition we set forth in predicting the effect of individual advertising by architects, and we still think that the last place in the world where one should look for an engineer is in such a directory. In what directory do we look for a surgeon? What kind of doctors are sought in directories?

Do people look into such places and engage engineers? Has such advertising benefited only the competent, and weeded out the others? Are the younger engineers getting on faster? We do not know. We have stated our opinion, and we believe that engineers who offer a purely personal and professional service join with us and long for the time when merit in their profession will be looked for and recognized as the one reason for choosing a professional

advisor. We do not make any exceptions in these things, even among directories which advertise professional men to other professional men, for the last man in the world who would seek and hire another through the columns of a directory would be a true professional man. Any competent and experienced practitioner in any profession is today familiar with the general tendencies of related professions and with the achievements and reputations of their members. To properly serve his client, he must select a professional advisor only after careful study and inquiry among members of his own profession, or of another. He needs no professional directory to safeguard the interests under his care. If he wishes to buy cheap services or to save money by neglecting his client's interests, we feel that he might look into a professional directory and begin a correspondence to that end.

In further support of its professional directory columns, the *American City* relates that readers in steadily increasing numbers are turning to its columns "for information on the whole field of municipal and civic progress. Why should not its advertising pages speak openly of the need and the sources of expert assistance?" We would say that the answer was closely related to whether it cared to assume responsibility for its advertising columns, and as to whether the professions believe that to be the best way to achieve their ultimate highest good. That is the only question which interests us, and we have a sound conviction that it is related to the highest good in all human activities.

But the laws of professional progress are immutable and the world cannot be kept submerged in the sophistries, casuistries, and lamentations of those who forever cry out that they are misunderstood.

We make no such outcry in coming to the paragraph in the editorial of the *American City* to which we would fain not refer. It is as follows: "For evidence that our pro-

THE QUESTION OF ADVERTISING

professional friends see nothing unethical in displaying advertising *per se*—if some one else pays for it—we have but to turn to the advertisements which help to meet the cost of publishing so dignified a magazine as the official Journal of the American Institute of Architects.” It is an accusation which the Journal has inherited from the past publication of year-books and catalogues by architectural and other societies, the members of which sought to pay for their publicity by levying tribute upon unwilling manufacturers and tradesmen. We have heard this before; we discussed it last month; and while we at first experienced a faint shadow of regret that there should have been no careful inquiry in this particular instance, we feel relieved that a careless generalization such as special pleading invariably produces, now requires us to say that the Journal of the American Institute of Architects is a business inspired by the belief in its need, and operated upon precisely the same lines that obtain in all honorable publishing. It is not given away, thrown in with dues, or offered through subscription schemes, and is bought and paid for only by architects and others who believe that they like to read it. Its advertising revenue is obtained through offering what it believes to be the highest type of service which a publication can offer to its advertisers and readers, and of which more and more manufacturers are availing themselves. In times gone by, we heard vague stories to the effect that some men looked upon the Journal as upon the old year-books, but we knew that we had to pay the penalty of the past and that only our performance would win us the confidence we knew we had to deserve. That penalty has to be paid—always—and it is in paying such penalties that men move forward—always.

But every member of the Institute—even the few who did not at first see the justice of the policy—will be grateful to

the Committee on Publications. Guarding the reputation of the Institute above all other things, it determined to place the Journal on an individual subscription basis,—a thing which has never before been done by a professional publication, so far as we know—in order that all such shafts might rattle harmlessly off and only shame the bow that sped them.

As to the poisoned barbs, which, from the hands of those who mask an ulterior purpose in the specious guise of professional interest, are sniped at our backs from the ranks behind, we have as yet found no protection nor experienced any serious wounds.

NOTE.—Some interesting letters have been received in approving comment upon the article on advertising which appeared in September. From these we think it worth while to quote the following: “We feel that manufacturers are under obligations to the Journal of the American Institute of Architects for the article in the September issue. Several times during the last twelve months we have been embarrassed by the promoters of books persuading architects to enter into an arrangement whereby a book would be made up featuring the architect’s work. In some instances the architect probably lets his pride in his achievements get away with his judgment, enters into the arrangement and gives the shrewd promoter letters to advertisers. The promoter goes to local dealers, gets them lined up, and the dealers come after the manufacturers. We would have no difficulty in turning down the promoter, but the architect and the dealer are put up to us in the light of regular customers, and very often the manufacturer feels that as a matter of plain business he ought to buy the good-will of his customers even if the advertising amounts to practically nothing. It would not be so bad if the architect and the dealer got the benefit of the contribution, but the promoter walks off with the larger part of the money. The tendencies of the time are in the direction of straightforward, truthful advertising. It will be a great relief when advertisers can be rid of these fraudulent and half-fraudulent plans, for they constitute one of the most troublesome problems that we have to deal with.” This is a voluntary contribution from one of the largest and most important manufacturers in the United States, and it states mildly, what we know every manufacturer feels strongly when the “promoter” appears, backed with the architect’s appeal.



A JAPANESE TEMPLE CARVING.—Acquired by Mr. Bradstreet

John S. Bradstreet—Citizen of Minneapolis*

AN APPRECIATION OF HIS LIFE AND WORK

By EDWIN H. HEWITT

MOST cities, even those celebrated for their prosperity and evidences of growth, have areas between the down-town section and the residence districts, which might be called twilight zones, where the houses at best are but pathetic reminders of their former state. Within this zone real estate is in a peculiar condition, for there realty is held at too high a figure to be immediately improved.

In Minneapolis, in a neighborhood of this kind, not quite too run-down or dispirited in aspect, but in that quiescent stage of development to which I have referred, one comes suddenly upon an amazing contrast, and is immediately aware that something outside of one's usual experience has occurred. For here is a picturesque assemblage of buildings, quiet and refined in color, overshadowed by great maple trees, in a spacious yard well planted with shrubs. The inquirer discovers that this is the development

*The approaching Convention at Minneapolis lends a special interest to the work which Mr. Bradstreet did for his city.—EDITOR.

whose guiding genius for many years was John S. Bradstreet. By mere force of this contrast with the surroundings, one gains at once an impression of this man's personality, and that impression explains in a large manner the nature of his influence upon this mid-western section—an influence which he exerted all the days of his active and fruitful life.

Entering the quaint and unusual gate, one is admitted freely to a garden designed by and redolent of Mr. Bradstreet's tastes and personality. Winding paths invite one to stroll about, while here and there are groupings of shrubs, stone lanterns, and odd fragments of statuary. Here a dwarfed cedar tree in some stone jar; there one discovers a bit of a pond, upon which float, in season, the white lily and the pink and purple lotus, overhung with diminutive fir trees and aquatic plants characteristic of Japanese gardens. Adjacent to the pool is a quaint rock-garden, covered with moss and ferns and the like, and from it murmurs a small stream, issuing from a

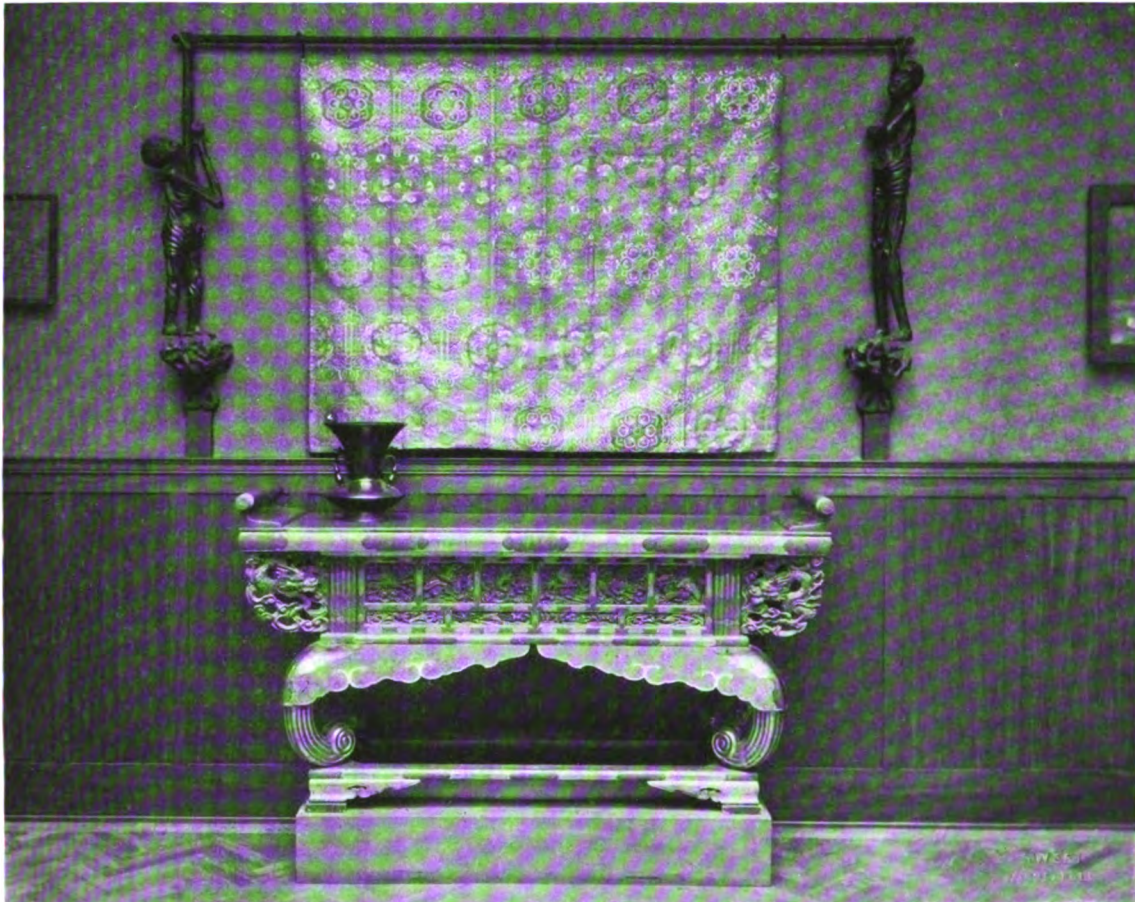
JOHN S. BRADSTREET—CITIZEN OF MINNEAPOLIS

bit of bronze, falling from one boulder to another. Nearby is a columbarium, where the beautiful and oddly shaped pigeons disport themselves, seeming to know well their place in the decorative scheme. Thus, at the threshold of the building itself, the passer-by may freely linger, and take undoubted inspiration to his own home life.

Upon entering the building, one feels in a stronger measure the oriental influence that this man spread about him. A study of the arrangement of the exterior and interior gives one valuable clues as to his method of design, which resembled that of the designers of times gone by, when men personally by word of mouth superintended the large elements of the

design. The writer never knew Mr. Bradstreet to make a design with pencil and paper, as is all too common. When in the fever of such composition; he might be seen in the construction of these buildings, standing apart, visualizing the effects in advance, and by adding here, reducing there, feeling with restless mind for the effects he wished to produce. It was a delight to see how affectionately his workmen strove to realize his ideas. Long years of association with him bred an affection and respect due to a master.

It was to these buildings and to Minneapolis that he brought, year after year, those wonderful collections of oriental treasures secured in his frequent voyages. In estimating the growth of art apprecia-



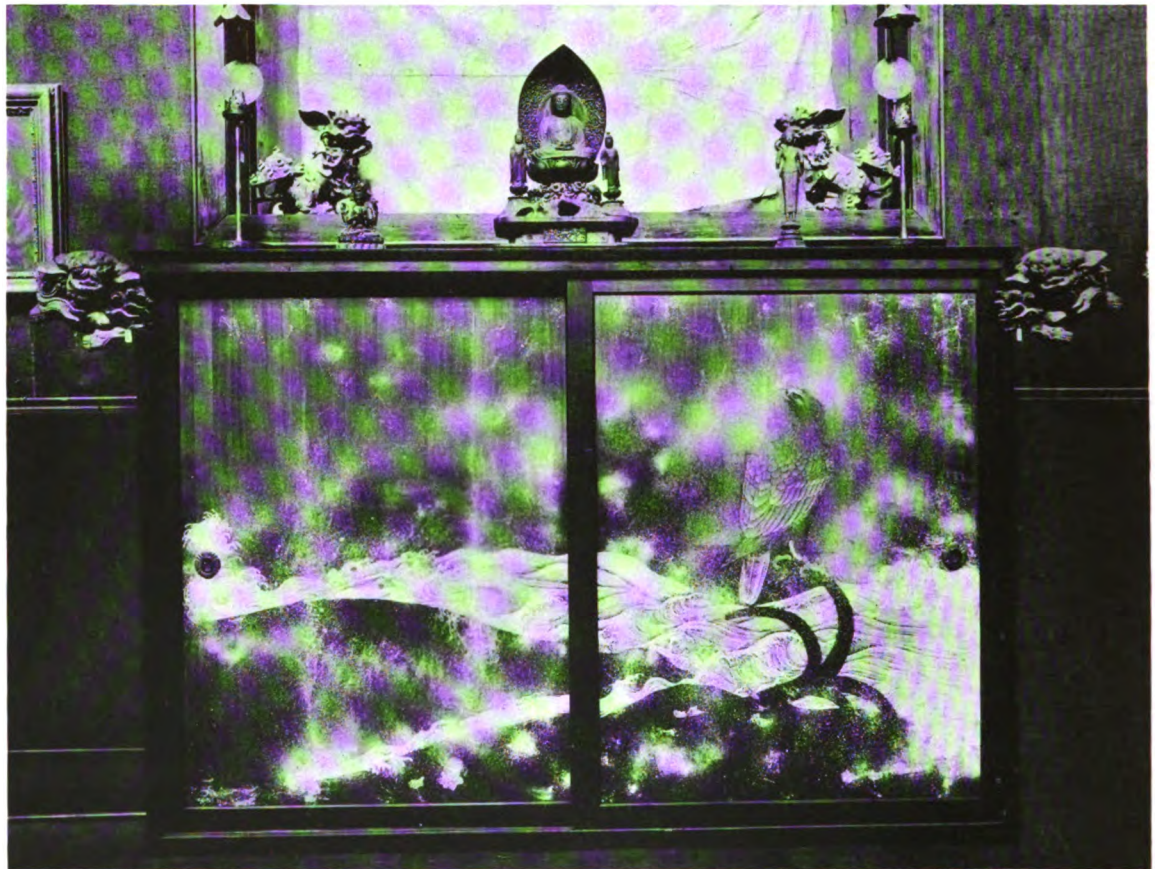
AN OLD TEMPLE TABLE FROM TOKYO.—Acquired by Mr. Bradstreet

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tion in the Northwest, the significance attaching to these collections made by Mr. Bradstreet can best be grasped if we remember how potent was the influence of the furniture, faience, beautiful laces, and the like, brought to our Atlantic seaboard towns by the mariners of the old days when American vessels sailed to all the ports of the world. This influence upon the esthetic tastes of our forefathers through their contact with the arts of other western civilizations has yet to be measured, and, in like manner, students are realizing as never before the great importance attaching to the early influence of oriental art upon those communities of the Atlantic seaboard depending upon maritime trade. One has only to consider the extent and volume of the overseas

trade of Amsterdam and Antwerp to realize the importance of this. So it is not to be wondered at that these oriental collections of Mr. Bradstreet were a revelation to the Minneapolis of twenty-five or thirty years ago; and this, coupled with the striking personality of Mr. Bradstreet, was undoubtedly one of the forces contributing to the development of an appreciation of art in this section. Minneapolis acknowledges her debt to Mr. Bradstreet, and means to pay it in the manner which he would have chosen.

It should be said that Mr. Bradstreet never collected for himself wholly. He parted with the most of these treasures, though it is true that the choicest of them he was often loath to part with, and many a quaint anecdote is told of his peculiari-



PANEL WITH SEA EAGLE BY CHIKO, 1800, PAINTED ON CRYPTOMERIA WOOD.—Acquired by Mr. Bradstreet

JOHN S. BRADSTREET—CITIZEN OF MINNEAPOLIS

ties in this regard. Who has not had the experience of discovering hidden away in an obscure corner, or concealed in some odd cabinet, a rare piece, duly marked, but which Mr. Bradstreet doubtless hoped would escape the notice of the buyer. When brought to his attention the object would be hastily withdrawn from sale. On the other hand, when approached by some lover of the beautiful who was persistent enough, he might consent to part with one of these pieces. During these thirty years of collecting, he managed to set apart many beautiful things, of which a large number, forming an important collection, has been donated to the Minneapolis Institute of Arts, while others are scattered through the homes of the city, daily exhaling the fragrance of an incomparable art, and never letting us forget the rare quality of an unerring taste.

Mr. Bradstreet's private apartments, as did everything else connected with him, expressed his strong personality and it was there that he created a unique and fitting environment for himself. There one felt to the full the force of this man's radiating genius in questions of art. So he spread about him ever-widening circles of inspiration, which touched not only the lives of his immediate friends but have been of immeasurable value to Minneapolis and to the Northwest. It was indeed a privilege to have felt the inspiration of the life of a man whose search for the ideal never faltered through prosperity or adversity. During the latter years of his life, he bore the affliction of bodily weakness due to illness and accident with the same dauntless fortitude and quaint humor which endeared to the world that other frail craftsman, Robert Louis Stevenson.

Town-Planning and Housing

GEORGE B. FORD, Associate Editor

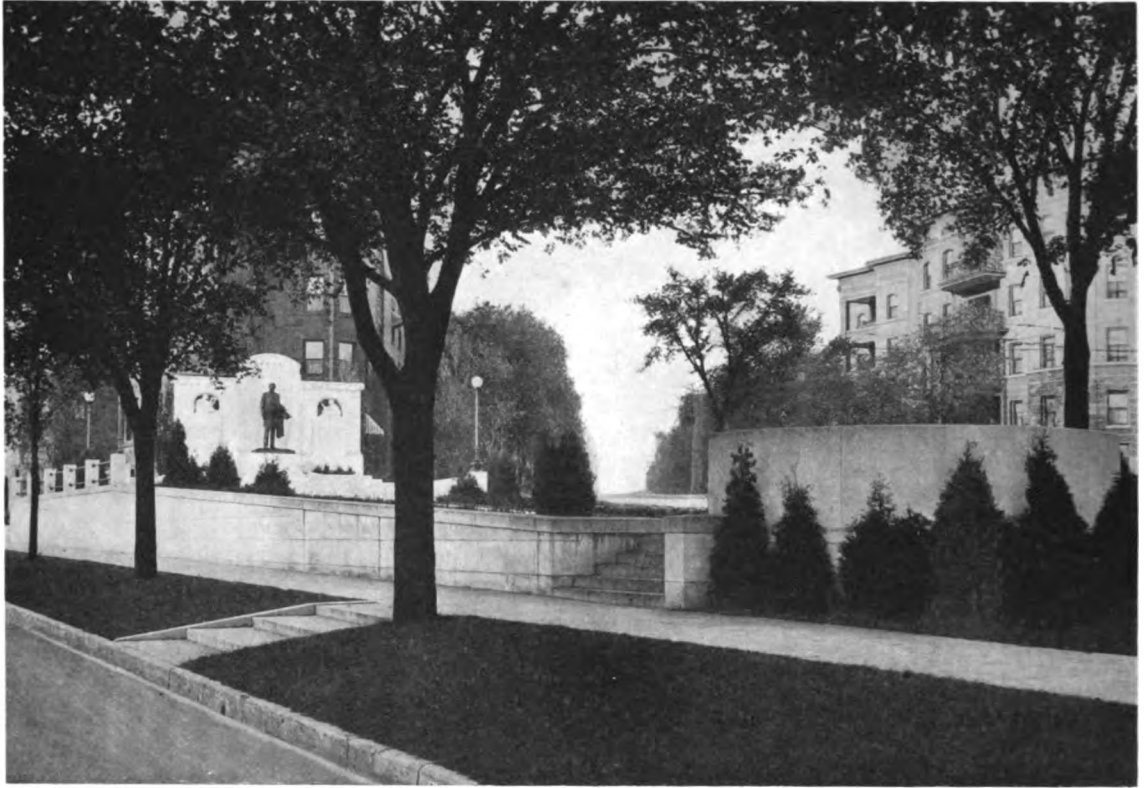
The Civic Improvement of Minneapolis*

It was about 1908 when the movement was started to obtain a civic plan for Minneapolis. There had been considerable agitation on the part of certain clubs in this city, among them the Woman's Club, which, early in this campaign, sought the advice of certain architects who might be supposed to have experience enough to advise them in this matter. Of course, the natural impulse of the layman was to secure drawings at once, without any particular study of vital conditions. Much time, therefore, was saved at the commencement by starting in the right direction. At practically the same time, the two other events occurred which precipitated a vigorous demand on the part of the public for a comprehensive city plan. One was the conception on the part of the Park Board of the project known as the Gateway Park, and the other the need of properly locating a new Federal Building.

*It seems especially fitting that the Journal should devote some space to Minneapolis in this issue, inasmuch as it will be the scene of the next convention in December, and no doubt be visited by many architects for the first time.—EDITOR.

As a result of this agitation, a series of committees were appointed by the Improvement Societies, the Real Estate Board, clubs and other organizations. These committees were assembled, a permanent chairman appointed to preside over the meetings, and general discussion was had as to the best means of appointing a city-plan commission. As is usual in such voluntary movements, there were no funds, no authority, no sanction of any kind for the creation of such a commission.

Not to be deterred, however, the general committee appointed, finally, a commission composed of about a dozen public-spirited citizens. They were selected after a most careful canvass, and with the faith that, when notified of their selection and informed as to their responsibilities, they would undoubtedly undertake the entire task, including defraying the expenses, without question. It is one of the most gratifying things connected with the enterprise, to remember the splendid spirit with which these men entered upon the unknown difficulties of their work.



MINNEAPOLIS.—THOMAS LOWRY MEMORIAL. Karl Bitter, Sculptor.

“Be this community strong and enduring—it will do homage to the men who guided its youth.”

They organized at once and after due consideration appointed, as consultant, Mr. E. H. Bennett, associated with Mr. Burnham on city-planning projects. Mr. Bennett at once entered upon his duties and, after several years of study, produced a most comprehensive plan for the city. It is hoped that the final printed report will be issued before the date of the next convention of the Institute.

Meanwhile, other movements were germinating, among them the very important housing movement. This was undertaken at the instance of the Civic and Commerce Association, a voluntary association of citizens whose concentration of efforts can bring to fruition many public movements which otherwise might take exhausting effort to achieve results. The Association appointed a committee of men instructing it to make a thorough investigation of the housing difficulties of Minneapolis. A secretary, Mr. Otto Davis, a man of wide experience in other cities, was obtained to guide the movement, and a survey was made and results presented to the Association. The usual dreadful conditions were unearthed.

As a result of the agitation, a housing code for cities of the first class in Minnesota was formulated,

largely based upon the work of Mr. Veiller, of New York, who made several trips, to advise with the Commission on the details of this Code. An attempt was made at the Legislature of 1914-1915 to secure its passage, but it failed, for political reasons. Since then, public opinion has had greater opportunity to observe the workings of unrestricted housing and there is every reason to hope that the coming Legislature will pass the needed legislation.

While this work was proceeding, the Civic and Commerce Association also secured the passage of the Heights of Buildings Ordinance, and at the present time another committee is working upon the all-important question of zoning.

Meanwhile, Minneapolis found itself in an unfortunate situation in regard to her growing industries. It was becoming increasingly difficult to find sites advantageously located. At the same time, the Civic Commission had made an investigation of this subject, and had tentatively located a new industrial area. It had also instituted an Industries Committee, the primary purpose of which was to induce the location of new industrial concerns in the city. It was very fortunate that the Chairman of this Committee early recognized the difficulties

TOWN-PLANNING AND HOUSING



MINNEAPOLIS.—THE GATEWAY. Hewitt & Brown, Architects.

Located at the most important entrance to the city, it is inscribed with the words, "More Than Her Gates the City Opens Her Heart to You."

involved in locating new industries, questions relating not only to locality but to the housing of operatives, for the Housing Commission and the Industries Commission soon found their work running along parallel lines.

As a result of this, and with the work of certain public-spirited real-estate men, it was possible for the Industries Committee to obtain options on land lying within the industrial district designated by the Civic Commission. The options were exercised and the land bought by citizens under the name of the Industries Association of Minneapolis. Very wide subscriptions were obtained, that the benefits accruing might be widespread.

Immediately adjacent to this industrial tract lies a beautiful upland country, which interested the Housing Commission. Permission was obtained from the owners to study suggestive plats of this land, looking toward a Garden City development. There is every reason to expect that, sooner or later, development here will be begun according to the lines laid down by the Housing Commission.

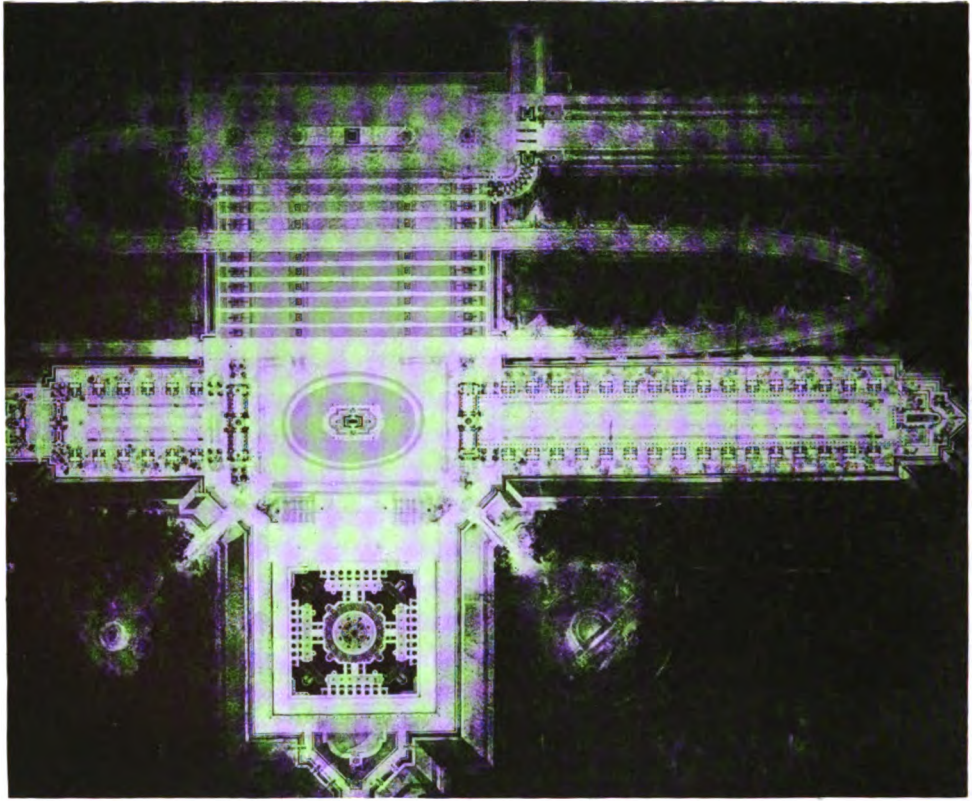
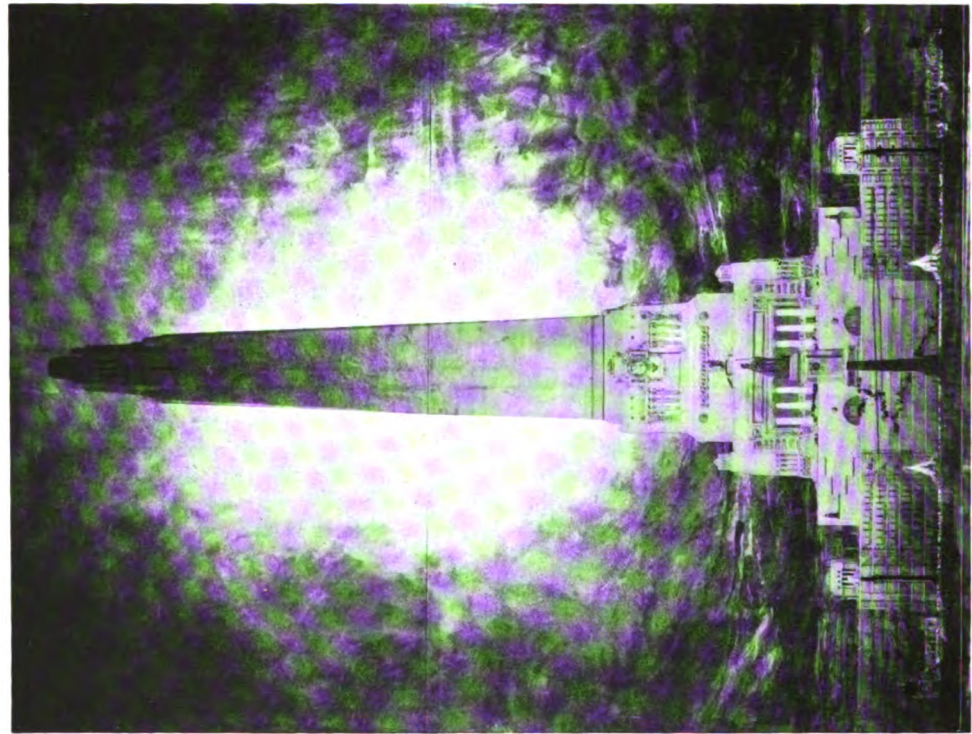
Work was also going along other lines too num-

erous to mention. It is sufficient, however, to state that, wherever possible, the plan of the Civic Commission has been followed, where necessary to cut through new streets, build bridges, or make similar rearrangements.

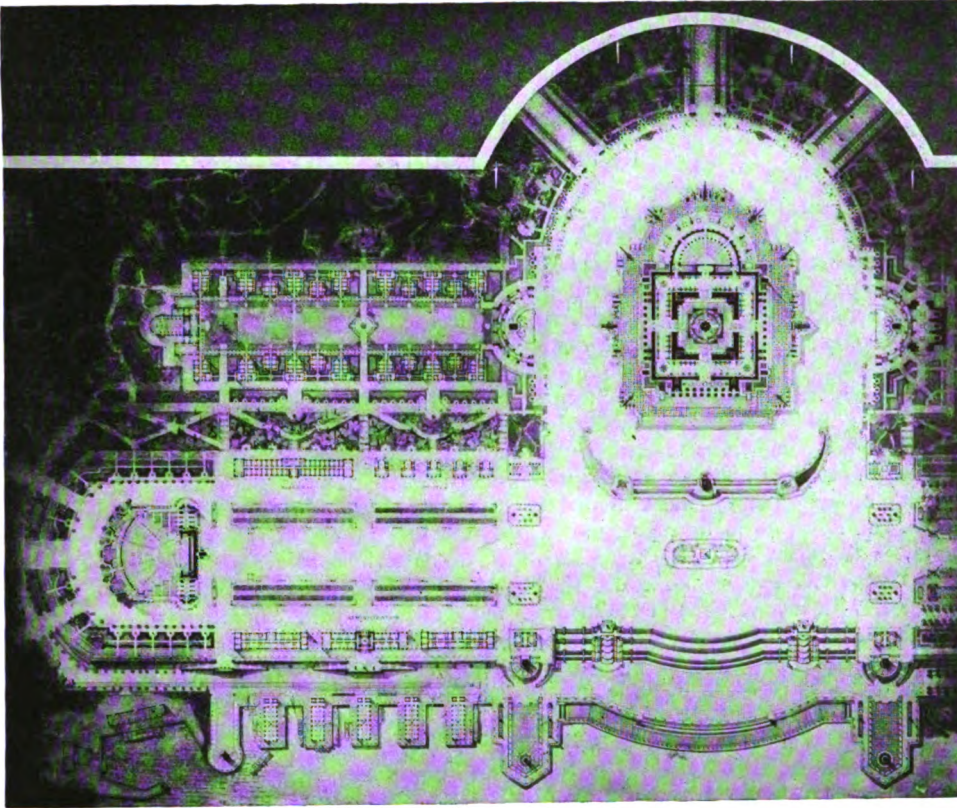
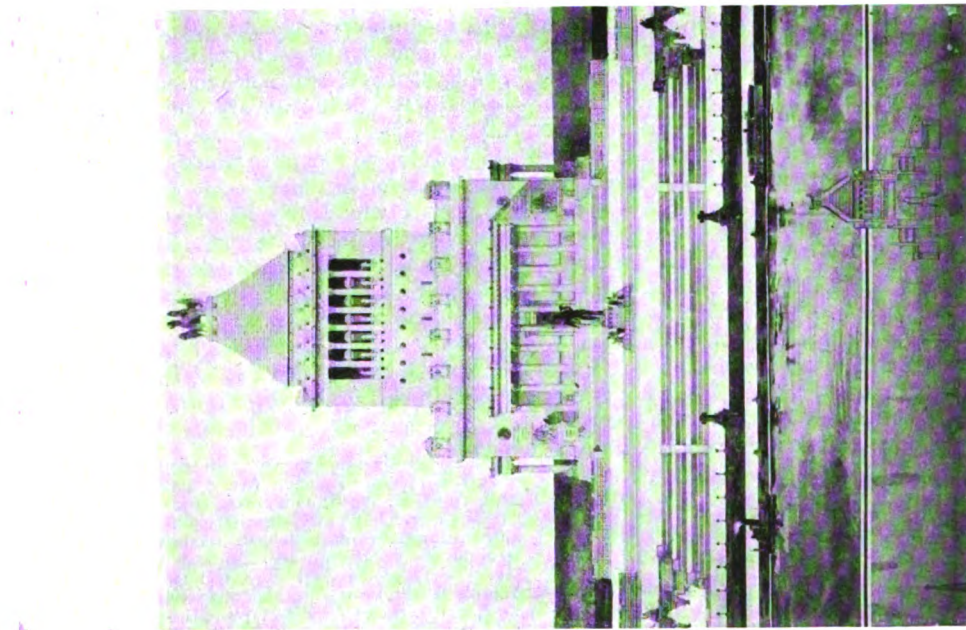
All of this in advance of publishing the report.

It seems, therefore, that, by a happy combination of circumstances with broad and sensible coöperation, great progress has been made in city planning.

Throughout these years, the Chapter has been consistently occupied with its share of this work. It has been prominently identified in the matter of the great bridge in process of construction and spanning the Mississippi just above the Falls of St. Anthony. It has never failed to respond when called upon to take up the fight in the city Council. Its members have been active in the preparation of the Housing Code, in the entire revision of the Building Ordinances, in the Heights of Buildings controversy, in the Zoning Commission, and, in fact, in all movements where its expert assistance could be of value to the city.—E. H. H.



THE JOHN STEWARDSON MEMORIAL SCHOLARSHIP IN ARCHITECTURE, 1916.—A MILITARY CENTER
First Mention: John F. Harbeson, Philadelphia



THE JOHN STEWARDSON MEMORIAL SCHOLARSHIP IN ARCHITECTURE, 1916.—A MILITARY CENTER
First Prize: H. L. Lubin, Carnegie Institute of Technology

The New York Registration Law Criticised by Its Friends

By PETER B. WIGHT

The meaning and operation of the law for the registration of architects in the State of New York seems already to have become a puzzle to those who were interested in its passage and enforcement. This is evident in official statements that have appeared in the Journal and in the Proceedings of the Institute, from time to time.

In the March issue of the Journal, Mr. D. Everett Waid, Chairman of the "Registration Board of Architects," as he calls it—although it is termed in the law the "Board of Examiners"—referred to a "debatable point" brought out by the Committee on Legislation of the Institute in its report to the last Convention. This report has since then been published. The Committee had recommended that the New York law, with a few slight amendments which it had suggested, be the basis for formulating similar laws in other states, in these words:

"The principle of legal 'recognition' of the architect's professional standing having been adopted, the committee recommends the type of 'regulation' adopted by the State of New York." It also quoted from its instructions (presumably in a resolution of the Institute) in these words: "To collect information as to existing registration laws, and formulate an outline for a law under which architects might be properly admitted to practice after passing examination in all matters affecting the safety of the community, it being understood that public safety has no concern in those qualifications of the architect which enable him to practise a fine art, and that on such lines he should be no more subject to examination than is the painter or sculptor."

Mr. Waid, in his article, started the confusion by misquoting only part of the Institute's instructions to the Committee, saying that the Committee was assuming "that public safety has no concern in those qualifications of the architect which enable him to practise a fine art, and that on such lines he should be no more subject to examination than is the painter or sculptor." Compare this with the whole sentence quoted above, and it will be seen that the instructions were that the Committee should try to formulate a law on lines with those of Illinois and other states, which are based on the idea of insuring protection to the public against bad construction of buildings. But, as the Committee was not in favor of the Illinois law, it got out of the dilemma by recommending to the Chapters the New York law with modifi-

cations. It went farther and, under the head of "Explanatory Notes," made seven recommendations for increasing the scope of the New York law by additions, all of which were drawn from the spirit, if not the letter, of the Illinois law, and all of which any reasonable person would approve. If they are ever added to it, a great many "debatable points" will be made clear, and the law can be more effectually enforced without even making it necessary for a New York architect to have a good knowledge of construction of buildings. All of these recommendations can be found by those interested on page 125 of the Proceedings of the 49th Convention. I will quote only the concluding words of the report: "If the Convention sees fit to adopt the principles here recommended, your committee suggests that next year's committee should continue the study and [make an] effort to perfect a typical law." There is nothing in the official record to show that the Convention adopted or took any action on this report. The Committee on Committees reported that they had been unable to procure a copy.

The August issue of the Journal gives, in an account of the meeting of the Board of Directors held July 6 and 7, a long report from the Committee on Registration of Architects, signed by Mr. Waid, as chairman, by which it appears that he heads the new Committee, though no mention of this Committee appears in the *Annals* for 1916*. This shows that the Board of Examiners and the Regents of the University, who have already put the New York law in operation, under some difficulties and misgivings, in which they have been assisted by the Attorney-General of the State, are again trying to settle some of the "debatable points" in the law, in order to make it more practicable.

The new Committee has even gone so far as to publish five paragraphs under the head of "Criticism of the New York Law." The conclusions in all of these are suggestions for clarifying it and making it more effective.

*Some confusion appears here to exist, due to the fact that the report to which Mr. Wight here refers was a report by Mr. Waid, as a committee of one, to the Board of Directors. To the Committee on Legislation, the last convention gave instructions to study the question further, but no committee on legislation was appointed as the Board decided to deal with the subject directly. Mr. Waid's report, wrongly entitled a report of the Committee on Registration of Architects, was therefore a board report only.—EDITOR.

NEW YORK REGISTRATION LAW CRITICISED BY ITS FRIENDS

Thus I think it will be seen that the friends of the New York law already have its early revision well in hand. On the theory on which they first set out to protect the name "Architect," they had no model to follow, and as they were prejudiced against the word "license," which they sought to avoid, they could not see anything in the Illinois law to follow. But the Committee on Legislation, of the Institute, for 1915, *did* see it, and offered their suggestions in a report to the Institute, which was unheeded. It is evident that the Board of Examiners, appointed under the law, having already encountered difficulties in administering it, will now see the importance of the "Explanatory Notes" of the Institute Committee of 1915, and will be influenced by them in any effort that they may make to get new legislation.

Under paragraph 5 in Mr. Waid's report in the Journal for August, entitled "Registering Experienced Architects," the Committee does not seem to have come to a satisfactory conclusion. I might suggest, therefore, in that connection, that the Illinois State Board solved that problem at the outset of its career in defining the kind of examination for such persons without making a privileged class of them. All architects are best known by *their works*—their executed buildings; and, as the Board wants only the knowledge that their projects had been carried out successfully, in most cases the submission of photographs answers the purpose; yet the Board under its rules can go to any extent, if it should be necessary, in investigating the works and previous experience of the applicant. All applicants fill out the same blank form of application, which is filed away; in some cases it becomes a valuable historical document. These forms are used in seven states and in Manitoba, Canada, where the State Board is organized more nearly on the model of that of Illinois than any other. As Mr. Waid was one of the first architects certified under that law, and still holds his license in Illinois, having paid his renewal fees regularly for nineteen years, he must know all about it. But, having been in practice when the law was passed, he was not

obliged to pass an examination as the "experienced architects" do, by merely showing a photograph. Yet it is doubtful if any architect in the world is so "distinguished" as to be entitled to receive a certificate on a silver plate without examination.

