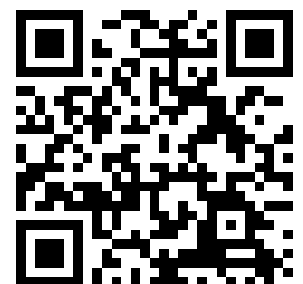


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[Supplement to the issue of March, 1928]

## THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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A STONE BRIDGE  
WEST LAKE, HANGCHOW  
*Photograph by R. A. Herold*

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Authority and Liberty in Architecture—V  
THE OUTLOOK

**I**N THE four preceding articles we have seen that so far from it being true that the Gothic Revival was responsible for breaking up the orderly development of architecture it was itself the first step towards the re-creation of the traditions of architecture that had been thoughtlessly destroyed by the pedantry that accompanied the Classical Revival in the latter half of the eighteenth century; and that although architecture during the nineteenth century periodically lost its way, there was on the whole a steady and progressive improvement in design until the early years of the present century when reaction in England set in under the mistaken notion that the Classical Revival in America was entirely a consequence of the Beaux Arts training and owed nothing to English influence. Such being the case, it is clear that the Classical Revivalists in England have misled the profession and it is urgent for English architects to retrace their steps to the extent at any rate of recognizing the validity of the inspiration of the nineties, or, in other words, a return must be made to the spirit of experiment and discovery that animated that decade. For it is just this spirit that in English architecture today is missing. And yet, as we have seen, there is a world of difference in the spirit in which such experiments can be made. One way is to accept tradition in some sense or other as the starting point, and the other is to break with it as completely as possible, on the assumption that not until the break is absolute can architecture ever be assimilated to modern life.

In the United States, this question appears to the foreign observer to have been settled. The best American architects have come to the conclusion that the rational thing is to accept tradition in a spirit of freedom,—to respect it but not to be enslaved by it. But in England the domination of

architectural education by the ultra-Classical School for the past twenty years has created a temper of pedantry that is incapable of entering sympathetically into any such free handling of tradition. The consequence is that nowadays when rebellion against the authority of the Classic is beginning to make itself felt, as became manifest a couple of years ago in the discussions at the International Congress on Architectural Education, there is a danger that reaction may proceed to the opposite extreme of license.

It is not improbable there may be a revival or recrudescence of New Art. Certain influences combine to push things in that direction. There is in the first place the influence of the Paris Exhibition, which is considerable; then there is the influence of the Lethaby group (who nowadays style themselves the common sense architects), who have become very active of late, and who, while understanding moderation themselves, yet preach a doctrine that is not likely to encourage moderation in others; and lastly there is the influence that is being exercised by Sir John Burnett's Adelaide House, which already has its offspring and which promises to be very influential in the immediate future.

Viewed from one angle, Adelaide House suggests Egyptian design. From another it is a revival of New Art; for in it Sir John Burnett has thrown overboard all the conventional trimmings and paraphernalia and relied for his effect entirely on the use of abstract form which has little relation to tradition. The practical demonstration on such a big scale of such an approach to the problem of design cannot be otherwise than influential at a time when the authority of the Classic is losing its hold. It is probable that it may foreshadow the form which the reaction against the Classic in England will take. For Adelaide House is a type of design to which students

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trained exclusively in the Classic tradition could easily take; to design in such a manner a sense of logical form is required, and little else, and this is just the faculty that the training in the schools has fostered.

Yet, while it is true to say that Adelaide House is a revival of New Art, it is a revival with a difference, and that difference would appear to be this—that whereas the exponents of New Art in the nineties looked forward to the creation of a new style of architecture by following structural necessity, this new school does not regard structural integrity as the basis of architecture but follows the Renaissance idea of looking upon architecture and construction as largely separate propositions, putting its trust entirely in logical form, since from the Renaissance point of view architecture is less something growing out of construction than something superimposed upon it. Thus, we see, the difference between the New Art of the nineties and that of today is the difference between an internal and external approach. But perhaps this difference is more apparent than real; for as both begin by making a complete break with the past they will, I imagine, be followed by similar results. Having turned their backs upon tradition, they will come to regard it as a point of honor that their work should not resemble that of the past in any particular. At all costs they will come to demand originality, not in the only sense in which any architect can be original, that is, by going back to origins and building up his design step by step from first principles, but in the sense of novelty, of producing something entirely new and without precedent. In this way an atmosphere will be created in which design will tend to become more and more self-conscious, peculiar and eccentric. There can be no doubt as to the reality of this danger, for history teaches us that a generation which has paid excessive regard to authority and precedent may, when once the spell is broken and authority relaxed, rush to the opposite extreme of liberty and license. It is not improbable therefore that as the Classical School sought to suppress the spirit of experiment and discovery in the interests of order the position may be completely reversed, and the interests of order sacrificed on the altar of a spurious originality.

Up to a certain point the spirit of experiment and discovery is good and is to be encouraged. But if it is to be finally fruitful it is necessary to recognize that it is only valid within limits. Those limits are set by tradition which bears the same relation to design that language does to speech. For, like speech, design is a medium of expression. Language gradually changes over long periods of time, not as the result of any conscious effort to change, but because people come to think and feel differently about

things. It is the same with styles of architecture, which in the past were not deliberate creations but gradual growths. A master of language is not a man who sets out to invent new words but one who enriches the language by the way he uses those already existing. For the same reason an architect is not called upon to invent a new style, to invent new proportions, mouldings and other details. On the contrary, he should be content to use those already existing. In the hands of a man of genius such proportions and details will tend to become transformed. They will tend to become something different from what they were before and lesser men will be able to travel on the road he opens up. It is, therefore, important to distinguish between genuine and spurious originality. The first test of genuine originality in any architect is that he does not begin by repudiating tradition under the mistaken notion that it hampers individual expression but frankly accepts it as the necessary basis of design, while being ready to depart from it when a better way presents itself or to incorporate in the chosen tradition elements borrowed from other styles. This is the natural way of working. It was the method of the past, and it is possible today for the architect who has made himself familiar with a variety of styles and entered into their spirit. It is possible for the architect to pick and choose from different styles and to produce work which, though it bears the general impress of tradition, is yet new in the sense that it does not conform to the standards of any particular style, provided he has sufficiently analyzed styles as to understand their relations to each other. For after all the divisions between styles are to a very large extent arbitrary; when clearly understood they are seen to merge into each other. The best way to attain to such a comprehension of style is to begin by approaching all styles from the point of view of construction and material (although architecture cannot be explained entirely in such terms), for in construction and material is to be found the common ground on which all styles meet. Such an approach introduces us to a conception of architecture that is at once new and distinctive, not because it has turned its back on the styles, but because the mastery of them enables the architect to transcend the limitations of the historical styles, to see the barriers which separate the styles as arbitrary and accidental, and to work for their removal by the solvent of knowledge and understanding.

Viewed in this light it would not be the right policy to carry rebellion against the authority of the Classic to the point of repudiating either it or tradition in the interests of modernism, but to take an interest in other styles. The next step for students whose education has been exclusively Classical would

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## AUTHORITY AND LIBERTY IN ARCHITECTURE

be to study the vernacular Renaissance, not in a spirit of condescension on the assumption that to understand Classical architecture is to be in the possession of the key to unlock the secrets of all styles, but in the spirit of the student who realizes the limitations of logic and that deeper truth is beyond its ken. After becoming familiar with the vernacular Renaissance they should study Elizabethan and Jacobean architecture. Great discrimination would here have to be used, for although Elizabethan and Jacobean work are full of ideas that are capable of development, there is a great deal that is indefensible, bad and meretricious, and it is necessary to put on the brake. Elizabethan is a mixed style. It is partly a product of Gothic tradition and partly a result of German, Flemish and Italian influences. The German element should be entirely eliminated, for it does not reflect what is really fine in German—the big roofs and grouping which are worthy of study—but consists entirely of strap ornament and filigree work adapted from pattern books and for the most part used without rhyme or reason. But it is different with the Flemish and Italian influences in Elizabethan work which, on the whole, were good. Such being the case, it would be profitable for the student to study these influences at their source. After the study of our vernacular tradition he could pass on to the study of Gothic Flemish and Italian work with advantage, to enrich and refine his work, but not before. For if study is to be profitable, it must be systematic. Indiscriminate sketching is to be discouraged; for it leads to indigestion. The important thing is that knowledge should be organic. Styles should not be studied from the base of sketchmanship but from the three-dimensional point of view, remembering always that the key to the picturesque is to be found in the roof plans. There is a logic in the picturesque as in formal architecture, but it is not the logic of symmetry but of the principle of growth; and for that reason it is to be regarded as a higher form of logic. As to details, the important things to know about every style are the various units from which designs are built up—details of windows and doors, eaves, the size of bricks and mortar joints and window panes, the pitch of roofs and width of spans. A student who collected details of such things from successive periods, noting the changes they underwent, would have gone a long way towards mastering the problem of style. He would note that as the various styles from the Middle Ages succeed each other the units increase in size. The window panes get larger, the bricks increase in thickness, the roof spans get wider and he would see that this fact is the key to the succeeding phases of the Renaissance—academic and vernacular—for the changes in the other details are necessitated by the increased size of the units.

And once this was grasped he would understand why architecture died at the end of the eighteenth century. It died because as the units increased in size architecture lost its adaptability, and losing that it could not survive. Yet the Classical School today vainly imagines that it can revive architecture by promoting the big scale.

The study of vernacular architecture introduces us to the crafts. Design continues to be abstract so far as general arrangement is concerned but not in regard to detail, where it becomes related to the peculiar qualities of different materials and is more closely related to construction. This different conception of the nature of architecture involves a different approach to the problem of design, a difference which may be conveniently illustrated by the different methods of combining brick and stone in the vernacular and academic Renaissance. The vernacular builders always began by designing a structure of brick and then proceeded to add stone to heighten the effect, to give emphasis, as it were, by using material of a lighter colour. But the academic architects of the Renaissance began at the other end. They began with stone and columns and then filled in the plain wall surfaces between their features with brickwork. The result is that in academic architecture brick and stone are never satisfactorily combined. They never use fuse, as it were, and the failure is the consequence of a wrong approach. If brick and stone are to be used in combination, it is necessary to begin with brick and windows, not with stone and columns. The way of the architect who sees the fundamental importance of vernacular traditions is to make mastery of craft traditions and simple building his first objective and to make general ideas dependent upon a mastery of detail.

But this simple natural approach to the problem is not recognized in most of the English schools where the idea obtains that the right method of architectural education is to teach the student the elaborate forms of monumental architecture before he is made familiar with simple building, on the assumption that if the student is first taught to do the big thing simply and directly, he will, when he comes to do the little thing, do it with distinction. Unfortunately for this theory, it does not appear to be supported by evidence. We are all, I imagine, painfully familiar with the students trained on this method who can make a show at designing palaces in the grandiose manner and yet who have no notion of how to build a cottage. Generally speaking, it seems impossible for them to learn, for having been taught to think of architecture as the profession of supermen and imagining themselves as of the elect, they appear to think it beneath their dignity to give thought to mere building and are in consequence unable to concentrate on simple things.

The consequence is their thought lacks precision. They remain forever vague about how simple things are done and this prevents them from ever rising above mediocrity, where even monumental (hateful word) work is concerned. The truth is that students who have been trained exclusively in the grand manner swallow architecture without tasting it. They are apt to remain to the end facile draughtsmen with a love of pompous effects and never come to grips with the real problems of design. I cannot agree with Professor Reilly when he says: "You cannot enlarge the cottage into a palace," if by that he means that vernacular traditions cannot be the foun-

dation upon which to build the higher forms of architecture; this is just what was done when architecture was really healthy, for in all such ages there was no artificial division between architecture and building which were recognized to be finally one and the same thing. The same style was used for the cottage and the palace, for the castle and the church. It is to such a conception of architecture that we must return, the conception which everywhere obtained until academic pedantry, however much or little the train of economic consequence may have shared in the act, broke up the unity of the arts.

A. J. PENTY.

## Mysteries and Realities

THE winter meeting of the Board of Directors began in the Octagon on 2 December last and ended at Birmingham eight days later, with visits to Charleston, Savannah, and Atlanta. The first day was devoted to a joint meeting with Committee chairmen. Before each other and the Board they outlined their proposed work and stated their financial needs. The meeting was planned as a kind of audit of scope and direction, to find out what work was justifiable, and what means for doing it were necessary. The occasion was one of great significance and crammed full of the most interesting possibilities. It is hardly fair to single out one activity over another, at this moment, but the outline of a program for the work of the Committee on Allied Arts seemed to me like the peal of a great bell in some high tower. The whole subject of Committee work will later be dealt with in more detail.

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The second day was given to the subject of Fellows and the Fellowship. The Jury of Fellows had met the day before. It is now its duty to recommend names for advancement to Fellowship, under the new rules, and the election of Fellows is by the Board. The membership of the Institute gave up its right to elect Fellows some years ago.

The subject is a difficult one to discuss, and yet it ought to be thoroughly discussed, weighed, analyzed, and thought about by the whole membership of the Institute. At the risk of seeming impertinent, I venture to record some history at this time. The first meeting of an Institute Board that I attended was in the Century Club in New York when Walter Cook was president. The Jury of Fellows was then composed of those Fellows who were members of the Board. (Now the Jury is appointed by the President of the Institute.) At the meeting of which I write the Jury had prepared a list of names from which to make a selection for recommendation to the then coming Convention. The discussion began with the number of Fellows to be recommended, and from there it went through all the various stages. Each member of the Jury confessed that he was so little acquainted with the membership of the Institute and its architectural performance as to make any wise action both difficult and even impossible. Every angle of the question was canvassed. Since that day the

question has remained unsolved. This year the jury of Fellows unanimously declines to recommend names for advancement to Fellowship. The Jury is divided on a matter of principle. Three members believe in the Fellowship, and three members do not.

Some years ago there was published in these columns a complete history of the grade of Fellows, and reasons were advanced why no satisfactory solution was possible. Since then, every effort to come to some compromise on the question, as between the opponents and the proponents, has only served to strengthen my personal conviction that the problem is not a solvable one and that the bestowal of Fellowships does more harm than good. It is a personal conviction, after fourteen years of observation.

Perhaps before the Convention there may be presented in these columns the two points of view that now divide the Jury. I mentioned this possibility to the president of one of the large Chapters, very recently, and his comment is worth quoting: "Yes, by all means," said he, "let us have a complete presentation of the arguments in favor of and against the Fellowship. But when it comes to a decision, let us not leave it to a Convention. Let there be taken a ballot of the membership. It ought to be plain to any thinking member of the Institute that a Convention is no place in which to get the reasoned judgment of the Institute. Rather is it the place where sentiment is almost sure to prevail over reason. Where people herd their bodies, they are pretty sure to herd their minds. After one Convention had refused to award the grade of Fellow to several members, a succeeding Convention gave up the right of the delegates to elect Fellows as gaily as though they were burying the last speculative builder on earth. They put the power in the hands of the Board, the power to appoint the Jury in the hands of the President, and never stopped to consider the political danger of such a proceeding.

"What did this surrender indicate," he went on to explain, "save that the delegates no longer cared, or that they were glad to get rid of the job. It looks to me as if they had been completely won over to the theory of delegation and representation,—to the building up of a political machine, and the creation of a herd mind within the Institute. Elected to represent the membership, the dele-

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gates passed on that precious right to the Board. It is true that the Board is theoretically representative, but it is a long, long, way from a town meeting, which was the only effective form of direct action that the democratic theory has yet produced. For directness, we are substituting indirectness. The member is becoming less and less, the machinery more and more. We are proceeding in the direction of centralized power and farther and farther away from the democratic theory under which the Institute was organized. We once got rid of kings because they misused the intense power they had appropriated. But we forget that power is equally, if not more, dangerous when conferred. The smaller the number of men in which it is centralized the greater the pressure put upon them to misuse it, the more feeble the power of resistance in the body politic. We see this plainly, every day, in our own political and organizational life, and while it may not be fair that one or two or three men should block a man from being made a Fellow, against the will of three thousand other members, it must be remembered that the blackball was not invented to permit spite but for quite another reason. It is dangerously susceptible to misuse, but what should take its place?

"One Convention suppressed the blackball and gave the power of electing Fellows to the Board and the power of appointing the Jury to the President. Is not this a terribly dangerous thing to offer as a substitute? Is not it easily conceivable that the election of the President and the Board of the Institute might be based upon the question of electing Fellows? Is the membership of the Institute fully aware of the fact that those members of the Institute who were blackballed at a Convention, which action precipitated the change in the method of election, are now Fellows?"

"What a fine thing it would be if all the Fellowships could be surrendered, and the Institute could begin anew on a basis of titular equality. I know precisely how some men value their Fellowship, but the common welfare of the Institute ought to transcend any question of sentiment. Those who hold their Fellowship as precious must, on the other hand, remember the unhappiness and the bitterness and the resentment that many bestowals in the past have caused, and that any fresh bestowal will create. For, any worth-while performance in the profession of architecture calls for two things,—opportunity and ability. Can any one pretend that architectural opportunities are evenly distributed? Do we not know that many have labored faithfully, veritable pioneers in uncultured territory, without a hope of opportunity. Does any one dare to assert that all the good jobs go to the most able? No! it takes both opportunity and ability to produce performance. But if honor is to be given to opportunity and ability, shall it be denied to ability without opportunity?"

\* \* \*

The Board of Directors would like all members of the Institute to know that it wishes to feel free to hold meetings with Chapters when and where it seems wise and may be made convenient. Thus it insists that it shall pay its own way and that no Chapter or the members thereof, as individuals, shall be put to any expense to entertain it. The reason is so obvious as to require no explanation, but

during the last trip, through a misunderstanding, the Board was obliged to make a departure from its rule. It hopes that it will not be asked to do so again. It will decline to be entertained, at anybody's expense, in the interest of that impartial service which it is its duty to render.

\* \* \*

The narrative of this meeting would be incomplete without mention of the cordiality with which the Board was everywhere greeted. At Washington many members dined with the Washington Chapter. At Charleston, Savannah, Atlanta, Birmingham, the members of the Institute spared no efforts in testimony of their affection for the Institute and it was everywhere a matter of regret that the meetings of the Board left so little time for those fraternal gatherings which are the happiest features of these efforts of the Board to commingle widely and intimately with the membership of the Institute.

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By action of the Board, at Atlanta, the name of the Institute's property in Washington is henceforth to be The Octagon and not The Octagon House, as it has been called of recent years.

\* \* \*

In Washington, a group of members fell to a discussion of Conventions. Some one asked what the delegates wanted at a Convention, and while the following answer is more or less of a synthesis, it is a faithful record of the comment that followed.

"What is wanted at a Convention? Oratory, plenty of it, and after that what you like. But the delegates like their oratory fervid, impassioned, even acrimonious. They like eloquent talks about architecture, too, but have you not noticed that on the arrival of a delegate he seems to be sniffing a little? 'Is there going to be a row at this Convention,' or, 'What's going to be lively?' he asks. I take it that a heated debate slakes his latent bloodthirst. But, he also delights in sentiment, and can stand a pretty heavy emotional debauch, which is why no Convention of the Institute should ever legislate. It ought to deliberate and take a vote of the sense of the meeting, but that vote should be ratified by the Institute membership before it became a law. This would be vastly safer, in the end, and would also serve to keep the members jacked up, to sustain their interest, to keep them informed, to prevent political coalitions for engineering a convention. As it is now almost anything can be put through a Convention, of architects or any other band of citizens, with the right setting for the stage, the right orators, the right music, the right lighting effect.

"Consider," said the group, "the last Convention. Take the evening devoted to the Small House Service Bureau. We heard a superb lot of home and mother stuff and not a single fact. Suppose, for example, that some one had pointed out that clause in the articles of incorporation of the Small House Bureau, whereby it states that the business may eventually be taken over and run by the Institute, and suppose some one had asked whether or no, under the present set-up of the directors of the Bureau, the Institute is not now legally liable, as some Institute member now has been advised by some lawyer? Would the Convention



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then have wished for some facts? Or would it have wept with the home and mother orators and voted just the same? The fact is that a Convention can never know enough to vote wisely on such questions. The essential facts cannot be put before it, and always there is the danger of the machine, the orator, the sentimental factors."

"For, example, in this matter of the Small House Bureau. Had the Convention wished to proceed in wisdom, the first thing would have been to act on Mr. Stephens' question: "Shall the Institute lend its name?" But no one gave a moment's thought to this basic question. The Convention took not the slightest interest in it. Failing that, had it been on wisdom intent, even to a degree, it would have asked something like these questions:

'How many houses have been built from the plans of the Bureau?'

'Has the Small House Committee seen all of them?'

'How many has it seen?'

'What do they look like?'

'Are there photographs that can be shown to the Convention?'

"Would it not be by some process such as that that a body of architects would seek to arrive at the esthetic effect of the Bureau?"

(This particular instance is so pertinent to the point of view concerning Conventions that it is cited as an illustration, but it of course has nothing to do with the essential merit of the Bureau. It seems plain that architects, with many others, confuse the word "effect" with the word "result." Of the latter we speak glibly, and yet a result in anything approaching that quality of finality the word is supposed to imply, has never been seen by any man, and never will be. What we see are effects. In our pride we call them results. An action produces satisfaction or annoyance, and we call the effect a result. With pragmatic confidence we pass to another action intent upon another result. What we produce is a succession of effects, which is why any legislator, with a grain of wisdom, approaches the task of passing laws with hesitation and humility.)

"Also," went on the speakers, "how can we find out about the effect on the public of the Small House Bureau's propaganda? It says that it has done a great deal towards acquainting the public with the virtues of the architect. That is all to the good, of course, and no one questions the theory of the Bureau. It is designed to offer architectural service to those who otherwise will not get it. But, we would like to know, is it a good thing to have people led to believe that a set of plans is all there is to architectural service? The Bureau cannot possibly supply personal service in the sense that an architect is obligated to give it. Thus may it not be that the Bureau is doing more harm than good? How can a Convention judge such an intangible question as that? It is one of the most complicated answers that a man can seek."

"It seems to us that any dispassionate legislator would be swayed by his experience as an architect. He would refuse to believe that a set of documents could be substituted for personal architectural service, and that, as a fundamental, charity cannot be made into a business which has to compete in the market-place with other forms of the same business. How can such a question be dealt with by a

Convention except after long observation? Does not the situation clearly proclaim that the Institute should never lend its name, for any purpose? Has it not enough to do in minding its own business? Can it not encourage, rather than affiliate?"

These opinions are a careful record of many conversations.

\* \* \*

At Atlanta the Board wrestled with what have now been called External Activities. Every element in the problem of straightening out the complication into which they have fallen, may be traced directly to Convention actions, to things done without preparation, to the effect of oratory and sentiment, to the absence of reason and prudence, to decisions taken with no perception of the effect. Some things will now have to be undone, which is always difficult, for men have a latent objection to undoing. Thus nothing is ever as easy to undo as it is to do. But what were once so confidently proclaimed as results are now seen to be no more than effects. The results are in the distance; the effects have to be dealt with.

At times, it seems as though it would be worth while to study the whole Institute structure, its theory, purpose,—yes, even its integrity,—and to imagine an ideal Institute in which the machinery would be very small, the work of the Directors much less, the Convention a deliberate and not a legislative body, and the amount of work done by the individual members correspondingly increased. In a parable, to imagine a return to some sort of a common vineyard in which every man might labor with pleasure and where no man's labor should be without worth.

\* \* \*

Among those present at Chapter gatherings I seem occasionally to note a face that wears a wistful look of inquiry, and playfully I imagine that its owner is saying to himself: "How do you get to be a Director, anyway? It must be some fun. He gets himself photographed reading from left to right, and his opinions are quoted in the newspapers, incorrectly, but magnificently. He stops at the best hotels, and then goes into sessions which must be interesting beyond all power to describe."

To the owner of that wistful face, if there be such a one, I utter words of caution. The fact that directors can stand the gruelling ordeal of three sessions a day for three or even four days in succession, is surely enough proof of their right to the job. (As for the "best" hotel, let me say that the last one I remember was of the acephalous monopodial variety, entirely composed of synthetic architectural swank.) The meeting at Atlanta happened to be the fiftieth that I have attended. (There was no celebration.) Somehow or other one seems to feel that something or other ought to be done about a fiftieth anniversary, but I merely recall the fact and my appreciation of the heroic qualities demanded of the director who lives up to the traditions of the office. He cannot escape listening to things over and over again, during his three years of service. He has to deal, over and over again, with subjects that seem long ago to have been worn threadbare, to be exhausted of every content, for there is no running personal knowledge as there is in a business. All the new director can do is to read the Minutes of past meetings, those little coffins

## THOUGHTS ABOUT ART

where ideas are solemnly buried with words, for no Minute carries the tale of the flashing eye, the resonant voice, the passionate faith, the impassioned plea.

But, to the owner of the wistful voice let me also say this. There are moments in the career of the director that are transcendent, when architecture disappears, when the problems of practising it become insignificant. These moments I shall not pretend to describe in detail. Their form varies and their content is infinite. On this last journey my own transcendent moments were personal. What else can they be? There was a sunrise seen through a pine forest, the smell of the sea at Charleston and the quiet Sunday morning meander through its streets, the lustrous shimmering of the savannahs in their winter robes, the live oaks, the crab soup at Thunderbolt, the last roses in the gardens, the portrait of Miss Mary Telfair, last of an old family, last bearer of an historic name, who, dying, took provision that the name of the little museum which had been her house should have the word TELFAIR in larger letters than the rest.

But, above all, there was the visit to the old plantation known as Medway, where we were the guest of Mr. and Mrs. Albert Simons, and where we made the happy acquaintance of those men and women who had come to help in our entertainment. They killed for us two bucks in the forest hard by and roasted them on a spit. They made huge pans of hoppin' John, and huger pans of corn-pone. These we ate in a great manorial dining-room hung with the trophies of generations of hunters. All the walls of the rooms in Medway were hung with Audubons, old lithographs, old prints of the olden time. Everywhere, for us, was a vivid mental picture, living momentarily, of the life that has gone. Could there have been any one who did not ask whether we have got anything worth while in exchange? Was any one insensible of the hospitality dispensed with such an unforgettable informality, graciousness, and charm? A delightful part of it was the spirituals that our entertainers sang to us as they sat in a corner of the drawing room, by the open fire, from which stole the resinous fragrance of pitch-pine.

Here was fellowship indeed. A band of strangers taken in and fed and cheered and made abundantly happy. What other fellowship is there? That is the ancient meaning of the word.

As night fell on Medway I stood beneath a giant live oak. Its lower branches swept a full fifty feet from the trunk in a horizontal reach. Thence they tipped gently down as though to complete a union with the earth. From above hung countless tasselled pendants of moss. The air was so motionless that they seemed at utter peace, as though they too knew that the end of the day had come. Yet ever and anon one of them would tremble, almost imperceptibly. At first it seemed to me as though some delicious tremor of joy was quivering in this gray cluster of stem and frond, but suddenly I had a prescience of faint laughter. None was to be heard, and yet there was plainly trace of it in the air. Slowly the prescience deepened and sharpened until, after a little and looking upward, there came this discourse from the hanging cluster whose tremors I had observed, precisely as a sermon comes from the sound of the sea.

"Yes, foolish man, I am laughing at you. Why? Be-

cause I can see inside your mind just as plainly as I can see the moon at night. Now just stop and imagine what you are thinking about. Just imagine! You are thinking that you have to write something about board meetings, fellowships, external activities, and what you really wish to write about is me, and the live oak, and Medway, and the unimportance of architecture, and the beauty of falling night, and the lady in black, and lots of things,—especially the sound of the song in the forest that you heard a few moments ago and that made you think of lovers going home through the wood after the fête was over."

"Now, foolish man, answer me this,—why should you write about anything? Isn't it really much worse than talking? Do you ever stop to think that great wonderful beautiful forests have to be slaughtered in order that men may write? And then, fancy being paid for writing! Could anything be more dreadful?"

"See how happy am I who neither speak nor write, for no words are now passing between us, nor any sound. Here I hang from my live oak, and he is as happy as I am. The sun and the moon and the stars play with us. The wind makes us strong. The rain washes us clean. We have speech with every living creature, though we have neither alphabet nor word.

"As for the beauty of this spot, who can find words for it? What are words to a row of old live oaks, or to a sunlit savannah, or to the lush grass by the stream, or to the fire in the hall? What are boards, and institutes, and journals, and chapters, and all the machinery of life, if there be no life,—no sense of the endless rhythm, and no speech save with words,—words, words,—"

There came a breeze, and many sighings, and night let fall her mantle. The lights shone from the windows, and voices came from many places, and I heard what I thought to be a very happy voice, saying this: "Here, for some blessed hours, is the reward for being a Director."

C. H. W.

## Thoughts About Art

"IN the hills I saw the making of a Cashmere shawl. In olden times, as nowadays in the remote villages, men used to weave muslin by hand and go to the bazars to sell it. A weaver would plan his work, put it on the loom, and as the loom hummed like a musical instrument the man would become taut, eager. Towards the end, his body would almost break, as the loom went on and on, until at last the muslin was finished. Then he would sell it, calling it by name—'Morning Dew' or 'Evening Silence.' Even now, families two or three hundred years old have names for their clothes; you will hear the daughter say she is going to wear 'Evening Glow,' or the boy will wear 'Noon-day Ease,' and so on.

"But the making of a fine Cashmere shawl is a greater thing than the weaving of a piece of muslin. About twenty men sit around the loom, journeymen and apprentices; it is like an orchestra. They all have a vision of the design, but the master who has done it hundreds of times to the minutest detail, he

alone knows it. One holds the red, another the blue, another the russet, the green, the purple, and so on: all these threads are held like tongues of flame. The master has a small cane in his hand; he says a short prayer and the weaving begins, first the red, then the green, then the purple, and they begin to sing:

'What are you weaving? We are weaving the little garment of a child. What are you weaving? We are making the dress of a bride. What are you weaving? We are making the chaplet of the dead.'

So the whole gamut of life is sung.

Day in and day out this goes on. The master touches this weaver and then that one with the stick, and each responds. You begin to see the colors coming out, as if some one had torn the sun into ribbons and was weaving it into the pattern, and gradually this flow of colors takes shape and form. The work lasts about twenty days, and at last the body of each one of these men becomes taut, like a full-stretched bow; the master stands like an eagle circling over his prey, the threads are a thunderstorm of colors—the weavers give a terrific yell! The thing is done! Then you see a marvelous Cashmere shawl. And they give it a name: 'The True,' 'The Well-Made,' 'The Pride of the Maker,' or 'The Pride of the Possessor.' It is ready, then, for the market. Any one who has seen the terrific bow-like stretch of the bodies of the weavers towards the end of the weaving can never forget it.

'I have seen the traders come mile after mile to obtain these shawls. Once when a tradesman from

a European country saw one in the making, he insisted that it was only a mechanical process, a work of habit, and he talked about it so much that in that village the weavers became conscious of the design. The secret was lost to the village because the merchant had made the weavers think about what they were doing and they became entangled in the inhibitions of self-consciousness. Even in the artisan's work he must proceed from instinct to consciousness and from consciousness to unconsciousness. All his life the artisan has been taught to work unconsciously, in order to attain perfection, and the whole effort of the Hindu race is directed towards the attainment of this unconscious wisdom. . . .

'A potter gives beautiful names to his wares, 'The Nest of Milk,' or 'The Homing Place of Honey.' When he is selling them he asks, 'What will you have? Three Homing Places of Honey, or Three Nests of Milk?'

'We stayed near this potter a long time. He said he could make any kind of pot or vase, provided people gave him the order and never came to ask how he was making it. We wanted to put many questions to him but he said, 'You should never disturb a maker by asking him how he makes a thing; he is like God, too busy creating to answer questions.' If a potter becomes conscious of the process he loses sight of the thing itself. He said, 'It is not the clay and the shape of the cup that is most important; it is the hollow that holds the milk that is important, and you must know how to make the right hollow, or you will not be a good potter.'''

DHAN GOPAL MUKERJI, in *Caste and Outcast*.

## Mediaeval Cartoons for Stained Glass

### HOW MADE AND HOW USED

*Illustrated with photographs by the Author*

WE have a very clear and precise description of how the mediaeval artist drew the cartoons for his windows in the text book written by Theophilus, a monk who is believed to have lived in the 12th century. He tells us that the drawing was made with lead on a board, to which a coat of size and whitening had been applied. (Fig. 1.) The lead was a pointed piece of the ordinary metal and had nothing to do with the material contained in a lead pencil, which is a comparatively modern invention, and contains no lead at all, the substance used being plumbago. But on a coat of whitening or pipeclay, metallic lead will make a grey line. The process is the same as is now used in silver-point work, and it was also employed in the note books in vogue some years ago which were made of prepared paper upon

which one could write with a metallic pencil. After the drawing had been lightly indicated in this way, the lines were put in with greater precision by means of a brush.

The artist did not work with the board supported vertically on an easel as we should do. It was laid flat and rested on trestles like a table-top. (Fig. 2.) This was, no doubt, the reason why an easel picture was termed a "table," as in the catalogue of Henry Eighth's pictures at Hampton Court. Even statues were carved whilst laid flat on their backs instead of being stood on end, as we see in several miniatures, woodcuts and carvings of sculptors at work. (*Miserere* No. 19,627 *Musée de Cluny*. *Interior of Artists Studio; Miniature XV cent in Boccaccio*. *Des cleres et nobles femmes, formerly in Lord Mastyn's Collection*. *Wood-*





FIGURE 1

cut, *Middle-Class occupations in the Fifteenth Century*. Zimmern, *Hansa Towns*, p. 123.)

The drawing only occupied one-half of the board. On the other end the glass was cut, painted and fitted together in the lead. The glazier thus had the drawing before him the whole of the time he was at work. When the drawing was done with, the board was given another coat of whitewash and a fresh cartoon was made on the new white surface. There are sev-



FIGURE 2



FIGURE 8

eral items in the accounts of the cost of making the windows of St. Stephen's Chapel, Westminster, in 1351-2, for "washing (i.e., whitewashing) the tables for designing the glass" and payments of draughtsmen "designing on the said tables."

These boards were cumbersome things, so that glass painters tried to do with as few of them as possible. They therefore did not obliterate a drawing until the utmost possible use had been got out of it.



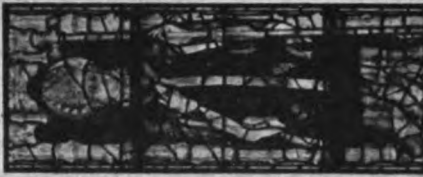
Cartoons used several times over.



Parker Window



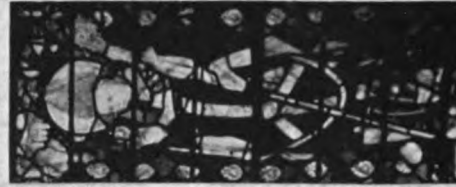
Wolveden Window



Bolton Percy Ch.



Parker Window



Wolveden Window



Bolton Percy Ch.



All Saints North Street Church, York. c.1450.



St Michael-le-Belfrey Church, York. c.1530.  
From a drawing by Miss Mabel Leaf.

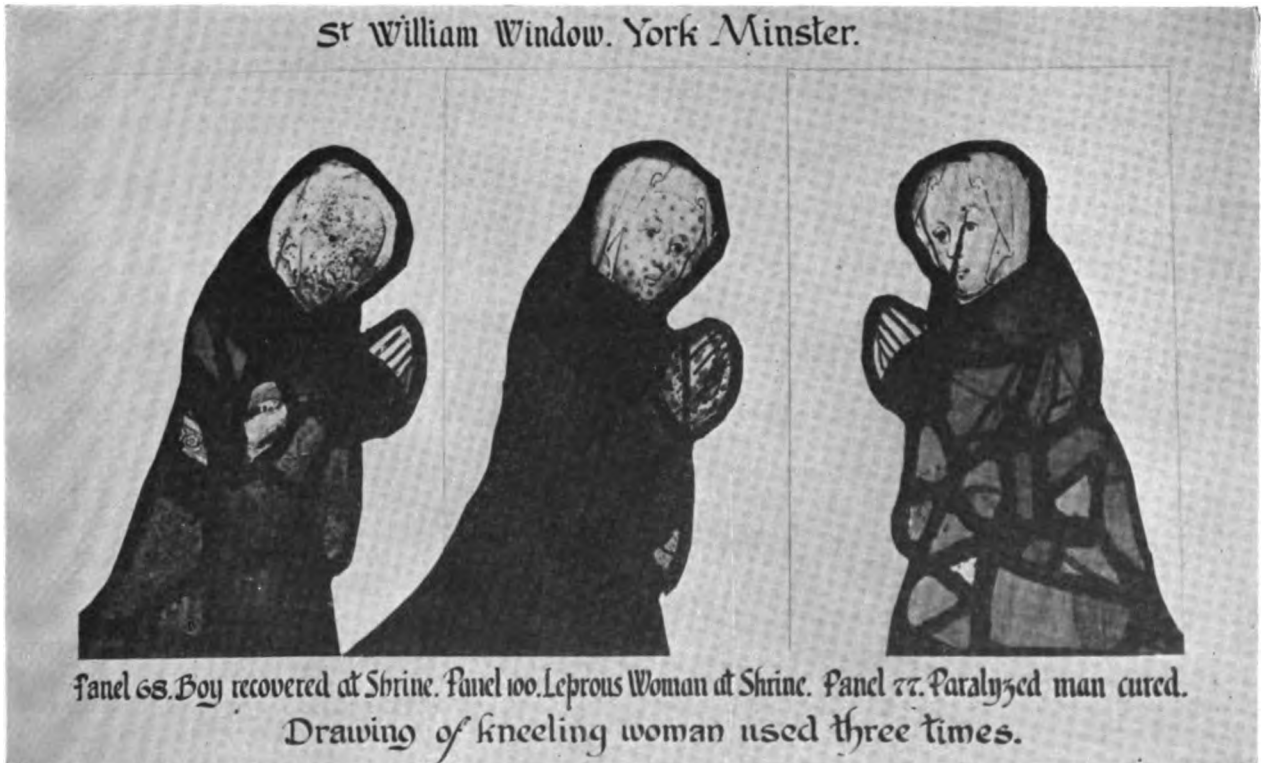
FIGURE 3

FIGURE 4





St William Window. York Minster.



Panel 68. Boy recovered at Shrine. Panel 100. Leprous Woman at Shrine. Panel 77. Paralyzed man cured.  
Drawing of kneeling woman used three times.

FIGURE 10 (TOP)—FIGURE 14 (BOTTOM)



FIGURE 5

Thus in the clerestory at Chartres we see that one figure has been made to represent several different kings and other dignitaries.

We do not know for certain when drawings on paper first came into use, but they were commonly employed in the fifteenth century. In their case, directly opposite causes led to precisely the same result. They could be so easily rolled up and stored away for future use that we find them used again and again for the windows of different churches in the districts surrounding the various centres where schools of glass-painting were situated. Upon the death of the original owner, they passed to his sons or successors. Thus Robert Preston, the glass-painter of York who died in 1503, left all his "scrolls" (as these rolled-up drawings were termed) to his partner, Thomas English, and five years later another York glass-painter, Sir John Petty, bequeathed his "scrolls" to his brother Robert. In this way drawings were in use for very long periods, and in two York churches, All Saints, North Street, and St. Michael-le-Belfrey, are two figures at St. Christopher exactly alike (Fig. 3), yet one is at least eighty years anterior to the other.

Mediaeval bishops were all so much alike that frequently a figure could be used to represent some other

personage without any change whatever except altering the name on the phylactery. In other cases an orphrey was changed into a pallium and a crosier into an archiepiscopal cross, so as to make a bishop do duty for an archbishop. (Fig. 4.) Thus St. John of Beverley in the Parker window in York Minster becomes St. Paulinus in the Wolfden window next to it, and some nameless archbishop at Bolton Percy. St. William of York in the Parker window similarly becomes St. Nicholas, and again appears as an unidentified bishop at Bolton Percy.

Similarly in the case of a pair of saints such as St. Stephen and St. Lawrence, who were both deacons, one drawing was made to do for both. By turning it over so as to make them both face inwards and by substituting a gridiron for the three stones held by St. Stephen, the thing was done, as we see in the western-most window on the south side of the Nave at York. In the clerestory of St. Martin-le-Grand, York, where St. Mark in a similar way becomes St. Luke (Fig. 5), not even the emblem required alteration; for St. Luke's ox has been painted on a piece of glass of exactly the same shape as St. Mark's lion. This was not only an economical method, but had the additional advantage of enabling perfect balance





FIGURE 6

in the design to be secured at practically no expenditure of time or effort.

The colouring was, of course, altered. But in the case of cheap work in clerestories, where almost anything was considered good enough, this was not sufficient to disguise the fact that but one drawing had been used many times. The fifteenth century glass-painter had practically only three colours at his disposal, red, blue and green. He was further handicapped by the fact that the colour of certain vestments did not allow of change; albs, for example, must be white. The only alteration which it was possible to make was in the colour of the copes or chasubles and in the backgrounds. The glass-painter could not therefore go very far before the same colour scheme came round again, so that No. 4 would be both in form and colour exactly like No. 1.

This difficulty was surmounted in the North Clerestory at Great Malvern Priory by making four figures from one drawing. (Fig. 6.) Then after it had been turned over and made to face the other way, and the position of the two hands had been altered, it could be used four times more. We see, however, that the glass-painter who made these alterations was evidently not the author of the original cartoon, but was

evidently working from a drawing or a tracing of the work of another, for the new hands are far too big, a mistake the original artist would have been incapable of making. The same figure again appears in Cirencester where it has been made to represent St. John of Beverley.

In the same clerestory a kneeling figure of an ecclesiastic represents Prior John Malvern, Prior Aldwin, and eight religious figures, whilst King Edward the Confessor becomes William the Conqueror, and a figure of "Joachim Alone in the Fields," after being pushed up against a very ill-drawn figure of a woman, does further duty as "The Meeting at the Golden Gate." (Fig. 7.)

No matter where you go it is always the same. Evidently there was never the same amount of money available for the windows of the clerestory as for those in the aisles below, with the result that it had to be spread over as large an area as possible. At York, as far as it is possible to see from the floor, one window has been repeated eight times in the clerestory of the choir with at most one or two slight changes. At Cologne, two figures, a young and a middle aged king, have been repeated all round the apse.

Tracerics, as the small panels at the top of win-





FIGURE 7

dows are called, afforded another opportunity for practicing economy in the making of new drawings. Angels were often repeated, either turned over so as to face inwards and make a right and a left, or used just as they were, the surroundings merely being altered to fit the various sized openings. We have a good example of this in the eight tracery panels to the York window in St. John's Church, Micklegate, York. But one drawing has been used, the only changes being in the bases and the heraldry. At Great Malvern a head from an old drawing of a deacon, originally, no doubt, a figure of St. Stephen or St. Lawrence, has been used to fill one of the openings in the tracery of the east window. (Fig. 8.) It was obviously never designed to fit the space. The employment of old cartoons was, however, not con-



finied to single figures only. Subjects could similarly be used over again. We have a good example of both in the east window of Holy Trinity Church, Goodramgate, York, erected in 1476. (Fig. 9.) Across the top of the window is a row of single figures, St. George, St. John the Baptist, St. John the Evangelist, and St. Christopher. (Fig. 10.) The St. George figure again appears in a very fragmentary state in St. John's Micklegate. The Baptist is a well-posed figure with a fine head, but the Evangelist is a miserable thing in comparison. It is probable that the glass-painter was not much of a figure draughtsman, and not having a drawing of the Evangelist by him he has adapted it from the one of the Baptist. The two draperies are practically the same, but in making the necessary changes in the arm, he has not

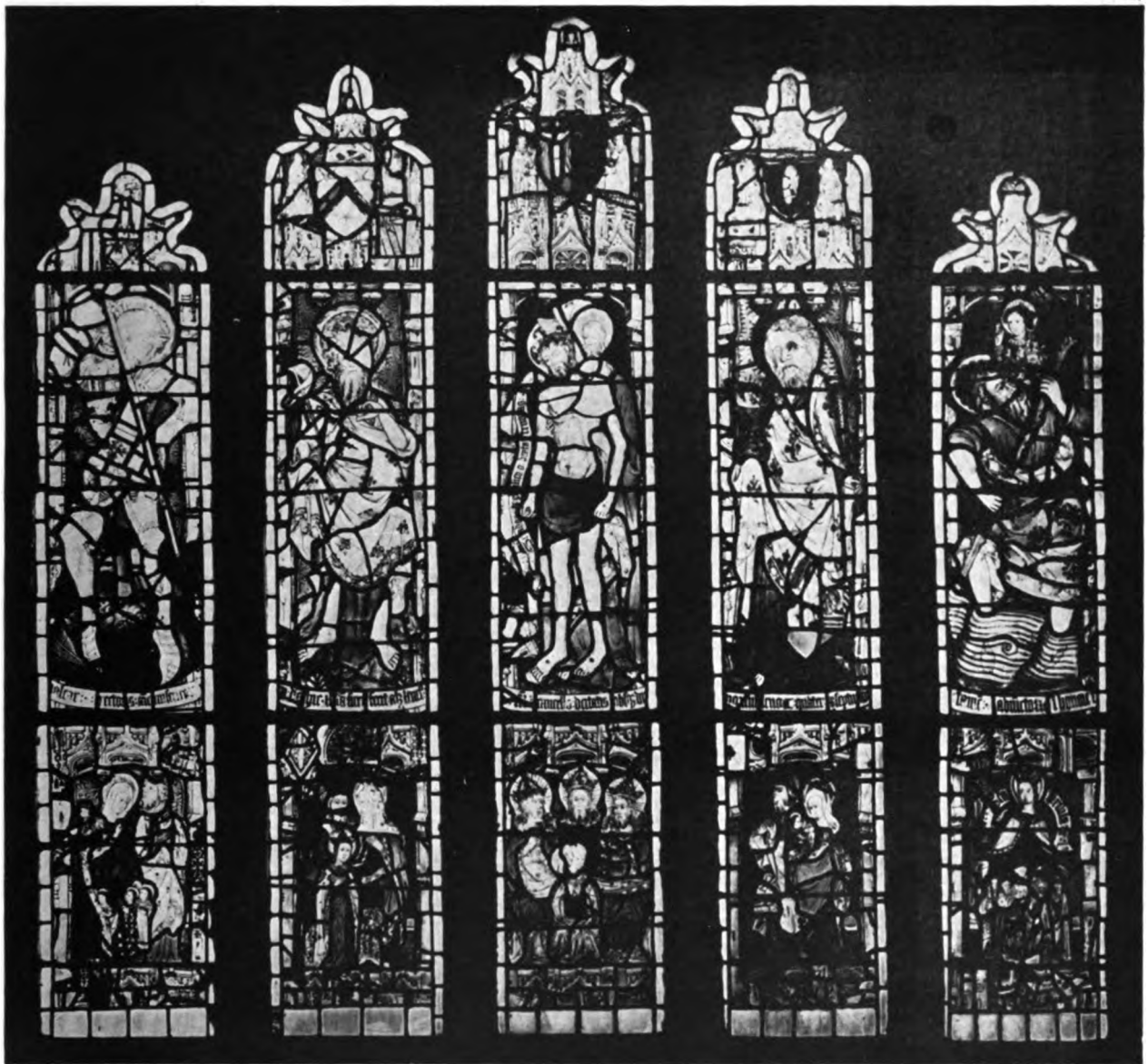


FIGURE 9

allowed sufficient at the shoulder, with the result that the limb has a shrunken appearance. In the centre is a Corpus Christi group, which has been again reproduced in St. Martin-le-Grand. (Fig. 11.)

Across the bottom of the window is a series of subjects which were evidently great favorites with York people. They represent married saints with their wives and families, and were evidently regarded by the lay-folk as a set-off against the presumptuous claims advanced by the monastic orders to a special degree of sanctity because of their celibacy. One of the groups represents Zebedee and his wife, St. Mary Salome, with their two children, St. John the Evangelist and St. James. St. John is shown as an infant in his mother's arms, and he holds his emblem of a

book with an eagle on it. But this label is not sufficient to disguise the fact that an old cartoon of a Holy Family has been used and merely altered to fit. For St. Mary Salome holds a lily—the particular attribute of the Virgin, and the child's robe is diapered with an X, the initial letter of *Xristos*, or Christ.

The St. William window in the choir at York is a very fine work, dating about the year 1421. But the number of times that figures and details have been repeated, and even whole subjects used again, is surprising. (Fig. 12.) Thus the cartoon of a hump-backed boy cured at the shrine (panel 74) has again been used, with the omission of a figure of a spectator, for a drowned child brought to life (panel 99). Similarly in panel 68 we see a mother who has





FIGURE 11

brought her sick child and propped him up against the shrine whilst she prays for his recovery. A spectator in the background points with forefinger at the child. By eliminating the figure of the child and painting spots all over the face and hands of the mother we get a Leprous Woman cured at the Shrine (panel 100). (Fig. 13.) The spectator now points at nothing at all. Moreover, the figure of the woman has been used still a third time after being turned over in panel 77. (Fig. 14.)

Similarly St. Peter in Prison, in the north aisle of the choir, again appears in the south aisle for the Baptist in Prison, the only change being the addition of the head of Salome seen through the iron-barred window of the cell.

Sometimes two drawings were combined, so as to produce a third and new composition. Thus panel 66 in the St. William window shows a woman who has been poisoned by eating a frog which has accidentally got into the dough whilst baking bread. (Fig. 15.) She has removed her belt, which she is

unable to wear on account of her swollen body. By combining this figure and the drawing of the shrine of the saint in panel 87 we get a new picture representing the woman cured at the shrine. Her belt has been eliminated, but her hand is still outstretched and now holds nothing at all.

But the maker of the window went further than this. He could get four new compositions out of two drawings. Panel 48 represents "Cures by Holy Oil Exuding from the Shrine," which for easy reference we will call A. (Fig. 16.) Panel 69, which we will call B, shows "Blind and Crippled coming to the Shrine." By combining the cripples from A and the shrine from B, and the shrine from A, and the blind from B, we get two new panels representing still further cures (panels 96 and 97). Still further on the blind man whom we have just seen catching the oil dripping from the shrine, with the addition of some hair, again appears as a paralyzed man cured (panel 77). (Fig. 17.)

These made-up panels were doubtless the work of



Panel 66. Woman poisoned by Eating Frog.



Panel 87. Man offering Wax Leg at Shrine



Panel 101. Poisoned Woman at the Shrine

FIGURE 15

junior draughtsmen or apprentice-designers learning their job by piecing together new drawings with two or three cartoons of the head designer before them. There is unmistakable evidence of this in the "St. William Lying in State" subject (Fig. 18), which is made up of heads and tracings of details from panels in various parts of the window. The head of St. William comes from similar heads in panels 28 and 43. (Fig. 19.) The woman, either from 69 or 74,

where the same head again appears. The old man in the background is a tracing of the head of the Lord Mayor of York in panel 37, and the kneeling man is the figure in panel 103, but turned over so as to face the other way. (Fig. 20.) Several of the other figures could also be identified.

The final result when all these various details have been stuck together, whilst not bad, is exactly what we should expect from a work produced in such a





FIGURE 13



FIGURE 12



B



D



A



C

FIGURE 16



FIGURE 18 (TOP)—FIGURE 17 (BOTTOM)





FIGURE 19 (TOP)—FIGURE 20 (BOTTOM)

way and by the hand of a learner. There is very little composition and the general effect is confused. There is none of that broad map-like feeling and spacing—that sense the design such as we see in panels

which have evidently been drawn by the master himself, like "St. William Crossing Ouse Bridge" or "St. William's Vision" (Panels 36 and 29).

JOHN A. KNOWLES, F.S.A.

## Richelieu

### AN EXAMPLE OF SEVENTEENTH CENTURY TOWN PLANNING IN FRANCE

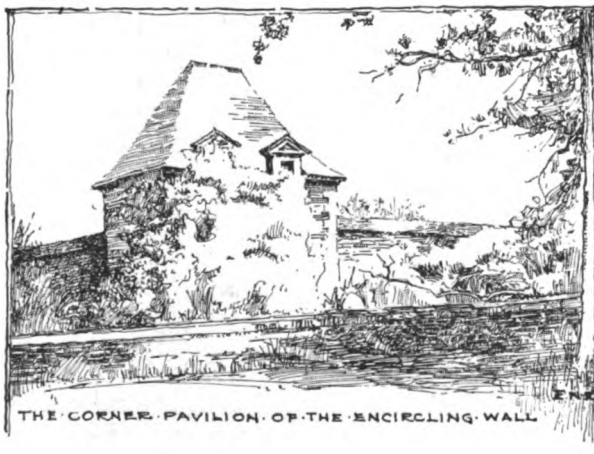
*With Illustrations by the Author*

JUST south of Chinon and not far from that picturesque group of chateaux that is the delight of all travelers, lies the small town of Richelieu—of unexampled interest to the architect, the town planner, the historian, the artist and the tourist. And yet few of those who sweep along the white roads of the Loire in their touring cars, or even of those who pedal slowly through the dust on bicycles, ever discover the town. The tourist visits the well-known chateaux, the artist lingers in the picturesque valley—only courageous souls who are not deterred by market trains or primitive hotels journey from Chinon to the end of the railway route and find Richelieu, a little seventeenth century town, hardly changed in its external aspect since its founding, and lying near the ruins of the great chateau of the same name.

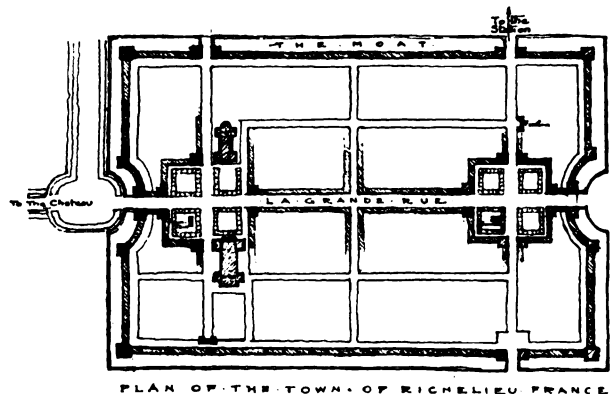
Obviously the site of the town was not selected for its natural beauty. The country wears a melancholy and monotonous aspect in sharpest contrast to the charm of the Loire valley. Rather Cardinal Richelieu chose this setting because near by stood his parental estate, the house and the mill of his father, far too modest in their original form to bear the name of Richelieu. To make the estate worthy of this honor the Cardinal destroyed the towns and chateaux next to it, and on the extensive area thus cleared

set his architect, Lemercier, at work to build a chateau that should give architectural expression to the glories of his name. Some authorities state that the Cardinal was born at the old family house and that this huge construction was intended to commemorate that event. This statement probably originated with Marot, who made plates of the chateau in the seventeenth century and marked a room on the first floor of the southwest pavilion of the garden front as the "chambre de l'ancien bâtiment, dans laquelle naquit le grand Cardinal de Richelieu." Historians record, however, that Armand Duplessis, Cardinal de Richelieu, was born in Paris.

The enormous extent and the sumptuousness of the original chateau, of which little now remains but scattered pavilions in a vast park, may be easily imagined from the drawings of Marot and the many florid descriptions of that day. The Cardinal seems to have spared nothing to make it the most splendid in France. It provided, however, accommodations for only the King and Queen, the Cardinal himself and his immediate attendants, since it was built with the depth of a single room and the principal rooms were confined to the first floor. For all the court and its immense following other housing had to be provided, and the little town of Richelieu was built to serve this purpose. It also is the work of the Cardinal's architect, Lemercier. The main street of the town with its north and south gates is a prolonga-



THE CORNER PAVILION OF THE ENCIKLING WALL



PLAN OF THE TOWN OF RICHELIEU FRANCE

## RICHELIEU



A CORNER HOUSE ON ONE OF THE SQUARES



END OF A COURT TO A HOUSE

tion of the highway that leads directly from the town to the chateau.