It may be news also to the readers of the Journal that the Illinois law is a Registration Law. The final act of everyone licensed to practice is to have his license recorded with the County Clerk of the county in which his office is located. The New York law provides that he shall file his "Certificate of Registration" with the County Clerk of the county in which he resides or maintains a place of business. After all, the license is only a permit, and I do not see how it can be grammatically called anything else. The first document sent to a candidate who passes in Illinois is called a *certificate*. The License follows when he pays the record fees.

I am not disposed to dispute with the people of the State of New York, for which I have much affection, because it was my birthplace, if they prefer only to set up an artistic and intellectual qualification for the practice of architecture. It is an experiment worth trying and does not affect me personally. But there is a difference between licensing for skill in designing and *belles lettres*, and skill in building. The great question of the retroactive forces of various departments of human knowledge is involved in it, and this will be the subject of another *communiqué*.

All of this shows that it is premature—in view of the fact that the New York law is now in force, and defects in it have been discovered by its friends, who have not had time yet to perfect it with amendments—for the Institute to exert its influence to induce other states to follow the lead of New York, until the law has been amended so as to become more effective in carrying out the theory on which it is based. Mr. Waid's new committee will have an opportunity to report to the Convention in December what it is doing, and, when it has got its law amended and in good working order, the Institute can with more effect recommend it to the Chapters in other states.

News Notes

Safeguarding School Children from Fire

A pamphlet containing part of the National Fire Protection Association's proceedings at Chicago, in May, deals with school planning with special reference to safety from fire.

This pamphlet is of particular interest to the architect, for, although the subjects treated, mainly

safety from fire, fire-drill and care of school buildings, are often erroneously considered as not within his province, they are in reality intimately connected with the first essential of architecture, the plan.

In a school, this should include the right disposition of halls, stairs, exits, fire-walls, boiler-rooms, ventilating apparatus, with a view to safety from fire. The halls, stairs, and exits have much to do with

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

the fire-drill, and the location of the boilers, store-rooms, chutes, closets, and ducts have great bearing upon the care of the building and its degree of "foolproofness" to the fire hazard.

All these matters, most interestingly dealt with in papers read before the Convention, are reprinted in the pamphlet. Mr. William B. Ittner, Architect, Board of Education, St. Louis, read the paper entitled, "Planning of School Buildings for Safety." Mr. C. B. J. Snyder, Architect, Superintendent of School Buildings, City of New York, read the paper entitled, "Exit Drills and Fire Escapes;" and Mr. S. A. Challman, Commissioner of School Buildings, Commonwealth of Minnesota, read the paper, "The care of School Buildings." In these papers and the discussions which follow, all of which are recorded, there are many features besides the fire hazard which will interest all those who wish to be posted on school construction, and the Committee wishes to announce that it has a limited number of copies which it will supply to members of the Institute, upon application to the Committee, addressed to the Octagon, Washington.

JULIUS FRANKE.
Chairman, Committee on Fire Prevention.

Federal Parliament House Competition, Canberra, Australia

The above competition, opened in June, 1914, suspended in September of that year on account of the war, is re-opened on the original conditions, except that subjects of enemy countries are excluded. Programmes may be obtained in the United States by applying to the British Embassy at Washington, and the drawings must be received in London not later than January 31st, next. Outline sketch designs only are required, and there are eight prizes, aggregating £6,000, of which the first is £2,000. The International Jury of Award is as follows: George T. Poole, Australia; Sir John J. Burnet, Great Britain; Victor Laloux, France; Louis H. Sullivan, United States; Eliel Saarinen, Russia.

Obituary

David A. Gregg

We regret that lack of space prevents us from reprinting in full the tribute to Mr. Gregg, written by Mr. William Rotch Ware and printed in the Bulletin of the Boston Society of Architects. From it we can but cull briefly, yet we hope sympathetically, for all architects who knew Boston of the last forty years knew of Mr. Gregg.

"For nearly twenty years," says Mr. Ware, "he was my staunch and tireless helper, and daily contact with him should have informed me fully as to his character and his history. But, when I turn to my memory, I have to stop and ask what do I really know about David Gregg? The very fact that I know so little reveals one of his most striking characteristics—his unfailing modesty of deportment, his willing self-effacement. I knew him as gentle, kindly, pure-minded, and above all a man truly devout and deeply interested in religious matters, though I do not know what sect he adhered to or what tenets of faith he believed in; but he believed with all his soul's strength, and he practised where others did but preach. But what David Gregg was, other than the master-draughtsman we have known so long, what sort of books he read, what pleasures he affected in his off-duty hours, what non-professional friends he cultivated—of these things I know nothing."

"It was at the end of the year 1879 that David Gregg appeared in our office in search of an opening—he did not care to be a mere architectural draughtsman. As he unrolled one after another the drawings he brought as proof of his dexterity, Mr. Longfellow and I saw at a glance that here was the very man we long had been hoping might appear above our horizon. Before we let him leave us, we had secured an option on him, as it were, and easily persuaded our publishers to put him on our pay roll. He had but just returned from England, where, with his friend W. S. Fraser, later a capable Pittsburgh architect, he had been attending the architectural courses in the College of the City of London, I think it was, and in between times working in some architect's office, mainly in that of William Burges, who was at that time doing a notable castle for the Marquis of Bute."

"I think it is very possible that Gregg died a poor man and that he may in late years have had to deny himself certain well-earned comforts and luxuries, and this condition of affairs was quite unnecessary, for, he earned a very satisfactory income and by capitalizing his reputation and raising his prices he might easily have doubled it. But just as his prosperity increased so did the manifestations of his charitable instincts gain strength, and the sum total of his contributions to church, mission and organized charity grew and multiplied, while the halt, the limp and the unsuccessful—whether worthy or unworthy—ever found a way of appealing to his tender sympathy."

"As an exemplar showing how the Beatitudes should and may work out, even in these modern days, none better can be discovered than is afforded by the life of David Gregg."

Institute Business

Nominations

Members of the Buffalo, Georgia, North Carolina, South Carolina, and Virginia Chapters have placed in nomination the name of Mr. Charles Coker Wilson, of Columbia, S. C., to be voted upon as a Director, at the next Convention.

Constitutional Amendments

There have been duly proposed the following amendments: (New matter in italics; old matter omitted, in brackets.)

Article IV. Officers. The Officers of the Institute shall be a President, a First and a second Vice-President, a Secretary, and a Treasurer [all of whom shall be Fellows]. Second paragraph unchanged.

Article V. Section 1. Organization. This Institute is an association [maintaining local organizations of its Members known as] *organized locally into Chapters, which may be incorporated under the laws of the [several] States [wherein] in which they are established and which shall be governed as provided in the By-Laws of the Institute.*

Section 2. Every member elected to the Institute shall by that fact become a member of a Chapter, as provided for in the By-Laws of the Institute. No member shall belong to more than one Chapter.

Article VII. Chapters. Omit, and renumber the succeeding articles.

An Invitation to Visit the Underwriter's Laboratories at Chicago

As the larger part of delegates to the Convention will no doubt pass through Chicago en route to Minneapolis, the Underwriter's Laboratories, with the work of which all architects are familiar, has, through President Merrill, extended an invitation to all architects to visit the laboratories on the afternoon of Tuesday, December 5. It is therefore suggested that plans be made to allow for the acceptance of this invitation, and in the next number of the Journal, the arrangements for meeting will be set forth. Trains for Minneapolis leave Chicago early in the evening, arriving there the following morning between seven and eight.

Book Reviews

Indexing and Filing. A Manual of Standard Practice. By E. R. Hudders, Public Accountant; Member of the American Statistical Association. 292 pages. Roland Press Company, 20 Vesey Street, New York. \$3 postpaid.

Perhaps when the editor of the Journal sent me "Indexing and Filing," to review for this column, he thought my mania for classification would be evaporated by the dryness of the book; but he was mistaken; my enthusiasm is even more aflame. The volume is well worth while.

There are twenty-nine chapters and 292 pages in this book. The first two chapters are devoted to general definitions and descriptions, and there are nine other chapters devoted to special indexing which do not concern the architect. The remaining chapters are both fundamental and special and all deeply concern every architect who has any pride in his office equipment and efficiency. There are two chapters on rules for writing indexes and file cards; five chapters on as many methods of filing, such as alphabetical, numerical, geographic; a chapter on lost papers, transferring, central filing departments, classifying and grouping, general information, catalogues, and pamphlets; a chapter on vari-

ous standard filing equipment, and then two chapters on architectural filing.

Now these last, of course, are very absorbing, and there is much that I do not agree with for a moment. I am quite sure that every architect who has any method of his own believes it is much better than any of Mr. Hudders' suggestions; but after he has read the book, he will nevertheless sneak many changes into his own pet scheme. To those who have given the matter any thought, these chapters will be a revelation.

Of course, it is quite impossible and even undesirable, to standardize indexing for every architectural office. There are, however, many matters, especially the classifying of catalogues and specification headings, and these, I believe, should be studied, standardized, and published by the Committee of the Institute knowing most about the matter.

Perhaps a special committee might do it, and I suggest Mr. Sullivan W. Jones, and Mr. J. A. F. Cardiff. [May we not suggest the indispensable inclusion of the author of this review?—EDITOR.] The office which wishes to be efficient should carefully study Mr. Hudders' book.—C. L. B., Jr.

Structural Service Department

D. KNICKERBACKER BOYD, *Associate Editor*

In connection with professional societies and organized bodies working toward the improvement of building materials and methods, and the following Committees of the Institute:

CONTRACTS AND SPECIFICATIONS

FRANK MILES DAY, <i>Chairman</i>	Philadelphia
WM. STANLEY PARKER, <i>Vice-Chairman</i>	Boston
ALLEN B. POND	Chicago
SULLIVAN W. JONES	New York
MILTON B. MEDARY, JR.	Philadelphia
FREDERICK W. PERKINS	Chicago
JOS. EVANS SPERRY	Baltimore

MATERIALS AND METHODS

THOMAS NOLAN, <i>Chairman</i>	Univ. of Pa.
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(Each Chapter has a corresponding member who is chairman of the Chapter Sub-Committee.)

BASIC BUILDING CODE

CHAS. W. KILLAM, <i>Chairman</i>	Boston
W. W. TYRRE	Minneapolis
A. B. TROWBRIDGE	New York
OWEN BRAINARD	New York
ROBERT STEAD	Washington
FREDERIC C. BIGGIN	Oklahoma

FIRE PREVENTION

JULIUS FRANKE, <i>Chairman</i>	New York
W. L. PLACK	Philadelphia
RICHARD SCHMIDT	Chicago
JOHN R. ROCKART	New York
C. H. ALDEN	Seattle
LYMAN A. FORD	New York

UNDER the above heading, the Journal announces that it is ready to take one more step toward the complete ultimate fulfilment of the purpose for which it was founded. It proposes to render not only an invaluable service to architects, but an immeasurable service to the whole art and trade of building. During a period of many years, Mr. Boyd has steadily pursued the most arduous task imaginable, in reading, classifying and cataloguing reports, bulletins, proceedings, and thousands of manufacturers' catalogues, with the purpose of discovering how best to provide for the accomplishment of these things:

First: Bring into active co-relation with the work of the Institute every allied effort which is being made to standardize building methods and materials.

Second: Give to architects a monthly classified index of all such work, easily available and at the minimum of cost.

Third: Encourage architects to make use of all standardizations whenever they have been reached and passed upon by competent organized bodies.

Fourth: Encourage manufacturers to continue, through properly constituted bodies, their efforts toward solving problems of standardization, to the end that the resultant savings may reduce the cost of building.

Fifth: Through the quick and orderly dissemination of all such information, bring the architect, the producer, and the manufacturer into the closest possible contact, without loss of time and with the minimum of expense to each.

How is this to be done? We shall outline the work very fully in the next number of the Journal, and begin the actual publication of material in the number for January, 1917. It was thought necessary to begin with a new volume, since the work has been planned to extend over a year, and then to be entirely recovered each succeeding year, with such intermediate attention as may be required by happenings of sufficient importance.

We cannot let this announcement appear without recording our good fortune in finding so willing and so able an editor. Mr. Boyd's devotion to architecture needs no word from us. His labors are known, and their value recognized, not only throughout the Institute, but by members of other professions as well. He takes up this work in the Journal with that same spirit which has carried him through the dry and tedious preparatory work of study and analysis, and which has equipped him with a skill and knowledge not elsewhere to be found. We are very happy in feeling that he has been willing to join with us in our efforts to bring the Journal to the full performance of its mission—the greatest ultimate good for architecture.

Thus, beginning with the issue of January, 1917, a part of the Journal will begin to grow, month by month, into a history of the continuous advance in building methods—not a personal or prejudiced narrative but a classified and orderly arrangement of the history actually unfolded through the work of recognized societies. We believe that the importance of this undertaking scarcely can be magnified, and that members of the Institute should take every opportunity of pointing out the value of this work to everyone interested in building materials and methods, and of making it known that anyone may subscribe to the Journal. On account of the present scarcity of paper, we can provide only a moderate reserve supply of Journals for those who delay their subscriptions and later wish to complete their files,—and every man interested in building will, sooner or later, know the need of a complete file. We feel it our duty to impress these facts strongly.—THE EDITOR.

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Shadows and Straws

“THE MAKING OF THE PROFESSIONS” is the title of an article by Edward Alsworth Ross, of the University of Wisconsin, in the October number of the *International Journal of Ethics*. It is a notable contribution to the literature of the professional relation and a significant witness to the fact that the subject is being more and more studied by the growing group of scholars and thinkers who, not led astray by factors of personal profit, are able to approach the problem of the professional relation on the one basis which justifies its existence—its service to society—for on what other basis can any human institution survive?

“The patron of the artisan or tradesman,” says Mr. Ross, “is presumed to be competent to look out for his interests. For him *caveat emptor* has been the rule. Bad wares he can reject and poor service he can refuse to pay for. Since the one party is in no need of special protection, the other party has not been subjected to any special restraints. But the patron of a calling which involves the use of highly technical knowledge, since he is not qualified to judge the worth of the service he receives, is in a position of extreme dependence. The patient cannot pronounce upon his doctor’s treatment. The client cannot test the value of the advice his counsel gives or know whether his cause is properly presented. The student cannot plumb his teacher’s learning, the reader gauge the editor’s disinterestedness, nor the creditor verify the audit of the public accountant. One will hesitate to commit one’s dearest interests to such men unless one has ground for believing them to be worthy of trust. There is need, therefore, that callings of this confidential

character be restricted to men of honor acting with reference to a high standard. The means of bringing this to pass is to elevate the calling into a profession.

“The expert cannot raise the tone of his calling unless he is shielded from the withering competition of bunglers, quacks, and charlatans. So the first step toward creating a profession is the exclusion of the unfit. This is sought by forbidding the practice of the profession to all save those who have been licensed by some board, institution, or organization authorized to examine and pass upon the proficiency and character of applicants. Along with this goes often the power to expel from the profession the practitioner whose conduct is such as to bring it into disrepute.

“It is not enough to bar out unworthy persons. It is necessary that the calling attain a standing and dignity which will attract to it men of good breeding and high spirit, for it is such men who will contribute most to set and fix an exacting standard of professional conduct. To this end the law generally accords the calling some official recognition.”

WE THINK THIS is the answer to those who have at times contended that professional bodies, such as the Institute, for example, should abolish all rules and regulations and let membership rest entirely upon each member’s conception of his obligations. The truth is that restraints are made necessary only because the world is still fairly full of men who would just as lief plunder a profession as anything else; and to secure business by breaking the commandments upon which the whole profession rests and upon the observance of which, by a majority, its very existence depends, is even worse than plunder, for

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it embraces sack and pillage in their worst sense. Yet it is because such men do a disservice to society that they should be restrained, not merely because they injure a profession.

On the subject of the professional spirit, Mr. Ross writes as follows :

"The natural effect of fencing the field and attracting into it superior men is the growth of the professional spirit which is the very antithesis of the commercial spirit. In a true profession the pursuit of gain is subordinated to the aim of service. This implies for one thing that the practitioner will have but one grade of work, namely, his best. Cobbler or smith may patch according to the pay, but no physician will be respected who from carelessness botches a charity case. Again, the practitioner will be loyal to the interests of his patron even to the extent of opposing the patron's wishes. He will quit a case rather than render what he knows to be a disservice rather than a service.

"As counsellor in the intimate matters of life, the professional man must command the implicit confidence of his patron. Hence he not only keeps locked within his breast the secrets entrusted to him, but he forbears to use to the disadvantage of his patron anything he has learned in a confidential relation. The architect will not accept a commission from a contractor and, if he has a financial interest in any building material or device, he will not specify or use it without the knowledge and approval of his client. The consulting engineer is expected to inform his client of any business connection which might be presumed to influence his judgment and to receive no royalty or commission on any patented article or process used in his client's work without written authorization from his client.

"To keep the huckstering outsider from coming between patron and practitioner it is held unprofessional for the latter to deal through a middleman or to conceal his personality under a corporate name. The services of the salaried doctor of a ship, a college, or a company ought to be gratuitous to the patient. The public accountant ought not to take service with an audit company nor the lawyer allow a collection agency to charge his patrons for his services. The practitioner ought not to pay commissions to laymen for securing business, divide his fees with persons outside the profession, nor allow anyone to guarantee his honesty and efficiency. Since in any case he is presumed to do his best, working for a contingent fee is, save in certain cases, regarded as beneath the dignity of the profession.

"The putting of service above gain-getting implies a willingness to serve under certain circumstances without fee. The good physician stands ready to treat indigent sufferers, the good lawyer to take up the cause of the penniless victim of injustice. Architect, engineer, and journalist are not called upon to serve the distressed individual, but they may properly be called upon to contribute their professional services to a movement for public betterment. Every successful member of an honorable profession ought to be willing to do some free work.

"In consideration of the protection, recognition, and rights enjoyed by the members of the professions, they generally acknowledge their obligation to practice with due regard to the interests of society. The scholar recognizes his obligation to proclaim truth at whatever cost to himself, the journalist his duty to publish the news fairly and without bias, the clergyman his call to apply Christian principles no matter who may be wroth, the physician his duty to stamp out a pestilence even at the risk of his life. The architect should not, under his client's instructions, look for a way to evade the building code, nor should the engineer show how to dodge the sanitary regulations. The lawyer's first obligation is not to win his case, but to see that justice is done.

"Soliciting employment, advertising, seeking publicity, underbidding, attempts to supplant or to injure maliciously the reputation or prospects of a colleague are frowned upon as tending to lower the profession to the level of a trade. Lawyers ban advertising as tending to stir up litigation. There is, furthermore, the consideration that competitive advertising would greatly augment the expenses of professional men without making them in any way more useful to the public. The psychology, however, underlying the strong aversion to advertising in all the professions is, doubtless, the fear lest competition degenerate into an undignified scramble for business by all manner of self-laudation, falsehood, and depreciation of rivals. In a profession pride is too strong to stomach the situation which would result if the members flung themselves upon a chance for employment with the abandon of newsboys or street-porters seeking patronage. In barring out any other means of commending oneself to possible patrons than worthy service, paid or unpaid, private or public, professional men are protecting not only their own interest, but that of society as well."

THE LAST PARAGRAPH of this lucid analysis is the most eloquent of answers to the plea for the use of advertising as an assistant to architecture, which has recently come forward and which we discussed in the last two numbers of the

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Journal. The business of the professions is not to attract public attention by any and all means, but unflinchingly to stand for the principle that merit is the only qualification upon which a professional man should be engaged. For the professions to foster any other belief on the part of the public would be nothing less than an act of self-destruction.

OF PARTICULAR INTEREST to the architectural profession is the section of his article which Mr. Ross entitles "Guild Selfishness."

"In the codes of the professions it is possible to detect traces of a selfish guild spirit. In the ancient Greek oath, the Asklepiad or hereditary physician swears 'to reckon him who taught me this art equally dear to me as my parents, to share my substance with him and relieve his necessities if required; to look upon his offspring on the same footing as my own brothers, and to teach them this art if they shall wish to learn it without fee or stipulation, and that by precept, lecture and every other mode of instruction, I will impart a knowledge of the art to my own sons and those of my teachers and to disciples bound by a stipulation and oath according to the law of medicine, but to none other.' Here one sees the endeavor to shroud in mystery the art of healing and to restrict the number of apprentices to the profession.

"In the etiquette governing the relations among men of the same profession, there are things which savor of a conspiracy against the public. . . . Even when the codes are flawless, the guild spirit is at work prompting members of the same profession to hang together at the expense of the laity. We see this in the difficulty of extracting an adverse opinion from medical witnesses in a suit for malpractice. Far more flagrant is the tolerance by judges of the outrageous fees charged by attorneys appointed to administer the estates of bankrupts and decedents and as receivers of corporations in difficulties. The way judges will allow property to be devoured by the rolling up of big fees for imaginary or superfluous legal services by their brothers of the bar is nothing less than scandalous."

IT WAS BERNARD SHAW who said, we believe, that all professions are a conspiracy against the public, but this should be taken in the Shavian sense. To us it seems that in modern professional practice that which appears to be the acts of con-

spirators against the public is in reality the advantage taken by the unprincipled members of a profession, who, in the desire to protect their own practice do not hesitate to bolster up their act with a citation from the code of their profession. This is certainly possible in the practice of architecture. A member of the Institute who, in declining to enter an unregulated competition, states that he is debarred by reason of a rule of the Institute, certainly makes the Institute to appear as a conspiracy against the public. Instead of seizing the occasion to point out that the ruling of the Institute is specifically to protect the public, insure fairness and cause a competition to achieve the purpose for which it is designed, an architect may very easily occupy a false position.

On the subject of proper charges, the Institute again endeavors to shield the profession and protect society from what Mr. Ross calls "the withering competition of bunglers, quacks, and charlatans," by promulgating an advisory fee of 6 per cent as a fair basis of remuneration in ordinary practice. Experience has demonstrated that an architect cannot give full and thus proper services for any less, except in cases where the demands upon his time and his office are greatly reduced, as in certain types of buildings involving considerable duplication of basic units. That the fee so fixed is not one by which architects can enrich themselves unfairly is amply proven by the average earnings of the profession, which are far below what is commonly supposed, as the most superficial inquiry would quickly reveal.

But an architect who names a fee of 6 per cent by telling his client that it is the fee fixed by the Institute is certainly guilty of making the Institute appear as a conspiracy. Yet nothing could be farther from the intent. The Institute does not exist for the purpose of securing commissions for its members nor for guaranteeing their remuneration. It only takes the

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ethical stand that an architect injures himself, his profession, and society when he takes work at a fee which prevents him from giving his full service, or which tempts him, and others, to fraudulent practices which debauch and dishonor all connected with them. Any competent architect is able to demonstrate the value of his services. To attempt to fix their value by citing the Institute's advisory schedule is to subject both to the suspicion and charge of being in a conspiracy. Yet suspicion seems an unavoidable punishment visited on any professional body which finds itself under the necessity of establishing rules for the guidance of its practitioners. There is no remedy save in the higher standard among a greater number.

IN THE PROBLEM of the purification of the professions, Mr. Ross finds that

"The promulgation of rules which formulate the common understanding of reputable practitioners is, no doubt, a great aid to well-intentioned but inexperienced members of the profession. But an altogether more vigorous policy is needed if the ideals of professions exposed to the full strain of modern commercialism are not to become a mockery and a jest. The mandarins of China are a standing illustration of how far performance may fall below high-sounding professions. Honorable practitioners ought to be relieved of the competition of unscrupulous men who have wormed their way into the calling for the sole purpose of gain. Otherwise, men of high standing will starve and the profession will be given over to men of low standards or of no standards at all.

"It is, therefore, not enough to set forth a code of ethics as a lamp to straying feet. It is necessary to make it worth while for wobbly practitioners to live up to the code. In army and navy misbehaving officers are tried by courtmartial and dismissed, not for having broken any law but for having fallen below the standards of 'an officer and a gentleman.' Lawyers are regularly disbarred for flagrant practices and in some states physicians and public accountants may for unprofessional conduct lose their license. Proposals have been made that, after the society of a profession has made known its code of ethics, it shall create a standing committee on ethics which shall investigate all complaints submitted to it bearing upon the professional conduct of a member and after hearing the member involved

shall report its findings to the council of the society. Publicity, reprimand, ejection from the society, dismissal from the profession constitute a gamut of penalties which might strike terror into the hearts of the shysters, ambulance chasers, and jury-fixers who hang on the skirts of the law, or of the charlatans and blackguards who slip into medicine.

"In fact, mere moral suasion no more suffices to keep the professions straight than public opinion suffices to keep the peace. In either case, tribunals and punishment are necessary. The good in each of the professions ought to be organized in order to pursue and harry the bad. Resistance to such organization comes not only from those who want a free hand in earning fees but as well from the individualistic tradition that nobody is concerned but practitioner and patron. And, in sooth, while the doctor gets his living from his patients, the lawyer from his clients, and the editor from his advertisers, it is asking a good deal to insist that he shall behave as if he were a salaried civil servant. Nothing but strong discipline can induce such professions to become virtually branches of social service."

WHILE THESE PROPOSALS of severe discipline concern themselves chiefly with the practice of medicine and the law, a reflection of the feeling that the profession of architecture requires to be more closely hedged about is found in the discussions now going on over the question of license and registration laws. We believe that in some states an architect may now suffer the penalty of the loss of his license, or at least the right to use the title architect, and in his article on the Illinois law in this number of the Journal, Mr. Wight deals at some length with this phase of professional protection. Yet the foundation for any such disciplinary measures must rest on the need for protecting society from the plunderers and not upon the basis of more business for fewer men.

It is through a discussion of these phases of the professional relation that Mr. Ross brings us to the teaching of professional ethics. His research evidently does not include architectural schools, and yet we cannot but wonder whether the absence of any remarks in that connection may not be due to a too general laxity among teachers of architecture. We know, here

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and there, of courses which revolve around the Institute's codes and documents, but we have never heard of a course which was based upon the ethics of professional practice. Certainly, the ethical must be touched upon in dealing with the principles for which the Institute contends, yet there can be no question but what a course in pure professional ethics would be invaluable as a means of raising professional standards.

It is idle to contend that traditions of good breeding and the gentleman's code are in any sense to be accepted as absolute guides in the determination of what is right and what is wrong in the professional or any other relation. They may be accepted as fundamental only as they inspire and keep alive the relentless desire to find out and do what is right. Even the most informed and experienced of architects at times is confronted with a situation where he feels himself seriously perplexed as to what is the right thing to do. What then of the uninformed and the inexperienced? Is there any course in the teaching of architecture where students are made aware of the fairly widespread violations of building codes, of the temptations to be a party to such violations, of the means of knowing them as they are presented by those who are skilled in decking them out as easy solutions of troublesome problems or as remedies for mistakes? Are students made thoroughly familiar with the tricks by which safety is sacrificed to profit, and human life made subservient to dividends? Yet these are factors with which they must come face to face in their practice as well as with others involving far subtler niceties of distinction between right and wrong.

There recently came to our attention the following case. During the course of a considerable operation in erecting a large building, involving the coincident demolition of an old building on the site and complicated with the necessity of maintaining full productivity of the plant, the client

handed the architect an order from the Fire Commissioner directing the removal of the iron bars from a certain group of windows.

"Well," said the architect, after an investigation, "the Commissioner is right. Those bars should be removed."

"Oh, this is nothing new," replied the client. "We have been asked many times to remove the bars, but we have always 'fixed it' with the right parties. We cannot take out the bars. Valuable materials are stored in these rooms, and we would lose heavily by theft, if the windows were unguarded."

"How much have you been paying for protection?" asked the architect, and a hasty recollection made the sum to be about seventy-five dollars a year.

"But that's the cheapest way out," said the owner.

"No," said the architect, "it is the wrong way out and the most expensive as well. I propose to explain the situation to the Commissioner, and ask him to let us saw the bars in the middle, hinge them at the ends and padlock the sections together. That will give you full protection by night, and we will promise to keep the sections unlocked by day, which will meet the requirement of safety."

The department appreciated the situation, recognized the desire to comply with the law, and the change was permitted and made at a cost of \$48. Now this may be called an unusual case, yet a hundred others might easily be cited. How is the inexperienced architect to deal rightly with these things, when confronted with them for the first time in his life, unless he has been taught how to recognize his obligation as the trustee of society? Do the students in our architectural schools know that the practice of architecture demands that they shall be able to meet and deal with such situations? Are they being taught that their foremost duty as men, as citizens, and as architects, is to society?

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Yet society will demand the fulfilment of that duty and, failing to obtain it, will look elsewhere; for again has history not demonstrated that there is no other basis upon which a profession can rear a permanent structure?

We ask these questions not in criticism, but in ignorance.

WHAT TWO OTHER professions are doing in respect to teaching ethics is told by Mr. Ross:

"Because of the rising tide of criticism of the professions and perhaps also owing to a growing fear of taint from commercialism, professional schools are making more effort to acquaint their students with the temptations and the standards of their future calling. This tendency has developed along with the movement to codify professional ethics and may be due to the same cause. From the investigation of Professor Jesse Bond, we know that about three-quarters of the seniors in American law schools are receiving instruction in legal ethics averaging eight hours in amount. Of the twenty-eight law schools reporting the number of years they have maintained such instruction, eighteen have established their courses within the last eight years, i. e., since the code movement gained prominence in the American Bar Association. One law school had just put in a fifteen-hour course on legal ethics while another contemplates a course of thirty hours.

"In American medical schools, ethics has received little attention. Generally two lectures on the moral problems of medical practice suffice. Yet the newness of the courses shows that the subject is thrusting itself upon the attention of the schools. Out of twenty schools stating the length of time they have been giving specific lectures on medical ethics, sixteen began the work within the last six years and ten within the last three years.

"About three-fourths of the deans think such instruction is of high value, while the rest have little use for it. Most of the objection springs from the notion that 'honesty and integrity,' 'the Golden Rule,' or 'being a gentleman' fully equip a young man to solve all the ethical problems he will meet in his practice. For these no special instruction is required, or in any case the professional school is far too late a place to begin.

"The best refutation of this notion is the statement of Mr. Boston, the chairman of the Committee on Professional Ethics of the New York County Lawyers' Association as to the character of those availing themselves of this famous 'legal clinic.' 'They have included established practitioners of

high ethical standards who were seriously perplexed by their own problems and desired independent and unbiased counsel; laymen who wished to regulate their own conduct toward the profession by the advice given; young men recently admitted who were uncertain of what is esteemed the proper course; law students who have sought advice respecting their conduct during their student period; and men who would probably be considered by the thoughtless to be wholly outside of and indifferent to ethical influences.'

"Elsewhere the same writer uses the following words: 'In the hands of the wily the law can too often be mis-applied to accomplish unjust results; it behooves the profession, as well as the people, to prevent so far as possible guile among its practitioners. Many men without the honorable traditions of the Bar before their mind's eye are too apt to pursue merely the subterfuges which the law suggests. An early training in the best traditions of the profession will not only discourage such tendencies in the individual, but will tend also to create a general professional atmosphere in which it will be too uncomfortable for the guileful to live.'"

The article closes with an analysis of the limits to the extension of the professional spirit, in which Mr. Ross states his belief that

"Even if the branches of business are not to be made into so many professions, it does not follow that the good in business men may not be better organized to fight the bad. The preparation of young men for business life in schools of commerce in which moral problems are considered in advance of temptation and high standards of conduct are held up is likely to have a good effect. Until commercial practices are studied in a disinterested way, honest men in the same branch of business will not have thought through their special ethical problems and will therefore disagree as to where they ought to draw the line. But after such problems have been clarified by discussion in special associations, journals, and schools, and young men enter business with clear-cut and uniform distinctions between right and wrong in trade practice, it is possible for them by joint action to expose or punish the dishonest competitor until he is no longer a menace to them. In so fluid a medium as business, indeed, war to the knife is the only honorable reply men can make to the silent sapping and supplanting to which they are subjected by unscrupulous rivals. The crooks are not in the least obliged to fight the honorable men in order to eliminate them from the business; but the honorable men must openly and relentlessly fight the crooks if they are to escape ruin. In this struggle the public has so keen an

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interest that it should endeavor in every way—by laws, or rulings of trade and commerce commissions and by boycott—to help the champions of good practices to gain the victory.”

WE FEEL IMPELLED to add, at this point, a paragraph from Mr. George Herbert Palmer's delightful little book on *"Trades and Professions," a volume which we wish might be circulated among men and women the world over, so inspiring is its message. The paragraph is as follows:

“On the whole, then, I am obliged to conclude that the kind of work we do does not make us professional men, but the spirit in which we do it. There is no fixed number of professions. One may be found anywhere, for professionalism is an attitude of mind. Wherever, outrunning the desire for personal profit, we find joy in work, eagerness for service, and a readiness for coöperative progress, there trade has been left behind and a profession entered.”

WE TOUCHED UPON the subject of war memorials in England, last month, since when there has come to hand the announcement of the Civic Arts Association of London. Newly formed, this society explains its reluctance to adding to the already long list by the extreme necessity for “foresight and preparation in the inevitable moral and material reconstruction which must follow the war.” It hopes to revive the consideration of art in the erection of war memorials, and has issued in pamphlet form an article by Mr. A. Clutton-Brock, whose leading articles in the *London Times* have been several times quoted in the *Journal*, and which have gained for him a reputation far beyond the confines of Britain. How are we to recover that gift of expression which seems to have been for our forefathers of the middle ages a gift of nature, he asks, and answers: “We shall not do so by any vague talk about art, or by following blindly any particular fashion. We must, in this matter of war memorials, give up thinking of art

*Trades and Professions, by George Herbert Palmer. Riverside Educational Monographs. Houghton Mifflin Company, Boston and New York.

as a mystery practised by a few, since now we wish it to speak for all of us and to say what we all understand. No doubt our artists wish that, too. The good artist never wishes to make a mystery of his art; but he knows that if his art is to thrive he must have the help of other men in it. So it is not enough that we should go to the artists and say: Please give us war memorials, simple and expressive. That is all we want and we leave the matter of doing it to your discretion. We know well enough that in other things that is not the way to get anything well done . . . But we have made a vicious distinction between works of art and other things, so that we expect an artist to make a thing for us without knowing ourselves what we want in it.”

In the midst of a world where small groups gather themselves together and wonder that what they so wrongly call the Fine Arts are not better understood, the while they propose their vague and curious remedies, we commend these few sage reflections upon the fundamental spiritual nature of art, and humbly suggest that they are worthy of consideration by those who waft their yearnings on the desert air.

FROM WHAT INFORMATION we can gather, it appears that the problem of finding suitable foundations for the central power-house, over the erection of which such a protest was made by the public, is being found very difficult. No official information is obtainable, but it is perhaps not the expression of an ill wish when we offer the hope that a foundationless site might offer a solution to the whole problem.

THE ANNOUNCEMENT of the Structural Service Department to be begun in the *January Journal* has brought us a volume of inquiries and a host of congratulations, and we wish here to record our appreciation of the many expressions of praise and encouragement which have flowed in upon us from all sources.

Early Architecture of the Rappahannock Valley

V. MOUNT AIRY

By FRANK CONGER BALDWIN

MOST of the examples of Colonial architecture in America permit the easy tracing of the European antecedents of their designs, yet one is impressed, in nearly every instance, by a certain quality which can only be characterized as the American note. In this respect Mount Airy appears to be a unique exception. There is nothing about it that suggests that its design, in plan or detail, embodied any concessions to the local conditions of Colonial times. In its stately architecture and sumptuous plan it gives one the impression of having been picked up in its entirety from an English wooded park and boldly transplanted to an American forest of oaks, carefully chosen for the

similarity which it bore to the original home setting.

Credit for the designing of Mount Airy is given to a Colonel Thornton, about whom little appears to be known except that he was stationed with the army in Virginia and was a warm friend of Colonel Tayloe. That he had an intimate acquaintance with the precedents of architecture is apparent, but we cannot learn that he was other than a cultured amateur who translated to America this record of his observations in England. Unlike his namesake, Dr. William Thornton, the architect of the Capitol and of the Octagon at Washington, he is not known to have made the practice of architecture a pro-



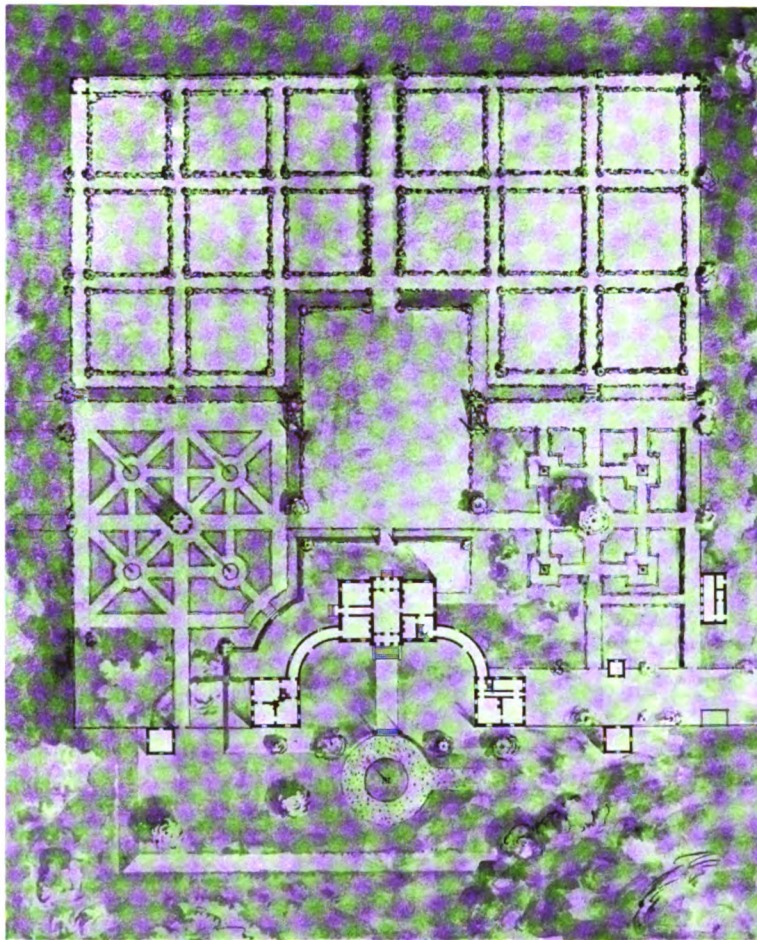
MOUNT AIRY.—GARDEN ELEVATION



MOUNT AIRY.—FORECOURT



MOUNT AIRY.—APPROACH



MOUNT AIRY.—GROUP PLAN, BUILDINGS AND GARDENS

fession. What relationship, if any, did he bear to Dr. Thornton, whose name is honored in cherished memory by every member of the architectural profession? Mount Airy antedated the Octagon by just fifty years.

In every respect Mount Airy suggests the scale and completeness of a barony and recalls the almost feudal conditions of the time of its founding. More vividly than most of the great tide-water estates, it restores the picture of the luxurious life of the cultured and wealthy society of a region which was more populous and more prosperous a century and a half ago than at present. But it was a bold ambition and a fearless resolve which conceived and carried into execution the comprehensive plan of the manor, with its



MOUNT AIRY.—OVERLOOKING THE PLANTATION

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY

terraced approaches, parterres and formal gardens. One stands aghast in contemplation of the labor involved in the leveling of a great hilltop to provide such a spacious setting, even in the knowledge that the labor was performed by an abundance of slaves.

The immediate setting of the great house is severely symmetrical and formal, but in all directions the eye is led through the vistas of this great estate, by very easy transitions, to the softer natural beauties of the Virginia landscape. On one side the house is approached by a winding drive in alternating sunlight and shadow through a park of great oaks, and on the other side the terraced gardens terminate abruptly at the edge of the hill, whence one commands a view of imposing grandeur, comprehending the wide cultivated and forested tracts of the 3,000-acre estate as they roll gently down the slope to the Rappahannock River three miles distant.