One does not deplore so much the loss of the great chateau since the town is left virtually intact. Other chateaux give us adequate pictures of the great pleasure houses of the day, but practically no other town in France so preserves the atmosphere of the seventeenth century and so embodies the spirit and purpose of contemporary architecture. Dr. Blomfield says, "Richelieu is notable, not only as a memorable example of town planning, but as the first completely new town planned and carried out in one effort since the founding of the free towns of the Middle Ages; in its way it is unique."

Unique it was indeed as an achievement, but not as a conception. The period immediately preceding that of Richelieu's power, when Sully, under Henry IV, was Surveyor-General of the work in Paris, was marked by architectural undertakings of monumental character for civic purposes. Henry IV diverted his court from the building of elaborate hunting-boxes and palaces, so popular under Francis I, and with French architects began that reconstruction of Paris which transformed the city and established those ideals and traditions of civic planning which are the gift of Paris to the modern world. The architectural period was transitional, but the treatment of such centers in Paris as the Place Royale (now Place des Vosges), the completion of the Pont Neuf, the Place Dauphin and the beginning of the Porte and Place de Paris, later abandoned, shows no uncertain handling.

The fever spread beyond the King's activity in his capital. Charles of Gonzaga, Duke of Nevers and Mantua, founded Charleville in 1606, with a Place Ducale in the center of the town bordered by arcades like the Place des Vosges in Paris. Sully, in 1609, founded Henrichemont, laid out with a radiating system of streets combined with the rectangular. It

was in 1627 that Cardinal Richelieu, with his architect, Jacques Lemercier, founded the town of Richelieu.

Much of the high reputation of Jacques Lemercier rests on his design of churches, such as the church of the Sorbonne, St. Roch, and the Val-de-Grace in Paris, but his brilliant execution of the plans of Richelieu certainly gives him pre-eminent rank as well in civic architecture. In all his work he made a notable advance beyond the earlier building under Henry IV, equalling his predecessors in the boldness and vastness of their designs and surpassing them in his grasp of the technicalities of the neo-classic and in his feeling for the proportions and relations of the Orders. It is because Lemercier stands midway between the hesitating, unscholarly architecture of the earlier transition and the perfection of the later work under François Mansart that his style makes a peculiar appeal, giving delight to the architect in its forms and to the artist in its picturesqueness. In a small town like Richelieu the bizarre, clumsy work of the earlier architects or the correct, dignified classic of the later period would have destroyed the scale of the whole. Lemercier's work marks the propitious architectural moment.

An analysis of the town of Richelieu in its setting, its plan, and its architectural forms and details reveals this distinctive character and charm. From the first moment of approach down the long avenue of plane trees from the railroad station the spell of the place is on the visitor. The outline of the town and the vista through the entrance gate give the sense of regularity, and a mediaeval moat around the wall introduces a playful note, for even before the moat was filled with gardens, as it is for the most part now, it served no defensive purpose—protected no fortified wall. The wall along the moat is low and friendly, with a broad stone coping, and is interrupted by the remains of old corner pavilions and the picturesque



THE CHURCH



AN ANGLE OF A COURT



gateways which Nancy, Cambrai and other towns of the early seventeenth century also boast. The gates at either end of the main axis of the town have an even more effective introduction than the one towards the station, for the moat and its wall curve inward towards these gates, making monumental approaches to the substantial bridges that span the moat. The treatment of the gates is more imposing than that of the surrounding houses, for open-joint stone work is employed instead of the plaster of the inner town, and there is the suggestion of a panel for an inscription in the high dormer-like form above the gates and in the wall on either side of the opening. But apart from these details the structural forms of the gates give the clue to the architecture of the whole town. There is the steep French hipped roof with the short ridge pole and a slight kick at the eaves, and the line of the eaves is cut by the panelling already mentioned. Just as the narrow dormers of the late Gothic chateaux rise flush with the wall below and cast their shadows on the steep roof, so here the picturesque play of light and shadow is preserved. The new note is struck in the pediment which crowns the panel and contrasts sharply with the softer lines around it.

But the vista through the archway is too tempting

to keep the traveller long at the entrance. A short walk down the street continuous with the station road, and the plan of the town is evident. We pass a picturesque fountain which marks the end of a minor street parallel to the moat, and enter a charming public square.

This square is our key. Here the shorter street on which we have been walking crosses at right angles the longer, the main, central street, "la grande rue." And following this latter to the right a little way we come to a second square precisely similar. Thus is the plan revealed, one major axis intersected by two minor, with strong emphasis at the crossings. Of these two squares that mark the focal points of the town plan, the one towards the chateau is the more important because the church and the market place are there, facing each other and set back from the main thoroughfare. Yet the other is a civic and social center too, since it contains a fountain where the townspeople gather to draw water and the women to wash clothes and gossip. The civic importance of these open spaces is indicated by a most interesting treatment of landscape and architecture. The four plots of land in each case made by the intersecting streets are planted with trees which are cut with flat tops and produce the effect of a thick arbor

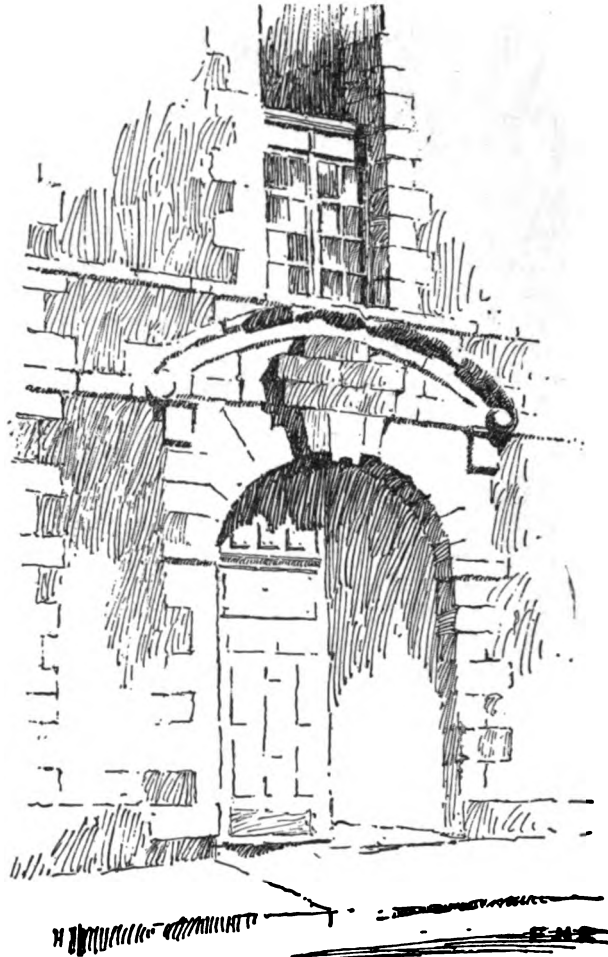


## RICHELIEU

around the grass plots. And in keeping with this formal landscape foreground the row of houses, of a uniform, two-story height with the second-story windows running into the high roofs, mounts higher in pavilion treatment at the corners of the streets. These corner houses, two and a half stories high, with dormers in their steep hipped roofs and chimneys at either end, are truly monumental in effect. By contrast they emphasize the domestic scale of the lower houses, in which the eaves come down to the transom bar of the upper windows. They serve also to repeat in the heart of the town the general effect of the gateway entrances.

In the great central street alone the height of these corner houses is maintained throughout its length and each great double house has a distinct hipped roof of its own with central chimneys as well as chimneys between the roofs. This grading of heights and change of sky line are the most interesting features of the town. The large houses of the central street are bound in architecturally with the lower houses of the minor streets by the corner pavilion treatment of the squares, and the still less important streets near the low wall of the town have small and picturesque cottages, whose red-tiled moss-grown roofs contrast in color and form with the dignified steep slate roofs of the more formal houses. From the exterior the town builds up as a picturesque mass, the moat, the bridge, the stone coping—the low houses and gardens, all leading up to the stately ridge of houses in the central street. The relation of major to minor axes, of the minor streets to the major street, is maintained in the contrast between the simple rectangular approaches to the minor gates and the more elaborate approaches on the road that connects with the chateau.

The orderly, formal character of the whole town is somewhat relieved and a note of domesticity introduced by the materials of the houses. They are for all walls a rough local rubble covered with smooth buff plaster, and for jambs, cornices, string courses and quoins cut stone of the same yellow tone. The quoins at the corners and the stone finish of door and window openings are kept flush with the plaster, whereby is avoided the effect of heaviness observable in the gateways and the chief monument of the town, the church. This last, in Lemercier's best style, is like a higher separate pavilion rising above the other buildings of the town. Its roof slope repeats the steep lines of the hip-roofed houses and is picturesque in consequence, even though the architect felt forced, by a regard for classic forms, to place a pediment against it as crown to the orders of the facade. Its breadth of nave and aisles, connected



A. DOOR. ON "LA GRANDE RUE"  
IN RICHELIEU.

by long curving consoles, makes it fit into its environment as surely as the wooden market hall on axis with it across the square. The long low roof of chestnut covering the market serves as a foil to its more architectural neighbor.

It is easy to picture the town of Richelieu peopled with the court and retinue of king and queen and cardinal. The grandiose setting appears still suited to a seventeenth-century pageant; and none the less on this account, perhaps the more, it charms the visitor of the twentieth century. He is delighted too by its remoteness from the main traveled roads, its picturesqueness and its mellowed splendor. All of which can hardly be conveyed by any words, however winged. It should be seen. Its strong appeal is curiously twofold. Its perfect orderliness, like all things classic, satisfies the intellect. Its quaintness and its homeliness soothe the heart.

ELIZA NEWKIRK ROGERS.



# A Brand New Theory of Congestion

**N**OW that congestion of traffic has become well-nigh intolerable in New York and the vicinity, and while there is no end of talk about what should be done to relieve it, a brand new theory emerges. This theory, contrary to a rather ancient belief, runs to the effect that the production of taller buildings operates to reduce street congestion by reason of the absorption of the street traffic by the vertical transportation that goes on within them.

This theory is dramatized by picturing how Smith (after he somehow gets to his office in the morning) spends his day doing this and that, going here and there, by riding up and down in the elevators of the building which he occupies (this dramatization of Smith's doings always leaves him at night in his office building, presumably riding up and down).

Of course, if Smith spent his day in that way—if every one else in town spent his days riding up and down—it would no doubt relieve congestion on the streets during office hours. But one who is inquisitive may very properly worry about how Smith comes and goes at the beginning and end of his day of vertical transportation. For, if it should be found as a result of a very deep and penetrating analysis that taller buildings and more of them would be occupied by more people who had to come and go from them at least once a day—such a finding might raise a question concerning the validity of this new theory.

But in order that we may proceed to another point of this theory, let us assume that a deep and penetrating analysis had actually revealed that taller buildings and more of them left the transportation system unchanged in the streets during the hours of arrival and departure. Let us take the case of Smith and his engagements:

Smith goes to his office in the morning and finds upon his pad that he has five contacts of a business nature to make during the day. Where will they take

place? Obviously, according to the theory of probabilities, the five appointments would all take place in the building he occupies—provided that were the only building in town. But—and quite as obviously—if there were four other buildings of the same volume, he would only have one contact inside and four that would take him out upon the street. In the same way if there were ninety-nine other buildings in the town, the probabilities are that with five appointments per day outside his own office, nearly a month would pass before he had one within his own building. According to the theory of probabilities, the city would not have to be very large to reduce Smith's contacts within his building to one per annum.

But, it is said, structures of vast proportions increase the possibility of contacts within them. That is true, but that needs looking into.

In order to provide that the number of contacts made by the use of this much talked of vertical transportation exceed the number made by the use of the streets, the structure occupied by Smith would have to exceed in volume the total volume of all other structures given over to business. That is to say, over half of the city's office population would have to be housed in one structure.

Before we proceed to the erection of still taller buildings for the purpose of relieving congestion—before we assign this new theory to a place among the eternal verities—we may well pause and note the following proposition:

The degree of congestion that obtains at any given point in the streets of any community is the result of many factors, of course. But at any given point, congestion is an inverse function of the street capacity at that point and a direct function of the population using buildings served by that street. This holds true for all cases and without exception.

FREDERICK L. ACKERMAN.

## Third Pan-American Congress of Architects

**T**HE official call has been issued for the Third Pan-American Congress of Architects, to be convened at Buenos Aires in July, 1927. It is the self-evident duty of the Institute Committee on Foreign Relations to urge members of the American Institute of Architects to avail themselves of this opportunity not only to see the wonderful cities of South America but incidentally experience an infinite number of thrills which await them on every turn as the honored guests of a munificent Republic.

The cost of such a trip need not exceed \$1,000 per per-

son for a period of ten weeks. If side excursions are omitted, eight weeks will be enough, with a corresponding reduction in cost.

The Special Committee on Foreign Relations is much concerned in awakening a real interest among Institute members in promulgating an international spirit of good-fellowship with the architectural organizations of all countries, but it is particularly concerned just now in directing attention to the prospective benefits to be derived from a more sympathetic recognition by the American Institute

## BAD COLUMNS AND ARCHES

of the phenomenal advance made in establishing the status of architects in the various Republics of South America, notably in Chile, Argentina, Uruguay and Brazil.

This was accomplished through founding departments in their national universities for the training of their future architects, all of which must be attributed to the wisdom of a small group of experienced practitioners who organized local societies in the larger cities, where they established some semblance of order and succeeded in effecting a permanent organization through representative delegates from most of the twenty-one constituent Republics of the Pan-American Union, which ultimately resulted in the assembly of the First Pan-American Congress of Architects in Montevideo in 1920, and the dream of the man who planted the seed from which this ideal resultant sprang is being realized because its membership and spreading influence have advanced by leaps and bounds ever since.

In fact, the universities themselves have sponsored the beneficent objectives of the Congress and inaugurated the now prevailing custom of making eligible prominent members of their particular faculty as participants in the deliberations of their local societies; and, perhaps more vital still, these professors and deans through personal influence were instrumental in causing the President of the Republic of Chile to issue a proclamation announcing a call for the Second Pan-American Congress of Architects to convene in Santiago on September 10, 1923.

### "Bad Columns and Arches"

"WHILE we are on the subject of the clerestory church, which has become a perfect epidemic among almost all of the 230 or more sects and sectlets," says *Lutheran Church Art* for November, "may we be so bold as to call attention to an unfortunate turn in affairs in church building?"

"The late Bertram Goodhue was a giant among men. His work was destined to exert an influence for centuries, and his name will go ringing down the ages together with the names of Wykeham and Bolton and Alan and many other great architects of undying fame. Goodhue was just great enough to break with precedent. Genius may be the capacity for taking infinite pains, or whatever the definition may be, but in artistic matters genius goes farther. In such things, a genius is a man who can do the daring thing and get away with it.

"Goodhue did some daring things, and did them well. For example, he used low, narrow side aisles in two or three of his clerestory-type churches. He even used segmental arches under his clerestory windows. He threw up massive buttresses which tapered and finally ended in clusters of human figures, as at St. Vincent-Ferrer, St. Bartholomew's, Trinity Lutheran at Ft. Wayne, and Epworth-Euclid Methodist in Cleveland.

"The trouble is not with Goodhue, but with his host of imitators. They try to imitate his innovations, and often disregard utterly the background of solid scholarship on the part of Goodhue and his partners that made these innovations possible. In going from city to city our nerves are set on edge because of the bumper crops of weak caricatures of Goodhue's work. A town is in a sorry state if

it cannot boast of a tasteless imitation of the Chapel of the Intercession, St. Thomas's, or Mt. Kisco. Silly "replicas" of First Baptist, Pittsburgh, exist in a dozen cities. Park Avenue Presbyterian has been fearfully and wonderfully recreated in several places, in structural steel and a thin skin of stone veneer, or even brick!

"No church of the clerestory sort is considered modish by some folk unless it has columns of the First Baptist type, segmental arches, and side aisles about three and one-half feet wide. Lately all sorts of strange, bewhiskered gentlemen have been carved in stone as terminations for tapering buttresses.

"All of these things were handled most admirably by Mr. Goodhue, but in the hands of his imitators they became weak and silly. Not all men are giants, and so long as most of us are of ordinary stature, let us be content to study our volumes of Pugin, and to be satisfied with pointed arches, columns of the traditional sort, and side aisles somewhat wider and higher than are customary.

"Even the great Goodhue abandoned many of these things before he died. His last churches in the Gothic mode show a return to pointed arches and wider, higher side aisles. Montclair, built in 1915, has arches that are rather pointed. Chapel of the Intercession, completed in 1914, has true Gothic arches in the nave arcade and in all door and window openings. St. Vincent-Ferrer followed, with pointed arches throughout. Trinity Lutheran, one of his last churches, shows a complete return to the pointed arch.

"Flat arches, doorways of the Pittsburgh Baptist sort, and segmental-pointed clerestory window heads were very good when Goodhue designed them, but are hopelessly ugly in the hands of the average lesser mortal. Goodhue did certain other things at Park Avenue church because it was soon to be surrounded by towering apartment houses twenty stories high. But some architects and building committees insist upon the same thing, in prairie states, with the nearest high building all of 200 miles away! Perhaps the most amusing of all imitators most solemnly designed columns in the traditional manner which one associates with Guastavino vaulting, and then proceeded to erect a late fifteenth century English Gothic wood ceiling over them! Thoughtless design could not well go farther."

### The American Academy at Rome

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting and sculpture. The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1,250 a year for three years, with additional annual allowances of \$50 to \$100 for material and model hire, and opportunity for extensive travel. Residence and studio at the Academy are provided free of charge, and the total estimated value of each fellowship is in excess of \$2,000 a year.

Entries for all competitions will be received until March first. Circulars giving full information may be secured by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

## Paris Letter

PHILOSOPHERS who enjoy dabbling in esthetics, have at the moment, an inviting field in which to hunt. Our era affords them a variegated spectacle of changing fancy in artistic expression,—a fancy in curious correspondence with the evolution of economic and international turmoil. The disorder and disturbed equilibrium that were rendered acute by the war have been reflected by a disconcerting art; often the marks of sincerity are difficult to discover.

But there was one well-marked general tendency; everywhere one noted an extreme disdain for hard work and sustained effort; the search was for an intensely concentrated effect with the least possible effort. The result,—inappreciable save for the few initiate and the dilettantes. Then, seemingly in consonance with the play of moral and economic forces, there was a distinct return to the normal, and so one may certainly mark the new effect of the release,—of the throwback, as it were,—as is plainly to be noted in the *Salon d'Automne*, which has just opened its doors.

The result of which I speak is particularly distinguishable in the work of the painters, for their evolutionary response is more facile; a painting depends so little upon materials as compared with a piece of sculpture, while architecture must lean upon materials so heavily. Thus the paintings of Lebasque and Ottmann, for example, reveal what I should call certain qualities of correction in design and modeling, and these corrections do not in the least detract from the characteristic personal qualities which have given these painters their distinguished position.

The sculptor in the *Salon* likewise evinces some slight return to the truth of real form and one is aware of an evident and sincere intention to bring sculpture more closely to the side of architecture. This art is, as always, but slightly represented in the *Salon*, and the group which one finds there each year seems now to have taken almost entirely to the field of reinforced concrete. Whatever one may think of this monachistic symptom, we cannot escape the interesting efforts that result. The most remarkable exhibit is that of André Lurçat, who shows, in a series of plans and photographs, a group of small houses for artists which have been built in one of the outlying quarters of Paris. The houses derive their effect from the simple relations of solids and voids, the latter being particularly appropriate for their office of giving light to the interiors.

I seem to note also a certain new alliance between the classicists and the rationalists; the former have insisted on an exclusive devotion to proportions, while the latter adopted the joyous theory that a happy form will flow naturally out of the judicious use of materials. But if the man of a single faith is always wrong he must be respected. He alone has the courage to read in his chosen book to the last word, to scan its every detail with pitiless consecration, and then to create beauty for the great benefit of those who cling rigidly to their eclecticism. Particularly apropos, in the matter of the *rapprochemens* of which I speak, is the statue of "Judith Offering the Head of Holophernes," which won for its author, Letourneur, the *Prix de Rome* in sculpture. In attitude and in gesture

the work is of this day and year, but the correctness of form and the precision of detail in the costume are of the calmer days before the war.

In architecture the *Prix de Rome* went to Hourlier, pupil of Messrs. Defrasse and Madeline. The subject was mentioned in a previous letter,—the residence, on the shores of the Mediterranean, of a *Chef d'Etat*. At first the *projets* seems not to distinguish itself particularly from the others; perhaps this is because one is disturbed in judgment by the charm of picturesque quality ordained in the program. In the end, however, it is evident that the prize-winning scheme is marked by a beauty of balance and proportion such as must occur if a *grande composition* is to result.

## §

Salons and competitions are excellent distractions, but one cannot escape a somewhat speedy return to real life where the architect seeks the desultory commission and the painter and sculptor remember the mouths that have to be fed. The situation at present is rigorous; for some it is painful. Few,—pitifully few, alas,—are those who decide to build, and the existence of the whole building fraternity is bound up with the ventures of some of the great house-building companies. Yet even this small group of clients has a decided tendency to hold back in the hope of lower prices. Perhaps it is this dearth of work that leads architects into discussions that have a way of growing bitter,—there is the question of education, for example, or that of professional practice. The debates, heated as they may be, are not without their value, however, for angry men often tell truths that are so disagreeable to hear that generally they go untold, and out of the telling comes a good. The heat is by no means wasted.

As for education, it seems probable that the Jury of the *Ecole* will be enlarged, with a diminution in the preponderance of *chefs des grands ateliers*. As for practice, there is still the dual conflict between those who cling to a pure concept of the architect's task as a professional man, and those who believe that the time has come to accommodate architectural practice to some arrangement, more or less commercial, with contractors. We shall watch the situation with care and endeavor to keep the readers of the *JOURNAL* abreast of the news from the front.

## §

To return for a moment to the *Ecole*. If it has been subject to criticism on the part of those who have rather enjoyed and profited thereby, the young men continue their passionate study, joyous and curious, eager for all that is new and with no loss of ardor for that which is old. A very interesting evolution is in process,—a getting together, as it were, of architects, painters, and sculptors. For a long time the superior council of the *Ecole* has been aware of the necessity of this commingling, and it has thus instituted collaborative competitions where the three arts have been thrown together in an intimate form of practice. The results were not of great account, but now the movement is under the fresh impetus of the scholars who feel, the architectural students particularly, that the great superiority of the French schools of architecture will be accomplished only through their incorporation with schools where all the arts are taught simultaneously.

## LETTERS TO THE EDITOR

Each atelier has its traditional committee of pupils; "la masse," it calls itself, and its head is the *Massier*. Today there is a *massier* for each of the three sections, and a "grand *massier*" for the school as a whole. Very quickly the interpenetration of the sections has been accomplished, and the results, from the point of view of education, are beginning to be felt. The regional schools have associated themselves with the movement. Already there are visits of school to school. Young men have thus been able to study, under the guidance of their comrades, many an interesting town. The regional schools are now permanently and officially affiliated with the *Ecole*, of which they are really annexes. They bear the name of National schools and may award a diploma in architecture. All the *projets* and *esquisses* are sent to Paris for participation in the honors and awards. Some scholars take the first part of their studies, called second class, in a regional school and terminate them at Paris. The "Grande Masse" has undertaken the publication of a monthly bulletin devoted to the life at the *Ecole* and the illustration of the different competitions.

The precious patrimony of chateaux and *édifices élégantes* of which the cultivated Frenchman is so affectionately proud, is seriously menaced. To re-establish some financial equilibrium, lay hands on liquid funds and avoid the cost of upkeep, the Government, little by little, is selling fractions of the national domain. All of those structures no longer serving some purpose of marked utility are slowly passing under the hammer. The danger will not be great if the new owners conserve rather than improve, but as most of them are quite as poor as the State, the properties are generally bought by societies which intend either to parcel them out or to use them for industrial purposes.

Therefore we must praise Monsieur André Hellays, erudite author of "en Flanant," in which he has described and ardently defended the thousands of these monuments, great and small. He has undertaken to apprise the public of the danger, and one hopes that his authoritative voice will be heard and listened to by the Government to the end that it may renounce these precipitate sales which, as a matter of fact, give but meager results and diminish its capital, while they do an exceeding damage to the artistic wealth of the country.

G. F. SEBILLE.

### Letters to the Editor *Public Buildings*

TO THE EDITOR OF THE JOURNAL:

In the erection of the new public buildings for Washington, it is to be hoped that those in charge will have a larger conception of architectural potentialities and possibilities than their immediate predecessors. They and their architects conceived of architecture as consisting solely of columns. Be the problem a convention hall, a memorial to a great man, a post office, a courthouse, a department building, the exterior was always the same, a gigantic colonnade. Thus was exterior governmental architecture reduced to a universal common denominator—a colonnade. It did not matter to the architectural judges, who thus decided competition after competition, that colonnades, when rightly used, are means of communication along their

axes, while the traffic in their premiated colonnades was invariably perpendicular to the colonnade. The colonnade ceased to function as an architectural motive, but it brought home the bacon to the competitor. Nor did it occur to our judges that these drums of stone, growing bigger each decade, so that four stories, then five were housed between their flanks, constituted a waste of building material, colossal in its ineptitude, and was a public confession that our architectural leaders were devoid of the necessary creative ability to solve the simplest architectural problem. Our leaders, God bless them, were such good copyists that they could create nothing and were resolved, so far as competitions were premiated, that nothing new should be created by any one. It has now reached the stage where only designers of old colonnades are permitted to compete for the new colonnades which will be variously called memorials, courthouses, and public buildings. The limited competition has reached its logical goal—complete sterility. The government should seek ideas for its new buildings, architectural ideas that are expressive of our day and are solutions of our problems and are withal fraught with beauty. Ideas, not organization; beauty, not system; artists, not business men are needed.

WALTER D. BLAIR

### *Schedule of Charges*

TO THE EDITOR OF THE JOURNAL:

In a recent letter to the JOURNAL a suggestion was made that the profession consider the possibility of revision of the code of practice in view of the contention that for certain work 6% is too low a fee to be profitable and that a base of 7% be proposed in lieu thereof.

May it not be equally interesting to review the entire basis of percentage charges to discover if, after all, the percentage basis is the ideal one for the profession to maintain under any and all conditions?

The factors that would seem to demand an adherence to this system are primarily the fear of unfair competition and further the demand for some sort of basis to bolster the weak sister when a lowering of payment is proposed. Under the existing standard it is to be doubted if the schedule of charges is more than an amiable ideal, subject to the variations that the individual feels his practice warrants. There is quite as much possibility in the rate being higher than 6% than lower, depending on the size of the commission, particular difficulties involved, etc.

What seems to be more pertinent, however, is the consideration of commissions for buildings where repetition of floors and large open areas reduce in proportion the effort of the architect and where with few exceptions even 6% is a greater fee than the operation will permit. In cases of this type a flat fee is not only favored by many clients but required. The larger cities of the country have quite a gathering of engineers, real estate groups with architectural departments or architects who have no professional responsibilities, and any of these will be prepared to propose to the owner a fee that will contrast so sharply with the 6% theory that the fact that the distinguished architect may produce a better building is likely to be forgotten in a comparison of preliminary expenses.

There is little question but that even the most hard shell client may be brought to the realization that paying a



reasonable fee for efficient service is good business; by the same token it may be equally pertinent for the architect to find what the actual conditions may be and not insist on a schedule that is not taken too seriously at any time.

The owner will respond to a flat fee plus actual expense if the architect feels that he is not safe in establishing a flat fee where the client has too much opportunity for making changes at the expense of the job. Experience will determine the proper amount for certain types of work and quite obviously the architect who has had a wide experience with the particular type will fare better than the novice. Competition is no more aggravating under such a regime than any other for, after all it is absurd to assume that every architect is equally qualified as to talent, experience or organization.

General discussion of the conditions under which so much work is actually being done might help to clear the atmosphere and materially assist many men who feel that the present schedule is only of partial assistance in a field where the unscrupulous man has a distinct advantage.

E. J. KAHN.

## From Our Bookshelf

### *Domestic Architecture*

One hundred years have elapsed since the Hellenic Movement may be said to have taken a firm hold on American art and life and we are perhaps just now far enough removed from its inception to be able to form a just appraisal of its influence as reflected on the architecture of the period. This service Mr. Howard Major<sup>1</sup> comes to the front to perform with a handsome volume dealing with the Greek Revival and its effect upon the domestic architecture of the early American Republic. Those of us who have been somewhat impatient with the historians of architecture for their evident neglect of this period (1825 to 1860) will be glad to record our appreciation of the manner in which the author has accomplished his task in tracing the beginnings of the Greek Revival and its spread and development throughout the then settled regions of our country; its effect upon design as recorded in existing buildings and its possible adaptation to present day use.

The volume embraces some 100 pages of text and upwards of 250 photographs of carefully selected examples of houses, standing along the Atlantic seaboard from Maine to Florida, in the earlier settled towns of the "Old Northwest"—as that area west of the Alleghenys and north of the Ohio was once known—and throughout the "Old Southwest" which comprised in general the Gulf States as far west as the Mississippi. Turning over the pages of excellently reproduced photographs the reader will be inclined to participate in the enthusiasm with which Mr. Major develops his text, an enthusiasm which leads him to conclude that "the Greek Revival is America's national expression in architecture" and "the popular belief that the earlier colonial architecture is America's special contribution to the arts—is now realized to be far from the fact." In respect to the first point the author clearly demonstrates that during the interval when the style prevailed, the universality of domestic architecture deriving inspira-

<sup>1</sup>The Domestic Architecture of the Early American Republic—The Greek Revival, by Howard Major. I. B. Lippincott Co. Philadelphia, 1926.

tion from Grecian elements certainly gives it the right to be called national, for it was national in scope, in many ways peculiar to America and the generally accepted manner for the times. With the second point there will probably be less agreement as the author's argument is not sufficiently convincing to overturn the well-founded conviction that the type of wood-framed Colonial New England house had no prototype or counterpart across the Atlantic. The special value of Mr. Major's work is as a record, even though it be a record of a phase of architecture (and equally of a manner of living) which sober reflection convinces us can never be resurrected. But lest this statement seem too sweeping let us qualify it by saying that there is an immense amount of inspiration to be gained from the book—especially from those examples of houses in Louisiana and in the vicinity of Natchez. More space might properly have been given to the plantation houses and cottages of this region, considering the great number and diversity of subjects and the manner in which they developed, producing a style and character largely at variance with the general aspect of the Greek Revival houses of the time elsewhere.

We are heartily in accord with the author when he says that "houses—throughout the Gulf States, with their shaded, two-storied verandas, often encircling the entire house, fulfil every requisite of climate and convenience." They stand as a direct source of inspiration for architects but it must be recorded that few have sought to take advantage of the heritage. The records of southern architecture, that is from Virginia down, are still far from complete and Mr. Major's work, excellent as it is, does not begin to say the last word as does Rexford Newcomb's work dealing with the old missions and houses of California. There is still much to be done. The historic architecture of Charleston is shortly to be adequately represented, and adequate monographs covering New Orleans, Natchez, rural Louisiana and parts of Mississippi are on the way. The North Carolina seaboard can show many examples far more important than the single one included in the book under review. And besides domestic architecture there are many noteworthy public buildings and churches and a great mass of unconsidered details which we believe, however, are to be recorded in THE OCTAGON LIBRARY OF EARLY AMERICAN ARCHITECTURE.

N. C. C.

### *Architectural Construction*

An Architect is often oppressed with the mass of detailed knowledge that he must in some way master for use in his daily practice, especially as so much of it is constantly changing with new developments. A first sight of "Architectural Construction,"<sup>1</sup> truly a leviathan among books, does not lessen the oppression, especially when, on opening to its title page, there appears the suggestive subscription "Volume One."

The reviewer will be pardoned if he makes the frank declaration that he has not read the book through from cover to cover, 1267 pages. Its arrangement, however, is carefully determined and orderly and readily discloses its serviceability as a book of reference.

<sup>1</sup>Architectural Construction. By Vose and Varney. Two Volumes.

## FROM OUR BOOKSHELF

One may wonder at times for just whom the book is written. The first Chapter defines an architect's service and may well be read by Owners; and many pages deal with technical details of the builder's work that would be of great value to building superintendents and mechanics. Its main object, however, appears to be the provision of a text book for the young architectural draughtsman or architect, from which he can get first knowledge of the multitudinous technical operations, "in the field," as well as in the draughting room, with which he will come in contact, and many of which he must himself perform, and to which text book he can also turn to refresh a jaded or confused memory after being exposed to those frequent differences of opinion that exist among the presumably sapient doctors of this intricate business of building.

The use of working drawings and photographs of actual buildings as a background for the analysis of materials and methods involved, thus giving a sense of reality to what might otherwise seem to be merely "text book material," is ingenious and gives opportunity to compare the text with the actual documents and with the result, with a real gain in value to the book.

The buildings selected cover the full range of types commonly met with, and therefore involve also all the usual types of construction. Thus a student can study typical and well selected examples of the cottage, the suburban house, landscape work, the country house, the city house, the school, the church, and the office building. Then for good measure, a chapter on "Additional Details of Construction" covers points that did not come easily under the definite plans previously covered. A chapter on service equipment covers plumbing, heating, electric work, and elevators, and another chapter covers in brief the salient characteristics of building materials. In appendices appear the Institute's Standard Documents, a chimney ordinance, the planimeter, and long lists of Nursery stock.

A most generous book. Much if not all the material is doubtless elsewhere and variously treated, but here under one generous cover it is collected and ingeniously displayed for the service of the profession. And it is by no means only the neophyte who will find it of value. One who has been immersed in the profession for more than a quarter century can testify to the fact that it has served him on several occasions and that it will remain in his near vicinity in the future as an ever ready help in time of trouble.

W. S. P.

### *Country Houses*

In a book that is profusely illustrated and quite as comprehensive as its title would indicate, one is again impressed with the serious manner in which small house design is taken in England and the great extent to which the Architect has been able to contribute to development of principles of good planning and community design.<sup>1</sup>

The English architect and engineer working together and in conjunction with other favorable forces, in which the tendency to individual pottering has been fortunately suppressed, have brought about the application of economics and improvement in group building. The result is that almost anywhere in England you will run across well

<sup>1</sup>Cottages, Their Planning, Design and Materials. By Sir Lawrence Weaver. Scribners.

constructed and attractive local housing schemes, the units of which sell or rent at a surprisingly low figure, even allowing for the universal subsidy. The period of usefulness of such houses is indicated as a minimum of eighty years, and both construction and financing are adjusted to this expectation.

A large number and variety of experiments in construction methods are briefly reviewed in the volume. When it is considered that the walls and roof of the houses in England constitute about 25% of the total cost as compared with 10% for similar brick houses in American cities, it is not surprising that new methods of wall construction have received much attention and have even been applied in a number of cases of local government groups of one to three hundred houses. However, as the scarcity of bricks and bricklayers has subsided, the trend seems to be to return to the better known methods.

The careful student of housing development in England and other European countries will realize that the basic conditions are such as to render English practice difficult to transplant to our own shores. However, it is possible even in so general a treatise to follow the gradual stages by which Town-Planning and Cottage-Building have progressed in English practice and one cannot fail to be impressed with the persistent effort by which the present estimable results have been brought about.

H. W.

### *Books Received*

Houses, Cottages and Bungalows, by Frederick Chatterton, F. R. I. B. A. The Architectural Press.

The Old-World House; Its Furniture and Decoration. By Herbert Cescinsky, 2 vols. The Macmillan Co.

Small Manor Houses and Farmsteads in France. By Harold Donaldson Eberlein and Roger Wearne Ramsdell. Introduction by Leigh French, Jr. J. B. Lippincott Co.

### *A Wise Prince*

ON the occasion of the presentation of the Gold Medal of the Royal Institute of British Architects to Mr. Ragner Östberg, the Prince of Wales addressed the assembly as follows, according to the press report from the *London Times*:

In thanking you sincerely for the kind way in which you have drunk the last toast, and for your hospitality to myself, I should like to allude to one or two of the many functions of the Institute, of which I am proud to be an honorary Fellow. I cannot say for certain if the Institute is the oldest architectural organization in the world, but it is certainly one of the oldest professional organizations in the British Empire, and it has been remarkably successful in reaching out to the farthest corners of the British Empire. Its seventy-odd affiliated societies and branches are distributed all over the Dominions and Colonies, and their links with the parent Institute are extremely close. Through them the R. I. B. A. controls and inspires the whole system of architectural education in the Empire, and in almost every part of it young men are competing keenly for the prizes and scholarships which the R. I. B. A. offers. In

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recent years—and my friend Mr. Coates will be glad to hear this—the success of New Zealanders in these competitions has been very marked.

Now the two paramount objects of this body are to look after first, architecture; and second, architects. And these functions are of extreme importance to the whole community. For when all is said and done, we cannot escape from architecture; be it good, be it bad, we are sheltered by it, surrounded by it, and affected by it, every day of our lives. If our architects are dull and uninspired, we are condemned to live in ugly, ill-constructed buildings, or to go about our daily business in mean, ill-planned cities, towns, and villages. If, on the other hand, our architects can give us surroundings which are both good to look at and good to dwell in, there is bound to be a wonderful difference in our general well-being and in our whole outlook on life.

But fostering the art of architecture is not merely a matter of acting as a watchdog over existing buildings that ought to be preserved or over the proposed plans of building which ought, perhaps, never to be erected—though both these are very important functions of the Institute. It demands also, as I suggested before, a watchful eye on the interests of the architect himself. To do their best work for the nation your members must have their material interests considered and safeguarded, and, above all, they must be provided with opportunities.

If one were asked, "What is the first essential for an architect's work?" one would probably say, off-hand, "Bricks and mortar and a piece of ground to put them on." But the answer is "Clients." The architect differs from all other creative artists in one important point: he cannot begin to create till the community gives him his chance. A painter can paint a picture in the hope of selling it when it is finished; a musician, if the worst comes to the worst, can start playing, on the chance of collecting an audience. But an architect cannot go out and build a town hall, or a hospital, or even a cottage, without a definite commission to do so; he can't even start building a pig-stye till somebody says he wants to put a pig in it. For the work of an

architect is not the production of drawings, but the erection of buildings. And, if the country wants beautiful houses, it must take the trouble to employ its best architects to design them, and if it wants noble public buildings, it must give the collective genius of the profession a free opportunity to compete for them.

Our President just now said some very nice things about the architectural policy pursued on my Duchy estates. This policy has not, however, been followed solely for the good of the general public; it is also a very sound business proposition. We have always found that the erection of cottages or blocks of flats was cheaper when designed by an architect than if we merely adopted a stock pattern. The architect is more economical, and he obtains his effects by trusting to good proportions rather than to unnecessary ornament. We have found, too, that a well-designed, simple building invariably gives greater pleasure to those who live in it and creates in them a real pride in their home. So I should like anybody who contemplates the erection of a building, great or small, to beware of the fallacy that it is good policy to economize on the architect's fee. Speaking simply as a landlord, I can assure him it is not.

The conclusion of an after-dinner speech is always a difficult matter; perhaps that is why many speakers put it off so long. To-night, however, my conclusion is an easy and a pleasant one. To me has been allotted the task of presenting to Professor Östberg the Royal Gold Medal for Architecture. It is the highest honour which we in this country can bestow on any architect, and, though the roll of those who have won it contains many names famous all the world over, I doubt if there has ever before been more complete agreement in the choice of its recipient. By universal consent Professor Östberg's masterpiece, the New Town Hall in Stockholm, is one of the greatest buildings ever produced by human genius, and I know that I am speaking for all British architects, and for all in the country who appreciate architecture, when I say that we are proud our medal should be in his hands.

## Institute Business COMMITTEE WORK

AS reported elsewhere in this issue the Chairmen of all Committees met with the Board at Washington 2 December last. The following are among the reports presented; others will be treated in subsequent issues.

### *Allied Arts*

The President of the Institute in designating the Chairman of the Committee on Allied Arts, and requesting him to choose the personnel of that Committee, indicated with some emphasis the desirability of guiding the thought and activities of the Institute more specifically toward the interests of architecture as an art. To quote his own words: "To make it plain that we are more interested in contributing to the great architecture of the world than in

standardizing the bricks and mortar of which it must be built."

He further indicated his wish to see the principle of collaboration stressed. Accordingly, the Committee was made up of the following architects other than the Chairman: Messrs. Cret of Philadelphia, Hewlett of New York, Kelham of San Francisco, Lovell of Chicago, Meeks of New Haven.

Messrs. Hewlett and Kelham have already served on this Committee, and out of their past experience are in full sympathy with the idea of widening its scope. The work of Messrs. Cret and Meeks in the field of education is an obvious reason for including them. Mr. Lovell's professional qualifications are well known.

To emphasize the character and purpose of the Committee

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it seemed wise to its Chairman that practitioners of the allied arts should be added to it, and this view meeting with the approval of President Medary, Mr. Ferruccio Vitale, the landscape architect, and Mr. Eugene Savage, the mural painter, were appointed. Mr. Vitale is a Trustee of the American Academy in Rome, and is, moreover, intimately connected with a collaborative experiment of profound significance, concerning which this preliminary report will have somewhat to say later on. Mr. Savage is a Fellow of the American Academy in Rome, and actively associated with the Department of Fine Arts of Yale University, undoubtedly a collaborative enterprise of the first importance, the head of that department being Dean Meeks. It is the intention of the Committee to request the addition of two further members; a sculptor and a craftsman.

Your committee met in New York 16 November last, there being present Messrs. Cret, Hewlett, Meeks, Savage and Vitale, as well as the Chairman. Mr. Lovell was abroad until the end of December, and Mr. Kelham was not able to attend. The Chairman hoped to see him in New York some time during December. The deliberations of the Committee were directed chiefly toward the determination of ways and means of giving definite expression to the general principles stated above. It had before it two definite questions:

(1) The award of the Fine Arts and Craftsmanship Medals. (The Committee is not ready to make its recommendations as to the medals, but will, of course, do so in due season.)

(2) The letter from Mr. Joseph H. Huston concerning proposed legislation to set aside 7% of appropriations for public buildings for art.

The Committee finds itself entirely sympathetic to the idea expressed by Mr. Boring, which led to the resolutions adopted by the last Convention. (See Page 94, Proceedings, 1926.) There can hardly be any doubt as to the desirability of determining beforehand, in some adequate and reasonable manner, the amounts which shall be devoted to the decoration of public buildings, to say nothing, indeed, of the same thing being done in certain private work. But your Committee finds itself nevertheless in accord with the judgment of the Executive Committee of the Institute, as shown by its action at its meeting in Providence. We feel that existing conditions are such, especially in view of our lack of necessary information, that the time is not yet ripe for pressing this question. It will appear further on in this report what steps we consider taking in order to possess ourselves of the needed information.

### PROGRAM

By what means may the Institute hope to give the effect to the ideas advanced at the beginning of this report? The first answer to that question seems to be that whatever is done should be as nearly as possible practical. For a long time past we have occupied ourselves in what may be called "preaching." This is not to deny the need of preaching; of talking to the world about the status of the architect; the need of collaborative endeavor; of educating the public to an appreciation of the arts; of drawing attention to whatever there may be of excellence in the performance of architects, other artists and draftsmen, but it is certainly questionable whether all this amounts to

much unless it first has some sort of solid basis of a really helpful character. Our object, then, should be an effort to discover how such a basis may be established. For the present two means appear to be indicated:

(1) The collecting of information in order that this information may be rendered easily available to everybody interested in a systematic and comprehensive way.

(2) The discovery and analysis of existing agencies to the end that they may be taken advantage of for furthering collaboration.

To take now these two propositions:

(1) *Information:* The Architect who carries on his practice in one of our great metropolitan centers has easily within his reach a vast amount of information. He is surrounded by great numbers of fellow practitioners whose extensive libraries, as well as his own, are immediately within reach. In the same way he can instantly procure all sorts of knowledge about the various arts and crafts, which for the most part tend, naturally, to congregate in these same centers. What is true of the architect applies equally to his client, but on the other hand there are great numbers of both architects and clients scattered far and wide throughout the country in such places, and amidst such surroundings, that it is only with some degree of effort, and at times it must be great, that they can inform themselves about what this country has to offer in really distinguished abundance. It is not enough for them to be dependent upon the somewhat casual illustrations or articles in such publications as may happen to reach them. There ought to be some way in which, for instance, an architect of talent practicing in a small town, and confronted, let us say, with a problem somewhat more extensive than he has hitherto met, should know just where to go and find out who the best landscape men are; what they have done; how their work looks; how they did it; who made the attractive wrought-iron railings; special hardware; tiles; electric light fixtures; etc., etc., that have been used successfully. Who made them! What sort of people are they to deal with! What do these things cost! Where are the people that have done for other architects interesting pieces of mural decoration? Of sculpture? How do you get at them? What is the expense involved, of either the modest, or the more important? We feel sure that these are things, easy and quick reliable information concerning which would be not only a great heartening to many practitioners, and a cheering of their souls, but would inevitably tend to enhance the quality of much work now carried on under great difficulties.

We have long wanted to bring about a greater degree of solidarity in our profession, and something of this sort ought to be a very practical way of achieving it. It would be as useful to the client as to the architect. It would, in the long run, tend toward bringing the more or less isolated architect into more human touch with those who have enjoyed greater advantages. It would give important ammunition to the architect struggling with the well-known manifestations of boneheadedness and ignorance of building committees. It is hardly conceivable that if the American Institute of Architects, in a consistent and dignified way, and for a purpose that ought to appeal to every intelligent practitioner, seeks to gather together the sort of information here indicated, such information would



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not be readily obtainable from those who possess it. This is, of course, something very different from advertising. Our first proposition, then, is:

That a systematic canvass be made to acquire the information, and that as soon as it is in any sort of shape, it be rendered available. This, of course, would have to be done through some form of publication. We are not prepared to say definitely what that shall be until we know what decisions are made as to the conduct of the Journal. It is obvious that this will have to be a continuing work because of growing production.

(2) *Existing Agencies:* To a certain extent anything we may outline here reaches into the domain of education. It is not the intention of this Committee to trespass upon the field of the Committee charged with that subject, but there is at least one phase of it, the collaborative, which we are charged with inquiring into, and which we may be able to discuss without such trespass. Again, we are concerned with the practical. We place but little confidence in merely proclaiming, no matter how eloquently, nor with how much insistence, the desirability of bringing about a clearer understanding of the need of closer and more intelligent working-together of the allied arts and crafts. That is already an old story, and, indeed, it is fair to feel some doubt as to how much advance will be made by striving to reform the deep-seated habits of the elders. The more fruitful field is probably among those whose habits are still to be formed. So what have we got to build on! Once more we find ourselves in need of information.

We know that many schools exist. Attached to our universities there are schools of architecture and landscape architecture. There are various courses in the Fine Arts. At Yale there is a Department of Fine Arts, where architecture, painting, sculpture and the drama are all united under one head. There are various schools of art, and there are trade schools. There is the Beaux Arts Institute of Design, which does notable work in the training of young architects and sculptors. But the question is not yet, so far as we know, answered as to what extent, in schools teaching more than one art, is there definite arrangement for collaboration. We doubt if it exists anywhere to the fullest extent that would be practicable. Unless the Committee on Education is already dealing with the matter, we should like to see a tabulation of existing conditions, and a study made of the ways in which improvements could be brought about. These improvements, apparently, might be of two kinds: (a) Internal; (b) External.

If an institution is well-equipped with facilities for the study of several arts, and is giving courses in them, that institution should be able to devise ways of collaboration within its own walls. External means would be the setting-up of collaborative systems at schools which teach only one branch.

The Institute is already aware of one recently established enterprise of the external sort. We refer to the Post Graduate Institute of Architecture at Lake Forest, Illinois. Briefly; four universities, Michigan, Illinois, Ohio and Iowa, each possessing schools of the above two arts, each choose from their graduating students two architects and two landscape architects, making sixteen in all. These sixteen young people gather together at Lake Forest during the Summer and under competent guidance they pur-

sue collaborative study throughout the session. We do not dwell upon the details of this enterprise, as they are fully set forth elsewhere. Suffice it to say, how remarkable is the opportunity given to these students of studying in detail the truly splendid examples of modern architecture and its landscape surroundings that abound in the neighborhood. Too much cannot be said of the public spirit shown by the owners of these places in allowing the students the fullest access to their properties. They are not merely studying designs fairly comparable with some of the great historical examples of the Old World, but they are seeing these places in all their perfection in which the daily life of culture and refinement exists. It would be hard to say how much this opens to them of understanding, and the necessary background for the solution of the problems they will have to meet later on. It is a noteworthy fact that the inspiration of this deeply significant experiment in collaboration is due to a landscape architect whom we have the fortune to have serving on this Committee. We instance this because it certainly seems as though here were the germ of an idea capable of almost infinite expansion.

We have now discussed the two major lines of activity which have so far presented themselves to your Committee on Allied Arts. There are related questions that will undoubtedly arise out of further study. One of these is the suggestion that a series of articles should be written bearing upon our objects. Probably this is a good idea, provided that we can find the right people to write them, but before we decide this we need to know what is going to be done with the Journal.

There is one member of this Committee, who, with the passage of the years, has developed a certain amount of cynicism, and who would like to know another thing: that is, do architects read? He doubts it.

C. GRANT LA FARGE,  
*Chairman.*

### *Report of Special Committee on the Code of Ethics*

As an introduction to this work your committee notified each Chapter of the discussion and invited comments and reports. In general there has been little response other than an acknowledgment but some very valuable suggestions have been received from Chapters and from individuals.

The committee has had no meeting but has conferred by correspondence through the Fall months. Its discussions have been based upon the assumption *that the present Code of Ethics is sufficiently included in the Circular of Advice but that the Circular requires modification to make it function properly with the Committee on Practice and the Judiciary Committee.*

This is accomplished in principle, first: by changing the title of the Circular of Advice so that it will indicate the fact that its articles are more than advisory. Second: by inserting a paragraph at the end of the preamble reading somewhat as follows: "Adherence to these principles is the obligation of every member of the American Institute of Architects and any deviation therefrom is subject to discipline in proportion to its seriousness." Your com-

## INSTITUTE BUSINESS

mittee asks approval of the above, basing a resolution upon the underlined phrase.

Beyond this point the Committee is not ready to formulate a definite report but will find it helpful if the Board of Directors wishes to express an opinion upon the following points at issue: These suggestions have been made for a change of title:

A Circular of Advice and The Canons of Ethics.

The Canons of Ethics and Circular of Advice.

The Canons of Ethics.

Principles of Professional Practice.

It is possible that the word Ethics in this and in similar professional documents has lost some of its force because of the not uncommon view that it refers to qualities which are only found in natures of a higher order than that of the common man. Your committee leans toward the last title.

Certain changes in wording have been discussed somewhat at length. Throughout the Circular the architect is advised that he "should" or "should not." Your chairman suggested changing almost all "shoulds" so that the sentence would read "an architect will or will not." Other members of the Committee felt that this was a somewhat arrogant statement of something which is hardly the fact. It was almost agreed to change "would" to "shall" in some places but further consideration seemed to bring out the fact that by this substitution certain articles become mandatory; and the assumption would again be possible that all others were discretionary and therefore not subject to discipline. A letter from Mr. Mauran, received only today, defends very ably the use of "shall" and leaves "should" only for those places where the article or a part of an article is obviously advisory.

The order of the articles may be improved but your Committee only wishes to refer to the fact that this is being studied. It is quite agreed that the second paragraph of the preamble be made the first article of the new document with article 19 as the final paragraph and this has the virtue of beginning with an affirmative statement. In general, it is proposed that the descriptive and affirmative articles be placed first. The second group would be those articles having to do with the relation of the architect to the public and the third group the relation of architects to one another. Other changes of verbiage are under consideration but these will follow and become necessary only after the fundamental change has been approved.

ABRAM GARFIELD, *Chairman.*

### *Public Works*

Since the meeting of the Executive Committee in Providence your Committee on Public Works may only report that the problem of locating public buildings in Washington is being given a very thorough study. The Secretary of the Treasury appointed Edwin H. Bennett of Chicago, a member of the Institute, to act as his professional adviser and Mr. Bennett has been actively engaged since the middle of October working with the staff of the Supervising Architect of the Treasury.

It became apparent that any study of the buildings facing the Mall was an insufficient answer to the problem and

that the south side of Pennsylvania Avenue must be considered at the same time. This involved the so-called Triangle or the space bounded by Pennsylvania Avenue, 15th Street and The Mall.

It is necessary, if this solution is to have permanent effect, that the land on Pennsylvania Avenue not already owned by the Government shall be purchased. All of the elements directly interested in the result, meaning the Public Building Commission as well as the Fine Arts Commission and National Capital Park and Planning Commission and your Committee on Public Works are in accord that a bill should be presented in this session of the Congress giving further authority to the Treasurer to purchase the land and appropriating such funds as are deemed necessary.<sup>1</sup> There seems to be a well-grounded hope that the Congress is truly interested and that this will be done. The reclamation of Pennsylvania Avenue is a thing that is easily understood and appreciated and almost nothing could be planned which would so reinforce and make obvious the completion of the Mall Plan.

The fact that this study is being made by an authorized Government agency under the direction of so competent a member of the Institute seems to be a matter only for congratulation. It is probable that no other special commission or group could be enabled so easily to receive an authorization of its findings and an official stamp of approval.

It is now our duty to make the most possible of this situation. We will waste effort by worrying at this time as to how the units of the completed plan are to be designed and might easily find ourselves in the position of not taking part in the largest program that the Government has ever undertaken.

Your Committee Chairman suggests that the Directors shall offer to the Secretary of the Treasury the services of a special committee of the Institute which shall confer from time to time and finally with the Secretaries representative and the other interested commissions towards the end that all architectural and planning agencies shall understand and as far as possible be in agreement with the resultant findings. It is further suggested that the personnel of this committee be left to the judgment of the President of the Institute who shall appoint them from time to time and for especial purposes as the occasion arises. It would be necessary that the budget shall carry a special appropriation for this Committee.

ABRAM GARFIELD, *Chairman.*

Committee on Public Works, A. I. A.

<sup>1</sup>We believe such a bill has now been introduced.—EDITOR

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### Change of Address

It is earnestly requested of all subscribers to the JOURNAL that they inform this office of any change in their address. An increasing number of JOURNALS are being returned due to the fact that mail matter of this class is never forwarded by the Post Office even though that Department may have on file a record of a changed address.

# Structural Service

## Structural Lessons from the Miami Hurricane

### Relative Decay Resistance of Native Woods

In response to numerous requests for information on the relative resistance to decay of native woods, the U. S. Forest Products Laboratory, Madison, Wisconsin, has prepared the following table from the service records and information it has collected. There are not enough records in existence on some of the woods to be conclusive and the durability figures given should be accepted only because they are based on the most complete service data anywhere obtainable, supplemented by observation and expert opinion from many sources. They are subject to correction whenever authentic service data show the necessity.

Timbers of the same species differ considerably in durability according to the amount of heartwood and sapwood they contain and to their degree of soundness when they are placed in service. Under any given set of conditions favorable to the attack of wood-destroying fungi, however, the average service life of timbers of the different species will probably vary in proportion to the percentages given. In the many dry interior uses of wood where it is not subject to the attack of wood-destroying fungi, the durability figures obviously do not hold. Even the least durable species will last indefinitely if kept dry enough to inhibit fungus growth.

Black locust and osage orange are the most durable of the native woods. When exposed to conditions which favor decay they will probably last almost twice as long as white oak, and from three to four times as long as red oak. Bald cypress, redwood, catalpa, and most of the cedars are also highly durable species. Douglas fir, longleaf pine, the white pines, and western larch average only a little less durable than white oak. Hemlock, the true firs, and loblolly, lodgepole, and western yellow pine fall considerably lower. The sapwood of practically all species has very low durability and the high percentage of sapwood in some species is largely responsible for their low durability.

RELATIVE DECAY RESISTANCE (UNDER CONDITIONS FAVORING DECAY) OF UNTREATED WOODS WITH AVERAGE PROPORTIONS OF SAPWOOD (Durability of commercial white oak taken as 100 per cent)

Conifers			
Cedar, eastern red (juniper)	150-200	Pine, pitch, sugar	45-55
Cedar, southern white	80-100	Pine, shortleaf	60-80
Cedar, other species	125-175	Pine, So. yellow (dense)	80-100
Cypress, bald	125-175	Pine, western white	60-80
Douglas fir (dense)	75-100	Pine, white	70-90
Douglas fir (ave. mill run)	75-85	Pine, western yellow, poor,	
Fir (the true firs)	25-35	loblolly, lodgepole	35-50
Hemlock	35-55	Redwood	125-175
Larch, western	75-85	Spruce, Engelmann, red, Sitka,	
Pine, jack	35-45	white	35-50
Pine, longleaf, slash (Cuban)	75-100	Tamarack	75-85
Pine, Norway	45-60	Yew, Pacific (western)	170+
Hardwoods			
Ash	40-55	Hickory	40-55
Aspen	25-35	Locust, black	150-250
Basswood	30-40	Locust, honey	80-100
Beech	40-50	Magnolia, evergreen	40-50
Birch	35-50	Maple	40-50
Butternut	50-70	Mulberry, red	150-200
Catalpa	125-175	Oaks, red oak group	40-55
Chestnut	100-120	Oaks, white oak group	100
Cottonwood	30-40	Oak, chestnut	70-90
Elder, pale	25-35	Osage orange	200-300
Elm, cork (rock), slippery	65-75	Poplar, yellow	40-55
Elm, white	50-70	Sycamore	35-45
Gum, black, cotton (tupelo)	30-50	Walnut, black	100-12
Gum, red	65-75	Willow	30-40

The monetary loss to Miami caused by the hurricane will run to a very considerable amount,—say 140 millions,—but the lessons learned may be applied to great advantage in the prevention of any structural damages by high wind pressure. With perhaps one exception, high buildings in Miami went through well, although they were not designed for wind pressure to exceed 20 pounds, and at one time the wind blew at 143 miles an hour. But the wind action was dynamic, not static, and in future there must be more bracing members in the structural layout to prevent swaying. All extreme cornices should be avoided; 8-inch panel walls, hollow tile, as usually laid, are insufficient; where they are exposed to the wind they should not exceed 12 feet between columns or 10 feet between beams; interlocking tile proved to have a higher resistance.

Eight-inch cement blocks, much used here for ordinary construction up to three stories, should carry reinforced concrete beams all around the building from the top of openings up to the level of floor and roof bearings. Parapet walls of 8-inch tile or blocks should not run above the roof more than two feet, unless the voids are filled with concrete or other proper material. Lower roof sides should have no parapets, unless equipped with an amply reliable discharge for heavy rains; a third of the roofs in Miami caved in under excessive water weights, for the four-sided parapets turned the roof into a pan with no sufficient outlet, or with outlets blocked with refuse.

Clay roofing tile, nailed or wired to the roof, as is the practice here, the tile being set in spots of mortar, proved to be a poor roof to resist wind. Practically every roof of this kind was wholly or partially destroyed, while the wood shingle showed no damage, save where the roof structure collapsed. Roof coverings are a vital factor, for the high winds always bring steady and voluminous downpours.

Frame construction, when well done, with storm sheathings over the exterior walls, proved more substantial than ordinary construction; where there were no large gables or projections such structures suffered little. But cross-partitions should extend from wall to wall, be suitably braced, and in the upper story the bracing should be continued through the ceiling joist up to the rafters to make a stout anchorage for the central part of the roof. Ventilating openings between ceiling and roof should be in pairs at opposite ends of the building, thus equalizing ingress and egress.

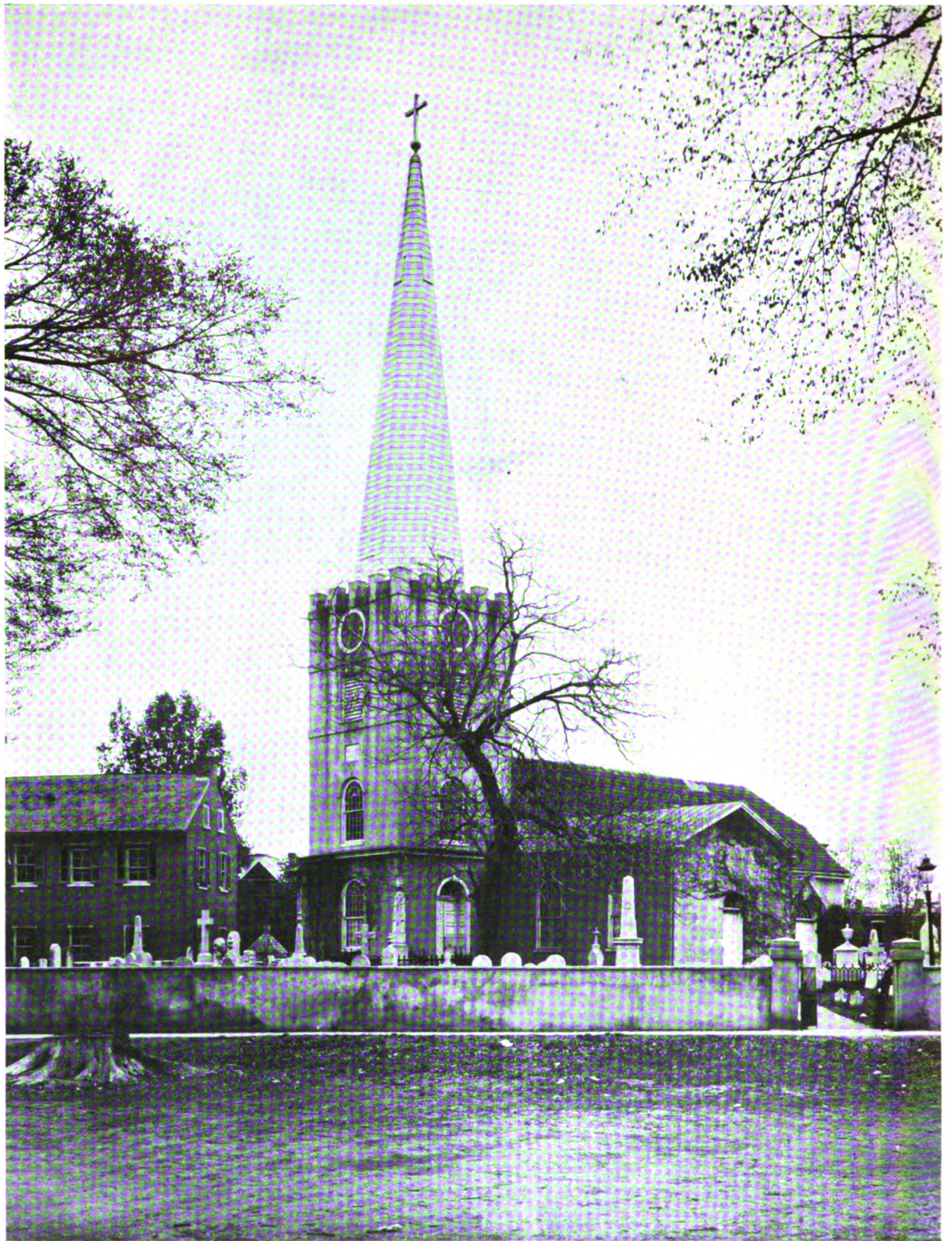
One-story buildings sheltering large spaces, such as churches, garages and stores, suffered heavily. This type of structure usually has large central openings in the front, or carries big plate-glass windows. Where such openings were in the path of the wind the structure usually collapsed; evidently some means must be provided in every such structure for the wind pressure to be cared for.

Casement windows endured where provided with Cremonne bolts or similar appliances, as did the common double-hung window, save where smashed by flapping awning frames, and the window is of course a vital factor in preventing heavy water damage.

GEORGE L. PFEIFFER.







IMMANUEL CHURCH, 1704—NEW CASTLE, DELAWARE  
(see page 58)



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### The Fate of Garden Cities

THE garden-city as a fact has been demonstrated: Letchworth and Welwyn exist. But the garden-city movement is still more a matter of profession than of practice; and the reasons for this lack of accomplishment and drive gravely concern every one interested in the development of cities that are fit for continuous habitation. Where does the weakness lie?

In his original program for the garden-city movement Mr. Ebenezer Howard proceeded on three assumptions. The first was that during the nineteenth century, throughout Western civilization, cities were increasing in size and in number. The second was that the newly built cities and the old ones that were extended failed for the most part to provide adequately for beauty and hygiene and a varied social life; they showed no real grasp of the potentialities of the town-planner's skill. And finally, he pointed out that the unlimited increase of a city population and area was a danger, since it was accompanied by the growth of slums, the economic waste of internal transportation, and by the habit of laying down industries in hit-or-miss fashion, which made up for disadvantages in location by sponging on a floating reserve of the chronically unemployed. The continued growth of these slum-cities was a danger; every report from Mayhew's investigation of the London poor showed the deep social evil of haphazard urban agglomeration. In the development of new cities, on the other hand, lay an opportunity. The garden-city movement, therefore, was planned to curb the continued growth of a few metropolitan centers by planting fresh units of people and factories in new cities; the process was to be one of internal colonization.

Mr. Ebenezer Howard's criticism was sound; and the program, at the date when it was conceived, was

an adequate one. In the development of this program, however, the garden-city has been turned into a sort of rare and isolated *objet d'art*: our great urban agglomerations talk of building a garden-city for themselves, as they might talk of adding a Mantegna to their museum; the venture is one of generosity rather than of intelligent social foresight, and the process of founding the garden-city is not supposed to have the slightest genuine effect upon current methods of increasing congestion. How has this come about? An article by a garden-city administrator, Mr. F. J. Osborn, in *Garden-Cities and Town-Planning* for October, 1926, suggests some of the causes for the failure of the garden-city movement in England; they are not without relevance to our own plans and hopes in America.

The garden-city movement, first of all, has suffered from the garden-city! I do not merely mean that even accredited city planners sometimes talk of the garden-city as if the essential difference were merely a matter of single-family houses, curving roads and a large amount of open spaces; there is also the fact that the energies which should have gone into the projection of garden-cities in a large and comprehensive manner, on a regional scale, have been turned to the practical business of financing and running a single garden-city. Without doubt, as a demonstration of the possibilities of better planning and of industrial decentralization, Letchworth has given body and flesh to the garden-city movement; at some period it was necessary that the first garden-city be built. In following up Letchworth, however, with another single project, Welwyn, the welfare of the garden-city program was sacrificed to the opportunity to build a second "successful" city. Once Letchworth was set up, no one could doubt that a garden-city might be built. But the great question in England

at the end of the war, when the need for housing was pressing, was whether a sufficient number of garden-cities could be created on the basis of the new Housing Acts to give a new bottom to the building of cities in England—and to depart, once and for all, from the obsolete and socially inefficient manner of adding to the old agglomerations.

Mr. Osborn puts the situation very clearly:

"In 1918 and 1919 the Garden Cities Association expressed forcibly and frequently the view that the adoption of housing (even temporarily) as a State responsibility created the conditions under which some control of distribution was practicable. The case was in principle clear and unanswerable. If the nation collectively had to subsidize and finance the erection of a million houses, the nation collectively should exercise some influence in deciding where these houses were to go. We claimed that it would be disastrous for the nation to allow these houses, built with State credit, and partly paid out of the taxes, to be placed where they would add to the urban ills which a century and a half of *laissez-faire* had already brought to an intolerable pitch. We talked boldly, but by no means absurdly, of a hundred new towns as our idea of the proportion which this type of development should bear to the housing program as a whole . . . and we hammered home the point that never again would the nation have such a chance to make a real beginning and set the tide in the direction of new centres of work and life on the garden-city model."

The hundred garden-cities, alas! did not materialize: the mountain labored and brought forth—Welwyn. In this debacle of the garden-city program Mr. Osborn sees a tragic failure. "Those who, like myself," says Mr. Osborn candidly, "have been absorbed all the six or seven years in the practical, difficult, and multitudinous details of the Welwyn enterprise could excuse ourselves. But the facts remain. We pet our two ewe lambs in public with almost indecent fondness, but we show no realization that they are already threatened with old-maidish sterility. Are we not too large minded and tolerant of housing schemes and garden suburbs and town-planning schemes which contradict our central ideas?"

Mr. Osborn leaves us with no doubts as to the answer. The Housing Acts of 1919 and 1923 did nothing to assist the foundation or the growth of garden-cities. "The act of 1924 positively loads the dice against decentralization by giving larger subsidies to the municipalities who would let at lower rents—the ability to do this varying directly with the taxable area drawn on, and being negligible in the rural districts in which garden-cities and industrial decentralization might otherwise have been encouraged." In short, the garden-city movement lost its opportunity at the critical moment when the profit-motive, the needs of the jerry-builder, and the hopes of the transportation company had theoretically ceased to have effect: the idea of garden-cities as a method of city-building did not avail against the habit of agglomeration.

Now, it is not difficult to understand the slowness

with which the garden-city idea has gained headway: a movement which aims to reverse the current methods of city growth, to substitute an organic method for a mechanical one, and a social motive for a pecuniary one is bound to have a pretty stiff pull in merely overcoming inertia, still more in getting started on its own track. The housing movement, which has had no such comprehensive aims, has been very nearly as slow and as ineffectual; it moves not by years but by generations—and it still moves so slowly that the mass of people in London, New York, Chicago, Paris, or Berlin are still housed in incredible sordidness and degradation. But just because, in the nature of things, the garden-city movement can achieve no quick and easy triumph, it is necessary to stress the larger aims of the movement—the aim to decentralize industry and relocate the population in regional centers that are favorable for living—rather than the concrete objective of a garden-city. Saltaire, Pullman, Port Sunlight, Letchworth are drops in a bucket; the aim of a garden-city movement must be to change the shape of the bucket itself; that is to say, the frame of our civilization.

The point is that the garden-city is useful only as a concrete objective in a complete scheme of regional cities, and ultimately it can exist and hold its own only in a civilization radically different from that which produces as its typical product the urban congestion-pyramid of which many of us are so proud. To sacrifice the general need, and the new method and outlook, for the temporary success of a garden-city is to forget completely the criticisms and aims with which Mr. Ebenezer Howard launched the movement. What has happened so far does not prove the inexpediency or failure of his program; it only proves the inadequacy of any plan less comprehensive than the original one. The garden-city implies a new orientation. To produce such a city whilst all our dominant institutions exist to boost ground rents, while dividends take precedence of wages, whilst the family income of the unskilled wage earner remains below the reasonable minimum required for health, recreation and culture—to produce a garden-city under our present conditions is to produce something which, if not dead, can remain alive only through artificial respiration.

In sum, if we aim only at a garden-city we shall probably not even achieve a garden-city. For a city is not, like an isolated work of art, the work of any one man or group: it is the result of a whole network of social, economic and regional relationships; it cannot by itself fight against these things or overthrow them, since they ramify in every direction—into the law courts and the Constitution, into the educational system and its program, into the road engineer's shack and the tax-assessor's office. There is no short-cut to follow, no single lever to shift

## MYSTERIES OF THE RUE JACOB

which will change over the whole works. Fresh thinking and experimental action are needed at every point: a new philosophic idea may help the garden-city quite as much as a new system of road-building: a new drama may count for as much as a new scheme of financial organization. The stale old ways continue, however inefficient in method, however sordid and ugly in result, because people follow the line of least resistance, keeping to dead and mouldy

methods of procedure—under the illusion that they are “progressive”—and mouthing dead and mouldy ideas, without criticism, and with a blind confidence in their outcome. The old fabric is ridiculous and disreputable, but it holds together at every point. The new regional fabric must cover everything, too, and hold together just as consistently. The garden-city itself is just a single thread in this new warp and woof.

LEWIS MUMFORD.

### Mysteries of the Rue Jacob

*With an Illustration by Rudolph Stanley-Brown*

**L**<sup>E</sup> CASQUE, *le casque à pompier!* It hung near the door reflecting the bright sunlight on its shining face, remembering perhaps the days when an actual fireman had owned it; though let us not imagine that it had seen many fires. They do not have fires in Paris; an accomplishment of the *pompier*s perhaps, who dislike the almost certain ridicule which their mere appearance on the street creates. No, the *casque* daily saw more service in the atelier of Monsieur Laglon, for no *nouveau* could venture out the door, sent in search it might be of cheese, or cigarettes or pencils that some *ancien* didn't clap it upon his head. Now Tou-Tou was a *nouveau* of one day's standing, and a gentleman of spirit withal. Sent, his second day at the atelier, in search of a bottle of syrupy Muscat (poor Dupin, the massive *ancien*, having recently been out of temper, was buying a drink according to atelier regulations), he revolted. To be fair to the harmonious composition of Tou-Tou's parts, let us announce at once that his mind no sooner conceived than his body acted. His gestures were as swift and hard to foresee as those of the passing canines whom all good Frenchmen, and there are no other, address as Tou-Tous. *Bonjour, Tou-Tou* (it was his baptism), an *ancien* had called; *quatre bouteilles de Muscat!* At the end of the Rue Jacob the little *bistro*, with its sandy floor and dingy windows, was conducted by the leisurely Madame Bonnat. On this particular October morning she was engaged in flicking flies off the puddles of beer which had inadvertently attached themselves to the counter. *Monsieur desiré!* an engaging smile from Madame accompanied her greeting.

“To be rid of this!” muttered Tou-Tou removing from his head and contemplating the offending *casque*, at which already between the Rue Jacob and the Rue de Seine three ladies, one man, and two little girls had laughed. “But that is easy, Monsieur,” replied the accommodating Madame Bonnat, “just here, to be sure,” and Madame had the *casque* under the counter before Tou-Tou had even grasped the plan. It is

to be supposed that other *nouveaux* had frequented this very *bistro*. At any rate Tou-Tou now went his ways unmolested in spirit and only wore the offending *casque* as far as the little wine-shop from whence he shortly issued hatless, and pursued his search of sardines, paper, or what not, until his task accomplished, he donned his helmet and returned. All very simple it would seem, and so it would have continued to be, had not the “Massier,” that intolerant black-beard, chosen one day to walk down the Rue Jacob only an instant after the unsuspecting Tou-Tou. He saw the helmeted entry, the hatless reappearance. He was grieved, offended, at a loss. A meeting of *anciens* was called. This was open rebellion. A *nouveau!* A *nouveau en service!* Poor Tou-Tou was put *en broche*. Astride a slender pole, with ankles tied, he balanced until he felt it wiser to be good. One does not long offend the *anciens*.

The Mère and Père Contin, who lived on the floor below the atelier, were worthy souls, a little credulous perhaps. It all happened one May afternoon, when the pink horse-chestnut blossoms were drifting down from the trees in the Luxembourg gardens and astonishing the fat grey pigeons who sauntered about the paths. Chenelle would undoubtedly have been at Suresnes fishing, with dinner later at *La Pêche Miraculeuse*, if he had not been, as it were, pinched for funds. So there he sat by the window and gazed at Georgette, the little daughter of the concierge who was pouring glasses of water over Edouard, her pet canary, presumably to cool him, and wondered if ever his massive hotel for travelers on the shores of the Mediterranean would be drawn in time to win the Chenevard. It is to be assumed that if accomplished it would take the prize. Into the midst of this reverie bounced a *nouveau*, very cool and alert, a cannon-ball in either hand. “And these?” inquired Chenelle, with no apparent interest. “Mine” answered the *nouveau*. The afternoon lapsed on, Chenelle puffing enormously on his pipe and considering the effort required to start working, when suddenly



his eye took fire and he sprang electrically to the centre of the room. "Le Père Contin! the good Mère Contin! we will give them a little surprise!" Drawing tables were pushed aside, and across a space over the floor's grimy tiles, Chenelle bowled the cannon-balls. They rumbled and rumbled and struck! The good Père Contin, his slippers on, his dusty glasses dimming it would seem his vision of *L'Intransigeans*, tilted back his head. *Qu'est que c'est que ça?* he inquired. His wife was at the window. "But there is no sign of rain! *Il fait beau!*" and her astounded mind wavered over the possibility of blue sky and thunder. An idea flickered gently across the Père Contin's brain: "The messieurs on the top-floor. They have their little *gambades* perhaps?" Together they ascended the stair, glasses, slippers, *L'Intransigeant*, and all; Fifi the antique cat following. But Chenelle and the *nouveau* had heard the approach and the blankest of ateliers met the Contin vision, tables, chairs, great sheets of paper, but no messieurs. "It is strange," sighed Madame, and let her mind drift back to the possibilities of sauces for the evening's *chou-fleur*. But no sooner were they back, and Fifi comfortably settled in a patch of sunlight on the floor, than it thundered again! This time they went more alertly, but with no greater luck. They peered out of the atelier windows, they gazed mysteriously into the closet, "No, assuredly it was the *Bon Dieu* and his thunders. We shall not go to St. Cloud to *le petit Henri* tomorrow," they murmured, "there is to be a storm." Wicked Chenelle! It became his habit occasionally to roll a cannon-ball when left alone. And it became a habit of the neighbors silently to pity the good Contins—"dear people but a little touched!"—who so often on the brightest of summer mornings seemed to hear loud peals of thunder.

The summer fled by; Chenelle's in Rome, Tou-Tou's in his native village of Bar-le-Duc. Back at the atelier with nothing to look forward to save next month's *Concours*, now too far off to worry about, September held no great animation. That is to say if one should omit the day of the painting of the canary of Georgette. Now Edouard (the canary had been named for Georgette's hero, The Prince of Wales), needed sun, and as Georgette and her Mama lived in rather cavernous darkness in the concierge's loge, Edouard was daily carried up to the balcony of Paulette's room. Paulette, who lived on the *première étage*, was also fourteen and Georgette's best beloved friend. Now a day arrived on which Robert, a serious student from Tarascon, discovered that by leaning dangerously far from the atelier window and arming himself with a long pole, he could just manage, by a series of neat manipulations, to hook Edouard's cage onto the end of his pole. Then it was a delicate but not impossible feat to balance it gently backward into the atelier. Once there, amid

vociferous applause, it would be idle to suppose that he should do nothing about it. A can of *bleu céleste* happened to stand conveniently nearby. Hardly five minutes after Robert had discovered this fact, the incredible was achieved, and the purest of canary warbles was issuing from the throat of the bluest of birds. The perilous journey over the court on the end of the pole was safely achieved, and Edouard continued to salute the last rays of the afternoon sun in quiet unconcern. It is safe to conjecture that Robert and the atelier as well had totally forgotten this whole affair when suddenly the most tremendous knocking fell upon the door. This proved to be Georgette, tear-stained and vociferous. "Her Edouard would surely die, her most dear bird was doomed, the *messieurs* were not at all *gentils*, no bird could live covered with vile paint, and although it was sufficiently unkind to her it was still more unkind thus to treat a pleasant little canary!" At last even the least involved of the *anciens* felt a gentle qualm or two. *Tiens, tiens*, they murmured, "perhaps it is '*un peu trop fort*'; poor Georgette, poor Paulette!" (Paulette stood behind Georgette more quietly complaining but likewise tear-stained.) And shortly a *nouveau*, armed with the casque and a sou from each member of the atelier, sallied forth in quest of a new canary for Georgette. And now shall we at this point suspect the histrionic power which seems to lie in all those of the fairer sex, or the love of acquisition, or some such base motive? At any rate the next morning's sun falling full across Paulette's iron balcony revealed a sight to give one pause for thought. Two shining cages, two golden birds trilling their throats away, and beside them wreathed in derisive smiles, Georgette, making at the atelier, we must admit, the classic gesture.

Tou-Tou tipped back in his chair, and summoned the waiter to him: *Deux bocks, un paquet bleu*, and went on with his discussion, though he saw little sense in trying to convince that *bête* Dupin of anything. "Animal," he hissed, "you must have kangaroo blood to think the Australian should have received a medal! It is a villainous, atro . . ." He got no further. Through the door of the *Pres aux Clercs*, hatless, breathless, leaped Chenelle. *Mes vieux*, he announced, when once he could speak, "You are at once to follow. We are losing, we have all but lost the opportunity of our lives. We have one *nouveau*, the Egyptian, the distinguished Eli Deli Dev. It is well known to all that he can never become an *ancien* until we have painted him. It shall be accomplished this very instant. Like his ancestor, the glorious Hatseput I of sublime memory, he shall become a mummy!" Eli Deli Dev, until that moment peacefully drawing and smoking, was suddenly surrounded, stripped, and swaddled as close as any Italian *bambino*. And then while Chenelle designed truly gorgeous hieroglyphics

## MYSTERIES OF THE RUE JACOB

and sacred cats and sacred snakes upon the paper swaddling, the others made stiff skirts and head-dresses for four of the *anciens*, for it seemed that Eli Deli Dev was not only to be a mummy, but was to have a funeral procession as well. Shortly all was ready; the mummy reposing gracefully if uncomfortably upon a ladder over which had been draped the atelier flag, a gorgeous affair of blue cloth with silver stars painted upon it. Each of the four pall-bearers carried thick altar candles in their hands as they strode solemnly along, and the only sign of modernity visible was their garters supporting socks half-way up their recently bronzed legs. "Tiens," sighed Chenelle, "we are now ready," and falling in at the head of the others he placed his hat upon his chest, bent his eyes toward the ground, and with reverent mien led the procession of mourners. The cortege passed slowly down the Rue Jacob, up the Rue Bonaparte. Passers-by stopped to gaze, children petrified in their play. Even windows slowly opened, as the stiff-legged Egyptians with their lighted tapers proceeded to the church of St. Germain des Pres. But here they stopped. Placing the ladder inside the shelter of the porch, and fixing the candles at head and feet, the bearers evaporated into the ever-increasing crowd. Now, two brisk gendarmes, attached themselves to the scene. It was in a way a dilemma. This ceremony was disturbing the peace. Already the traffic in the Place St. Germain was inextricably entangled and blocked. But what were they to do? The bearers had disappeared. All else was audience. They arrested the mummy. The mummy in a rather choked voice announced that he liked the situation as little as they, but what was he to do? If the gendarmes would carry the ladder he would accompany them to the *Bureau de Police*; but that if he attempted to go on his own two feet they must help him to

arise, and that having arisen his bonds being paper would undoubtedly break, and that as that happened to be quite all he had on at the moment it might not be proper? The gendarmes wrinkled their brows. In either alternative they would become ludicrous in the eyes of the crowd, a thing no gendarme can endure. So there they were, and in lieu of a solution, they hurried back to the centre of the *Place* and attempted to disentangle the traffic. They were still involved in this agitating process when some minutes later the torch-bearers returned. Silently they lifted their candles, reverently they raised the mummy. Down the Rue Bonaparte, back through the Rue Jacob they went. Ah, but the groans and curses of the cramped Eli Deli Dev were fearful when a little later, in the heart of the atelier, he was unswaddled!

It was a whole year later, on one of those mild agreeable days that occasionally descend upon Paris in November that Tou-Tou,, so long an *ancien* that it held no novelty, first directed any sustained attention toward the turtle of Madame Hebert. Now it is most probable that this turtle, since he was Madame Hebert's most constant thought and precious possession, had daily sunned himself in his round bowl on the balcony below the atelier windows for many a tranquil month. He was the undisputed owner of a small mediæval castle, of cement, and he would daily swim about it and admire it a little and then juggle himself on to its castellated top and sun his shiny back. It was thus, on this particular afternoon, that Tou-Tou discovered him. "He was," Tou-Tou meditated, "a good turtle, and one worth further inspection." And fishing never being very far from his mind, he shortly bethought him of a string, a bent pin, and a bit of meat. Madame Hebert had just bustled out of the court, basket on arm, to gather succulent vegetables for herself and red meats for her



turtle, and Monsieur Hebert being long since due at his watch-making, Tou-Tou lowered his line. It called for a certain nicety in the gentle art of angling to interest the turtle, even for that matter to lower the line into the bowl. But eventually this was done, and after a few unsteady lunges toward the bait the turtle attached himself to it. He was raised triumphantly to the window, amid much applause. "He was a pleasant turtle," they reflected. "A trifle small, perhaps?" "But he might grow." "But that would take so long! It was sad." Chenelle's fertility of imagination seldom failed. "Why not sell the little devil to the good Charens, who deals in fish and birds on the Rue du Dragon," he suggested, "and with an extra sou procure one one size larger as a *petit cadeau* for Madame Hebert?" Now this was a brilliant conception, and it is not to be wondered at that the next day another *nouveau* armed with still another sou was sent in search of a turtle still one size larger! It was this second morning that the good Madame Hebert, returning from the market, first noticed the change. She rubbed her glasses, her eyes, her glasses, and regarded her pet. "*Tiens*, the turtle, how he is beautiful this morning!" she murmured as she called in Madame Dufours, Paulette's Grandmere, to consider how fast her turtle had grown. And the next day she called Paulette herself and her Mama, and the Père and Mère Contin; and the next, Georgette and her Mama and even the Messieurs on the top floor to see her turtle, that he had again grown! And on the fifth day he was a still more magnificent spectacle. And on the sixth the machiculated castle perforce had to be removed, so ponderous had the turtle become. "*Dieu de Dieu!*" throbbed Madame Hebert, agitated beyond expression, "Tomorrow he will need a new aquarium!" But with the noon-day sun no aquarium was necessary, for the turtle had almost imperceptibly but still slightly visibly shrunk. And the next day he was noticeably smaller. The next Madame Hebert's alarm was profound. She almost ran to the market for succulent delicacies to tempt him back to health. She killed enormous black flies for over an hour that his appetite might be enticed. Alas! and Alas! the next day he was smaller still. And she thought she detected as well a slightly glazed look in his left eye. That night she wept. Monsieur Hebert suggested a *bock* at the Deux Magots, or a little journey up the river in La Belle Jardiniere. All to no avail. The good Madame was inconsolable. And by morning her worst suspicions were fulfilled. Her turtle was smaller than he had ever been before. She watched him all day; she sat up half the night; she changed the water in the bowl hourly. She only left him once to run to the market for a trifle of filet to give him at noon. But when she returned, horror filled her soul. Her turtle was worse than dead. He had entirely disappeared! To this day, in the Rue

Jacob, it is a matter for profound thought and ruminating cogitation—the extraordinary growth and decline of Madame Hebert's turtle.

KATHARINE STANLEY-BROWN

## Thoughts About Art

"... Just as we came to the top of a rising ground, down a long glade of the wood on my right I caught sight of a stately building whose outline was familiar to me, and I cried out, 'Westminster Abbey!'

"'Yes,' said Dick, 'Westminster Abbey—what there is left of it.'

"'Why, what have you done with it?' quoth I in terror.

"'What have *we* done with it?' said he; 'nothing much, save clean it. But you know the whole outside was spoiled centuries ago; as to the inside, that remains in its beauty after the great clearance, which took place over a hundred years ago, of the beastly monuments to fools and knaves, which once blocked it up, as great-grandfather says.'

"'We went on a little further, and I looked to the right again, and said, in rather a doubtful tone of voice, 'Why, there are the Houses of Parliament! Do you still use them?'

"'He burst out laughing, and it was some time before he could control himself; then he clapped me on the back and said: 'I take you, neighbour; you may well wonder at our keeping them standing, and I know something about that, and my old kinsman has given me books to read about the strange game they played there. Use them! Well, yes, they are used for a sort of subsidiary market, and a storage place for manure, and they are handy for that, being on the water-side. I believe it was intended to pull them down quite at the beginning of our days; but there was, I am told, a queer antiquarian society, which had done some service in past times, and which straightway set up its pipe against their destruction, as it has done with many other buildings, which most people looked upon as worthless, and public nuisances; and it was so energetic, and had such good reasons to give, that it generally gained its point; and I must say that when all is said I am glad of it; because you know at the worst these silly old buildings serve as a kind of foil to the beautiful ones which we build now. You will see several in these parts; the place my great-grandfather lives in, for instance, and a big building called St. Paul's. And you see, in this matter we need not grudge a few poorish buildings standing, because we can always build elsewhere; nor need we be anxious as to the breeding of pleasant work in such matters, for there is always room for more and more work in a new building, even without making it pretentious. For instance, elbow-room *within* doors is to me so delightful that if I were driven to it I would almost sacrifice out-door space to it. Then, of course, there is the ornament, which, as we must all allow, may easily be overdone in mere living houses, but can hardly be in mote-halls and markets and so forth. I must tell you, though, that my great-grandfather sometimes tells me I am a little cracked on this subject of fine building; and indeed I *do* think that the energies of mankind are chiefly of use to them for such work; for in that direction I can see no end to the work, while in many others a limit does seem possible.' " —WILLIAM MORRIS, *News from Nowhere*.

## THE HENRY BACON MEMORIAL

### Fame!

A member of the Institute recently received the letter which follows:

Dear Sir:

Artists all the world over are characterized by one trait—a love of Fame. Fame to the true artist is what applause is to the actor—the breath of his life, the inspiration to action and achievement.

And all artists are filled with one ideal—to flood the world with beauty.

Your own profession, for instance, aims at filling the world with beautiful buildings; whether they be ornate and gorgeous, or simple and dignified, palaces or prisons, banks or business houses, factories or sky-scrapers, they must all be beautiful.

You have already put up some buildings; you have in your drawer sketches and plans of the buildings of your dreams, magnificent in their conception, unhampered by considerations of finance, or time and space.

May I have the pleasure of receiving on loan photographs of your achievements in brick and stone, as well as sketches and plans of the dream buildings so that we may tell the world about them?

I can make you famous and at the same time increase your circle of clients by putting together a book on your work and including it in my series of volumes dealing with AMERICAN ARCHITECTURE in all its respects.

In Europe I have earned the gratitude of the great architects by the books of their works which I have published in the well-known series . . . . . Why should I not earn yours by including you in the American series, which I may remark, will be published in America?

It is hardly needful for me to point out that you cannot afford to let your brother architects be advertised by means of such a book, whilst you remain unknown in the background. Advertisement is a prime necessity in to-day's battle for existence. Ultimately the whole of business consists of advertisements of two kinds, the inner and the outer. The inner is the quality of the work turned out: that is *your* job. The outer kind is propaganda. That is *my* job.

European architects who have taken advantage of my offer, and who before were unknown, are now well-known; the well-known are famous and the fame of the already famous has penetrated into every nook and cranny of the architectural world.

The books which I publish will correspond to those already issued. They will be works of art, worthy of the pride of place on the table in the Chief's sanctum or the drawing room of the

great lady. In every case they will speak and speak eloquently and ceaselessly of you and your work.

I feel sure my scheme will appeal to you, and on hearing from you I shall be glad to let you have full details. In any case I await with great interest your reply and you may remain assured that any proposal you put forward which will be of mutual benefit, will receive my most careful and sympathetic consideration.

Serviceably yours,

.....

### Pan-American Congress of Architects

#### *Expense and Time Required*

For the information of those desirous of attending the Third Pan-American Congress of Architects at Buenos Aires, the following statement of the time required, and approximate cost of the trip will be found reliable. The estimates are based on time schedules and minimum rates for first-class accommodations at sea and ashore, and are the result of conferences with the transportation authorities.

Time required for the trip directly to Buenos Aires and return, allowing ample time to attend the Congress, and making the usual calls of the Steamships at Montevideo (one day), Santos (one day), Rio de Janeiro (one day)—would be approximately seven weeks: Cost—about \$1000.

Time required for trip through the Panama Canal, down the west coast of South America, with calls at the west coast ports, crossing the Andes, and the Pampas of the Argentine, with stops at Montevideo, Sao Paula, and Rio de Janeiro on the return on the east coast, would require an additional two to three weeks: Additional cost, \$200 to \$300.

Should a group of ten persons be secured, substantial concessions as to cost of transportation and special trips ashore are guaranteed by the Steamship Companies. It is suggested, that those wishing to avail themselves of this opportunity, communicate with the Committee on Foreign Relations, so that the advantages offered by the transportation companies may be gained.

For those who might wish to further extend the journey, the companies will be found to offer every facility.

## The Henry Bacon Memorial

AT St. George's Church, New York City, there was unveiled on 28 November, 1926, the memorial to Henry Bacon, as illustrated on the second page following. Mr. Royal Cortissoz delivered the address, which was as follows:

It is only as a spokesman for the comrades of Henry Bacon that I am here, to express, if I can, something of the love and honor in which we all hold his memory. He was my friend for close to forty years. We were young together in the office of that great architect, the late Charles F. McKim, his first guide and a lasting influence in his life. There I saw the beginnings of those gifts which were

ultimately to make him famous. It seems natural to speak of him at once as an artist; but as I look back over the long years and think of him, the thing that first comes to my mind is his goodness. By that I mean all the things that make a man: generosity, gentleness and strength, truth, loyalty—all the ingredients of enduring friendship. I remember what was in the air on that night in Washington when the gold medal was given to him on the steps of the Lincoln Memorial. It was the gladness of all his professional associates that this honor was being bestowed upon him. I have never known a formal, official occasion in which there was more heart.



I like to think of him as others saw him. Together we went once to the dedication of a memorial bridge he had built in New England. I remember noticing the attitude toward Bacon of the lady who had commissioned him to build the bridge as a tribute to her husband. It was not that of a client toward an architect who had done a job of work. It was expressive of gratitude for the genius that had enabled her to erect a worthy monument. I was with him on another occasion with Senator Shelby M. Cullom, at Washington. It was beautiful to see how that splendid old Lincoln man regarded him. He was much Bacon's senior but he spoke to him with what looked to me like deference. I know how that distinguished lawyer, the late Stephen H. Olin, felt about him. It was with great respect as well as with affection.

I speak of this justly in speaking of him as an artist. There is an idea that the private character of an artist has nothing to do with his work. There is something to be said for that hypothesis. But there is something also to be said for this—that the genius of an artist is not divided into watertight compartments. The work of art is the product of the whole man. The nobility of Bacon's character passed into his work. One could give many proofs of this, in citing buildings and monuments that he erected. He was a prolific man. But his life and his art are summed up in one sublime masterpiece, the Lincoln Memorial at Washington. There, too, questions of character arise. Some people have wondered if a Greek temple was an appropriate thing to commemorate Lincoln. You may wonder with them if you think only of the rail splitter and humorist. But if you think of the man who freed the slaves, if you think of the man who saved the Union, if you think of the man who uttered the Gettysburg speech, you know at once that Bacon was right. Lincoln had what the poet has called "the large utterance of the early Gods," and Bacon used it when he designed the Lincoln Memorial.

It is a crucial point. There is a kind of modern classical architecture that is made out of a pedantic study of the monuments and books. Bacon didn't make that kind. When in his young manhood he travelled in Greece he drank in an authentic inspiration. All his life thereafter he spoke the architectural language of the Greeks as his mother tongue. It was his predestined idiom and when he designed the Memorial he did so as a man having beauty of line and mass, simplicity and purity, the majesty of heroic and perfect proportions, absolutely at his finger tips. And through all his labors upon that grandiose work of art there ran the golden thread of his spiritual integrity.

I think of the poets when I think of Bacon, going to them for words worthy of the man. I think of John Keats, with his lofty ideal. In one of his let-

ters he says, in substance: "I could jump down Ætna for any public good but I hate a mawkish popularity. Nothing that anyone can say or do can touch my own inner ratification of what is right and fine." That was Bacon's way. There was something sacred to him about his own inner conviction of what was right and fine. I remember how the bad work of some architect would distress him, but he was kindly in speech, forbearing, magnanimous, and he would not denounce an erring colleague. But he would make you feel somehow that he hated bad work. I must go back to Keats. You will remember from one of the finest of his sonnets:

*The moving waters at their priestlike task  
Of pure oblution, round earth's human shores.*

These waters mean to me the vast sea of beauty that Plato imagined, the great tide eternally sweeping through mankind to enrich and uplift it. Every true artist adds to that sea. He takes a cup from the spring of inspiration that sustains him and empties it into the sea. Bacon's crystal cup was filled and poured out over and over again so long as he lived. He rendered thereby a lasting service to his countrymen. Think of what he did for them in that wonderful building in Washington! Generations of Americans will pass before it and as they look will gain something that they will never lose, a stimulus to their sense of beauty.

This memorial that we dedicate today is a testimony to the debt that we owe him. It means admiration and it means gratitude. But above all it means one thing which sends me again to John Keats. A friend sent him some roses and he wrote that they whispered to him of "peace, and truth, and friendliness unquelled." So it is with our memorial. It means nothing if it does not mean the flowers of affection laid upon his grave, whispering of "peace, and truth, and friendliness unquelled."

## The Visit of Czechoslovakian Architects

As a result of correspondence between President Medary of the Institute and Dr. E. Zimmer, President of the Masaryk Academy of Work in Prague, Czechoslovakia, a group of four architectural students are planning to visit the United States next spring. Their purpose will be to study various phases of American architecture, ranging from the building of small houses through schools, hospitals, and up to the largest steel and reinforced concrete construction. All four of the students are graduates in architecture and in addition have had office practice.

The Committee on Foreign Relations will endeavor to arrange for the employment of these students in architects' offices in this country for a portion at least of the time when they are here, and to that end the committee will later enter into correspondence with chapters and individual officers.

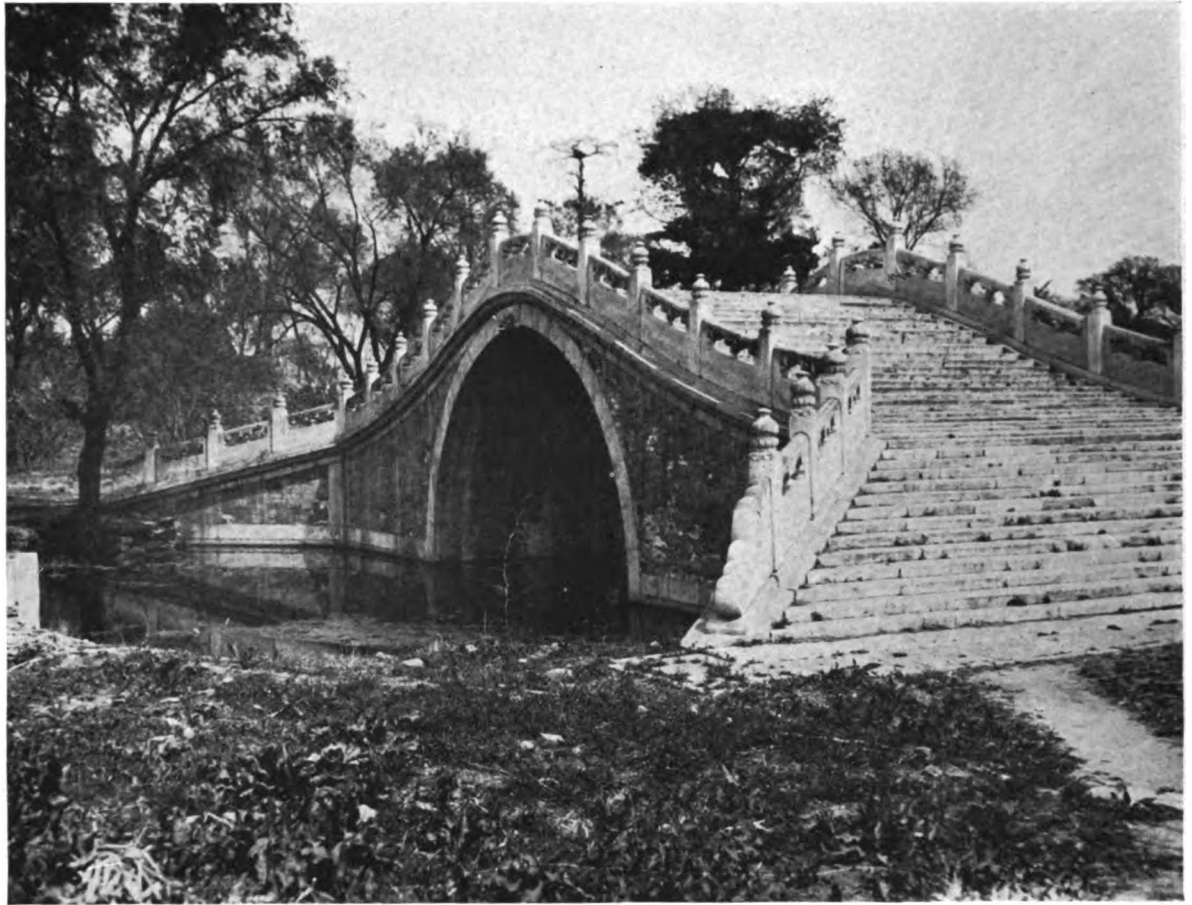


HENRY BACON

BORN NOVEMBER 28 1866  
DIED FEBRUARY 16 1924

ARCHITECT  
OF THE  
LINCOLN MEMORIAL  
AT WASHINGTON  
AND OTHER NOBLE BUILDINGS  
IN WORKS OF HIGH CREATIVE  
ART HE EMBODIED AN IDEAL  
OF BEAUTY VITALIZED BY  
SINCERITY AND TRUTH  
HIS GENIUS ENRICHED HIS  
COUNTRY HIS NATURE UNITED  
STRENGTH WITH GENTLENESS  
ILLUMINATING THE HEARTS AND  
LIVES OF HIS FRIENDS  
MCMXXV

HENRY HERING—SCULPTOR



## TWELVE CHINESE GATES AND BRIDGES

PEKING—IMPERIAL SUMMER PALACE

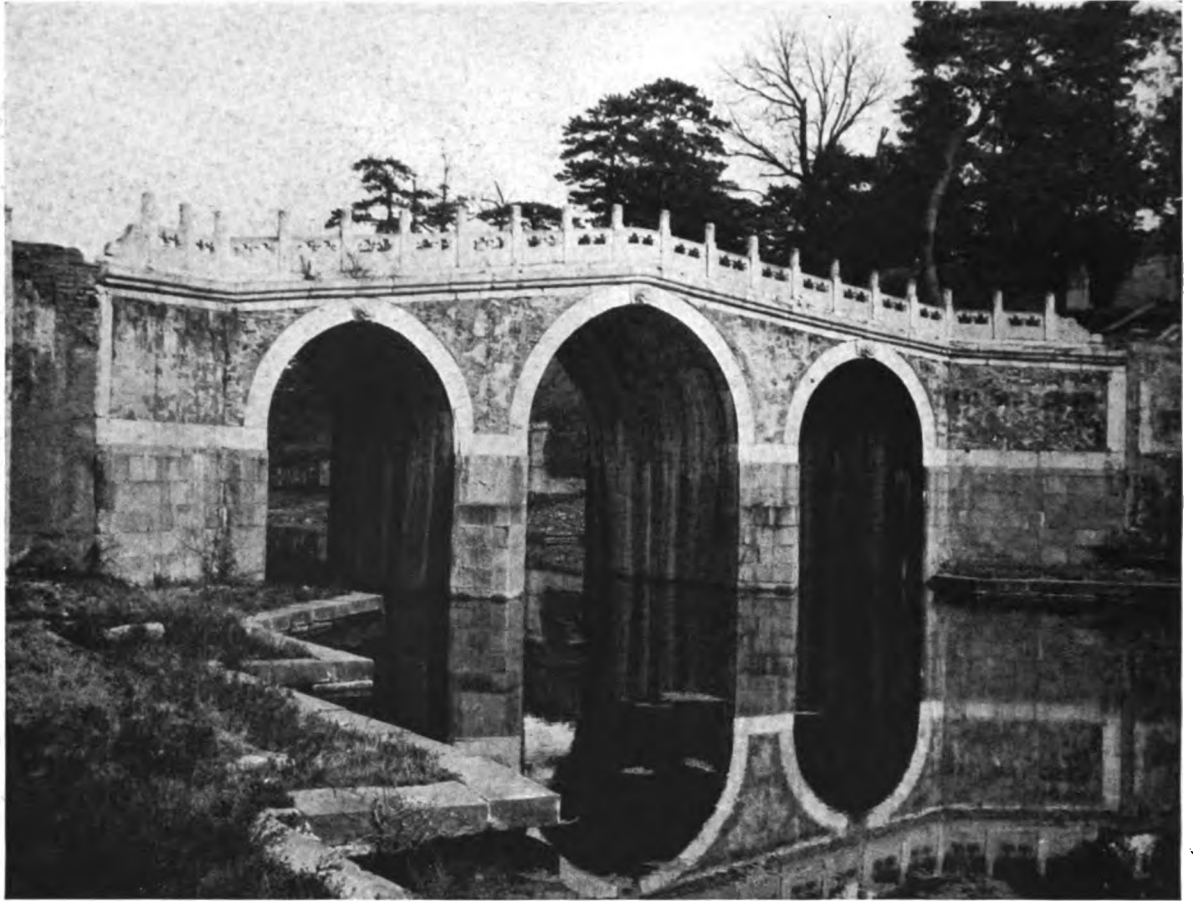




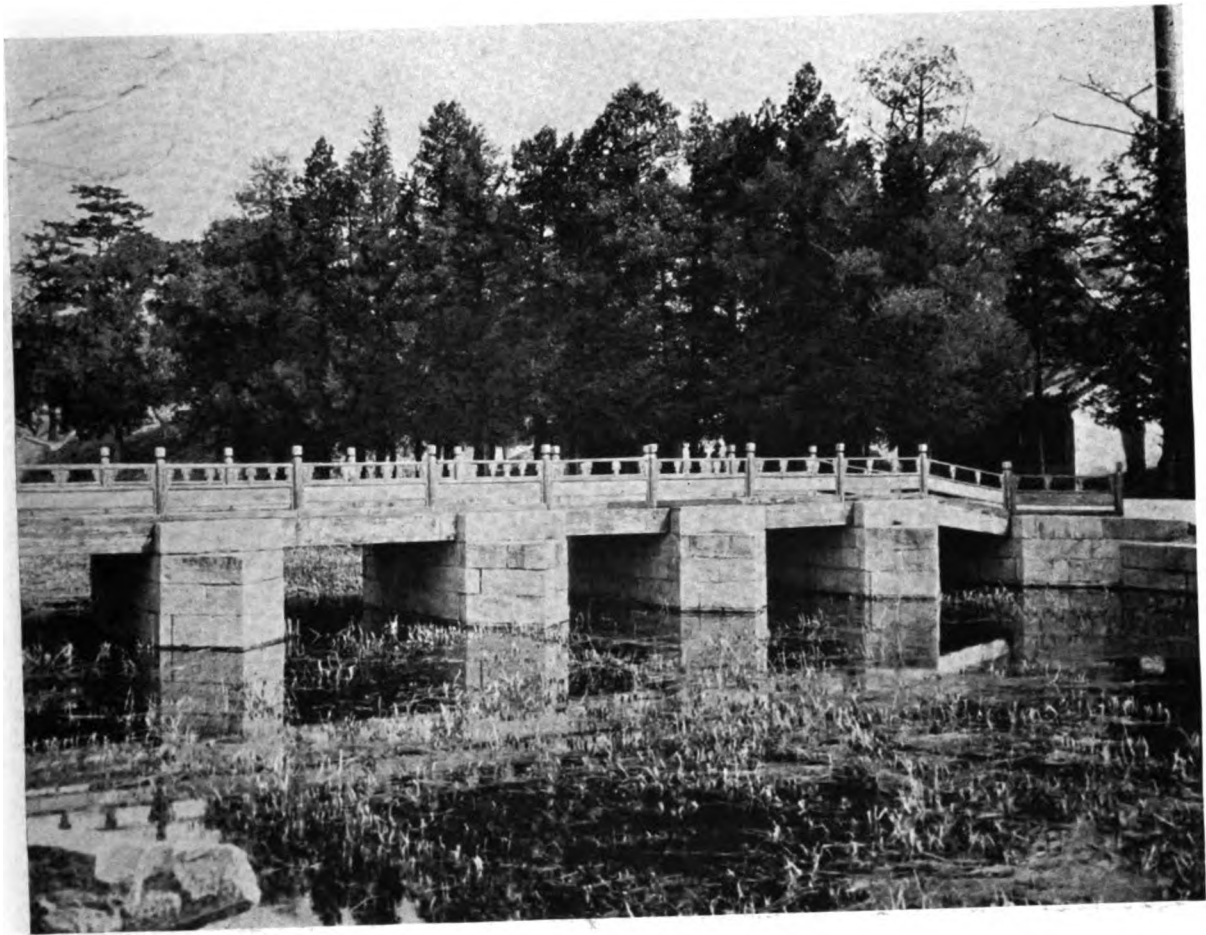
PHOTOGRAPHS BY RUDOLPH A. HEROLD

HANG CHOW—WEST LAKE

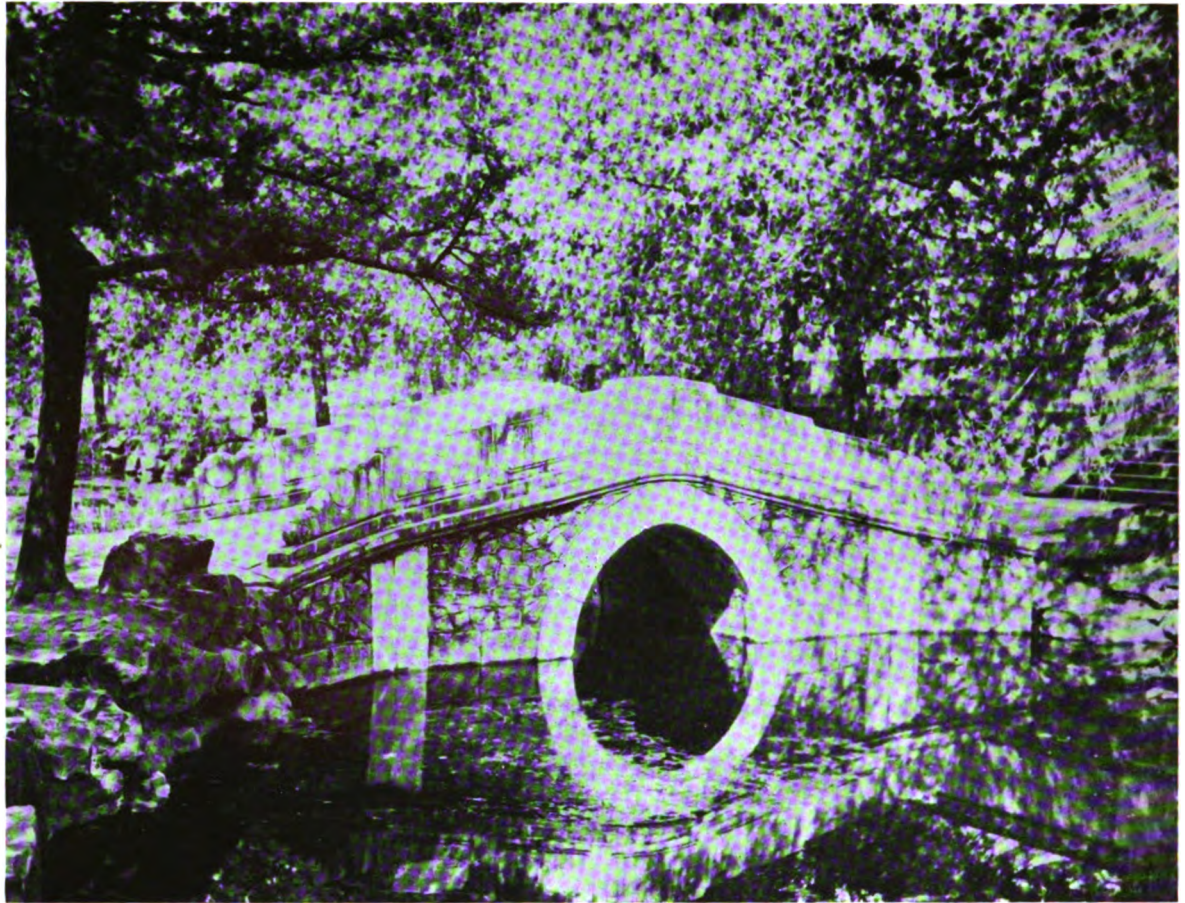




PEKING—IMPERIAL SUMMER PALACE



PEKING—IMPERIAL SUMMER PALACE



PEKING—IMPERIAL SUMMER PALACE





PEKING—IMPERIAL SUMMER PALACE





PEKING—TEMPLE OF HEAVEN



PEKING—TEMPLE OF HEAVEN, EMPEROR'S RESIDENCE





CANTON—FOREIGN BRIDGE—SHAMEEN



SHANGHAI—NEAR WILLOW TEA HOUSE





MING TOMBS, MANCHU DYNASTY



SHANGHAI—A BRIDGE AND CANAL

# Old Churches of Delaware

*Photographs and Drawings by the Author*

**I**N early Spring and again during September we took the road south from Wilmington in quest of certain red dots on the map. The Dupont highway lay straight ahead, a hundred mile meridian from which to prospect upon right or left for the slim spires and mossy brick walls we sought. Each crayon dot meant a church preserved from the Eighteenth Century, though many others had disappeared. There were ten of them in all. Of one only—Old Swede's, which lay behind in the city—had we ever found mention in the publication that an architect reads. So we were filled with the hopeful spirit of discovery.