Approaching from the park, the winding driveway terminates in a circle in the center of which is a sun-dial, and at this point a wide flight of steps flanked by pedestals and vases gives hospitable welcome to the upper terrace and the broad path that leads to the entrance loggia of the main house.

The manor consists in reality of three houses grouped about a central axis and connected by curved galleries or covered ways, the whole enclosing the forecourt. The composition of the group is stately and dignified, its somewhat formal mien pleasantly relieved by a picturesque quality derived from the colorful tones of the walls and the masses of foliage upon them. In contrast with the majority of the earlier Colonial houses, whereof brick or wood was the usual material of construction, Mount Airy is built entirely of stone. The stones for the walls proper were quarried on the estate. They are brown



MOUNT AIRY.—NICHE IN REAR LOGGIA.



MOUNT AIRY.—NICHE IN FRONT LOGGIA



MOUNT AIRY.—RUINS OF ORANGERY

or umber in general tone with wide variants of pink and sienna. The trimming-stone of base and loggias, band-courses and quoins is a warm gray sandstone from the distant quarries of the upper Rappahannock or Aquia Creek. Both stones are rather soft and where sharply cut have not withstood the weathering of time.

Mount Airy was built in 1747 by Colonel John Tayloe, whose grandfather, William Tayloe, settled in Lancaster County in 1650. It has never passed from the male line of descent and is still owned and occupied by the direct descendants of the founder.

On Sunday, December 22, 1844, the central building was almost completely



MOUNT AIRY.—BLACKSMITH SHOP

destroyed by fire. The fire was started by a negress slave, in revenge for some fancied grievance. For punishment she was sent away to Alabama and it is said that this was the only slave ever sold off the estate. Had it not been for the massive construction of the stone walls which alone survived the flames, Mount Airy would have joined the many historic architectural monuments of Virginia which have been lost in this tragic manner. The building was promptly rebuilt and partially restored, but one cannot fail to note with regret certain evidences of irreparable injury. The original stone cornice has been replaced



MOUNT AIRY.—STABLES

by one of wood and the pediments over the niches in the two loggias were broken and destroyed, as were many other bits of the fine stone detail which comprised the exterior design. The four large chimneys must originally have been of stone and doubtless were finished with moulded caps fully as interesting in detail as those which surmount the undamaged wings. The large chimneys were rebuilt of brick with an exterior finish of stucco.

In the reconstruction after the fire the arrangement of the rooms must have been considerably altered. In no other way can one account for the fact that only the center windows of the Palladian design of

EARLY ARCHITECTURE IN THE RAPPAHANNOCK VALLEY

the two end elevations are now practical. At one time the others were real windows, performing their proper functions, but now they are backed up by brickwork painted black. A drawing made in 1889, from information derived from Mr. H. A. Tayloe, and purporting to show the original plan of the house, places the main stair-hall in the space now occupied by the drawing-room, at the opposite end of the building from the present stairway, which can be reached only by passing through the dining-room. The earlier plan would appear to be a more logical arrangement.

There is no remaining evidence of the elaborate paneling and decoration originally contained in the great hall and other rooms, but we may glean some impression of the luxurious surroundings from the inventory of furniture and other articles saved from the fire, which is preserved among the interesting family records. There were also saved many beautiful pieces of silver plate and upward of twenty very interesting family portraits which still adorn the walls. Among these are portraits of Governor George Plater (1747), father of Mrs. Tayloe; Governor Samuel Ogle, and Governor Benjamin



MOUNT AIRY.—VASES IN THE FORECOURT

Ogle, both of Maryland, and all three ancestors of the present Tayloes.

The great hall of the main house was doubtless originally floored with marble, and the entire area of the room covers a system of massive vaults in the basement which could have been built with no other intention than to support the masonry foundation of the floor. The marble tiling was destroyed in the fire and it was subsequently replaced by a wooden floor.

We are told that in the days of the splendor of Mount Airy the family resided chiefly in the left wing of the building, and there Colonel Tayloe also had his office and conducted the affairs of the estate. The spacious chambers of the central building were reserved for the frequent guests. The right wing was then, as it is now, devoted to the domestic service and contained the kitchen and servants' quarters.

Everywhere one is impressed with



MOUNT AIRY.—FROM THE GARDEN





MOUNT AIRY.—NORTH ELEVATION

evidences of the absolute completeness of the estate in the days of its greater prosperity. The old grist-mill, which is still running, ground the flour for the family and the hundreds of dependents. The spacious fruit- and vegetable-gardens furnished great variety for the table, and the arched ruins of the orangery indicate that unseasonable luxuries were enjoyed. In the biography of Thomas Dabney, a prominent planter of Gloucester County, appears an account of the famous dinner at Yorktown given to the Marquis de Lafayette, and it relates that "it was in the month of October, and there was a small dish of red Antwerp raspberries sent by Mrs. Tayloe of Mount Airy. They came from her hothouses, and were set before General Lafayette." The orangery stood at the right of the formal garden and nothing now remains but the vine-covered arches of the front wall, but these ruins possess great charm and give a distinctly foreign note to their surroundings.

Only the principal lines and terraces of the formal garden now remain. The parterres

and many of the hedges have disappeared, but there is still a profusion of flowers and the border of the bowling-green is brilliant with poppies, hollyhocks, roses, and other flowers.

The few remaining outbuildings of the estate, such as the stables, blacksmith shop, and grist-mill, are of a different architectural character from the manor-house and may be of a later date, but they possess great picturesqueness and charm.

In this brief article it would be impossible to reconstruct the life in the earlier days of Mount Airy. Fortunately, a very clear record is preserved to us in the journal of the Rev. Samuel Ripley, who was a tutor to the younger Tayloes in 1805, and in the diary of Philip Fithian, tutor in the neighboring family of Robert Carter of Nomini Hall, 1770-1776. From these and other records we may glimpse a little of the social life at Mount Airy, with its refinement and culture, elegance of living and lavish hospitality, balls and fox-hunts, and almost constant round of entertainments. The neighboring families of Lees of Stratford, Lee Hall, and Chantilly, Washingtons of Bushfield, Turbervilles of Hickory Hill, and Carters of Nomini and Sabine Hall must have reflected the wit and fashion of Europe.



MOUNT AIRY.—SOUTH ELEVATION

On the Relation of Art to Education: Collaboration

By FREDERICK L. ACKERMAN

LET us consider—without attempting a philosophical study—a very restricted sphere of esthetic expression and observe how educational methods and policies, within a narrow field, may affect our physical environment. For illustration, a single building operation—the development of a country estate—restricted to the three principal conscious factors contributing to its quality or expression. I emphasize the word “conscious,” for there are other factors, social and economic, not conscious, but of equal, if not of greater, importance. Let us study conditions surrounding three influences which may be measured with some degree of accuracy, and which can be traced back to the influencing educational policy.

To the average person such a problem presents itself as composed of several distinct and separate phases grouped under three major divisions—the work of the architect, the landscape architect, and the interior decorator; and it is not unusual—in fact it is the general rule—to find the problem approached by the independent employment of three individuals engaged in these three pursuits. Sometimes—oftimes—the three are engaged almost simultaneously, with no very definite concept of which should initiate or formulate the general outlines of the scheme or solution. By chance, it is the architect, perhaps the landscape architect, and sometimes the decorator, who initiates the work. Generally there is an assumption that the three shall work in collaboration, but rarely is there even a general conference of the three with the client, and even more rarely is there real collaboration worthy of the name. What actually occurs is this; some

details are established by one of the three, and the process thereafter is that of warping the several individual ideas into a sort of harmony of arrangement or expression.

This is a rather gloomy picture, I admit, but one need not rest one's claim for its accuracy upon a preconceived notion that such be the case, nor upon a narrow personal experience, for a superficial examination of the average example of our collaborative efforts should convince the most satisfied, when compared with the integrated expressions of the past, that collaboration in this connection is in truth little more than a word which represents a very vague ideal rather than an actual condition of fact. It is a rather nebulous ideal which remains nebulous through our persistence in the use of values which apply alone to that narrow field in which we are individually engaged. The attitude already expressed as that of the average client, together with the disintegrated results to be observed upon every hand, are most significant when examined in an attitude of inquiry which seeks its cause. For a discussion of the fundamental phase of the question as related to the broad subject of education, I refer the reader to “Democracy and Education,” by Dr. John Dewey, wherein is set forth a philosophy of education which includes in its scope the establishment of esthetic values by experience rather than by the imposition of previously established standards of taste. This argument is an attempt to show the absolute, not the relative, need of a change in our educational policy in the fields referred to, if education is to contribute its proper share toward the integration of taste as ex-

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pressed in our buildings, their surroundings, and their decoration and furnishings.

The conditions noted are significant because they reflect most accurately the educational policies and methods used in the schools wherein the subjects of architecture, landscape architecture, and decoration are taught. Precisely as the client treats these three phases of his problem as distinct and separate, precisely as our examples show that they have been so treated, so do our various schools treat them. In a few isolated examples there are laudable attempts to coördinate the various courses, but in the main, from the educational standpoint, these three subjects are treated as only remotely associated with each other. Not only are these subjects taught in a rather frigid isolation, but there has developed, through various causes, a fairly well-defined antagonism which has its root more deeply established than could be due to the economic conditions of practice. Judging from the expressions and comments on these three phases of practice, in the technical press, and from the tendencies in practice itself, there is little indeed to indicate that these three phases of architectural expression are based upon intimately associated ideals.

It is true that representatives of societies in each group and interested individuals meet in conference and convention, the object of which is to promote a more intimate relation and awaken a greater public interest in the arts. There is much discussion at such meetings concerning the "allied arts" and the integration of public taste, but unfortunately there the matter rests. The practitioner returns to his individual problem with his ideas not materially altered; the educator returns to his classroom, and few indeed are the crumbs from these conferences which the student can gather. There results a new phrasing of some of the old statements but the ideals are not changed. A little is added to the school curriculum from time to time, and

that addition is generally along the lines of greater vocational efficiency. (I use the word in the usually accepted sense.) With the growing demand for greater efficiency and skill in almost every phase of activity, we have come to look upon specialized vocational training in education as the means whereby our needs can be supplied. Nor have we been patient; we have sought to achieve our end through an endless variety of expedients, by the addition of elements to the superstructure without broadening the foundation. Now there is a gulf which separates a specialized training that rests upon a knowledge of a wide field of associated interest from that which relates merely to a narrow phase of a limited field.

The educational problem which confronts us in the arts mentioned, as in other spheres, is not primarily one in which it is necessary to provide for more intensive specialization or a greater degree of efficiency as viewed from a vocational aspect, but rather one in which the integration of taste and thought should be the primary consideration. It is futile, it is stupid for us to think that we, working through our several groups, can guide the judgment of the layman in matters related to the arts of building just so long as our several groups fail to express themselves in a common, coherent language. And again, it is just as futile to hope that the various professions associated with the arts of building can, through their isolated, individual, professional efforts, produce an integrated expression of taste just so long as the schools providing the background fail in this same respect. The tendency of the day is toward vocational training. We have assumed that this would solve the problem and produce here in America indigenous art forms. Vocational training in directions of art production is an essential, but alone it will fail utterly. What we must provide is not only an education which will develop the basis of independent

ON THE RELATION OF ART TO EDUCATION COLLABORATION

thinking and judgment on the part of individual students, but also, and of equal importance, we must include as the central theme the idea that collaborative work as regards the groups, as well as individuals, is the very essence of art production.

I do not suggest that this is what we should say in so many words to the student. Something more than words is necessary. Collaboration should be made vivid in education, not by lectures or recitations, but by the more direct method of experience. It is not sufficient to bring these groups under the direction of an educational "head;" nor is it enough to provide that they work in close physical relation. Not only must these groups and the individuals of each group work together, but there must also be present as a stimulant a single well-defined goal of endeavor. Absolute values in each must be set aside and there must be substituted a set of relative values regarding the elements and the qualities belonging to each. The student must learn to look upon his contribution not as an independent element which may at will be added or taken away, but rather as a factor to be integrated with other factors. All this may seem so obvious that it is hardly worth the stating, yet if one looks about with some purpose of analysis, he soon discovers that illustrations or examples of such united effort are rare indeed.

Our schools are preparing elements to be used in a mixture; they are not making a compound. Or, to use another figure, it is a patchwork quilt upon which they are working when they should be weaving a fabric.

Surely, in our hodge-podge environment we need some integrating force. Some way must be found "to pull things together," as we say. Is it not a little absurd for us, in our system of education, to ignore utterly as we do this major consideration in esthetic expression? As I see it, we ignore in our teaching the fundamental thought. We may occasionally say this to the stu-

dent, but that is not education. He must learn to do in the school the essential thing which educational experience and tradition prevent us from doing.

The architectural student looks with an attitude of unsympathetic criticism upon both the practical (vocational) and the romantic tendencies of the school of landscape design. The student in landscape architecture looks upon the work of the architectural student, with his formal plans covered with "mosaique" and oftentimes meaningless conventions, as void of any value whatsoever. The student in decoration has no use for the cold, monumental, conventional indications of the architect, while the architect depreciates the "interiors" of the decorator, showing as they so often do little else than a bit of "period" wall, a chair, a table, and a bit of chintz.

This being the achievement of education as regards the relation of these three groups contributing to our environment; this being the attitude of mind of the student, is it any wonder that our collaborative efforts in practice consist of little other than a series of concessions or compromises or that the layman is a little confused?

Education should not limit its scope to simulating the actual existing conditions of practice; it should, rather, upon such conditions as a basis, attempt to formulate and then emulate ideal conditions. It is therefore that the thought is advanced that the total result of our efforts at collaboration, expressed in the formation of art societies looking toward an integration of expression and the development of public taste, will be almost without value, just so long as education dealing with the creative phases of the subject fails to acknowledge both in content, scope and method, the fundamental idea that the teaching of collaboration is far more important in the development of a vital art expression than is specialized vocational training, or the memorizing of rules and the rigid establishment of arbitrary standards and tastes.

“A Rather Serious One”

Opera Bouffe

IN ONE ACT

The Prologue—By Exhibits

Exhibit A

A letter written by a certain publication to the President of a Chapter of the A. I. A.

September 22, 1916.

“Dear Sir: We are very anxious to publish a special issue of our magazine to be devoted to illustrating the architectural interests of your city.

“Such an undertaking is a rather serious one and as it is our purpose to produce an issue that will be thoroughly comprehensive and altogether valuable and interesting, we hesitate to proceed in the matter without the assurance of your personal coöperation as well as that of your associates.

“Mr. Blank has discussed this matter with you in detail and our purpose in writing you is to express the hope that we may count upon your assistance in such ways as may be entirely customary and proper and to assure you that the entire issue, when entirely completed, will be in accordance with the best traditions of magazine publishing and as typographically perfect as we know how to make it.

“Permit us further to assure you that we will conduct the entire matter along such lines as will be altogether satisfactory to all concerned.

“Thanking you in advance for your anticipated assistance, we are

Very truly yours,”

(Signed by the publication.)

Exhibit B

An extract from the reply by the President of the Chapter.

September 27, 1916.

“I understood from Mr. Blank that an official endorsement of the whole project was wanted from the local chapter. Such an endorsement, I believe it will be impossible to get. Local advertising obtained on the strength of such an endorsement is nothing more nor less than a mild form of blackmail and is countenanced less and less by the profession at large. Personally I have always been opposed to it.

“Again there is always danger that work in such a number is published by virtue of its attracting

advertising rather than on account of its architectural merit.

“Your letter will be read and the project discussed at the next meeting of our chapter, . . . if you so desire.”

(Signed by the President of the Chapter.)

Exhibit C

The reply from the publication to the President of the Chapter.

September 29, 1916.

“We have your valued favor of the 27th.

“We have already written Mr. Blank that it did not seem necessary to have the endorsement of your local Chapter, as better results would be obtained by having the sympathetic coöperation of the individual architects.

“Please be assured that nothing in the nature of blackmail, mild or otherwise, will be countenanced. The coöperation that we have asked for from the architects is desired more in the nature of an endorsement so that we will be furnished with proper material for publication and have access to such data as may be necessary to carry this matter through to a successful conclusion.

“In this connection, we have in mind, particularly, a list of the different firms that have furnished material and labor on the various buildings to be illustrated so that they will at least have the opportunity of exploiting this fact if they so desire. They are not to be compelled to do this, but, as stated, will be given the opportunity. As complete strangers in your city, without the proper identification we could necessarily accomplish nothing.

“Under the circumstances, we again ask for your personal assistance and with that promise from other architects, we will carry this matter through under conditions that will be entirely satisfactory to all concerned.

“We have also advised Mr. Blank that buildings selected for illustration are to be made entirely from their architectural interest and value and not with the end in view of influencing any advertisement whatever.

“Mr. Blank’s sincerity of purpose cannot be questioned. He has absolutely no knowledge of architecture or what should be required for our issue. His ideas and suggestions along these lines will, at times, be particularly weird, but if they are

"A RATHER SERIOUS ONE"

considered merely as suggestions no harm will be done, as the final selection of material will be made by the writer under the advice of your local architects, and we will also be guided in regard to the amount of space that each subject should occupy so that the illustrations which will be actually published will be proportionate to their respective value.

Very truly yours,"

(Signed by the publication.)

The big Pooh Bah conducts these operations from a large and well-known city, apparently under the auspices, and with the sanction of a group of a dozen architects, all of them well known in the profession, and many of them prominent members of the Institute. We cannot believe that they know how their names are being used.

The little Pooh Bah is Mr. Blank. He travels about, and is what you would call a quiet worker. Sublime ignorance of architecture is his first qualification, as the big Pooh Bah explains in his letter, because he can then approach all architects with the same vigorous enthusiasm for the beauty of their work. "Customary and proper" are his ways. Childlike and bland are his proposals. Sincerity is his middle name.

Now there are still a goodly number of men calling themselves architects, who are quite incapable of any original thought whatever, and there also remain a fair number who, possessed of the ability to think, never mean to let it interfere with their business. The little Pooh Bah knows this very well. So, in mellifluous tones and with unctuous words, he paints the golden glowing background where Nanki Poo shall see his work published forth to a longing and expectant world. Intoxicated with joy, delirious with the distant hum of on-rushing fame, bursting with gratitude over the prospect of having his creations saved to future ages, the architect affixes his signature to a letter such as appears in Exhibit D, although this letter is really part of the "business" of a different stock company, playing at the present time on the Atlantic Coast. The little Pooh Bah writes the letter for him. It is a gratuity on his part, and the service is tendered with a disarming humility. Both Pooh Bahs call

it "sympathetic coöperation." Below we publish Exhibit D. The letter was handed to us by a manufacturer, who was angry clear through, because, through what we believe to be wholly wrong reasons, he had made his contribution. "You won't dare to print that in the *Journal*," said he, "because it is signed by a member of the American Institute of Architects." Well, —here it is, without comment:

Exhibit D

September 23, 1916.

"Gentlemen: "We take pleasure in introducing to you by this letter the representative of the _____ Company, which is about to publish a number of their catalogs devoted to our work, similar to those recently published by a number of other firms.

"These catalogues are gotten up in a very artistic way, and we feel confident it will be of financial benefit to you to be represented in this publication as one of those whose work has contributed to the successful results of the buildings illustrated.

"We have therefore given the Catalog Company your name, believing you will wish to have it identified with your work in this publication by an appropriate advertisement.

Very truly yours,"

(Signed by the Architect.)

The chorus for the first mentioned performance is now being trained in an important city in the West, the latter one is being staged in the East. The shake-down songs are being set to the music of money. Soon the complete dramatis personæ will be revealed. The audience will troop in. With adoring eyes the players will bend to their instruments. But suddenly—the lights will be turned on. Out of the dimness of the auditorium, the very existence of which has been forgotten, a sea of wondering faces will take shape. Slowly they will resolve themselves into the familiar features of friends, acquaintances—perhaps a member of some player's family. By the players there will be a wild rush to escape, and a frantic groping for the exits. But the big Pooh Bah will have locked the doors, and have gone home with the money. Little Pooh Bah will be on his way to the next town. In his bag there will repose a valuable collection of signed letters.

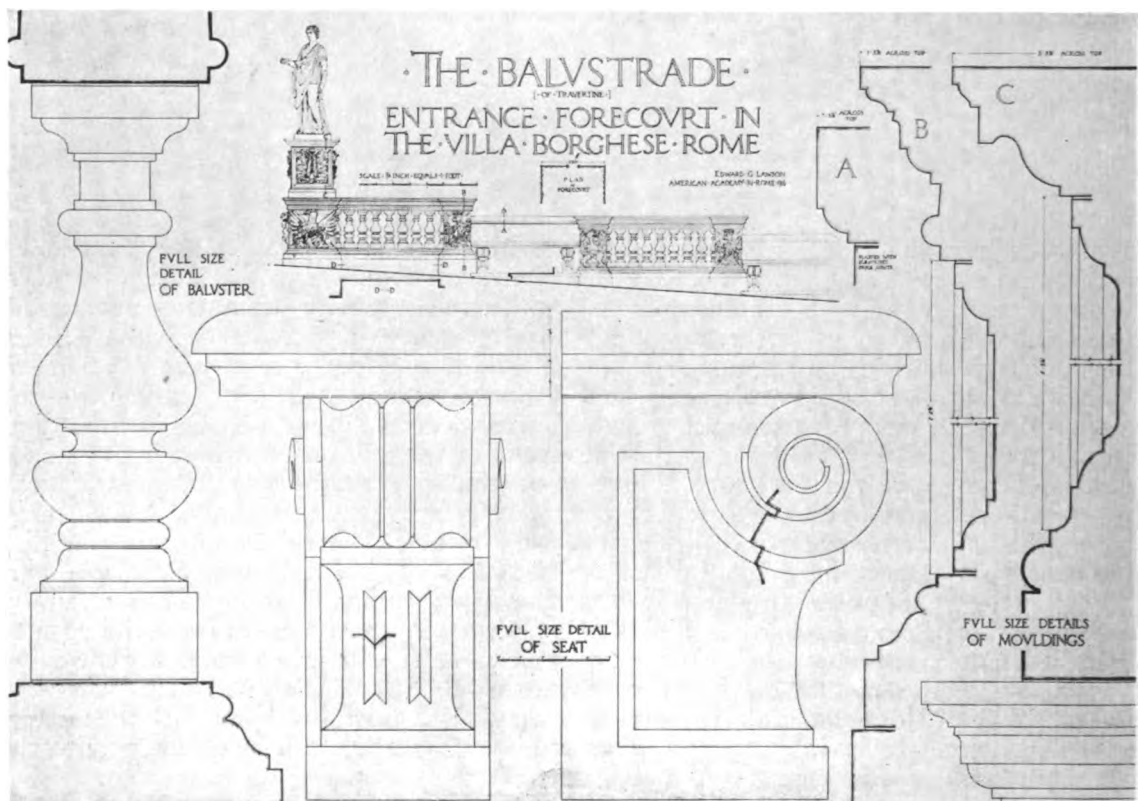
The Balustrade and Seats Inclosing the Forecourt of the Casino, Villa Borghese, Rome

The Italian villa is deserving of study by the architect and the landscape architect not only for its development in the harmony of arrangement, but also for its details of architecture, and for its display of the other arts as well. While, as time went on, much of the beauty and refinement of the details of the Italian villa architecture were lost sight of, yet picturesque effects were often created which sometimes were more or less baroque in character, it is true. These details can be studied for various reasons: namely, for their mass, that is, for their relation to the scheme as a whole; for their placing in the design for emphasis; for their harmonious gradation from the Casino into the surrounding landscape; and lastly for an understanding of their scale. The latter is undoubtedly one of the most-needed essentials in the handling of the American problem.

The Villa Borghese, now known as the Villa Comunale Umberto Primo, was begun about 1618

for Cardinal Scipio Borghese by Giovanni Vasanzio, a Flemish architect, also known as Il Fiammingo. Rianaldi laid out the landscape work, and, later, Domenico Savino remodeled and extended it. The water-works were designed by Giovanni Fontana. In 1902 the state purchased the villa from Prince Borghese, and more recently still the villa has been connected with the Pincio Gardens by a bridge spanning the Via Pinciana. They both are now maintained as a public park, being equipped for this purpose with a band-stand for public concerts, a small boys' and girls' playground, and a zoölogical garden. The villa is in fairly good condition; in fact, during the past winter there has been considerable replanting of the bosco and hedges in the vicinity of the Casino.

The Villa Borghese, which is the most important villa in Rome (particularly on account of its extensive area, consisting of several hundred acres), contains numerous architectural details worthy of



THE BALUSTRADE AND SEATS, VILLA BORGHESE, ROME



parallel to the Casino, and then continues in the same direction to a less important part of the villa. The balustrade which bounds this forecourt on three sides is stepped down on two sides to meet the gentle slope of the land, as seen in the illustrations. This balustrade, which is practically 4 feet high, consists of alternating



attention. Some of the features now appear detached from the general scheme, but they are still sufficiently related to it to portray an idea of the original plan. One of the most interesting of these details is the balustrade surrounding the entrance forecourt of the Casino. The forecourt is a rectangular gravel area and is about 150 by 175 feet. It is approached by two entrance drives of which the main one swings in from the Porta Pinciana and, with a gradual gradation into formality on either side, terminates at the Casino; the other drive approaches the villa from the Via Pinciana, enters the forecourt

ing seats and rows of balusters. To the base of each of the two piers at the entrance opposite the Casino are attached fountains, as seen in the accompanying photograph. The balustrade and seats are of travertine, except the walls back of the seats, which are of stucco with scratched brick joints. The mass and scale of the balustrade, the pleasing color and texture of the travertine, and the background of the dark green ilex together form a most pleasing and interesting entrance to the Casino. —EDWARD G. LAWSON, *Fellow in Landscape Architecture, American Academy in Rome.*



DETAILS OF THE BALUSTRADE, VILLA BORGHESE, ROME

The Law for Licensing Architects in the State of Illinois and Its Operation

By PETER B. WIGHT (F.)

In the Journal for October I endeavored to point out why the friends of the (so-called) Law for the Registration of Architects in the State of New York ought to make every effort as soon as possible to have it amended so that it may have a fair trial in accordance with the intentions of its framers. The New York law was advocated, primarily, for the protection of the profession of architecture by putting safeguards around the use of the word "Architect" by all who should practise under that name; incidentally, but secondarily, to protect the people of that state from any kind of incompetence on the part of those who may practise the profession of architecture by assuming to use that appellation. It does not define either the "profession of architecture" or the word itself. The Illinois law and those of six other states *do* define them, though not always in the same way. As the Illinois law was the precursor of those that have been enacted in other states, which have followed its provisions with more or less accuracy—several of them even omitting many of its most important requirements—this law will herein be referred to in any comparisons that may be made with that of New York, for the sake of brevity. It was enacted nineteen years ago, and has been enforced with more or less severity ever since, especially up to the time when a new Board of Examiners—new, except as to one of the five members—was appointed by the present political administration of that state in 1913 and 1914.

The New York and Illinois Boards Compared

In offering any criticisms of its Board of Examiners, therefore, I will not refer to this new Board. It has followed largely the precedents established by its predecessor, as far as it has done any executive work, but its very existence has been the strongest argument that has been urged in favor of the New York law, i. e., that the enforcement of such a law should be free from party politics. Whether or not the New York law can be kept free from such influences still remains to be seen. Its Board of Examiners fortunately now comprises some of the most eminent architects in that state. They were appointed, as the law directs, by the Regents of the State University, and the law authorizes them "to make rules for the examination and registration of candidates for certificates,

subject to the approval of the Board of Regents." The Board of Regents is not, so far as I know, a board of politicians. It is generally considered to be composed of some of the best educators in the state, or men whose interests center in education. I do not know of any other state in the Union which has a board of regents of its university. Other states have educational boards and superintendents of education whose appointment or election is more or less political. New York is peculiar in that it has no state university, unless Cornell may be so considered because it was given the benefits derived from that part of the public lands which has been apportioned to the several states many years ago. It is not supported entirely by the state like those of Illinois, Michigan, Wisconsin, Iowa, and many others. It is one of the considerable number of chartered universities, colleges, and high schools in New York over which the Board of Regents exercises supervisory authority. Theoretically, these taken together constitute the University of the State. Therefore, the Board of Regents is a body of great dignity and importance, and it is fortunate that it is possible for it to have the authority to appoint the Board of Examiners of Architects independent of any other authority. I doubt if the constitution of any other state in the Union authorizes the appointment of a state board in a similar way. Certainly it would be unconstitutional in Illinois or any other state which has enacted in substance its Architects' License Law. Furthermore, as the New York law reads, there is no term of office provided for the Board of Examiners, and presumably they may be appointed for life or at the will of the Regents of the University. If, therefore, the architects in other states are seeking the protection of the name and practice of their profession, it would be wise for them first to make inquiry as to the constitutional provisions of their states which might prevail against such an enactment.

Constitutional Requirements

Such an inquiry should also follow the line of investigation as to how far their constitutions extend and what are their limitations, over enactments of a *police* nature—using the word "police" only in its legal sense. The Illinois law is, and was intended to be, a police enactment, and it has been so decided by the higher courts. As to whether or not any state,

LAW FOR LICENSING ARCHITECTS IN THE STATE OF ILLINOIS

by legal enactment other than an amendment to its constitution, may require an education in matters purely artistic as a qualification for the practice of architecture, has already been a subject of discussion in many quarters, and has not yet been decided. Later on I propose to argue briefly that it does not matter even if a standard is set for the education in art or history of a person commencing the practice of architecture. The main question always will be whether the student should commence with the study of architectural art or of the construction of buildings. There is only one way in which he can acquire both, and that is by the apprentice system. That is the English method, and it has succeeded pretty well. It is followed in the best English offices, and is the basis of the examinations for membership in the R. I. B. A., which cover both art and construction. It is the severest examination of which I know.

The Illinois law is, as I have said, a police law. Its title is given concisely in a few words, "*To provide for the licensing of architects and regulating the practice of architecture as a profession.*" Under the Constitution of Illinois every enactment must have a title and that title must state the essence and purpose of the law. The title, under the Constitution, is of first importance, and if the whole or any part of the law is inconsistent with it, the whole or part falls to the ground. Astute lawyers, in trying to attack the constitutionality of any law, always first study its title to try and find such inconsistency. In all the efforts to destroy the Illinois law no attempt has been made to bring up such a question, and practically every legal test has resulted in sustaining the act both in the part attacked and as a whole. To license or permit a person to do a certain thing legally is a very simple matter and does not need explanation; to "Regulate the Practice of Architecture as a Profession" is a very important thing to do. The law regulates the practice of architecture as a profession. That is settled. We have always regarded it as such, and are now trying to make the rest of the world do so, but with considerable difficulty. Therefore it ought to be gratifying to the profession generally that in many states everybody can be compelled to do so. It ought to relieve us of a great deal of worry. The only trouble with architects is that we do not all agree upon the various ways to accomplish such a result. But the law says that its very purpose is to *regulate* this practice. Probably no more comprehensive word could be found in the English language. The courts have given it a very broad interpretation. The State Board has the executive power under the law. Curiously, these words (regulate, etc.) are not repeated anywhere in the body of the law. But a careful reading and understanding of its various provisions shows that they all tend toward regula-

tion and the several ways of effecting it. Anyone who reads it attentively will find this in almost every paragraph. As two sessions of the Supreme Court of the state have sustained the constitutionality of the whole law and others have covered nearly all parts of it, no one need now have any doubt as to its efficacy in accomplishing what is set forth in its title, if it is enforced by those to whom its enforcement is trusted.

Features of the Illinois Law

The first three sections set forth the method of appointment and duties of the members and officers of the Board of Examiners. They are appointed by the Governor and approved by the Senate. They all serve four years; on the alternate odd years, two or three seats, as the case may be, become vacant and may be filled by re-appointment or by new appointments. The way in which four new appointments were made in 1913-14 was this: The two previous governors had made no re-appointments in eight years and all the members were "holdovers." This is a political trick that governors employ to put all appointed officers at their mercy, so that they can fill places with favorites without waiting for terms of office to expire. The incoming governor took advantage of this by putting new men in four positions out of five. But under democratic government we can trust the people themselves, in the long run, to put good and wise men in office. If we want privileged classes we must have some other form of government, and we are not ready for it yet.

Section Four provides for issuing licenses to those who were *de facto* architects at the time the law went into effect. The New York law does the same thing and has to take them all, good and bad, provided that they are of "good moral character." The Illinois law did not call for "good moral character," but it put all of such architects into a class by themselves, and the Board so stated in their licenses, marking them all with a letter A. They have different serial numbers from those who were to be licensed after examination. In Illinois those who are examined are licensed under Section Five and their licenses state that they are licensed for that reason. They are in a class by themselves, their licenses are marked B, and have serial numbers in their own class. This feature does not seem to have been adopted in any other state that copied the Illinois law. Classification is constitutional in Illinois. Illinois architects are all authorized to have a seal under the provisions of Section Seven, and must place the same on all drawings and specifications going out of their possession "for use." Their licenses must be "recorded" with county clerks, not merely filed.



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Then follows Section Eight, which provides penalties for practising architecture without a license. As these are offenses against "the people" they are enforced by the courts at the complaint of the Board or of any citizen.

Section Nine is the most important in the whole enactment, and it is curious that it has been omitted in some of the states. It has been commented upon by many able lawyers; it has been quoted in supreme-court decisions, and while it is not easily understood after hurried examination, it has been proved by the highest courts to possess no constitutional flaw, in fact to be the basis of the whole theory upon which the law is constructed. Yet while it is clear to lawyers, it has provoked more senseless discussion among architects than all other provisions of the act taken together. It really defines the limits to which protective legislation can go, both in behalf of the people and the architects. Some of the latter who have judged that the law ought to give them the earth are the only ones who are dissatisfied with it. Briefly stated, it defines the rights and duties of an architect and fixes their limits. It also defines the rights and duties of their employees, and draws the line between the rights and duties of employees of the owners and builders and those of the architects. It says that supervising buildings is practising architecture, and still shows how an owner can have a building supervised by his own superintendent if approved of and acting under the control of an architect. It defines a building in such a plain and simple way that no one can gainsay it. It provides the exception that, if a building is not planned by an architect, it can only be planned and supervised by "any person, mechanic or builder, if constructed by themselves or employees." This puts the whole responsibility for buildings not planned by architects upon such persons.* It is drawn in language which directs what shall be the construction of the law both as to draughtsmen and superintendents employed by an architect and the planning and construction of buildings with which architects have nothing to do. It has been suggested by some well-meaning persons that a limit should be put upon the size and character of buildings that are planned and erected without the official interposition of an architect. While this, if possible, would inure greatly to the safety of the public, it could not constitutionally be added to this law. The reason is to be found in its title, which only covers architects and their acts, and parties assuming to practise the profession of architecture who are not licensed so to do. Such a measure can properly be introduced in any other act

*The New York law seems to permit any person to draw plans for and supervise the erection of buildings provided he does not call himself an architect.

which bears upon the duties and responsibilities of those who are owners or builders. The building ordinance of the city of Chicago has such a provision and no permit can be issued for the erection of any building in that city unless the plans and specifications are made and sealed by an architect, which of course means one holding a license and authorized to use a seal. The city ordinance only compels the owner to employ an architect up to the time of procuring a permit.

Section Nine also declares that a civil engineer cannot be considered as an architect unless he plans, designs, and supervises the erection of buildings, "in which case he shall be subject to all the provisions of this act, and be considered as an architect."

Section Ten is a long one and was amended at the session of 1911. It covers the whole subject of revocation of licenses "for cause" or for failure to pay the annual renewal fee. The amendment provides for the coöperation of the courts with the State Board in compelling the attendance of witnesses and the production of other evidence in trials of licensed architects before the State Board.

Section Eleven provides for the annual renewal of licenses and the restoration of those which may have been revoked "for cause." The renewal fee is exactly what it is called in the law, and not a tax, as has been insisted by some opponents of the Act. Every license issued has stated on its face that it is for one year subject to an annual renewal fee of \$5. The payment of the renewal fee makes it possible for the Board always to have a correct roster of the names and residences of all architects authorized to practise in the state as well as to record deaths and removals.

Why a License Law?

This outline defines the main provisions of the Illinois law. It is a license law because it goes much farther than a registration act. A license is a matter of right; registration, in good English, is a statement of fact merely. Licenses also are *recorded*, and that word is more expressive than *registered*. Webster says that "*registration*" means "Act of registering or inserting in a register." The definition of "*license*" is given as follows: "Authority or liberty given to do any act; a certificate giving permission or authority to do particular acts, *practise in professions*, conduct certain trades, etc." We all know that doctors, lawyers, and ministers are licensed; why not architects? In Illinois, pharmacists only are "registered." The origin of the love for this word may, I think, be traced to the efforts made by the Royal Institute of British Architects, thirty years ago, to have their memberships "registered by Act of Parliament" in a public office, as the only

LAW FOR LICENSING ARCHITECTS IN THE STATE OF ILLINOIS

authority for the practice of architecture. This agitation was continued for many years without success. When they gave it up they instituted their own admirable examinations for membership in the Institute, and the agitation was later carried on by other organizations. But registration in Great Britain has not yet been effected.

Experience in Illinois

As has been said above, nineteen years of experience have shown the value of the license law of Illinois, both to the people and the architects of the state. I know only two architects who do not agree with me in this assertion, and it ought not to be necessary to reiterate it. But my experience for seventeen years as an officer of the Illinois Board has convinced me that the architects of the state have never taken much trouble to inform themselves, first, as to its provisions, so that they could talk about it intelligently, and second, as to its enforcement, which, because it can not be brought directly before their eyes, to too many of them appears to be *nil*. Yet every two years the State Board puts into the hand of every licensed architect a biennial report which always contains a copy of the law with its latest amendments and the Rules of the Board with explanatory notes.

This law has very few defects and deficiencies, and as it has been declared to be constitutional by the highest court of the state, it will be very unwise to amend it except after the best extra-judicial scrutiny. I have already said that one difference between the laws of New York and Illinois is that the New York law provides that an architect must have a "good moral character." This is of the greatest importance in the first year of the execution of such an act, and New York has the opportunity to exert the greatest scrutiny in investigating the moral character of all applicants for license. The sifting out to find who were legally entitled to license in Illinois nineteen years ago is a thing of the past, so it matters not what the law provides on that subject. Yet the Illinois Board has the business morals of its architects always in keeping. It has the power to revoke any license for incompetence, recklessness, or dishonest practices, and also to restore the same if it has good reason so to do. These are its only opportunities for exercising discipline. Yet it has become evident many times that if these powers were enlarged the profession could more easily be purified or regenerated, as well as disciplined.

Suggestions for an Important Provision in All Such Laws

At the first Illinois State Convention of Architects, held in Chicago on October 7-8, 1914, in the

course of a paper in refutation of a wild assertion someone had made that "the Architects' License Law was a failure," I made the following suggestion as the only one which might tend to improve that enactment. It has not yet been seriously considered; but I still think that it is as good a suggestion to any other state as to Illinois.

"Dishonest methods of getting business are condemned by the Code of Professional Ethics of the Illinois Society of Architects in these words:

"It is unprofessional for an architect to attempt to supplant a fellow architect after definite steps have been taken toward his employment."

"Also, 'To injure intentionally the fair reputation, prospects, or business of another architect.'

"I can see no reason why these sentences may not be added by amendment to the License Law, in the proper place as among the definitions of 'Dishonest Practices.' It is also evident that the law might be amended so that one dishonest practice is sufficient reason for the revocation of a license. There might also be added to the law Section III of the Code, which is as follows:

"It is unprofessional for an architect to accept a commission or any substantial service or favor from a contractor or any one connected with the Building Trades."

In this I would prefer to use the word "dishonest" rather than "unprofessional." For nothing can be worse. It is the acme of all the misdeeds an architect can commit.