A few miles to the west was the line of the Eastern Shore of Maryland and on the left, often within sight, lay the blue wash of the Delaware River, which sparkled the more as the city fell behind. We were charmed by the soft beauty of the landscape. It is serene country with ever fresh variety of undulation and a fertility of soil that shows itself in every field and wood, and near by we found both tidewater and fresh streams. Even the first settlers of the early colony found abundant reward for their toil.

Unique among the American colonies, this region was first settled by Swedes sent over in 1637 by Queen Christina. The land and the control thereof was theirs until 1654 when Peter Stuyvesant sailed around Cape May with forces sufficient to impose upon the Swedish settlers the sovereignty of Holland. And so runs the history until the English conquest and the crown grant of lands to the Duke of York and through him to Berkeley and Carteret, under whose patronage the town of New Castle—formerly Sandhukon—was incorporated in 1667.

To Newcastle—with great expectations—were we



OLD DRAWYERS

bound, to see the first of the churches marked on our list, namely, Immanuel Episcopal Church, built 1704 to 1706 and subsequently altered as required to meet the growth of succeeding generations. Here we hoped to find, as we had found elsewhere, those evidences of architecture as an expression of life which make even the simplest things significant, leaving to those who



ST. ANNE'S CHURCH—MIDDLETOWN, DELAWARE

prefer them the more rigid and sophisticated styles. To understand this way of thinking it is necessary to forget the "high" forms of Georgian work in the cities and to consider the building arts of the colonies in their primitive development. The thought implies a resolve to leave no stone unturned in searching for cause in architecture. Thus, the relations of site and soil are of as great importance as are racial stock and heritage of the settlers. Economic history is a guide to carry us through and past each monument to be studied into the present era. Work as we may in exotic styles borrowed from afar, we are none the less bound to our own American architectural heritage, just as firmly as a man is to his own ancestors.

On entering Newcastle one feels that the mellow atmosphere brooding here is the inevitable descendant of two and a half centuries of peace. The streets are unsullied by traffic signs, modern utilities where found are not aggressive, and cobbled streets are ubiquitous. A large percentage of the houses and public buildings in use today are the original colonial structures. True, the children that we saw on their way to the schoolhouse in the town square were dressed in the fashion of today rather than that of the Revolution, but later when the sounds of the morning exercises broke from the open windows, the clear young voices were heard singing *no newer a song* than that sung by our greatgrandparents in singing school; the words come readily to mind:



## OLD CHURCHES OF DELAWARE



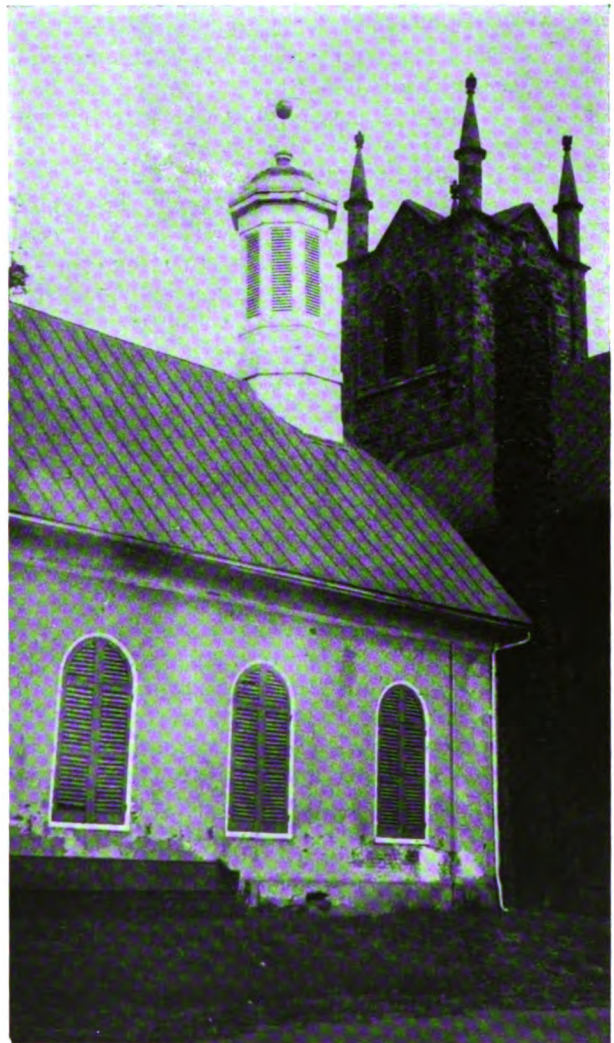
OLD DRAWYERS PULPIT

*"Come to the church in the wildwood.  
Come to the church on the hill."*

And come we did in the morning sunshine to Old Immanuel Church. It is next to the schoolhouse in the north half of the town square where the graveyard wall borders the children's playground. Inside the wall we followed a path between headstones to a snug porch or vestibule nestled in ivy against the higher wall of the church. Higher still at the crossing of the nave and transepts rose a square crenellated tower and above this the high graceful spire, built in 1822. The relation of soaring spire to low spreading cruciform building is impressive and the composition is enriched by the surrounding churchyard. From certain angles there is an attractive silhouette and "lift" against the sky. Age has blended the colors, from the stucco of the surrounding walls, across the lichened headstones, and up the stuccoed

sculpture of the building surfaces where in certain lights the modeling of the original brick shows through. The background is the old town common with its girdle of weather-stained brick houses that have outlived many changes in our national life.

We had a busy time that morning with tape and foot rule measuring the church until the sun was high in the heavens. On the pictorial side this was the sort of place that put one's photography to the test. In comparison with other familiar churches we found here many details of special interest. The porch and windows were so like those of Trinity Church (Oxford) in Philadelphia that they might have been designed by the same hand. We noted many likenesses to other early Colonial country churches, such as St. David's, Radnor; St. Peter's, Great Valley; the two "Old Swede's;" and even St. Paul's, Baden, Maryland, whose date is 1733. From the hospitable rector



PRESBYTERIAN CHURCH—NEWCASTLE, DELAWARE



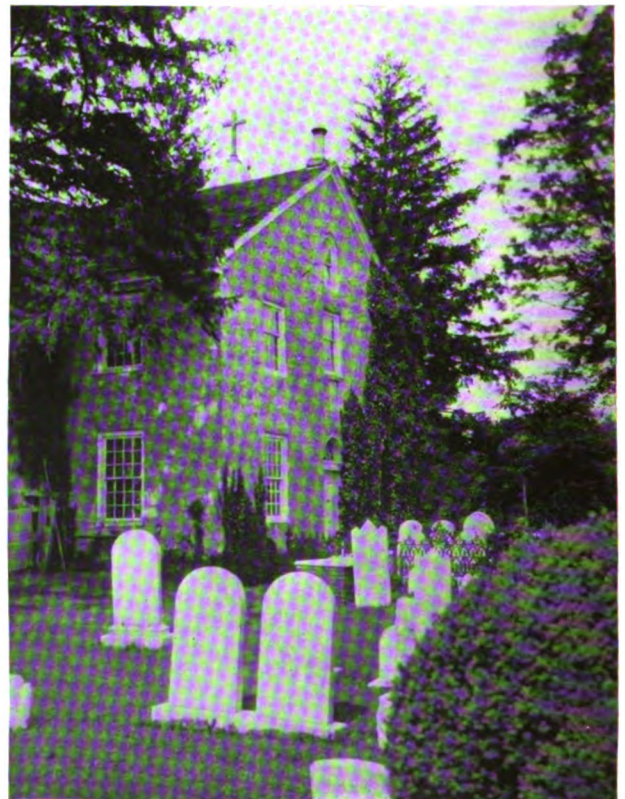


BARRATT'S CHAPEL

we learned the dates of the additions to the original 30 by 50 foot structure; porches and gallery, 1724; transepts, tower and spire, 1822; first organ, 1827; enlarged westerly chancel, 1850; transepts enlarged and pews revised, 1860. It was interesting to read into these dates the growth of a congregation. The evidence shows an increase in seating capacity from a little over one hundred in 1706 to more than twice that number in 1860. One jump comes in 1724, another in 1822, by which latter date the box pews were discarded. The introduction of the organ, simple though it appears, meant a world of change in the department of church music and of liturgy. How difficult and yet how fascinating the endeavor to see this church as a whole in its past as well as its present and to reflect upon its architectural meaning.

The various studies that have been published of early American churches have been selected for the appreciation of the trained architect. From this re-

stricted viewpoint a random standard of excellence has grown up which seems to depend more upon the great English prototypes than upon the intrinsic qualities of the American buildings themselves. This misconception may be traced to a pleasing belief that one's church was designed from afar by Sir Christopher Wren; but see the names which Mr. Embury has collected of American Eighteenth Century church designers: Hughes, Spotswood, Price, Harrison, Kearsley, and Gibson. Study their work from Bruton to Boston and decide whether they copied blindly or whether any one ever can copy blindly. Investigate then the prevailing conditions of trade and labor and the ritualistic needs of the early congregations, both within and without the Anglican Church, and determine whether or not the architecture was developed in America from fresh considerations indigenous to the soil. If so for Boston and Philadelphia and Charleston then how much more so for Wickford, Swedesboro, Middletown, Rocky Spring, Berlin, Nanjemoy, Yeocomico, or Beaufort? Or many other places of which one never hears unless he is seeking the rural churches of the colonies? For building conditions were naturally least sophisticated in the country, and if these themselves are of indigenous architecture, then we must conclude that the selective or preferential method of considering early church



ST. JAMES CHURCH—STANTON, DELAWARE



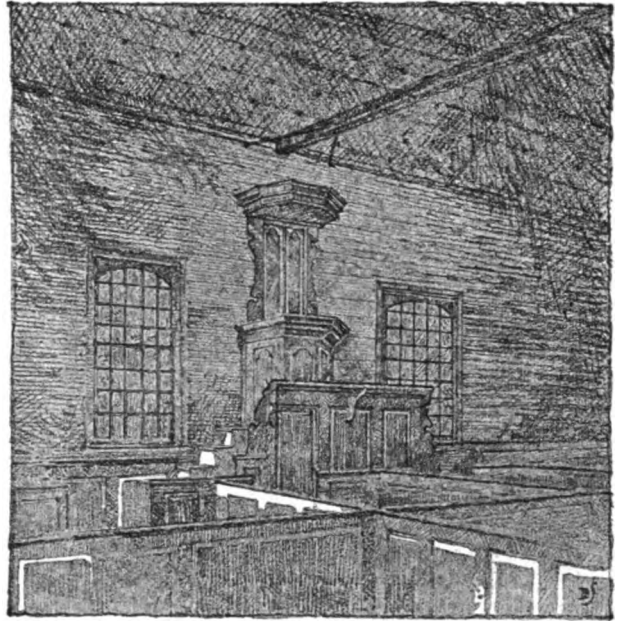
## OLD CHURCHES OF DELAWARE

architecture only by its striking examples tends to ignore the modest things we should cherish.

On the positive side there is a great deal to be learned from these old country churches as soon as we reject the idea that they were merely a pale expression of grander things in the mother country. And there is joy in the study! We found it as we journeyed down through Delaware with hope of making our small contribution to the knowledge of these simple old church buildings before they disappear.

As we drove the twenty-odd miles from Newcastle to Middletown we heard again the wearisome tale of "bricks brought from England" which is told of many an early building, though the bricks were really burned upon the premises from local clay. And we speculated as to its application to the Presbyterian church which had been our unexpected discovery just across the street from Immanuel in Newcastle. From its evidences the date must have been quite early. The dimensions are about thirty by sixty feet and the walls, porch, windows, segmental ceiling, and clipped gables are closely similar to those of Immanuel. It stands overshadowed by the high Civil War Gothic church to which it is connected for the purposes of Sabbath School and church dinners. Another remodelled church we had visited near the town of Stanton, the patron thereof being St. James, but this stands preserved and honored as one of "the pillars of the Church of Christ" in a walled and grassy churchyard, as pleasant a place as one would find in a long day's journey.

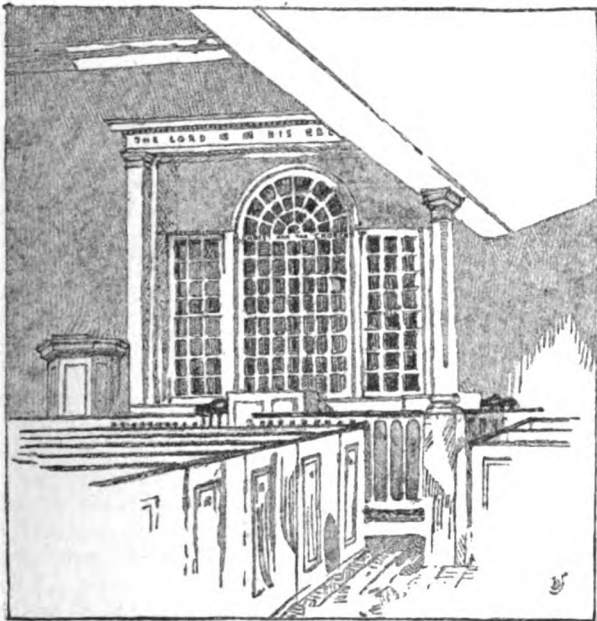
Like it in dignity and with the same evidence of loving care we found St. Anne's on the outskirts of



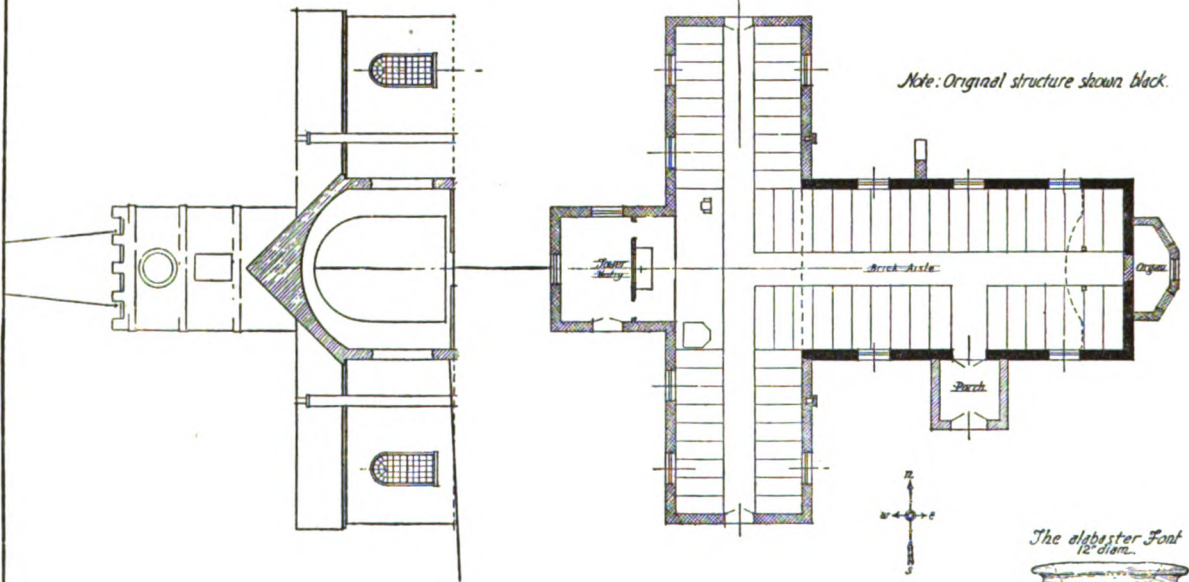
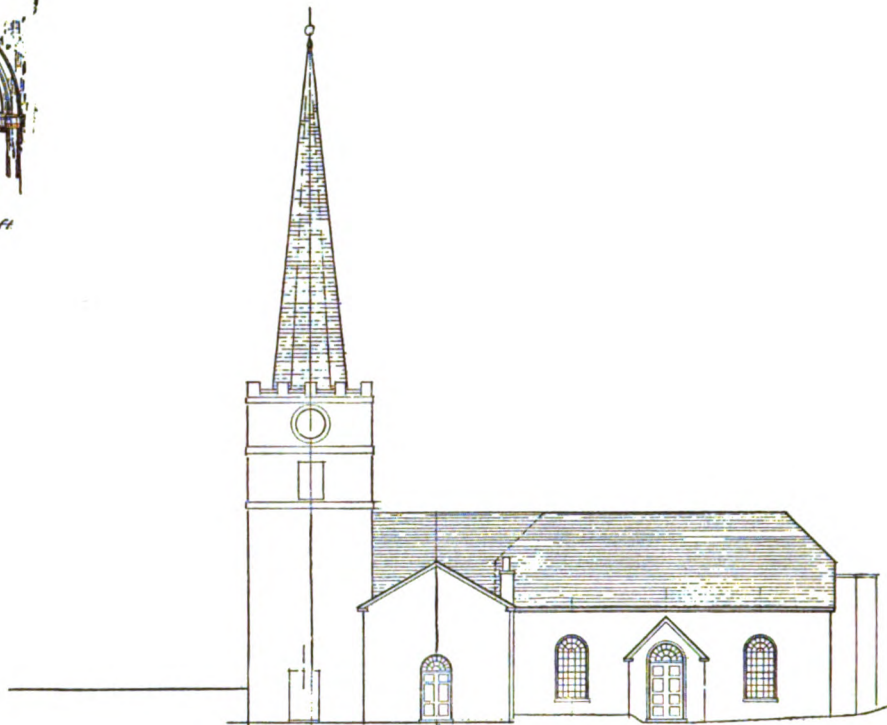
CHRIST CHURCH—BROAD CREEK, DELAWARE. BUILT 1771

Middletown. St. James (1725) and St. Anne's (1768) are both two-storied or "meeting-house" churches. In the former building, which is about thirty-five feet by thirty-nine, the gallery running around three sides gives a quaint stilted effect and can hardly be as useful to the deacon who may desire to see and hear as it would be to younger folk who philander. But in St. Anne's, which is about forty feet by fifty-three, the gallery carries across only one end and one side, making it unsymmetrical but nevertheless wholly serviceable for those who are devoutly inclined. The main ceiling is segmental and curves gracefully under the scissor truss which must be inferred in this church since it is not accessible for inspection. The brick walls are sound and show no evidence of that force of roof thrust which has wrecked so many other old churches. No stucco has been required as in other early buildings for the protection of the walls against weather and the good red bricks laid in Flemish bond present a delightful texture. Segmental arches over the first story windows are nearly flat and they are graceful. There is a Palladian window in the east or chancel end with a brick arch rising trustfully from the wood lintels of the narrow side windows. The trust seems justified, for there is no evidence of settlement, though ivy, the reputed foe of brickwork, covers this end. It may be the loving care, which shows itself in everything, from the square pews to the headstones of the graves, that we may thank for the splendid condition of this old church, but also we should not fail to remark upon the honest workmanship which has left the structure sound and good for over one hundred and fifty years.

Back on the highway and not far below Middle-



EAST WINDOW—ST. ANNE'S CHURCH, NEAR MIDDLETOWN,  
DELAWARE. BUILT 1768



MEASURED DRAWINGS OF IMMANUEL CHURCH  
NEWCASTLE • DELAWARE • Scale 0 5 10 15 20 25 feet

For Photograph see Frontispiece

## LONDON LETTER

town we came upon two other examples of the galiered type of early church: Barratt's Chapel (1780) and Old Drawyers (1773). To the former came Bishop Thomas Coke, sent by Wesley, and here he held the first Methodist Communion Service ever held in this country. It lies, like St. Anne's, in the natural country on a rising site and it is surrounded by fine trees. Easterly orientation for the chancel end has been missed. The brick walls are intact and stuccoed on the two southerly sides only. The roof pitch is about forty-five degrees and the roof trusses (among which we could climb) are supported on posts, making three spans in a total width of about fifty feet. In addition to the joists of the flat ceiling there are two more collars or ties crosswise. The ridge, oddly enough, runs the short way of the building or about forty-two feet and in this length there are three of the quasi-trusses upon whose purlins rest 4x4-inch rafters three feet on centers. On the rafters are nailed strips about 1x3 inches for shingles. Details like these are better expressed in the measured drawings; but they are offered here mainly because they are simple and not unlike the practice of today.

Similar construction is echoed at Old Drawyers, but more delicately and with finer craftsmanship. This old building was constructed with the greatest skill and care and from many aspects (especially the south) it is quite lovely. Pews and high pulpit and arched windows bear the mark of the trained designer and of the skilled carpenter. Ivy casts green shadows over the windows and binds the brick-and-white building into the softly rolling hillside. It is an enticing spot for rest and meditation.

We considered what a distance the nation has come since these bricks were laid and questioned, in light of the lovely simplicity that lay about us, the complication in life and architecture today. We thought of the zeal of the ritualist and the Gothicist and wondered if the simplest native things from our own lives and ancestry might not be the truest expressions of the religious spirit.

That evening we drove to Dover, where sleep replaced the problems of architecture and life. With morning sun we were making a reconnoissance of Old Christ Church, or rather of what is left of it. The remodeller and the alteration fiend, apparently with funds, have been at work here and, though the shell of the goodly structure of 1734 remains, it is much disfigured. We departed through the lovely Town Square for the drive southward to Laurel and Dagsboro, sixty odd miles away, near the southern boundary of the state, and the last leg of our journey proved to be well worth while if only for the sturdy honesty of Broad Creek Church (1771) and the unparalleled oddity of Prince George's (1738?). The former is much like the Maryland churches and its high pulpit midway of the north wall almost a replica of that in Stepney Church (1733), Somerset County, thirty miles across the state line. The other, Prince George's, has come upon unhappy days and is in ruins. Being of frame and probably quite early in date of erection it presents for all of its dismalness a real opportunity for the student of American carpentry, and here the story of our quest returns to its starting point of architecture as an evidence of human activities.

DELOS H. SMITH.

## London Letter

A REVIEW of architectural activities during 1926 shows that apart from the usual routine of the profession a good deal of important work has been done both in consolidation and in forward progress.

The Royal Institute has been comfortingly active, in spite of critics who annually assert that it is defunct, and its principal achievements have been in two very sound directions, first that of continuing to improve the standard of architectural education, and second, the pushing forward of the work on the proposed Registration Bill for architects.

At the time of writing, the Bill has been drafted and was considered and approved at a special general meeting of the Institute; the next step is to get the Bill presented to Parliament at the earliest possible date.

The Bill establishes the Council of the R.I.B.A. as the governing body of the profession, and authorizes it to set up a Register on which can be inscribed "any person who, at the time of the passing of the Act, is in *bona fide* practice as an Architect, either as principal or an assistant," and who is eligible under certain specified clauses of the Bill.

The description "Architect," and the powers of issuing certificates and recovering fees for professional services are to be restricted to persons on the Register, with the exception of members of certain bodies such as the Surveyors' Institution, the Institution of Civil Engineers, etc. The effect of the Bill would be to limit the use of the description "Architect," to close the profession in the future to all but qualified persons, and to bring into the Institute, or at least into the Register, all those practitioners who can prove that architecture, whether they be principals or assistants, is their main occupation and livelihood.

In this latter category will, of course, be a number of those dusky-hued sheep who combine architecture with activities such as house agency, auctioneering, or undertaking. There is no alternative but to bring them into the fold, and to hope that they will prove to be an expiring class; in any case they will come under the discipline of professional conduct, and a number of little malpractices will automatically vanish.

In respect to Architectural Education, the policy of the



Board of Education in encouraging the Schools has been justified. There is a visiting Committee which tours the various schools, reports on their standing, and if deserving grants them the power of conducting their own examinations which exempt students from the usual R.I.B.A. qualifying tests. A difficulty besetting this Committee is the large number of small schools which spring up in different areas in response to a demand for some means of training other than the almost defunct pupillage. These schools are certainly better than no school at all; but the time will probably come when all these various local activities will have to be consolidated in a few large centres, since it is difficult in a small school to provide either the staff or the equipment necessary for a really adequate training. It is noteworthy that in colleges which have other departments such as engineering, chemistry, and building, the architectural section requires the highest per capita expenditure.

Another interesting activity of the Institute has been the provision of a series of four evening lectures delivered by architects to operatives in the Building Trades. The idea is to create a closer relationship and understanding, to put the architects' point of view, and obtain from the men suggestions as to how methods of building and organisation may be improved. Questions of Building Trades "politics," such as wages, Trades Unionism, etc., were barred, and to put everyone in a genial frame of mind, excellent refreshments were served before the lectures, a good supply of free beer being a special attraction. The subjects dealt with were "The Job," (a description of the various operations on a big building beginning with the purchase of the site), "Materials of Craftsmanship," "Good and Bad Buildings," and the "Wealth of England," the latter lecture being a plea on behalf of England's best building traditions illustrated by examples of what-not-to-do. The audiences were appreciative, and in the ensuing discussions occasionally revealed lacunæ in the architect's technical equipment; one sentiment which nearly every operative seemed to share was the fear that modern methods of machine work would be destructive of both materials and craftsmanship, as instanced by the poor weathering of machine-sawn stone and the debasement of the carver's work under the pressure of repetition of shoddy ornament.

\* \* \*

The Banquet at which the Prince of Wales presented the Royal gold medal to Ragnar Östberg was held at the Guildhall, and about 650 people rubbed elbows in their congenial task of trying to get value out of a dinner which cost two guineas per head. Apart from the fact that the Guildhall kitchens are seemingly both remote and congested (as revealed by the chill on the gravy) and that the service was so speeded up that the wine waiter never seemed to have time to replenish one's glass, there can be no denying the complete success of the banquet which was attended by everyone in the profession who counts and by some who don't.

But besides the attraction of hobnobbing with Royalty, it is not every day that one can eat one's saddle of mutton under the lee of large groups of statuary of the type which so often represents a finely developed Britannia reclining on the back of a mild and self-conscious lion. And besides the sculpture, there is the great open timber roof, and the chandeliers which besides electric bulbs now carry appli-

fers so that none of His Royal Highness' words on the value of architecture and architects might be unheard. The Prince is a practised speaker, and his subject matter was carefully chosen; in addition, he deviates from the written word at times as the spirit moves him, and the interest of his delivery is thereby increased. The best thing of the evening was, however, His Royal Highness' suggestion to the President of an unailing method of putting a stop to a speaker who refused to abbreviate. Unfortunately, while the idea is magnificent in its simplicity and sureness of result, it is not *quite* printable, and readers who are curious must ask the editor of the JOURNAL to whisper it to them.

The *Times* and one or two other big newspapers had full reports of the Banquet with titles such as "Prince of Wales at Guildhall, honour to Swedish architect," etc. The second-rate papers mentioned that the Prince had spoken at "a gathering of architects," but never mentioned either the Gold Medal or Professor Östberg; and the really popular journals, the kind with "pictures on the back page," never even mentioned the architects and scarcely referred to the Prince of Wales. They were too busy recording the startling news that this occasion was the first one in the history of the Guildhall where women waitresses had served instead of men. "Women oust men at Guildhall Banquet." Which only shows that it's the human touch that really counts.

\* \* \*

Enthusiasts for tracery and crockets will be slightly sobered by the estimate which has just been received by Parliament for repairs to the crumbling stonework of the Houses. As previously mentioned in these letters, the sculpture and decorative work is disintegrating almost *à vue d'œil*, and it is calculated that replacements to date will cost the modest sum of £1,062,000. The building is not old (1840-1852); it was only opened in the reign of Queen Victoria, and costing over £2,000,000, it has already had £40,000 spent on it in repairs, so it is proving an expensive little national possession. The cause of the decay is set down under four heads:

- (a) Geological joints and fractures in the stone.
- (b) The effect of atmospheric impurities resulting from the combustion of raw coal.
- (c) The corrosion of iron tie rods, dowels, etc.
- (d) Face bedding, i.e., stone not placed on its natural bed.

It is proposed to use a silicious sandstone for most of the repair work; artificial stone and terra cotta were considered but finally rejected. It is interesting to note that the repairs to statues alone are going to cost £10,000, and there are sums of £162,500 and £135,950 for repairs to the turrets and the 330 foot Victoria Tower respectively. Truly there is something to be said for the plain modern school!

\* \* \*

Meanwhile there are fresh alarms over St. Paul's Cathedral, touching the repairs to which Mr. John Todd, District Surveyor to the City of London East, has just issued a grave warning.

Mr. Todd is the official who sometime ago served on the Dean and Chapter a "Dangerous Structure" notice, which is the sort of urgent summons to architects to be up and doing, which the name implies. He now states his belief

## MARGINALIA ARCHITECTURA

that the piers of the dome, which "are grossly overloaded," can never be repaired by the present method of grouting their rubble cores in cement, and in this opinion he is not alone. According to Mr. Todd, "the existing piers cannot be made good, and the cathedral authorities are heading straight for disaster." He further adds that he believes the cathedral to be on the verge of collapse, and that some day the dome is bound to fall, it may be in the next 23 years, or even in the next 23 minutes; and he concludes by a warning that every person who passes close to the Cathedral does so at the peril of his life. Mr. Todd has an immense experience of dangerous structures, so his words cannot be taken lightly.

\* \* \*

A feature of the past year has been the large number of big historic London mansions which have come under the hammer to make room for a more remunerative type of property. The fact is that no one nowadays can afford to run these huge houses, and they have declined enormously in value.

Lady Michelham's house at 20, Arlington Street, Piccadilly, was sold the other day for £75,000, after being bought only 8 years ago from Lord Salisbury for £120,000 and having had a further £100,000 spent on it to bring it up to date. Dorchester House in Park Lane, which occupies a site of nearly 2 acres, is another place that is up for sale, complete with its mantelpieces by Alfred Stevens and its marble and alabaster staircase. This place, which was the best work of Lewis Vulliamy, is the most prominent landmark in Park Lane, but no doubt it will soon give way to a block of flats. Stanhope House, also in Park Lane, has been sold for offices, Bute House in South Audley Street has been taken over by the Egyptian Government, and there is some talk of Norfolk House in St. James' Square being bought for the Italian Embassy; but none of these mansion sales are really so interesting as that of the world-famous Burlington Arcade in Piccadilly, which has just sold for £330,000. Seventy-five years ago, when the Cavendish family owned it, its rents produced only £4,000 a year. Today the value of the rents is about £33,000. Apparently most of the tenants are going to be allowed to buy in their leases, so there is hope that the silk pyjamas and the perfume of fair ladies for which the Arcade is famous will not be utterly banished.

\* \* \*

Even churches are not safe from changing conditions, though it is a satisfaction to note that the House of Commons has emphatically rejected the measure proposing the demolition of the City churches, which included a number of works by Sir Christopher Wren.

A building which was once Hampton's principal Wesleyan Church is now, not inappropriately, used for cold storage, and is housing some thousands of pounds worth of Japanese bulbs, the vestry containing a refrigerating plant and a large gas engine. It is said that a former minister of this church called to view once more the scene of his spiritual labours, and reverently removed his hat at the door; but it didn't remain off long when he suddenly found himself in cold storage.

Another church, Holy Trinity in Gray's Inn Road, has rented off its crypt to a wholesale fruit merchant, who uses it for bringing green bananas to a tender pitch of ripe-

ness. The presence of a few tombs lends a Shakespearian touch to this homely undertaking, and the workmen say that no ghosts have so far protested.

After all, rent is rent, and churches must live.

\* \* \*

There is general satisfaction over the report of the Royal Commission on Cross River Traffic in London, which recommends that Waterloo Bridge should not be demolished, though it suggests a widening of 35 feet which most certainly will destroy the bridge's architectural character.

The Royal Commission was set up in July with the idea of examining the many conflicting proposals which have been in the air with regard to cross-river traffic. It has arrived at some far-reaching conclusions, one of them being a proposed new bridge at Charing Cross, involving removal of Charing Cross station. Other new bridges would be built at Ludgate Circus, Fulham, and Chiswick; and Putney, Chelsea, Hammersmith and four other bridges would be reconstructed, the whole scheme involving £25,000,000.

As regards Waterloo Bridge, four of the arches and piers would have to be taken down and rebuilt, and probably the whole structure underpinned. The cost of this work is estimated at £860,000, and the scheme comprising the new bridge at Charing Cross would cost about £7,500,000.

Everybody feels that at last there is a co-ordinated scheme on lines worthy of the greatest city in the world, but there is a rumour that the taxpayer is a little agitated.

\* \* \*

There has not been a great deal of new building in London of outstanding interest during 1926. Devonshire House is what is called a "handsome" structure, but its detail is unworthy, and its new restaurant, which had the honour of the Prince of Wales at its opening dinner, is in what one may call the table d'hôte Adams style. The premises of Austin Reed's, in Regent Street, strike a modern note inside, and it is one of the first buildings to show a strong Paris Exhibition influence. It does this on the lower floors, but upstairs the department of "country clothing" has had a relapse and suffers from a horrid eruption of Tudorism. No doubt it is a case of Parisian elegance for the man about town and bluff-King-Hal stuff for the country customer. But this building is at any rate showing to womenfolk that even brute man likes to try on his fal-lals against a walnut background. As regards Regent Street as a whole, it has become, with Kingsway, one of the most solid streets in London, neither good nor bad, but without a hint of Regency. A writer in an evening paper has described it as "the Acropolis in a tail coat and horn rims." Well, they always say that the public gets what it deserves.

"X"

## Marginalia Architectura *In the Dark Ages*

THE most tantalizing obstacle to the study of history (under which pretentious heading these studies are intended to be included) is the gap in the record. Interspersed almost at random among the periods of which we know every name, date and circumstance, are the periods of which we know almost nothing. Strangely enough these are always the periods about which we are most curious.

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Such an hiatus has always existed in the annals of American architecture.

Its development during the colonial period and the earliest years of the republic can be traced with reasonable certitude, and the great men of our own day have been thoughtful enough to see to it that we are well informed of their accomplishments, but few of us have any definite idea of the education, the habits of thought, or the professional code of the men who kept the name of architect alive during the years between the second British war and the Hayes administration.

It has been my good fortune to encounter, in an ancient, stained and tattered volume reposing in a remote alcove of an unfrequented library, a detailed account of the life of such a man and it is with great pleasure that I reproduce, for the information of his brothers of a later day, such extracts from it as it appears to me they may read with pleasure or profit.

Thomas Alexander Tefft was born in Richmond, Rhode Island, about the end of the first quarter of the nineteenth century, in one of those picturesque old houses which have their eaves high in the front and low in the back after the general principle of a sou'-wester hat. Under the low roofs back of the main rooms were the dairy, the wash-room and other necessary domestic appurtenances. At one end was a well with its sweep and hook. At the other end lay a garden. The family's occupancy of the property ran back to an original Indian Grant.

In early youth the lad displayed a talent for drawing and penmanship. Specimens of his "ornamental writing," exhibiting every variety of scroll and curlicue, were long preserved by admiring friends and relatives. He had a pretty taste in constructing miniature machinery. "Music also," says his biographer in the stately vernacular of the day, "enlisted his interest and his evening hours were often enlivened with the flute."

His first indication of a bent toward architecture appears to have been displayed in a pencil sketch of his old home, which he made and accompanied by the following lines:

*Is there one who loves not to linger where  
His early days were passed without a care;  
To trace the long dim vista of the past  
And live again the scenes so quickly lost?*

He also is recorded to have "cut upon wood" a set of musical type "with which he neatly and accurately printed a favorite tune to be sung in the following words, expressive of a feeling and thought that often possessed him:

*Shed not a tear o'er your friends early bier,  
When I am gone . . .*

Space prohibits citing these verses in full. They are, however, in every way comparable with those already quoted.

The remarkable talents of the youthful prodigy became in time noised abroad and by great good fortune came to the ears of a suitable patron in public life, the Honorable Henry Barnard, State School Commissioner of Rhode Island. The patronage of this frugal Mæcenas seems to have restricted itself to advice, but this was sufficient to start the young Thomas Alexander on his road to fame, and we next encounter him at Providence, where he took his first plunge into architecture, "a business" our author notes "which Tallman, Bucklin and others had gradually worked up into a distinct profession in Rhode Island."

He obtained a position as draftsman in the offices of one of these pioneers, at the same time attending Brown University.

In a short time it became evident that he suffered from "an inability to command language to express his ideas." This handicap seemed to threaten his career seriously but the determined boy "was resolved to be an architect, cost what it might, and he was convinced that the true architect is a benefit to society." Fortified by this conviction, he applied himself to overcome the difficulty and obtained, in due course, a satisfactory command of language.

The importance attached to fluency as a necessary part of an architect's equipment is justified by the next anecdote that is told of him, which recounts the manner in which he undertook his first commission, "the unique school building on Benefit Street, occupied by the Hon. John Kingsbury's celebrated School for Young Ladies."

In 1848 Mr. Kingsbury decided to erect a building for this purpose "which should, as far as a wise economy would allow, unite utility with architectural beauty."

He applied to James C. Bucklin, the recognized local leader of the profession. Much to his surprise the great man informed him that a young man in his office could accomplish what was desired much better than he could himself.

The young man, being introduced and informed as to what was wanted, immediately produced the plan of a Gothic church which he fortunately had by him, and suggested that it was just the thing to meet Mr. Kingsbury's needs.

The prospective client (not unnaturally it would seem, from our present-day viewpoint) raised objections to this proposal. The Gothic style was, he thought, too sombre for a school. The open roof would make the building hard to heat. The stained glass windows would give bad light and insufficient ventilation.

The young designer's newly acquired command of language made short work of these carpings.

"Let the style be made Romanesque, he proffered, "which is both beautiful and cheerful; let the ceiling be pannelled and show only the lower part of the truss-work; and let the stained glass be frosted to prevent any color from passing through it and set in frames which can be opened like doors."

"Thus," comments the pedagogue, "my objections were removed one by one. Had he lived many years and had much experience it could not have been done more successfully. It seemed to me then and is my opinion now, that he possessed in a remarkable degree what is so rare in this world—real genius."

The architect of today, struggling over the seventh set of preliminary sketches, will heartily concur in this appraisal, and after this incident will not be surprised to learn that the most remarkable trait of Tefft's character was considered to be "his pertinacity in maintaining and defending his opinions."

When the building was completed it was visited by a distinguished architect from Boston, "who on being told of the circumstances, made this remarkable" (if somewhat cryptic) "assertion, 'He has done all that mortal man can do.'"

His success with this commission, hailed as "without a rival in American Architecture," led to his being entrusted



## LETTERS TO THE EDITOR

with the design of two major public improvements, the Boston and Providence Depot, and the Worcester Railroad Freight House. In the first, we are told, "criticism will find few faults," the second is with more restraint considered to be "one of the best-proportioned buildings in Providence."

After this his practice increased by leaps and bounds resulting in "a favorable change in pecuniary ability," but ambition still beckoned him onward and he suddenly abandoned his flourishing prospects to pursue the study of his profession in Europe.

It is recorded that he admired the Lombard brickwork; also that he was enraptured by the newly erected houses of Parliament. He has left us his impressions of Sir Charles Barry, "living, in princely magnificence, for an architect," in Clapham.

He was much impressed by Sir Charles' annoyance over a group of statuary that had been intruded, against his wishes, into the hall of the House of Peers, and contrasts his care in preserving the harmony of his design with the indifference with which "the architect of the extensions to the American Capitol would, without compulsion, depart from the spirit and detail of the original building and thus perpetuate discord by his own will."

His tale draws now to its close. In his peregrinations of Europe he became exasperated (as others have also been) by the intricacies of the Continental monetary system. Seeing how easily this difficulty might be overcome if only all the nations would adopt a universal, uniform coinage, he devoted himself to advocating this reform, travelling rapidly from one capital to another, corresponding with all the recognized experts in finance, and attending innumerable formal dinners. These exertions soon undermined his health and he died without having accomplished his purpose, one of myriads whom foreign exchange has brought to an untimely grave.

Peace then to thine ashes, Thomas Alexander Tefft! Having unearthed thee from oblivion and looked in thy face, I perceive in thee much that is human and lovable.

Pigheaded thou wert and earnest, ignorant and brave in thy own conceit. Do not these qualities prove thee our brother?

And if many of thine absurd achievements provoke our smiles, this also may be one more evidence of our kinship. Who shall say with what inextinguishable laughter future generations may look upon these masterpieces of our own on which we of today base our hopes of immortality?

CHRISTOPERO CAMPANILE

## Competitions

### *City of Birmingham, England*

The General Purposes Committee invite Town Planning Experts, Architects and Surveyors to submit DESIGNS for the planning of the CIVIC CENTRE, BIRMINGHAM.

A premium of £1000 will be awarded to the design placed first, and a further sum not exceeding £1000 will be divided between the authors of other designs approved by the Assessor, Mr. H. V. Lanchester, F.R.I.B.A.

Conditions of competition, instructions to competitors and plan of site may be obtained on application to Mr. Herbert H. Humphries, M.Inst.C.E., the City Engineer and

Surveyor, on payment of a deposit of £1. 1. 0. (which will be returned after receipt of a design or the return of the documents supplied).

Designs in sealed packages endorsed "Design for Civic Centre," must be delivered to Mr. Herbert H. Humphries, M.Inst.C.E., Council House, Birmingham, not later than 30th June, 1927.

F. H. C. WILTSHIRE,  
*Town Clerk*

## Letters to the Editor

### *High Buildings*

To the Editor of the JOURNAL:

I was delighted to read Mr. Ackerman's satire on the new theory of congestion in relation to high buildings. It seems to me quite incredible that any one can seriously argue that high buildings do not add inevitably to the congestion on the streets on which they face.

Not long ago I saw an argument tending to show that a high building removed congestion on streets, the illustration being a plant which had occupied a number of buildings distributed over a considerable area, and which was transferred to a single high building. Nothing was said, however, about the question of the remaining land, and whether that was to be left permanently open or eventually likewise to be occupied by high buildings. There is the nub of the whole theory. If the advocates of high buildings took the position that in each district there was a certain reasonable cube of occupancy that was properly related to the streets serving the district, and that owners of property should be given the right to build this cube by building either to a uniform height over the entire lot or by building the equivalent cube in a high building which would cover only a portion of the lot, and possibly, in this case, with the privilege of a somewhat greater total cubic contents allowed for the building itself, then under such conditions I would join the advocates of high buildings. It might under these conditions be possible to provide added street service, parking spaces around individual buildings for the benefit of their tenants, and better light and air for their offices, without adding to the congestion of the thoroughfares beyond the accepted congestion limit.

There is a perfectly sound basis for arguing certain obvious advantages in high buildings. I have, however, as yet seen no advocate of high buildings argue from this point of view.

A little while ago I was talking with an architect, a member of a committee studying street and traffic problems of one of the sections of Manhattan Island. I asked him if while they were endeavoring to solve this present-day difficulty, they were taking any steps to limit the future ultimate cube of occupied buildings. His answer was "No." Is not this situation on the whole rather absurd?

WILLIAM STANLEY PARKER.

AT the meeting of the Board of Directors of the Press in New York City, 24 January, Mr. William Emerson, First Vice-President of the Institute, was elected a director to fill the vacancy caused by the resignation of Mr. Milton B. Medary Jr., President of the Institute.

## From Our Bookshelf

### *Greece and Rome*

It seems to me that the word "culture" is getting to have a chance. Mistaken, as it long was, for something composed of correct appreciation, of conventional reverences, of platitudinous worships, one finds a historian here and there who is beginning to pry below the surface of that upper crust wherein culture was alone thought to be possible and thus to have a look at things not commonly classed in the aristocratic category. It has been discovered, for example, that a Norwegian peasant is often more highly cultured in the sense of human values than is the millionaire who buys Corots, or the boudoir *parasseuse* who discourses after midnight on the relative virtues of Huysmans and Oscar Wilde.

The original edition of the *Culture of Ancient Greece and Rome*<sup>1</sup> was a rather compendious two-volume affair. The present edition is abbreviated, but it remains a treasure house of scholarship and just values. It is unusual to find a collaborative work so free from jerks and hitches, but this work of Poland, Reisinger and Wagner flows on with a measured cadence. With this book and with Rhys Carpenter's little volume as a companion, one could hardly wish for more. The culture of Greece ancient becomes a simple and vivid thing, growing naturally out of an intellectual life. That is seen as the base and source. Even the late meal eaten in the height of the Athenian splendors was more of an intellectual festival than a feeding of the body.

Greek architecture, here as in Mr. Carpenter's work, is seen as a natural and unstimulated (artificially) growth. It was produced by master workers and the word architecture was unknown. They built, to glorify and express certain ideas, seeking perfection of line and form. It was a joyous day and this scholarly book helps to bring back its simple splendors. It is perfectly indexed, has two maps that show all that one could ask for, and there is a glossary of terms which every reader will find useful.

S. I. R.

### *"de l'Art Heureux"*

"Le Gout du Moyen Age en France au XVIIIe Siecle"<sup>2</sup> is full of surprises. The text, which occupies some forty-nine pages of delightful French by René Lanson, is divided into an Introduction, a Chapter on the Resurrection of the Middle Age and its causes, a Chapter on the XVIIIth Century adaptations, in Literature, Drama and Music, of Mediæval themes, a Chapter on XVIIIth Century adaptations in Architecture, Decoration, Painting and Engraving, of Mediæval themes. The illustrations, thirty-two in number, are heliogravure reproductions of drawings, engravings, paintings, models. There is one engraving by Berthault, after a drawing by Despres, that is so very beautiful in the crisp texture of its lines and in its composition of black, white and grey, that it is quite worth the price of admission all by itself. It is a pleasant surprise to learn that here is at least one delightful and masterful drawing

<sup>1</sup>The *Culture of Ancient Greece and Rome*. By F. Poland, E. Reisinger, and R. Wagner. Little Brown & Co.

<sup>2</sup>Published by G. Van Oest, Paris and Brussels.

that the indefatigable Editors of *PENCIL POINTS* have overlooked. It is another pleasant surprise to learn that "the resurrection of the Middle Ages, so long attributed to the Romanticists, was really desired and partially brought about before the Revolution." A great deal of study went into the making of this little book. A great deal of pleasure and of profit (at least spiritual profit) may be had from its study.

"La Manufacture de Jouy et la Toile Imprimée au XVIIIe Siècle"<sup>1</sup> treats of the manufacture of the printed cottons known in France as "Toiles de Jouy" and in our own fair land as "Chintzes." The text is delightful. It sets forth in some detail, the complicated process by which the printing in various "fast" colours, was achieved. It is largely concerned, however, with the history of one Oberkampf, whose rise from obscure beginnings to a position of considerable wealth, reads like the life history of one of our own captains of finance. The only difference is that Oberkampf made something besides money. His first roll of cloth was printed entirely by himself from blocks designed and cut by himself. Some fifty years later his Manufacture de Jouy employed over thirteen hundred persons and produced nearly three million metres of first-quality cloth per year. He had been ennobled by the King in the time of the Monarchy, passed through the Revolution and kept his head and was decorated by the hand of Napoleon himself. The Empress Josephine came herself, to the Atelier and selected the designs from which she had her own batiste handkerchiefs printed. Napoleon consulted this successful artist upon the Tariff! The name of the Architect who designed the buildings for this enormous factory, is known and noted—he was a noted Architect. But no Factory wheels move in the buildings now. They have become a sort of school for young people to learn things in, from printed books, in the prescribed manner. The thirty-two plates illustrate beautifully, the whole gamut through which taste forced the patterns to run. It is a very gentle little book, and every decorator should want one, since there are specialists called decorators nowadays.

H. F. C.

<sup>1</sup>"Sans doute, tout cela n'est pas du grand art: c'est peut-être quelque chose de mieux, c'est de l'art heureux."

### *Books Received*

ARCHITECTURAL STYLE. By A. Trystan Edwards. Faber & Gwyer, London.

HOMES OF CHARACTER. By Marcia Mead. With one-hundred illustrations and plans from drawings by D. R. Eggers, and photographs. Dodd, Mead & Co.

ART AND CRAFT OF GARDEN MAKING. By Thomas H. Mawson. Fifth Edition, revised and enlarged. Charles Scribner's Sons.

GEORGIAN DETAILS OF DOMESTIC ARCHITECTURE. By F. R. Yerbury. 150 plates of subjects in London and the nearby counties. Ernest Benn, Ltd.

THEORY AND ELEMENTS OF ARCHITECTURE. By Robert Atkinson, R.R.I.B.A., and Hope Bagenal, A.R.I.B.A. Ernest Benn, Ltd.

## Institute Business

### *Official Notice to Members*

The Sixtieth Convention will be held in Washington, D. C., on 11, 12, 13 May, 1927. Information concerning Convention subjects, hotel headquarters, transportation, and similar matters will be sent to every member in due course.

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

### *Nominations of Officers*

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

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

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

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

- No. 9—States: California, Nevada, Arizona (all insular possessions in the Pacific). Chapters: Hawaii, Northern California, Southern California.
- No. 7—States: Tennessee, Georgia, Florida, Alabama, Mississippi, Arkansas, Louisiana, Oklahoma, Texas. Chapters: Alabama, Arkansas, Florida, Georgia, Louisiana, Shreveport, South Georgia, Tennessee, North Texas, South Texas, West Texas.
- No. 4—States: Maryland, District of Columbia, West Virginia, Virginia, North Carolina, South Carolina. Chapters: Baltimore, North Carolina, South Carolina, Virginia, Washington, D. C., West Virginia.

The names of all nominees filed with the Secretary of the Institute not less than thirty days prior to the Convention

will be sent to each member at least two weeks in advance of the Convention.

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

FRANK C. BALDWIN,  
*Secretary*

## Committee Work

SEVERAL of the Committee Reports presented at the Conference of Committee Chairmen in Washington in December were printed in the *January JOURNAL*. Others are here presented in this issue.

### *Contracts*

The Schedule of Charges of the Architects' League of Hollywood was referred to the Committee for report. It was found to be unlike the Schedule of the Institute and although apparently satisfactory for buildings in general, it would not be entirely satisfactory for buildings of large cost, particularly in the bigger cities where competition is keen and many structures have all floors practically alike. It would not be desirable to ask 6% in such instances.

There were also questions of additional costs for engineering services, and clerk-of-the-works, which are objected to by clients under certain conditions. It was the opinion of the Chairman that the architect has lost a great deal of prestige by excluding engineering services from his office, and by rendering a more or less superficial supervision of the work as distinguished from complete superintendence. The whole matter was submitted without recommendation and for discussion as to whether or not the time has arrived for a new detailed study of the Schedule of Charges.

Here followed an extended discussion of the Schedule of Charges of the Institute as it now stands. Various examples were cited in which the architect was justified in doing the work for less than 6%.

It was pointed out that under the Schedule the architect may vary his charges to fit the type of the building; the fee of 6% has become established in the courts and should not be changed; that any unusual profit made by the architect on one building might be entirely wiped out on the next; and that, after all, few architects left large estates.

Director Hewlett suggested that the Committee make a careful investigation of the architect's charges in actual practice, going to at least ten Chapters or cities in order to get a real cross-section and a definite picture of the relation of the present Schedule of Charges to different types of buildings. Authoritative information should be secured as to the relative cost of buildings, of different types, such as hospitals, apartment houses, schools, and loft buildings. Studies of such buildings and their costs and the architect's charges for his services in designing and executing them would constitute a most useful series of documents to bring to the attention of clients and of the profession at large. In the discussion of this suggestion it was said that the Committee on Contracts should not give an impression to the Chapters that the Schedule of Charges is to be modified in any way. The Committee should understand that its report or conclusions ought to be made first to the Board of Directors and not to the Membership or the Chapters.

*Resolved*, That it be the sense of the meeting that a study

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of the kind outlined by Mr. Hewlett should be undertaken by the Committee on Contracts on the understanding that no impression shall be given that the Schedule is to be changed, and on the understanding that any reports or conclusions must be submitted first to the Board of Directors.

## *Jurisdictional Awards*

Mr. Snook commented upon the proposal to insert a clause in the General Conditions of the Standard Documents requiring all contractors to observe the decisions of the National Board of Jurisdictional Awards. In the opinion of the Committee this is impracticable and undesirable.

As an alternative the Committee suggested that a standard clause of this kind be drafted and issued to the Institute Membership with the recommendation that it be used in all specifications. This clause should be transmitted with a statement that so long as the Institute maintains its membership in the Board for Jurisdictional Awards, its members are bound to observe the decisions of the Board in those parts of the country in which building operations are conducted under agreements with Union Labor.

Director Hewlett took the position that under no circumstances should any disciplinary action be taken by the Institute except on matters which are set forth in the Code Ethics. At this point the history of Institute participation in the work of the Jurisdictional Board was stated briefly by the President.

Chairman Snook also recommended, if the proposed action be taken, that the complete decisions of the Jurisdictional Board be printed and distributed once a year to the membership as a definite source of reference in the form of an Institute document.

## *Interpretation of Contract Documents*

Mr. Snook reported the numerous letters which are received each year from members of the Institute, and from attorneys and corporations, asking for informal interpretations of the various contract documents.

All of these requests have been acted upon by William Stanley Parker, Past Secretary, and a member of the Committee on Contracts. During the current year he has given advice in more than fifty of such cases, and in many instances the replies have been exhaustive and of a quasi-legal nature. In every instance it has been made clear that the advice was given as a courtesy, on a strictly informal basis, and in no sense as an attempt to perform the functions of a legal bureau or attorney. The Chairman recommended that in the near future the Committee be authorized to compile the accumulated decisions in some convenient form for reference.

*Resolved*, That the Board of Directors express to William Stanley Parker its appreciation of the extensive and most useful work which he has done for the Institute in making interpretations of the various contract documents.

*Resolved*, That the Committee on Contracts be authorized to prepare in document form a compilation of the decisions, as edited by Mr. Parker. This document, which might be sent to every member and used for reference purposes by the Committee and the Secretary's Office, should be charged against the appropriation for Standard Contract Documents. Before issuance it should be submitted to the Board of Directors for approval.

T. E. SNOOK, *Chairman*.

## *Public Information*

The Chairman of the Committee on Public Information, William Harmon Beers, reported as follows:

The work of the Committee is partly illustrated by the clippings from the public press. Here the Chairman exhibited a large volume of newspaper clippings consisting of news reports and editorials which have appeared since the Convention. This expansive collection of clippings was arranged according to subject with such subdivisions as American Schools of Architecture, Future Sky Scrapers, Old Land Marks, City Growth Problems, Architectural Museums, Church Architecture, Fire Menace, the Washington Convention, and so on. During recent months the work of the Committee has been directed towards setting up a system and bringing a rational element to the mass of news which is being printed concerning architecture. Whatever is sent out is representative of the Institute. The Committee does not aim to attain flamboyant newspaper notices but to convey the best thought of the architectural profession to the general public in a dignified manner. Many articles appearing in the JOURNAL have been used as a basis for publicity.

The meeting of the Executive Committee in Providence served as a medium for a large number of notices. This also applies to the work of the National Board for Jurisdictional Awards; the proposed restoration of the Church of Sancta Sophia; and other special activities of the Institute, including the reports of the Standing and Special Committees.

The publicity for the 1926 Convention was well handled by Mr. Grady, the paid news manager of the Committee. The results achieved were most satisfactory. The general policy of the Committee has been to arouse interest in the Institute and the Chapters, as well as the interest of the layman in matters of public and special interest; and to act as a clearing house for the Chapters, the Committees, and the officers.

Radio broadcasting has hardly been touched, although isolated lectures have been given from time to time. An active campaign covering the whole country is proposed. A sub-committee has been organized to take charge of this field which is open for education, instruction, and news. Lectures by distinguished men in other walks of life on subjects pertinent to architecture and the fine arts are to be tried.

In conclusion, Mr. Beers complimented Mr. James T. Grady, who is the news manager for the Committee. He has been doing his work at a personal sacrifice in order to establish the machinery and to show what might be done with an adequate appropriation. In concluding he said that a publicity system has been established and is in full working order. As yet only a beginning has been made, but it is a representative beginning and one which is sure of proper development if properly financed. He earnestly requested that the Institute set apart \$6,000 a year, or \$500 a month, to cover the complete cost of a continuous and nation-wide public information service.

No action on this report was taken prior to consideration of the reports of the Finance Committee and the Committee on External Activities at the Atlanta meeting. At that meeting the following action was taken:

*Resolved*, That \$4,000 be appropriated to the Committee on Public Information for 1927, and that Director Hewlett



## INSTITUTE BUSINESS

be requested to discuss this matter in New York and report to the President, after which the President is requested to confer with Mr. Beers advising him that the Board is of the opinion that a new plan is contemplated for the carrying on by the Press of the publicity of the Institute and that a study and scheme for using the Press for that purpose from now on should be developed. Mr. Beers should be instructed not to make any commitments of a financial nature beyond 1 January, 1928.

WILLIAM HARMON BEERS, *Chairman*.

### *Plan of Washington and Environs*

The Committee was organized three years ago with definite instructions to work for a Planning Commission for the City of Washington, and to keep the Chapter informed on the development of Washington as a whole. Last year with the cooperation of other agencies, the Planning Commission was accomplished. At the Convention the Committee was authorized to continue to function in keeping the Chapters informed about Washington, to work for the accomplishment or prevention of legislation affecting Washington, and to put Washington before the country at large through some handbook along the lines of the book on the Chicago plan. In the printing and distribution of this book, various groups have offered to cooperate, one to the extent of offering to raise funds to publish the book and distribute it to a list of 20,000 schools, engineers, and city planners. Also, suggestions have been received concerning the preparation of lectures and lantern slides on Washington.

Other means are being used through the publication of articles on Washington in various magazines and periodicals. The work of keeping the Chapters and members informed is being conducted largely through the pages of the JOURNAL.

The Committee has been extended so that it includes not only one man in each Chapter, but one man in each State; thus an effective organization has been built up of Chapter representatives. It is at the service of the Institute in any legislative emergency that might arise. The future program of the Committee will be governed largely by the guidance of the President of the Institute, who is a member of the Fine Arts Commission. The Chairman then reported on the commercial development of Lafayette Square, on which private buildings are soon to be erected. If this is to be prevented, early legislation in Congress will be necessary.

The Chairman discussed the Architects Advisory Council of Washington and the work which it has been doing. It has tried to supplement the Fine Arts Commission—by giving advice on the designs of private buildings. The Chairman hoped very much to have the endorsement of the Board, for the purpose of strengthening the Chapter and the Washington architects in this work. Mr. Peaslee then brought up the resolution adopted at the Fifty-eighth Convention, with regard to a gallery of architecture in the National Museum at Washington. That resolution concluded as follows. "That the Institute favors the appointment of a special committee with a member in each Chapter to cooperate with the Director of the Gallery in the development of a representative national collection."

He stated that the nucleus of such a Committee has been

suggested. There is a great desire to have an architectural gallery in the national capital where it will reach the public at large. As an example of what might be done he referred to the Sleeper collection of Americana, which might be taken over eventually by the Government.

HORACE W. PEASLEE, *Chairman*.

*Resolved*, That the Board of Directors expresses its appreciation of the public service of the Washington architects in the institution and maintenance of the Architects Advisory Council, organized for the betterment of private buildings in the national capital. It recognizes the possibilities in this work, the opportunity to contribute largely to the future of the capital, and to supplement the work of the Fine Arts and Planning Commissions; and it urges upon the individual members of the Institute the full realization of their responsibility in this regard.

*Resolved*, That the Committee be authorized to issue a second and amended edition of the Institute document on the Plan of Washington.

*Resolved*, That the conditions with respect to the commercial development of Lafayette Square be referred to the Committee on Public Works for action.

### *Archives*

There has been a continuance of the work inaugurated last spring of placing the documentary materials in the vault of the Octagon in more perfect order and compiling an accurate list of the papers. The work has been done by Miss Florence Spofford, an experienced archivist. The work is nearly completed, and the Committee should be able to publish an entire list in the report to the next Convention. In the course of the work documents of no value have been found and it was recommended that these be destroyed.

FISKE KIMBALL, *Chairman*.

*Resolved*, That work outlined in the report be carried on.

### *Small Houses*

As liaison officer between the Board of Directors and the Bureau I attended a meeting of the Executive Committee of the Bureau, in Minneapolis, and made some recommendations to them. One was that the question as to Institute endorsement, which raised some discussion in the Convention, and in the Board meeting after the Convention, be answered by placing the exact wording of the endorsement on all of the Bureau stationery and documents, thus showing exactly the relations of the Institute and the Department of Commerce to the Bureau. This plan was adopted by the Bureau.

C. HERRICK HAMMOND, *Chairman*.

### *Regional Conference—Second District*

A Regional Conference is being arranged by Mr. J. Monroe Hewlett, Director of the Second Regional District of The American Institute of Architects, to be held during the Exhibition of the Architectural League of New York, at the Grand Central Palace, Lexington Avenue and 46th Street, on Thursday, 24 February, 1927, at ten o'clock in the morning.

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The Conference will be followed by a luncheon at one o'clock P.M. and will then adjourn to the Symposium being arranged for the Architectural League by Mr. H. Van Buren Magonigle, which will take place at 2:30 P.M. In the evening there will be an inspection of the Architectural League Exhibition.

## Members Elected

The Secretary reported the election of the following for Institute membership, effective October 30, 1926:

BOSTON: Frank Lyman Austin.

BROOKLYN: Arthur L. Guptill.

BUFFALO: Cygus K. Porter.

CENTRAL ILLINOIS: John E. Zimmer.

CHICAGO: David Adler, Walter A. McDougall, W. Giffens Uffendell.

CINCINNATI: Charles Wilkins Short, Jr.

CLEVELAND: Munroe Walker Copper, Jr.

COLUMBUS: John Quincy Adams, Frank Edward Whitehouse.

CONNECTICUT: Charles E. Cutler, Lorenzo Hamilton.

DETROIT: Richard Perrien Raseman.

FLORIDA: Marion I. Manley, Earl Purdy, John Tracey, Clara N. Tingley.

IOWA: Vernon F. Tinsley.

MINNESOTA: Clyde W. Smith.

NEW YORK: Rafael Carmoega.

NORTH TEXAS: Roy Keith Hamberlin, Arthur E. Thomas, George F. Campbell, William J. Nichol.

OREGON: Herman Brookman, Harold Wade Doty, A. Glenn Stanton.

PHILADELPHIA: Eugene V. Barthmaier, Charles L. Borie, III.

PITTSBURGH: Edward J. Hergenroeder.

SAN FRANCISCO: Howard E. Burnett, Warren Porter Skillings, Lester W. Hurd, Charles F. Masten, Timothy L. Plucger.

ST. LOUIS: Fred R. Hammond.

TENNESSEE: Joe T. Wallace.

WASHINGTON, D. C.: Carlton Van Valkenburg, Sumner K. Wiley.

WASHINGTON STATE: Fred G. Rounds.

WISCONSIN: Francis S. Gurda.

These men were elected conditionally at the October meeting and their names appear herein to complete the record.

## Board Meeting Actions

Here follow certain items from the Minutes of the December Board Meeting, an extended reference to which appeared in the January JOURNAL.

## Finance Committee Report

The report of the Finance Committee, Charles H. Higgins, Chairman, was read. The Committee submitted a draft of Budget for the year 1927 and made certain recommendations:

All of these recommendations were acted upon by the Board and are covered in the following resolutions adopted by the Board:

*New Members.* Resolved, That the Executive Secretary be instructed to institute, not a campaign or a drive, but a systematic method of securing applications for membership,

and to carry it out vigorously. This should include advance submission to each Chapter of names of prospective candidates in its territory.

*Life Memberships.* Resolved, That an amendment to the By-laws be proposed at the next Convention providing that any member of the Institute may become a life member upon the payment of \$500.00, and providing that the disciplinary rights of the Institute shall not be prejudiced thereby.

*Initiation Fee Restored.* Resolved, That an amendment to the By-laws be proposed at the next Convention providing that the initiation fee shall be \$25.00, of which \$5.00 shall be used as a Preliminary Fee, without reference to an age limit, to become effective January 1, 1928. (The Finance Committee recommended an initiation fee of \$100.00, which was reduced to \$25.00 by the Board.)

*Initiation Fees into Reserve Fund.* Resolved, That the initiation fees, if authorized by the Convention, shall be placed in the Reserve Fund.

*Preliminary Fees—Recruiting Account.* Resolved, That the preliminary fee of \$5.00 from each new member, after deducting 5% for Reserve Fund, shall go into a recruiting account as a subdivision of the Current Fund, to be used in meeting the expense of securing new members.

*Reserve Fund—Transfer to Endowment Fund.* Resolved, That the sum of \$6,850.00 be transferred as of December 31, 1926, from the Reserve Fund to the Endowment Fund, and that the Treasurer be authorized and directed to invest these monies in securities approved by law for trust funds.

*Special Funds—Investment of Surplus.* Resolved, That the Treasurer be authorized and directed to invest the surplus funds of the various special funds and accounts in securities to be selected by him.

*Delinquent Dues—Reserve Fund.* Resolved, That beginning with January 1, 1927, dues delinquent more than one year shall, when collected, be placed in the Reserve Fund.

*Refund or Credit of Amounts of \$2.50.* Resolved, That the Treasurer be authorized and directed to make any refunds or credits to those members who have paid \$2.50 under the resolution of the Fifty-ninth Convention, which attempted to make the increased dues effective July 1, 1926, rather than on January 1, 1927.

*Public Information.* Resolved, That as a matter of correction the By-law provision designating the names of the Committee on Publications and Public Information be revised so that the name will be the Committee on Public Information. The Secretary was requested to prepare the necessary amendment for submission to the Convention.

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## Obituary

### Charles E. Fox

Elected to the Institute in 1915

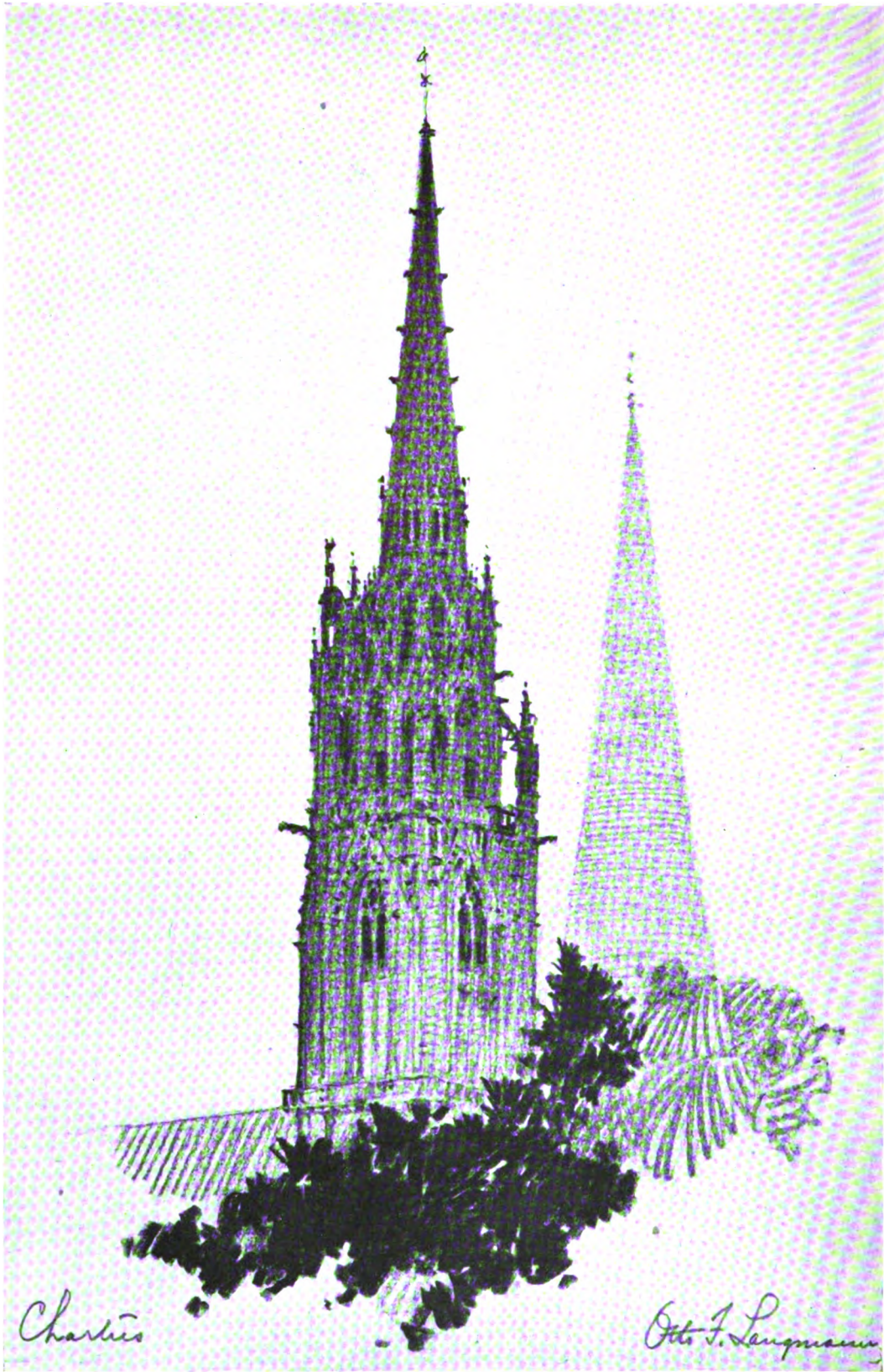
Died at Chicago, Illinois, 31 October, 1926

### John A. Dempwolf

Elected to the Institute in 1901: to Fellowship, 1910

Died at York, Pennsylvania, 24 December, 1926





CHARTRES IN THE RAIN  
After The Drawing by Otto F. Langmann



# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XV

March, 1927

Number 3

## Architecture as a Problem in Form and Color

### A SYMPOSIUM<sup>1</sup>

#### *Ladies and Gentlemen:*

We are to discuss ARCHITECTURE AS A PROBLEM IN FORM AND COLOR; that is what all architecture fundamentally is—a problem in form and color—but this is so deeply overlaid nowadays by deposits of other matter, so obscured by accretions sometimes relevant, sometimes not, that these essentially simple terms upon which the entire art of building, as an art, is based, are frequently lost sight of in our daily practice, and it is, therefore, well to restate them from time to time lest they be altogether forgotten, and building as an art, vanish utterly away. Happily, architecture is a living art in America; like all living, growing things it changes under our eyes; scarcely do we say "It is thus" than we must say "It is no longer so; it is thus." Many of these changes are superficial—surface differences, like the changes of complexion a lady might consider appropriate for exposure to daylight or night light, the structure under the complexion remaining the same. There are changes of structure going on also of course, slower to reveal themselves as of real import. The terrific pace at which the popular architect is obliged to practice, with the pressure of the practical and technical and mechanical aspects of his work, forces these latter to the fore; and leisure for the study of the appropriate form and color that alone can make a thing of use into a thing of beauty is all too often lacking.

Some persons may question the validity of our thesis altogether, and say that architecture is primarily a sociological problem, or primarily an economic problem, or a structural problem, or primarily a problem

in anything else you please, and deplore a reversion to anything so old-fashioned as a return to the old, old spirit in which some of us believe the masterpieces of our art must have been conceived and produced. I can only say that this afternoon form and color are to have their innings and cordially invite such persons to make the best of it.

We shall deal with architecture from the point of view of the creative artist, not that of the collector, compiler and arranger of forms hoary with age out of the dear dead past, sanctified to our daily use by old custom; not in any sense shall we consider "ARCHITECTURE AS A PROBLEM IN THE BEST AND EASIEST WAY TO CRIB FROM THE HISTORIC STYLES" or "ARCHITECTURE AS A PROBLEM IN REVENUE PRODUCTION WITH SOME REFLECTIONS UPON COSTS AND RENT ROLL;" nor shall we prate about "ARCHITECTURAL BEAUTY AS A FINANCIAL ASSET TO CITY, STATE AND NATION." These themes are all beside our mark. We may take it for granted that if there is money in it someone will find it out. And we shall take it for granted that any city, state or nation that does not cherish and foster beauty for its own sake as a spiritual necessity is not only poor, but poverty-stricken, in something more precious than money.

As we proceed you will see that our approach to architecture is that of the artist whose joy and whose duty is to confront the problem I have stated in a spirit of open-minded inquiry and high resolve to create a work of beauty through an harmonious disposition and use of form and color, quite careless whether that disposition and that use have the sanc-

<sup>1</sup> Held at the Architectural League of New York, 24 February, 1927

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tion of either fashion or thoughtless habit; to find a just balance and relation between all the elements that may be summoned to the service of beauty, in architecture, in painting and sculpture, in the divers arts of design and craftsmanship, and in the living and the inert forms with which the landscapist works.

We are to forget for an hour or two the architect as a professional man with all the cares and preoccupations that beset him on that side, and remember him only as an artist with a problem in form and color to solve.

Having indicated our subject, may I now present to you the distinguished group who have honored us all by consenting to address themselves to it and give us the fruits of their genius and experience. They are: Mr. Herbert Adams, Past President of the National Sculpture Society, Past President of the National Academy of Design, Past Vice-President of the Architectural League, a former member of the National Commission of Fine Arts; Mr. A. F. Brinckerhoff, President of the New York Chapter of the American Society of Landscape Architects, Vice-President of the National Sculpture Society and Vice-President of the Architectural League; Mr. Huger Elliott, Director of Educational Work of the Metropolitan Museum of Art, the former head of The Educational Work of the Museum of Fine Arts, Boston, and of the Schools of Design in Providence and Philadelphia, who will speak upon the crafts and the divers arts of design; Mr. James Monroe Hewlett, Past President of the Architectural League, Past President of the Brooklyn Chapter of the American Institute of Architects, now Regional Director of the Institute and, such is his versatility, the Past President of the Mural Painters; it is as both painter and architect that he will address you today on the subject of color; Mr. Lee Lawrie, the great and modest sculptor whose work with Goodhue we knew and loved for years and who is only now beginning to be known to us as a person and a very human being; he will treat other aspects of sculptural form; as for the speaker he will speak as an architect, as nearly as possible; his function is chiefly that of introduction and suggestion.

When a man sits down with a new building to design and squares his elbows to the task; when, after he has begun to feel that he has so moulded the requirements of the program in accommodation, circulation, and the like, that they show promise of satisfaction in a practical sense, he draws a deep breath and proceeds to have some fun—and this fun, this pleasure, consists in expressing the functions and propose of the structure by the blacks of voids, the whites of solids, and the greys of ornament with the accent and accompaniment of color; he passes his resources in review; in pigment or ceramics, or burnt and colored clay, or marbles veined and tinted, or

mosaics in glass, marble, stone or tile, in the black and silver traceries of wrought iron, the gleam of brass, the mellow resonances of deep toned bronze, the glory of stained and painted glass, the fine austerities of stone. The gold and brown of leather tooled in silver and glazed in splendid hues call to him for chair-back and screen, for walls, and the backs and sides of friendly books; grave tapestries and gay fabrics in silk and wool beckon him and press their claims to notice, with the grain and texture of beautiful woods mellow in tone and enriched with lace-like carvings. Floors, walls and ceilings spread before him their infinite possibilities of treatment. The wizardry of light itself is his to wield if he will. The sumptuous and the austere, the delicate and the rugged, the exquisite and the ugly, are his to summon out of that dim limbo where the spirit of creation lives and moves and all obscurely works.

What a challenge to the imagination! How humble he must be, and how studious in choice and treatment, in the presence of such riches; to control them, to avoid equally the bizarre, the noisy, the vulgar, or the dry, the juiceless, the lifeless. What superb instruments are his to play upon, what an orchestra to submit to the baton of his conductorship! Awake to the sense of his resources the architect moves steadily toward the use of real color; at long last we are freeing ourselves of the Puritan oppression, the bleak and grim and joyless doctrines that have weighed down the American genius and have had their chilling effect by contact upon even those whose open joy it is that no drop of Puritan blood creeps through their veins. Better far to risk the blatant, the vulgar and discordant, than to lose through timidity a rich and warm and colored frame and background for our lives. For, after all, time with his servants, is the great harmonizer: the sun, the air, the mists and the rain, the frosts and snows and the good old dirt, soften and blend and reconcile all tones in an ultimate harmony, and who knows! our worst mistakes may become by their kindly alchemy, our best successes.

How well prepared is the average young architect to deal with a problem of such complexity, with material of such diversity? Not very well I fear. The education of the artist is ridiculously inadequate and incomplete and until it is placed and maintained on a better and higher plane we shall continue to be less than half trained. The plight in which the average architect finds himself when he is confronted for the first time with the necessity of using color or sculpture is one of exquisite embarrassment, pathetic, unnecessary because avoidable. The mere rudiments of these two principal sister crafts, to say nothing of the techniques of bronze and iron and textiles and ceramics, are almost unknown to him. He has been taught plan perhaps, design in the general sense perhaps; he has a dim idea of detail, not as light-and-

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shade-producing elements of design but as Greek *akroteria*, Roman capitals, Romanesque grotesqueries, Renaissance *rincaux*. He shies violently at the thought of using animal or figure sculpture, usually because he can't draw them and what he cannot draw he avoids or ignores. As for color, if it became necessary for him to mix a tone for a house painter or direct the man how to get it, he would probably pass away; and of the mysteries of preparation, of undergrounds, of glazing, or of the higher mysteries of color harmony or contrast he is as innocent as an unspanked child of the difficulties and diversions of life. His time at school or college or office has been so taken up with the study of what we call architecture that these matters are a closed book to him, despite the fact that his elders for these many years should have been perfectly aware that he should be prepared to meet them. How, without such preparation, can he be expected to be the director of a work of form and color he must be if he call himself by that high title, Architect! How can he stamp every piece of his work with that character which makes it unmistakably his and which expresses his vision of form, his taste in color, his predilections in tone and key and value!

Sooner or later a man has to face the question whether he is to be an architect, that is to say a constructive artist, or a business man. That is the hour when he must weigh his own gifts in the balance and choose his course. The man who has an artistic bent will do well to remember that he can hire better business men than he is to attend to that side of his work. And the business man, alas, may also reflect that he can buy designers by the score, to whose work he can sign his name and upon whose talents he may pose as an architect before the world.

Also, may it not be that he might make a better landscapist or sculptor or painter or craftsman than he would either architect or business man if he ever had the chance to find out? Consider the training of the artist in the days of the Renaissance in Italy. Frequently, usually, apprenticed to a goldsmith whose craft embraced all the arts of design, a lad entering the *bottega* of a master goldsmith would learn to draw, to grind and mix colors, to paint, to model in wax and clay, to set gems, to work in gold and silver and enamels, to master the technique of *repoussé* and damascening and the secrets of bronze casting and chasing; to carve wood and inlay it, decorate it and gild it, learn the principles of mechanics and engineering as they then were known, and the elements, at least, of architecture. The lines of specialization now so sharply drawn were quite unknown, and yet there was just as much to learn about art then as now. No architect was jealous of painter or sculptor if one should design a building. He would have held them untrained were they not competent to do so. A man became with such a training, an all-round, thoroughly

equipped artist. Inevitably his principal bent declared itself later and he devoted himself more or less closely to one or two or three of the fields of artistic creation.

To my mind a work of architecture is as personal a creation as any work of sculpture or painting, should be so complete a thing, so much all of a piece, so much the creation of one mind, so entirely the expression of an individual impulse, in which the sculpture is one with the architecture and the architecture is modulated to meet the sculptural form in harmony; in which the color is as necessary to the effect of the structure as the stones of which it is built; that I look back with longing and regret toward the training of the artist of the Renaissance. Some architects are making essays in sculptural form and in color in the hope of getting a result closer to their vision than seems possible otherwise. One catches echoes of the hilarity, or scorn, or indignation, with which such essays are regarded by some of our brothers of the brush and chisel. But whatever their opinion of such efforts, they must at least concede the architect's indefeasible right to get his work done in the way he wants it done. Charles Whitaker said to me the other day, "I am not interested in *who* does architecture. Let the plumber do it if he can. I only ask that it be good architecture." Our friends the painters and sculptors may retort "Nor are we as to painting and sculpture—we only ask that it be good sculpture, good painting." As to which may it not be said that if it does for his building exactly what the creator of the structure wants, then and then only is it good sculpture or good painting—for that particular purpose. It might be, as sculpture or as painting, beautiful in itself as an unrelated work—but if it is not architectonic and in perfect harmony with the building, it is not good sculpture or good painting. And the architect, the creator, and he alone is the judge, and his the disappointment and the sorrow and the pain if he fails to make a beautiful thing of the whole. Trying to be Michael Angelos? Yes, let us all try to be that composite of fire and energy and lofty visions, of vast dreams, of distinction of soul, sculptor, painter, architect, poet—if we can. In such a union of qualities and of aptitudes will be found in my belief, the masters of the future in the art of architecture.

I have been led to wonder whether we have not all accepted rather blindly, listening to the Victorian voice of authority, the Greek theory in the relation of sculpture and architecture; that theory, broadly applied, leads rather to a disunion than a fusion of the two. The Gothic hypothesis is much nearer to union than the Greek. And should we not seek unity rather than union? When, as a young practitioner, I first began to use figure sculpture with architecture I was puzzled and baffled in my attempts to reconcile

the definite, crisp, lines and surfaces and masses of architecture of a strongly classical type with the free and naturalistic forms of the sculpture then available. Such sculpture with such architecture always seems applied; it is not integral with the structure. It is mantelpiece-sculpture. On the other hand the attempts of the French of that day to effect fusion seemed in most cases lamentable; merely to embed a lady with sweeping naturalistic draperies in pedestal or pylon or stele did not seem like a solution of the problem. I now believe that if we are to use sculpture and architecture together so as to produce an effect of perfect unity, so perfect that we could not imagine either existing independently of the other, both must be subjected to a similar process of modification. Architecture must become more plastic—which does not mean more mushy. We shall, we architects, have to bid farewell to some of our most honored academic forms; and our sculptors must yield up what may be a cherished personal note—for it is perfectly certain that sculpture, human, animal, or vegetable, must cease to be naturalistic, be highly stylized, strongly conventionalized, to fit it for use with the stark lines and masses of architecture. It is not necessary to make it what is called Gothic to effect this, nor grotesque. Nor need it be the affected imitations of an imitation we have been afflicted with for some time, archaistic-archaistics in the primitive Greek mode. What I mean is a true conventionalization of living forms to fit them for union with structural architectural forms; they need lose no vitality in the process; Robert Aitken's work in the Liberty Memorial and Lee Lawrie's in the Nebraska Capitol are abundant proof of that. Sculpture may breathe all the serenity and purity of form of the classic and yet be what it is of the highest importance it should be—of our own time, marking our own place in the history of civilization.

I believe that many of our disappointments in the effect of our stone carving result from an imperfect technique in making the models. We must, I fear, accept for the time at least the dearth of the carver who can mount the scaffold and carve an impromptu in stone as the medieval carver could—and indeed as some men used to do in New York. I have tried very hard to persuade some of the clever modellers, of whom there are so many in this city, to work down from a surface or a contour, and carve the form out of the solid rather than build up the form upon a background or armature, but without success. Their training is all against it. They seem unable to visualize the form imprisoned and to release it by cutting away the surplus material. The result of their training is that our carved ornament almost everywhere has the character of the modelled, the built-up form, not that of carving at all; in fact there are countless examples in carved work of the most meticulous imi-

tation of the technique of modelling. I have pleaded with these good fellows to prepare a mass in plaster, sketch a general outline upon it and carve the form with chisels, without avail. They will try, good-naturedly but doubtfully, and in the end one gives up rather than waste the time of a good man trained in the wrong school for stonework. Give him a job to be executed in plaster or in bronze and he is a wonder-worker in the technique required—yet even here, in plaster one sighs for the craftsmanship that wrought those marvels of Graeco-Roman times in fresh wet plaster on wall and vault, clearly improvisations of the artisan who was also creative artist.

Our traditions in architectural color were given their earlier direction through a number of influences—in New England particularly by the Puritanical dread of anything beautiful or warm or joyous in this present world, reserving all the fun for the next; in Pennsylvania by the self-imposed restraints of the Quaker sect; and further south, in the more genial atmosphere of the Cavalier settlements, by the taste prevailing in France and England from the early 17th century through the 18th—a taste for shades of white and pale tones of color in architectural decoration; the 19th century may be said to have been without any convictions in the matter until toward its close when our eyes were turned toward Italy and color as color began to interest us. These traditions made us timid about it, and it is only within a decade and under the constantly shifting direction of feminine taste that the frame of our daily life has become gayer, chiefly, I think, through the textile crafts; and color is flooding in upon us pure and fresh and strong. The simple and primitive notes of Southeastern Europe seem to awaken responsive chords here. I am glad to see it even when it is not very well done.

As the leader of this sextet I must not make the important noises—but just as one sees the conductor occasionally take up his violin and play a little obbligato, just so I venture to make myself heard on all the matters we are dealing with as a group. Therefore may I throw out the suggestion: that there is a scale of color as well as of form, and that this principle is not always either known or observed by either painter or architect; a tone that in a tiny boudoir would be tender, subtle and intimate, would be bleak, cold, chalky and washed-out in a great audience chamber. Another: that for every building we should adopt a key—light and airy and graceful, rich and full and dignified, or majestic, or austere, and hold to that key throughout both in form and color; and it is obvious that if austerity is the note of the architecture, the airy and graceful note in color is quite out of place—and here is where the guiding hand of the architect is sorely needed—and here is where, if he be not competent to direct the entire work, there will be a lamentable disharmony.



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One sees many violations of these two simple principles, just as one sees evidences of ignorance or imprudence in the kind of color it is possible to use successfully out of doors, as well as the way to use it—as to which, since I must be brief, I would remind you that the best work of the Della Robbia family is the earliest when they worked in two colors only, white and blue, the relief all white, the backgrounds all blue; and that as the sons and nephews began to improve upon papa and the uncles and use many colors and particularly to color the relief, their work got worse and worse. It seems to me this episode in the history of art indicates an entire system of design in the joint use of form and color.

May we not look forward with hope to a revival of the use of color in sculpture? The undoubted fact that horrors will supervene should not restrain the hand of the true artist. It is wonderfully beautiful, and very humanizing, when it is done as, for instance, Mr. Adams does it. Pure form seems to puzzle and disturb many people who miss the usual color, and repels them from sculpture. Here again, as in the union of architecture and sculpture, may I suggest that merely to color sculpture will not do; the form must be prepared with the definite intention of receiving color, and for the color, just as with the union of sculpture and architecture, the right convention must be thoughtfully sought and found. Infinite tact is required, for color may deny or consume or modify form to such an extent that unity is destroyed; and in the case of a group the choice and disposition of color may be such as to destroy not only the value of units as masses but the sculptural rhythm of the whole, and confuse instead of clarifying.

In the art of landscape design might we not seek unity more than we seem to, between house and garden or between monumental building and its setting? Here again form and color play their interdependent parts in the creation of a perfect harmony. A building is not always white nor always grey; it is not always rigid in outline nor is it always free. Do we sufficiently study the possibilities of color harmony between the building and the living forms we plant about it through the changing seasons? We are careful in our planting programs to ensure harmonious recurrent bloom, but is it at all times and seasons harmonious with the strong dominant note of the building so light-heartedly provided by architect or client to be anathema to the landscape man? And as to form; do we sufficiently seek harmonious relations in line and mass between the building and the terrain it is to be, frequently without extensive modification, built upon?

I was struck, in Japan last year, with what seems to me to be a notable and vital difference between their landscape design and ours. I do not mean the difference between formality and informality, sym-

bolism and lack of symbolism. I believe we might extract from it something that would enhance the beauty of our own created landscape without any footless attempt to make it Japanese. Ours seems to exist to look *at*. Theirs seems designed to be *in*. A maple with us is a ball of foliage, solid, almost impenetrable. The Japanese maple is so trained and trimmed as exquisitely *to enclose a space* into which we may enter and find welcome. A plantation with us too often seems to be obviously to shut out some ugliness, or intended to be a kind of scenic backdrop into which one no more thinks of wandering than one thinks of walking in the painted woodlands of the stage. Our evergreens are planted solidly to protect from the wind or to provide green masses to see from the windows in winter. The pines of Japan are treated each one like a gracious and beautiful personage. They too *enclose* forms, intangible, elusive, lovely. One never thinks of trying to penetrate a plantation of evergreens here, close packed as they are; but in Japan you enter and the pines whisper new and beautiful secrets to you.

Do we architects design in sympathy with an already established natural landscape? Do we try to harmonize our lines and masses with it or do we decide offhand, in the office, to do Spanish this time, or Majorcan, or whatever our latest purchase for the library suggests, regardless of a definite character already possessed by the existing setting—and by setting I include the entire countryside as well as that of the particular morceau where the house is to stand. Do we? We do not.

As to the divers arts and crafts that fill life with so many beautiful things, I would have the young architect familiarize himself with the technique and the processes and the tools of all of them. Unless he does so he cannot design intelligently in them. He must know the possibilities and resources and limitations of all these crafts. He may learn more about the technique and the ornament proper to wrought-iron from the armor collection in the Metropolitan than ever entered his philosophy. One stroll through those marvels should banish iron eggs and darts from the diet of the architect forever.

For every craft—I am ashamed to utter such a platitude to such an audience, and yet on every hand one sees the obvious truth ignored—for every craft there is a technique appropriate to the material worked in and the tools possible to use, each producing its own beauty in its own way. And it is unintelligent to transfer the technique of iron, bent and beaten and twisted by hand and cut into with cold chisels and files, to bronze, melted and cast in a mould. Yet it is done every day, even now, in a decade that prides itself upon its sophistication and intelligence.

The New York Chapter of the Institute intends, as a part of its new program of education, to attempt to

persuade the practicing architects of this town to see to it that every man in their offices visits the shops of different crafts at least every month, so that he may see how things are done. For here is one of the serious defects in the training of the architect—he does not know how things are made. We are all of us too much the office man.

As I wrote this paper I found myself straying from form to color and back again; this was, as I think, inevitable, but it does not make for clarity; I have done what I could to keep them in categories, however vague the outlines. If you have done me the honor to follow me closely so far, you may perhaps feel that we might have taken for our subject not "Architecture as a Problem in Form and Color" but "The Artist as a Problem in Education." For, all our problems and all the problems of the world come back for solution to the basic necessity for education; only by and through it shall we learn how to live and work—but I become conscious that I am again riding my hobby; so, like Lady Godiva on a certain famous occasion, I shall canter to my close.

H. VAN BUREN MAGONIGLE.

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*The Chairman:* Color is the child of light; and long before we may discern the forms of earthly things the dawn tinges the eastern sky with its formless, ethereal beauty. As the Spring steps delicately forth it is of the green mistiness of her shimmering robe we first are conscious long before the buds open far enough to disclose the form of the new leaves. In such ways, in Nature, color may be said to precede form; but in architecture form must precede color as Mr. Hewlett will tell us presently; the logic of that thesis points to a distinguished exponent of form, Mr. Herbert Adams, as the next speaker—Ladies and Gentlemen, Mr. Adams.

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In treating this somewhat formidable subject, I shall simply try to state, as best I can, the sculptor's position and point of view.

In so far as architecture is a problem in sculptured form and in color, it would seem only logical that there should be the closest sympathy and mutual understanding between the architect, the painter, and the sculptor.

As we all know, this idea was emphasized with great force at the Chicago Exposition. From that time to this, there has been constant effort to bring about better team work in the arts we practise.

While progress has been made in this direction since the World's Fair at Chicago, the advance has been rather slow, and there is still room for much improvement.

In loyalty to my profession, perhaps I should say that this slow motion is all the fault of the architect;

that he has not given the sculptor more than half a chance; that the question of the originality of the design or the beauty of the sculpture has meant very little to him; that the most he has cared about has been just a spot of light and dark for his building.

But in all candor, I must confess that I feel the sculptor himself is often at fault. He often fails to visualize the problem as a whole. Perhaps the architect, wrongly, as I think, sometimes considers it enough for us if we understand merely our own particular part. But we ourselves are far from blameless.

As we do not have to concern ourselves with those endless practical questions of construction and utility which the architect must consider, one might expect that we should have no trouble in keeping in mind the effect of the whole, while executing our sculpture as part of an architectural problem.

As a matter of fact, we sometimes find it difficult not to rivet our attention too exclusively on the sculpture alone, especially when our own work is involved. We get so interested in the execution of our particular part that we lose sight of the design as an ensemble. Instead of studying to make our work an essential and harmonious element in the general effect, we content ourselves with simply creating a good piece of sculpture.

If this is true, and if the architect sometimes feels that we are dull, perhaps, in understanding his problem and in adapting our work to it, I hope that he will be patient, using his skill and resourcefulness to help us take the larger view. He should remember that our inheritance, so to speak, and our training as sculptors have not been such as to best foster this co-operation, or the ability to visualize an architectural problem in its entirety.

Probably more of our living sculptors have been influenced by our pseudo-classicism of the early 19th century (although, oddly enough, we do occasionally see some newly-fledged sculptor's work which looks as if it were harking back to that chilly period). Most of us were brought up in the school of realism, of ardent study from the nude model. We have been supported, to no small extent, by commissions for realistic portrait statues. Thus our education and our experience have not been, to say the least, best calculated to help us take the architect's point of view.

Until rather recently, there was no question as to the course of study we should pursue: Get to Paris as soon as possible, draw and model from life morning, noon, and night, and pray that some day we might model like Rodin. And by the way, without intending any disparagement to this great artist, how much did the tremendous influence which he had on students of sculpture for twenty years or more, help them to co-operate with the architect?

At present, however, there are happily all around us influences which must tend to broaden the stu-

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dent's outlook in regard to his work, and which must help him to co-operate more intelligently with artists in other fields. Not that the path of the would-be sculptor is today without pitfalls. With all those modernistic theories which sound so wonderful, even if incomprehensible, it must be perplexing for the young student to decide on his course of study and training. I fear that many a talented youth will be lost in the bewildering fog of words and theories.

However, it is undoubtedly a splendid thing to have it emphasized that sculpture is something besides mere representation.

In many ways, it is very regrettable that more students of sculpture do not have, today, the opportunity of working in a sculptor's studio, before starting out for themselves. Aside from the advantage gained from close contact with a maturer mind, such an experience is most valuable because there is so much to be picked up in the mere matter of craftsmanship in a studio which one can never get in a school. But of course, there is no such thing as an apprentice nowadays. Piece work, and the automatic machine have helped youth to put a value on its time, fantastically out of proportion to its usefulness to the sculptor.

If a boy is strong enough not to become thoroughly tainted by the commercialism of the ornament modeler's shop, there is undoubtedly, in a practical way, much for him to learn in such a place, much that would later on be of great value to him. But the impressions and habits of youth sink deep, and only the strongest can have much of this experience without a permanent cheapening in ideals.

Mr. Magonigle has referred to that kind of sculpture which is cut out of the structure itself (so to speak), and which is more closely identified with, and essential to, the design as a whole, than when the sculpture is rather in the nature of something applied or added to a building. As Saint-Gaudens used to say, "It doesn't matter so much what you do, as how you do it." To me, this structural approach suggests a very interesting and important phase of our art, and one which seems particularly well adapted to the modern type of architecture and construction.

Is there not an opportunity here for us to develop something at once distinctive and beautiful? I believe there is, if we can rise to the occasion; but to do so, will require a most serious effort of our best talent.

Because a work is highly conventionalized or stylized (call it what you will) in its treatment, depending, for example, more on the pattern, and the masses of light and dark than on subtleties of modelling, it does not by any means follow that it requires any less of an artist. On the contrary, to achieve results that are worth while, the more we simplify, the more knowledge we need to do it wisely and

effectively. I fear there is some danger of the whole movement falling into disrepute through cheap and incompetent interpretations.

It may look easy, it may seem to be something anyone can do if he has a certain facility of execution and plenty of nerve, but the truth is, this is a kind of sculpture that calls for exceptional talent, and great knowledge of form and design.

Today, we cannot effectively copy the Gothic or Romanesque. We know too much. If we attempt such copying, our work is either insincere or stupid, and looks it. But, we should be able to conventionalise the various forms of life, both plant and animal, keeping in mind the decorative aspect, and producing something that is live and beautiful and adapted to our architecture and our times. I would emphasize the constant return to nature and to life for our inspiration. He who depends too largely on his own knowledge and fantasy will soon fall into dull repetition of himself and others, while nature is everywhere teeming with fresh suggestion.

The addition of color to sculpture is to me a most alluring study. I never see one of those beautiful old Oriental or Italian pieces of colored sculpture but that I want to try it myself. And I remember with great pleasure the shimmer of color which Stanford White, by means of glazed terra cotta, gave to Dr. Parkhurst's church, now destroyed. I believe that used in the right way, in the right place, polychrome sculpture in connection with architecture has an important significance.

I realize, however, that it is something which is not to be undertaken without the most careful consideration. It demands serious study, and co-operation on the part of the architect, painter, and sculptor.

Where to draw the line between realistic and purely conventional coloring,—how to avoid cutting up and destroying the composition by the addition of color,—how to estimate correctly the effect of the color when the work is seen in place, in the final material,—these are some of the questions which must be settled largely by experiment with the particular problem in hand; because the effect is so dependent on position, distance, and material, that actual trial will be the only safe guide. We are all awaiting with great interest the completion of the Philadelphia Museum of Art, with its touches of full color in architectural details, and its polychrome pediments. This is, I believe, our first example of an important permanent public building in which polychromatic sculpture is extensively employed.

It is also interesting to note that the sculpture is to be in terra cotta, glazed. I have long felt that in spite of the enormous shrinkage and hazard of the kiln, terra cotta has been left too largely in the purely commercial field. With the knowledge of clays and firing which our terra cotta people now have, it could

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often be used to great advantage in the more serious sculpture, because it is a material which in quality and tone has an effect all its own, and sometimes more in harmony with the surroundings than either bronze or marble would be.

But we do need a really good, live, non-absorbent casting material,—a material which we can handle much as we do plaster of Paris, but one which possesses life and durability, and which can be modified in color.

I am told by chemists who have had much to do with developing the so-called synthetic porcelain now used in dentistry that in their opinion it is perfectly possible to produce such a material. It would demand expert research work to develop such a cement, and to devise the practical methods of manufacture. So, until some business man sees this as a likely field for investment, or until some good angel in the plastic arts comes along, we shall probably not have at our command an ideal casting cement.

In passing, I would call attention to the importance of providing for the proper lighting of sculpture. It is no exaggeration to say that half of the sculpture in our buildings (yes, even in our art museums) is lost or ruined by poor lighting. Until we stop to think that the effect of sculpture is wholly dependent upon the play of light and shade over its surface, we do not realize how vital the lighting is. Whenever sculpture is contemplated for the interior of a building, the question of the lighting it will have, both natural and artificial, should be carefully considered, and made known to the sculptor before his models are made.

Of course, it is not always feasible to plan for an ideal lighting. But, if the sculptor knows in advance what light his work is to receive, and then executes it in a similar light, many disappointments will be avoided. Possibly a careful study of the architect's drawings would reveal to the sculptor the facts as to the lighting conditions. But I would suggest that the architect make sure that the sculptor *does* understand these conditions, and is not, for example, executing his models in a top studio light, if the work is eventually to be seen in a low side light, and perhaps with a reflection from a light-colored floor.

And, just as we sculptors may fail to fully grasp the lighting of an interior from a survey of the blue prints, so it is with an architectural problem as a whole. We are so accustomed not only to thinking but actually working in three dimensions, that we may not always get from a flat mechanical drawing or even from an accomplished rendering just exactly the picture the architect has in his mind of his finished work.

Perhaps the architect himself sometimes gets a surprise when he sees his drawings actually developed in the round. I well remember the exclamation of a

young architect some years ago, when he saw in my studio a scale model correctly interpreted from his drawings. "Why, I had no idea it was going to look like that!"

In conclusion, let me repeat that although the sculptor may be playing only one part, and perhaps an unimportant part, in an architectural ensemble, it is nevertheless a first requisite that he play in key, in order to weld his work with the whole. Nor should the architect, on his side, suppose that as soon as he has left his blue-prints on the sculptor's modelling-stand, his conception of the problem is in the sculptor's mind, and his responsibility in the matter is over. On the contrary, he may find that it has only just begun. Not every day are masterpieces of sculpture produced, ready to be set up, complete in place, at the appointed hour.

HERBERT ADAMS

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*The Chairman:* Continuing the consideration of form, it is my great privilege to present the paper of Mr. Lee Lawrie, who, to our great regret, has been compelled to go West.

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When Mr. Magonigle spoke to me of this symposium I half consented to take part in it. I have had no experience with an occasion of this kind, and for one not gifted with the use of words, the presentation of an idea is extremely difficult. An idea may seem glorious and wonderful as it reposes in the conscience, but when it assumes the shape of words, often it is wholly unrecognizable. I hope, however, you will bear with me while I put my unworthy language to the task of telling you a little about a great architect's ideas and opinions on our subject, ARCHITECTURE IN FORM AND COLOR.

Bertram Grosvenor Goodhue told me just before he died that he thought it an architectural sin to dress up a building with carving and color in an effort to make it more beautiful or more interesting, and that he had it in mind to design a building without a single frill.

For thirty-five years Goodhue's work had been romantic, colorful and ornate, and through his accustomed processes and methods he had produced buildings that are among the brilliant jewels of American architecture. During this time his artists and artisans were regarded, for the most part, as workmen; they followed his pencilled suggestions as nearly as they could in the material of their craft.

With the Nebraska Capitol, however, his opinions and methods changed. He suddenly forsook all dependence upon his genius for detail, and relied instead upon a simple plan, a simple mass, a simple wall. This change, of course, brought new problems. A painter and a sculptor were needed as before, but now



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their work must be of a circumscribed kind. The structure itself dictates what it must be.

The walls of Nebraska have a majesty that reminds one of Asia—there is here no European grandeur. The faintest hint of the Renaissance, the smallest suggestion of a French touch in carving and color would conjoin ill with the character of the building. Here, for whatever pattern is used, simplicity and directness rule.

It was the Nebraska experience that led Goodhue to believe that the beauty of a building increases in proportion to its justified simplicity. How he was to achieve this beautiful simplicity, oddly, was by giving the painter and sculptor more to do—not more painting and carving—more of a share in the making of the building itself.

Several times Goodhue spoke to me of how a closer coordination among architect, painter and sculptor might be brought about, and in a letter to Dr. Paul Cret he wrote:

"I should like to be merely one of three people to produce a building, i.e., architect, painter, sculptor. You see what I mean: I should like to do the plan and massing of the building; then I should like to turn the ornament (whether sculpture or not makes no difference) over to a perfectly qualified sculptor, and the color and the surface direction (mural pictures or not as the case may be) to an equally qualified painter."

If the building that Goodhue last visioned were to eclipse the Nebraska Capitol in the omission of frills, it would be the test, or rather it might even be considered the evidence of simplicity. It would, indeed be a stark revelation of the highest loveliness—beauty without beguilement.

But, Oh, the art and artifice needed to avoid guile! Does anyone believe the combined ruses and dodges of three arts are too much? Elaboration is not difficult to make interesting; simplicity is made beautiful and expressive by all of the labor and strategy at the artist's command.

Now, a building without frills would forego all features not vital to the building's needs. Beauty though, is a prime need—utility, hardly a secondary need. Neither one may be sacrificed to the other.

So, while the needs of a building determine the kind of construction, the construction determines the artistic course. The construction becomes, therefore, the root of symmetry and rhythm, and from this root emerge the forms and hues that are to express the purpose and meaning of the building. A comprehensive program might be needed, embracing human, animal and symbolic pattern—no form and pattern, however, that is not significant. In order to make certain of having the most meaningful subjects, symbols and inscriptions, Goodhue spoke of adding to the group of architect, painter and sculptor, a fourth member,

a poet-scholar such as he found in Dr. Hartley Alexander, who prepared this important part of the work for two of his buildings and for one by Zantzinger, Borie and Medary.

With the structure determining the placing of form and color; and the program, the meaning, there would be no chance for frills. What I understand a frill to be is something that is used merely to decorate. I am quite sure that Goodhue did not intend to make his building without artistry; instead, that any expression in pattern would be *of* the building, not *upon* it. With architect, painter and sculptor beginning their work together in the first stage of the design, it would be possible for mass, form and color to develop as a unit.

Right now I can think of several triumvirates that would make great buildings by this kind of co-operation. All of them, I believe, would build simply. The trend of our age is toward economy of expression—toward restraint. Profusion wearies us.

This trend has been evidenced of late, even by sculptors with no architectural inclination, who have been simplifying the human form to such a degree that the result is a shape without sentiment and emotion, yet with all of the dramatic expressiveness that a work of art should have. And painters have been simplifying the drawing of the figure and flattening their color, not because they were interested in architectural eloquence, but because they wished to render their expression simply.

This direction, of course, is toward the abstract form,—toward the quintessence of art which is in the abstract form, and which is really Beauty itself.

Now, this is quite apart from conventionalization, which appears to me as a process to take not only life out of a form, but beauty as well. And conventionalization, furthermore, has a stylistic direction—is always trying to return to the ancient time rather than proceed from it.

Any building of ours that might hope for a place with the monuments of the ages, must be built in the style of our day, according to our needs, our understanding, with beauty as we see it, with faith in our age, confidence in ourselves. Was it not the sincerity with which they were built that gave to Chartres, to the Parthenon, to Karnak, a beauty that is everlasting?

We do not want an innovation—the fullest use, rather, of the stage of civilization at which we have arrived.

We have as a preparation what the Egyptians did not have, what the Mesopotamians did not have, what the Greeks, the Byzantines, the Goths, the Early Moderns did not have—the combined experience of all of them. So, from these historic styles, may we weld our own style, using, rejecting, and adding to with our utmost power and skill.      LEE LAWRIE

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*The Chairman:* Of all the many stimulating things Mr. Lawrie has said let me select one for comment; it seems to be in disagreement with the views the Chair expressed upon conventionalization, stylization:

"This direction, of course, is toward the abstract form—toward the quintessence of art which is in the abstract form, and which is Beauty itself. Now, this is quite aside from conventionalization, which, so far as I can see, is a process to take not only life out of a form, but beauty as well. And conventionalization, it seems to me, has a stylistic direction—it is always trying to return to the ancient time rather than proceed from it."

I think we mean exactly the same thing and the words merely seem to have a different color and value to each of us. By conventionalization I do not mean any process by which the life and juice are extracted from form and, with them, beauty; I mean by conventionalization the same thing that the dancer means by "stylized" movement, gesture, which has no reference to "styles," ancient or modern, identified by familiar labels. It refers to Style in the highest sense, in the abstract, as a quality inherent in the thing itself, irrespective of its place in time or space. For there is no artless art. The very movements of the dancer which give the effect of spontaneous joy in movement are carefully studied to produce that effect; and what seems like artless, almost childish, joy is carefully calculated; therein lies the artistry—to conceal the art; without that artifice we should have mere caperings. Therefore in the union of sculpture and architecture artifice must be used—the "ruses and dodges" Mr. Lawrie spoke of. In the dance, movement must be endued with Style. In sculpture, form and its light and shade must likewise be stylized—given Style, and this Style must be that of the structure of which it is a part.

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In sculpture the use of color is permissive, not necessarily essential; but in landscape design, a master of the craft will show us among other things that form and color are inseparable factors. Ladies and Gentlemen, Mr. Brinckerhoff.

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A designer or creative artist relies upon the same instincts and the same principles of composition in all lines of creative endeavor. He may be classified by the field of effort in which he operates or by the elements which he uses in applying his art. All strive for a definite and personal expression through their chosen medium and that medium invariably assumes form; therefore form is the basis of his expression. The sculptor—the architect—the landscape designer—manipulate form in three dimensions. Instead of sug-

gesting form as does the painter or pictorial artist, they create form and supplementary to form they introduce color.

As a designer of land for human use and enjoyment, the landscape architect has to do not alone with static elements such as stone, brick, cement, earth, etc., as does the architect, but he relies upon organic things, trees and plants—elements under constant change of growth and decay. Form and color in architecture therefore are more readily controlled than in landscape composition. A building does not shed its leaves in winter. It does not vary materially in color with the seasons. A structure may be completely realized as it is designed. A building built is finished in all respects except for the slight effect of weather upon its exterior. A landscape composition may be carried to the ultimate degree on paper but in actuality it is never completely finished. The elements of composition change from year to year. Something dies and something else outgrows its neighbors. It is therefore frequently baffling to decide what form and size to select at the outset. This, of course, is dependent upon the nature of the problem. It is, however, desirable when the design is dominated by a structural element such as a building to strive for the ultimate ideal at the outset by using mature trees and other plant elements of slow growth so that the scale may be maintained to a reasonable degree without frequent control through change. And hence it is of the utmost importance that the designer have an intimate knowledge of his material not alone as to its form and color today, but its habit of growth and its seasonal change so that the spirit of his design may be reasonably maintained. When the word color is mentioned in connection with landscape design, it immediately suggests flowers either of the so-called flower garden or of the shrubs. Color in its broader sense, however, and as used here is more subtle in its application. A winter scene, with not a flower in sight may be teeming with color—purple shadows—varying tints of the bark on tree and shrub—and the emphatic and contrasting effect of evergreens. All contribute to a color note which can and should be controlled through design. We are led to select for our elements in design native wild things, in this region largely of the swamp, such as dogwoods, black alder, laurel, azaleas, blueberries, because they afford a colorful and harmonious effect throughout the seasons.

A common fault in landscape design as in other kinds of design is lack of restraint. If more thought were given to form as sculptural mass than to extraneous detail which may or may not be contributory to the expression of that mass—the better would be our designs. We are too prone to think in terms of detail at the expense of fundamentals. French landscape designers were accustomed to introduce pattern

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of geometric design, using for their elements gravel walks, bedding plants and sculptured ornaments, usually in marble. Such designs very frequently were restless and tiring to look upon for the reason that there was seldom any thought given to mass composition. These patterns were not always contributory to the expression of form and when they were not, they failed as successful design. They may have conveyed a feeling of grandeur, of ostentation and thus expressed the spirit of the age when they were most popular, but they were exciting rather than restful and satisfying.