Benefits from License Laws

I will now leave the suggestion of two years ago for the consideration of those immediately interested, and proceed to a few statements on the two essential benefits that have accrued to the people and the architects of Illinois from the passage of this act and its enforcement as far as circumstances have permitted.

The people of the state who have chosen to employ architects to design their buildings have been protected from "*incompetence and recklessness*," at least in so far as the proportion in the number of architects certified after examination to the whole number has increased, as the experience of years has accumulated since the passage of the act. I have said "at least," because it is not fair to assume that "*incompetence and recklessness*" have prevailed among all of those licensed during the first year without examination. This number included the ablest and most experienced architects in the state, and it may fairly be presumed that "*incompetence and recklessness*" existed only in a small minority of this class. Still it existed and called for much vigilance on the part of the State Board. Many licenses were revoked by the Board,

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after trial, during the first ten years of its existence, for these causes. A much larger number of architects of this class forfeited their licenses by death, removal from the state, or failure to renew them annually during these years. Tabulated statements made by the Board in its biennial reports show how rapid has been the decrease in the number of licensed architects in Class A, from which the following facts appear.

Before December 1, 1868, there had been granted and were in force 701 licenses "without examination." This number, according to the law, could not be increased. By December 1, 1908, it had decreased over 30 per cent of the whole number, to 467, while at that time there were 230 additional licenses in force of those who had passed examination in Class B. At the date of the last report, December 31, 1914, there were still in force 417 Class A licenses, and the number in Class B was 502. This was the first year in which the number of examined architects was larger than of those who had not been examined. These facts all tend to show that the profession has been steadily "weeded out" through the operation of the law, and the prospect is that when the first twenty years of its effectiveness expire, at the end of 1917, the prediction of its authors that twenty years would be necessary to put it effectually in force will come true.

Another very pointed evidence may be found in the fact that after the law was first in force the number of building accidents attributable to the incompetence or recklessness of architects diminished to an inconsiderable number. This was not because the architects became more competent, but rather because the fear of the penalties provided in the law made them more thoughtful and circumspect in the avoidance of careless construction.

It has never been argued that the "practical efficiency"* of architects by reason of their having passed examination on constructive problems and having been licensed partly for that reason has not made them better designers; so I have no occasion to rebut the enemies of the licensing system on that ground. It is common sense that rational design follows rational construction, and that is what the world wants, rather than false construction to back up theoretical and therefore false design, however much authority it may have in ancient history.

Since the law has been in force the older and well-patronized architects have gradually become indifferent to its purposes and the evidences of its successful operation. It did not make architects a privileged class, as some may have expected, and was not necessary for their existence. The benefits

*See Article II, Constitution of the American Institute of Architects.

have accrued mainly to the young men of education who have passed examination after a proper educational preparation, whether in college or in the larger offices. The many draughtsmen who obtained licenses without examination, after having presented evidence of a very brief professional experience, have generally fallen out of practice or returned to the large offices. The college graduates who have passed examination—and here let me say that on an average only 50 per cent succeed in securing licenses—are those who eventually receive the most benefit from the law. If they are natives of small cities, they can return to them with a diploma which gives them some hope of obtaining business. In most cases they can overcome the prejudices of their fellow townsmen in favor of the local carpenter with his book of ready-made designs. The profession has therefore grown in the small cities where it was never before heard of.

Examinations

Nothing has thus far been said of the Board's examinations. It has full latitude under the law, and their efficiency has never been complained of except that they might have been more severe. One of the three days allotted is always devoted to planning and design. According to its theory, planning and design are inseparable and are dependent upon a knowledge of construction adapted to the specific designs called for. This is not an examination on the History and Æsthetics of Art, but on *Building* as far as it concerns the architect to know it, and involves art as a natural consequence as well as practice. Within the last year the Board has abolished all exemptions from the examinations on theoretical construction which heretofore had been given the graduates of accredited universities and schools.

Need of Financial Support

The Illinois Board is much hampered in its work by its inability to secure appropriations from the General Assembly of the state for the expense of an investigator, whose duty it would be to secure and collate evidence in prosecutions both before the Board and before the courts. An appropriation was refused by the General Assembly of 1913 and again by that of 1915. It should have means to employ not only an investigator, but also a Chief Clerk, who could give his entire time to the business of the Board. It now has only a stenographer whose time is given mostly to the work that should be done by a Chief Clerk. The friends of the law are now looking forward with hope that a new state administration, in 1917, will make better provision for its enforcement.

The Law for Registration of Architects in the State of New York

The New York State Board for Registration of Architects deems it proper to make an informal report to the organizations interested in its work. The first regular annual report to the Board of Regents of the State University will be printed for public use in due course.

The law, known as "Chapter 454, An Act to Amend the General Business Law, in Relation to the Practice of Architecture," was signed by the Governor on April 28, 1915, and became effective immediately. The members of the Board were appointed by the Regents and held their first meeting for organization October 22, 1915. The Board undertakes to meet one day weekly, usually in Albany on Thursdays. Since its organization, up to October 6, 1916, thirty-two (32) meetings have been held.

The work of the Board thus far has consisted: first, in formulating regulations for its own procedure; second, in outlining standards for examinations; third, in preparing for publication information regarding the Registration Law; and, fourth, in passing upon applications for certificates.

There were received about nineteen hundred (1900) applications for the granting of certificates without examination. Almost all of these applications are from men who were practising when the Registration Law went into effect. Inasmuch as the law is not a license law, those who were in practice before the law went into effect may continue to practise without certificates. Hence the Board believes that certificates should be withheld from all except those who appear to be reasonably well qualified to use the title architect. Among the applicants there have been those who have considered Real Estate, Automobiles, and even Undertaking, along with Architecture, as legitimate branches of their contracting business. The Board has found it a tedious and time-consuming matter to review the large number of applications, many a second and third time, and to examine thousands of drawings submitted under affidavit. Thus far, ten hundred and sixteen (1016) applicants have been

reported to the Board of Regents as entitled to certificates, one hundred and ninety-seven (197) have been reported to the Regents with the finding of the Board of Registration that "the evidence submitted was not such as to entitle them to registration without examination," and about seven hundred (700) applicants remain to be considered.

The Board for Registration of Architects has undoubtedly made mistakes, and recommended the issuance of certificates to men not entitled to receive certificates. The Board would be glad to correct any mistakes possible, and asks the help of the profession that it may do so. Information regarding any person who has attempted wrongfully to obtain a certificate should be sent to the State Board for Registration of Architects, Education Building, Albany, New York. Such communications will be treated as confidential. Reports may be made personally to a member of the Board, and thus permit an investigation without the name of the reporter appearing in the record. The Board would be glad to know the names of several authors of anonymous letters, who might give information to make their letters of real value.

The Board of Registration is pleased to report that it sees already evidence of beneficial effects of the Registration Law, and trusts that the most important work which the Board will have to do in future will be found in its efforts to raise the standard of education of architects by means of its examinations, or rather by means of its syllabus of required study and experience which may guide students of architecture in their preparation for the examinations. The good will and coöperation of all the profession is confidently hoped for, in order that the law may be administered wisely.

Architects are requested particularly to report to the Board the names of any persons who began to use the title of Architect in this state after the 28th of April, 1916.—D. EVERETT WAID, *President, New York State Board for Registration of Architects.*

The St. Louis Chapter and Its City-Planning Activities

At the last meeting of the Chapter, President Russell reported that cordial relations had been established with the city authorities and that the Chapter Committee was working upon several projects in connection with the City Plan Commission.

This movement is now well under way in the city of St. Louis and the Chapter has every reason to feel elated over the fact that it took the initiative and has continuously supported a work which must influence the character of all our cities.

Town-Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

Washington's New Parks

By WILLIAM W. HARTS, Colonel, United States Army
In Charge of Public Buildings and Grounds

The progress now being made in the beautification of Washington is a source of constant and increasing gratification to all who are interested in the development of the national capital. Congress has never before taken such keen interest as it now evinces in the park and landscape development of the city, and never before have such liberal appropriations been made to provide for the beauty and convenience of the seat of government. In its generous administration of the District of Columbia, Congress has recognized, during the last few years, the great importance to the Nation of making its capital a place of dignity, beauty, and distinction.

All of the improvements recently instituted have been, with few exceptions, in accordance with the plans of the Park Commission of 1901, which extended so appropriately the original plan of Washington as laid out by Major L'Enfant in 1792. These later plans have come to be recognized now as models to be followed, and nearly every added improvement has their extension in view.

During the present session of Congress two notable additions have been made to the park system of Washington. The greater of these contemplates the transformation of Rock Creek Valley into a beautiful winding parkway connecting Potomac Park on the river front with the Zoological Park and Rock Creek Park in the interior. The act authorizing this improvement created the Rock Creek and Potomac Parkway Commission to supervise its execution. This commission consists of the Secretary of the Treasury, the Secretary of War, and the Secretary of Agriculture, and has designated the Officer in Charge of Public Buildings and Grounds as its executive and disbursing officer. A carefully designed scheme has been elaborated for the construction of this parkway, which will be about two and one-half miles in length and will comprise over 162 acres in area. When completed it will be provided with macadam roads, bridle-paths, foot-paths, and other park features. The estimated cost of this work includes \$1,300,000 for land alone.

The creation of this parkway as a part of the park

system of the District of Columbia is a great step toward city beautification of which few persons thus far realize the full value. This valley, one of great natural beauty, extends through the very heart of the city, but it has been used for many years as a dumping-place, until it has become an eyesore to the community. Its reclamation, therefore, not only removes an ugly defacement, but creates in its place a parkway of rare beauty.

The next most important development of Washington, adopted by Congress very largely through the efforts of members of the Committee on Appropriations of the House of Representatives, is the improvement of East Potomac Park, lying along the southwestern water-front of the city and formed from a part of the area reclaimed from the river in former years. It comprises an island of 327 acres which it is now proposed to convert into a great public recreation center. This locality was for many years occupied by semi-submerged river flats, which were a source of malaria, noxious odors, and unsanitary conditions of all sorts, until it was inclosed by a sea-wall and filled with earth dredged from the navigable channels of the river.

The plans for the completion of this park include provision for many forms of out-of-door sports and amusements. Among these facilities will be a concrete stadium with seating capacity for 40,000 or 50,000 spectators, one nine-hole and one eighteen-hole golf-course, two football fields, fourteen baseball diamonds, thirty-six tennis-courts, twelve roque- and croquet-courts, two swimming-pools covering about two acres each, a half-mile soft-road driving-track, and about three and one-half miles of riverside drive paralleled by a bridle-path. Boating will be accommodated by boat-houses and convenient landings. A winding canal connecting the Washington and Georgetown channels of the river will be available for canoes, motorboats, and other light pleasure craft. All of these facilities will be free to the public, under such slight restrictions as may be necessary for their proper maintenance and protection. Congress has already appropriated for commencing work upon this great enterprise \$65,000, which will be expended in erecting a por-

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tion of the proposed field-house and in clearing and seeding portions of the golf-courses.

Plans have also been adopted for the reclamation of the banks of the upper Anacostia River, on the eastern side of the city to provide for a large aquatic park. This will be an extension upstream of the reclamation of the banks upon the lower stretches of the river where it flows into the Potomac, and is being carried on from year to year under annual appropriations by Congress. The plans contemplate the improvement of the banks of this river in the same manner as Potomac Park, and the addition of the resulting areas of land to the park system of the District of Columbia. The reclamation work alone upon this project will cost over \$2,000,000.

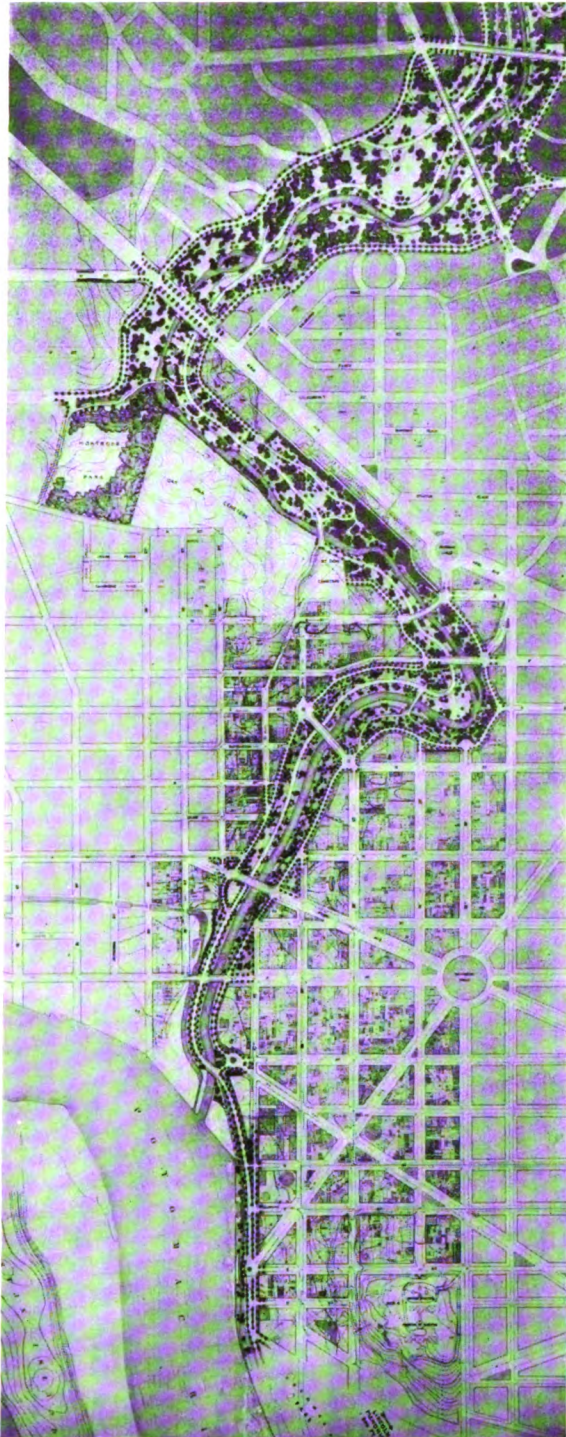
The purchase and development at great cost of Meridian Hill Park, on 16th Street, and of Montrose Park in Georgetown are further evidences of the desire of Congress to add to the beauty and comfort of other sections of the city.

Meridian Hill Park, purchased in 1912 at a cost of \$490,000, is now being developed as a park of exceptional beauty and interest. The cost of this work will probably amount to about \$300,000.

The Montrose estate on R Street at 31st Street, which was purchased in 1910 at a cost of \$150,000, possesses great natural beauty and is situated in a section of the city which has but few parks, where it forms a welcome addition to the community. This park is now nearly completed.

In addition to the parks referred to, provision has also been made for a number of structures of monumental character which will contribute materially to the appearance of the city and the pleasure and convenience of the public. The most prominent, as well as the most costly, of these is the Memorial to Abraham Lincoln which is now being erected in Potomac Park about one mile west of the Washington Monument, at a cost of \$2,600,000. This memorial is now nearing completion; the plans for its surroundings and approaches have been approved and are being carried into execution.

Another notable memorial is now in course of erection in the Arlington National Cemetery, on the opposite bank of the Potomac, at a cost of \$750,000. This is the Arlington Memorial Amphitheater and Chapel, provided primarily as a place for holding exercises of a patriotic nature incident to the observance of Memorial Day and similar occasions. The building will be in the form of a colonnade of white marble, inclosing an open-air auditorium with seats to accommodate 5,000 persons. The front entrance will be on the east side, overlooking the river, and this section will contain on the first floor a reception hall and the stage of the amphitheater, a museum room on the second floor, and a mortuary



THE ROCK CREEK EXTENSION,
WASHINGTON, D. C.

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chapel in the basement. The entrance to the auditorium will be on the west side.

This building will probably become ultimately a Pantheon, for distinguished members of the Army, Navy, and Marine Corps. When there shall have been entombed within its crypts the remains of the Nation's heroic dead, and tablets to their memory shall have been erected upon its marble walls, then the addresses delivered from its stage, and other exercises held there, will assume an impressiveness of meaning which can be imparted only by an atmosphere, charged with the spirit of noble deeds.

Still another memorial building now being erected is the Memorial to Women of the Civil War, which, unlike the two mentioned above, will serve also a utilitarian purpose. This building is being paid for with funds provided jointly by the Government and by private subscriptions, \$400,000 having been appropriated by Congress, and about the same amount having been contributed to the Red Cross by individual citizens. It is located on 17th Street, Northwest, between the Corcoran Gallery of Art and the building of the Daughters of the American Revolution, where, with the Pan-American Union building still further down the same street, it will complete a series of imposing white marble structures facing the west side of the President's Park.

The building, with its site, which includes the whole of the square between 17th, 18th, D, and E Streets, will cost about \$800,000, and when completed, will be occupied and maintained by the American Red Cross as its permanent headquarters.

All of these projects, except that upon the Anacostia River, are being carried out under the direction of the Officer in Charge of Public Buildings and Grounds.

Appropriations have also been made by Congress for a new bridge, to cost about \$1,000,000, to replace the old Aqueduct Bridge at Georgetown which has been pronounced unsafe for a number of years; for a building, to cost about \$1,500,000, as a repository for the archives of the Nation, and for the erection of an office building for various bureaus of the Department of the Interior at an expense of \$2,500,000.

Altogether, projects aggregating the ultimate cost of sixteen million dollars are now in progress.

Very few persons realize the extent to which the Government is now expanding the park system of its capital. Little by little, step by step, the development of Washington along the lines laid down by the Park Commission in 1901 is being accomplished, bringing the city nearer and nearer to its ultimate destiny as the most beautiful capital in the world.

Fifth National Conference on Housing in America

It is safe to say that to no profession did the Fifth Annual Conference on Housing in America, held at Providence, R. I., on October 9-11 of this year, present more of interest than to the architect. In fact, the program this year centered about the question of housing construction. It is only necessary to mention some of the papers and their authors to indicate how large a place this subject was given in the Conference. "How To Get Low-Cost Houses" was the subject of one of the best addresses of the Conference, given by Grosvenor Atterbury, designer of Forest Hills Gardens. "Workmen's Houses in the Anthracite Regions" was the title of a paper by Edward W. Parker, Director of the Anthracite Bureau of Information, Wilkes-Barre, Pa. John Nolen, the well-known city-plan expert, and Lawrence Veiller, one of America's foremost housing authorities, both discussed the question of "Industrial Housing." Perry R. MacNeille, the New York architect, and Owen Brainard, an architectural engineer, advisor to the United States Steel Corporation and Fellow of the American Institute of Architects, both presented excellent papers on "Industrial Housing—What Types of Houses to Build."

The Conference was devoted this year to the question of constructing suitable homes for workmen, not by chance or by arbitrary choice, but to anticipate an unmistakable demand for information on every phase of this subject. This demand was probably due to two main causes. In the first place to the realization by a constantly increasing number of manufacturing plants and big employers of labor of the imperative need of seeing to it that their workmen are decently housed if efficient and loyal service is to be expected of them. In the second place, the unprecedented industrial prosperity of a large number of eastern cities, due to the war, has given rise to serious problems in housing the abnormal increases in population. There are cases where cities have been faced with the almost insurmountable task of providing homes for as many as 8,000 additional families in one year. In addition to this it may be pointed out that housing workers in general are probably devoting more thought to the question of construction than at any time heretofore. There was a larger attendance at this Conference than at previous conferences.—BLECKER MARGUETTE, *Asst. Sec., Tenement House Committee, Charity Organization Society, New York City.*

Institute Business

MEETING OF THE EXECUTIVE COMMITTEE, OCTOBER 13 AND 14, 1916

Present, President Mauran, 2nd. Vice-President Medary, Secretary Fenner, Treasurer Waid, and Mr. Jensen.

Finances

The Treasurer reported that on September 23 a letter with an itemized statement was sent to every delinquent on the books of the Institute. Responses in remittances have been gratifying, but there are still a large number of Members and Fellows who are in arrears. The Committee ordered that the names of those in arrears on November 15, be posted in the Octagon and read from the platform at the Convention.

Plans for National Park Gates

The President reported a request from the Hon. Stephen T. Mather, Assistant to the Secretary, Department of the Interior, that the Institute cooperate with the Department in securing appropriate plans and specifications for gateways to the national parks of the country. The matter was left in the hands of the President with the suggestion that he consult with the Committee on Preservation of Natural Beauties and Historic Monuments.

Distribution of Institute Documents to Architectural Schools

Chairman Sturgis of the Committee on Education referred to the Committee a suggestion that the documents of the Institute relative to professional matters be made available to the architectural departments of first-class universities for distribution to their students free of charge, and, where such distribution would be of value, to individual students in their various courses.

It was resolved that the documents be prepared in suitable form and made available to architectural classes, the procedure being left with the Chairman of the Committee on Education.

Insurance on the Octagon

The Treasurer reported that at the present time the Octagon is insured for \$20,000, and stated that difficulty might be encountered in collecting the full insurance in case the building were destroyed, unless there was a previously agreed value. In view of the historic value of the Octagon and the cost of restoration, if it were destroyed, the Treasurer was empowered to cover the full value of the Octagon, \$40,000 being considered as representative of such value.

Selections of Recipients for the Monograph

At the July meeting of the Board, the Executive Committee was authorized to designate recipients for copies of the Monograph on the Octagon, and the following selections were made:

The Royal Institute of British Architects, Société Centrale des Architectes Français, American Academy in Rome, Ecole des Beaux Arts, and Prof. Fiske Kimball, University of Michigan, in recognition of his appointment to the first Sachs Fellowship.

Appointment of Historian

The President reported that Mr. George Mason, of Philadelphia, has accepted his invitation to serve as Historian of the Institute.

Convention Program and Special Committees

After discussion of the unsatisfactory method of dealing with committee reports at the Convention, the suggestion was made by the Secretary that all committee reports be distributed to the members of the Board a month before the Convention, that the Directors give careful study to the reports, and at the Board meeting immediately preceding the Convention prepare for presentation to the Convention of such resolutions as in their opinion the reports warranted.

It was resolved that at the coming Convention the reading of committee reports be dispensed with except in exceptional cases, that the procedure outlined above be adopted, and that the report of the Board be read and committee reports taken up in order and in relation to the recommendations of the Board.

It was agreed that the Committee on the Report of the Board of Directors be retained.

Government Architecture

Mr. Sturgis, acting for the Committee on Government Architecture, conferred with the Executive Committee with respect to the report to be made to the Convention and the program which the Institute should adopt.

He said that Congress and the country are thoroughly alive to the evils of present pork-barrel methods, and the question to be determined is what policy the Institute should adopt. Mr. Sturgis desired to know if the Commission advocated by the Board in July was to investigate and report to Congress or be authorized to take over public buildings as a permanent commission.

Mr. Whitaker reported upon the work of the

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Journal and stated that since the articles on Government architecture had appeared in the Journal, there have been received a great many letters from all over the country, that he had had many discussions with Senators and Representatives, and that the sentiment against present methods, since the Journal's public work, is so strong that the Committee on Public Buildings had attempted to meet the criticism by apologizing first, and then by proposing methods of correction which were too absurd to warrant consideration. He stated that there are many congressmen who are opposed to the system now followed and that this is the time to inaugurate a comprehensive policy, the great question being the character of the program the Institute will urge, and for which the Journal will publicly fight. As evidence of the wide public interest in this question, Mr. Whitaker reported that he has been invited to speak before chambers of commerce, city clubs, and civic bodies all over the country. He felt that he would surely be asked to declare the remedy proposed, and the position of the Institute, and wished to answer such inquiries by outlining the constructive program which has already been advocated by the Journal.

Commission to Investigate and Report to Congress

After discussion, the Executive Committee expressed its opinion that the Commission referred to by the July Board should be an expert commission appointed to investigate and report; and that the Institute, through its Committee on Government Architecture, should prepare a bill determining the method of appointing a commission of this kind and the scope of its work. The duties of such a commission should be not only a complete investigation of existing conditions, but the preparation of a definite report in the form of a bill reorganizing and placing on a proper business basis the public building policy of the Government.

Report of Increase of Bonding Rate

The Committee on Contracts and Specifications was requested by the Board to find out from the bonding companies the reason for the increase of rate from $\frac{1}{2}$ per cent to 1 per cent, and what clauses in the Standard Documents, if any, have brought about this change in rate.

Mr. Parker, as Vice-Chairman of the Committee, responded by referring to his article in the July Journal, which demonstrates that the Institute bond was only one of the influences affecting this change in rate. It appeared from the statement of Mr. R. H. Towner, of the Towner Rating Bureau, which has appeared in the Journal, that the increase is in force for broad reasons of policy and will not be affected by any change in the wording of the Institute bond.

Report of Committee on Education

Mr. Sturgis, as Chairman of the Committee on Education, reported that papers on architectural education and the appreciation of the arts have been sent to the eleven schools comprising the Association of Collegiate Schools of Architecture, with a request for consideration and the suggestion that there be a conference between the Committee and the representatives of the schools. This conference has been called for November 5, in New York, and many colleges have signified their desire to take part. The result of the meeting and the complete report of the Committee on Education will be ready for the December meeting of the Board and the Convention.

Retirement of D. W. Willard

Mr. D. W. Willard, formerly of the firm of Babb, Cook, and Willard was placed on the retired list, effective October 14, 1916, under the provisions of the By-laws.

Transfer of Territory to Boston Chapter

At the request of members directly affected the Committee authorized the transfer to the territory of the Boston Chapter, of the entire state of Massachusetts, except the county of Worcester.

Charter for Alabama Chapter

The Secretary reported the application of a group of Institute members in Birmingham, Alabama, for a charter as an Institute Chapter. This application was accompanied by a draft of Constitution and By-laws, modeled after those of the Virginia Chapter. On motion made and seconded, it was resolved that a charter be granted to the Alabama Chapter, subject to the examination and approval of its Constitution and By-laws by the Secretary.

Florida Association Competition Program

The Secretary reported the receipt of a competition program issued by the Florida Association of Architects. This program closely follows the Institute documents and is evidently the outgrowth of the assistance which the Institute has rendered in competitions in Florida during the past few years. It was resolved that the program be referred to the Committee on Competitions which should express appreciation of the work of the Association and offer any suggestions necessary for the improvement of its program.

Trustees for the Octagon Property

Mr. Fenner reported that after careful investigation by Counsel it was found that vacancies among the trustees for the Octagon property should be appointed by the Court on petition of the Institute. The Secretary and President were therefore

INSTITUTE BUSINESS--OBITUARY--NEWS NOTES

requested to petition the Court of the District of Columbia to appoint Mr. Wm. R. Mead to fill the present vacancy.

Committee Reports

The Committee received and considered at length a large number of annual reports of standing and subcommittees, giving particular attention to reports of the Committees on Contracts and Specifications and on Chapters. The latter, which contained the Committee's final revision of the By-laws was considered eminently satisfactory by the Executive Committee, with the exception of a few minor changes in phraseology.

New Members

The Committee examined and acted upon fifty-nine applications for membership. Announcement of elections will be made in the December Journal.

Nominations

Members of the New York and Cleveland Chapters have duly placed in nomination the name of Abram Garfield, of Cleveland, Ohio, to be voted upon as a Director at the next Convention.

Members of the Illinois and Cleveland Chapters have duly placed in nomination the name of Robert D. Kohn, of New York City, to be voted upon as a Director at the next Convention.

Obituary

George M. Anderson

Admitted to the Institute in 1899.

Died at Cincinnati, Ohio, October 4, 1916.

Mr. Anderson was born in 1869, the son of Larz and Emma Mendenhall Anderson. He was educated at Columbia University and later studied at the Ecole des Beaux Arts at Paris. Upon his return to the United States he entered the office of Samuel Hannaford & Sons, of Cincinnati, later associating himself with Mr. A. O. Elzner, under the firm name of Elzner & Anderson. The partnership was still in existence at the time of Mr. Anderson's death, and he was also serving as the president of the Cincinnati Chapter.

Charles Kirchhoff

Elected to the Institute in 1914.

Died at Milwaukee, Wisconsin, August 21, 1916.

John Lavallo

Elected to the Institute in 1901.

Died at Boston, Massachusetts, June 13, 1916.

Invitation Issued by the Illinois Chapter, American Institute of Architects, to the Members of Other Chapters Passing through Chicago en route to the Convention

As the larger part of the delegates to the Convention will, no doubt, pass through Chicago en route to Minneapolis, the Illinois Chapter of the American Institute of Architects has arranged for their entertainment on Tuesday, December 5, 1916. A Reception Committee from the Illinois Chapter will be at the Art Institute after 10 o'clock Tuesday morning to receive the registration of all delegates and members arriving.

Members and delegates are requested to signify their intention of accepting the hospitality of the Chapter, either by registering with the Reception Committee at the Art Institute as early as possible, or by telephoning to Mr. Krug at the same place.

At 10.45 the Chapter has arranged transportation from the Art Institute for all delegates who wish to attend the exhibition which the Underwriters' Laboratories have arranged for visiting members, which will consist of tests on fire-doors, fire-windows, sprinkler systems, and fire-extinguisher systems. Those not wishing to attend this exhibition may find it of interest to look through the galleries of the Art Institute which will be open at that time.

The Chapter has arranged to bring back the members from the Underwriters' Laboratories to the Art Institute where the Chapter will entertain at luncheon at 1 o'clock. All members and their families are cordially invited to attend this luncheon.

The remainder of the afternoon will be given over to the informal entertainment of the Chapter's guests by members of the Chapter.

The Underwriters' Laboratories are but ten minutes from the center of the city.

An Invitation to Visit the Lumber Region of the North Woods

An informal invitation has been extended to delegates and their families to visit the great lumber regions of the north woods. The Weyerhaeuser Lumber Company will arrange a specially conducted visit, leaving Minneapolis right after the banquet, arriving at Virginia the next morning, with a visit to the mills there and at Cloquet, arriving at Duluth the same evening where the guests may entrain for either Minneapolis or Chicago.

News Notes

Le Brun Scholarship Award

The Committee on the Le Brun Traveling Scholarship of the New York Chapter announce the winner of the scholarship for 1916, Austin Cruver Whittlesey, of New York, with honorable mention in the following order: Burnham Hoyt, New York City; Ernest E. Weihe, San Francisco; Robert Pallesen, New York City.

Mr. Frank Miles Day Honored by Yale University

In connection with the fiftieth anniversary of the founding of the School of Fine Arts at Yale University, the degree of Master of Arts was conferred upon Mr. Frank Miles Day, Past President of the Institute.

How Architects Are Selected for State Public-Building Work

The Committee on Professional Practice and Charges of the Washington State Chapter has been conducting an investigation of the methods of selecting the architect for state public-building work in this country, and a brief of this report, based upon advices received by the Committee from the various state officials, is here presented. Unless there are explanations after the name of a state, the method in that state is to employ architects in private practice. Where states are omitted, no report was obtained.

Arizona, Arkansas.

Connecticut has a law requiring an open competition on all public work, the law being printed on page 437 of the Journal for October, 1915. Although this law fixes the compensation at the recognized rate, it embodies the vicious principle of the open competition.

Delaware, Florida, Idaho.

Illinois has an official State Architect, and also a Supervising Architect in charge of work at the Illinois State University. There have been disagreements here over the question of jurisdiction, although it is stated that the courts have upheld the authority of the State Architect.

Indiana.

In *Iowa* it appears that all work related to educational buildings is given direct to one firm at a low commission.

Maine, Maryland, Massachusetts, Michigan.

Minnesota has a State Board of Control which employs one architect on a commission.

Mississippi, Nebraska, New Hampshire.

New York has a State Architect.

North Carolina.

The report states that the State Board of Control employs an architect at a cost not to exceed \$1,000 and may engage additional services at not more than \$500 in *North Dakota*.

Oklahoma.

In *Oregon* the University of Oregon furnishes architectural services on state work, both professional and advisory. With no further information at hand this seems a doubtful procedure.

Ohio.

The Ohio State University furnishes its own plans for its new buildings.

Pennsylvania.

The State Board of Education passes upon all plans for new or remodeled school-buildings, employing two architects in private practice for the work.

South Carolina.

Texas employs architects both by direct selection and through competition.

Utah, Washington, West Virginia.

The Committee, composed of Messrs. F. W. Bohne, J. H. Schack, and Andrew C. P. Willatzen, Chairman, concludes its report as follows: "By a survey of the information in the hands of the Committee it appears to be the general practice to engage architects in private practice, to give professional services in connection with new buildings for educational institutions, including those having architectural departments. In some cases the instructors act as supervising architects and are paid in addition to their general salary for the services rendered. In some states the state architects design all the buildings."

One item in this report is deserving of some careful consideration. While it seems fair that a state which supports an educational institution should avail itself of all possible expert knowledge within the institution in order to save taxpayers' money, the principle involves questions of dependency and possibilities of a political nature which might seriously menace the welfare of the institution. We doubt very much whether such a policy is a good one in the long run, and the question invites further investigation.

Structural Service Department

D. KNICKERBACKER BOYD, *Associate Editor*

In connection with professional societies and organized bodies working toward the improvement of building materials and methods, and the following Committees of the Institute:

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MATERIALS AND METHODS

THOMAS NOLAN, <i>Chairman</i>	Univ. of Pa.
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(Each Chapter has a corresponding member who is chairman of the Chapter Sub-Committee.)

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LYMAN A. FORD	New York

THE purpose of the Structural Service Department was briefly outlined in the Journal for October. From all sources instant approval of the plan and scope of the Department have been received; likewise, assurances of coöperation from individuals, governmental departments, societies, associations, and other potent allied agencies.

Such coöperation will afford the surest foundation upon which so-far-reaching a work can be carried—not to completion, but to the point of constant highest usefulness. For, the sheltering of humanity, primarily one of the three simple necessities of life, has, through slow evolution, grown into one of the most complex requirements of modern civilization, involving activities—governmental, professional, technical, commercial and industrial.

In these, resources are being developed, ideals promulgated, researches and tests made, standards determined, methods of production and manufacture studied and improved, machinery and human labor developed and, we wish we could as truthfully record, all forms of art encouraged, to their utmost. All this is being done, with some coöperation, but without that coördination which is demanded in an undertaking so vast and so vital to humanity, its needs, and aspirations.

This lack of coördination has been apparent to no one more than to the architect, who exercises the largest selection of materials.

To do so properly he should be informed upon the results of the researches, experiments, and conclusions of those best qualified to pass

upon the materials and methods employed, while individuals, firms, associations, educational institutions, and others in turn, should, and undoubtedly do, desire to have such activities known and the results made most available. This is evidenced by the flood of bulletins, reports, proceedings, pamphlets, catalogues, and circulars—in all shapes and sizes—flowing in a steady stream, and only vaguely revealing their source, use, or destination. There is too little realization of the services rendered its citizens by the National Government, certain departments of which deal with the source, nature, quality, and durability of materials entering into all phases of building construction. There is a lack of knowledge of what is being done constantly by professional, technical, and other associations; an inadequate appreciation of what the engineering fraternity has long been doing in standardizing constructional materials and processes—a task which architects are not now unwilling to share as fully as possible.

And, lastly, often without due appreciation of the fact that conscientious producers and manufacturers are constantly striving to perfect their output and to cause a better understanding as to the use, application, and protection of each; for, as has been pointed out in the current Report of the Bureau of Standards:

“The time is not far distant when it will be required that all materials bought or sold shall be as represented, but it should be kept in mind that this is impossible except in the case of those materials where proper standards of quality and methods of measurement have been

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

developed. It must not be assumed that the purchaser or user is the party principally benefited in the development of such standards; on the contrary, the manufacturer, first of all, is interested in the quality of all things which affect the quality of his product." The Report also states: "It is upon quality as well as upon price that competition must finally depend, whether in domestic or foreign commerce. The use of exact methods and scientific results is the greatest factor in the improvement of quality, efficiency or the development of new industries." How true this all is!

It is not at all remarkable that we have failed to absorb all the information, for it has been a practical impossibility to preserve this enormous amount of literature or to keep track of even its most necessary portions. The time alone consumed in merely glancing through it all has, in the aggregate, caused a great economic waste, to say nothing of the waste in paper, printing, and distribution because of the inadequate results.

The Editor of this Department determined to measure the volume of this stream, dam it up, and study the consequent accumulation. He decided to follow back to the source each branch of information and to endeavor to make it available to all who need to draw upon it.

The result is the present plan of the Structural Service Department which is offered as a solution, or an outlet, through the Journal of the American Institute of Architects as the one logical medium for a centralized source of information.

Affording, as the Journal does, twelve opportunities to cover the whole field in one year and reach architects, constructors, and all other interested persons, it has been but natural to devise a classification, which has now been worked out, dividing all building activities into twelve basic parts. The intention is to present in the twelve issues of each year, as complete a résumé as possible of all governmental, professional, technical, commercial and industrial activities concerning the art and science of building. In doing this an attempt has been made to separate the construction of a composite building into twelve stages of progress.

At the same time the fact has been kept in mind that no matter how well devised a classification for reference, filing, or ultimate binding might result, the first essential is to facilitate instant reference, to have the contents of each number as nearly as possible co-related according to materials and industries on an easily remembered topical basis. In any particular issue will be found not only an index to the current and preceding issues, but a bibliography of the principal reference books and publications relating to each subject treated; statements concerning previous progress and current activities in each industry, the work of governmental departments, societies, associations, and other bodies relative to each of the various activities, materials or products mentioned, with a description of the functions of each of such important agencies and the standards evolved. The Industrial Section in each classification will contain informative matter relating to the materials and manufactured products in each particular industry, which will be arranged to describe the character and intended uses, methods of application, and protection, coupled with detailed drawings and suggestions as to accessorial details of installation and cross-references from one to the other. Each issue will bear a serial number, from one to twelve, with subdivisions under each classification, in connection with which the index will afford the means for instant reference to any subject or issue.

No one realizes more keenly than do the Editors the comprehensive and laborious character of the work the Journal is undertaking. But the work must be done. In the doing of it we expect to make mistakes, to be criticized, and to learn. Nevertheless, the work must be done. Are we not justified in believing that all those interested in the building industry will look kindly upon our endeavors and help us, by coöperation, suggestion, and constructive criticism, to make a worthy and lasting contribution to the art and science of building—a contribution which shall not only make for higher standards and better buildings, but which shall also add its mite in the making of a better citizenship and a finer national life?