Fortunately we are today drawing away from this type of design and architects are also passing through a corrective period in their attempt to design correctly the skyscraper type of building. The taller and more massive the building, the less the detail means in the expression of that building. The modelling and spacing of form is what gives "punch." And owing to the new scale it has become evident to many designers that traditional ornamentation is futile. Correspondingly in landscape composition the larger the areas to be included in the picture the more important the mass effects become. A large plaza treatment or a park meadow view must compose in mass effect; in the former a combination of architectural and foliage elements; in the latter usually foliage masses alone, correctly distributed in relation to plain surface. The introduction in such a composition of fussy shadow and brilliant color effects would be ruinous to its intended charm.

It is not possible to rely upon two dimensional study alone in designing for expression in form. This may be trite as a statement but we can all recall when it was not uncommon for architectural designers to prepare a plan for a building, project one or more elevations and call the result a design, relying upon chance for mass composition and unfortunately such a practice is not unknown today. There are designers, however, so advanced as to recognize a so-called fourth dimension—the spirit or expression of the design. It sounds good and we may yet consider no design complete without its fourth dimensional element.

To return to our subject: if the conclusions thus far expressed are correct, the question is how best to follow them. Assuming a specific, everyday problem of a design for a more or less monumental building to be erected upon an area adequate for its size and importance—how should the problem be approached? Since it is the sculptor's job to express in terms of form why should he not first approach the study and present his solution in mass effects. Since the building is to be the dominant feature and hence the nucleus of the design, it might be reasonable to assume that the architect's *parti* should prevail. And yet since the landscape architect is familiar with moulding the surface of land to conform to human use and

enjoyment and it is to be his job to develop ultimately the larger portion of the area involved, why should he not assume the initiative in approaching the problem? Assuming them to be superperfect in their respective arts any one of them should be able to present a solution, and all the solutions in terms of form would be equally good. But actually these men are human, and though masters of their respective arts they are subject to human reactions and frailties.

Knowing each other's capabilities, why shouldn't these fellows get together with the sole purpose of perfecting the job as a whole. The architectural element alone cannot achieve this, the sculpture cannot do it, nor can the exterior development of the grounds do it. By thus collaborating a building is achieved from which the sculptural features cannot be removed without ruining the composition, the building is an integral part of its environment—not an encroachment. Its approaches are proportional to the composition as a whole and the entire area is functional in the design though subservient to its nucleus—the building. This illustration, or a corresponding one, can of course be applied to the other arts and thus we come to realize that with some familiarity with the other fellow's problems and with a cordial effort on the part of all toward contributing to the solution of the problem as a whole, we may go far in this generation and set the stage for even greater things to come in the next.

A. F. BRINCKERHOFF

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*The Chairman.* In a Pageant of the Arts we may envision Architecture accompanied by his consorts Sculpture and Painting—a *menage* of a rather Mormon or Mohammedan cast to be sure—and their offspring, The Divers Arts and Crafts, beautiful forms bedight with lovely color. The next speaker, Mr. Huger Elliott, moves with confidence—and without embarrassment—among these gracious presences.

Mr. Elliott, Ladies and Gentlemen.

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The part allotted to me in this symposium—in which we are asked to discuss, in the various fields, "the simple (Heaven save the mark!) the simple problem of disposing the elements of light and shade and color in such a manner as to produce a beautiful thing"—concerns those objects which still remain to be considered after the building has been built, its grounds laid out, its walls enriched with mural paintings and its pediments or pedestals equipped with sculpture: that is, chairs and tables, hangings and rugs, lighting fixtures and movable ornaments. Truly, "simple" is the inescapable word! the "simple problem" of creating beauty with these.

First—what inclusive name are we to give these objects? I cannot refer to them collectively as com-

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prising the "decorative arts" as I consider (as of course do you) painting and sculpture, also most eminently decorative. We find the term "allied arts" used. Allied to what?—certainly to architecture: but is it sufficiently definitive? The words "industrial arts" are in common use—but although such objects are produced by the industries we classify as artistic, dress and jewelry must also be included in such a category. "Minor Arts" I cannot subscribe to—since so often one finds a bit of brocade or a Rhodian platter which stirs one's enthusiasm while many a painting or piece of sculpture moves it not at all. To label these "Major Arts" and those "Minor" is to flatter one group and discriminate somewhat contemptuously against the other. Let us, for the time being, call them furnishings.

My task, therefore, is to discuss the furnishings of the building: the choice and placing of these so that they produce harmony—in form and color—and have the added beauty of being adapted to their uses.

Is this a problem which may be discussed in general terms? We can stress the fact that we desire unity in the resulting effect: that chair, table, carpet and curtain must each play its part in the symphony of the whole. And immediately the questions arise—what chair, which table, what type of floor covering, what kind of curtain?

Such questions must always have confronted the artist, but never can they have been so distracting as at present; never has the range of available material been so great. In the seventeenth century the designer had to decide whether he would choose green or gold, for instance: he did not have to weigh the relative merits of furnishings in the Greek or the Gothic, the Jacobean, the Georgian or the General Grant manner. Are we to be classic or Colonial—shall we think in fifteenth century Italian modes or be strictly of the twentieth century? The researches of the archæologist, the invention of photography, the marvellous development of the power-driven machine—these have so changed, so complicated the conditions under which we work that we wander distracted amidst the multiplicity of the resources at our command.

We are being told on every hand that we must express our own time: this period of mechanical wonders—the automobile, the aeroplane, the motion picture, the radio. Why, the critics say, do you not produce something new, something different. Wireless telegraphy is new—flying is new: give us, we pray, something new in your line. We might with justice reply—we will give you a new form of chair when you give us a new anatomy. Until that time it must keep the general characteristics which it had in the time of Rameses. Shapes and sizes of tables and bedsteads must continue to be determined by the shape and articulation of the human body. The

critics indicate the "sky-scraper" as an expression of our age—saying, go thou and do likewise: but fail to note that these towering structures of steel have been developed to meet a new need. The soaring masses of the Woolworth Building or the Shelton Hotel show what the genius of our architects can accomplish in meeting new conditions. But are there, within these buildings, new needs in so far as furnishings are concerned? None whatever. The cry for novelty is based not on any necessity for the novel but on the desire for something different merely for the sake of being different. These gentlemen seem to tremble lest we do not live up to our opportunities: they fear that we are not expressing ourselves—as though self-expression were desirable in itself, regardless of what is expressed. It is the curse of our self-conscious age, this dragging into the limelight of every little talent which may be discovered and bidding it express itself merely that the newspapers may have another headline with which to joggle the jaded sensibilities of the readers. We must have startling headlines, whether there be adequate reason for them or not. So we must be different—the desirability, the value of the novelty is a matter which need not be considered.

Let us have done with these demands that in our furnishings we express our age. The creative spark will not burst into flame fanned by the "hot air" of the self-conscious seeker after the unusual. On such flashes-in-the-pan we must "turn the hose of common sense." Neither will the spark burn, as we all know, when fed only upon the dry husks of archæological data. We must plod on, learning from the mistakes of the past as well as from its achievements—taking thought that what we make be beautiful and suited to its purpose and let a new expression come of itself—as it surely will when new needs present themselves.

Still, there remains the problem: what table—what type of rug? But need we care, so long as the objects are beautiful? We have outgrown the limitations of the "period room" era. We ask for harmony, not historical accuracy. We have all the ages from which to choose: but we now choose as masters, no longer accept like slaves. Though we may not have evolved—at least, in as yet recognizable form—a new style, we *have* achieved taste. Can the critics ask more than that? Even at the beginning of the century we were still somewhat uncertain of our judgment and therefore sheltered ourselves behind the unassailable *dicta* of authority. "This is pure Adam"—(those good young men); "this, unquestioned Louis Quinze." We must walk in step with Owen Jones, else we stumble. Now, however, thanks to our architects, we walk upright and unafraid: we step out, assured that through the cultivation of our sense of fitness, of beauty, we need no longer the leading-strings of the past. Nor are we to be beguiled by the eccentricities



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of self-constituted leaders of one fad or another. We go quietly ahead with beauty and common sense as our guides: what comes will come, and we have done our best so long as we have been deeply sincere in our search for the best.

We do not need to be distracted by the multiplicity of the resources at our command. Rather, our achievements can be just so much finer because we have all the beauty of all the ages to choose from. The necessity of clear thinking, of high standards, of impeccable taste on our part is greater than ever before—for this very reason our work will have a beauty of which man has not as yet dreamed.

The furnishings of France and Italy, England and Spain which we study and adapt graced the halls of kings. In our adaptations, by means of the lessened costs which come through quantity production, we offer the simple citizen of modest means the opportunity of living amidst surroundings more tasteful than those of royalty in former days. And in spite of many authoritative voices to the contrary—in spite even of the "comic strip"—I do not hesitate to say that in this new era in which the arts, as well as the governments, of all the world are slowly, but inevitably, joining forces for the common welfare, we shall achieve artistic standards higher than any the world has yet known.

It is obvious that the basic form of the chair must remain fixed—that tables and cabinets have but limited range so far as structural variations are concerned. And as soon as we cease to ask to what period a piece belongs and substitute the questions—is it logical in construction, is it fine in line and color—we have, when these questions have been answered in the affirmative, all the knowledge we need. What matters it if it be Jacobean or Georgian (those are points which should interest only the dealer in antiques) or in the latest self-conscious mode? We, concerned with creating beauty in an interior, demand only that it be suited to the harmony we have visualized. The dealer in antiques has always been with us—although in mediæval times he dealt in saintly relics instead of Chippendale chairs—and I suppose always will be. But his gains will be greatly decreased when we grow courageous enough to say that an old piece is of no more value than a new, if they be equal in beauty. We have no further use for "period" furniture, as such—even though we may not have improved on it.

When we turn to lighting-fixtures we see what can be accomplished when our designers are confronted by new conditions. From the moment when the primeval torch was lighted until the invention of the electric bulb, fixtures were so designed that the flame should burn vertically—because, of course, it would burn no other way. When electricity was first introduced tradition was too strong for the designer and

he placed—and still places—his bulb in a vertical position, as though from necessity. Slowly, however, it began to dawn upon him that the bulb would give light without reference to its position. So he began to vary the forms of his wall-brackets and chandeliers—we must still so name them, "electroliers" being an impossible term—and we now have lighting fixtures which are at once beautiful and logical, being designed with a clear understanding of their possibilities. That they are often fashioned in supposed conformity to an historic style is merely an indication of how loath some of us are to think for ourselves.

The basic principles of weaving have not changed in spite of the almost uncanny accomplishments of the Jacquard loom. Upon it we can reproduce the old patterns or those which express our times—if any such can be found. Have you, in this connection, seen the printed dress-silk which pictures the not-universally-accepted statement that "Gentlemen prefer Blondes"? It is not so to be recognized at first glance: it is clever and quite decorative. When, or if, worn it should serve the wearer as the white-washed coal did the resourceful hostess: "it makes conversation," she remarked. Usually, however, we wish to have fabrics whose beauty will give pleasure rather than those whose oddities will excite comment.

In the field of textiles we have, save in two cases, structure which lends itself to almost any type of design we may desire. Therefore fabrics afford a wide field for experimentation, and some of the novelties are interesting and may lead to worth-while results. An unfortunate development of the present-day craze for the antique is the manufacture of damasks and brocades with what purport to be worn spots woven into them. The fabrics are, it is true, quite effective; but the logical mind is dismayed by such false quantities. The practice seems almost more reprehensible than the shooting of worm-holes into new-made furniture or the placing of hammer-marks upon silver which has been stamped out by a machine.

Two types of textiles have, so far, defied the almost miraculous imitative powers of the Jacquard loom: the rugs of the Near East and tapestries. In these two groups we find those particular qualities which may be given, it would seem, only by the brain and hand of the craftsman. The variations of color introduced by the weaver as the spirit moves him; the irregularities which give life to the repeated pattern: these subtle expressions of the personality of the artist have not, so far as I know, been successfully reproduced. The power-driven loom has, however, been made to do so many astounding things that I dare not affirm that the glory of fifteenth-century tapestries or sixteenth-century rugs will never be successfully imitated.

So numerous are the objects which may be grouped

under the head of movable ornaments—glass, ceramics, cast or wrought metal—that one despairs of marshalling them into any semblance of an orderly array that they may be passed in review and their qualities commended or adversely criticized. General statements are not possible; detailed discussion impractical; time is lacking for comment on the variations to be found in hand or machine made wares. They must perforce be passed by without notice.

To some it seems necessary to praise the qualities to be found in the article made by hand and to refer somewhat contemptuously to the machine-made product. Such critics evidently forget that the machine is but an inanimate tool—doing what it was created to do. Mistakes have been made in demanding of the machine that which it was not fashioned to produce. The machine is not to blame. The fault lies in the man who created it to do one job and then expected it to do another. It is the designer who does not comprehend his tool—its limitations as well as its possibilities—who is at fault. We must still—must ever—train the designer. We hear much mournful talk of the passing of the craftsman. He is still with us—only with new and wonderful tools at his command: machines which can increase his output a thousandfold. But no machine can make a creative artist. The help the designer needs must come from those who train him.

Among those who have trained him none has been more helpful than the architect. For he is both artist and business man, at once the dreamer of dreams and the practical man who gives reality to his dreams. Not without reason did Reginald Blomfield give the title "The Mistress Art" to a book on architecture. Dealing with an abstract, not an imitative art, the architect points the way to clear thinking—and though the sister arts clothe themselves with familiar trappings or sublime imagery they must, to survive, be founded upon the principles established by the mistress art. In structural truth, in the logical adaptation of the means to the ends desired, in the conventionalization of nature-forms to harmonize with the building, architecture sets the standards.

These principles, therefore, you must keep before the craftsman. Architects should be on the board of every school where the crafts, as well as the other arts, are taught. Don't be deterred by diffidence: where you find a board lacking an architect, see that one is placed on it.

It is also your duty to see that in the training of the rising generation of architects a sympathetic knowledge of the artistic crafts is given. The students in the architectural schools need not hammer iron or cut and lead the glass for windows: they can, however, learn something of the limitations and the possibilities of the crafts which will play so important a part in the effect of their future productions.

So that they get what Professor Ware of blessed memory used to give us at Columbia: an understanding of and love for all the arts.

Mr. Magonigle asked me to discuss the problem of disposing of light and shade and color in furnishings in such a manner as to produce a beautiful effect. I have spent much time talking about the furnishings themselves but have said nothing about the problem which I was asked to consider.

The reason is obvious: I can find no theories generally applicable. I can repeat the obvious statement that we desire unity of effect—but each room is a problem in itself. The color and form of the individual pieces and the composition of these in the given space for the desired uses are matters which call for special and not general discussion. Is it a banking-room or a boudoir; is the ceiling high or is it low; is the chief entrance at the end or on the side? Until these and forty other facts are known, nothing can be said—save that we intend to create beauty.

Isaac Newton, on being asked how he had made his discoveries, replied: "By always intending my mind." That is the mental attitude we must have if we are to create beauty: the intention—the fixed determination always present—that, whatsoever we do, beauty is to result.

HUGER ELLIOTT

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*The Chairman:* Yes, let us have done with the "period" obsession, the offspring—what the "Old Soak" calls the "begats" of those eminent interior decorators, Messrs. Guff, Spats and Patter, who set traps for the female of the species and other innocents *en deuxième* or *au basement* or elsewhere. I remember a composition by Stanford White—an Adam mantel-piece, over it a Chippendale Chinesque mirror, upon it a pair of blue and white Delft vases and a piece of Venetian glass—the whole flanked by a pair of twisted Spanish columns; the severe, the fantastic, the baroque, combined in a bewitching harmony; and that which united all these strangely assorted elements was the quality they possessed in common—their beauty. Some day some one will arise and slay Spats and his partners Guff and Patter, and the last home-furnishing periodical will put up its shutters, and we shall hear of Period no more.

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To the members of the American Institute of Architects who know him as architect and leader, to the Mural Painters who know him as leader and painter, and to the Architectural League who know him as leader and friend of all the arts that dwell fruitfully together in that happy family, the next speaker needs no introduction—I merely wave him forward.

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An acceptable solution of a problem in design must involve a conscious or unconscious appraisal of the

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essential and non-essential elements that enter into it to the end that the essentials shall be emphasized and the non-essentials subdued. This is obvious. Such appraisal usually precedes the formulation of any mental picture of the complete design. It sometimes happens that the design, when completed, attains to such an air of inevitability that the observer says "this work is truly the embodiment of a vision. The artist has dreamed a dream and this is its very fabric." And so tradition weaves a romance about the genesis of great works of art which is misleading in that it ignores the fact that the vision we find embodied in such works is not a dream vision but is itself a structure controlled in the making by the habits of a mind sensitive to the qualities, processes and limitations of the material to be employed in its fabrication. This is craftsmanship.

We may conceive of a masterpiece of design as springing, Minerva like, full armed from the mind of the designer. Around this conception we shall find a group of *dilettanti* agape with wonder at the miracle. We may conceive of it as emerging gradually, Venus-like, from sea foam and cloud. This conception will appeal to some poets and dreamers. I like to conceive of it as taking shape in the forge of a Vulcan. Intractable iron developing into a vision of beauty through great power greatly controlled. It is around this conception that I picture the shades of Scopas and Praxiteles, Giotto and Leonardo, Michael Angelo, Bramante, Cellini and all the rest of that great company interested and alert—not for inspiration in their dreaming but for inspiration in their craft.

We are met to discuss the relation of form and color to each other and to architectural design and in this connection it is pertinent to consider how and when the conception of form and color respectively find their entrance into the designer's conception of the design and what are their respective functions thereafter.

In the matter of sequence, form must precede color in design. If we doubt this we have only to reflect that although we can easily conceive of a design having form without color, a design having color without form is unthinkable. It ceases to be a design and becomes a mere chromatic nebula. Furthermore, there are certain instances in which the solution of a problem in design may be regarded as an absolute solution as to its form. The conditions governing it are definite conditions which can be definitely met. But as to color, one of the glories of a successful solution is that it carries with it endless suggestions of other equally successful solutions like the transposition of a musical composition into another key.

In its relation to Architecture and Sculpture the consideration of color cannot be approached solely from what is called the painter's point of view. To the painter color is color. To the architect and sculptor

color is a characteristic of material and even when applied as pigment, stain or dye it will either conform to or violate traditions of the material which is suggested. For example, iron is traditionally black and a balcony rail painted black appears strong even though exceedingly slender in design. Paint that same rail any light color and it seems weak and flimsy in spite of the fact that its members appear thicker when painted a light color than when painted black. The only possible explanation of the apparent flimsiness is that the light paint is suggestive of wood or other weaker material. Again consider the contrast of red brick, white marble and green blinds used on the exterior of a building. This is accepted as commonplace even in our colorless northern climes. Why? Because red brick, white marble and painted blinds are a familiar tradition. Reverse the same three colors on trim, wall and blinds and how absurd and garish the results would be, or simply substitute white brick for the white marble and then what happens? Instead of a perfectly natural and acceptable contrast between marble which is white and brick which is red, we have the same contrast artificially produced by varying the color of the same material, and that we resent. We might go on indefinitely citing instances of the deep seated sentiments, or perhaps prejudices which hedge about and tend to limit the uses of color in exterior architecture. It is fortunate that such deterrents are operative. We are at present engaged in working out suitable architectural expressions for many new materials and for many new uses of old materials. We are still in a condition of uncertainty as to the tone and texture over which our color enrichment is to be applied, or we may say as to the priming of our canvas. This is vastly important. At present our streets are like our picture exhibitions, also like our sign boards. Every one for himself and the devil take the hindmost—no prevailing tone to which our color contrasts and harmonies can be related. Our canvas is primed with red, white and blue and variations of color in our façades either fade into insignificance or add to the babel.

So in developing the use of color in exterior architecture let us go slowly. Let us for the most part reserve our efforts in this direction for those rare occasions when with the help of the collaborative arts we can control the whole picture and not just a slice of it. The Acropolis that Zantzinger, Boric, Medary and Trumbauer have reared in Philadelphia and are enriching in collaboration with Greber for the landscape, Jennewein and Gregory for the sculpture and Solon for color and with the helpful co-operation of Messrs. Powell and Fiddler of the Atlantic Terra Cotta Company and Manning of the Fuller Company, is one such undertaking and others are sure to come.

Color, high keyed, pure and vibrant, is too pre-

cious a thing to cheapen by the wrong kind of publicity. And there is a very present danger that such an achievement as the Philadelphia Museum, which comes about as the result of years of study and experiment by a group of men peculiarly qualified by training and experience to solve such a problem successfully, will encourage haphazard application of all the hues of the rainbow to our commercial architecture and thus destroy or at least postpone for a generation or two the availability of color in exterior design.

Now let us consider our theme as applied to the interior of buildings. Here the problem completely changes. Here the designer enters a world all his own where he may, if the power be in him, completely unify all that comes within the view of the beholder and control and harmonize form, mass, line, scale, texture and pattern as well as color.

If, as I believe, the churches of the Thirteenth Century, are the most perfect and complete example of artistic collaboration that the world has known, they are also the most thorough demonstration of the principle that decorative inspiration comes from within and not from without the walls of buildings. The lack of relation of the detailed enrichment, be it sculpture, painting or other form of craftsmanship, to its setting is today the greatest weakness of our design. Real knowledge of this matter seems to be picked up almost by accident instead of being made the subject of special training, and yet the mastery of this subject lies at the very root of decorative design. The painter who cannot frame his panels, domes or spandrels with a more sympathetic frame than any architect can find in any book; the sculptor who cannot design a more suitable pedestal for his group and more interesting architectural detail to surround it than the architect can devise, are not much use as collaborators in architectural design and, conversely, the architect whose knowledge of painting, sculpture and the other arts does not fit him to furnish the kind of constructive suggestion and criticism that is needed to bring the works of these artists into unity with his own, had better confine himself to the kind of problem that can be solved with the T-square, triangle and compass and give up the idea of contributing anything to the imaginative side of his art.

My particular part in this discussion has to do with the painter's contribution to architectural design. What are his special functions as compared with architect, sculptor or other craftsman?

First of these should be the establishment of a prevailing tone in the space to be enriched and, in order to do this, some visualization of the completed work is essential for this prevailing tone is the thing that must unify all the elements of the design and determine, or at least recognize, the relative values of the various elements composing it. Sometimes the color or texture of the surfaces are pre-determined by the

nature of the material used. Then his problem changes somewhat and becomes one of preservation rather than creation.

Second, the differentiation of plain surfaces, ornamented surfaces and pictorial elements.

Third, the decision as to the medium in which the ornamented surfaces and the pictorial elements shall be rendered in order to preserve a proper relation between them and the plain surfaces.

Fourth, the design and rendering or supervision of the rendering of all decorated surfaces.

These are the proper functions of the painter, seldom realized in practice. Why? Because frequently the first three are completed before the painter is retained for the work or because the training, experience and interest of the painter does not fit him to perform the first three and he is called in, perhaps, merely to supply certain pictorial elements of the kind in which he is known to excel.

If the architect of the building happens to be skilled in decoration, this abbreviation of the painter's function may not work badly in a given case but as a matter of general practice it is fatal to proper progress in the art of mural painting. The painter and the architect should collaborate in these first three functions if the finished result is to be adequately representative of either.

The explanation of the unsatisfactory conditions that hamper this branch of art is simple. Mural painting in this country began thirty odd years ago at the top and has been unsuccessfully attempting to work downward into the fibre of our life ever since. It began as something reserved for special occasions and distinguished themes, not as a craft establishing traditions in its humbler forms of expression and gradually expanding into greater elaboration and complexity. Most of its practitioners, although artists of education and distinction knew less about walls and the painting of walls than the ordinary house painter. The designing and rendering of simple pattern and arrangement of outline and color to impart unostentatious interest to wall surfaces was relegated to the designers and manufacturers of wall paper. As a result of this the embryo mural painter has been deprived of the most essential part of his apprenticeship, that is practice in designing and painting a wall simply, cheaply and interestingly in a composition arranged, as to scale and pattern, for the particular needs of that wall and in a manner to withstand the ravages of time.

The continuance of such a situation as this has deprived architectural design of one of the influences that in past centuries was a constant source of interesting and refreshing character.

So when people talk about the progress of Mural Painting in recent years they mean the progress made by a small group of men and women who, through



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the influence and persuasive powers of some of our architects, have been given fine opportunities and have responded nobly but if we want to talk about the practice of Mural Painting in this country, we must face the fact that even in buildings of the better class, nine hundred and ninety-three one thousandths of the walls that need some intelligent application of design upon their surfaces never get it.

We have not yet outgrown the over-precious attitude of mind of the more cultivated public and of the painters towards the painters. This stimulates prices but not performance. Our walls need design. They get for the most part nothing more than vertical and horizontal scratchings simulating stone joints. They need intelligent arrangement of line and color in patterns suitable to the scale of our rooms and to the setting of the human activities which they enclose. They get what is found in the shops. They need symbolism and we have developed no symbolism. Sometimes—but not often—they need virtuosity in the portrayal of character or action but of all the things that they need the quality that depends upon the orthographic rendering by the designer is the thing that can best be spared. So many things are elaborately done that might be simply done that we are frequently tempted to wish that the designers of great decorations, having established the essentials of their compositions, could be chained to a spot from which their work could be seen in its entirety and compelled from there to direct apprentices in its actual execution.

For the past two years in directing the Mural Painting work of the Beaux Arts Institute of Design I have had an opportunity to size up the capacity of many would-be mural painters and I have seen great capacity. For the architectural student who shows distinct ability there is a perfectly open way through draftsmanship in an architect's office towards independent practice. A similar way should be open to the apprentice in mural painting. Our leading mural painters instead of employing one or two assistants should be leading, instructing and utilizing twenty or thirty apprentices and this would become possible if they were real mural painters, that is if they habitually painted walls, if the work placed in their hands varied all the way from monumental, elaborate themes demanding months or years of study, to the simple inexpensive undertakings in which ornamental enrichment is reduced to a minimum.

All the way down through history and even before history, as we know it, began we find walls painted or scratched on designs sometimes pictorial, sometimes merely patterned, which are decorative because in scale, texture and color they are in harmony with the spaces treated and with the uses to which those spaces were put and because the themes which they illustrate were vital to their time and place. Much

has been said and written in an effort to define and prescribe what shall or shall not be done in the name of mural painting. Formulas, recipes and prohibitions are worth little in a matter of this kind. The practice of confining the mural painter's work to particular wall spaces that demand special emphasis has worked against one of the traditional functions of mural painting which is the development of a theme or the telling of a story simply and unobtrusively, never losing sight of the fact that in the decorative sense a wall is never anything but a background for something else. If we go back to the middle ages, to the era when mural paintings were most vitally a part of architecture and not mere applications to architecture, we find walls covered with paintings which, judged by modern standards, are badly executed but they possess in a high degree the essentials of good decoration. They have all the qualities of mural design which I have already spoken of as important and, in addition, have attained the just balance in values of all the objects represented in them, with the result that buildings, landscape, ships, beasts, men, flowers and printed texts all take their places upon the enriched texture of the wall and all seem to belong. If a man, a dog, a tree and a flowery bank are requisites in the story to be told, each is carried far enough in rendition to make it unmistakably what it is intended to be and from then on it becomes merely a part of the pattern. It is this masterly discretion and reserve in the medieval craftsman, together with the intimacy, human charity and humor in which his work was conceived that gives to that work its incomparable inspirational value to the modern designer. There are so many beautiful and so many ugly things that are characteristic of our modern life that the modern artist's eye for beauty must indeed be keen if his work is to be beautiful and also broadly characteristic of his time.

A popular dogma of the painter's craft has been "Paint what you see—not what you know is there." This may be good advice for the student of painting but for the designer of mural decoration we might better say "Paint what you know is there—not what you see." The stark ugliness that so often characterizes our feverish activities and giant achievements has somewhere within it a symbolic beauty that must be made evident in our art. In my first paragraph I refer to the appraisal of essentials and non-essentials that must precede the definite formulation of a design. The men who can make such appraisals justly are not those who are seeking self expression. They must seek the expression of something infinitely larger than self. The interpretation of an epoch, our epoch, for all posterity rests with them. The qualities necessary to the ideal solution of a decorative problem are too varied to permit of emphasis of the designer's technical individualities. He must cultivate the imper-

sonal quality in his craftsmanship which great variety in his problems demands. Compare the glass in Chartres and Amiens with the Mille fleur tapestries at Cluny. In the delineation of the glass design vigor and harshness of contours, carrying quality in the masses of strongly contrasting color attain to the limit of directness while in the tapestry the delicacy of minute undulating forms pervades the entire patterned surface. Yet in their style, that is in the quality that makes them typical of an entire era, these examples of crafts widely differing in their traditions and media of expression, harmonize so completely as almost to suggest the dominance of a single mind in their creation. These works and the multiplicity of other works of other crafts that have come to us from

that golden age of decorative design, all bear testimony to a singleness of purpose of many master minds that should shame the exaggeration of individualism that characterizes our art today.

Our art needs many things but what it needs most is, it seems to me, a reincarnation of the spirit of St. Francis of Assisi who saw in fire, water and cloud, mountain, tree and flower, bird, beast and fish, brothers deserving of the same exquisite courtesy that he extended to man. JAMES MONROB HEWLETT

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*The Chairman:* Upon that high human note of tenderness and charity and hope and faithful endeavor, we declare this gathering adjourned.

## Why Fellowship in the Institute?

I

A MEMBER of the Institute has said, "Thomas Jefferson made a great mistake when he wrote into the Declaration of Independence that 'all men are born equal' " in that he did not add, "before the law."

There always has been a difference between men, in that of two men equal in birth, in training, and in opportunities, one will become an outstanding leader, directing and managing men, while the other will be among those led. One may become a creative artist, imagining and realizing beauty in form and structure, while the other becomes a plodder, repeating well known and proven forms—good perhaps, in themselves, but adding little to the sum total of greatness or art.

As I pass among educated men I see pendant from chain or fob a small golden key; never having been permitted to possess one, I am desirous of knowing what and why it is so cherished and displayed. I am told it is "Phi Beta Kappa"—and I find that it is the coveted evidence of high attainment in scholarship. It may not mean that the possessor knows more than another, but the outward evidence that he has knowledge, has so impressed his peers that they elect him to the Society of Scholars and he is proud to show to the world that he has been so honored.

Again, as I meet men of my own profession I see ever and anon a modest strip of colored ribbon on the lapel of the coat, and if I inquire, I learn that it signifies membership in the Legion of Honor and signalizes service to France. The scandal mongers say that recognition of this sort was too freely given in our late war, but I have yet to meet a wearer of that ribbon whose service did not merit the recognition, however modestly he might decry his deeds.

I am a trustee of some educational institutions who grant honorary degrees. They are supposed to acknowledge service or achievement in the special lines of effort chosen by the recipient and in the last analysis, to represent the reward of effort intelligently applied. From the extensive use of the alphabetical symbols of the degrees conferred and from the indignation sometimes shown when the titles are omitted, I infer that such recognition is valued, perhaps

far more than its real worth. Sometimes it has a greater value to the possessor than to the general public. The possessor of a Phi Beta Kappa Key once offered it to a Hotel Clerk as an identification—the clerk examined it doubtfully and then said: "Haven't you an Elks' pin or something?" Pearls are still cast before swine.

We, in America, have an ingrained prejudice against anything savoring of rank or title—theoretically, at least—for it does not always so work out in practice. We instinctively object to rating one man above, not always another, but above ourselves—and we do not always "in honor prefer another." I conceive of Fellowship in the American Institute not as conferring a rank or creating a class more meritorious than another, but rather as a recognition of ability manifested in one or more of several ways. Not all architects are designers of supreme ability, not all are preeminent in construction—some are writers or historians, some create law, lead or assist in public measures, or train the architects of the future—they may mould public opinion or widely influence the public taste.

Many, equally competent, equally gifted, may never have the opportunity to do any or all of these things, and if recognition is to be accorded for achievement these men may never receive that reward, but is that any reason why we should not applaud the victors in the race of life?

I have watched now for a number of years the discussion in regard to fellowship as an honorary award in the Institute. The process of selection has had its imperfections. Those charged with the duty of nominations have not always been able to satisfy every one who has urged upon them a name,—and perfection in this respect may never be attained, but it is with an earnest purpose that the honor—for we believe it to be an honor—shall not be conferred without good and satisfactory evidence of fitness, that the Jury from year to year approaches its duties.

I am convinced from my experience in Institute affairs, that Fellowship conferred upon one who has materially contributed to the advancement of the profession, is a recognition of which its recipient is and always will be proud, that it does not belittle him who does not receive

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it, but recognizes the skill and devotion to their art, of those who do receive it.

A recent editorial in the *JOURNAL*, under the head of "Mysteries" voices some of the current sophistries anent this much discussed problem. It rehearses some ancient history and relates how the elective power is thought to have been abused—and like many such statements has some foundation in fact, but I cannot agree with its findings in toto. The selection of Fellows was originally committed to those members of the Board of Directors who were themselves Fellows, at a time when the membership was small and the men of preeminent standing and attainment could be counted, perhaps not on one's fingers, but without great mental struggle—at a round table discussion the Board could easily choose men whose attainments deserved recognition and, for many years, this was a sufficient and admirable method.

When the membership became general and the territory extended over the whole union, personal knowledge was no longer possible, and the Board could only accept such information as came to it—often, perhaps, inaccurate and insufficient. Burdened with the increasing work of the Institute, small time was left for conference and discussion. The membership of the Board having been opened to all members, whether or not Fellows, the number of Fellows eligible for Jury service was often reduced, and to a small part of the body fell the duty of nomination.

Fully realizing that nominations should not be made without careful consideration, the change to an appointed Jury, whose duty it should be carefully to consider all candidates—making all possible inquiry as to professional attainments, character and service, was made, and the privilege of suggestion was extended to the entire membership—with the request for detailed information to be sent to the Jury—which would weigh all evidence and then nominate to the convention.

The character of the recommendations received by the Jury in many instances is not such as can fairly be called evidence. "Bully"—"All right"—"ought to have had it long ago"—and the like, indicate popularity, but not the real basis of decision. After a long and careful scrutiny several nominations were made by the Jury, based upon the qualifications set forth in the Bylaws, "who have in *the opinion of an authorized Jury of Fellows*, notably contributed to the advancement of the Profession in design, construction, literature, education or Public Service."

These nominations came before the Convention and, as sometimes happens to men of strong convictions—personal popularity was not one of the qualifications included in their fitness, in all cases, and several men, whom the Jury after a most careful examination, had approved, were not elected.

The depth of feeling which resulted from this was largely responsible for the next change in our By-laws; placing the election, after the same careful scrutiny already provided, in the hands of the Board of Directors now constituted to represent each of nine major sections of the country and, therefore, supposed to have some knowledge of the men of prominence in their own neighborhood, who might be nominated. It is primarily a judicial function and not a popular or democratic vote which should pass upon the facts in a case like this.

The real question is: "Has the candidate—perhaps I

should say the victim—qualified for the honor?" And this cannot well be decided by a popular vote. I note that some members of the Institute are troubled lest the membership of the Jury should be used as a factor influencing the election of Presidents, and used to corrupt the election. As a President can only appoint two members each year and never, in recent times, has more than a two years' service, this does not alarm one. It is to be expected that the high reputation of men heretofore appointed to the Jury (I, myself, am a member) will be maintained, and the scrutiny, even more careful than heretofore, which the Jury plans to make, will continue to insure the nomination only of those candidates whose qualifications entitle them to its recognition. The almost universal custom of bestowing such honors as Fellowship in literary, educational and professional societies, surely merits the retention of such recognition in the American Institute of Architects.

HENRY H. KENDALL

### II

THE writer has been asked to make a statement of his own personal views on Fellowship, a statement, in no sense official, but merely an expression of the point of view which the writer shares with at least two other members of the Jury of Fellows, who are all united in a mutual desire to be of service to the American Institute of Architects. They were instructed by the Board of Directors to go on with the task of revising or reforming the procedure for the creation of Fellows. They were not instructed to function, more or less perfunctorily, along lines already established. They were told, in effect, that something was wrong with the present system, and were asked, in effect, to find out what was wrong, and to suggest a remedy. It was inevitable that any serious discussion along these lines would bring out divergent opinions. Some said that the trouble was all in the procedure, others suggested that perhaps the difficulty lay deeper. A study of the history of Fellowship in the Institute only complicates the problem. Such a study was made and published in the *JOURNAL* of February, 1919. I recommend that each member of the Institute look it up and re-read it.

He will then note that the Institute began to have Fellows in 1867; they paid higher initiation fees and dues than Associates in the ratio of two to one. At that time also the Institute began to have Chapters, more or less autonomous. In 1867 there was this pronouncement: "Fellows of the Institute shall be such practicing architects as shall, upon their nomination by the Board of Trustees, be elected by the existing Fellows." In 1876 the By-laws said: "Associates who shall pass to the grade of Fellows shall pay the entrance fee of Fellows." In those days an architect could be elected to membership in the Institute as a Fellow, if he had the coin. In 1880 the Board had power to elect Fellows. In that year the number of Fellows was limited to seventy, and there had to be five of them in a Chapter before the Chapter was allowed to organize. Growth, in the modern sense, was very slow.

In 1887 the By-laws were amended again. A Fellow had to be nominated by two Fellows and elected by the Board (then called the Board of Trustees). In that year was the first official statement, of which we have a record, attempting to define the qualifications for Fellowship. They were: "artistic, scientific and practical knowledge sufficient to fit

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him for the practice of the profession of architecture." At that time the Board could advance to Fellowship any Associates "who may have distinguished themselves by any specially meritorious work." Fellows could still be elected directly to the Institute. In 1889 came amalgamation between the Institute and the Western Association. All the members of both societies became Fellows! The new By-laws read: "The Institute shall consist of Fellows, Corresponding Members and Honorary Members."

In 1891 election to membership in the A.I.A. meant election to Fellowship and the constitution read: "The condition of membership as Fellows shall be the honorable practice of the profession of architecture in accordance with the Constitution and By-laws of the American Institute of Architects." The By-laws provided, among other things, that election to Fellowship had to be approved by the officers of the Chapter to which the member (if elected) would belong. But in 1894 the Chapters were practically compelled to create "Chapter members" from whom Institute members (Fellows) were to be elected. The process was quite definite and rather complicated and did not permit "Chapter members" to remain such for long. They had either to be advanced or dropped.

In 1898 the Fellowship title seemed to take on a new significance. The membership was divided into Fellows, Associates, Corresponding and Honorary Members, and it was set forth: "The title of Fellow shall be granted for professional merit only."

"This is apparently the first time where a Fellow has been distinguished in the records of the Institute as one upon whom the title is to be conferred for professional merit only. Yet at that time by far the majority of the members of the Institute had become Fellows upon no such basis whatever, so that the distinction in the year 1898 and for some time thereafter could not have been a much coveted one. But it is worthy of note that by the enactment of this By-law the Institute helped decidedly to create the opinion that a Fellowship did imply professional distinction, and it may not be unjust to credit a large majority of the membership with a desire to endow their 'Fellowship' with a mark of quality such as they knew it did not then possess."

In that same year Fellows who were not Chapter members were made *ipso facto* members of a special "Chapter at Large." The Board could still elect directly to Fellowship but names had to be balloted upon by all the Fellows in the Chapter of the member, and, if the Board desired, a ballot could be taken of all the Fellows in the Institute. Only Fellow-members had been admitted for nine years and the entire membership was about four hundred and twenty. Judging from the effect, one may guess at the motives for the change, for sixty associates were admitted during the following year.

In 1902 the Board might nominate from among the Associates, as candidates for Fellowship, those who, in the opinion of the Board, had "notably contributed to the advancement of the profession in design, construction, literature or education." The names had to be balloted upon in the Chapter, and again in the Convention. Here we find the qualifications for Fellowship as they exist today, and in 1911 the principle advanced in 1898 was reiterated, though with the change of one word: "The title 'Fellow' shall be granted for professional distinction only."

In 1911 the Jury of Fellows was established and the changes which have since been made have all had to do with the procedure, which has never yet been satisfactory to any but a few. In 1911 the New York Chapter made a determined effort to have the rules of procedure changed. They had a special committee working on the matter whose report the Chapter adopted and brought before the 45th Institute Convention. It is not important now, perhaps, what the specific recommendations were, but it seems to me significant that they expressed the belief that "the Chapters are in a better position than the Board of Directors to know which of their members are doing the kind of work that would entitle them to this honor. There are many quiet men who are doing work of real value to the profession, who by their modesty or retiring disposition, or by the force of circumstances might never come to the attention of the Board of Directors." The New York report was referred to the Board of the 45th convention, and came up again at the 47th convention when it was tabled.

In the summer of 1920, during Mr. Kendall's presidency, the writer was appointed a member of a special committee on "Fellowship and Honorary Members," W. R. B. Willcox, Chairman. It was then that I began to realize the difficulties which had arisen, and which, through loyalty to the Institute, members had tried for years to iron out and smooth over without saying much about them. Chairman Willcox summarized the principal facts hereinbefore mentioned in letters to members of the committee. After a reference to the New York Chapter's effort to revise the procedure Mr. Willcox said: "Nothing definite followed, although it probably had indirect effect upon the Board in making later awards. However, unfortunate situations continued to arise, situations which aroused resentment among members of certain Chapters disparaging to the Institute, which impressed certain Institute members with the desirability of revamping the procedure of awards, if not of doing away with the whole Fellowship institution, as one, which, while having a sentimental interest, was not worth the disaffections created among Institute membership. To some it seemed to be a disintegrating, rather than a unifying force." The committee referred to had succeeded another committee, which had been called "The Committee on Fellowship Selection Methods" and which had brought a report to the Board in the spring of 1920.

In a report from Mr. Willcox's committee to the Board of Directors, dated 21 April, 1920, it was attempted to make definite, upon a high and unassailable plane, the significance of the Fellowship. Said the report: "The Fellowship should be an honor, to the worthiness of which all should have opportunity to testify. It should be a prize available to the architect of modest practice and limited professional acquaintance, as well as to him who may be widely known, is politically active, or has a reputation as an author of costly work. It should, thus, be an incentive to serious *personal* effort in the activities of the profession, as well as to fair dealing, and to a character meriting the generous esteem and respect of one's brother-architects and the public.

"It should be a true measure of worth among those who know a man best, coming of necessity unsought, except by emulation of high artistic and personal qualities. It should be a response to genuine impulse on the part of one's *equals*, impossible of interpretation as a favor bestowed by superiors,



## WHY FELLOWSHIP IN THE INSTITUTE?

—a real tribute, not merely a decoration, recognition fostering humility rather than false pride.

"The award of Fellowship should be conducted throughout and brought to the attention of the entire membership of the Institute, as an event of some solemnity, to be considered in a reverent, not a perfunctory spirit.

"It should be lifted, so far as may be, above possibility or suspicion of undue influence, ulterior motive, or self seeking. It should be taken out of the range of invidious comparisons which tend to poison the atmosphere of the Institute and bring the latter's authority into contempt, or disparagement, both of its own members and the public."

The same committee, with slight changes in personnel, was working in 1921 and sent a report to the Executive Committee dated 24 February. In this report occurs the following: "Three other members feel the difficulty of determining fixed standards for Fellowship, as well as practical methods of selection which shall be equally just to all, to such an extent, that they would be glad to have considered the fundamental question of the feasibility of discontinuing the Fellowship grade.

"It is recognized that difficulties face such an undertaking, and that it might be found quite impracticable to do so, but they believe that it is highly desirable that serious consideration be given that question. With that in view, and with the purpose of learning just how much store is placed upon the Fellowship by Institute members themselves, as a unifying, constructive element in the Institute and in the profession, will the Board assent to a referendum of the Institute membership on that general question?

"The question to be stated as follows:

"Query: Considering inherent difficulties in the way of making a logical and just selection of Fellows, and the dissatisfaction which has arisen in the past in connection with selections made, will you state your views as follows:

"From an academic standpoint, and without considering at this time the method of accomplishing either object, is the welfare of the Institute and the profession of architecture in this country to be further advanced by:

"(1) Continuing the Fellowship grade?

"(2) Discontinuing the Fellowship grade?"

A strong argument in favor of the latter alternative was presented in a letter to the Secretary of the Institute, Mr. Wm. Stanley Parker, from Mr. Willcox, dated 19 April, 1921.

"I would argue discontinuance of the Fellowship as follows: I interpret the objects of the Institute, as stated in the Constitution to be:

1. To organize and unite in fellowship the architects of the United States of America, *in order to*
2. Combine their efforts so as to promote the æsthetic, scientific, and practical efficiency of the profession, *in order to*
3. Make the profession of ever-increasing service to society.

"That is: the ultimate purpose of the Institute is service to the public: (1) and (2) being simply a statement of logical means of accomplishing that purpose.

"Or, in other words, in order to increasingly serve the public the efficiency of the profession must be promoted, and in order to promote the efficiency of the profession, architects must be united—organized—hence the *Institute*.

"The Institute, therefore, is intended to be a *unifying agency*. Any rules, regulations, activities or functions,

which tend,—not to speak of those which frankly propose,—to *disunite* its membership, are self-erected barriers to the accomplishment of its ultimate purpose, and should be dispensed with.

"In general, the history of the Fellowship set forth in the *JOURNAL* of February, 1919, shows that it has, to say the least, been a device of varying purpose, of standards varying from that of membership itself to that of a very indefinite measure of professional distinction, embracing design, literature and education.

"Awards have rested variously with Trustees, or with the delegates to Conventions, upon nominations by the Board of Directors, whose attitude toward it has changed with change in those concerned in making the awards. The total number of Fellows has been at times limited by law and probably at all times by procedure,—in both cases resulting in injustice to men equally qualified with those selected.

"It is probably a fact that the existence of the Fellowship grade has prevented entrance to the Institute of some competent architects, and it is probably a fact, also, that no competent architect ever joined the Institute because of the chance of being awarded the distinction. It is doubtful if the possible prize of Fellowship ever inspired an architect to strive for professional eminence, while it is equally doubtful if failure to obtain the award ever lessened his efforts in that direction.

"The nature of the award is one to invite invidious comparisons, which tend to arouse contempt for it, or the institution which supports it; jealousy, in case of ambitious members who fail to receive the award; disappointment of many who, in anyway, have been qualified to receive it—all of which has led to difficult and unpleasant situations, if not worse, in the Chapters.

"Altogether it is doubtful if Fellowship, as a supposed distinction, ever strengthened the Institute in any way, either with its members, or with the public,—to serve which is the fundamental purpose of the Institute. More often than not, it has been cause for confusion in the minds of the public.

"Undoubtedly, the award of Fellowship has flattered many individuals, embarrassed some, and been commercialized by others. At an early period, awarded for the purpose of increasing the income of the Institute, it has evidently been accepted as a permanent piece of Institute machinery, but one which, unfortunately, has required a prodigious amount of attention to be kept in anything like smooth working order. Chiefly a nuisance, few have seemed to realize that, possibly, it might be done away with to the great advantage of the Institute."

Is anything further needed from the archives? When it comes to matters of procedure, the files at the Octagon are bulging with all sorts of suggestions which have been submitted to Juries and Committees and Boards, only to be shot full of holes and filed away. Most of the ideas that come out now are not new. They are merely the same old schemes which are new merely in the minds of their proposers.

I ask you, gentle reader, in all seriousness is it worth while? The history of Fellowship in the Institute has been the story of an expedient, which has been made to serve now one purpose and again another. It has been the story of difficulty, evasion, compromise, disagreement. It has

been for years a source of envy and even personal enmity—not in every case, of course—but frequently enough to condemn it. What inherent virtue does it possess that it should be cherished? Mr. Willcox's committee tried hard to idealize it and give it some basis as a dynamic intellectual entity. It may be admitted, freely, that the idea of a distinction conferred by one's peers for valuable service to the profession is a pretty one and has an appeal. We are sentimental creatures and love to be swayed by the emotional aspects of our beloved calling. We like to hear fiery speeches made at our conventions in the defense of the ancient traditions of our society. We applaud and vote to perpetuate anything that may be made the subject of an appeal to the dear gods of precedent and antiquity. But when the crowd has gone home we sometimes wonder at our own susceptibility.

Here is this sacred institution of Fellowship. We have been cherishing it, and trying to put a soul into it for years. Somehow it is still waiting for its Pygmalion. Out here on the western plains with the wind howling over the frozen snow, far away from the dignified precincts in which most of our knowledge of our subject has been gleaned, we feel very sure that in the idea's prettiness, appeal, adaptability as a subject of impassioned oratory, lie all of its power and tenacity. The present writer is unable to think of one single benefit which the profession of Architecture has derived from this phase of Institute activity.

And please do not forget that it *has* been a phase of activity. Committee after committee has wrestled with it, spent hours and days arguing about it, written reams of letters concerning it. Not only with the theory of it, but with the machinery for carrying it out, have some of the best minds in the Institute been perplexed and harassed. And when it has come to the Jury itself which has to do the sifting of evidence, weighing of arguments pro and con, passing on the qualifications of candidates as set forth in exaggerated praise or "privileged communications" of venomous disparagement—it has been a sickening job, I am sure, and one which no self-respecting professional society should inflict on its Past Presidents. They have not complained, but some of them have been sick at heart with the growing knowledge that in spite of their best effort, the net result was merely the continuance of a questionable, if not vicious, custom.

Is further argument needed? If so, let us assume, for argument's sake, that the degree of Fellowship carries with it a real distinction. In what way does Fellowship advance the cause of Architecture or the interests of the profession? Remember that thoughtful men have been hunting for years for an affirmative consoling answer to that question. Some have made up answers of their own, woven of their own poetic fancy and childlike faith, but they have found neither affirmation nor consolation in the actual facts concerning the curious and devious course of Fellowship in the American Institute of Architects. It will be said that the recognition of our own merit by ourselves makes for better architecture. But does it? It will be stated that the honor stimulates the bearers of the distinguished title unto better work and fuller achievement. But has it ever actually done so? It will be alleged that the degree of Fellowship wisely conferred makes for a higher morale in our own membership. One look at the mass of accumulated "privileged communications" in the confidential file of the Jury of Fellows at

the Octagon will be enough to disabuse anyone of that notion. Nearly everything terrible that can be written by one man concerning another has been said by members concerning fellow-members proposed for advancement to Fellowship. (The writer ventures a digression to express the hope that some day an enlightened Board of Directors will give orders that all that dreadful stuff shall be burned.) Does the Fellowship distinction tend toward wider recognition, deeper understanding of the art and science of architecture by the public in whose service we are enlisted? Or of the profession of the architect? Does it? The writer has waited in vain for many years for any sign of such recognition or understanding.

But, we have said, for the sake of our argument, that Fellowship is a real distinction. It is a prize won after years of unselfish work. It is conferred, now for one thing, now for another. Some have ability but lack opportunity. The prize misses them. This Fellow is preeminent in design and, of course, he has many, many designs. That other Fellow excels in executive ability—his office has made the designs. Another Fellow has made much money, has been free to devote a lot of time to his professional society, and has been generous toward it out of his well-filled purse. Call the roll. They are all there in the Annaury. All equally "distinguished," all possessing merit which has been recognized and rewarded. In a society like the American Institute of Architects, in which all sorts of architects are enrolled, it is only natural that all sorts of architects have been made Fellows. And yet Fellowship, for the sake of the argument, is a real distinction.

Suppose, now, that it isn't a real distinction at all. We had supposed it was, but the facts do not bear out the supposition. It is shown to be an illusion, a chimera, a now-you-see-it-and-now-you-don't affair. What then? Our saying that Fellowship is a distinction does not make it so. We must have the facts to support the assertion. Where are they? Do not the facts, as I have honestly tried to set them forth, lead us to the conclusion that Fellowship in the Institute is only a polite gesture and no real distinction at all?

Nor am I trying to belittle or make fun of the really distinguished men in our society who happen to be Fellows. What has made them distinguished has been their own professional performances. The conferring of the title of Fellow by the Institute has not added one iota to their intrinsic worth. It has not changed their viewpoint, nor, even when less worthy men have been equally honored, has it soured their disposition. Some of them have felt that the attainment of the title had brought them, somehow, into full membership—like the acquiring of the highest "degree" in a secret society. Some of them still think so, and some of them have been disillusioned. Some of them have seen members greedily grasping at the title, pulling wires to get it, and broadcasting, through the press, their success. Some of them have seen members who had been made Fellows do unprofessional acts. As the crowd has increased, the distinction, if it ever was such, has lessened.

I do not believe that the average member-not-a-Fellow is envious of the member-who-is-a-Fellow. The poison is administered when an average member gets a Fellowship bee in his bonnet through the flattery of friends, or through a reminder from Washington to the Chapter that the time for nomination of "Candidates for Fellowship" is at hand.

## A LOCAL CONVENTION

At any rate, his name goes before the Jury of Fellows. He is denied advancement. He is disappointed and never again feels the same toward the Institute. His friends are disappointed and their faith in Institute ideals has been wounded.

The troubles which have risen over the failure of members to be distinguished by the title of Fellowship would fill a volume. An added volume could be filled by an omniscient scribe with the names and feelings of those who have been made resentful over the advancement of some personal enemy. A third volume could be devoted to a study of the things which the American Institute of Architects has failed to do because of time and money wasted over what I have said was, after all, a polite gesture. The Institute should not be concerned with personal honors, real or imaginary. It has work to do and needs a united homogeneous membership to do it. Though it were organized as an aristocracy of the finest, most brilliant minds in the profession, or as a democracy of all sorts and conditions of architects (which after all is what it really is) neither a useful purpose is served, nor a noble aim accomplished either by calling each other names or giving each other compliments.

Let us cease to be worried over which among us should be enrolled on a list whose distinction bears an inverse ratio to the length of the roster. Let us rather be concerned with the growth of a professional spirit among architects that will make each bearer of the title "Member of the American Institute of Architects" a distinguished citizen.

WILLIAM L. STEELE

### Competitions

The University of Western Australia is inviting architects of the British Empire and of the United States of America to submit designs for a group of buildings to cost about £150,000 which are to be built with funds bequeathed to the University by the late Sir John Winthrop Hackett, the first Chancellor of the University. Three premiums are offered of the value of £300, £200, and £100 respectively. The general conditions of the Competition are those recommended by the Federal Council of the Australian Institute of Architects. The Competition closes at Perth, Western Australia, 23 August, 1927.

Copies of the conditions can be obtained from The Commissioner for Australia in the United States of America, 44 Whitehall St., New York City. (Members are reminded that the restrictions of the Institute's Competition Code, do not apply outside the United States.)

### Architects Advisory Councils

The work of the Architects Advisory Council of Washington, D. C., has been described in these columns. Briefly it is a volunteer organization for the purpose of expressing opinions as to the esthetic quality of new private buildings. It is organized on a jury panel basis, one architect serving three weeks, and one being appointed each week, so that each week the composition of the jury changes.

The jury meets weekly in the Office of the District Commissioners and looks over the plans of the buildings filed. It offers criticisms and advice, and it welcomes a chance to consult with architects or builders before the plans are in final stage. Its work has been generally well received. Now it has enlarged its powers by arranging with the

Washington Federation of Citizens Associations (a group of some forty societies organized to secure what they cannot vote for since they have no vote) to file with the Association in whose district a building is proposed, a copy of its criticism as furnished to the architect, owner, or builder. The Association then may, if it concurs with the criticism, urge upon the owner of the building that the Council's criticism be followed in the interest of local betterment.

Washington offers, through these Citizens Associations, a peculiar opportunity to develop such an idea, but the plan is not inapplicable elsewhere. If the further effects seem to indicate the permanency of the plan, no doubt other Chapters will wish to discover how it may be applied in their own localities.

### A Local Convention

A practical account of the Annual Meeting of the Washington State Chapter on 22 January and an interested desire to make note of what was done there for the benefit of the profession will still leave unaccounted the particular significance of this meeting with respect to any other local gatherings within the Institute that have come to my notice.