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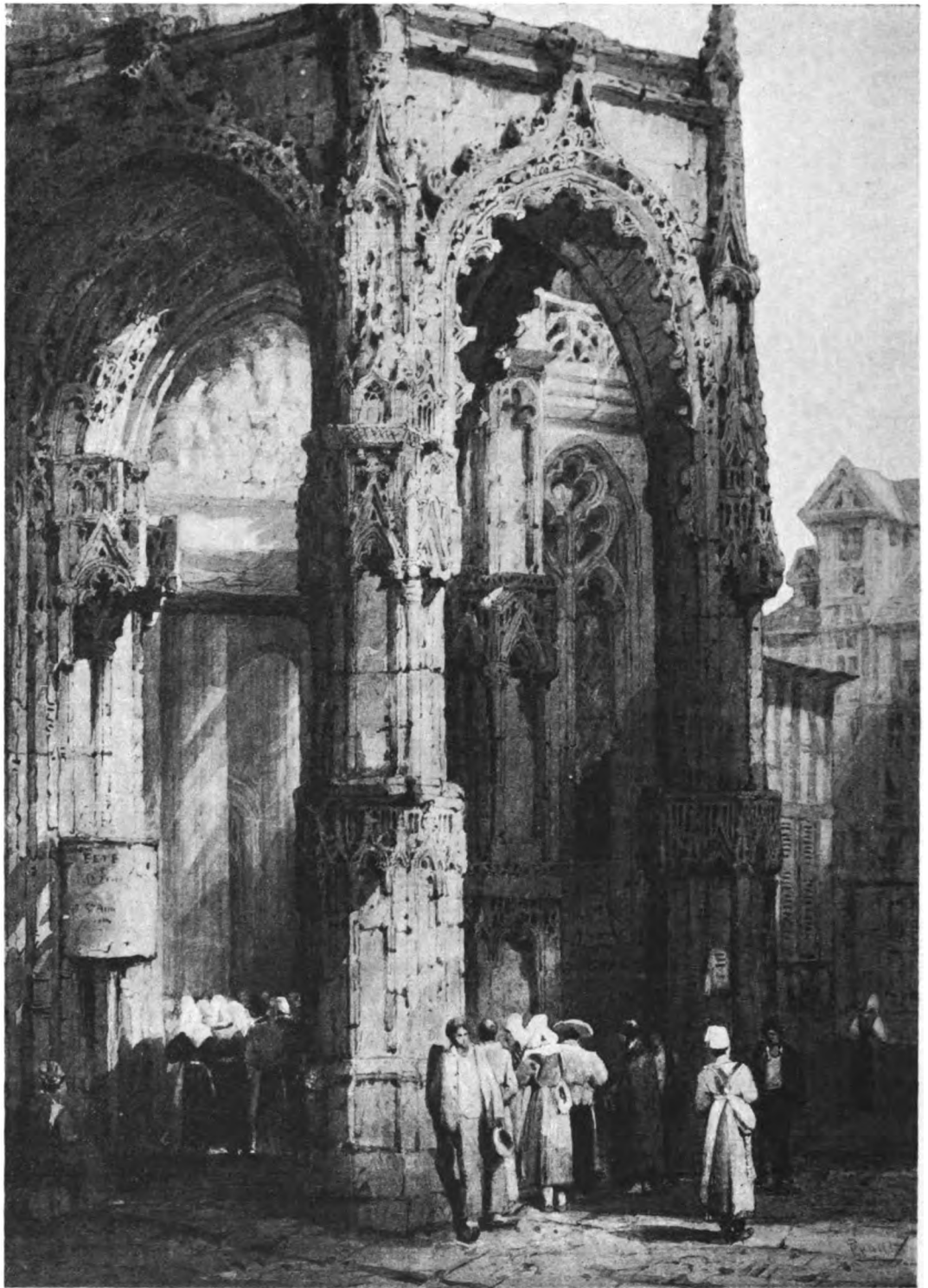
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No. 12

Shadows and Straws

HOW TO GET LOW-COST HOUSES" was the title of Mr. Grosvenor Atterbury's paper read at the last Housing Conference in Providence, excerpts from which are printed in this issue. No one can take issue with his admirable summary of certain economic conditions connected with the problem, and the necessity for research along lines of standardization. All of this is admirable, yet there still remains the social and human side of the problem which will neither be confined nor directed but which will, we are quite sure, work out its problems along the lines it chooses. It seems curious that at a time when transportation in many and varied forms is reducing problems of distance that we should be willing to accept that element of Mr. Atterbury's solution which proposes to reduce the number of houses and increase the size of the housing units in order to attain cheapness in building. This seems to accept concentration as inevitable and to forever commit us to the inevitable difficulties of transportation crowding, recreation, and child development, and the far deeper problems related to the development of that civic consciousness and responsibility which are rarely called into active and useful being when a population is deprived of any possible chance of having a bigger stake in the community than the chance to rent so many cubic feet in a housing unit. By

comparison with present conditions, such a chance may appear very attractive, but that is not the question. Is it a step in the right direction? Will it lead to the ultimate condition where all life may have an equal chance for free and full development? Why is it true that the problem, as a whole, is locked up in the question of the size of the housing unit? We venture these thoughts in the belief that they reveal a side of the problem worthy of careful reflection, for there is a natural social and political balance of human life which cannot be upset without creating further havoc of the kind we are now witnessing in Europe.

As revealing a different trend of thought on the part of the people whose life is being considered, it is perhaps significant that at the Convention of the American Federation of Labor, held in November, a resolution was adopted looking toward legislation by Congress under which the deposits in the postal savings banks may be lent to municipalities, or used to establish a system of credits under which people may borrow money for a long term at a low rate of interest and build their own homes.

In his address at the Housing Conference, Mr. John Nolen said, among other things, the following:

"An English architect recently pointed out that many housing schemes have been carried through as if they were isolated phenomena—just as though

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a physician were to attempt to cure a body permeated with a scorbutic disease by applying a soothing salve to a few sore places on the face and hands."

"1. The minimum desirable house of four or five rooms cannot be provided in the United States, even under favorable conditions, for less than about \$1,800 or \$2,000—that is, for house and lot, with street improvements, essential public utilities and neighborhood recreation.

"2. A house costing that sum cannot be offered on the basis of an economic rent of, say, 5 per cent or 6 per cent net, for less than \$15 per month.

"3. Unless a wage-earner with a normal family of wife and three dependent children has an income of \$15 a week, or \$800 a year, he cannot afford to pay as much as \$15 a month for rent.

"4. More than one-half of all workingmen receive less than \$15 a week.

"Thus we see that no solution of the housing problem in its most acute form, affecting more than 50 per cent of all wage-workers, is possible until a better adjustment can be made in the relation of these four points. Here is our choice. Either the cost of the house and lot must be substantially reduced, or the standard of healthful living must be lowered, or the wages of the poorest-paid workmen must be raised. The other three possible alternatives are to put the wife and children to work to add to the family income, to take in boarders or lodgers, or to count upon private philanthropy or the public treasury to provide not a few but great masses of wage-workers with a house at less than an economic rent."

Mr. Nolen believes, too, that the problem will be solved as an economic one and not as a social one. But into the economics of housing there must be introduced a consciousness of certain underlying social forces, which, unless they are reckoned with, will upset all the calculations of all the housing reformers on earth. A study of housing undertakings at Waterbury, Bridgeport, Kenosha and Akron does not seem to indicate that the large unit is the factor. In an article in the Journal some two years ago, Dr. Carol Aronovici pointed out that the cost of building small houses in Philadelphia carried an item of 22 per cent chargeable to non-creative labor in the form of financing, banking, legal service and promotion, while the influence of the land question upon housing is perhaps

the most serious factor to be reckoned with.

In his presidential address to the R.I. B.A., Mr. Ernest Newton said:

"Although our one duty is to concentrate all our efforts on the prosecution of the war to a victorious end, that does not mean that we should not think of wise plans for the future. This can be our recreation. I have a shrewd notion, however, that whatever schemes we may work out, our future will be determined for us by the men who have done the fighting. We read perhaps a little too much of plans for 'trade after the war.' Too much thought and energy are being put into these schemes for a future over which we have no control. It is to be hoped, however, that in these vast commercial projects, the claims of the workers, now the fighters, are not overlooked. It will be a disgrace to us as a nation if after the war we are content to let them live in the drab and dreary districts which many people seem to look upon as the inevitable type of district for a working population. . . . Our people must not only have the same pleasant surroundings which we consider indispensable for ourselves, but they must earn enough and have leisure enough to enable them to enjoy life."

There are many sides to the question of housing and the size of the unit is only one factor in the whole great human problem.

THE ALABAMA CHAPTER has received its certificate from the Secretary of the Institute in accordance with the provisions of the By-laws and takes its place as the fortieth Chapter. Its admission came in season to entitle it to two delegates at the coming Convention. The Charter Members of the Chapter are:

John A. Miller	W. T. Warren
Harry B. Wheelock	Bem Price
D. O. Whildin	F. Ausfeld
Hugh Martin	John A. Wetzel

We believe that, in expressing our pleasure in recording this new admission, we only echo that of the Institute as a whole.

THE PRESIDENT OF A CHAPTER recently received the following letter from the president of a small college:

"About a year and a half ago we began and decided to erect a new dormitory and gymnasium.

SHADOWS AND STRAWS

I went to X— & Y—, and consulted them as to what kind of a building could be erected for about \$25,000, and asked them to submit a plan for our Board of Trustees to consider. They made an elevation, just a very plain picture. At the same time two or three other architects submitted plans and the Board decided upon the one submitted by Mr. Z—, of your city. The plans submitted by X— & Y— were not approved. We made the contract with Mr. Z— and proceeded to erect the building. Later on X— & Y— submitted a bill for \$250 for professional services. We did not feel that we were under any obligations whatever to X— & Y—, and for that reason refused to allow the bill. However, I sent them a check for \$50 hoping that this might satisfy them. Mr. Z— allowed us to take this much from his fee. They have failed to have the check cashed and are still urging their claim for \$250. The question I want to raise with you is as to what is the usual course of procedure in such a case. Are architects allowed fees for preliminary drawings in such cases as I have indicated above? If you can cite to me the legal status of the question I shall appreciate it very much. We are not disposed to evade our obligations, but we had no thought of obligating ourselves to X— & Y— any more than to any of the other architects who submitted plans."

Comment seems idle, and yet what are we to think after a careful reading of the letter? Morality and obligation seem to be strangely dependent upon legality, and upon the hope that \$50 (wrung by some plea from the architect who had secured the commission) would either satisfy a just claim for \$250, or compromise a piece of professional robbery, which, if he were convinced to be such, it was his plain duty to resist. Fortunately, it seems, the courts have decided that an architect cannot be consulted and asked to prepare plans for nothing, even for strangely unmoral college presidents. But it was generous of Mr. Z—!

THE COMPETITION FOR THE Parliament House at Canberra, Australia, notice of the resumption of which appeared in the Journal for October, has been made the subject of a protest by the various Australian architectural societies, and it is stated that the opinion maintained by these bodies in respect to the

injustice of resuming the competition at the present time is shared by the Royal Institute of British Architects and by the Société Centrale des Architectes Français. In the account of the protest which appears in the Journal of the Royal Victorian Institute of Architects, it is said that:

"The press of Australia has denounced this proposal, which, in our opinion has not a single virtue to recommend it. We feel convinced, despite the present attitude of the Minister, that the Government will withdraw the competition until after peace has been signed. The capitol is not wanted at the present time. The money it would cost should all be put into the war funds. The office staffs of the architects of the Empire and of its allies are all depleted. Architects at the war should not be penalized by their inability to send in designs. We find that from the returns of the R.I.B.A. roll of honour for Architects at home there are 2,250 Architects on war service, 1,147 of these being members of that Institute. Steps are being taken to constitute an Architects' Corps, which will consist of 500 additional British Architects. Concerning France, we have been informed by the correspondent of the Société des Architectes Français that 78 per cent of its members are on war service, under conscription, willingly rendered, the remainder being over military age.

"Most Australian offices are de-staffed, whilst others are closed on account of both principals and staffs being on war service abroad. The Victorian Architectural Students' Society reports that out of 69 of its members 49 are at war. The holding of competitions under these conditions simply means that the competition would be a gift to America, or possibly some other neutral country."

In proposing a vote of thanks to Mr. Ernest Newton for his presidential address at the annual meeting of the R.I.B.A., held in London on October 30 last, Prof. Beresford Pite said that the Australian Parliament House Competition was a very difficult question. It seemed obviously impossible for architects of the allied nations to give it serious attention at present, while on the other hand, the Australian government doubtless wished to begin the work at the close of the war, for thousands of men would then be returned and seeking employment.* He suggested

*[On the eve of going to press we are officially informed that the date for sending in designs is extended to April 30, 1917.—EDITOR.]

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the abandonment of the competition and that the commission be then given direct to a qualified architect.

A NEW TRADITION in American art is what the Philadelphia *North American* calls George Grey Barnard's statue of Lincoln, and the tribute is so eloquent and moving that we cannot but yield our own homage to a newspaper which has the spirit and the courage to make itself the bearer of such a message:

"Perhaps no one ever thought of Abraham Lincoln as an inspiration to a new epoch in art. No sculptor swayed by the classic canons would have sought a model in one so gaunt and homely. None of those physical graces of the Greeks which quickened the chisel of Phidias were his. And his simplicity forbade that any contemporary, however admiring, should have clothed him with such majesty as exalts Michelangelo's Moses. Indeed, at the time of Lincoln's service, no art worthy of the name had asserted itself in his nation. Emerson, the seer, had foreseen its dawn. 'It will come, as always, unannounced, and spring up between the feet of brave and earnest men,' he said. Within the last half century just such men have laid a broad and firm foundation. Naturally, these pioneers drew their inspiration from the riches of antiquity and the leadership of modern European schools. Here and there, expressions of marked individuality have given promise of a distinctive development that would reflect the spirit and ideals of this huge experiment in self-government. But American art up to yesterday had struck no singular note in the vast symphony which began with the epics of Homer, and has been continued from age to age by that small company of the truly great to whom it is given, through toil and suffering, to hear the echoes of eternal harmony or voice the yearnings of the soul for truth, or reveal in colors or curves the beauty of the infinite.

"But in George Grey Barnard's bronze Lincoln we believe there stands a new statue of liberty—not alone typifying that freedom upon which rests our whole future as a world-force for human betterment, but nobly sounding a new note which shall largely determine our progress in the highest fields of human thought and endeavor, and making in art a new place for the growing spirit of human brotherhood. . . .

"For the dreamer the last word never is spoken, the last song never sung. He asks nothing of the past. He demands—and sometimes gets—a glimpse

of the future. And though already we have hundreds of statues of Lincoln, no sensitive soul who passes this figure when finally it stands in a busy center in Cincinnati will think of it as a statue. Because it is not that. It is the spirit of Lincoln, visioned and held imperishably for the eyes—and hearts—of this and future generations. The spare giant stands as if before the Lord, asking 'What next is there for me to do?' On the clean-shaved face, furrowed as by rivers of tears, every line and mark—the warts he jested and the hills and hollows of his cheeks—are shown as they were, not smoothed over. Second only to the face in power of expression are the hands. Crossed at the waist—bony and gnarled—they alone would tell what he was. Even in bronze they speak.

"Another expressive feature is the feet. Our knowledge of graven likenesses recalls none in which the man's physical foundation is expressed as here. Like roots of an oak, spreading into the common sod, they base one who forever glorified all things common and gave new meaning to the word. The whole attitude is one of submissive waiting—the submission of dauntless courage. No trifle smites the eye—no chair or table or broken column. Yet those things treated as trifles by most sculptors are given vital meaning. The bulgy back of the coat, the wrinkled sleeves, the baggy trousers falling over the sturdy shoes—all these reveal his reliant frame. He stands—and the winds of Time can but increase his resistance to their leveling power. For this is not one man, but a composite of what all of us must be if the republic is to stand and serve as Lincoln willed it should. . . .

"This is the people's Lincoln, and the people will know it as their own. What "critics" may say will affect its place as much as if they said nothing. It is not a composition, a piece of work. It is the transmission of a sacred legacy through one soul to millions of souls. Pose, technique and handling are terms as foreign to it as weight and width are to love. No one ever will 'admire' it. But as our years go on, thousands who have stopped before it will pass on, changed somewhat and re-inspired. Like little streams that unite to form rivers and finally replenish seas, these will go out among men to fertilize the common mind to a larger understanding and practice of his humanity. Never was the message more needed than now. Here and everywhere men face such an equalizing of human rights as seemed remote but yesterday. In this readjustment of the only values that are real and lasting, the voice of Lincoln should sound out clear. And we feel that if our own leaders and all others who are to influence the world-drift of affairs could stand a while before this figure, the future of all men would be better safeguarded."

Architectural Draughtsmen

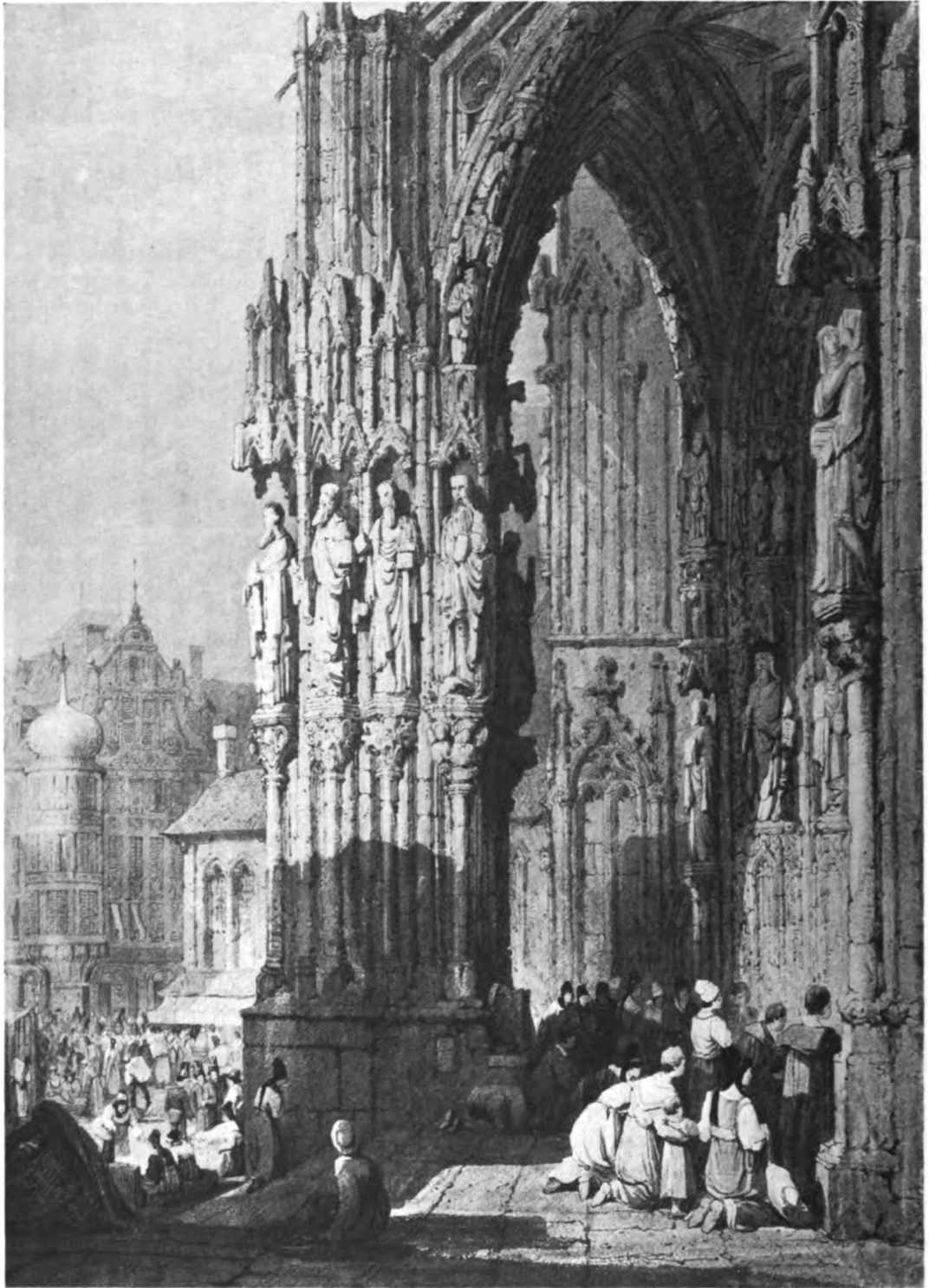
VIII. THE DRAWINGS OF SAMUEL PROUT

WHAT an amusing occupation for someone who liked statistics and who did not lack imagination, to represent graphically the popular appreciation, or perhaps it would be truer to say the collector's appreciation, of the value of various artists! Gathering his data from catalogues of sales, from appraisals and other records, he would "plot" for us in terms of time and money, curves of fashion, as it were. These would then be seen to resemble in a general way the temperature charts of fever patients, the lines now rising to the heights of success, now falling to the depths of obscurity. Those of the great masters, beginning at a common point, would, after various fluctuations, again meet at a common point, indicating the pinnacle of fame. But such curves, belonging to those whose names adorn the friezes of art museums and haunt the dreams of millionaire collectors, would be few, the vast majority falling, more or less quickly, to the point of oblivion. The "little masters," on the other hand, would be indicated by curves moving within narrower limits, yet never falling below a certain mark, their claims always sustained by the fond fidelity of a few admirers. All of these curves, although of special interest to the collector, the investor in art, would, if plotted for a sufficient length of time, be no unfair indication of intrinsic worth, since the measure of the artist's power is, after all, his hold on succeeding generations.

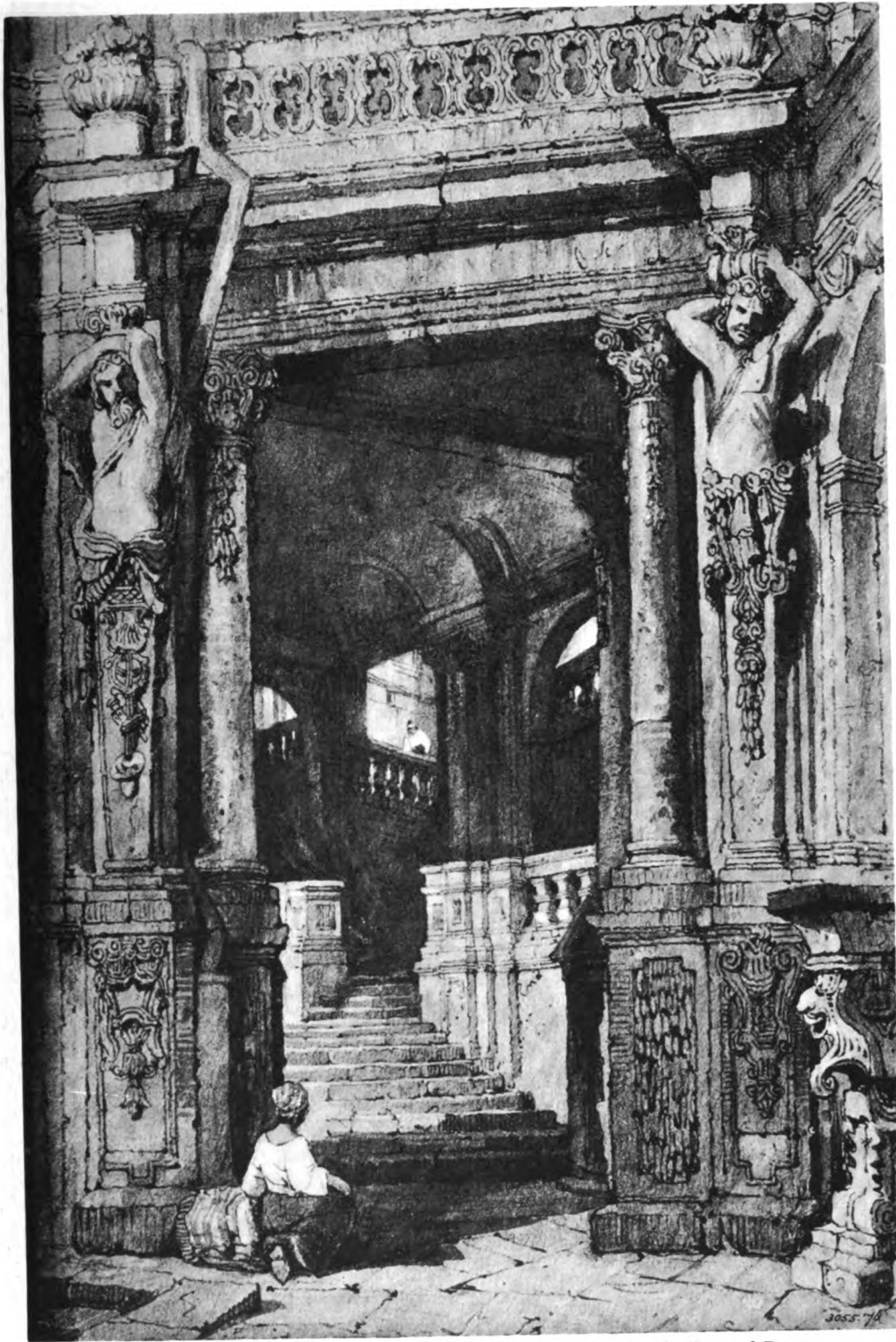
The curve of Samuel Prout, rising slowly to its height in 1868, when one of his drawings sold for over a thousand pounds, was already beginning to fall when, in 1879, there was held at The Fine Arts Society, London, an exhibition of his work. It was an important collection of more than

a hundred of his water-color drawings, pencil sketches, and lithographs; one of those exhibitions that definitely places an artist. In this case, the catalogue contained the word of authority and, to those who know the "Notes on Prout" Ruskin supplied for the occasion, all further writing on Prout might well seem superfluous; so warm is the praise, so light the touch, so exquisite the style of this appreciation. Yet the nearly forty years which have passed since then offer a valid excuse for a reconsideration of Prout's work; and, though we may not take it quite so seriously nor wax so eloquent about it as did his friend, the great apostolic critic, we shall find in it new charms. Prout's drawings afford a pleasant escape into the past, and a delightful change for the critic occupied for the most part with the study of the swift and somewhat muddy stream of modern art.

Samuel Prout was born on September 17, 1783, at Plymouth, and the legend of his youth is in quite the right key, which is indeed the particular beauty of legends. There was just enough of parental opposition to justify the lad in persisting in his artistic efforts, and we hear of a friendly pedagogue who guided the boy's hand while he drew his favorite cat. A sunstroke, when he was four or five years old, left Prout with violent and weekly recurring headaches for half of his life. In 1796 he was witness of the wreck of an East Indiaman, which seems to have made a great impression on him, artistically. At this time he knew Haydon, the historical painter, and it was at the house of Haydon's father, who was a bookseller, that he met the author of "Beauties of England and Wales," John Britton. This resulted in a walking tour through Corn-



PORCH OF RATISBON CATHEDRAL.—After the drawing by Samuel Prout



ENTRANCE TO THE ZWINGER, DRESDEN.—After the drawing by Samuel Prout

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wall, Prout accompanying Britton and making sketches for the above-mentioned book, but these were not considered worth engraving. Nevertheless the boy persevered, as was ever his way, and in 1802 he sent some drawings to Britton which "created a sensation with lovers of art." Thereupon Prout determined to try his fortune in London. Britton was then living in Clerkenwell, and he seems to have taken the youthful artist as a sort of apprentice, Prout receiving board and lodging, and in return making copies of drawings by Turner, Girtin, and Cozens. He also made a tour of Essex, Wiltshire, and Cambridgeshire, making drawings, some of which were engraved for the "Beauties" and some for Britton's "Architectural Antiquities."

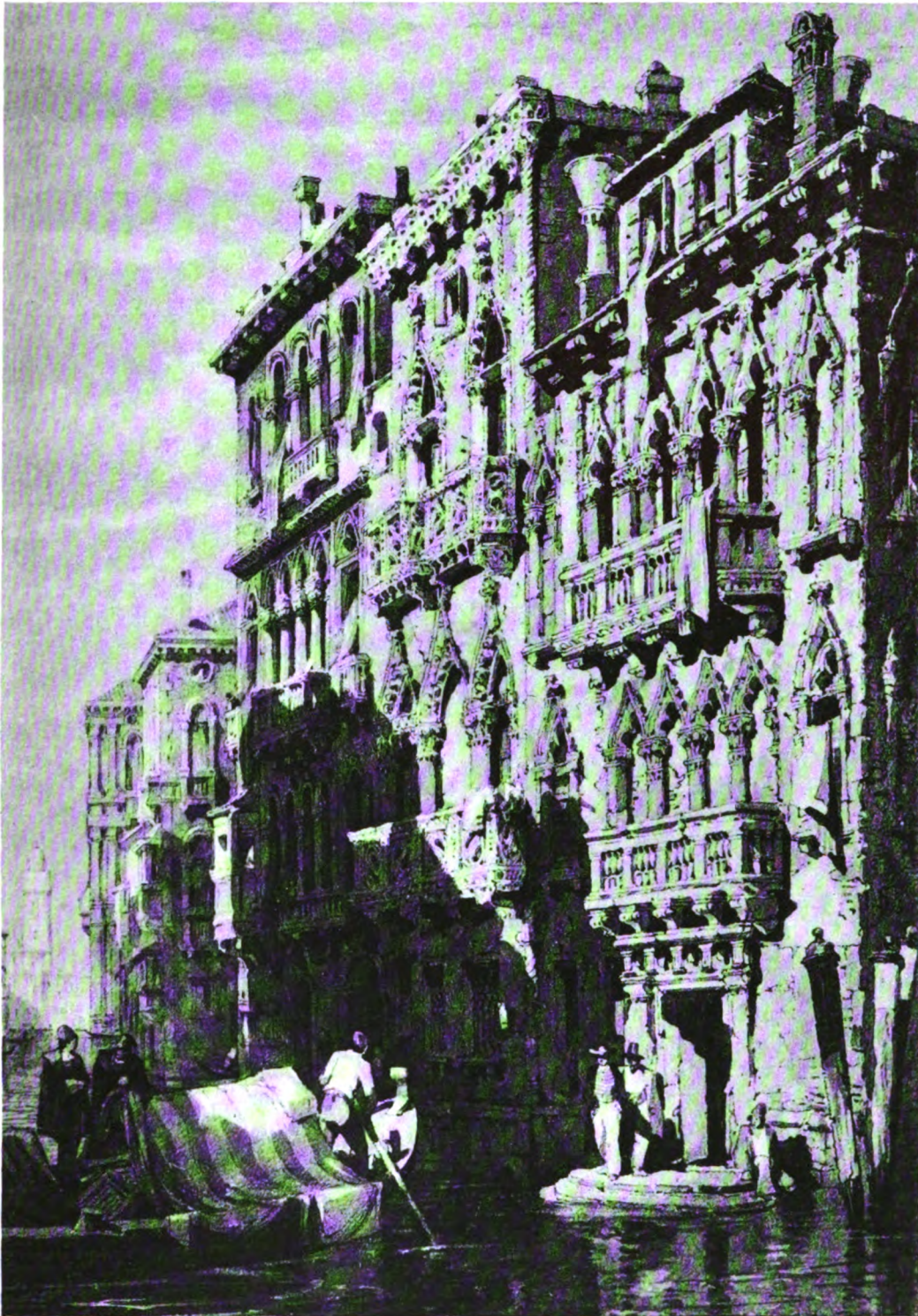
It was during this first stay in London that Prout made his debut at the Royal Academy, with a drawing called, "Bennet's Cottage, on the Tamar, near Plymouth." Also his intimacy with David Cox dates from this time, but the move to London brought discouragements as well as opportunities in its train, since it quite naturally involved self-comparison with more gifted or more advanced men. Soon the strain of the city life told on Prout's delicate health, and in 1805 he was back in Plymouth. However, he returned to London in 1808, and in 1810 he became a member of the Associated Artists in Water Colors.

Prout was now fairly launched on his modest career, but until 1819, when he first went to the Continent, he was little known, and his scant living was earned more by working for publications, giving lessons, and writing educational books on art than by selling his drawings. Besides contributing some twenty-six plates for the "Beauties of England and Wales," Prout made drawings, which were engraved, for the "Antiquarian and Topographical Cabinet," "Relics of Antiquity," and other books with equally discouraging titles, as well as supplying

illustrations for more frivolous and fashionable works, like "Pennant's Tour." For this last he received five shillings for each illustration.

We know little about the lessons Prout gave, but we may judge of their quality from the many books on art which he wrote, far too numerous to mention, ranging from a "New Drawing Book for the Use of Beginners" to a treatise on the chiaroscuro of landscape painting. Most of these productions are in the nature of copy-books and contain plates of "model designs," preceded by a few pages of sound advice. Let us admit that it is all too easy to ridicule this copy-book Prout, with his thatched hut at the door of which some "little man" sits and improbably shares his supper with his dog. We seem to see our Samuel, humble and earnest, industriously drawing scenes, as false in sentiment as they are faultless and dull in execution. We resent the attempt to make romance so real, and to make home appear sweet and picturesque at the same time. It is too much, and the kindly, genial nature of the man shines so brightly that we cannot see the art. Laugh, then forget this side of Prout, and consider him from a technical point of view and in the light of the superb drawings of his central period, examples of which illustrate this article.

Let it be at once understood that Prout is a delineator, and it is on these terms that we must accept and enjoy him. Draughtsmanship was, of course, fundamental with him, and he lays it down as a law that nothing can atone for the lack of it. His own was as solid, true, and insensitive as Roman ornament; one feels that there is something of the incisiveness of the stone-cutter's chisel in Prout's thick, steady line. It is true that near-sightedness had probably something to do with his breadth of treatment and neglect of the refinements of detail, but his system of drawing was essentially one of intelligent abstraction,



PALAZZO CONTARINI FASAN, VENICE.—After the drawing by Samuel Prout

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which led him to a summary but wonderfully effective manner of indication.

Though not imaginative, and by this I mean that Prout's vision was everybody's vision, his arrangements of his material are very remarkable. Only because the old traditions and long-accepted conventions of art have lately been so lost sight of, are we likely to be unaware of this quality in Prout's work and, for the same reason, little likely to be interested in his theories of design. Those who dance the tango can hardly understand or appreciate a pavane or minuet, and today we practise a kind of art, which leaves us insensitive or indifferent to the fine points of Prout's work. For him, art was not a mystery nor a question of temperament and personality so much as a trade to be learned, and he discovered by careful study of Turner's work, which was based on the old masters, all of the principal laws of composition. The harmonies of balance, of sequence, of rhythmic repetition, which make the best of Turner's "Liber Studiorum" so wonderful, we shall find again, but in a less degree, in Prout's drawings. In practice, the lights are carried into the darks, the darks into the lights, principal motives echoed by subordinate ones, and the several parts of the composition always tied together. Sometimes, as in the Venetian drawings, the whole is stitched together, as it were, by the overlapping forms of sunlit awning, mast, or flapping sail; sometimes, in a composition of many figures, these follow some line, not drawn but felt, as beads follow the unseen string that unites them.

Another sense that was strong in Prout was the sense of magnitude, which is perhaps the same thing as a feeling for scale, and this was so developed in him as to be almost faultless.

Essentially a pencil draughtsman, Prout is not a colorist in any significant sense of the word, but he used washes of color, usually fresh and clear, to express the chiaros-

curo in terms of which he visualized his subjects. In his best period, the prevailing tone is warm gray with notes of bright pink, blue, and white in the foreground.

The dealer who sold Prout's drawings was Palser, of Westminster Bridge Road. This gentleman was a characteristic art dealer of his day, the pleasant purveyor rather than the speculative promoter we are now familiar with. His "patrons" bought from him their Prout drawings much as they bought from their favorite bookseller the last Scott novel. Beginning at five or six shillings, the prices of Prout's drawings rose to five or six guineas in 1820, and to twelve to fifteen in 1845, when he was the most popular delineator of Continental views. Now the successor of Palser is in Bond Street, and the patrons have changed as much as the dealer. In those days the great bought Canaletto, but Prout's public was the English bourgeoisie, the lower middle class Ruskin called them, people who lived in little suburban villas with back-parlors opening on carefully trimmed, diminutive lawns. They spent their holidays in France, usually in Normandy, with a kind of surprised pleasure at finding themselves surrounded by people who spoke French quite easily, and it was natural that on their return they should buy a Prout drawing, to brighten their somewhat dingy walls and serve as a reminder, during the sodden, smoky months of the London winter, of weeks spent in a gayer and less self-conscious land. Meanwhile Prout, who would never have conceived of the social function of a modern studio, occupied a room "commanding a partial view of the scullery steps and the water butt," and situated in some shabby, not to say sordid, quarter of what he was pleased to call his "sweetest and dearest London."

Prout made his first trip to the Continent in 1819. The long Napoleonic wars were over, and Europe was again open to the traveler. It was an opportune time for the

ARCHITECTURAL DRAUGHTSMEN

seeker after the picturesque, since the monuments of the past had suffered much from time but little from restoration, and Prout made the most of his opportunities. Edbridge had preceded him, but died in 1821, leaving Prout master of the field, at least as far as English art was concerned. So much so that Ruskin, speaking of the exhibitions of the Old Water Color Society, says, "Prout alone was privileged to introduce foreign elements of romance and amazement into this—perhaps slightly fenny—atmosphere of English common sense." That he exercised this privilege to the full is evidenced by the fact that he exhibited over five hundred drawings in the gallery of the Society, from the time of his election until his death.

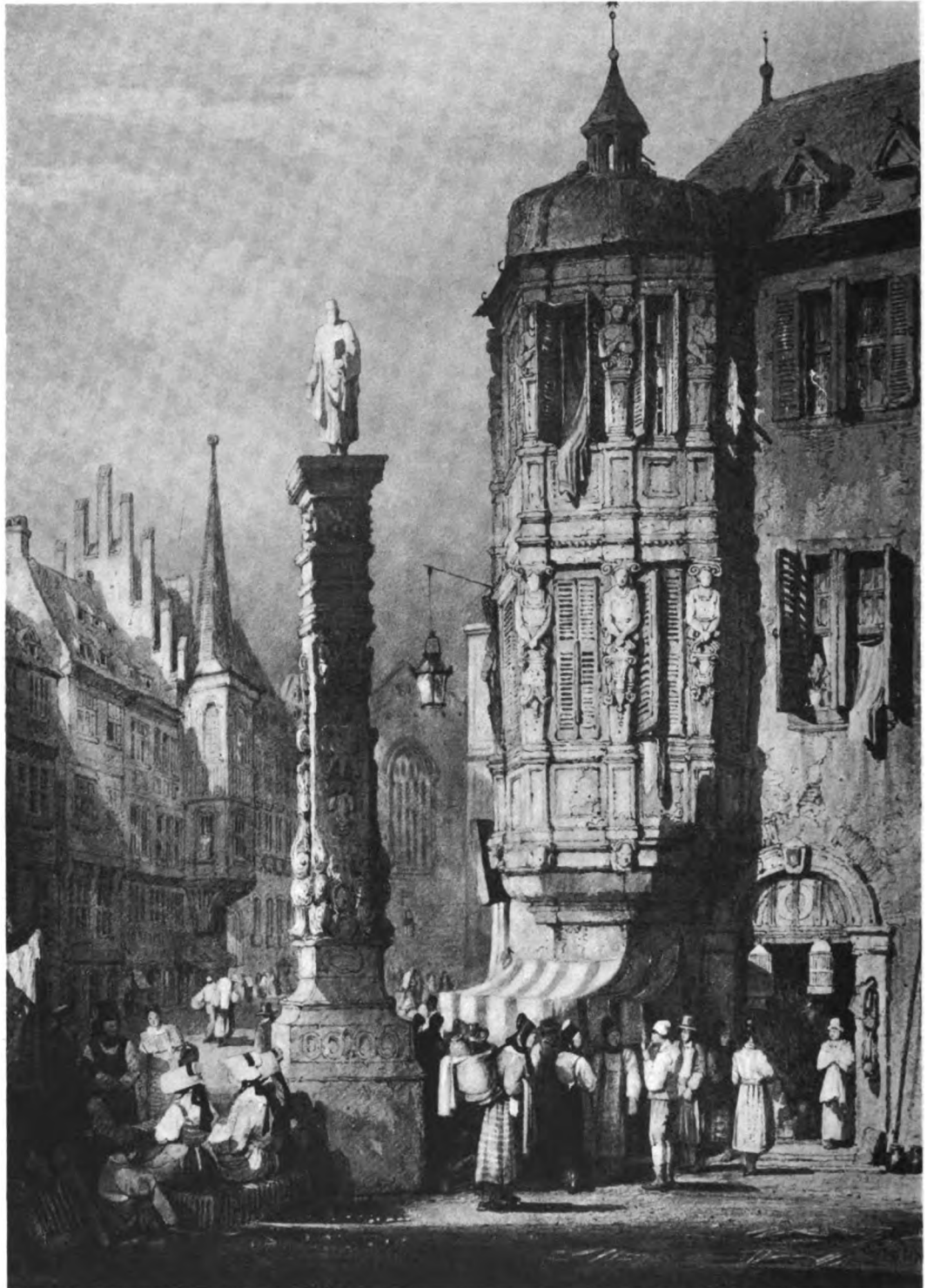
Ill health was the cause of Prout's first visit to the Continent,—he had by this time contracted some pulmonary trouble,—but after 1819 he returned continually, and ended by drawing almost every picturesque street in Christendom. In speaking of Prout as having a monopoly in his field, I have not forgotten Bonington and his followers, who were working at the same time, but who were something more than delineators of the picturesque. Their aims, and necessarily their methods, were quite different from his. They were seekers after the romance of color and atmosphere, but Prout was prosaic, in spite of his unflagging enthusiasm for the romantic subjects which he drew with such pauseless industry for so many years. His hand and eye had been trained by twenty years of drawing, almost topographical in quality, and, while the inaugurators of the Romantic School were producing the most charming pictures, Prout was drawing, stone by stone and joint by joint, with a fidelity which was one of his chief merits in Ruskin's eyes, churches, palaces and streets, from Rome to Rouen.