The writer has attended a number of these meetings in the seven years past and would like to set down his appreciation of certain characteristics which would be most useful and satisfying for other Chapters of the Institute to duplicate.

I found all of these meetings planned like a National Convention in miniature. In addition to the business agenda there is a prepared setting, from the hospitable opening reception through to the frolics and diversities. The whole is bound into an artistic unit of purpose, serious and entertaining, that must certainly go a long way toward making it awkward for an individual Architect, under press of hard circumstances, to trim an edge off his best intentions toward a fellow practitioner.

The wives of the members also have their organization which functions both with the Chapter's social activities, and independently. The influence of this women's association throughout the year, in building up the substance of friendly human feeling as a delicate basis for securing harmony and cooperation in circumstances requiring diplomacy, will be best valued by those Chapters who try it for themselves.

The merit of the music provided—the attractive setting for the banquet, with soft candle light and flowers, formal sedalia and baldachin for President Thomas and the guests,—the ironical playlet offering beautiful costumes and scenery within a miniature stage and proscenium, the program of pictorial dancing by one of Seattle's schools of the dance—all these things have been done year after year with the most agreeable variations. Certainly here is something for the Chapter to live up to . . . and with which to live.

Within this growing convention idea and by means of its machinery I have found the constructive work developing every year. It has seemed to me that Architects all over the country would find greater interest in what is done in the far North West if they had a picture of the spirit of the men and what they are building to accomplish their aims.

WM. GRAY PURCELL, A.I.A.

*Delegate from the Oregon Chapter to the Annual Convention of the Washington State Chapter.*

# Charleston and Her People

**A** CLUE to the character of Charleston and her people is to remember that during their period of growth and greatest importance they were essentially of the eighteenth century. It was then that their culture crystallized, and their mode of thought, their institutions, and their very pronunciation keep the flavor of the age. From that time they preserved the tradition of the classic, with its intellectual freedom, its moral tolerance, its discipline in matters of etiquette, its individualism, and the spirit of logic which elsewhere largely perished in the romantic movement.

No city was more intimately a part of its surrounding country, and none more influenced by it. Its citizenship, like that of Rome, was widespread, practically embracing the planter population of the South Carolina "low country" (as the coastal section is called); but in this case the transient countrymen-citizens were the most powerful element in the community, and it was due to these great conservatives that the town never became a mere place for traders and professional men, but kept a mental breadth and social conscience almost unhampered by business.

Rice was the great crop of the region, and the rice plantation, with its scourge of malaria in summer, its systematized negro labor, and its rich harvests, bred a class of wealthy nomads, forced to leave their homes in the summer and well able to afford a long holiday in the winter. In the summer many of these families came to town, and during the months of the winter season, everyone that counted in the "low country" came also. There was a very strong aristocratic feeling among these people and they dominated the community. While the attempts of the Lords Proprietors, with Locke's Constitution as a guide, had failed to set an hereditary titled class, the spirit, due to the very life they led, was very present. A man who counted his negroes by fifties and his acres by thousands fell easily into the mood. With material fit to form such a class, and the Whig aristocracy as a natural model, they were not bad rulers.

The "low country" was a fascinating place to live in. The climate is pleasant the year round. Never too cold in winter to keep men within doors, it is sharp enough to temper their blood between summers.

Its summer days, refreshed by regular changes of wind from the great water-courses, were never too severe to prevent Europeans from working in the fields. The malaria made the negro the agricultural laborer exclusively. Its fine native flora made it a land of delight for the gardener and the botanist. Rochefoucauld-Liancourt said that a park might be easily formed there by cutting the trees that were not necessary, the rest being fine enough, and a garden might become at as easily. With the climatic necessity for large yards about the house, the town became a place of gardens. Two popular exotics immortalize her botanists, for poinsettias and gardenias are named for Charlestonians. Near enough to the tropics to allow their more hardy plants to pass the winter in the

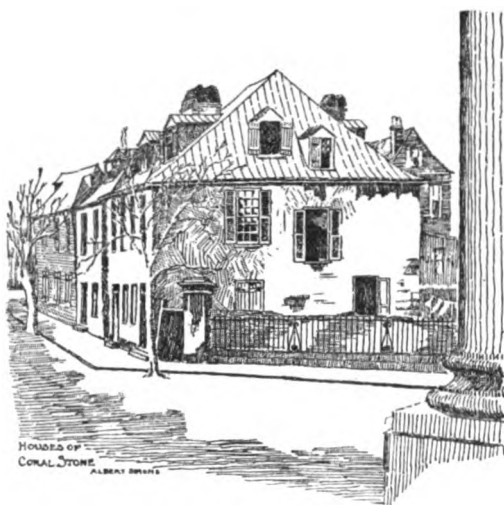
open, the climate is not too warm for most of those of the temperate zone. Every garden has its figs and pomegranates, its peaches and oranges, its oleanders and myrtles, azaleas and camellias, acacias and jujubes, and roses. The country itself gave yellow jessamine, wild rose, live oak, and magnolia.

The institutions of the place are hard to date. Two wars, with great destruction of records, make positive statement of antiquity a rather dubious matter. Certainly the museum was the earliest in the

colonies; whether the race-course, and theatre, the library society, were the first or only the second or third is questionable. That there should be a question shows what a rapid growth in culture the early community made, and the list of activities shows the broadness of the culture. In music it had a society of gentlemen-amateurs who gave concerts from sometime before the Revolution. The society still exists but it gives only balls now.

The region had never been one which needed or desired industrialism. When the Revolution came, the Charlestonians joined the movement more from a desire for abstract justice than from any economic pressure such as brought more northerly colonies into the struggle. These fought for principles and won, only to find themselves engaged in a struggle of the same

*Note.*—The above article is the Foreword to THE OCTAGON LIBRARY OF EARLY AMERICAN ARCHITECTURE, Volume I, CHARLESTON, S. C., edited by Albert Simons and Samuel Lapham, Jr. An announcement of the work, of which Volume I is now ready for distribution, appears on the back cover of this issue.





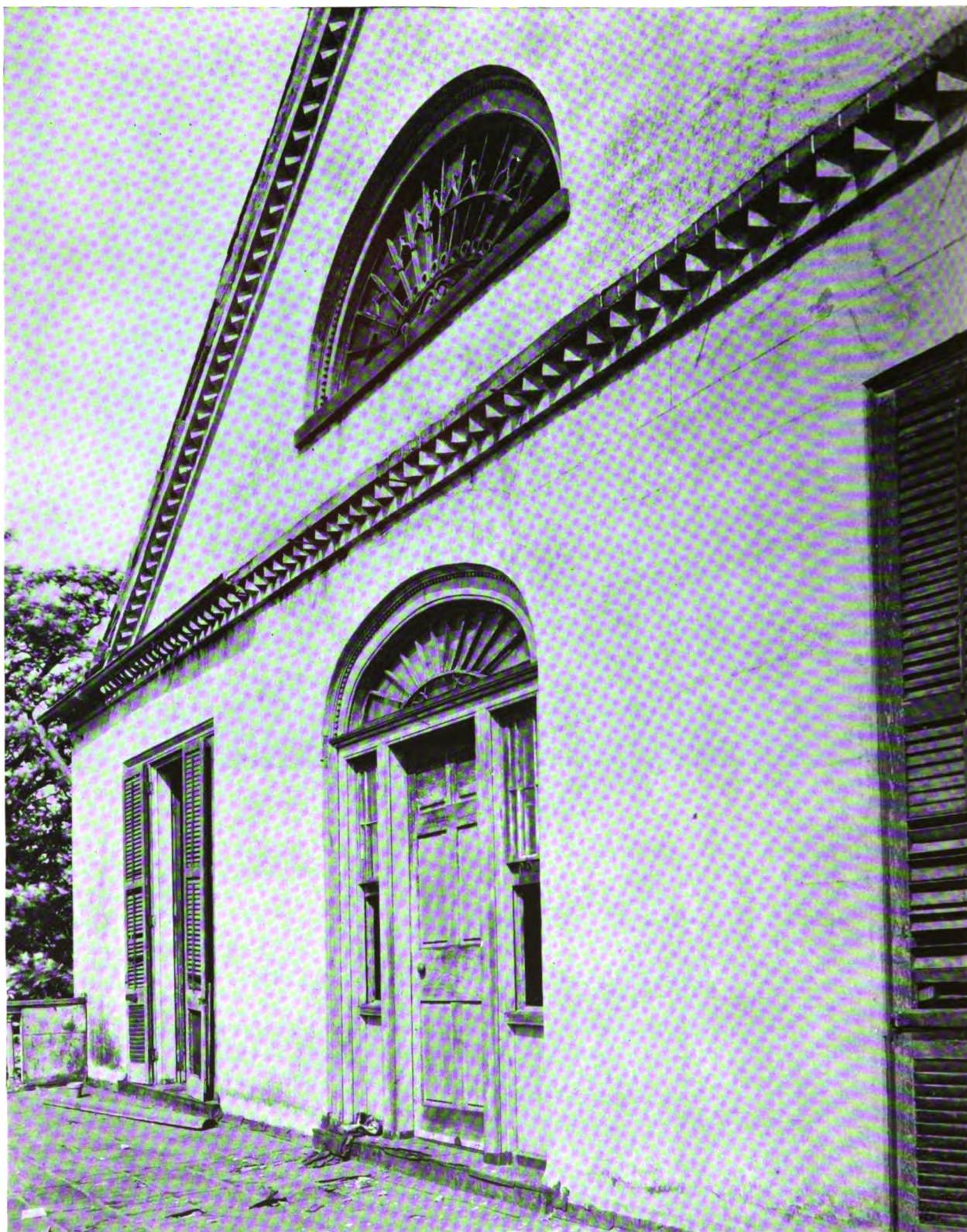


## EIGHT ILLUSTRATIONS OF OLD CHARLESTON

FROM THE OCTAGON LIBRARY OF EARLY AMERICAN ARCHITECTURE:  
VOLUME I, CHARLESTON, S. C.

THE WILLIAMS RESIDENCE  
DINING ROOM FIREPLACE





ELIAS VANDERHORST'S HOUSE—AFTER 1832





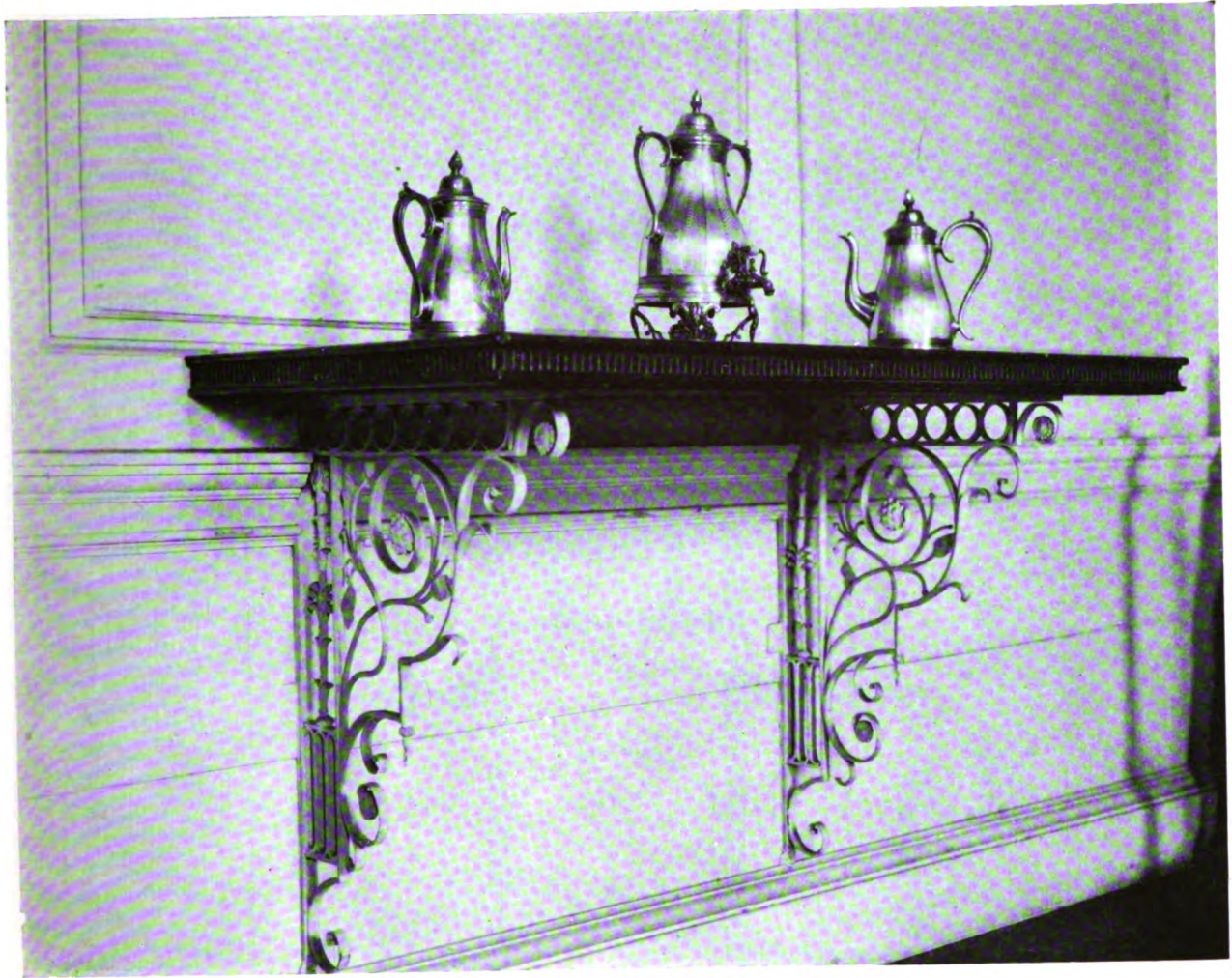
AN IRON BALCONY IN PRIOLAU STREET





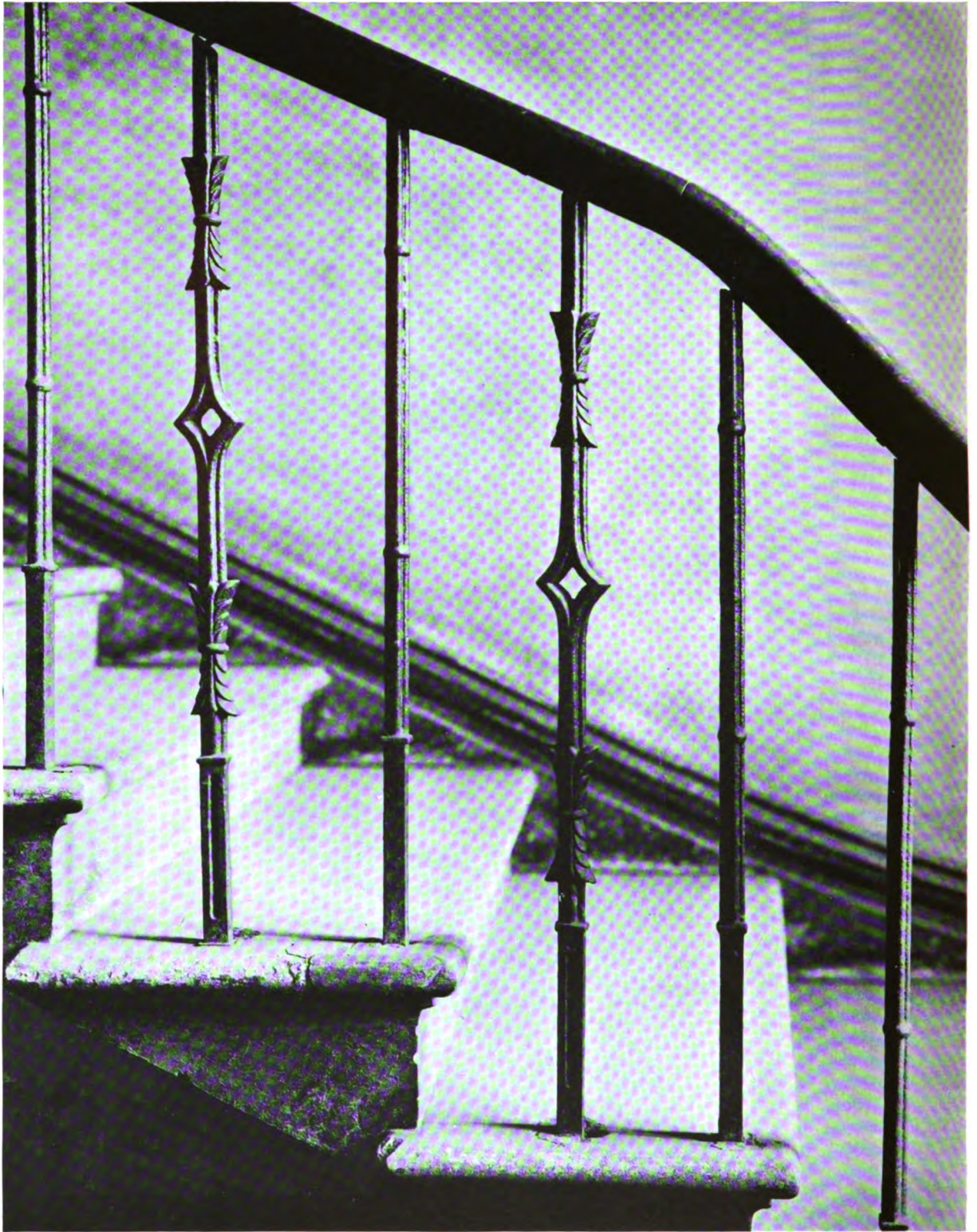
AN OLD PHARMACY SHOP IN THE CHARLESTON MUSEUM





MILES BREWTON'S HOUSE





A STAIRWAY IN THE OLD PINCKNEY HOUSE

## MENTAL CROSS SECTIONS OF THE INSTITUTE

sort which was to last the better part of a century and end in defeat. When the power to tax gravitated to the northern states, it was used, as it is always used, by the industrialists, to exact tribute from the agricultural minority. Then, as now, the tariff was the method used. Finally, South Carolina protested. Unfortunately for her and for the country, the strongest President between Washington and Lincoln was in the White House. Jackson fought the Nullification Ordinance and there was a compromise. It was a mere truce, for the struggle went on and was further embittered by the slavery question.

Charleston took a leading part in all of these strug-

gles; they were all absorbing; there was no other road for talent, no other expression for genius; for three generations everything was thrown into the fight. Here, at last, was signed the ordinance which dissolved the old union forever, and here was fired the first shot in justification of that ordinance.

If these people did nothing else worthy of memorial they set up in their city records of a society and a civilization, drawn from an older time, preserved with anxious care, and transmitted with accretions of beauty and fitness from generation to generation.

SAMUEL GAILLARD STONEY

## Mental Cross Sections of the Institute

### *What Standards for Institute Membership?*

**F**OLLOWING the 1923 Convention the Institute's Committee on Architectural Relations was created, with a member in each Chapter, and instructed to investigate certain subjects of interest to the profession and the Institute, and to consider and report upon them.

To obtain data the Committee submitted six questions to the then members. In substance, these asked each member's views upon:

- (1) *What should be the attitude of architects and of the Institute to Speculative Building and Speculative Builders?*
- (2) *What should be the attitude of architects and of the Institute to Group Practice?*
- (3) *Whether it is right for architects to continue practice on the reputation of the dead or retired?*
- (4) *Whether the practice of architects should be strictly professional or not?*
- (5) *Whether the Institute's standards for membership should be notable achievement, or character and reasonable competence?*
- (6) *What should be the attitude of the Institute toward smaller and more local architectural and related and allied organizations?*

Nearly 700 of the then about 2,700 members responded, nearly all replying to all of the questions. The response was very generous and cordial, and gives a valuable cross-section of membership opinion which the Committee's Chairman was instructed to make available to the members in the *JOURNAL*.

The extent of the response, some half-million words, and the fact that some of the views expressed by one are held by others, make it impossible and unnecessary to publish the whole response verbatim. But as the members will wish to consider each view expressed upon what they see as its own merit in each case, irrespective of the identity of the author, and uninfluenced by the numerical strength of those who hold it, no disclosure of identity or numerical strength will be made.

Only the significant parts of the responses have been used, even when but a phrase, but with literal exactness in almost every case, and with only such editing as to make a sentence or paragraph of each, with no change of meaning, by omission of context or otherwise. The purpose is

to give separately every view expressed, and every substantial variation of each, even when that occasions repetition.

Imagine a round-table discussion of the subjects, with all Institute members sitting in, with every one of a full quarter of these members expressing his views on some of the subjects and generally upon all of them in turn; first upon one subject, then upon another; a speaker sometimes agreeing with the previous one, and sometimes not; all in good temper, all with purpose to give all the benefit of his views and to get the benefit of theirs, each member then and now intending to give thoughtful consideration to the whole for the resulting good to himself, his fellows and the Institute. None will agree with all the views expressed; none could. But each can find enough of interest and value to repay a reading; each can give what he deems to be its due weight to each view; and each, to the limit of his ability, can hold his mind open and let his views be modified as may be warranted, for the greater good of all.

Let us begin the discussion with the fifth question, remembering that in each case some member is speaking in his own words, perhaps for himself alone, perhaps for others also of like view.

HARRY T. STEPHENS, *Chairman*.

### *Should the Institute Standard for Membership be Notable Achievement or Character and Reasonable Competence?*

Here is the key to practically all in your Questionnaire. At present the Institute is made up of a very small percentage of the men practicing architecture. In this it differs from medicine, law, dentistry and any other profession known to us. We believe the Institute should enroll every man entitled to the title Architect and bring him within the influence of the better element. It is idle to talk of raising standards while the rank and file are left without, and with no feeling of responsibility.

Men should not be allowed to become members merely to have a large membership.

The doors should be locked tightly against the questionable practitioners.

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Most of us are of average calibre with good impulses and longings, membership meaning higher ideals and ethics; one cannot long be a member without feeling moved to better notions. For these reasons those of good character and reasonable competence should be welcomed. For those of super-ability there is Fellowship.

Reach the representative point where an architect will feel without caste unless a member. Notable achievement is taken care of by Fellowship.

A representative organization can only be had with a majority of practicing architects within it, men of youth and energy as well as the staid who can advise and direct.

Education, training and notable achievement—to hell with the majority.

As long as we are a democracy the Institute should be representative of all reasonably competent and honest architects. The select society is impossible except under some "Grand Monarch."

And is not Fellowship a select society based on notable achievement?

If the Institute is to be an Academy or Museum it must resign the rest of the field to other organizations. If it desires to influence the profession it must keep in touch with it.

Character and reasonable competence for ordinary membership and a higher membership for those who have notably achieved.

Since registration is required in various states, this also should be a qualification.

Competence should be such as can be determined by state examinations.

Ecclecticism is most necessary to the world. Let it be frankly understood that some men have achieved more than others. But it would be cruelty to say that the less able architect were not an architect. The Institute should be for all architects. But architecture and not character (nor any other non-architectural quality) should be the touchstone. More or less architecture, yes; but—architecture.

Notable achievement and character should be the basis.

The Institute should be inclusive, or invent some under, novitiate society that would be, through which one would have to pass before being a member of the Holiest of Holies, whatever it is dubbed. It should have some far better selective process for advancing members to its higher ranks, whatever they are called, than it has at present; actually selecting for eminence in design and standing in the profession, not for commercial proficiency as is the present actual practice.

There are those who believe in numbers and those who believe in careful selection and culling. The greater the number the more influence, but I would take greater pride in the Institute to know that when I go to a Convention I am to meet men whose work is worth while and remembered, and whose say-so, based on achievement, amounts to something. We cannot all be geniuses, we cannot all

be great men, but it is small satisfaction to me to be one of such a motley crew even if confined to architects.

The Institute should be truly representative of the profession with its related business side and take into membership all who show reasonable evidence of proper training and competence. Fellowship and other honors are provided for those of notable achievement.

The work of the majority, taken as a whole, has done more for their fellow men than has the work of the great ones all put together, no matter how notable it has been. By all means make character, even if the ability is not brilliant, the criterion for membership.

The Institute should enlarge its membership as fully as possible, but I doubt if it will be very successful until it makes membership amount to something.

The Institute cannot hold its ideals too high. It should base its membership on notable achievement, not necessarily on large projects but on examples to true merit or skill.

It is difficult to say what constitutes notable achievement.

The question should be answered by: Persons are admitted to the Bar Association and to practice before the courts. Some are better lawyers than others; some get more practice than others; some limit their practice to divorce cases, some to collections, some to criminal cases, some to corporation law, some to real estate; but they all are lawyers. The public soon learns whom to trust with its work. So it should be with architects. Let the architectural associations control and discipline their members as the Bar Associations control and discipline lawyers.

The answer depends upon the majority action with respect to question 4. If architects all degenerate into business men only, the mediocre level is the only possible one. If they believe in architecture as a profession and hold so, the select society is the answer. I personally prefer a very high plane and also meritorious accomplishment in quality, not quantity, as standards.

Make it as democratic as possible; but don't let down the bars.

I should unhesitatingly prefer to regard the Institute as representative of the best element both as to ability and character rather than truly representative of the profession as it exists today. I am a democrat but confess myself weary of the democratic gesture of reaching down. Is it not high time for democracy to command men to raise themselves up, and is it not the mission of the Institute to set a goal and a standard, and to maintain that standard high? It is only by striving that men succeed, and there is nothing undemocratic in withholding the rewards of strife until they are merited.

There should be two classes of members. The Fellows should be made very distinctive and treated as Grand Llamas; the remaining members, as good mill-run as procurable.

The Institute should be representative. The higher classes in the Institute only should be based upon achievement.



## MENTAL CROSS SECTIONS OF THE INSTITUTE

Fellowship in the Institute should be based on notable achievement (more so than it is) and become a select society. The main body should be as inclusive as possible consistent with good character and fair education and ability.

The Institute should be a select society with a recognized standing so high that only the most honest, capable and all around creditable practitioners might become members. Whether or not this end might be achieved by a selection on notable achievements, there may be some doubt for at the same time that it is recognized as the Select Society it should also be a society having a majority voice in the profession and truly representative of it.

All competent architects should be eligible to membership upon sufficient recommendation without technical examination, yet the procedure should be carefully guarded; with opportunity for advancement to Fellowship say in three years if recommended by three adjacent Chapters; then a higher Degree should be established to take the place of the present Fellowship Degree. We must be careful not to lower the standards of the profession by opening the doors too wide without incentive to higher ideals.

Individual practice is not going to be greatly influenced by the individual opinion of others, and if the Institute should attempt to formulate some concrete expression of what the attitude of architects should be it will be more a source of innocent merriment than anything else. I have preferred that the Institute remain a select society based on notable ability in architectural lines, and that the state societies develop as organizations representative of the rank and file through combination into a national society.

Institute membership should be a guarantee to the building public of the highest principles and strict adherence to professional conduct. It should also be a guarantee as to behaviour under any given circumstance between members themselves. The idea that contact imparts ideals is shown to be fallacious in practice.

One strong, well qualified member is more truly representative of the profession than several so-called practitioners lacking even the evidence of ability for notable achievement.

The Institute should be representative. The higher classes in the Institute only should be based upon achievement.

And with a view to the public interest as well as the good of the profession.

The Institute should endeavor to draw into its membership all practicing architects and to inspire in them a code of high honor and right conduct. It should honor high achievement and conspicuous ability or great service. Its special commendation should be so sparingly administered that it would be held a prize of lasting worth.

Make Fellowship the Academy and scrutinize closely the character and attainments of those nominated to it.

Numbers are strengthening.

Something different from our present semi-political and more than semi-personal method of selecting Fellows.

Ten years automatically a Fellow.

Notable achievement is a beautiful thing to dream about and strive for, but there are many who are really worthy, architecturally, who never have opportunity to attain it. Is it fair to deny them on account of their misfortune?

I would have membership based on reasonable proficiency rather than notable achievement—recall all Fellowships—to be then given to those only whose work is so outstanding as to justify the high honor. There are many men rated as Fellows who have no real right to the honor.

Include every young man of competence and character. The Institute has too long catered to notable achievement.

It will then have the stronger influence for good; and this attitude is the only one which will be understood by the public generally.

Fellowship forms a so-called select society and I think it well worth while.

If membership were restricted to those of notable achievement, the Institute would become a society of a few. Many of the best architects have done fine work architecturally which could not be classed as notable.

Character and reasonable competence is best, placing the profession on the broadest solid basis obtainable.

A certain amount of work accomplished in study or in work executed, or both, as a background, means a man has reached a certain standing, is, in a way, a recommendation of integrity and ability.

Competence; character has nothing to do with it; but he must be honest.

I am not in favor of lowering the bars but in favor of every man that can meet our requirements becoming one of us.

The Institute should comprise all architects of character and competence, that we may have as large a voice as possible in the profession.

Majority voice and then courage to express itself.

Both notable achievement and character and reasonable competence to a reasonable degree, and it should not be carried to the extreme either way by the influence of a clique of its members.

I supposed the Institute did base its membership requirements on achievement; I would omit the adjective "notable." Any society which is not "select" is seldom worth belonging to.

The Institute should consist of all architects of good character who can properly design and render the full service necessary to complete any ordinary building.

All worthy of the designation, with as much emphasis on ability in design as on practical experience.

It should be a select society.

A select society would be ultimately of no benefit to the community.

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The A. I. A. is the sole national body of the profession and should be numerically representative, its requirements confined to character, and strictly professional conduct.

Perhaps more care in selection and perhaps separate standards in different localities which would be approved locally. The class of Fellows may well be reserved as an honor group within the Institute.

A man does no good on the outside and when once in will continue to improve, have new ideals and assist.

Separate organization for men on the lower level.

Notable achievement would produce a select society indeed, and a rather small one.

I think it has been proven that the Institute can function much better with a large membership than with a small select membership so long as the men of better training continue to show their interest.

The Institute has no excuse for existence except service to the general public. To this end its work should be to make better architects of honest, upright men; not to make dishonest men honest, but to make good men better. Character and reasonable competence should be the standards.

There is always an opportunity for expression by the genius.

I favor very strongly the continuation of the title Fellow with qualification—very high standing and rare achievement in design and construction, or unusual service in Institute work.

To make the Institute a select society would limit its power for achievement to the vanishing point and bring the time for a real Architectural Society. Membership should be limited only to the manifestly competent of unimpeachable integrity who have some idea of ethics.

Character, integrity and a reasonable but promising competence, and enroll the young as early as possible so they will grow up with Institute standards of professional practice.

Character and notable achievement go hand in hand, and standards cannot be placed too high for the ultimate good of the profession even if growth is slower. Make good fellowship and character the standards.

Notable achievement, but there is danger of being thought a Trust.

Exclusiveness breeds snobbery.

Promising ability to assist and to be assisted.

Character and reasonable competence with evidence related to opportunity. Fellowship sufficiently recognizes notable achievement, but this honor might be given more frequently to the man who has done well the small things placed in his hands. Years of honest, efficient practice devoid of large opportunity may be quite as worthy of recognition as are the design and supervision of great buildings by a well-organized large office under the direction of an administrative architect.

Notable achievement does not lie within the province of all. The desire to improve and to improve the profession is possible to all worthy of the name architect.

The letters A. I. A. should really mean the considered judgment of the profession. Positive accomplishment should be required, not merely negative virtues.

The Institute should be broadly representative of the entire profession, and include in its membership as large a proportion as possible of the men who are professionally competent and of honorable character. It must, if the profession is to have a voice in public questions. There is room for another group, either within the Institute in some honor grade, such as Fellowship, or in an independent society outside of the Institute, which could contain a comparatively small number of men recognized as occupying distinguished and outstanding positions in the profession. I have always felt that this is what Fellowship in the Institute should mean.

Notable achievement, by all means.

An Academy might be amusing to its members, but it would be of no use to the profession or the country.

I have no sympathies with Academies of any kind and think their influence opposed to progress.

It seems evident we must follow the trend of the times, if we are to exist. We live in a practical age, an age of organization. Character must, of course, be insisted on.

Membership in Chapters for character and reasonable competence, followed by election to the Institute for notable achievement.

If the Institute were to become select it would be useless except as a means of patting its members on the back.

Quality as well as some conception of professional conduct toward the public, toward clients, and toward other members of the profession, should be essential.

The Institute should be inclusive and every architect who practices according to accepted standards should be eligible. A so-called select society is self-perpetuating, becomes inbred and loses virility. Such an organization becomes an "Old Peoples' Home" and about as useful professionally.

I must confess to a liking for the democratic ideal of an organization representative of the practitioners as they are, with all their weaknesses.

Education, training, and notable achievement.

Notable achievement by all means, but while you are looking for the notable among the grand and expensive, among the well connected and erudite, bear in mind the little man and hidden architects who are of notable achievement.

If the Institute maintains the status of Fellowship and bases it upon genuine attainment in producing distinguished architecture, I think membership should be based upon reasonable competence. If, however, the Fellowship status is to be allowed as at times in the past, I would regret to see the standard of competence and attainment, as low as it is at present.

## MENTAL CROSS SECTIONS OF THE INSTITUTE

The Institute should embrace every architect who will subscribe to and maintain its ethical standards, regardless of his professional ability, even changing the Code of Ethics if necessary, providing the essentials of the Golden Rule are maintained. I believe this is very important. Only by so doing will the Institute be truly representative of the profession, as are the bar associations, etc., representative of theirs.

To maintain leadership it must be large with substantial groups in every section of the country. Every conscientious architect should be a member, for his own welfare, and for that of the profession; but it is eminently fitting and proper that the Institute take cognizance of those who have notably achieved or of those who have been eminently useful or inspirational, and this can be done by election to Fellowship or other designation.

I do not think the Institute improves its own or the profession's standing by taking in every Tom, Dick and Harry who has been at an architectural school a short time or who got his training in an office, but that the standards should be character, education and performance. Notable achievement is taken care of by the class of Fellows.

The chief missions of the Institute are to elevate the tone of the profession, to improve the conditions of practice, and to encourage the development of architecture as an art by educational and cultural methods. Art has never reached the heights when confined to the few. It should, however, be inspired and encouraged by the outstanding few. It would seem, therefore, that the Institute should make character and reasonable competence its standards of membership, keeping, however, those standards always above the level of mediocrity, making membership worth while to those who wish to attain, and congenial to those who have attained.

Joining the Institute should be regarded as a professional duty as it is a citizen's duty to vote intelligently.

Nix on unanimous endorsement.

The Institute should base its membership on notable achievement, but to erect monumental buildings is not necessary to that attainment. Fair and square practice should be recognized as well as the monumental. The Institute has been for the older; it should be made for and appeal to the younger.

Pin a medal on your select men, but let the rest know the true standards of the fine arts; and by gathering into the fold the largest number of practitioners, you influence the fine art of building throughout the country.

Only by having a majority can our standards of practice be raised and the Institute become a real force in the eyes of the public.

Character, ability and achievement; some reason why one is eligible other than that he is an architect; otherwise the organization will be nothing but a group of architects.

The Institute needs to define "reasonable competence." There are members whose chief qualification as architects is ability to attract clients either through social or political position or high powered salesmanship. Those who be-

lieve it should base membership on notable achievement are privileged to form an organization or apply for a fellowship.

Why Fellows? Why stick more members on pedestals when many so elevated in the past shake theirs or have fallen off?

The man taken in to make him better by affiliation is only pulling down the standards others have fought hard to protect and preserve, losing jobs by doing so, and many of them. The man whose practice is loose, who got his practice that way, who built his foundations that way, will never reform. The Institute, right to this point, when investigating, is governed too much by policy, weak in decisions, as though afraid of making someone angry.

The Institute should represent the highest type of architects, but never at the expense of perfection—induce every architect in the country to become a member—standards should not be lowered to accomplish this result.

A society composed of men honored for notable achievement ought to be a happy bunch, if the distinction is awarded by a group having no affiliation with that society. The Institute now seems only a mutual admiration society, the file being for the prestige of the rank and increasing that prestige by elevating some of the rank for notable achievement. A major organization of the profession will have influence and power to raise standards where mostly needed—by an open door attitude.

I would say, notable achievement; but am not man enough to favor a course which would leave me on the outside looking in. Really, character and reasonable competence should be the standards.

If we are going to take in everyone and I had no chance to become a Fellow, and I do not see any chance under present (1924) conditions, I would get out. If it is not a mark of distinction to belong to the Institute as a member, something must be done to make it worth while to those of us who believe that membership in the Institute is a distinction.

Our membership should not be conditioned on having had opportunity but on having the ability and integrity that deserves it. Notable achievement is proof of ability mated with opportunity. We need no organized architectural Olympus. The really distinguished few will be known to all of us and recognized as such, and that is their sufficient reward. Our professional organization should be based on our ideals and formed of all those who honestly and capably uphold them.

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[And, now, remembering that we are not through with the subject discussed above, each for himself meaning to come back to it and give it careful consideration, let us go on, meanwhile, with a discussion of the sixth question, recalling that in this case also some member is speaking in his own words, for himself, or for himself and others who hold a like view.]

(The discussion is continued on the next page.)

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

### *What Should be the Attitude of the Institute Toward Smaller and More Local Architectural and Related and Allied Societies.*

The Institute should act as a tolerant, wise and powerful father to all of them, giving advice, cooperation and guidance where welcomed and exercising watchful supervision where welcome is not wholeheartedly extended.

I think when the Institute assumes any attitude other than that of sympathy and helpful cooperation, it will automatically cease to be anything worth while.

Lead and cooperate in such a broad way as not to become involved in questions of administration or policy.

Take a paternal and active interest in them, a more general interest in current affairs, and be of the world as well as in it.

Sympathy and helpfulness towards organizations working to improve standards of architecture, building, and public taste.

If the Institute filled the place there would not be room for many of the local societies now existing.

Some allied organizations are beneficial and should be encouraged, such as the clubs among draftsmen. Too many societies are a hindrance and hold back the progress and power that one large body might accomplish and have. A subsidiary or auxiliary attached to the Institute is the ideal, the architect entering through this channel.

Strive to create harmonious and closer relations with all.

Of the kindest and most encouraging nature. The Institute should be a real mother to all such. Chapters should be recognized as the local Society of Architects wherein membership would not include full membership in the Institute.

Leave them alone.

Friendly, where the related organizations are aiming to carry out the policies and efforts of the A. I. A.

Where these fill a real need, friendly; not actively hostile in any case. The formation of new organizations of this type should not be encouraged however, as it leads to unnecessary duplication of effort.

Neither promote nor discourage the promotion of such organizations.

The Institute should encourage and cooperate with them, providing their city is large enough to warrant their being, providing their members are also members of the A. I. A., providing they are strictly architectural in character, and providing they do not encroach upon the functions of the Institute.

Discourage them.

I think the relations should be cordial but do not think there is any advantage in affiliating with them.

Cooperate wherever possible, but keep our skirts clean of entanglements.

Possibly a larger and more representative Institute would curtail and eliminate a number of these organizations.

Cooperation where the interests are mutual; otherwise, the Institute had better devote its attention to its own affairs, which I have observed is a sufficient task.

Cooperation, endeavoring by so doing to unite the thoughts and actions of all in the furtherance of those things which make life worth living.

The ideal smaller architectural organization is the local Chapter; and the Institute should encourage the formation of Chapters. Where other organizations are in existence, however, the Institute should in every way endeavor to maintain friendly and helpful relations with them, and, where possible and appropriate, should make them see the advantage of merging with the Institute.

Lend its hearty support to local architectural societies and local organizations, looking to the time when such societies can control local affairs, and the Institute become an honorary body.

Through its Chapters direct and father the smaller related organizations and see that they are formed and function along constructive lines.

The power for good of a small group cannot be overestimated. Helpfulness should be the attitude.

Some are feeders to the Institute, furnishing the best recruits; encourage them.

The Institute should not fight any movement which is for the public good and for the real advancement of good architecture. Each case should be decided on its own merits.

Hold itself free from alliances with, be a source of help and encouragement, an elder brother to help and guide at all times.

Practically every local architectural and related organization weakens the Institute.

Should be one of friendly nature endeavoring to guide and assist in matters pertaining to professional ethics and good design.

While it would hardly be good policy to affiliate directly, it might on occasion associate with them.

As helpful as possible consistent with the ideals of the Institute, thus increasing the Institute's influence and furthering its objects.

There is an opportunity in these societies, of education, aiding him to larger vision, bringing him into touch with affairs pertaining to his locality, and social work, in which the younger man could take an active part; work being of a type and character that the Institute does not furnish at this time.

Welcome and cooperate with local and state societies of architects, but unless other "allied" societies are based on one of the fine arts, there seems no common bond.

Not opposed, but solved purely on local conditions.



## MENTAL CROSS SECTIONS OF THE INSTITUTE

Benevolent interest, fostering their ideals.

A very cordial attempt to work in harmony and act together wherever humanly possible without sacrifice of standards which I hope the Institute will always find above those of the average allied organization.

Help as the Philadelphia Chapter helps the T-Square Club.

Its full scope of endeavor is not achieved unless it cooperates with and guides smaller and local organizations. Associations of draftsmen, for example, may be formed independently of the Institute but there always should be that mothering instinct held forth to craftsmen organizations and building guilds. Even less related groups, such as real estate operators, should be cooperated with and should come under the influence of the Chapter or Institute in some associated manner.

Refer attitude to local Chapters, or avoid all attitude.

Absolutely ignore them.

Friendly to all elevating organizations. There are getting to be too many organizations of all kinds.

Ally with all related as far as possible without lowering standards in any way, for it is only by getting all the country thoroughly acquainted with our place in society that we can continue to make our living.

The Institute should cooperate, for it's the duty of the Institute to do as much educational work as possible, and only by doing so will the profession be improved and recognized.

The Institute should not become in any way affiliated with other societies of architects or builders or engineers, except such as well conducted draftsmen's societies from which future members may be drawn, and whom they may assist, and this should be only as assisting recognition, not affiliation.

The Institute should take every interest possible in smaller and local architectural organizations, or in any organization for the furthering of art interests in general. Chapter members are showing too little interest in Art and Allied Art Associations in not becoming members of them. The trouble with most of us is that we look upon the Institute as an organization to help business instead of to advance architecture and art generally throughout the country.

Architects as professional men lose many fine opportunities in not becoming identified and associating with allied organizations for civic betterment and advancement.

Recognize and encourage, to promote the advancement of knowledge and raise the standard of workmanship in the architectural and allied organizations.

Very helpful. We may learn something from them while trying to help.

Most friendly, and, as well, to all others, as Painters, Sculptors, Engineers, and all that architects come in contact with in the practice of their profession.

Foster architectural clubs and work in cooperation with engineering societies, chambers of commerce, fire departments and city boards.

Should be the leading factor.

Encourage all allied organizations, provided they do not definitely run counter to the principles of the Institute.

Possibly small subdivisions of the Chapters would be of considerable value in certain instances, so that local meetings could be held at short intervals. Wherever organizations consisting of both architects and others interested in the building industry have a worthy purpose, the Institute should give them its approval.

The Institute would do itself considerable harm by a free and easy policy of affiliation and thereby weaken its influence.

Work hand in hand with societies similar to decorative artists; have a hand in art clubs, art institutes, municipal art leagues, municipal development work; and be looked upon as an authority willing to cooperate and help to foster any art ideas or exhibits of the building industry of any kind.

Formulate the most intimate relationship with organizations representing the allied arts, as the effects of such co-ordination are of the greatest mutual benefit.

Cooperate; stand before the public as the champion of the public in all matters affecting the public welfare. It should protest against all building and trade practices that depreciate the quality of material and unnecessarily enhance the cost.

Has not the Institute enough to do anyway, taking care of itself?

Encourage them in every way since many exert a vitality of influence in the field of art which the Institute in its judiciary capacity cannot exert.

Trade guilds and similar more commercial organizations might have a relation that would be mutually helpful. The broader the influence of the Institute the better for it. The broader the dissemination of its principles and standards the greater the benefits reaped. It should be broader, more virile, a more active influence in a more extended field rather than an honorary organization.

I cannot see that a building congress, containing among its members many contractors and subcontractors, need have anything but helpful support from the Institute.

Members should join the building congress, art societies, civic organizations in their Chapter's territory, bear their share of the load and exert that influence which architects should exert in the public interest.

Help, boost, work with; make the Institute indispensable to them; and then don't forget that the liveliest educational force within the Institute for its own members, and outside the Institute working with the public, is the Architect's Small House Service Bureau.

The Congress movement in the building industry is more prolific of good in accomplishing right service, than any

other the writer is familiar with. The architects by themselves, even if to a man in one National Society, would not be strong enough to gain their ideals, because of tendencies in building practice as it is today. Architecture as a profession is threatened, just as is good workmanship. The Congress being a fact finding, loose organization, creates "functional consciousness" which, when established, will make for a stronger, more efficient profession of architecture. Architects should recognize skilled mechanics as in guilds and handicrafts. Such a group of mechanics, knowing abuses as they do, can be of inestimable value to architects, in keeping pace with constructional problems, and by creating an *esprit de corps* on each job, thus securing literal interpretation of the standards called for in specifications. Closer affiliation with draftsmen's organizations should be especially sought for, and the Institute should aggressively advance its ideals in all educational institutions where future draftsmen are being trained.

[In the JOURNAL for April, two more questions will be similarly treated.]

## Paris Letter

THE Boulevard Haussman, incomplete at the end of the Second Empire—1870—is now finished and has become an important part of the circulation of Paris. Those who have known the *grands boulevards*,—and who in the world has not,—will be astonished at the change in physiognomy thus produced and which it is hoped will give relief to vehicular traffic, hitherto practically impossible in the neighborhood of the Opera.

The opening of this last branch of the boulevard took place seventy years after it was conceived. Its delay was of course due to the fact that it was the most costly part of the work for the city to support. All was ready in 1914. Now the work has been made possible only through the cooperation of interested private organizations. Most of the new *façades* are already built or are in process; this adds an effect for the passer-by who hitherto has seen but a rude array of hoardings. The new structures, however, at least those already finished, offer nothing of great interest. They are conceived in that style which was correct just before 1914. They have a large air, with fine frontings of stone and harmonize perfectly with the old boulevards.

A subway station for the junction of two lines of the Metropolitan, was built at the same time, under the boulevard where it meets the *grands boulevards*. Enthusiasm for this new Paris is tempered with regret, so often has old Paris suffered at the hands of finance.

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The disquiet of artists at the present moment is concerned with the charming Hôtel du Duc de Massa, the last of its kind of the time of Louis XVI; it still stands with its great garden, adjoining the Champs Elysées. If zoning had been enforced thirty years ago this magnificent street would have preserved its residential charm. Now it is going fast; all the private houses are being replaced with huge structures devoted to business uses. Let us be grateful, that the height is still restricted to thirty metres and that further restrictions are being studied with respect to posters and signs.

But this commercial invasion has tremendously enhanced

the price of the land on which stands the Hôtel de Massa. The duke being dead the destiny of this precious edifice is most uncertain. It is reported that one of our richest Parisians intended to acquire the property and there install his collections, but he was dismayed at the fabulous price demanded. Thus, alas, we shall see another demolition, another sub-division, and Paris will have lost another of its charms.

Thinking of this loss it is pleasant to remember that the *châteaux* of Fontainebleau and Versailles, thanks to the judicious use of the Rockefeller donations, have been saved from destruction. At the former the roofs have been restored, particularly those which shelter the *Galerie de Diane*; the *grands appartements* no longer exist. On the old roofs, the one-time *cbeneaux* which gave great difficulties on the occasion of heavy snow-slides have been replaced. All the architects having to do with the care of the palace, for two centuries, have encountered this problem; now, thanks to Monsieur Bray, the present architect, the problem seems to be solved by the use of reinforced concrete platforms, inclined, and quite invisible from the exterior.

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The field of discovery in Paris is still large, even in buildings well known. Only the specialists knew that a chapel existed at the *Ecole Militaire*. It was designed and executed by Gabriel, in the most simple and happy of styles. Unhappily, for fifty years, the military authorities have used the chapel as storage for uniforms! The *Commission du Vieux Paris* has several times protested; now Monsieur Paul Jarry, president of the Society of Art and Archaeology of the 7th and 15th *Arrondissements* has undertaken to secure such a usage as will not destroy the aspect of the building. His effort is being supported by Monsieur Hubert Morand, the well known art critic (although he is at times a little hard on the architects!) and there is reason to hope that the offensive will win.

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The reorganisation of the *Ecole des Chartes*, in the Sorbonne buildings, offers an opportunity to make use of an interesting monument in the most intelligent manner, preserving for it a character wholly adapted. The Hôtel de Rohan is about to be abandoned by the *Imprimerie Nationale*, the requirements of the work being unfavorable to the preservation of a private building of an artistic character. It was at first thought best to sell the building and land, which would have been the saddest of mishaps to the old *Marais* in which the ancient dwellings have one by one been disfigured by the wanderings of *la petite industrie*. But the Hotel de Rohan adjoins the splendid Hôtel de Soubise, occupied by the *Archives Nationales*, so it seems proper to unite the two, thus avoiding a possibly dangerous neighbor for the precious documents. The *Ecole des Chartes* will thus enjoy an easy accessibility to the Archives and its pupils will have the advantage of being able to study in a *milieu* saturated with those memories so precious to those who are consecrated to the historic sciences.

But the effort to save these old structures is difficult. There is the inert mass of indifference; the deaf and dumb hostility of those who see only land prices to be turned to profit; and the apostles of modernism, among whom is Monsieur Corbusier, who believes that everything should be remade and who now proposes a total reconstruction of

## THOUGHTS ABOUT ART

the center of Paris! He affirms that those monuments so deserving will be respected, but in studying his plan it appears that but a desultory few will be left. His theory is that the center of the city cannot be changed. It is there by reason of natural physical reasons and by the due process of evolution. But it in no way corresponds to modern needs. Down with it then completely and let there be skyscrapers up to 450 meters, each one containing something like 30,000 occupants! At the tip-top will be located the captains of industry, dominating the city from their vast offices. All business and all finance will be concentrated in these enormous structures.

Wide streets will separate them and there will be gardens in which will be tenderly cherished *les monuments anciens*,—or at least the most important of them. The little ones will not be missed, he thinks.

Well, at first I was a little disturbed on reading his programme, but at the end of his argument Monsieur Corbusier tells us that he wishes, above all,—and here he has reason,—to poke a sharp stick into the lethargic and torpid group of humans, especially architects, who believe that there is nothing to be sought, nothing to be done, and that all is perfect providing the balance sheet shows properly in black each year. Thus he terminates in these words: "My plan does not pretend to offer an exact solution for the center of Paris. But it may serve to lift the discussion to a level conforming to the times and present the problem in a proper scale." He deserves a felicitation for so intelligent and so courageous an utterance, no matter what plan he may propose.

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The chance to build a real monument is a rare one. The competition for a church to be built *sous l'invocation de Jeanne d'Arc* was in two stages and was won by Messieurs Closson and Son. There were eight competitors, selected because of their renown, but the great event in architectural circles is of course the competition for the new building of the League of Nations at Geneva. Paris will send at least ten submissions, it is thought,—the best designers, the *anciens logisters*, and the pupils of the Ecole des Beaux Arts have mobilized for the event. An intense fever pervades the *ateliers*, and they say that the Italian and German competitors will be no less in numbers than the French. The drawings are set for delivery on the 25th of January, and no doubt the name of the winner will be known ere these lines are printed. In Paris, as may well be imagined, the suspense of the moment is somewhat intense.

G. F. SEBILLE

### Scholarships

A scholarship of the value of \$500, offered by Mr. Alfred Hopkins in memory of his brother, Walter L. Hopkins, will be awarded to the Class "A" student in the Department of Architecture, Beaux-Arts Institute of Design, who obtains the highest number of values in the five first Class "A" *Projet* and *Esquisse-Esquisse* competitions of the current school year, 1926-1927.

The scholarship is open to all architectural draftsmen who have not been abroad before, who are regularly employed in Architects' offices and who have been so employed for a period of at least two years previous to the date of award on 19 May, 1927.

According to the rules of the Fontainebleau School, all

students must be white citizens of the United States, and must signify their intentions to compete by writing to the Beaux-Arts Institute of Design, 126 E. 75th St., N. Y. City, before 19 May, 1927.

\* \* \*

Two competitive Prizes of Eight Hundred Dollars (\$800) each, in the School of Architecture, Princeton University, are announced for the year 1927-1928. The Prizes will be awarded to the winners of a competition in Design, to be held from 9.00 A.M. 20 May, 1927, to 9.00 A.M. 31 May, 1927.

The purpose of these prizes is to place at the disposal of experienced draughtsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archæology, and the Graduate School of Princeton University. The winners are exempt from tuition fees. The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1, 1927, and shall have been employed as draughtsmen in architect's offices for not less than three years.

Applications to compete for the prizes must be filed on or before 18 April, 1927. For application blanks, and regulations governing the Competition and Award, address

The Secretary, THE SCHOOL OF ARCHITECTURE, Princeton University, Princeton, N. J.

### Thoughts About Art

"In Kiangsu, roofs, although not as elaborate nor as deeply curved as those of the southern provinces, are yet more profusely decorated than those of North China. I have chosen a very typical model for the Grass Hut. We have no architectural term that describes its form. The roof is heavily curved to North and South and at either end, instead of the gables used in Occidental houses, a parapet rises in graduated tiers, each terminating in the conventionalized head of a Love-Pheasant. From the ridge-pole rises a deep band of ornament ending in *ch'ih wei* the famous owl-tail fish. It is supposed that when these dragon-headed monsters rise from the depths, immediately their tightly curled tails emerge from the surface of the water, great waves break into foam, and rain descends in torrents. They are, therefore, looked upon as a protection against fire. The centre roof ornament is usually filled with figures. In our case Kuo Tzû-i, savior of the T'ang dynasty, and his wife are shown receiving congratulations on his birthday. Guests, laden with presents, approach from either side along a roadway edged with trees. The smaller details of these groups, the little men and women, chairs, tables, flowers and so on, are modelled at a work-table on the ground, and are then placed in position; but the large forms such as the owl-tail fish are moulded in position from a formless piece of clay.

"Our sculptor sits astride the ridge-pole with his pet song-bird, its dainty cage carefully shaded with blue cloth, hanging beside him as he works. He is an artist in his way and has a great deal of temperament. Ping Yung treats him with infinite consideration. The Chinese consider that it is most important to keep all the workmen and apprentices who have any connection with the making of these elaborate scenes, in the best of humour, as in popular belief, they hold great power in their hands." From *The Chinese Mirror* by Florence Ayscough.

## News Notes

The second annual convention of the American Institute of Quantity Surveyors will be held at Washington, D. C., June 6, 7, and 8, 1927, at which time the progress made by this organization during the past year and its future activities will be discussed. A complete program of the Institute's sessions will be issued prior to the Convention and will be forwarded upon request.

In honor of the memory of Burt Leslie Fenner, late member of the New York Building Congress and president of the Apprenticeship Commission of the Congress, and in recognition of his leadership in establishing the apprenticeship work of the Congress, the executive committee of New York Building Congress has established from contributions by his friends and associates the Burt Leslie Fenner Memorial Fund in the sum of \$10,000 which shall be used to encourage and advance apprenticeship training in the building industry.

The Cincinnati Chapter of the American Institute of Architects has established the office of an Executive Secretary. All firms wishing to present their catalogues to this organization are requested to send them to the following address: Perry F. Hoisington, Exec. Sec., Cincinnati Chapter A.I.A. 902, Denton Building, Cincinnati, Ohio.

## Institute Business The Sixtieth Convention

To the Members:

In the February JOURNAL, page 69, the attention of the membership was called to the privilege, of each individual and Chapter, of making nominations for the offices and Directorships to be filled at the coming Convention.