There is a delightful picture of him left by a friend who met Prout on one of these trips. We see him the center of an inter-

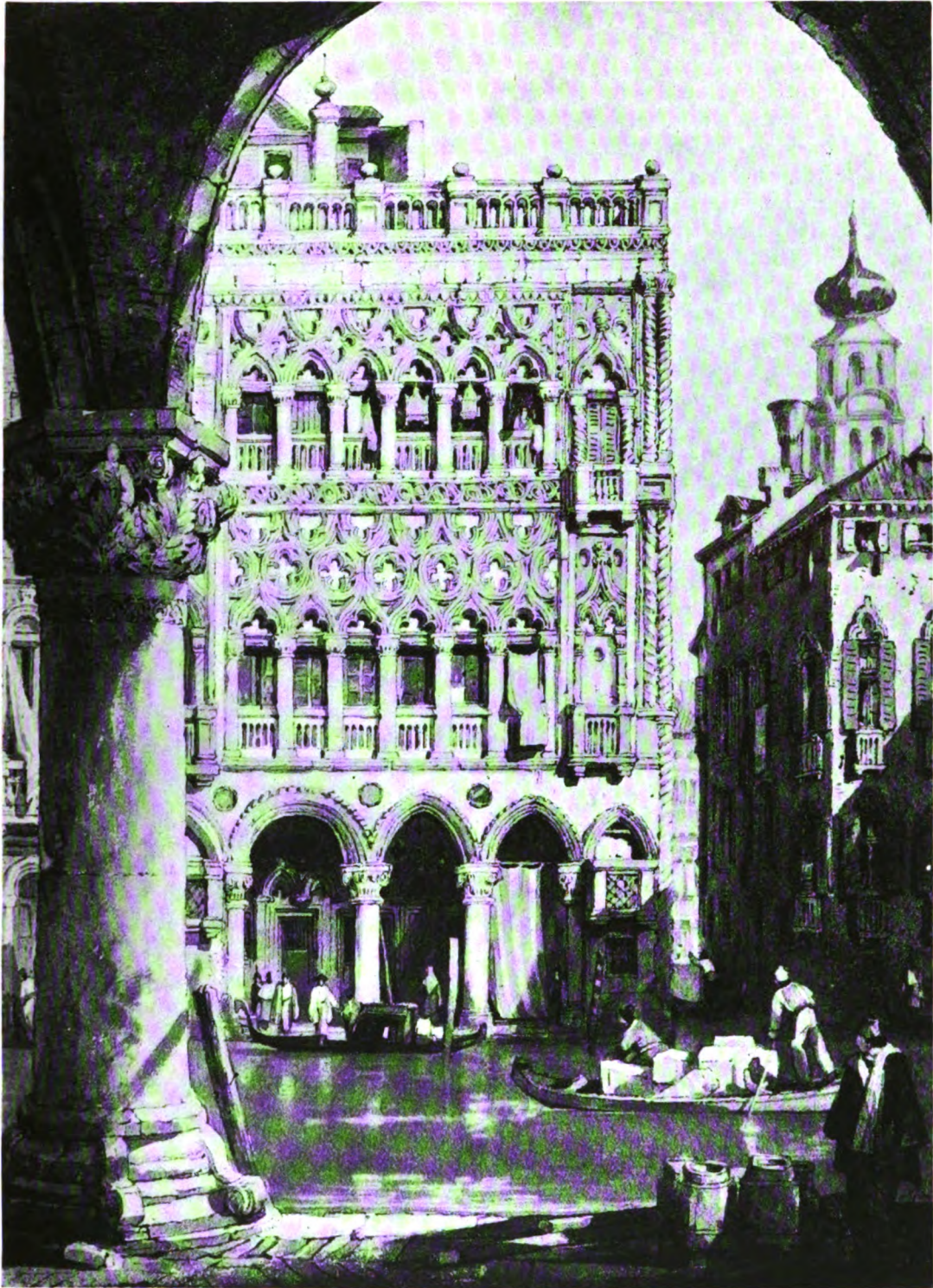
ested circle, as he works, shy but unfaltering, under his umbrella in the market-place or in the shadow of a sheltering archway; or we catch sight of the delicate and slightly-stooping figure passing through the sun-baked square of some Italian town, on his way from icy church to chilly gallery. Certainly romance counted for much with Prout, in the choice of his subjects, but not in his conception of art.

Later somewhat the same field was to be covered, in a more fragmentary, if infinitely more sensitive way, by Ruskin, who, being tormented by the witnessed transformation of his old, picturesque, pious world into our ugly and materialistic one, made, with a kind of morbid care, countless studies of fragments and details. But while Ruskin was working thus in the temper of one who makes a death-mask of a dear friend, Prout, less interested in preserving the look of the so fast-disappearing antique world, was getting material for the skilfully arranged compositions that were exhibited year after year on the walls of the Old Water Color Society. Nevertheless, if we would see how the Continent looked to the tourist of a century ago, we should study Prout. Ruskin, who began with the angel above the portal, seldom got to the crowd in the street.

During all these years of Continental sketching, Prout continued to work for innumerable publications, sometimes drawing on the stone, sometimes furnishing the drawings for others to reproduce. In 1835, he moved from Brixton Place to Clapham Rise,—he seems to have haunted the suburbs of London,—but no sooner was he settled than he was banished to Hastings on account of a severe attack of his pulmonary trouble. At the end of 1845, Prout was again settled just outside of London, this time at Denmark Hill, and there he was to stay until his death. In 1846, he made his last journey to Normandy. He was by this time an incurable invalid, but he had a family to support and



WÜRZBURG.—After the drawing by Samuel Prout



THE CASA D'ORO, VENICE.—After the drawing by Samuel Prout

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he struggled on, often not able to begin his work until the middle of the day, and after a half century of hard toil still living from hand to mouth. But he was a gentle soul, not soured by misfortune, and the following letter, the more pathetic for its forced note of gaiety, is characteristic.

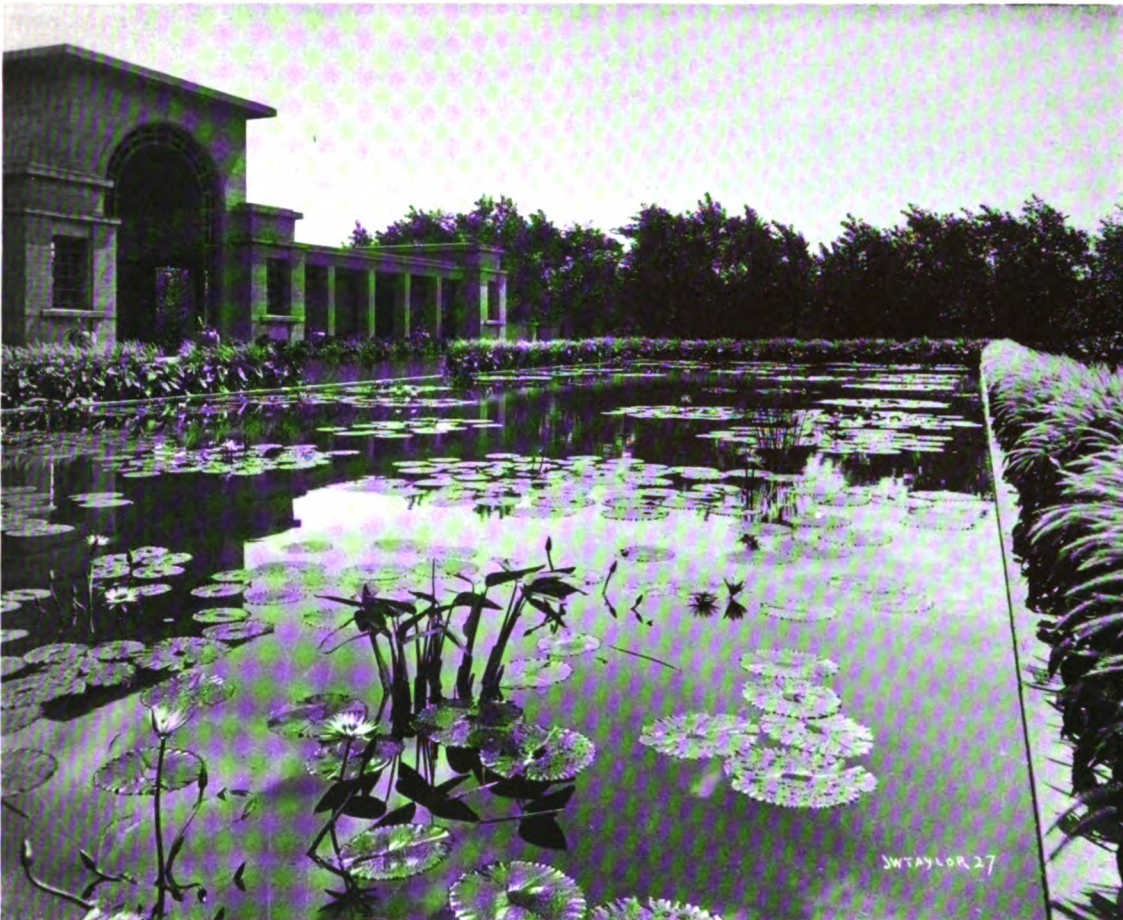
"My dear Hewett:—By the help of my first-born 'knottable darter,' the Drawings are sent off, and by this time I hope 'en route' for Leamington. Please to direct one of your sleeping partners to awake, arise and blow the loud trumpet (tho' a penny one), to announce the safe arrival of (Saint) Prout's relics for the devotees of Leamington. When the father of a friend of mine was supposed to have expired, a lighted candle was placed at his mouth, to ascertain if this were so. Such had been the old Gent's love of fun during his life, that he attempted to blow out the light with his last breath. Though wriggling with pain, I cannot resist forcing a smile, however distorted it may be; but, dear Hewett, every sincerely yours, S. Prout."

At this last stage of Prout's career, his work, partly owing to the influence of Ruskin, partly because of feebleness, grew labored and lost in breadth as it became more elaborate in treatment and more exact in detail. He sponged and washed, scrubbed and repainted, sometimes working for two months on a single drawing. So the years passed until, one day in February 1852, death came to the quiet studio on Denmark Hill and, being in an ironical mood, killed poor, frugal, Prout with a fit of apoplexy. Three months after his death, a three days' sale of his sketches produced eighteen hundred pounds. At the same time was sold for sixty-five

pounds Prout's copy of the "Liber Studiorum," the first to appear in a public sale since Turner's death.

We have now briefly followed Prout through his long but unpretentious life, and it remains only to sum up his claims to the modest niche where time has placed him. And first it should be noted that his career is concurrent with an epoch of deplorable taste which we find marring some of Turner's work. Prout's life began before Fragonard had ceased painting, and ended after Manet had begun. That he came under no particular guidance is perhaps fortunate; but his invention was remarkable within its narrow limits, and it is an open question whether he might not have reached a higher level had the seeds of his art sprung from a more richly cultivated soil and flowered in a more favorable time. At all events, beginning with the careful drawing of boats, never scribbling but always putting down each line with intention, gifted with an instinct for the picturesque, this near-sighted, sickly, and self-taught country boy gradually acquired an intelligence of choice, a power of selection, and a precision of statement, which have seldom been excelled. With a few steady lines of his reed pen, he will give you a picture of a Gothic church at once to be distinguished from any other similar mass in Europe, and which, for accurate and judicious abstraction, will hold its own beside a page of Durer's sketch book. Certainly he is great among architectural draughtsmen, and since the world he drew, as well as the attitude of the man toward his art, have both largely passed away, it is safe to say there will be no more drawings like those of Prout.

HENRY WINSLOW, London, 1916.



CHICAGO, DOUGLAS PARK.—Lily-Pond and Garden Hall, in the Center of a Great Manufacturing District
See page 500

Town-Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

How to Get Low-Cost Houses

Under the above title, Mr. Grosvenor Atterbury delivered an address at the National Housing Conference recently held in Providence, R. I., and referred to in the last number of the Journal. It seems a curious coincidence that the problems of the Structural Service Department of the Journal should have led us into a channel which runs parallel with, although not so far as Mr. Atterbury's, and make it increasingly evident that the building industry of the next decade is to undergo processes of coördination, coöperation, and standardization

which will be revolutionary in effect. Mr. Atterbury spoke at some length, and we regret that we cannot reprint his address in full, but we quote from it as follows:

"Those who have studied the housing problem carefully will not be surprised at my answer to the question of how to obtain low-cost houses and tenements for the workingman. But the ordinary citizen is likely to be puzzled, particularly at the two requisites which in my judgment are most fundamental.

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"The first is—honest and efficient government. Very few people have any idea of the enormous sums that are uselessly added to the cost of building in practically all of the cities of this country in order to protect the public against dishonest construction. Architects and engineers speak of it as the 'factor of safety.' From a broader point of view it were better called 'the factor of dishonesty.' . . .

"The second requisite consists in scientific building regulation, by which I mean a national basic building-code based on standard engineering co-efficients and Government tests. Here, again, the layman has no conception of the extent to which careful design and constructional work is penalized through the inconsistencies and, in many cases, grossly erroneous principles upon which building regulations are draughted. Here, also, the waste is often euphoniously termed 'a factor of safety.' It would come nearer the mark to call it the 'factor of stupidity.' Could one call it anything else where but recently the same mixture of concrete, in accordance with the ordinances of the boroughs of Manhattan and Queens, New York City, was decreed to gain some thirty per cent in strength by crossing the East River and locating in the suburbs? It may help to point my moral when I state that, whereas the building law requires us to use 12- and 16-inch foundation and basement walls at Forest Hills Gardens, I am today building houses of a similar type in Tennessee with walls only 4 or 5 inches thick and I have not the slightest doubt but that they are amply sufficient for their purpose. . . .

"The third requisite, is organized scientific research work in Economic Construction. It would be difficult to find a practical art which throughout all the centuries of man's civilization has made slower progress than the art of home-building. Notice that I do not say 'building construction', although if we were to except the past ten or fifteen years my stricture would apply to that class of work equally well. Until the discovery and development of steel-truss construction and the rediscovery of the use of concrete, we have been practically following, generation after generation and century after century, methods of construction substantially perfected by the Mound-builders.

"Now that we are awake, the progress in certain types of buildings has been nothing short of marvelous. The great commercial structures that are going up today represent the high-water mark of executive, technical, mechanical and manual skill. It would be hard to find, except possibly in the field of military operations abroad, finer examples of coöperation and coördination than on the thirty-story steel-skeleton structure that rises almost complete as fast as the derricks can climb skyward.

But, in the aggregate, by far the greatest sum spent in this country today is in domestic work and principally in the workingman's home—either cottage or tenement. Yet where we can build fireproof, stone-encased structures containing every convenience and a good many extravagant luxuries for 40 cents per cubic foot, within the same city limits small non-fireproof houses built of brick and wood in the simplest way, honestly meeting the requirements of the building law, will cost between 25 or 30 cents. The disproportion between cost and type of structure is out of all reason. The explanation lies in the fact that the individual house is a product of disorganized, individual effort, whereas the great building is sufficiently important to justify careful organization and concentration of all the coördinate activities necessary for its production. It is organized construction against disorganized construction; coöperation against disjointed individual effort; to a growing extent, standardization against constructional chaos.

"It comes, then, to the question of whether there is any vital reason why the great housing problem should not avail itself of just such modern methods of combination, coöperation and concentration as have produced such astonishing results in almost every other commercial activity in this country. One may say that the little house does not involve enough capital to make it worth while but one must not forget that it is the cheapest type of watch that has 'made the dollar famous,' and that one can buy about ten perfectly good 'stream-line Fords' for the cost of a single workingman's home."

Mr. Atterbury then detailed his program at length, basing it upon the adaptability of design to the most economic methods of construction, the adaptation of materials and methods to the most efficient mechanical devices, the reduction of the number and the increase of the size of the building unit to the maximum compatible with economic duplication and handling, the adaptation of shop manufacture, consolidation of processes of manufacture and a maximum standardization in design to secure further economy in cost. Mr. Atterbury said that while he has been studying housing problems for fifteen years, he had become tired of being a "sandwich man," for, said he, "like a troop of sandwich men we have been crying down the wares of the speculative builder, the badly planned and poorly constructed tenement house and dwelling, and extolling the virtues of model housing. All of this has been very useful. We have stirred up the public and created a demand."

His plea resolved itself into the plan for an organized research to be conducted along the lines of other scientific investigations and he urged the National Housing Association to undertake the task.

TOWN-PLANNING AND HOUSING



HUMBOLDT PARK.—Entrance to Rose Garden



DOUGLAS PARK.—Lagoon and Boathouse



PULASKI PLAYGROUND.—Recreation House



PULASKI PLAYGROUND

Developing Community Spirit in Chicago's West Park System

The people of densely populated west Chicago now have full enjoyment of a remarkable park system which has, in recent years, been reconstructed and rejuvenated by the West Park Commission, with Jens Jensen, landscape architect, in charge. The land out of which the West Park system has been created is prairie—a level plain covered with grass, without natural drainage, and in this instance, cold and wet. Only a few inches of heavy black soil tops the heavy clay earth. Started in 1870, the parks of west Chicago suffered through the years of political misrule which followed. The work of rescuing, reconstructing and rejuvenating the parks was begun in 1906 and completed about 1910. More than three million dollars was spent in this way—in the reconstruction of the water and electric-light system, in service and recreation buildings, in rejuvenating plantations and removing unnecessary roads. Tennis, golf and outdoor sports, not objectionable on the park meadow, were introduced. Several public gardens and one large conservatory were built and more than 200 acres of unimproved land developed. During this reconstruction period the first playgrounds were created

to serve the most densely populated parts of the city. Each of these playgrounds has a recreation house, swimming-pool, in- and outdoor gymnasiums for both sexes, running-track, playfields, and wading-pools, and, where space could be found, gardens and tennis-courts. Outside of the gymnasiums, the recreation buildings are provided with libraries, shower-baths for both sexes, clubrooms and kindergarten rooms.

Everything possible is done to get the young men and women interested in the social and recreational work of the playground. Lectures, musicals, storytelling, dancing, dramatic work and sewing-circles are encouraged. Each playground has its own team in the various athletic sports and its own colors. Some of the playgrounds have their own actors and their own band and are able to give almost any type of performance. In one instance they have their own weekly paper telling about the work of the different groups, their clubs and the playground. It is a wonderful expression of local talent—almost a town by itself. These playgrounds are developing a community interest that will become a great force in the larger community development of a great city. The young people of west Chicago are seeing life on a broader plain in spite of the hard and close environment in which they normally live.



GARFIELD PARK.—Tennis Courts, Conservatory and Fly-casting Pool



HUMBOLDT PARK.—Boathouse Terrace



RECREATION ROOM.—Pulaski Playground



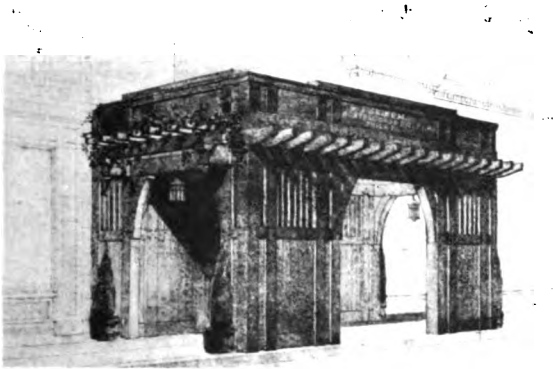
GARFIELD PARK.—Boathouse



GARFIELD PARK.—Garden House

CHICAGO'S WEST PARK SYSTEM

TOWN-PLANNING AND HOUSING

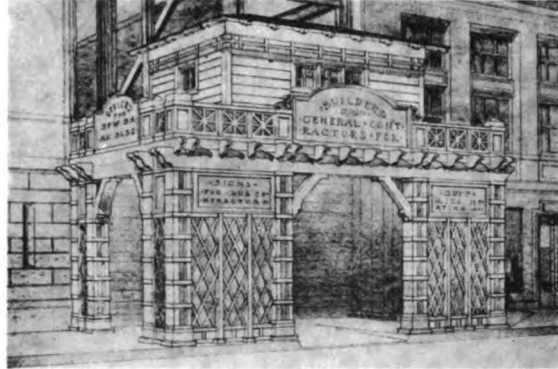


Builder's Scaffolds

Messrs. George and Borst, builders, of Philadelphia, held a competition recently, for a scaffold design adaptable to a 25-foot city lot bordering a 15-foot sidewalk. Messrs. Horace Wells Sellers, John Hall Rankin and Arthur I. Meigs, were appointed judges by the Art Jury of Philadelphia. The prizes were volumes of standard works on architecture. Many entered the contest and some of the designs submitted are shown herewith. An exhibition of all designs submitted was held in one of the architectural clubs in Philadelphia. The winning designs have generously been made common property, so that any builder is free to use them. Quite aside from esthetics, we believe that the advertising value of an attractive scaffold and footbridge, amply compensates the builder for the slight additional outlay required.

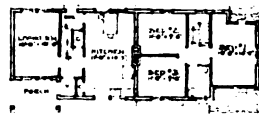
Allwood—An Industrial Village

Plans for a remarkable industrial village at Allwood, N. J., a short distance west of the city of Passaic, are now being completed. The project is being carried out by the Brighton Mills Company, well-known manufacturers of silk. The entire scheme includes a large mill, homes for superintendents and workmen, schools, churches, a recreation center, a hospital and other structures. Three hundred and twenty acres of land have been purchased in the course of the past two years for the development, following extended negotiations with a large number of land-owners whose properties lay within the site selected. John Nolen, landscape architect of Cambridge, is in full charge of the landscape features; Murphy and Dana, architects of New York, have prepared plans for the houses; Morris Knowles, consulting engineer of Pittsburgh, has charge of the sanitary features of the scheme,



and John Ihlder, formerly Field Secretary of the National Housing Association, will assist in directing the community features. There is about a mile of railroad frontage in the property and most of this is well adapted for commercial purposes. The land slopes away from the railroad to a beautiful ridge looking over toward New York. The high land will be used for housing and community purposes.

The plans now being carried are due largely to the vision of William L. Lyall, president of the com-



ALLWOOD.—TWO-FAMILY HOUSE

pany. At Mr. Lyall's suggestion, an officer of the company visited Bourneville, Port Sunlight, Hampstead, and other model English garden villages two years ago, and the important features of these well-known enterprises were closely studied in order to formulate a program for carrying through the project now under way at Allwood.



BATH, ENGLAND.—The Proposed Concert Hall, at the Southern End of the Sunken Space, and as Seen from the Forum. Buildings to the Left Are Existing; Those to the Right Are Old Fronts Rebuilt. St. James' Church in the Distance.

Town-Planning Scheme for the City of Bath, England

The great war in Europe presents many and various phases in its reaction on industries, towns and the life of the people, and due to the need for hospital and convalescent facilities, there has occurred great activity at many of the watering-places. Bath, England, where the springs have been utilized from time immemorial, has been filled to overflowing, from these causes, and as a result the City Council has recently taken steps to develop and improve the city's facilities for recreation and to provide for extensions in harmony with modern principles of town-planning and consonant with the existing layout of historic architectural monuments. Bath contains such a wealth of beautiful architecture and so many early town-planning schemes were tried and partially carried to completion, that the problem of replanning is made peculiarly difficult. Great English architects, among them the Woods, senior and junior, Baldwin, Eveleigh, Palmer and many others, have left their impress on the city. To the architect chosen for the task of replanning and improvement, Mr. Robert Atkinson, F.R.I.B.A., there has fallen a task replete with opportunity, and one requiring a close study of local town-planning history. That he fully understands the difficult nature of his problem is evident from his recent report to the City Council of Bath on the subject,

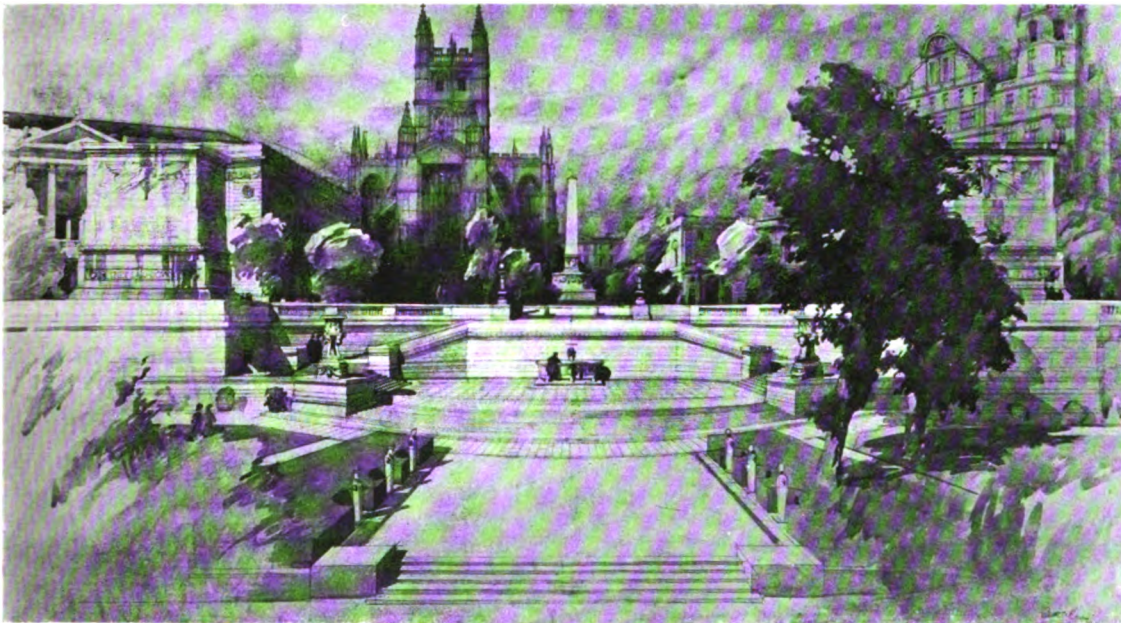
and from the proposals for improvement which he has made, illustrations of some of which we are able to print.

The chief problem was to provide in the center of a populous and densely built city a civic center of a character in keeping with its reputation as the foremost watering-place in England, and one which would not involve too great a sacrifice of historic buildings. The plan of the district for which studies have been made shows a rough parallelogram bounded on the north by the Abbey Church, a monument which dominates the whole city. Then there are the Pump Room, old Concert Hall, King's and Queen's Baths, and the Roman Baths. The rest of the quarter is singularly lacking in monuments of value. The outstanding feature of Mr. Atkinson's plan is a grouping of buildings about a sunken space or "forum," and occupying the site of the old Abbey Green and several unimportant streets. About this area and with the Abbey Church and the structures known as the Grand Pump Room and the King's and Queen's Baths as bases of the plan, the author has introduced a new grand concert hall or theatre and two imposing bathing establishments. All of these structures he has connected around the central area by colonnades. With this scheme, the street known as North Parade is carried through, bordering which is the fine interior sunken place. No buildings of historic importance are removed.

While Mr. Atkinson has given his attention



BATH, ENGLAND.—The Proposed Forum, Looking North Toward the Abbey Church. To the Left Is the Proposed New Hotel; to the Right are the Roman Baths. A Bandstand Worked in Against the Background of the Screen Wall Completes an Open-Air Concert Theatre.



BATH, ENGLAND.—The Orange Grove, So-called from the Memorial to the Prince of Orange, Looking West from the Bank of the River Avon. The Obelisk as the Focal Point Is Shown Raised on a Plinth. The Proposed Hotel Is Shown at the Left, the Old Hotel to the Right, and the Abbey Church, off the Axis, in the Background.



THE SOUTH PARADE AT BATH, ENGLAND, 1784



THE CIRCUS AT BATH, ENGLAND, 1784

primarily to the civic center as above outlined, there are many problems of minor character for which he has made studies. Among these is a charming restoration of the so-called Orange Grove and Gardens, east of the Abbey; a study for the Playing

Fields, opposite the latter, and on the east bank of the River Avon; and the development of adequate approaches to and connections between the railway stations, the latter including a broad driveway and walk along the banks of the river.



LINCOLN HIGHWAY BRIDGE, PHILADELPHIA

Ornamental Bridge on the Lincoln Highway in Philadelphia

A bridge is now being constructed in a parkway, 150 feet wide, in Pennypack Park, northeastern Philadelphia, in the principal route between New York and Philadelphia and on the Lincoln Highway. Its important location and the fact that it will be one of the chief structures in what is destined to become one of Philadelphia's most valuable parks, has justified the city in giving special attention to the general design and detail. At the bridge-site, the planting-spaces of the wide street approach are gradually narrowed and the bridge width reduced to 80 feet. An unusual feature, however, even on boulevard bridges, is the introduction of narrow planting-

spaces adjacent to each curb for the entire length of the bridge.

A central arch of 100 feet, with carefully finished soffits, spans Pennypack Creek, and two side arches of 60 feet each span the park drives. Retaining walls, deeply recessed to avoid the monotony of large flat surfaces, provide approaches from the high ground on either side and permit the natural slope of the adjacent park surfaces to be retained. Massive pylons, surmounted by metal lanterns framed in by the concrete piers, separate the arch structure from the retaining walls. All of the showing faces of concrete will be buff in tone and treated by a process successfully used on many concrete bridges in the city of Philadelphia and avoiding the monotonous whites and grays of plain or plastered concrete.

TOWN-PLANNING AND HOUSING

The Third California Conference on City-Planning Held at Visalia, Cal., October 11 to 13, 1916.

By CHARLES H. CHENEY
Secretary of the Conference

The foremost problem of all the cities represented at the Conference was the question of zoning or districting. The general desire to provide a plan for protecting homes from the intrusion of apartment houses, business, and industries brought out much discussion of the new Berkeley Zone Ordinance. Mr. Frank D. Stringham, City Attorney of Berkeley, took a conservative yet most hopeful view of the probable attitude of the courts toward further extension of the city's use of this power, and cited recent decisions to show that the higher courts are becoming more and more liberal in their recognition of community rights versus individual rights.

Mr. Chester H. Rowell, of Fresno, declared that three things were necessary to make the American city grow in an orderly and healthy fashion. First, proper public acquisition power, or the right of excess condemnation. Second, the early adoption of a comprehensive districting system. Third, planning for future growth outside city limits by condemning farm lands for future city use. "When this is done the millennium will not have arrived, but we shall have become partially civilized," he said.

William J. Locke, Secretary of the League of California Municipalities, suggested a legal method for the establishment of uniform building set-back lines from streets. It was brought out that the establishment of such set-back lines brings about great protections to public health and safety, while permitting the city to anticipate any necessary future widening.

Discussion brought out that the city plan commission should determine the vital problems of the community, then select two or three of the most urgent of these and confine its investigations to them; for it was agreed that if the problems were vital enough there would be no difficulty in securing appropriations from the city council or funds from a group of citizens. Mr. Duncan McDuffie pointed out that the city-planning commissioners which are accomplishing definite and constructive things are those which call in a consulting expert on city-planning.

Prof. Thomas H. Reed, City Manager of San José, pointed out that the only real authority a city-planning commission has in California is to pass on plans for new subdivisions, with the veto power, which is a negative function. The great positive functions of these boards are to initiate and present well-

thought-out plans and suggestions for orderly civic improvements. City councils dare not take any initiative to speak of because of their political character.

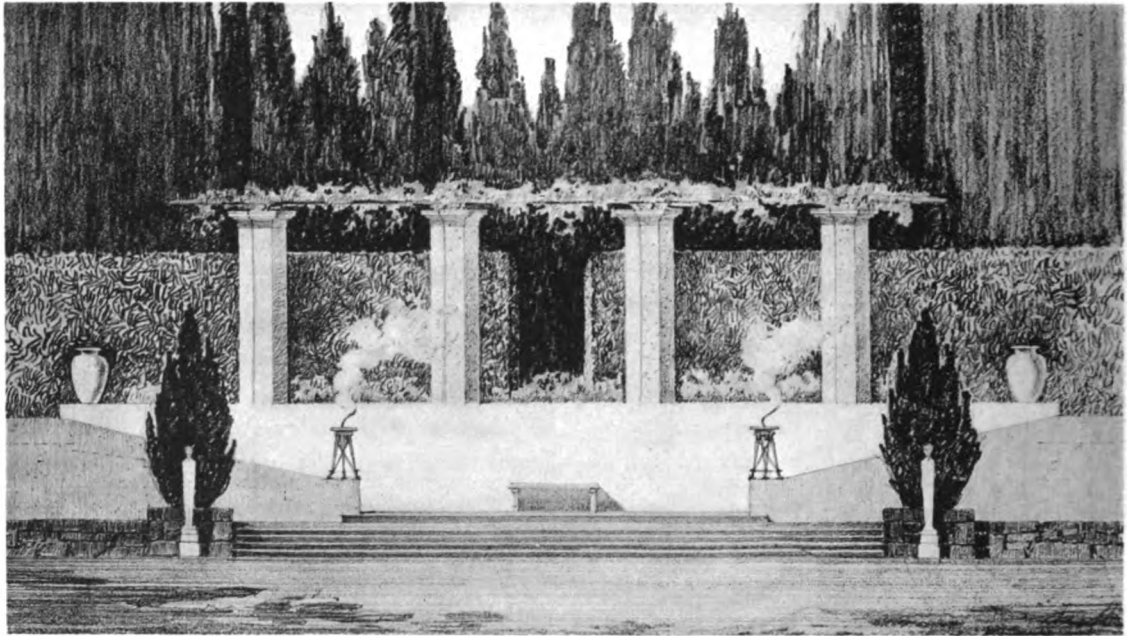
Charles F. Stern, of the State Highway Commission, told how the motor traffic of the state has doubled in the past three years and showed that the motor-car is breaking down all city limits, pushing the city far out into the country, thereby increasing enormously the demands for city-planning and the extension of city conveniences to a heretofore undreamed-of distance.

"The Relation of Parks and Playgrounds to the City Plan," was discussed by Prof. J. W. Gregg, President of the Berkeley Park Commission, who stated that while Charles Dudley Warner said that "literature was the foundation of all human existence," he disagreed and believed that "landscape or gardening is the foundation of all human existence, for it surrounds us from birth until death."

Dean George A. Damon, Throop College of Technology, Pasadena, explained "A Homemade City-planning Exhibit and Its Results" with graphic charts of where taxes go, where assessed valuations are high, and the effect upon them of railroad-owned property in his city.

Garden Theatre at Montclair

What is probably the most carefully developed open-air theatre of the garden type, and in many ways the most ambitious yet attempted in America, is now being carried out at Montclair, N. J., from plans by Starrett and VanVleck, architects of New York. The theatre is situated in the rear of the Montclair High School grounds, and advantage has been taken of the natural contour of the ground as far as possible in developing the plan. Two rows of collapsible and removable benches are to be placed on each tier and will be removed when performances are not given. A brook flowing at the foot of the amphitheatre has been widened and will separate the amphitheatre and the stage, the latter to be connected by Venetian bridges. The stage will be planted with untrimmed hemlocks, forming wings, which are backed up with higher evergreens, deciduous shrubs and young trees. A high arborvitæ hedge—the only trimmed greenery on the stage, forms a screen-wall for the background of the pergola. Back of this, high evergreens will be planted, terminating the view. Off stage at the right, advantage will be taken of a long view up the ravine and following the winding brook to do a certain amount of planting and providing long forest approaches visible from all parts of the auditorium.



SKETCH FOR PERMANENT STAGE SETTING

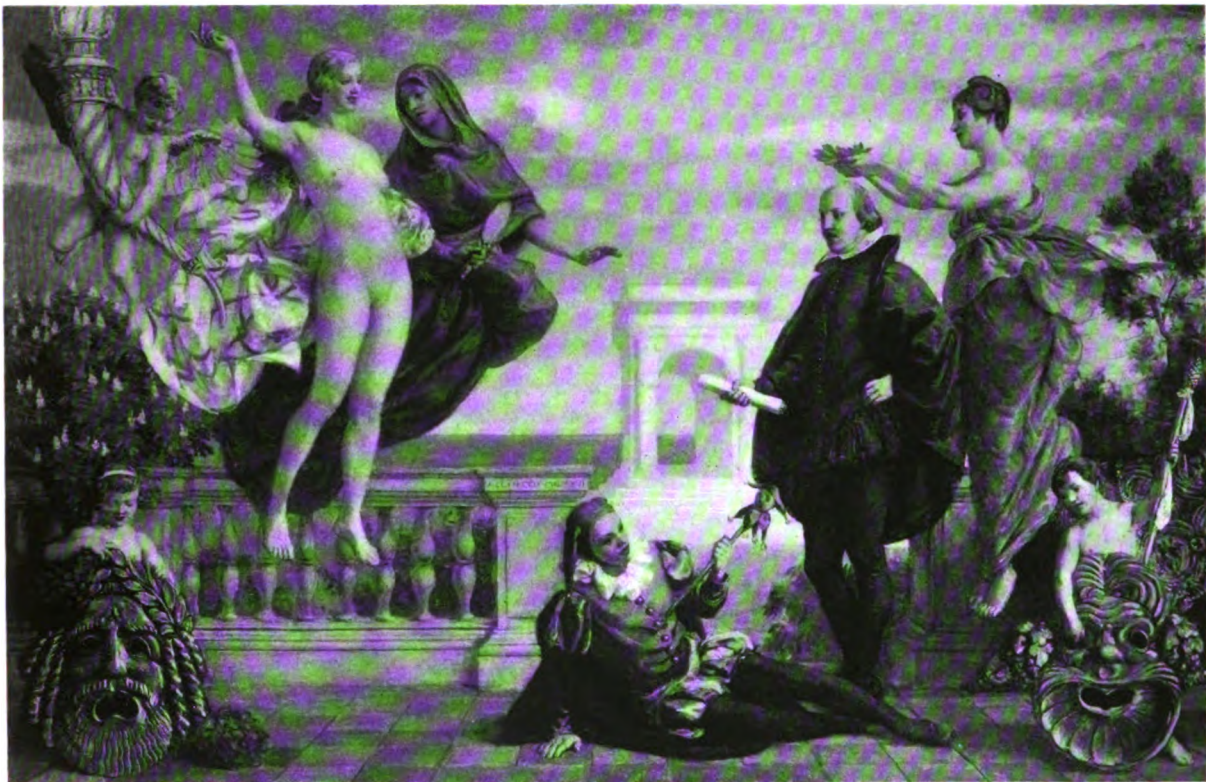


MONTCLAIR, N. J. A GARDEN THEATRE.—THE AUDITORIUM WITH BENCHES REMOVED

A Steep Bank Has to be Slightly Hollowed Out to Form the Amphitheatre, the Surface of Which Is to Be Sodded and Retained with Dry Stone Walls and Planted with Rock Flowers. Entrances to the Stage in the Foreground May Be Had by Means of the Brook Separating the Auditorium and Stage. (See page 503.)



FELLOWSHIP IN ARCHITECTURE, 1916.—Won by Raymond M. Kennedy



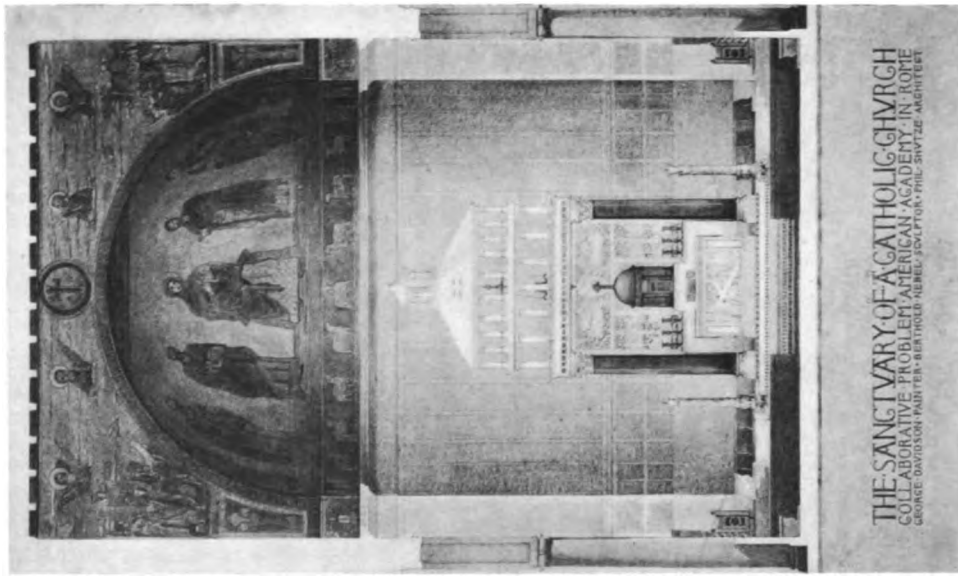
STUDY FOR CURTAIN OF A SHAKESPEAREAN THEATRE
FELLOWSHIP IN PAINTING, 1916.—Won by Allyn Cox

AMERICAN ACADEMY IN ROME



FELLOWSHIP IN SCULPTURE, 1916
 Won by Carl P. Jennewein

AMERICAN ACADEMY IN ROME



THE SANCTUARY OF A CATHOLIC CHURCH
 COLLABORATIVE PROJECT AMERICAN ACADEMY IN ROME
 GEORGE DAVIDSON PAINTER, BERTHOLD NOBEL, SCULPTOR, PHIL. SHUTZE ARCHITECT

A. I. A. COLLABORATIVE PRIZES, 1916
 Won by George Davidson, Painting, Berthold Nobel,
 Sculpture, and Philip T. Shutze, Architecture

The 50th Annual Convention of the Institute

HELD AT MINNEAPOLIS, MINNESOTA, DECEMBER 4-7, 1916

THE Fiftieth Annual Convention of the Institute was held at Minneapolis on December 5, 6, and 7, and a glance at the following report will indicate that it marks another great forward step in the annals of American architecture. This is as it should be. Every Convention should mark such a step, if the Institute is to grow in influence and power, and keep pace with the extraordinary social and economic developments of the present era. Its problems are indissolubly bound up in these changes and the rapidity with which architecture meets and deals with them is the supreme test of its service to society.

Thanks to the better methods of Convention procedure, we are able to present this year's report in the most simple form. The new plan of incorporating into the report of the Board an appraisal of the work of committees and of making

recommendations for action by the Convention met with hearty approval, and enables the reader to catch the whole spirit of the year's work with the least difficulty.

In this report there are certain things which will vary in the strength of their appeal, but there are no single items to be emphasized. The work must stand as a complete whole. On such a basis of estimate we feel that there is no member of the Institute who will not take pride in pointing to the achievements of the American Institute of Architects during the year 1916.

The Convention assembled at the Radisson Hotel at 9.30 A.M., Wednesday, December 5, and the officers and delegates were welcomed to Minneapolis by Mr. Edward C. Gale, Vice-President of the Minneapolis Society of Fine Arts, after which they were addressed by President Mauran.

The President's Address

For just half a century the American Institute of Architects has been meeting in annual convention.

Each succeeding year has marked some progress toward the goal of the truly national idea—toward that common understanding which comes alone through unified service in the cause of those ideals which must ever stand just beyond the goal.

Our national government has its seat in Washington on the eastern confines of our great republic and there, too, our national body has its historic home of which it is so justly proud. There, also, most of our conventions have been held, closely in touch with those national movements which so vitally affect us. But in the firm belief that the inspiration which emanates from such a gathering together of the great minds and personalities in our well-loved profession should be grafted onto the sturdy offshoots of the parent tree, the Chapters, the plan of holding occasional conventions away from Washington has been followed with marked success.

The nation is far-reaching, even in its physical boundaries, and years may elapse before we forge

the last link in the chain which typifies our national scope. In Chicago, in Cleveland, in Buffalo, in Pittsburgh and in St. Louis, we have been made to feel that where our delegates meet there in truth our home is, but this feeling has been heightened and our imagination stirred by the enthusiasm and the warmth of our home-coming in New Orleans and San Francisco.

On the map of our national aspirations we have marked in red letters our Washington and those sister cities and today we accept with glad hearts the keys of this inspiring city of Minneapolis which with St. Paul unites to extend the greeting of our northern country. Here we record in red letters the Twin Cities and proudly say "from the Atlantic to the Pacific and from the Gulf of Mexico to the head waters of the Mississippi."

In all the broad field of human endeavor the two callings which stand out as being inherently constructive are journalism and architecture. The lawyer's brain, alert and resourceful, is given more to analysis in the daily round of his practice than to

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

that synthetic constructive thought which contributes to the advancement of mankind.

It is true the surgeon and physician are devoted searchers for the truth as a foundation on which to rear their manifold contributions for the betterment of humanity, but their activities are proceeding along ever-narrowing lines as the broadening field of research is subdivided for the winnowing. But where stands the successful architect of today? Not where he stood at the moment of the holding of the first convention of the American Institute, just half a century ago—or even twenty-five years ago—a cultivated gentlemen giving to the world his painstaking solutions of the simple problems of his day and generation. Today he must still be not only the cultivated gentleman, the efficient solver of his clients' problems, but in the successful practice of our creative art, he must be the astute business man, the master in the broad sense of all the sciences which have contributed to the complexity of the modern building. Moreover, he must ever lead always a few laps in advance of the client outlining his requirements, be they the technical ones of the director of a proposed hospital, or the simpler demands of orientation of a private house.

I have felt it worth while to recall to your minds these truisms because they suggest a conclusion which it seems to me we have been very slow to grasp. There is not a man among you who has not had the experience of taking out a set of sketches, temporarily laid aside, only to feel a blush of mortification that the all-too-apparent weakness had been overlooked in the interested excitement of closely applied study. The phrase "looking at it with fresh eyes" really means that our study has been so intensive that our perspective has neither breadth nor depth.

Now if we look back over the half century of conventions we can learn a tremendous amount about the steady betterment in all things that affect our relations with each other, with our clients, in the matter of education, the crafts, city-planning and a host of other very necessary activities. The constant improvement in the details of these things is analogous to the sketch-studies which brought the flush of shame—each excels its predecessor, but the now obvious defect was a thing far above these minor details.

So devotedly have we concentrated the labors of our committees, of our officers and of the delegates to our conventions, on the perfecting and polishing off of the schedule of proper minimum charges, the competition code and the Constitution and By-laws, that we have become afflicted with what appeals to me as "ingrowing potentiality." Let me explain: Several years ago I voiced the hope that the time was not far off when the conventions would handle these "repair jobs" through the regular office force, so to

speaking, while the delegates discussed those broader attributes of our high calling, the arts, the sciences and altruistic service.

The millenium has not yet come, but I want to try to point out to you the way by which its coming may be advanced by leaps and bounds. At this, the Fiftieth Convention, your officers have wrested from that time-devourer, "unfinished business," one entire afternoon session to be devoted to an effort to formulate a plan for assisting the United States Government in its architectural *impasse*.

Whenever a complicated problem is encountered the first advice of the architect is to call in an expert—one who has given time to an exhaustive study of similar conditions, but we architects are perhaps naturally disinclined to take our own medicine—annually we give much thoughtful effort to the solution of our officers and Board of Directors who in turn select with judicial care the committees of experts to study the manifold complexities of our organic law and our professional activities. But when we meet as delegates to hear the decision of our experts, the very strength which is going to lead us to higher things becomes our weakness through force of habit and the near perspective in which we regard these details. I began by saying that our profession is "inherently constructive," and with that constructive impulse dominant, we straightway fall to discussing the reports of our experts, suggesting changes and improvements so comprehensive as to embrace the punctuation—and all on a moment's notice we attempt to qualify as experts in as many minutes as our committees have taken days to assimilate the controlling facts.

Heretofore the reports of these our painstaking laborers in the vineyard have been handed over to hastily gathered committees for a consideration that with the best intent can be but superficial. Now, since your officers and Board of Directors have had progress reports throughout the year and are in every way familiar with every detail as well as with the ideals and aspirations of the Institute body, we have decided to review all committee reports in the report of the Board of Directors. The next step is a long forward move calculated to maintain the essential feature of democracy in our organization and to prevent that dangerous tendency toward centralization of power. One full day has been given to the Committee of Delegates appointed in advance to digest and thoroughly weigh the subject matter thus presented by your Board, and to comment freely thereon in transmitting the same to the delegates. This is an effort to place each matter before you in such a final way that long debate will prove superfluous as precedent to your adoption or rejection. Doesn't that promise an orderly, systematic disposition of minutiae, which will clear the deck for

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action that is worthy of the highly constructive thought of the foremost men in our profession?

Two fields of endeavor stretch before us. One might be called the field of "understanding" and the other the field of "service." One must have held a viewpoint revealing every hill and valley in the field of understanding to estimate the "cuts and fills" in the smoothing process that waits for our labor.

A very considerable group in our membership conceives the functions of the Institute to be that of a rate bureau. Their attitude indicates a mental parallel between the Schedule of Proper Minimum Charges and a lever, whereby a prospective client may be coerced into paying an established fee, but with little regard to the character and value of the services the Institute had in mind when it decided that the present minimum was a fair value to put upon full service. Such an attitude engenders neither respect for the Institute nor respect for the architect. Can we not bring an understanding through our discussions which will reveal the truth that the type of service rendered shall bring the desired return in respect, and our pecuniary reward in fees be higher than the minimum when, and only when, they represent value received?

There are architects who sincerely believe that the national body alone should exist, and that Chapters are unnecessary appendages, while per contra there are insular minds impregnated with the supreme importance of the local group, whose problems they believe purely local, and who see no use in contributing to the maintenance of the national body. If these opposite minds be set to work on our field of "understanding" the first furrow would turn up the first man's concept as an academy which has a mission all its own and which time will surely bring with the growth of the republic, while the second man, as he performs a common labor with his fellows from coast to coast and from the Gulf to Saskatchewan, would grant the truism that the whole is greater than any of its parts—he would discover, as your officers have discovered, that problems are "local" only inasmuch as they occur in every locality, and that the strength which comes from unity of thought and act can grow only in an *American Institute of Architects*, one and indivisible.

How much we have to learn from one another is proven by the experience of your officers in visiting a dozen Chapters, something over a year ago, and how much the visited Chapters learned is attested by the marvelous growth during the last fourteen months of the national idea. My mind is so full of examples of the resultant good and of the constructive work which has thus been set in motion that I dare not start an endless tale of absorbing interest.

But the point which all this emphasizes is that sessions of our Convention should be given over to work on our field of "understanding"—and if I dared not trench on your time with the interesting details of the benefits of a common understanding among the members of this national body, I could do scant justice in a day's time to the multitude of crops waiting for the garnering in the field of "service." In this busy world but little time is given to the graphic thought that almost every being that has a roof overhead is directly or indirectly beholden to our profession. Such colossal unfamiliarity in so intimate a field renders less surprising the utter lack of intelligent appreciation by many men in high places—men counted as intellectual citizens of the world. Sometimes a threatened invasion of a park area, or the impending demolition of an historic monument gives us, the self-constituted defenders of the faith, an opportunity to demonstrate our latent strength and while battling for the public good, to open the eyes of those with whom we come in contact to the hitherto unseen beauties which lie all about us. This is an altruistic service that we do instinctively and in the doing we earn a new-found respect for our profession. A score of kindred examples of disinterested services might be discussed at our Convention with profit to our fellowship and an advance toward that will o' the wisp, "the appreciation of the public," more rapid than will ever be made through the much-discussed circularizing of the attributes and functions of a highly idealized architect. The public needs our help but sorely indeed does our national Government stand in need of the application of the architect's trained constructive mind to the many problems of administration as well as in the actual field of architecture. This year we are beginning this unselfish, altruistic campaign to take the vexed question comprehended by the term Government architecture through the initial steps on its way, we hope, toward a brighter future than has been its unhappy lot in the past.

I spoke before of journalism as the other constructive calling and that appellation is justified by the admirable work of the able editor of our Journal in this same campaign.

The development of our great asset, the Journal, as a medium for the advancement of our labors for better architects and better architecture, is a congenial task, carrying its own reward through its broad dissemination of those facts which make for a common understanding between our profession and the public. Its work is guided by high ideals and above all its aims are highly constructive.

At the last two conventions my predecessor touched our hearts and stirred our every sympathy with his word-pictures of the tragedy being enacted across the sea. Today the tragedy still holds sway,

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but we most look beyond that moment of devout Thanksgiving when peace shall have rung the curtain down, to the day when war-weary Europe shall confidently demand not our sympathy alone but our sympathetic constructive coöperation. And on that day let us not be found unprepared to take up the responsibilities which belong to us by right and by training as citizens of the world. Alexander McKenzie happily expressed the underlying thought that I have tried to bring home to you in saying: "It is unworthy of us, it is inexpedient and unprofitable, to be so often discussing little questions of conduct, little matters of casuistry. Cannot we

settle these into some grand principle, so that they shall adjust themselves to our life as the waves adjust themselves to the ship that is sailing through them? Sometimes we meet these questions as if they were a swarm of gnats, fighting them one by one, when, if we would only move on, we should leave them behind, and then in the clear cool air we would do the work which we have determined to do."

At the Conclusion of the President's Address, the Secretary proceeded with the reading of the Report of the Board of Directors. Under each main title will be found the narrative of Convention action.

Report of Board of Directors

To the Fiftieth Annual Convention.

At the opening of the last afternoon session of the Convention of 1915, the Convention found, to its surprise, that its stated business had been finished, and that it had before it an hour or two unhampered by the necessity of debating committee reports, By-laws, and the thousand and one details connected with the administration of the business of the Institute. It was a privilege to sit through that final session while one after another of the delegates expressed the fervent wish that, when once a year we meet together, it might be possible to give more of our thought to the fundamental things of our profession, to the art of architecture, to the place which we desire our nation to occupy among the nations of the earth in the things of the spirit, in short, to our ideals.

The Convention is the law-making body of the Institute, and old laws must be modified and new laws must be made, but there is need for caution lest we fall into the common error of making too many laws, and of consuming the too brief time of these annual meetings in profitless discussion of non-essentials, and turn upon our homeward way having failed to find that inspiration which we came to seek.

In the effort to carry out, to some extent at least, the earnest sense of that last session of the Convention of 1915, the Board has this year adopted the policy of dispensing with the reading of the committee reports with the exception of those few which are to form the subject of special consideration. All committee reports have been printed and circulated in advance and the Board has earnestly endeavored to glean from each those suggestions which seemed of real constructive value, and to embody them in the form of resolutions for the consideration of the Convention.

With no desire to limit debate or to exclude from the floor any subject which may be of interest to the

delegates, it hopes that its efforts to act as a clearing-house may relieve the Convention of a mass of detail and enable it to devote a larger part of its time to those things which are really worth while, and in this category it classes those opportunities for social intercourse which enable us to know and understand each other better.

Honorary Membership

Report of the Board

The Board recommends to the Convention for election to Honorary Membership, William John Wilgus, Consulting Engineer, ex-Vice-President and Chief Engineer of the New York Central & Hudson River Railroad, member of The American Institute of Consulting Engineers, and earnest co-worker with the Institute in its campaign to prevent the disfigurement of the nation's Capital.

Arthur Kingsley Porter, lecturer on architecture in the School of Fine Arts of Yale University, author of distinguished works on "Medieval Architecture" and "Lombard Architecture."

Finances

Report of the Board

The Board notes the satisfactory report presented by the Treasurer. While it is not the proper aim of the Institute to make money, it is, however, vitally important that the organization should be kept on a sound financial basis. Its activities should not be hampered by debt, and as its income increases, our obligations to expand useful work should be met.

Three thousand dollars have been added to the Reserve Fund, and there is fair prospect that at the close of the year the loan for repairs of the Octagon will have been returned and the Reserve Fund will then stand intact at its book value, namely, \$18,780.11. The fact that the balance of receipts

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over disbursements is on the right side of the ledger this year is due to a profit on the sale of documents, which should not be relied upon as a permanent source of income. The one source of income which must carry on the work of the Institute is membership dues. This income, by reason of delinquencies of members and also remission of initiation fees, will scarcely exceed last year, notwithstanding that we have a net increase of 209 members.

The loss this year on account of non-payment of dues amounted to \$1,427 and the arrears of dues at the end of the year it is believed will exceed \$5,000. Such a condition is serious, and the Board will urge more strongly than ever this coming year that dues be paid in January and not be allowed to drag along through the entire year. Such laxness in payment is perhaps in part a habit, but one to be deprecated as crippling the useful endeavors of the Institute and working injustice to those members who meet their obligations promptly.

The Board last year stated that if 400 new members could be obtained, a reduction in dues of \$5 per annum would be entirely practicable. Let us hope to attain that mark next year. The margin is too narrow to make a reduction safe for the 1917 dues.

The Convention resolved that for the year 1917 the dues remain unchanged.

Membership

Report of the Board

The total membership of the Institute on November 15, 1916, was 1,432, made up as follows:

Fellows	310
Members	999
Honorary Members	87
Honorary Corresponding Members	36
Since the last report of the Board there have been	
Advanced to Fellows	12
Elected Members	253
(as compared with 80 in 1915)	
Reinstated	2
There have been the following resignations and removals:	
Fellows	6
Members	23
There have been the following deaths:	
Fellows	5
Members	10
Honorary Members	1
The total number of new active members has been	253
The total number of resignations, removals and deaths of active members has been	44
Leaving a net gain in active members of	209
(as against 37 in 1915)	

The following deaths have occurred during the year:

FELLOWS

Clinton Day	Walter Cook
Fernand Parmentier	C. E. Cassell
Jeremiah O'Rourke	

MEMBERS

Charles Henry	Charles I. Havens
J. B. Hutchings	Charles Kirchoff
W. W. Abell	George M. Anderson
A. J. Hermann	John Lavalle
J. D. McAuliffe	H. P. Schnetzky

HONORARY MEMBERS

Theodore N. Ely

Chapters

Report of the Board

Through the action of the last Convention the Chapter-at-Large has ceased to exist; its former members have been assigned to the Chapters in whose territory they reside, and all the territory of the United States and its possessions has been allotted to the existing Chapters. The resulting enlargement of territory carries with it increased opportunities for spreading the influence of the Institute into great and growing sections where such influence is sorely needed, and it is the hope of the Board that the Chapters which have received large additions to their territories will realize their added responsibilities and undertake pioneering and organization work which may ultimately lead to the formation of new Chapters.

The Board extends its greeting to the Institute's infant Chapter, an infant in age only, the Alabama Chapter of the American Institute of Architects. The new Chapter was organized under the leadership of a strong local society of architects in Birmingham and received its charter less than three weeks ago. Its present membership is 8, all of whom are members of the Institute. Its delegates sit with us in this Convention.

In Florida a strong and influential State Association of Architects is doing excellent work along lines paralleling those of the Institute, and the Board is encouraged to believe that this society may become a Chapter of the Institute before another year has passed. Its president has stated that the society hopes some day to prove itself worthy to represent the Institute.

The Board has reason to hope that at no distant date the Institute may be represented by Chapters in Tennessee and Nebraska.

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Annual Convention

Report of the Board

At both the Forty-eighth and Forty-ninth Conventions, the Board has alluded to the desirability of a change in the date of holding the Annual Convention. It has pointed out that with the Convention held in December, the first meeting of the new Board of Directors cannot be held until the middle or latter part of January. The make-up of standing and special committees requires from one to two months thereafter, so that, by the time the committees are organized and ready for work, the summer season, with its vacations, is at hand. Practically all the committee work must, therefore, be done during September and October, and the time is too short for effective work. With the Convention held in the spring the committees would be fully organized by September 1, and would have six or seven months uninterrupted by a vacation period, in which to do their work. Heretofore the Board has offered this suggestion without definite recommendation, but it is now so fully convinced that the change is desirable that it recommends that the Fifty-first Convention be held during the early part of 1918 at a date to be chosen by the incoming Board of Directors.

The Convention resolved that the next Convention be held during the early part of the year 1918 at a time and place to be fixed by the incoming Board of Directors and that the terms of all officers and committees for 1917 be continued until fifteen days after the adjournment of the Fifty-first Convention.

Convention Expenses

Report of the Board

The last Convention unanimously approved the recommendation of the Board, that a trial be made of a plan whereby the expense involved in representation at the Convention be equalized as nearly as possible for all Chapters. Heretofore the Chapters near the Convention city have been put to but little expense, but those from two or three thousand miles away have found the expense so prohibitive that they have frequently been obliged to forego not only their right of representation in the making of the laws by which they were to be bound, but the privilege of personal contact with the representative men of the profession from all parts of the country, and the inspiration which goes out from the Convention, through the delegates, to the Chapters.

The new plan, tried this year for the first time, is admittedly an experiment and the Board will observe its workings with the deepest interest. Because of the fact that this year the Convention

is not held in Washington, our usual place of meeting, and that business conditions in our profession are still somewhat below the normal, the working of the new plan this year should not be considered as conclusive evidence either for or against, and a further trial of at least one year should be given it. The ultimate test of its success must depend upon whether the number of delegates in Convention is materially increased and whether it brings the more distant Chapters into closer touch with the Institute. If the right solution has not yet been found, the Board will continue its efforts to find it, and will welcome all suggestions to that end, for, although representation is theoretically equal, it cannot be so in reality when the cost of representation, through the mere accidental circumstance of location, bears ten times as heavily upon the members of the Chapter at a distance from the Convention city as upon those near at hand.

Constitution and By-Laws

Report of the Board

Three years ago the Convention, by formal vote, recognized that an anomalous condition existed in the affairs of the Institute through the fact that members of Chapters who were not members of the Institute, who contributed nothing toward its support, who were not amenable to its discipline, nevertheless had a voice and vote in the Institute's councils through delegate representation. It foresaw the possibility that a Chapter, bearing before the public the name of the Institute, might contain a majority of non-Institute members, and might conceivably adopt policies at variance with those of the Institute. The Convention directed the Board to study the subject and to prepare amendments to the Constitution and By-laws designed to correct this condition.

Pursuant to these instructions the Committee on Chapters was enlarged so as to represent every section of the country, and entrusted with the task of re-organization. Two years ago a comprehensive plan was presented, was debated at length and adopted in its essential principles. At the Convention of one year ago, the Committee presented a completely revised form of Constitution and By-laws based on the mandates of previous Conventions, and intended to carry them into effect. But the subject was complicated; there were many details which were difficult to solve, and although the greater part of a day was spent in debate, the Convention adjourned without other action than to re-affirm the principles to which the Institute was committed and to instruct the Committee to continue its study. This the Committee has done with great labor and, in the opinion of the Board, marked

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success. In considering the revisions now proposed, the Convention should, in fairness to an exceptionally able Committee which has spent an entire year of most painstaking study upon the subject, confine itself in its debate to fundamentals and leave to the Committee and the Board the final editing of the document. It must be obvious to all that we shall never accomplish the object which we seek if we must wait until every "i" has been dotted and every "t" crossed to the satisfaction of each of the one hundred and more delegates present in Convention.

The report of the Committee on Chapters was adopted as submitted.

The amendments to the Constitution and By-laws effected by this adoption are aimed to make the Chapters of the Institute consist of Institute members only. The existing Chapter members and other classes of membership in the Chapters are to remain in their present status and none of their privileges are taken away. But, no admissions to such classes in the Chapters can be made in the future.

Provision is made for an associate class, the members of which must apply for Institute membership within three years after their election.

Provision is also made for the affiliation of Chapters with societies of architects, draftsmen, sculptors, decorators, painters, and others who cannot become Institute members, and although these affiliated societies may attend the meetings and come in contact with all the Chapter activities, they may never take part in the Institute activities nor in any way use the Institute name.

Legislation

Report of the Board

The Board desires that each Chapter shall keep it informed regarding any proposed legislation of interest to or affecting the welfare of the profession. It holds itself ready to counsel promptly with any Chapter regarding state legislation, and proposes to place such matters before all members to the end that by means of unanimity of sentiment and effort, the influence of the Institute may be properly effective in informing the public and preventing mistaken legislation regarding matters on which architects are competent to advise.

The legal regulation of the practice of architecture is one subject of widespread interest in the profession at present. Ten states thus far have enacted laws for admission by certificate of registration or license of architects to practice. These states are: Illinois, New Jersey, California, New York, Utah, Florida, Colorado, Michigan, Louisiana, and North Carolina.

The Directors have advised during the past year with architects in other states where similar legislation is contemplated. It is believed by the Board that certain clearly defined principles compatible with the dignity and best ideals of the profession should be kept in mind by all interested in such legislation.

The first of these is that registration laws should aim to place the profession on the highest plane by means of the best general and technical education. Recognition should be sought by making the name "architect" a degree or title which will mean to the public *real* and not pretended competency.

Secondly, the exercise of "police power" to prevent unsafe construction should be left to state building codes. A registration law should be more far reaching, requiring qualifications to exercise the architect's threefold functions as safe constructors, artistic designers and business administrators. It should not be designed to debar those who follow other callings but who are able to qualify under the first of the architects' functions, viz., that of safe construction.

Thirdly, whatever definitions or want of definitions of the word "architect" may be indulged in, the one essential which should be expressed in a registration law is that an architect's professional function rests upon his being disinterested in the profit on any contract; that his professional standing is destroyed when he receives compensation for his service from any source other than the owner.

The Convention resolved that the regulation by law of the practice of architecture is neither advocated nor opposed by the Institute which believes that the desirability of such legislation is a matter for each state to determine for itself and that whenever such legislation is undertaken, it should seek to establish suitable professional and educational qualifications for the practice of architecture and should not limit the issuance of building permits to those who are registered or licensed as architects, and that a committee be appointed to establish a standard of educational requirements.

Schedule of Charges

Report of the Board

In its report of one year ago the Board stated its belief that there was no general demand for a change in the basic minimum rate of charge which has been the Institute's standard since 1908. The Board still holds to this view, and it believes that with each added year in which our standard remains unchanged, its authority is strengthened and its acceptance by the public becomes more general.

The Committee on Contracts and Specifications

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to whom this subject was referred by action of the last Convention, while not advising a change in the basic rate, believes that the language of the present schedule is not clear, that its definitions are inaccurate and incomplete, and that unfortunate controversies arise because of difficulty in construing the language of the document. The Board concurs in the Committee's opinion and requests the authority of the Convention to issue a revision of the schedule which shall clarify its language without modifying its basic provisions.

During the year the same Committee has completed its work upon the agreement between owner and architect. Two forms have been prepared: one applicable to the old percentage method of charge and the other to the fee-plus-cost system approved by the last Convention. The former has been printed and placed on sale, and the latter only awaits the completion of the Circular of Information instructing architects as to its use.

The Convention resolved that the Board of Directors be authorized to amend the language of the Schedule of Charges to the end that, without modifying its fundamental principles, its meaning may be made more clear.

Contracts and Specifications

Report of the Board

The Committee has devoted itself untiringly to the further elucidation of the new Contract Documents looking to their adoption by building interests generally. The best indication of the success of the Committee's monumental work of the last three years lies in the fact that the sale of the documents during this first year has been several times that which was anticipated, proof positive that the documents meet a very real need. In this connection it is due to our Executive Secretary, Mr. E. C. Kemper, that the Board expresses its appreciation of his admirable work in placing the documents before the public. While the purpose of the documents is primarily altruistic, it is gratifying to know that instead of being a burden upon the treasury as so much of the Institute's work must be, the Contract Documents already give promise of a substantial pecuniary return.

The Committee comments at some length on the apparent lack of interest among architects in the "Quantity Survey System," which is the accepted method in most European countries and which is gaining headway in America in spite of the indifference and lack of interest on the part of architects. The fact that this system is coming more and more into use among general contractors, and more particularly sub-contractors, lends weight to the

Committee's warning that the members of our profession may find themselves in the position of having a new method of estimating, of which they have little knowledge, forced upon them by contractors. The Committee offers no definite recommendation other than that members of the Institute should at least familiarize themselves with the quantity system and the advantages which are claimed for it by its sponsors. The Board proposes to appoint a special committee to study the system in actual operation at the first favorable opportunity.

Comment upon the work of this Committee would be incomplete without a reference to the unselfish devotion to the Institute of its Chairman, Frank Miles Day. With his time fully occupied with the demands of his professional engagements, he has for years accepted every opportunity for service to his profession, resulting finally in a serious impairment of his health and strength which has compelled him during a great part of the present year to relinquish active work. Happily we may now record his complete recovery from an illness which may truly be said to have been due to his labors, not for himself, but for his profession.

Materials and Methods

Report of the Board

Early in the present year, in response to what was felt to be a real demand, the new Committee on Materials and Methods was formed for the purpose of collecting data as to new methods and materials, or new applications of old methods and materials, and to serve as a clearing-house through which such information may reach the members of the Institute. The Committee's work thus far has necessarily been that of organization and preparation, but the Board foresees for it, in connection with the new Department of Structural Service in the Journal, a work of great usefulness.

Basic Building Code

Report of the Board

Two years ago this Committee, in its first annual report, estimated that the preparation of a basic building code would require not less than three years in time, and an expenditure of \$4,500 a year. After extended debate in which it was apparent that the Convention doubted the wisdom of undertaking so extensive a work, unless as one of a number of technical societies working jointly, the question was referred to the Board without instructions. The Board could not see its way clear to making the required appropriation and the Committee was, therefore, able to report but little progress at last year's Convention, but a resolution was adopted

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to the effect that the Institute should petition the Bureau of Standards to undertake the preparation of such a code, and should offer its assistance and cooperation. This course has been found impracticable for this year, and the Committee has, therefore, with but a small appropriation, made a beginning in the preparation of a code and presents in its report a chapter on floor-loads for the consideration of the Convention. The painstaking study which has been devoted to this chapter is shown in every line of the report, and the Board finds itself embarrassed, lest, in presenting its own views, which are somewhat at variance with those of the Committee, it may discourage an enthusiasm which is altogether admirable, and of which the Board is deeply appreciative.

But the Board finds itself in agreement with the general attitude of the last two Conventions in believing that the work is too great for the Institute to undertake alone, and that a code so prepared would have far less authority than if prepared jointly by the Institute and the great engineering societies, the Fire Underwriters and the Bureau of Standards. It believes that the national Government should take the lead, and that it should seek the assistance of a commission of experts upon which the Institute should be strongly represented.

But even granting that the Institute might advantageously undertake the work, that it might be completed at the rate of a chapter or two each year, that the chapters first adopted might be revised and kept up-to-date while subsequent chapters were in course of preparation, the Board gravely questions whether the Convention of this and the next four or five years will wish to give so large a part of its time to the consideration of questions such as are brought out by this report, all important, all worthy of the most thorough consideration, but all highly technical.

It therefore offers the suggestion that a conference be arranged during the Convention period at which all delegates who are interested in the subject matter of the report may consider the questions raised and assist the Committee in reaching a conclusion. It believes that with this chapter perfected in conference, the Board will be in a position to offer something tangible and constructive to the Bureau of Standards as an earnest of the kind of assistance which the Institute is prepared to offer in case the Government shall undertake the work.

The Convention resolved that the Institute record its belief that the preparation of a basic building code, capable of nation-wide application, is desirable; that it is prepared to appoint one or more members to a joint conference committee of professional and technical societies or to lend its

assistance to the Bureau of Standards of the national Government to this end and that the Board of Directors be instructed to communicate this action to such societies as it may deem wise, and to the Bureau of Standards.

Fire-Prevention Report of the Board

This Committee calls attention to the ever-increasing interest in the subject of fire-prevention and fire-protection, and to the fact that while much useful information has been published it is difficult of access because it has never been classified for reference. The Board hopes, with the assistance of the Committee, to find some means during the coming year to collect, classify and index such material and publish it through the columns of the Journal or in a separate book or pamphlet, for it cannot be denied that architects as a class have been slow to appreciate the possibilities of reducing the enormous annual fire loss through the application, both to the planning and construction of their buildings, of principles well understood by the expert but little known to the average practitioner.

Competitions Report of the Board

This Committee reports general satisfaction with the Institute's position in competitions. It comments on the valuable work done by the subcommittees on competition in the various Chapters, which is creating a better understanding of good competition practice, and removing a source of irritation by having local matters adjusted at home. The Committee sees no occasion to recommend any change in the competition documents.

The Board feels that the Institute has cause for congratulation on the remarkable progress which has been made in a very few years in so largely eliminating one of the most objectionable features of architectural practice, the "free-for-all" competition unfairly or dishonestly conducted, and which in the aggregate involved an immense sacrifice of time and money from the members of the architectural profession. Practically all important competitions are today conducted in the manner which the Institute believes to be reasonable and fair, but there are certain classes whom we have not as yet convinced, except in isolated cases, that it is to their advantage to conduct their competitions in the manner which the Institute recommends, namely, those who are charged with the construction of school buildings and other small public buildings.

The Board feels that the small competition can be handled best by the local Chapters, and recommends

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further work along this line and more frequent contact with the Institute Committee. It hopes in this way to find the solution of the small competition troubles.

The Florida State Association of Architects is conducting a campaign before the school boards of the state, and has recently succeeded in having competitions conducted in three townships on a plan which is practically that of the Institute. It is now issuing circulars which contain letters from the school boards which have tried the new method, expressing their great satisfaction with the results obtained and their recommendation to other boards to follow the same course. Herein lies a suggestion for the Chapters of the Institute, and one which the Board believes can be used to advantage.

The Board further recommends the individual action of all members in taking a firm stand in refusing to give free sketches in the endeavor to get work whether it be in private or public competition.

Committee on Practice and Judiciary Committee

Report of the Board

It is highly gratifying to the Board to be able to report this year that the Judiciary Committee has had before it but one case, and that one an adjourned case from the year previous. Also the number of complaints filed with the Committee on Practice is less than in previous years.

Two years ago the Board reported that the number of cases in which the Institute's disciplinary powers had been invoked had greatly increased, but it expressed the belief that this was due, not to a general lowering of ethical standards, but to an awakening pride in the Institute, which would not brook the injury to its good repute which the thoughtless or deliberate act of one of its members might inflict. Two years ago the great majority of complaints had reference to violations of the Competition Code. Today the number of such complaints is relatively small. It is, of course, possible that we have again become careless and are allowing such offenses to pass unnoticed. If so, the Board desires to impress upon every member that it is his bounden duty to report to the Committee on Practice any infraction of the Canons of Ethics which may come to his notice either directly or indirectly. A member of the Institute who, having knowledge of a violation of the Canons of Ethics, refuses to divulge that knowledge for the general good, while at the same time criticizing the Institute for its inaction, occupies a position which differs only in degree from that of the member who commits the overt act.

The Board prefers to believe that not only the marked reduction in the number of infractions reported, but the lessening degree of gravity in the

acts complained of, are certain indications that the profession is reaching a higher plane of self-respect which must inevitably secure for it the increasing respect of the public.

Preservation of Natural Beauties and Historic Monuments

Report of the Board

This Committee reports the final success of the movement to which the Institute has lent its support for the establishment of a National Park on Mt. Desert Island, Maine. It also reports that the project to establish the National Capital Forest in the neighborhood of Washington remains practically *in statu quo*, pending a return to normal times, when Congress may be expected to take a keener interest in a project of such vast dimensions, physically and financially.

The Committee records the great and successful activity of the Connecticut, Southern California, Louisiana and Philadelphia Chapters in the preservation of historic landmarks within their territories, and points to the interest and approval which such public service receives as indicating another very important avenue of approach to popular esteem and support.

The Convention resolved that it record its appreciation of the gift to the United States of the territory comprised in the Mt. Desert National Park reservation, and that the Secretary communicate the same to President Eliot and those associated with him in this gift, and that it record its approval of the public-spirited and generous action by which the Tulane Educational Fund has acquired for preservation the old French Opera House at New Orleans, with provision for the renovation of this interesting structure, and that an appropriate expression of appreciation shall be transmitted through Mr. Favrot to the donor.

Lincoln Highway

Report of the Board

The report of this Committee indicates that with a few notable exceptions, the towns, cities and states through which the highway passes have drawn no inspiration from the immortal name which it bears. If this great highway connecting the Atlantic and Pacific is to be worthy of its great name, it must be more than a project to improve road surfaces for the benefit of motorists and motor-vehicle manufacturers. No organization is so well qualified as the Institute to inspire its sponsors with the possibilities which lie within their reach, of making the highway an open book upon which the history of this

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country may be written in enduring form. But, in order to accomplish this end, the Institute, through its Chapter subcommittees must take the initiative by arousing the local pride of the communities through which the highway passes. The few notable results thus far achieved have been due solely to the active work of Chapter committees.

This work, as well as that of preservation of natural beauties and historic monuments, never fails to arouse the civic pride of the layman and redound to the credit of the Institute.

Town-Planning Report of the Board

As recently as five years ago the man who talked of town-planning as a new science was looked upon as an enthusiast, a faddist, an impractical person, who would have us destroy our cities at one fell stroke and rebuild them about a monumental civic center in which should be grouped important structures which would compose well in the picture and would be ornamental, even though not useful. That day has passed. Town-planning is not a fad. It is a serious, scientific movement which has already achieved extraordinary results and commands the respectful attention of the most far-sighted officials and citizens.

The city of New York has recently adopted, practically without opposition, an ordinance which divides the city into zones or districts, and provides maximum height and area limitations and regulations as to use in each district. The ordinance has been in force but little over four months, but its effect is already apparent in the stabilizing of real-estate values. This is not a fantastic dream but a great constructive work evolved from years of scientific study of physical, economic, and sociological conditions, in which the Chairman of the Institute's Committee on Town-planning was the expert guide. There is today scarcely an important city in the country which is not thinking along similar lines.

In response to what it believed to be a widespread demand, this Committee is collecting authoritative data from all sections of the country, which it proposes to publish in book form. It is largely due to the work of this Committee that architects in general, and the Institute in particular, are coming to be looked upon as the natural leaders in this far-reaching movement.

The next meeting of the National Conference on City-planning will be held in Kansas City in May, 1917, and it is the hope of the Board that the membership of the Institute may be largely represented at that meeting.

The Convention resolved that it heartily approves of the proposal made by the conference of national organizations on city-planning with regard to the founding of a national bureau or of state bureaus of city-planning, and that it endorses the project to found an institute of town-planning in America along the lines of such institutes in England and France.

The Journal Report of the Board

In reporting upon the work of the Journal the Board feels that it cannot do better than to quote from that portion of the report of the Committee on Institute Publications which deals with the condition and policy of the Journal, every word of which the Board heartily endorses:

"At the moment of making this report the fiscal year of the Journal is incomplete, there being two months yet to run. It seems fair to predict, however, that despite a considerable increase in the mechanical costs, due to abnormal and unprecedented conditions in the paper and printing trade, the Journal will do as well this year as it did last; perhaps a little better.

"The balance sheet is a measure of accomplishment to which the Journal must bow, as a business enterprise, but there can be no members of the Institute who do not agree that the measure of the work it does for the profession, for the Institute and for the common welfare, far outweighs the importance of a large immediate financial profit. This is the fourth year of the Journal's work. Each year has seen a gradual but steady improvement, both in the soundness of its financial condition and in the important work it has accomplished. Yet the fourth year has outstripped all others by a very considerable margin. The Journal has this year been recognized by the public press of the country, as no other professional journal ever was, as an authoritative source of information in relation to questions of public buildings.

"As a result of the editor's first article on this subject, which portrayed in a vivid manner the character and rental charges of the incongruous array of buildings rented for Governmental purposes in Washington, Congress itself was aroused to a sense of the unbusinesslike wastefulness of the situation. A Public-Building Commission was appointed by Congress to investigate the conditions in Washington and report to Congress upon a comprehensive plan for the erection of suitable departmental buildings by the Government.

"The work done by the Journal in connection with the Omnibus Public-Building Bill for new post offices was the most complete and comprehensive

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survey ever accomplished by any organization. It is estimated that more than one thousand newspapers reprinted extracts from the Journal's articles; magazines and periodicals accorded liberal space, and as a result, the public-buildings bill was only reported to Congress, no action being taken beyond the bare presentation of the bill. So widespread has become the public resentment against "pork" in Congressional appropriations, that the work of the Journal was precisely what was needed to make perfectly clear the scheme by which Congressmen utilize this form of appropriation for political purposes.

"It is significant that prominent organizations of citizens, chambers of commerce and other civic bodies, all over the country, have invited the editor of the Journal to address them upon this question, and this is one of the duties upon which he is at present engaged. This work is of the highest importance. It places the Institute definitely before the people of the United States as a body which is organized for the purpose of rendering a service to society.

"Those who look upon the Journal without realizing the allied work which falls to its lot to do cannot grasp the theory upon which the Journal is being built and the lines along which it must develop. Its opportunities cannot be measured by any financial gauge; there are things which the Journal must do because it represents the Institute. It must turn its hand to furrows which would otherwise be neglected, though there be little financial profit to be derived from plowing such fields—even though there be an apparent financial loss. Its work is fundamental—the work of building slowly, but surely. It is along these lines that the Committee proposes to continue the work of the Journal, confident that the membership of the Institute will stand firmly behind it.

"The new Structural Service Department to be begun with the issue of January, 1917, represents an undertaking which is almost terrifying, so complex and laborious is the work connected with the useful presentation of the information which is to be classified and related in this department. Yet the Journal must do the work, for it is a work which the Institute cannot have undertaken by others.

"The field belongs to the Institute. It is best qualified to handle it. Architects are the clearing-house through which all the information should find its way, if the labor given in research is to yield a commensurate public benefit.

"Thus the Committee would once again urge upon each member of the Institute a clear understanding and consequent appreciation of the purpose for which the Journal was founded and the means by which it is achieving that purpose. The

Journal is something far more than a business—it is a principle in professional publishing."

Public Information

Report of the Board

The Board commends to the serious study of the Convention the thoughtful report of the Committee on Public Information. It is the function of this Committee to place before the people correct information of educational value in matters relating to the arts, and primarily to architecture. In recent Conventions this question has been debated at length, and delegates have sought a method for obtaining greater recognition of the profession through some means of publicity.

The experience of the present year has shown very conclusively that our profession will receive the recognition which it conceives to be its due when, instead of constantly telling the public how high are its ethical and professional aims, it takes the lead in civic, state and national movements in which it is qualified by its professional training to lead, and when it shows, as it has this year that it is performing the duties of enlightened citizenship and is not seeking its own selfish ends.

The Convention resolved that the study of the Government building problem, the formulation of an adequate public-building policy, the vigorous advocacy of the same, and the making of this the central theme of the Institute work in connection with its general policy of public information, would render unnecessary any effort on the part of the Institute to instruct the public concerning its standard of ethics, whether published as news or as advertising.

Allied Arts

Report of the Board

The Committee has formulated a plan for carrying into effect the resolution of the last Convention establishing a craftsman's medal, but it is not prepared this year to recommend an award.

The Committee's report is therefore one of progress.

Education

Report of the Board

The report of the Committee on Education gives the outcome of an important and significant meeting held in New York where nine of the eleven schools were represented. The result that is hoped for is a definite endorsement by the Institute of the standards for entrance and for degrees, and a definite policy of support for the American Academy in

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Rome. The Board endorses the report and the resolutions accompanying it.

The Convention resolved that the Institute endorses the action of the Committee on Education in urging upon educational authorities having the determination of degrees in their control that the degrees of architecture should be Bachelor of Architecture and Master of Architecture.

Government Architecture

Report of the Board

The sentiment expressed by the last session of the Convention of 1915, together with events in Washington following soon after the Convention, left no doubt in the minds of the members of the Board as to what should be the major topic for the consideration of the Convention of this year. For the sake of brevity, it is designated "Government Architecture," but the title is inadequate, and possibly misleading. It is rather the attitude of the people of the country and of their representatives in Congress toward every question into which the arts enter, and toward the Government's policy—or rather lack of policy—in the construction of public works.

Perhaps never before has the time been so opportune, or the Institute so well prepared to lead the popular understanding to better things, and it is to the people who elect the representatives in Congress that the appeal must be made. For a long period of years the construction of important public buildings proceeded in orderly fashion under the provisions of the Tursney Act, a piece of constructive legislation which—at the time of its enactment—was a long step in advance, but which nevertheless fell far short of a complete solution of a complicated problem. Since the repeal of the Act, however, the Government has had no well-defined policy.

Early in the present year came the surprising news that a great department of the Government proposed to force through its plan to construct a Government Power-house in the face of the disapproval of the Commission of Fine Arts, which was created by Act of Congress for the express purpose of safeguarding the national Capital against precisely such acts as this. There immediately arose a storm of protest from one end of the country to the other, and under the leadership of the Institute, with the coöperation of many other powerful civic and professional societies, Congress was besought to correct the mistake before it was too late. There have been few occurrences in recent years in which more complete unanimity of public opinion has been manifested than in the protest against the power-house,

but international events of the utmost gravity, following close one upon the other, absorbed the attention of Congress, and our struggle was lost—in so far as relates to its main object—but for perhaps the first time in its history, the Institute's disinterested leadership in a great public movement has been publicly acknowledged.

Shortly thereafter the Institute found it necessary for the second time to protest against proposed legislation under the provisions of which an agreement entered into between the Government and sixty of the leading firms of architects of the United States would have been abrogated. Again the righteousness of our cause received popular recognition, and the authors of the legislation in question revised it so as to meet the Institute's just complaint.

The most important of the Institute's activities during the present year, in connection with the work of the Government, has undoubtedly been its opposition to the passage of an Omnibus Public-Buildings Bill, framed on the old-fashioned spoils system, and its campaign for the adoption of a policy which would take the location and construction of public buildings out of politics. Here again the Institute's campaign has met with an extraordinary degree of public approval and support.

We have been told that Congressmen will never surrender their perquisites in the shape of public-building appropriations, and yet influential leaders in Congress privately applaud the work which we are doing, and urge us forward. The people of this country know that the spoils system is not only unbusinesslike but dishonest, and that until a satisfactory remedy can be found it is but human for the towns in Congressman A's district to believe that they are entitled to as much recognition in the way of public-building appropriations as those in the adjoining district of Congressman B.

One of the most encouraging indications of the awakening of the public conscience has been furnished by a small city in a western state, whose citizens in mass meeting assembled requested Congress to rescind its appropriation for a public building and devote the funds to other more pressing needs. An equally encouraging indication is the action of the voters of a Congressional District in the South, in defeating for reelection a Congressman who had occupied his seat to the satisfaction of his constituents for a long period of years, but who this year was opposed by a man who made his campaign on the sole issue of a reform in public-building policy. These indications, together with the attitude of the press of the country, lead us to believe that the people are with us, and will insist upon the adoption of a sane and businesslike policy if we will show them the way.

But this we cannot yet do; what we do know is

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that the present system is uneconomical and unbusinesslike; that a new system can be devised only after the most serious study, and that such a system cannot be planned except by experts. Congress cannot do it because Congressmen are not experts. The Treasury Department cannot do it because it is circumscribed by old traditions and old methods long in use. It is in recognition of these facts that the Committee on Government Architecture brings forward its recommendation that the Institute urge upon Congress the appointment of a Commission of Experts with ample time and funds at its disposal to make a thoroughly scientific study of the entire question.

In 1901 the Senate of the United States followed this plan in its appointment of an expert Commission to prepare a comprehensive plan for the development of the Park System of the District of Columbia. The make-up of the Commission then appointed was such as to command immediate respect, not only in Congress but throughout the country. A Public-Building Commission composed of men of equally high standing in their respective callings would command the same respect today. Until such a study has been made, it would be idle for the Institute to propose any specific legislation. After a plan has been devised there will remain the important question as to how it can best be put into operation, through what governmental agency, whether by a bureau of an existing department, or by the creation of a Bureau of Public Works which might ultimately be absorbed in a Ministry of the Fine Arts with a Cabinet officer at its head as in many European countries. But these are all academic questions at the present moment, and there will be many differences of opinion as to details. There will, however, be no dissent from the general proposition that the problem is a large and highly technical one which demands the best and most unbiased expert study for its proper solution.

The Convention unanimously passed the following resolution:

WHEREAS: Every public building in the United States, whether built by the national Government, the state, or any municipal group, should be planned, designed, erected and equipped to give the maximum result of value in expenditure, convenience to the public, ease of operation and beauty of appearance, and thus constitute a fitting emblem of the principles upon which this Government was founded, and

WHEREAS: The process of initiating and completing public-building projects in the United States is not infrequently contaminated with the mischievous influence of political favoritism and

incompetence, thereby wasting the public money and securing an inferior result, and

WHEREAS: The method of appropriating money out of the United States Treasury for post offices, custom houses, courthouses, and other necessary Government buildings has its basis not upon sound business principles, and carefully predetermined needs, but upon the exigencies of the political system, and

WHEREAS: The continuance of this method can only continue the corruption of the representative that sponsors the appropriation and of those communities that receive it, and thus exert a malign rather than a beneficial influence upon the development of a national spirit and ideal, and

WHEREAS: The erection of Government buildings upon the present unbusinesslike method of appropriation not only causes many extravagancies in buildings too large and others not needed, but also leads to the erection of many buildings which are far too small and are often outgrown before completion, thereby involving additional wasteful expenditures in trying to correct a condition which ordinary business prudence would have foreseen and prepared against, and

WHEREAS: The framing by the United States Government of a public-building policy based upon sound business procedure, thoughtful and earnest approach to each problem, and with suitable safeguards to insure that the plan, design, and materials used should reflect the highest attainments in the science of construction and the art of architecture, would confer an inestimable benefit upon the nation as a whole, and

WHEREAS: Such a governmental public-building policy would serve as a model for all communities and municipal groups and thereby raise the standards of public buildings throughout the country, therefore be it

Resolved: That the American Institute of Architects in Convention assembled, unanimously urges upon the Congress of the United States the creation of a commission of experts whose knowledge, experience, and integrity shall have been such as to command the public confidence and respect, which shall be appointed by the President, and whose duty it shall be to study all the elements of the public-building requirements of the Government and so soon as may be and with the help of such skilled assistance as may be required and for the compensation of which due provision should be made, make known the result of its conclusions to Congress, and outline a public-building policy for the Government of the United States, and be it further

Resolved: That a copy of this resolution be transmitted to the President of the United States, the Chairman of the Committee on Public Buildings and

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Grounds of the Senate and the Chairman of the Committee on Public Buildings and Grounds of the House of Representatives.

The adoption of this resolution was preceded by a statement by President Mauran in which he related the history of the architectural activities of the Government, and by the reading of a letter from Mr. Breck Trowbridge in which he advocated the establishment of a bureau of fine arts as a Governmental function. Then President Mauran read the following letter which had been sent to the Convention by Ex-president Roosevelt:

To the American Institute of Architects in Convention Assembled at Minneapolis, Minnesota.

Gentlemen: I wish it were in my power to attend your meeting, and, if not, then at least to write a serious paper for you. All I can do is to send you this letter of good will. There can be no democracy without leadership and there can be no leadership worth while in a democracy that is not in the interest of the people as a whole. This is just as true of art and literature, as of government and war.

France has shown us how a radically democratic people can yet develop beauty for all the people by its fostering of artistic work. It is to our discredit as a nation that our governmental buildings should so frequently be monuments of sordid ugliness. Only too often the Government does less to advance the standards of architecture, and therefore of public taste, than has been done by many big private corporations. As instances of what can be done privately, witness the New York City railroad terminals and many of their stations, and the Harvey eating-houses and hotels in the Southwest. Always when the Government has done something well, it has been by searching for or accepting expert leadership. In public buildings this means getting the better architects or artists to guide and represent the public taste. Congress, acting on its own initiative, is as unfit to prescribe conditions for the erection of public buildings as it would be to prescribe conditions for a general or an admiral; for a Grant or a Sheridan; a Farragut or a Dewey. It needs leadership in one case just as much as in the other; the function of Congress should be to try to secure the best and wisest leadership in all cases. It is much to be regretted that our Government has never acted on the report of your body drawn up in 1907 by Mr. S. B. Trowbridge in favor of a Governmental Bureau of Fine Arts. The Tarsney Act, while in existence, made possible the employment of first-class architects by the national Government, but this act was repealed, although the character of the buildings erected while it was in force ranked with the best in modern architecture. Since then, the public work of this kind has not been good; and

the commission appointed by Congress to consider the matter split in two—the majority report recommending action that would have been practically worthless or worse, while the minority report looked in the right direction. The services of a “business man” are essential in connection with this particular government bureau, of course, but it is as emphatically necessary that the head shall be a great architect as it is that the head of a geological survey shall be a great geologist; and congressional initiative as distinguished from the final right of Congress to pass on the recommendations of experts, in bulk, is as damaging in the architectural branch of Government work as in the reclamation service. The application of “pork barrel” methods by Congress in the case of public buildings has been ruinous from every standpoint, including that of economy. It has been a betrayal of the public trust.

Let me add a most earnest plea to the architects themselves. Mere copying, mere imitation is as thoroughly unworthy in architecture as in every other branch of art and life. We need to profit by everything which has been done in the past, or is now being done in other countries. We need always to adopt and develop what we adopt, and, if possible, ourselves to develop what is new and original or else what is indigenous to our soil. California, and the Southwest generally, have been particularly successful in thus developing the old colonial Spanish architecture to our own uses; and, in places, the southwestern people are now doing the same thing with the far older architecture of the Pueblo Indians. The need of avoiding the aberrations of false or artificial originality must not blind us to the fact that unless there is real originality there will be no greatness.

To follow conventions merely because they are conventions is silly; the type of mind to which precedent becomes a purposeless but all-powerful fetish is that which regards as important the denial that Shakespeare's sonnets are sonnets, because they lack the conventional sonnet versifications or number of lines. Let me give one small instance—the lion because of the way in which his name lends itself to use in stone, has always been a favorite for decorative purposes in architecture. He has in architecture become universally acclimatized and there is no objection to his use anywhere. But, we happen to have here on this continent, in the bison with its shaggy frontlet and mane and short curved horns, a beast which equally lends itself to decorative use, and which possesses the advantage of being our own. I earnestly wish that the conventions of architects here in America would be so shaped as to include a widespread use of the bison's head—and in a case like that of the New York Public Library there would be advantage from every standpoint in

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substituting two complete bisons' figures for the posterous lions apparently in the preliminary stages of epilepsy which now front on and disgrace Fifth Avenue.

There is good architecture, public and private, here in the United States; good architecture of all types from the loftiest to the humblest, but it is overshadowed by the mass of poor architecture. If houses are built simply and comfortably, and if each feature possess a definite and wholesome purpose, then although they may lack distinction, they are never ridiculous or discreditable. But there are avenues in at least some of our big cities, and in at least some residential countrysides, which run between houses, mostly small houses, two-thirds of which represent painted and pretentious gimcrackery of the most odious type. There are districts crowded with domiciles of the very wealthy which are mere jumbles of unrelated copies of what is good abroad and of sporadic types of native ugliness. Yet there are also plenty of houses in the city and the country where wealth and taste have combined to give to the house distinction, while yet amplifying all that is useful and comfortable. These houses show love of beauty for its own sake, and also the power to heighten comfort and usefulness while making them beautiful.

I am not able to give advice to American architects, but I am able to wish them God-speed in the great work of helping supply the leadership that will give to our people what is simple, fine, and genuinely national in our forms of architecture. I am

Faithfully yours,

(Signed) THEODORE ROOSEVELT

The Octagon Report of the Board

Year after year the Convention has heard from the Building and House Committees of the deplorable condition of the Octagon House and grounds. Year after year the Board has endeavored to set aside from the revenues of the Institute sums sufficient to at least protect the property against ordinary decay, and has not fully succeeded even in this. The Institute can neither maintain its own self-respect nor enjoy the respect of the residents in and visitors to the national Capitol if it longer allows this priceless example of the domestic architecture of the early period of our history, once the dwelling-place of the President of the United States, to crumble into ruin. In a European country this building would long since have been made a national monument. We owe it to ourselves, and to the city of Washington, to restore the building and its dependencies or to admit ourselves incompetent and turn it over to stronger hands.

The ordinary funds of the Institute, derived as they are solely from membership dues, are not and never can be adequate to carry out the plan, long since discussed, to erect upon the adjoining lot such a building as would suffice for all the business activities of Institute headquarters, and to restore the Octagon solely as an exquisite historical monument dedicated to the public.

That the Institute now owns the Octagon is due to the sensitive appreciation, the persuasive enthusiasm and the generosity of one whom every American architect delights to honor, Charles Follen McKim. What more suitable testimonial could the Institute and its friends offer to the memory of McKim than to vacate the Octagon, erect simple fireproof office accommodations on the adjoining lots, and restore and refurnish the Octagon House and its dependencies as it was in the early years of the republic when it served as the home of the First Lady of the Land, and was the scene of the final act of the War of 1812, the ratification of the Treaty of Ghent?

This is an ambitious program, but if the members of the Institute will do their part, our friends outside the profession, in this time of great prosperity, will follow. That this is not a figment of the imagination the Board is prepared to demonstrate by the announcement that during the last ten days a single member of the Institute of the younger generation has secured conditional pledges of \$1,000 each from a group of six architects and their promise to raise a far larger sum from another group of friends of our profession. These pledges will become unconditional if this Convention, with a full realization of the personal sacrifices which will be demanded, will commit itself with real enthusiasm to the carrying forward of the work so well begun. Nothing short of the complete fulfillment of these aims will constitute a worthy memorial to Charles F. McKim from his profession.

The Convention resolved that the Institute commit itself to the policy of a complete restoration of its national headquarters, the Octagon House, including the grounds and outbuildings, and their refurnishing in such manner as to be an historical exemplar of a residential establishment of the period of 1800, which shall be open to the public under such restrictions as the Board of Directors shall determine—and to the construction on the adjoining property belonging to the Institute of a simple, fireproof building, in keeping with the Octagon, to accommodate the activities of the Institute; and that when the work contemplated by this resolution shall have been fully completed, the Octagon shall be appropriately dedicated to the memory of Charles Follen McKim, one-time President of the American Institute of Architects; and that the Board of

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Directors be and is hereby authorized to take such measures as it may deem necessary to this end, as soon as a special fund sufficient for the purposes herein enumerated, and for the maintenance of the Octagon property, shall have become available; and that, all measures heretofore adopted which may be in conflict herewith are hereby rescinded.

Conclusion

Report of the Board

In looking back over the past year and endeavoring to note the occurrences which have been most significant of the Institute's progress, two outstanding facts appear—facts which, though at first sight they may seem unrelated, are in reality a measure of the growing influence of the Institute among the public on the one hand and the architectural profession on the other. Never before has the public so enthusiastically and so generally followed the lead of the Institute as in the campaigns to defeat the Omnibus Public-Buildings Bill and the Power-House legislation. In both instances the Institute's course has necessarily been obstructive. We have this coming year an opportunity to follow our obstructive criticism with constructive suggestion, and if our suggestions be sound, if they commend themselves to the intelligence of the public, Congress must consider them on their merits. Our position will gain in strength when we are able not only to tear down but to build up.

And never before has there been so great an increase in the number of applications for membership in the Institute. We are all cognizant of the fact that there are differing shades of opinion as to the policy which the Institute should pursue with reference to increasing its membership, ranging from the ultra conservative view of those who hold that the Institute should be a kind of academy, admitting to its membership only the elect—those who have achieved distinction—to the ultra liberal view of those who would admit practically all who profess to practise architecture and are willing and able to pay their dues.

The Institute is not an academy. It is an association designed to be fully and broadly representative of the architectural profession. There is room within it for every practitioner, whether his name be known from one end of the country to the other or be unknown outside of his own little town, provided only that his professional capacity and honorable personal and professional standing be established. The Institute has an important public duty always before it—that of forming and leading public opinion in matters of public policy relating to architecture and the allied arts. That so great a gain has been made during the past year is cause for

sincere gratification, but there is no stopping point short of the inclusion in its membership of every honorable and competent man who follows our high calling.

Another significant event of the past year has been the cooperation of the great engineering societies with the Institute in matters of public policy in connection with the development of the national Capital, and, growing out of that, the establishment of relations of better understanding, of sympathetic cooperation, which the Institute should unceasingly strive to cultivate.

The experience of the past year has shown the Institute's power when supported by intelligent public opinion. In the effort to make that opinion immediately effective when the need arises, the Board has under consideration a plan proposed by our President, for the organization in the territory of each Chapter of a lay committee of twenty-five, composed of public-spirited citizens of prominence, who believe in the kind of public service which the Institute has to offer and who will be prepared, upon call, to come to its support in matters related to the public welfare, whether civic, state, or national.

With these evidences of progress before us how can we doubt that the time is approaching when all architects who respect and honor their profession will feel that membership in the Institute is an indication of integrity and ability which the public will come to demand as a prerequisite to its confidence?

BURT L. FENNER,
Secretary

Resolution of Thanks to the Members of the Minnesota Chapter

Resolved: That the success of this Convention is due largely to the untiring efforts and efficient service of the members of the Minnesota Chapter and the Convention hereby extends to its members a sincere vote of thanks for the splendid results attained.

Miscellaneous Resolutions

That the Board of Directors appoint a representative of the Institute, when invited to do so, to confer with representatives of other professions and social and civic reform bodies looking to the creation of an American Association for the Advancement of Ethical Standards.

That the Convention recommend to the Board of Directors the remission of the initiation fee of all present members or associates of Chapters proposed for Institute membership within the year 1917.

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Election of Officers for 1917

The following officers and directors were elected:

President . . . John Lawrence Mauran, St. Louis.
1st Vice-President, C. Grant La Farge, New York City.
2d Vice-President, W. R. B. Wilcox, Seattle.
Secretary . . . W. Stanley Parker, Boston.
Treasurer . . . D. Everett Waid, New York City.
Directors to serve for three years:
William B. Faville, San Francisco.
Burt L. Fenner, New York City.
Thomas R. Kimball, Omaha.

Elections to Fellowship

The following members were elected to be Fellows of the Institute:

F. L. Ackerman.
C. H. Aldrich.
W. P. Bannister.
Leon Coquard.
A. D. F. Hamlin.
E. H. Hewitt.
Benno Janssen.
Ion Lewis.
Geo. W. Maher.
F. M. Mann.
W. Stanley Parker.
E. L. Stewardson.
Waddy B. Wood.

Honorary Membership

The following were elected to Honorary Membership in the Institute:

Arthur Kingsley Porter.
William John Wilgus.

The session of the Convention devoted to Government Architecture was held in the Hall of Representatives at the State House in St. Paul and was preceded by an address by Governor Burnquist. No more fitting meeting place could have been offered for a session which was definitely to commit the Institute to a constructive program in the public-building policy of the country.

The evening session devoted to education was held at the University of Minnesota, Chairman Sturgis presiding and addressing the delegates on the broad question of education and public taste. The same subject formed the basis of a paper which

was read by Mr. La Farge and which we hope to publish in an early issue of the Journal.

The Convention was concluded with the usual annual dinner and was perhaps an exceptionally interesting occasion, since the remarks of the speakers were confined to the single subject of our Government building problem. None will ever forget the masterly manner with which President Vincent of the University of Minnesota sketched, with a satire as keen as it was brilliant, the provincialisms and the localisms which have so sadly obscured the larger aspects of our national problem in democracy. Yet his final words of encouragement to the Institute in its efforts toward better things were full of the faith, the courage, and the wider outlook with which the ever-insistent problem must be surveyed.

Mr. Louis La Beaume's verses, to which he had given the very descriptive title of "Washington Pie," and which he recited in the most delightful manner, made a picture of pork-barrel legislation which we hope later to make available to the members of the Institute and to the public.

The editor of the Journal spoke upon the present methods of framing the omnibus public-building bill.

The final action of the Convention was the presentation by President Mauran to Past President Sturgis of a small bronze tablet upon which had been engraved the resolution of the last Convention upon Mr. Sturgis's retirement from office. Eventually the tablet will be placed underneath the portrait of Mr. Sturgis at the Octagon.

Late that evening the delegates betook themselves to the special trains which had been arranged for their convenience and entertainment and became the informal guests of Mr. Frederick Weyerhauser and Mr. Edward Hines on a journey to the saw-mills at Rainy Lake and the Alpena iron ore mine, which were visited the following day. No more delightful form of rest and social enjoyment could have been devised and the experiences were as interesting as the provisions for our care and comfort were complete and thoughtful. The outing came to an end when the train slowly skirted the mighty bluffs that guard the entrance to Duluth and we looked out over far-winding sheets of water threading their way into the distance while the indescribable glory of the dying light bathed the valleys and the distant hills. Here and there, in the higher places, the sun shot flaming fires among the distant windows and they became as dazzling beacons heralding the descent of night. No convention ever came to an end with a moment more full of deep and mysterious impressiveness.

Architectural Competitions

Why Not Have Theory Accord With Practice?

There is something very satisfying in the sound of the phrase containing a clearly defined antithesis. It is fat with meaning and stimulating in its power of conjuring forth pictures of brilliantly contrasting colors, lights and shades with which the mind toys and to which it instinctively returns. The implied antithesis of the words theory and practice and the gentle irony of their suggested contrast explains perhaps the readiness with which they link themselves together, the one calling to the other as does black to white or darkness to light. The theory and practice of architecture! as if the two were as far asunder as the poles! They should be synonymous. Theory should accord with practice and the practice with the theory.

The theory of the architectural competition is that it is a means of selecting, not primarily a design for a building, but an architect. This has been said so many times that it is accepted as the fact—it is the theory; yet in practice the jury attempts to select the design best fulfilling the requirements as laid down in the program, carefully and quite properly protecting itself from any knowledge as to the identity of its author lest his known ability in solving the problems of actual practice bias their judgment. It is the program which is the basis, the yard-stick by which each design is measured, appraised, and finally graded. The final award is the choice of that design and with it that designer who has most ably assembled the various elements called for by the writer of the program. Both the competitors and the jury feel bound by the program and neither the one nor the other would countenance any radical departure from it.

Be the theory of architectural competitions what it may, the practical result is the selection of a design, and of that design which in the jury's judgment most nearly fulfils the various requirements determined as essential by the professional adviser.

The Standard Form of Competition Program as authorized by the 48th Annual Convention, 1914, contains the following:

"NOTE: For the same reason that elaborate drawings are undesirable, it is advisable to avoid lengthy and detailed instructions as to the desired accommodations, as they confuse the problem and hamper the competitors; and the owner loses thereby the benefit he might gain in allowing the competitors

freedom to develop solutions which they would not otherwise be at liberty to suggest."

.....
.....
"Here should follow a list of rooms required, together with sizes and other data which apply to the building under consideration."

Aside from a certain contradiction this is excellent advice to the writer of school programs who should choose for his subjects problems of not too great a complexity; but it would hardly seem adequate as a guide to the writing of a program upon which is to be based the final selection of the design of a building to house the living and growing social activities of present-day life. The moment the professional adviser attempts to list these rooms, their sizes, and to any extent their position, he is determining to a greater or less extent the actual solution of his program, he is fixing the physical solution of the problem imposed by needs arising from the activities which the building is to contain. He is usurping the function of the competitor and hindering the accomplishment of the very object for which the competition has been instituted—the finding of a design and with it the designer who can best interpret and translate these social needs and activities into the fabric of a building.

The present-day competition has become a carefully regulated scholastic test in which the competitors attempt to find the best solution of a set of requirements drawn up by the professional adviser. These requirements are closely or loosely related to the functional needs of the building as his ability to translate these needs into feet and inches may be great or small. At best the final result is a forced collaboration between him and each competitor; a collaboration in which each party works separately without the give and take of free discussion, in which the competitor is forced to accept without discussion or explanation the work of the professional adviser as the law of the Medes and Persians, while he, on his part, attempts to solve the very fundamental problems of the fitting of the physical shell to the social activities which have called forth the building in question.

The "Owner" in instituting a competition is hoping by this means to find an architect who can design a building which will in an ideal manner fit the needs of his business, be he the building committee of a state capitol or the head of a manufac-

turing corporation. The way this business is carried on, the system by which the written order travels from office to factory, and there starts that chain of movement finally resulting in a finished product, is of vital living interest to him. The design of a building to house this system and eliminate one useless cog in the machinery is something he can understand and appreciate. It is what he is after. To thoroughly grasp these things and interpret them into feet and inches is the function of the architect and competitor, and it is not a function which can be delegated or separated from the twin function of arranging and composing these feet and inches into a single unity called a building.

If a competition is the means by which the owner is striving to select such an architect, then the duty of the professional adviser is limited to devising the simplest and most direct means by which this can be accomplished; the stating of the needs in their physical aspect becomes then an intrusion, a needless and hampering step in the translation of them from their social to their final physical form of which the design is the representation.

"The problem should be stated broadly. Its solution should be left to the competitors." This from the old Circular of Advice is excellent as far as it goes, except that it has seldom been consistently followed, and does not emphasize the point

that the problem is in fact a problem of analysis of social activity and growth and not a problem of the arrangement of predetermined physical units.

To state broadly the real problem is to describe in detail how the social activity functions which the building is to house. If it be a public library or a museum, a well-written annual report will contain more real meat than any program yet written, and, more important, it will furnish the real test by which may be judged the ability of the competitor in doing those things which the architect should do and does do in practice; it provides him with the occasion of translating, from the original, the functional activities into the physical expression of the building which is to clothe them.

Let us realize then that the competition is actually a selection of a design and that that design is the best which most closely fits the social needs of the particular problem. Why not have competition programs so written as to clearly explain these social needs, their functioning and growth, leaving each competitor full freedom to define and arrange the physical elements which shall contain them? This would draw theory and practice together and not leave them hanging in the air, as does the usual form of present-day competition program.

FRANCKE HUNTINGTON BOSWORTH.

Regulating the Practice of Architecture as a Profession—Dishonest Practice Should Be Declared Unlawful and Dishonest Practitioners Expelled from the Profession.

By PETER B. WIGHT

In an article in the Journal for November I urged that it is not alone necessary for the Institute, its Chapters, and other architectural societies to adopt codes of ethics and enforce them—in such ways as the officers of those organizations choose to adopt—by warnings or expulsion from their membership; but that the instrumentalities of legally organized boards of examiners in the several states should be called upon, and they should have power to enforce those articles in the code which condemn such acts as can be denominated as "dishonest practices" by driving such offenders as may be discovered out of the profession of architecture. It is in the power of the legislatures of the states to declare certain practices as *unlawful* and to empower the state's legally constituted officers with means effectually to prevent them, if they perform their duty to the public.

It was pointed out in the article last month, that there is a great necessity for enforcing two of the

most important clauses in the Canons of Ethics of the American Institute of Architects through plainly written amendments to licensing or registration laws, giving definitions of "dishonest practice," which will enable state boards to "regulate the practice of architecture as a profession" by legally punishing practitioners offending against these canons. The canons referred to are No. 3 as one, and Nos. 9 and 11 considered together as one; these covering acts involving the same purpose and intention. The canons only declare such acts to be "unprofessional." The important purpose of licensing and registration laws should be to have them declared *illegal*, by defining them as dishonest practices for which the State Board may have authority, after due trial, to revoke a license "for cause." It is well now to repeat these canons that were quoted in my last article—so that I be not misunderstood.

Canon 3. "It is unprofessional for an architect to accept any commission or substantial service from a

REGULATING THE PRACTICE OF ARCHITECTURE

contractor or from any interested party other than the owner."

Canons 9 and 11. "It is unprofessional for an architect to injure falsely or maliciously, directly or indirectly, the professional reputation, prospects or business of a fellow architect," and

"To attempt to supplant a fellow architect after definite steps have been taken toward his employment, e. g., by submitting sketches for a project for which another architect has been authorized to submit sketches."

In the canons of professional ethics adopted and published by the Illinois Society of Architects, Article XXIII defines "Matters adjudged unprofessional." In these, Sections 3, 8 and 11 cover substantially those above quoted from the Institute Code and are as follows:

"3. To accept any commission or any substantial service or favor from a contractor, or anyone connected with the building trades.

"8. To injure intentionally the fair reputation, prospects or business of another architect.

"11. To attempt to supplant a fellow architect after definite steps have been taken toward his employment."

I think that these canons of the Illinois Society are altogether better expressed than those of the Institute. In any future amendments to existing laws they should be put into proper legal phraseology and embodied with other definitions, which have been considered to be necessary, of the specific acts comprised in dishonest practices for which an architect's license may be revoked.

Too much cannot be said upon this subject, which is worthy of continued agitation. In the address before the first convention of the Illinois Society of Architects, held October 7, 8, 1914, from which I made certain quotations in my article in the Journal for November, I also made the following

remarks, which, not having appeared in any Institute publication, it will do no harm here to repeat, for they hark back to the meaning and purpose of those words which are embodied in the title of the Illinois law and also those of several other states. The address gave, in a general way, some of the facts on which I based my suggestion, which I now repeat—that definitions of dishonest practices, declaring them to be unlawful, inserted in license or registration acts, will alone make it possible to regulate the practice of architecture as a profession in an effectual manner.

"The regulation of the practice of architecture as a profession calls mainly for such action as will lead to the punishment of offenders against the provisions of the law who may be found among its practitioners; for unless offending architects are punished no one will have respect for the profession as a body. It is well known that practices are rampant which tend to bring the whole profession into disrespect and contempt. It is an issue which must be faced boldly and determinedly, as well as persistently. These practices are common, not only to many of those who obtained licenses in 1897-8, without examination, but to some of those who have shown sufficient technical qualification in the class examinations. The basis of them is a certain want of moral sense and a disregard of the canons of professional ethics by certain individuals. It is also due to ignorance of the requirements of the law, and a want of education previous to acquiring the qualifications requisite to pass the technical examinations."

To show that I am not alone in these opinions, I take pleasure in referring the reader to the editorial in the Journal for November, the subject of which was the article on "The Making of the Professions" by Professor Ross of the University of Wisconsin.

Annual Meeting of the Association of Collegiate Schools of Architecture

The annual meeting of the Association of Collegiate Schools of Architecture was held in Minneapolis on December 5, 1916. Vice-President Lorch presided.

The following membership schools in the Association were represented: Columbia University, Massachusetts Institute of Technology, Syracuse University, Cornell University, University of Michigan, University of Illinois, Washington University of St. Louis, and the University of California.

There were also present unofficial representatives from the University of Oregon, the University of Minnesota and the University of Kansas, and A. and M. of Oklahoma.

The standards for admission to the Association were discussed and amended. Among the other matters discussed were the administration of architectural schools; requirements for admission and graduation; methods of teaching and arrangement of curricula.

An exhibition of work done in the leading schools of architecture was held at the University of Minnesota and the Department of Architecture of that University was admitted to membership in the Association. There was no election of officers, those chosen last year having been elected for two years.

News Notes

New Members Admitted to the Institute

Albright, Harrison	Los Angeles, Cal.
Andry, Paul	New Orleans, La.
Armstrong, Charles R.	New Orleans, La.
Benedict, E. C.	Waterbury, Conn.
Bernard, Joseph	New Orleans, La.
Burk, William R.	New Orleans, La.
Chase, William J. J.	Atlanta, Ga.
Choate, Charles Edward	Atlanta, Ga.
Chubb, Jr., Chas. St. John	Columbus, O.
Church, Walter S.	Chicago, Ill.
Colburn, Serenus M.	Minneapolis, Minn.
Davis, F. Pierpont	Los Angeles, Cal.
Day, Beaver Wade	St. Paul, Minn.
Dodd, W. J.	Los Angeles, Cal.
Downs, Harry T.	Minneapolis, Minn.
Duncan, Herman John	Alexandria, La.
Eads, Harold H.	Minneapolis, Minn.
Elmslie, George G.	Minneapolis, Minn.
Erkes, Walter E.	Los Angeles, Cal.
Farrell, R. C.	Pasadena, Cal.
Farwell, Lyman	Los Angeles, Cal.
Gage, Carl A.	Minneapolis, Minn.
German, Frederick C.	Duluth, Minn.
Glidden, Homer W.	Los Angeles, Cal.
Hartman, Julius	Louisville, Ky.
Haxby, Robert Van Loan	Minneapolis, Minn.
Jones, Roy Childs	Minneapolis, Minn.
Keast, Wm. R. Morton	Philadelphia, Pa.
Kennedy, Ernest	Minneapolis, Minn.
King, Clarence W.	Shreveport, La.
Kropff, Henry M.	Pittsburgh, Pa.
Long, Louis L.	Minneapolis, Minn.
Macqueen, James M.	Sewickley, Pa.
Marston, Sylvanus B.	Pasadena, Cal.
Marye, P. Thornton	Atlanta, Ga.
McElroy, Clifford T.	Minneapolis, Minn.
Meyer, Fred H.	San Francisco, Cal.
Monahan, Robert C. N.	Pawtucket, R. I.
Van Pelt, Jr., Garrett	Pasadena, Cal.
Powell, Warren C.	Atlanta, Ga.
Puckey, Francis W.	Chicago, Ill.
Robinson, Arthur Neal	Atlanta, Ga.
Ross, Thomas P.	San Francisco, Cal.
Roush, Stanley L.	Pittsburgh, Pa.
Russell, Edward P.	Pittsburgh, Pa.
Schwab, Henry A.	Pittsburgh, Pa.
Schwacke, John Strubing	Philadelphia, Pa.
Snyder, John Young	Shreveport, La.
Straus, Charles B.	Minneapolis, Minn.
Tafel, Arthur G.	Louisville, Ky.
Thompson, Lewis I.	Portland, Ore.
Toledano, Albert	New Orleans, La.
Vawter, John Terrell	Los Angeles, Cal.
Washburn, George Hyde	Burlington, Iowa
Watrous, Charles A.	Des Moines, Iowa
Williams, Richard	New Haven, Conn.
Winslow, Carleton Monroe	Los Angeles, Cal.
Withey, Henry F.	Los Angeles, Cal.
Wogan, Victor	New Orleans, La.
Wuehrmann, William G.	Chicago, Ill.

Oregon Educational Work

The report of the Educational Committee of the Oregon Chapter is an interesting document. During the past year the work of the Committee has been closely identified with the reorganization of the Portland Architectural Atelier and the organization of the School of Architecture at the University of Oregon. The report tells of courses at the atelier in architecture, pen and pencil design, and descriptive geometry; an exhibition of the work of the students in the University held in the atelier; lectures at the library, and courses at the library in life, modeling, graphical statistics, descriptive geometry and architectural design; coöperation with the Trade School and with the University, the whole constituting a vital contribution to educational work. The School of Architecture at the University is destined, after another year, for enrollment in the inter-collegiate group.

The State Capitol Grounds at Harrisburg, Pennsylvania

The state of Pennsylvania has acquired some twenty-nine acres of land for ground, part of which is for open space and part for building purposes, the whole being a part of the Capitol development. The project was at one time in serious danger of being made an experimental study for the benefit of the students of the State College, but we are glad to say that the state of Pennsylvania has seen fit to employ a competent advisor for the project. One cannot be unsympathetic with experimental work for students, but we are quite sure that an undertaking of this magnitude is hardly the place to begin.

Obituary

Rudolph L. Daus

From Paris there is reported the death of Mr. Rudolph L. Daus, formerly a member of the Institute and at one time president of the Brooklyn Chapter. Mr. Daus studied at the Ecole des Beaux Arts in Paris, practised in the United States for over thirty years, and designed a number of notable buildings in and about New York City. In 1899, Mr. Daus was appointed secretary of the commission to revise the building-code of New York City. He was a member of the Beaux Arts Society, the Brooklyn Institute of Arts and Sciences, and of a number of prominent clubs.

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