The Program for the Convention is now in the making, and complete information concerning it should reach you in the April issue of the JOURNAL. It can be said now that a special effort will be made to emphasize architecture as an art; and to encourage a closer coordination and a better understanding between architecture and the allied arts. By the time this number of the JOURNAL reaches you, the Executive Committee will have met in New York on 25, 26 February, when the Program of the Convention will be discussed in detail and formulated.

The dates of the Convention are 11, 12, and 13 May. Headquarters will be in the auditorium of the building of the Chamber of Commerce of the United States the same as last year. Information concerning hotel headquarters, reservations, and other details will be furnished in a later notice. Chapter Presidents, Secretaries, and Treasurers will receive from The Octagon notices concerning the election of delegates, the equalization of delegate expenses, and similar matters. It is not too soon to elect delegates and alternates to the Convention. It would be a splendid thing if every one of the fifty-seven Chapters could be represented.

It is hoped to send to each Chapter Secretary, from four to two weeks in advance of the Convention, a number of the Committee reports. These will be in sufficient quantity to supply Chapter Officers and Delegates. It is not feasible, on account of the expense, to send the reports to the entire membership. The reason for sending these reports

in advance is to give each Chapter, in meeting, or by its Executive Committee, opportunity to discuss the conclusions and recommendations of the Committees of the Institute, and to send Delegates who are informed of the views of the Chapter thereon.

FRANK C. BALDWIN,  
*Secretary.*

## Allied Arts

President Medary has appointed, as members of the Committee, Mr. P. C. Jennewein, sculptor, and Mr. Harry Wearne, craftsman, and both gentlemen have graciously accepted the appointment.

## Applications for Membership

March 1, 1927.

TO THE MEMBERS OF THE INSTITUTE:

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

BROOKLYN CHAPTER: Boris W. Dorfman  
CHICAGO CHAPTER: Benjamin Franklin Olson.  
CINCINNATI CHAPTER: Hubert M. Garriott.  
COLORADO CHAPTER: John Gaw Meem, George M. Williamson.

INDIANA CHAPTER: Clarence T. Myers, Willard Osler.  
IOWA CHAPTER: Oren Thomas, Thorwald Thorson.  
MINNESOTA CHAPTER: Harry G. Bostead.  
NEW YORK CHAPTER: Matthew A. Wylie.  
NORTHERN CALIFORNIA CHAPTER: Chester H. Miller.  
PHILADELPHIA CHAPTER: Almer C. Howard, Leo Rosatto Malatesta.  
SOUTHERN CALIFORNIA CHAPTER: Hugh R. Davies, Charles A. Hunter, Roy W. Place.  
WASHINGTON STATE CHAPTER: Donald P. Thomas.

You are invited, as directed in the By-laws, to send privileged communications before April 1, 1927, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty-day period an extension of time for purpose of investigation.

Yours very truly,  
FRANK C. BALDWIN,  
*Secretary.*

## Obituary

### Serenus Milo Colburn

Elected to the Institute in 1916  
Died at Minneapolis, Minnesota, 13 January, 1927.

### Henry McGoodwin

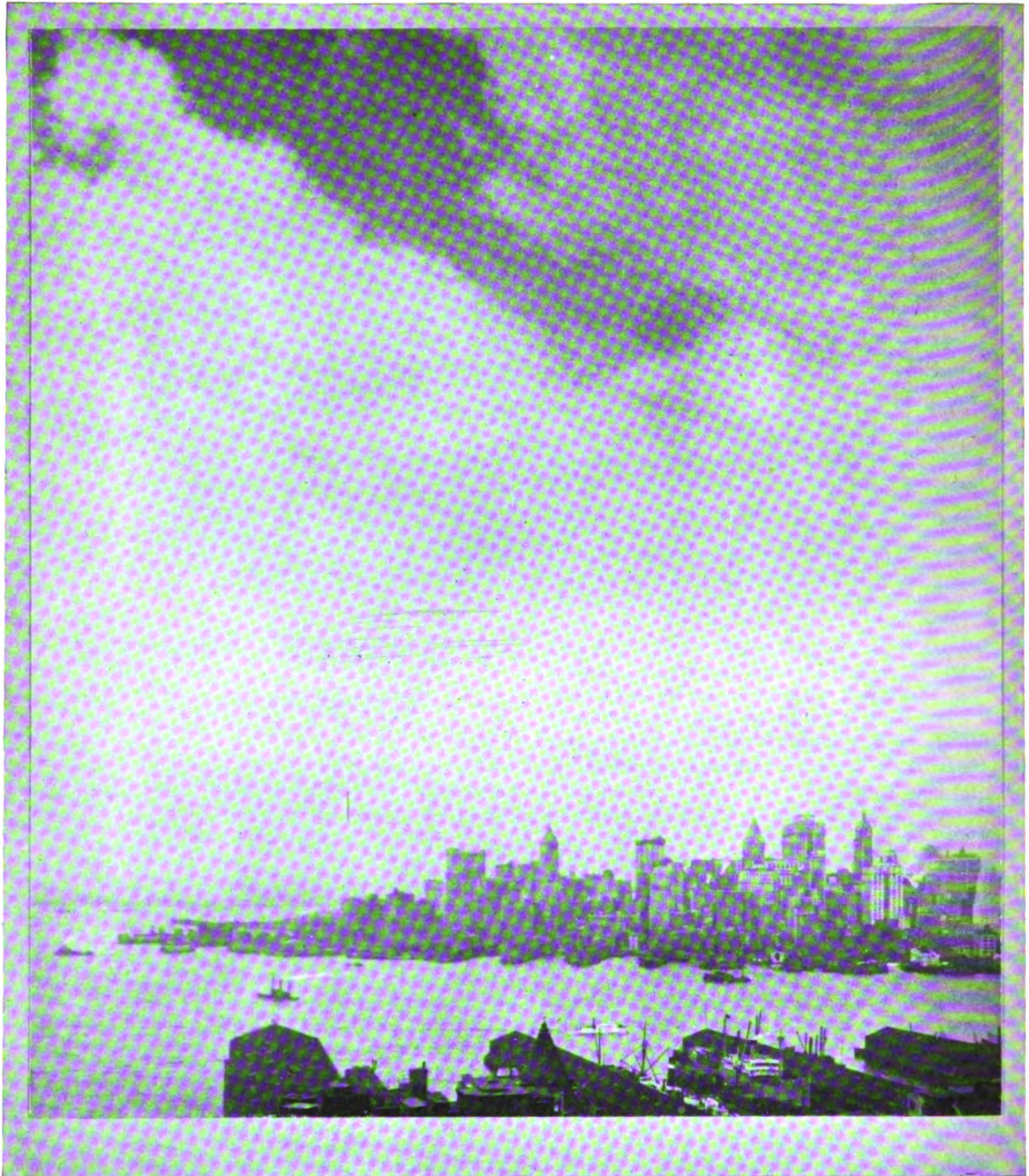
Elected to the Institute in 1909; to Fellowship in 1919.  
Died at Lumberville, Pennsylvania, 30 January, 1927.

### Guy Lowell

Elected to the Institute in 1905; to Fellowship in 1915.  
Died at the Island of Madeira, 4 February, 1927.







THE MAGICAL ISLAND  
Ben J. Lubschez

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XV

APRIL, 1927

Number 4

## The Genealogy of L'Enfant's Washington<sup>1</sup>

### Part I

THE layout of the city of Washington, every writer on city planning remarks, was inspired by the park and town of Versailles. That is true, and true in greater detail than is commonly recognized, but it is also less than the truth. Other designs influenced L'Enfant, and the planners of Versailles had progenitors who must be counted also among the ancestors of Washington.

The story of these precedents and models ought to start from the first straight street, for the man who staked it out was the principal collaborator on the plan of our capital. His invention was adopted by Rome, that gateway whither civilization came by caravan and galley and whence it went out to the north, over long straight roads. One of those roads was the Via Flaminia. Within the city, from the Porta Flaminia straight to the foot of the Capitoline Hill, ran the Via Lata. And as surely as we have our Capitol Hill and our senators, there are traces of that Roman Via Lata in the plan of Washington.

The Via Lata became, in the course of slow Roman centuries, the heart of the most beautiful, and most copied, work of city planning in the world—the Piazza del Popolo and the three streets that spread southward from it into the city. In old Roman times there was no plaza within the gate and not three streets but two. Branching to the right from the Via Lata another straight street, now the Via di Ripetta, skirted the Tiber bank. This northern part of the Campus Martius, though in the imperial city densely populated, was almost deserted during the lean middle ages. But by the beginning of the six-

teenth century the recovering city began to spread back into the Rione Campo Marzo, and its present plan, save for the two ancient streets, dates from that time. The city plan of Rome, during many centuries, was in the charge of two *maestri delle strade*, usually architects. Probably as such maestri, Raphael (the great Raphael!) and Antonio da Sangallo the younger, about 1516, made a plan for the improvement of the Piazza del Popolo. Almost certainly the principal provision of their plan was a new street (now the Via del Babuino) to balance the Via di Ripetta. The common center of radiation and the almost exact duplication of width, length, and angle of divergence suggest that æsthetic considerations strongly affected this part of the plan. It is not improbable that the jeweled mind of Raphael first imagined the three streets and the plaza that stir the emotion of every pilgrim to Rome by their unequalled expression of civic dignity and extent.

Whether the street plan of the entire Rione Campo Marzo was laid out by Raphael and Sangallo is not known. Probably it is the work of time and owes its unity to the Roman desire for straight streets and convenient angles. It is in essence a gridiron modified to fit existing buildings and the three main streets.

The Piazza del Popolo grew steadily in fame and beauty. In 1589 Domenico Fontana set up the obelisk at the focal point. In 1662 Rainaldi planned the two churches filling the points between the radiating streets and began building one of them. Houses and walls bordering the old gardens of the brothers of S. Maria del Popolo gave to the plaza the straight tapering sides it kept almost until the forming of the huge oval, early in the nineteenth century.

The most effective echo of the Piazza del Popolo is

<sup>1</sup> This is the first of three articles by Mr. Peets on the origin of the plan of Washington. The second will appear next month.



at Versailles—the Place d'Armes and the three avenues spreading eastward from it. The Place d'Armes came to resemble the Piazza del Popolo very closely, but in the original layout there are plain likenesses to an earlier offspring of the Roman plaza, the entrance drives of the Villa Aldobrandini at Frascati, which were planted about 1598. The angle of divergence at the Piazza del Popolo is about twenty-three and a half degrees, at Aldobrandini (Gromort's plan) thirty-three and a half, and at Versailles thirty. In other ways, too, the Versailles plan shows the influence of the Frascati version. But Versailles was not the first French use of triple avenues. The *patte d'oie* had been used in many parks and gardens as an incidental phase of the radial principle. Versailles surpassed its predecessors in size and beauty but Versailles did not inaugurate a new style. Long before Le Nôtre's time the Italian parterre had been translated into French and stars of straight avenues, used in hunting forests to facilitate watching for game and poachers, had been used to spread the garden over immense areas.

Since Versailles has so large a place in the ancestry of Washington it will be well to have in mind a few names and dates. Recent discoveries have done much to clear away the old uncertainties as to the early history of the chateau. Batiffol (*Gazette des Beaux-Arts*, 1913) has proved that Louis XIII bought the land and built a small hunting lodge in 1624. The architect is not known, the usual ascriptions, to De Brosse or to Lemercier, being without confirmation. Between 1631 and '36 Philbert Le Roy rebuilt and extended the original building, and he is thus the principal author of the charming brick and stone façade around the Cour de Marbre. About 1660 Louis XIV put Leveau to work at a second enlargement of the chateau. The garden architect Le Nôtre probably came to Versailles the following year. Persistent efforts to prove that the three entrance avenues and the southern part of the town antedate the Leveau-Le Nôtre period have not been wholly successful. The authorship of the plan of the town must still be classed as doubtful, though the northern part was probably planned by J. H. Mansard.

As for the gardens, some forty thousand *livres* were paid to Jacques de Menours for work carried on during the years that Le Roy was rebuilding the chateau. Menours was nephew and associate of Boyceau, a highly reputed garden designer and author of a book on gardens. That book, brought out by Menours, included a plan for a "Parterre du Chateau de Versailles." Boyceau died in the 1630's. I am inclined to believe that he designed the original garden in 1624, very closely in conformity with the present *petit parc*, and also that Menours, perhaps following directions from Boyceau, renewed the parterres and extended the park toward the west. At that time the west boundary of the domain was the Allée de Choisy

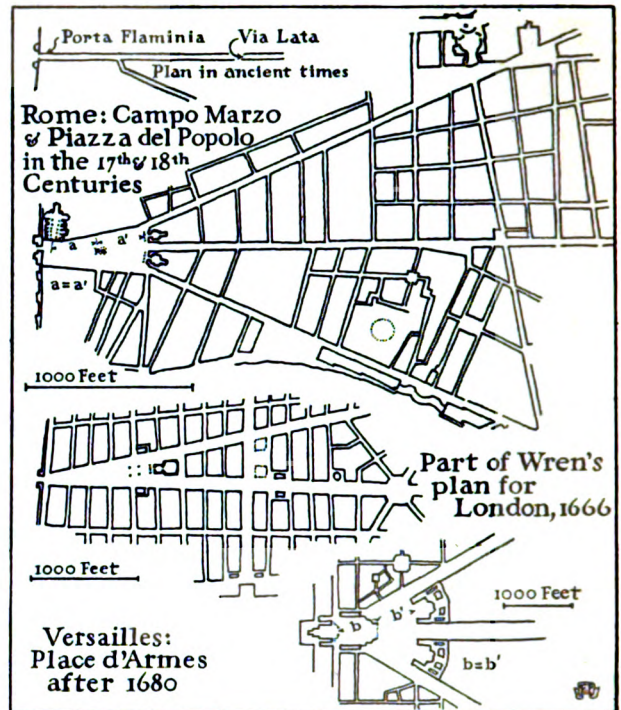


FIG. 1.—The Campo Marzo plan dates from the sixteenth century, but the twin churches were not built until about 1660. In the first Versailles plan, made around 1630, there were no buildings on the points between the avenues. The stables were not built until after the churches were added to the layout of the Piazza del Popolo.

which now cuts across the neck of the western part of Le Nôtre's canal. East of that line there are many vestigial remains of old avenues; west of it there are no such remains. According to Gille and Lambert's reconstructed plan of the old Versailles layout, Le Nôtre's axial canal was represented in the Boyceau-Menours period by a broad avenue, and the cross canal by an avenue, still shown on eighteenth century plans, lying just east of the cross-canal and making a sharp angle with it. The essentials, therefore, of the garden scheme were fixed before Le Nôtre's time, just as the French garden style had been prepared, by a century of experiment, for his masterly hand.<sup>1</sup>

The Trianon came later, as a natural consequence of the fact that in an absolute monarchy the king's principal residence is the seat of government. Louis XIV built the Trianon and his grandson built the Petit Trianon and the *hameau* so they and their families might, when they wished, be at the capital without being in the capitol. The Grand Trianon was thus in a way the Versailles "White House," and L'Enfant recognized the correspondence in his plan of the American capital.

The dozen or more *pattes d'oie*, or turkey-feet as we call them, in L'Enfant's plan for Washington were

<sup>1</sup> M. Charles du Bus has published (*Gazette des Beaux-Arts*, Sept.-Oct., 1926) a plan of Versailles which he dates before 1660. It is probably the oldest plan of Versailles but unfortunately it is so extremely inaccurate that only much study will fix its value.





FIG. II—The first of two plates published by the Society of Antiquaries of London, dated 1748, showing John Evelyn's first and second studies for rebuilding London in 1666. The upper plan was inspired by the plans of the parks at Hampton Court and Greenwich. The second of two plates published by the Society of Antiquaries of London, dated 1748, showing John Evelyn's third plan for rebuilding London in 1666, and Wren's plan.

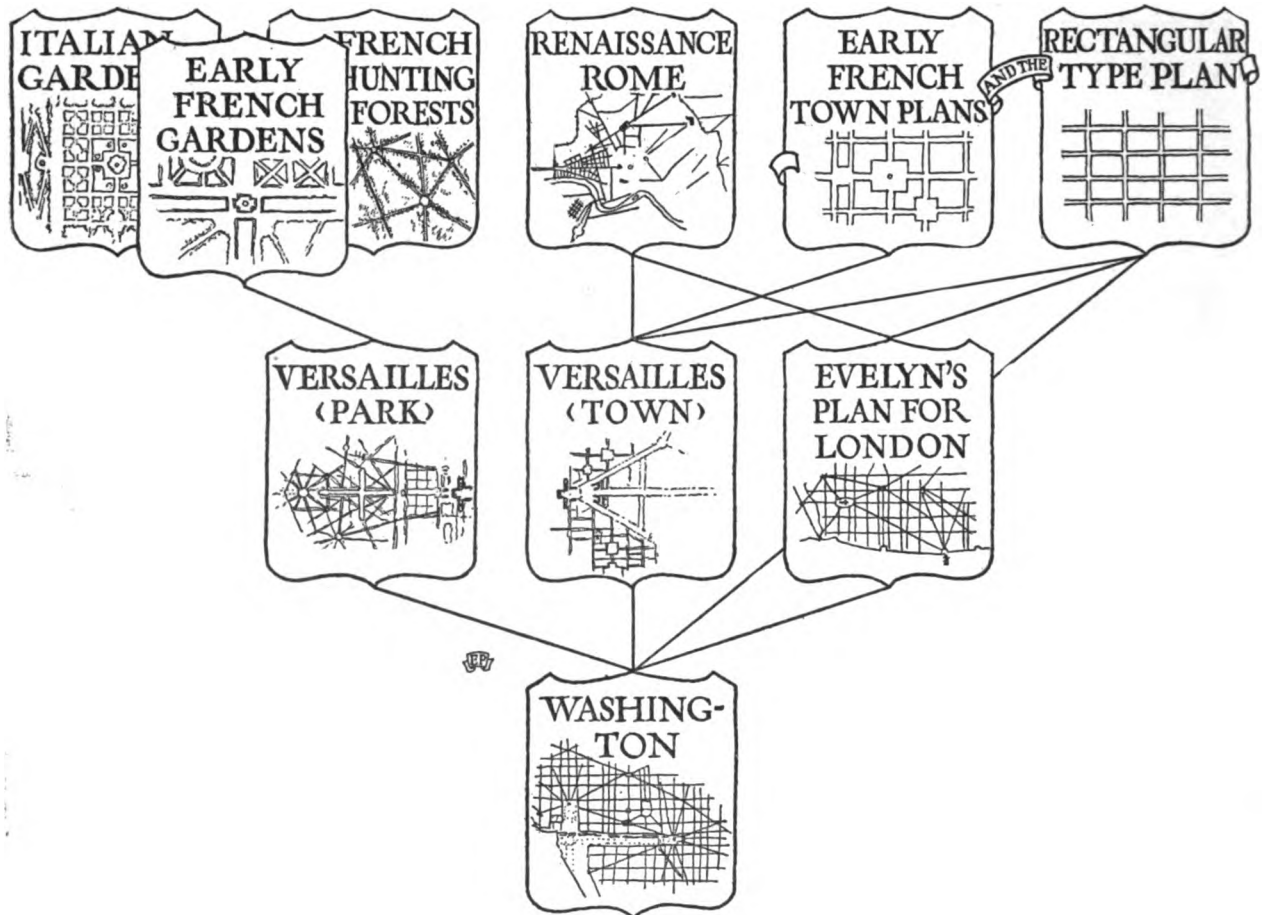


FIGURE III<sup>1</sup>

descended from the triple streets centering in the Roman Piazza del Popolo predominantly through Versailles. Predominantly but not exclusively, for I believe that there was a secondary line of descent.

When the city of London burned, in 1666, half a dozen plans for its rebuilding were made. To the best of them, Wren's, L'Enfant's plan has no marked likeness, though both are indebted to the mother-source, Rome. The central part of Wren's plan is a modified gridiron stemming quite closely from the Campo Marzo. There are two diverging streets instead of three, because there was only one St. Paul's, but the gate, the tapering plaza, the situation of the church, the variations from true parallelism, the five repetitions of the beautiful church-terminated Via Condotti, leave little doubt that Wren had studied very carefully the plan of the fourth *rione*.

Wren's friend John Evelyn also drew a plan for the rebuilding, and later made two revisions of it. Evelyn, gardener and scientist, afterwards member of the Royal Society, one of the "commissioners for reforming the buildings, ways, streets and incumbrances" of the city of London, had the Renaissance feeling that as space composition there is no essential difference

between a city and a park. So he used the type of plan he knew in the English royal gardens, a French style, but pre-Le Nôtre. His first plan is an oblong diamond or kite shape, like the park at Greenwich, on a checkerboard background. But against this plan it was argued, as against Wren's, that it moved all the parish churches. So Evelyn made two other "projections," designed to permit rebuilding the churches on their old sites. By cleverly juggling his streets he produced an approximate gridiron plus the diagonals needed for quick communication between traffic centers. Though no passage in Evelyn's plans connects as closely with Rome as does the central part of Wren's, there can be no doubt that he was influenced by the Campo Marzo and by the long straight streets Carlo Fontana laid out for Sixtus V, in the 1580's, to open up the higher eastern section of the city. For Evelyn, unlike Wren, had seen Rome. Fontana's straight ways, in that day when mere straightness made of a street a thing of wonder and beauty, impressed him deeply. He had written in his journal

<sup>1</sup> Fig. III—L'Enfant's plan for Washington. From the lithographic copy of a tracing of the original drawing. A few undecipherable passages were omitted in making the tracing.



## DISTRIBUTION OF PROFESSIONAL PATRONAGE

at Rome, in 1644, ". . . we had the entire view of the Via Pia down to the two horses before the Monte Cavallo, one of the most glorious sights for state and magnificence that any city can show a traveller. . . . Thence to the Via Felix, a straight and noble street, . . . till we came to the four fountains of Lepidus, built at the abutments of four stately ways, making an exact cross at right angles." In 1666 Evelyn still worshipped the long straight street, cut direct from node to node of the civic life.

One group of Fontana's straight streets slashed across the eastern part of Rome, connecting the Porta del Popolo, by way of S. Maria Maggiore, with the Porta Maggiore and S. Giovanni in Laterano. In Evelyn's third plan for London straight streets con-

nect Newgate and Ludgate with Aldgate and London Bridge. At Washington L'Enfant laid down straight streets across his gridiron to connect Georgetown and the Frederick road with the bridges across the east branch of the Potomac. I believe that Massachusetts Avenue and the Via Sistina-Merulana are related, with Evelyn's plan as an intermediate generation. I shall come back to Evelyn in discussing the street-texture of Washington.

These, as I see them, are the materials for a genealogy of L'Enfant's great plan. In the background Renaissance Rome and the old French parks and hunting forests. In the foreground the park and town of Versailles and Evelyn's forgotten third plan for the rebuilding of London.

ELBERT PEETS.

(To be continued)

## Distribution of Professional Patronage\*

POSSIBLY the distribution of professional patronage may seem to me of greater importance in Architecture than in the other arts and sciences. Possibly, however, that may be only because of my closer acquaintance with Architecture.

The distribution of architectural patronage seems to be a problem of intelligence as against the lack of it, and one where the unintelligent aspect means the discouragement of the best of our beginners, and the loss of all the promising young architects to the smaller localities, for the first effect on them is to drive them to the larger centers in the hope of finding a better market for merit. This in turn works immeasurable injury to the architecture of all but the largest centers of population. Wherefore, unintelligence in the distribution of architectural patronage means loss of all that is promising in the new crop of architects and to the small community everywhere the degradation of its buildings and consequent injury to both local taste and pride.

To begin with—localities and communities seem to me to confess their intelligence or lack of it, through the architectural message spoken by buildings and physical appearance. A rather obvious ancient example of the effect of intelligent choice of architects (or distribution of professional patronage) is the little, otherwise negligible, city of Athens—where two monumental buildings have kept that city the Mecca of tourist and student travel almost ever since the age of Grecian supremacy.

As a modern case, we might cite the new Capitol at Lincoln, where I venture to say the intelligence of this state has been written large and enduring, architecturally. As an example of professional contribution to public welfare, I believe the architects of this state and the Nebraska Chapter of the American Institute of Architects have a claim to recognition, in that the welfare of the public in the case of the selection of the architect to design the Capitol of Nebraska was allowed to guide the State's distribution of professional patronage, and the architects of the state chose to demonstrate their professionalism by wholly unselfish co-operation.

In most American cities the methods in vogue almost from the beginning have resulted in distributing the designing of buildings and monuments and planning of cities in a way forever to preclude the accrual of any credit for intelligence to those who did the distributing.

Pretty much all through European history the architectural record is one of a struggle between intelligence and the lack of it, with the hand of scandal touching many of the masters. Even Michaelangelo comes in for suspicion when he secured the designing of Saint Peter's dome to the permanent injury of the world through the loss of the finer designs of San Gallo and Bramante.

Today the designing of buildings and planning of cities runs everywhere true to earlier form, and is entrusted very largely, indeed almost wholly, to those who possess and exercise a pull either social or political; the result in nearly all cases being hopeless. There are possibly enough cases where pull and ability are joined to serve as exceptions to prove the rule.

Law and medicine, in their very natures, safeguard their outputs. The contribution of a weak lawyer or an ignorant doctor is such as quickly and effectively to eliminate him and his harm-doing. Not so with the architect and engineer, particularly with the architect, for the evil of which he is author does not kill quickly. Its harm comes slower but it endures, and eventually it accounts for a damage that holds back the progress of civilization as no plague or war has ever done. Wherefore, I assume that in the "distribution of architectural patronage," the interest of the public is vitally menaced, and if I am right, that should justify the active interest of all professional men, looking to some safer and saner way of selecting architects than by exchanging courtesies between the professions or individuals—the "you pat my dog and I'll pat yours" method—or the encouragement of pull, either political or social. One is asked how can this be done. How can the members of this Association influence this matter? The answer is,

\* An address by Thomas R. Kimball, P.P.A.I.A., delivered before the Professional Men's Club of Omaha, Nebraska.

by regarding their professional duty to the public as their most important function; realizing that by duty this applies to all professionals regardless of calling, more obviously so, now that we have started the great experiment of inter-professional co-operation; and by willingly functioning as advisers whenever and wherever there is opportunity to influence any of their own clients in the matter of selecting an architect intelligently.

One is asked—if ability and experience are to be premiated in distributing architectural patronage, how then is the beginner to live? The answer is that in no better way can the public be served than by inaugurating a new custom for the beginner—that of affiliation with experience. In no other way may the interests of both parties be more effectively safeguarded. The beginner is saved from the tragedies that come from inexperience—the public is saved from permanent physical building disfigurement, and the resulting discredit that goes with unintelligence in the matter of distributing architectural patronage. Then, too, to Architecture and the public is saved many a master mind that would otherwise be lost through youthful discouragement.

If the members of this club would embrace their opportunities to advise careful consideration of architectural performance and reputation as against considerations of expediency, good nature, or exchange of courtesies, the effect on the physical appearance of our city would take on improvement over night.

For the advice of those who seek information as to how architects may be chosen when the would-be client sees the wisdom of care and is willing to exercise it, there are two procedures—competition and direct selection. The former—wholly undesirable as compared with direct selection—offers a way to handle public work where the responsibility of direct selection is considered too great to assume. But its machinery is cumbersome, and its results far from

satisfactory. Competition for the selection of an architect is to be regarded as a "last resort" emergency method.

To exercise direct selection wisely, those who are competent need no advice. Those who are not and those who are not quite sure of their competency are advised to investigate the past performance of available architects and to consult the clients of those architects—then to take time to see as much of the output of the architects under consideration, and as intimately as possible. This does not mean to seek something to copy—far from it. For there is no other way in which a man's pride may better lead him to seek personal interpretation than through his architect, and in his home and other buildings. Let him seek inter-professional advice. Now that we hope for co-operation, is it too much to ask that our brother professionals advise prospective architectural clients to ponder well and long the choice of the man to whom is to be entrusted the creation of the shelter in which they are to spend their lives, and to turn a deaf ear to those who would risk having their houses and their cities ruined in exchange for good nature, rugs of the social ladder, or votes?

I feel that the architect, in common with all the other professions, belongs to that part of the population of any city that must be regarded as among its most important assets. I feel too that no experiment in professional co-operation would be worthy, were it to overlook a forceful and united stand in approbation of all that recognizes and appreciates the professional contribution to the life of our cities and a resentment against all that tends to belittle or degrade it.

To prosper, every locality should be adequately provided in all its professional branches, and should give to its professionals appreciation and support. I believe that fostering the accomplishment of such a condition in this city is an obligation to Omaha that may not be disregarded by this club of professional men.

## Congregation—Combination—Consummation

SO many have asked about the National Building Institute that I went to Atlantic City and interviewed its President, Mr. Ekholm. Thus I may say that to me its operation is set up in a simple frame and that the one difference that seems to make it unique is the manner in which architects are to co-operate. Or, it would be perhaps more accurate to say that the difference is this: architects, in exchange for their services, are quite openly advised that they may get buildings to design. They are not secretly promised anything.

The scheme is based on the fact that Atlantic City is the Mecca of 15,000,000 tourists every year. (A sign at Neptune Gardens says 25,000,000!) Such a congregation cannot but excite the advertiser. Quite legitimately, of course, for advertising is, in terms of money, selling to the most people at the least expense, and a congregation of this size is some factor. Very evidently, you will observe, after even a most casual walk. In fact I concluded, after one day, that advertising is now the largest industry in Atlantic City. Quite legitimately, I iterate, for I take it that Americans accept advertising as a necessity and that they do not object to

being sniped, educated, sold, even when they go to Atlantic City. Presumably, I had thought, they went there to play, but if there are now doubts as to the validity of my presumption, what is play anyhow?

However, the success of exhibition advertising at Atlantic City has prompted Mr. Ekholm to conceive a huge combination,—a vast permanent exposition of buildings, materials, appliances. The space will be sold to manufacturers. Visitors will then be able to see a model house, for example, fitted and furnished to show just how everything will look or work, and what it will cost. There will be models of other kinds of buildings to show the same things. The worth of such an exposition cannot be disputed, provided it be kept free from selfish interests. Mr. Ekholm recognizes the need for so keeping it free, and sets up the Architects' Advisory Board. Its members will have something to say as to what materials are worthy of being exhibited, and a sub-committee will have some jurisdiction.

At present, unless I am mistaken, only members of the A.I.A. are admitted to this Advisory Board, on which there are "no initiation fees, annual dues, or financial obligations



## BEGINNINGS

of any kind involved. . . . All expenses . . . are defrayed by manufacturers. Members are not required to attend meetings or do anything which may prove a burden. Occasionally they will be consulted on building problems in their community, but which will be of a nature to benefit their practice."

I would say that this appeal had been worked out by one who understood at least a section of the architectural profession. If I am a little troubled lest the Architects Advisory Board may not function in that disinterested and helpful way that will be required to keep the exposition free from selfish interest, it is because I am doubtful of the value of free service under this kind of a set-up, and I know that somewhere there will be a great burden. Experience seems to raise a grave question at this point, especially when the balance of the plan is considered.

Suppose that John Idleman visits Atlantic City, and while strolling on the Steel Pier he passes through the exposition. Being about to build something he is intrigued. There arises the question of an architect. Who shall he be? The National Building Institute will give him the name of one or more who are either located in his own town, or a nearby one, and who have enrolled as specialists in the very kind of building that he has in mind. I think that this illustration very considerably completes the picture of the set-up. It is in no way my purpose to throw cold water. Long observation of the ways of architects and others inclines me to be doubtful,—not of anyone's sincerity,—but of the possibility of keeping such a set-up uncontaminated by the too eager. There are, for example, many many members of the

American Institute of Architects who do not see how the Institute can perform a truly professional service when the cost of that service is paid for by the Producers Council. Impartial service, they say, might not always run strictly eye to eye with the views of those who were paying the bills. This is not to question anyone's sincerity. It is to raise a basic question as to what impartial professional service is, where to get it, how to pay for it. The question is very far from being solved, for no architect is now able to give dependable advice on every detail of a building. He must lean on others, and on what others can he lean?

The need for a body that will supply dependable information to those who build is beyond doubt. If Mr. Ekholm can set up such a body he will have done what has not yet been done. If he can provide an exposition to which all interested parties,—architect, contractor, and owner,—may repair and there learn what they need to know, the world will owe him a handsome reward. When it comes to the question of suggesting an architect to a prospective builder I can see so many complications that the plan grows obscure, but that is merely a personal observation.

But even without that element, Mr. Ekholm's problem is a difficult one, for ultimately he will have to turn towards the field of straight professionalism, of impartial judgment based upon experience and unbiased by any pecuniary consideration; this, in turn, leads straight to the realms of pure science, and that branch of knowledge is a shy and delicate flower. It is so likely to droop and die when used for making money.

C. H. W.

## Beginnings<sup>1</sup>

IT WAS towards the eleventh century that the western world commenced to awaken from the lethargy into which it had been plunged by the barbarian invasions. Reassured by the establishment of a social order and stimulated by a spirit of ardent faith, whole populations rendered grace to God by building churches in every nook and corner of the land. Looking backward over the intervening centuries we are still confounded before the marvels that were realized by these artists and geniuses whose celebrity is secure, even though they went by the simple title, "master workers."

Who and what were these strange constructors? With the rudimentary means at their disposal they built the magnificent masterpieces of Roman and Gothic architecture, but, even so, let us beware of comparing them in any sense with the modern architect. He to whom we now refer as the architect of the Middle Ages was a simple workman, almost always a mason, who by his intelligence, his capacity, his skill, was able so to perfect himself as to gain a distinction above his comrades, to lift himself above them while still remaining of them, yet remaining a workman, a master mason, part of the corporation or guild and submissive to all the statutes and regulations which prevailed. Having passed through all the degrees of his professional hierarchy, he still worked with his hands, most often with his fellow workers whom he directed; he partook of their life and their occupations, and lived with

them in the *loge* annexed to the *chantier*; he was even paid as they were, by the day.

It was, of course, in the *chantier*, or stone-yard, that the master workers learned their craft, accomplishing there, however, no more than a purely practical apprenticeship. Their instruction was extremely sketchy, and certain of them were wholly illiterate. Thus Martin Chambiges, who has been called the greatest French architect of the fifteenth century, who carried through the cathedral of Sens and built the transept of Beauvais, knew not how to sign his name; he put a cross as his acknowledgment of the sums of money that were paid to him. Such a condition was not infrequent, however, long after the Middle Ages; when the masters of the Corporation of Bordeaux met in 1732 to transcribe their new statutes, one of them, Master Jean Roumillac, declared himself unable to sign.

The religious constructions of the Middle Ages were immense works spreading over long periods. Thus, in order to maintain the unity of the work, precautions were taken to assure the collaboration of a master worker for an indeterminate time. A clause frequently encountered in such contracts stipulated that the master should consecrate himself wholly to the projected enterprise. When Jean Labas, was engaged by the Chapter of St. Michel at Bor-

<sup>1</sup> From an address delivered before the Society of Architects of Bordeaux and the Southwest, by Monsieur Geo. Minvielle, Avocat a la Cour d'Appel de Bordeaux, and counsel to the Provincial Association of Architects.

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deaux in 1464, he not only promised to remain on the work until death, but he likewise agreed to reside within the territory of the parish without the right to absent himself save once a year when he might go to visit his family. Colin Trenchant, master worker of the cathedral of St. Andre, in the same city, in 1425, subscribed to a condition still more rigorous,—“*il doit habiter la maison de l'oeuvre et meme y coucher.*” (He must live in the workers' house and even sleep there.)

Very often, however, the Chapters lent their master workers to each other for expert judgments, consultations, or even in the execution of certain work. At times, however, when the Chapters felt their master workers to be too necessary, they declined to allow them to leave. Then it was that the Chapters needing their services employed the most subtle means in order to tempt the master workers away from their work. In 1511, the Chapter of Troyes incessantly begged for Martin Chambiges; he, however, was at work on the crossing at Beauvais, and so, in order to gain time, the Chapter of Beauvais decided to delay their answer. At the end of several refusals, however, the Chapter of Troyes delegated one of its prebends, Jacotti, to renew its demands, which he did in the month of July, but without effect. On 21 August, the Chapter sent Jean de Damas, the son-in-law of Chambiges, and gave him an instruction not to return to Troyes without his father-in-law, who finally came in September. At another time, in order to make sure that Chambiges would come, the Chapter of Troyes endeavored to win him through artful bestowals of gifts upon his wife and daughter. Again, later, the Chapter invited Chambiges to come to its help, and, to facilitate matters, it sent with the letter *deux bourses du prix de trente sous, une pour sa femme et une pour sa fille.* Again, and still later, the Chapter gave thirty-seven sous as a *gratification* to the son of Martin Chambiges, in order that he might prevail upon his father. Finally, in 1514, a new invitation from the Chapter of Troyes; but Chambiges, unable to leave, sent his wife with the plans for which he had been asked, and the Chapter gave to her seven livres as indemnity and as a gratuity, in order that upon her return she would see that her husband went to Troyes *pour ce que grande necessite est qu'il vienne.*

Master workers were paid partly in money and partly in kind. This is not astonishing for it must be remembered that in the Middle Ages metallic currency was rare and circulated with difficulty. As for the payments in kind the master workers had included such items as food and lodging, clothes, and coal. Generally the master worker received an annual retainer, plus a daily wage for each day of work. The master worker at the cathedral of Bordeaux, in the fifteenth century, received *dix livres tournois* annually, plus twenty liards<sup>2</sup> per day.

Botarel, master worker at St. Michel in 1448, received forty livres per annum, plus twenty-two liards per day in summer, and twenty only in winter. Martin de Lonay, who engaged himself to build the church of St. Gilles in Languedoc, in 1261, received an annual allowance of a hundred sous tournois; he was allowed besides a wage of two sous per day when he began work before noon; finally, he was furnished with food for himself and horse. Occasionally there was a contract by the job; Pons Gaspar and Jean Durant, commissioned with the work on the cathedral of Mende in 1452, received six thousand moutons d'or,<sup>3</sup>

plus bullocks, sheep, wheat, wine, salt, pork, oil, and cheese.

In addition to the remunerations agreed upon, it was customary to bestow a supplementary gratuity or to give presents to the master worker, and even to the workers, on the occasion of the completion of some important part of the work, or when the authorities were especially pleased with the services given. For example, the fabric of St. Michel at Bordeaux spent fifteen francs and thirteen liards *pour trois aulnes de drap gris per far duas raubas a Huguet Bauducheu et a Guilhem Lo Reynart, massons, a cause que volusen prenne la pena de massona l'asguilba deu cloquer jusques a la fin.*<sup>4</sup> Chambiges once received a hogshead of wine and a pair of *bradequins*. At another time, Jean de Cologne received a gift “of a pair of shoes worth ten *sous* in recompense for his work.”

Sometimes the Chapter gave a dinner. Thus in 1487, the fabric of St. Michel at Bordeaux paid two francs to the master worker and his companions, on Ascension day, for a dinner *com es de bona costuma*. On Mardi Gras, the Chapter of Troyes offered apple fritters to all the workers. In 1507, the same Chapter, having convoked a consultation of masons and carpenters, gave a dinner at an expense of *trente sous*.

On happy occasions in the life of the master worker, such as his marriage or that of his children, there were also gifts from the Chapters. Henri de Bruxelles was married, in 1384, to a young girl of Troyes, and one day was remitted from his contract and he was presented with eight quarts of wine and a dozen loaves of bread. When the daughter of Chambiges was married, the Chapter presented her with six *ecus* as a wedding gift.

The master workers were generally well considered. In spite of their modest origin, they were held in high regard. They ate at the table of the abbot or *seigneur* for whom they worked, were admitted to his *ensourage*, and they performed at times very important functions. Certain ones were raised to the nobility as a reward for their services. Their memory was piously conserved in the churches they had built; their names were cut in the labyrinths they had devised, or were chiselled on their tombstones. There are numerous examples of these records at Paris, Strasbourg, Rheims, Amiens, and other places; even in the smaller churches the custom was not ignored, and on a pillar of the church at Langoiran is inscribed the name of Martial Rous, master mason.

Such, briefly sketched, were the habits and customs of the architects, or to use the more exact word, the master workers of the Middle Ages, for thus are happily characterized these constructors. Artists and artisans both, they were, and quite different from the modern architect, for the master worker, in default of science, took inspiration and genius for his guides.

GEO. MINVIELLE

<sup>2</sup> A livre tournois was struck at Tours and was worth twenty sous tournois while a livre struck at Paris was worth twenty-five sous. A liard was something probably equivalent to the farthing, or smallest transmissible sum of money. These sums of money mentioned as remuneration afford no basis for any comparison, of course, since for that the whole wage and price scale would be necessary.

<sup>3</sup> An ancient coin bearing the image of John the Baptist on one side and that of a lamb on the other; during the fifteenth century it was worth about eight francs.

<sup>4</sup> About four yards of gray cloth to make bands for the two masons who had taken pains to carry the spire of the bell-tower up to the top.



TWELVE PHOTOGRAPHS FROM CHINA  
RUDOLPH A. HEROLD

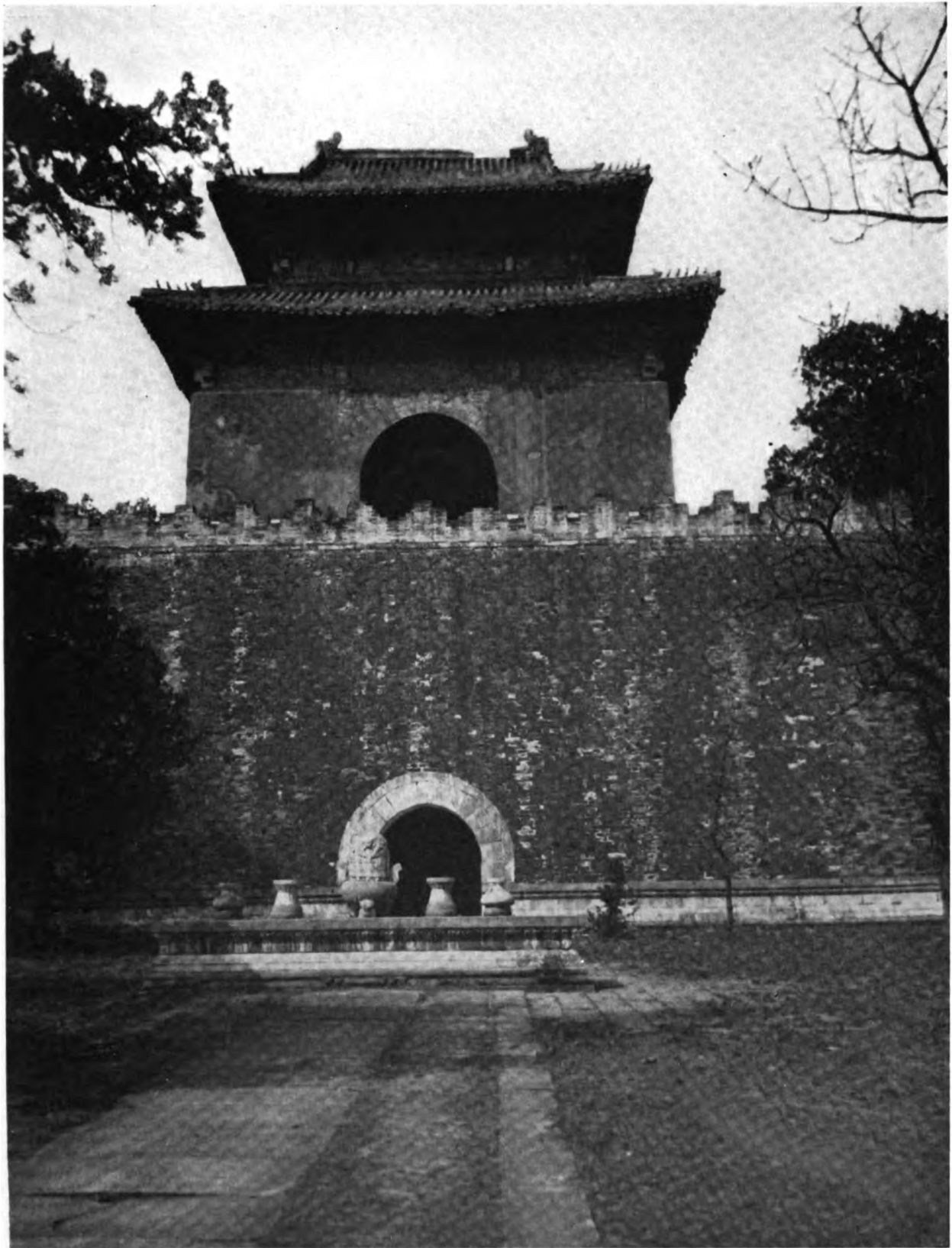
NEAR JADE FOUNTAIN SPRING, PEKING. GENERAL VIEW OF MARBLE PAGODA





MING TOMBS, MUKDEN. WALL AND TOWER





MING TOMBS, MUKDEN. CLOSER VIEW, ENTRANCE, YUNG LO'S TOMB



WINTER PALACE (PAI-HAI) PEKING. ENTRANCE TO SILK WORM PALACE





WINTER PALACE (PAI-HAI) PEKING. OCTAGONAL PAVILION





TEMPLE OF AGRICULTURE, PEKING. MONUMENTS OF AIR AND CLOUDS





SUMMER PALACE, PEKING. MARBLE PEDESTALS FOR BRONZE FIGURES





SUMMER PALACE, PEKING. MARBLE PEDESTALS FOR BRONZE FIGURES AND ORNAMENTS





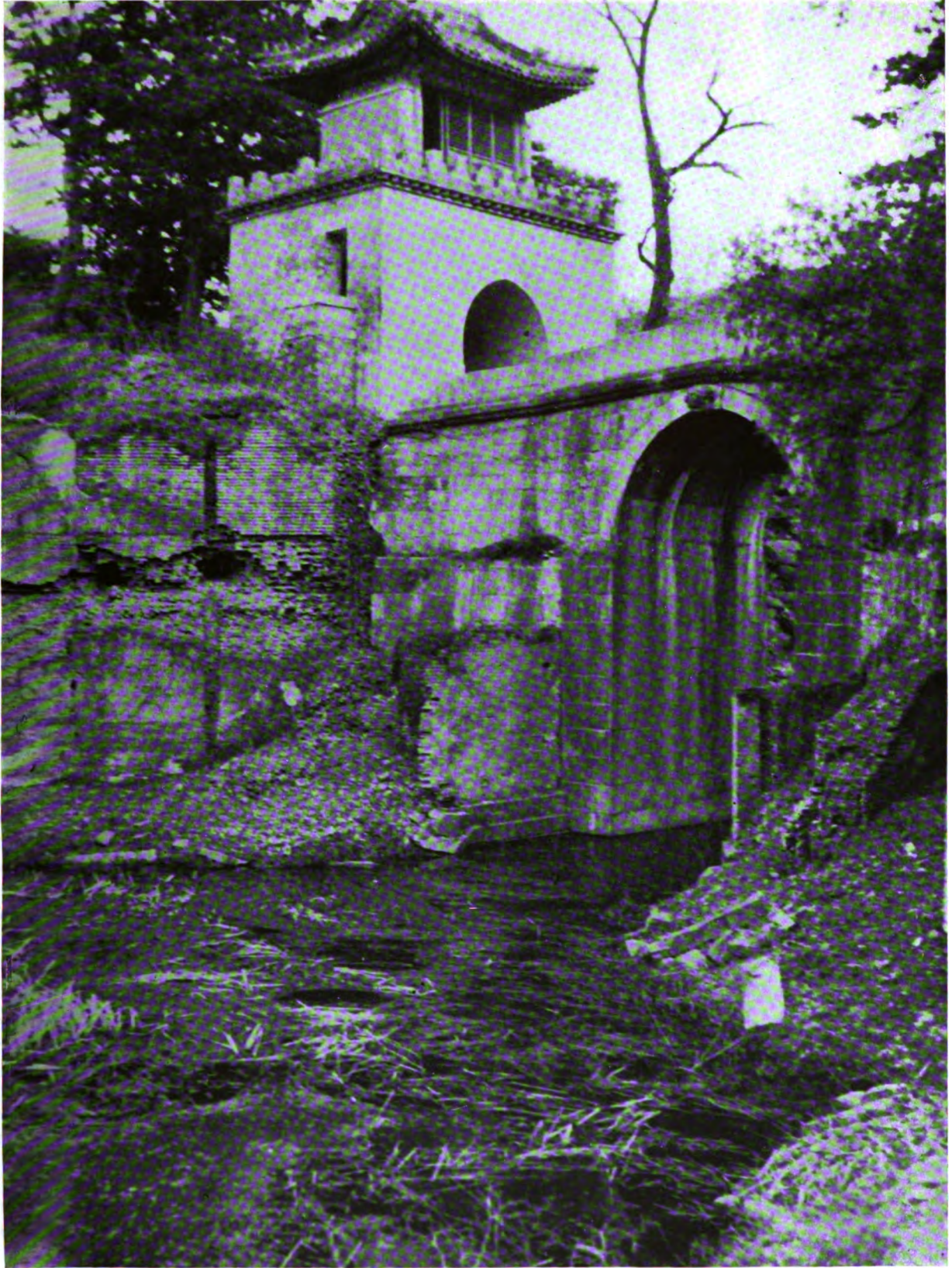
SUMMER PALACE, PEKING





SUMMER PALACE, PEKING. GRAND STAIRWAY AND RETAINING WALL





SUMMER PALACE, PEKING. BRIDGE AND BRIDGE HEAD





BI YUN SZE, WESTERN HILLS, PEKING. MARBLE PAILOU



## THE SONNET BOARD



### SET UP FOR THE PLEASURE OF THE WORSHIPFUL COMPANY OF THOSE WHO ENJOY ARCHITECTURE

FOR the thousand and first time the discussion turned upon the Institute. No one in the group, as confession disclosed, felt sure for what purpose it existed. No one felt sure for what purpose it ought to exist,—not at first,—and no one was able clearly to set forth what an architect is or should be, or the definite effect that architecture should produce. A rough canvass of the activities of the Institute seemed to indicate that perhaps  $3\frac{1}{2}\%$  of its machinery was devoted to architecture and that the rest of it was devoted to machinery. But as this is the usual percentage effect of mechanisms, this particular one seemed not to be unique nor did anyone seem to be responsible for it. We noted it, in passing, as one notes higher taxes or dearer shoes,—as a phenomenon before which man is quite helpless, and from which there is no escape.

Yet there was a wish to escape. It permeated the unspoken thoughts of the group. That was plain. It was not that the particular Institute was the difficulty, but that we all had a sense of being over organized, over regimented, over herded,—involved in the turning of wheels and the ticking of clocks, those despots of our lives that have stolen control ere we knew what was happening,—all for the sake of keeping wheels turning and clocks ticking. There were specific murmurs, it is true. Little protests took flight as though oral butterflies were flitting across the discussion. Architects have their trials, and architecture has its disillusionments when one essays to practice it. But somehow or other the Institute did not seem to enter vitally into these questions. No one felt that it could or should act either as a dictator or a policeman. No one felt that it could remedy any situation very much, or soften the blows that descend upon the practitioners. The process and method of life itself seemed far beyond the reach of any sort of organization that men could devise for such purposes, and we left the Institute out of the discussion and turned our thoughts to architecture.

It was at that moment that there was precipitated into the discussion a thought, the effect of which was almost magical. We had just come to agreeing that the word "architecture" was undoubtedly of snobbish origin as a part of our language, and that it had evidently been introduced at the time when science had begun to breed that self-conscious attitude in men who thought they had mastered the secrets of the planetary procession, perhaps the most dangerous assumption of knowledge that ever passed into human possession. We had agreed that "building" was a much better word than "architecture,"—more friendly and intimate,—less snobbish and patronizing,—a word, in effect, that seemed to extend a friendly hand and not, as the word "architecture" does, to ask a respectful salute. It was then that an architect said: "I have resolved architecture into a very simple thing. That which I enjoy doing I call architecture; the rest is drudgery."

Now it was the word "enjoy" that set us all to renewed thinking. A sense of something warm and comforting, as though we had had a sip of cognac, seemed to pervade our mentalities. It was as though a bone had suddenly been thrown out by the machinery, or as though we had just fallen heir to a cellar of old vintages. What in the world, said we, is all the shootin' for? Why not enjoy architecture? For what other purpose does it come into being save to give enjoyment as well in the making of it as in the using and the seeing of it? Why all this austerity and pedantry, this mother-of-the-arts pretense, this speaking from thrones and this preaching from pedestals? These labored protests about service, ideals, improvement, advancement, education, publicity, with radio attachments and busy aeroplanes writing "architecture is a fine art" in white smoke against the blue sky of a wintry afternoon? Why not enjoy architecture? Why not enjoy that which can be enjoyed and forget the rest? Is not that the purpose for which an Institute should exist? Should not the name be The Ameri-

can Institute of Architecture? Is not its present name a possible explanation of why there is so little enjoyment and so much machinery?

We did not presume to answer any of these questions. They germinated in our consciousness and were faintly echoed in our conversation, but they were quickly put to rout by the new idea that had taken so welcome a possession of our thoughts. Why not enjoy architecture? That was the question, and gradually we unearthed what to us seemed to be two clear facts. First: That the enjoyment of architecture would relieve us of all concern as to whether the particular designer of that which we enjoyed had or had not the right (whether by legal or professional sanction) properly to call himself an architect,—a relief which would of course automatically put an end to the necessity for keeping much of the present machinery running; architecture would be the thing that we were seeking to enjoy without concern as to the legal or professional methods by which it might (?) be produced.

We should not of course deny our homage to the author, when we came finally to know his name, but in any case we should feel sure that our enjoyment, if publicly expressed, or even privately made known to him, would be his sufficient pleasure.

Second: That there was nothing on earth to prevent such an enjoyment,—that no organization was needed for the purpose,—that enjoyment was a personal matter and could be had without machinery, paraphernalia, constitutions, by-laws, codes, canons, schedules, committees, documents, reserve funds, or journals. One needed eyes and a capacity for enjoyment. No more, no less, for of architecture there is everywhere enough to be enjoyed. Why then is it not more enjoyed? We could not bring ourselves to believe that there is anywhere near as much enjoyment as there might be, and while we sought no definite reasons, there were vague suspicions that found speech.

"We are too much tied up in machinery," said one.

"We are over fearful of letting another architect know that we enjoy his work," said another.

"We are afraid to express our enjoyment lest it be challenged on the score of taste," said a third.

"We are too much lost in our own work."

"We have become so self-conscious over architecture that we have lost our sense of enjoyment."

"We have no time in which to become intimate with a work of architecture."

"We are too much beset and bombarded with pictures of buildings; the flood overwhelms us and before we can get an intimate footing on the bank we are swept off by the torrent."

All of these thoughts were expressed, yet they seemed at best no more than feeble excuses. They appeared to be no more than loose generalities behind which we were seeking to hide our failure to en-

joy, our impotence, our fear, our lazy mindedness. There was not a single suggestion that revealed anything implacable, inevitable, or insurmountable. If one wished to enjoy architecture what could prevent one? It is to be enjoyed wherever men have built, in some degree. Was it then a question of degree? Was it that too much emphasis had been put upon the great, the dramatic, the colossal, the correct in style, and that we had thus lost sight of the unpretentious, the modest, the intimate little things? Was it that in charging our machinery with the task of "educating the public" we had lost, in our conceit, the vision and the intent of completing our own education? Was it that we had confused our own thoughts so far that what we thought was the reason why we desired to educate the public was not the real reason at all?

All of these queries might be said to have hovered about the discussion rather than to have played an intimate part in it. The word "enjoy" was a complete barrier against the entrance of some other word seeking to usurp its place. We had found something that looked like a treasure and we were steely-eyed and stony-hearted as the remembrance of the old spurious gold bricks flitted through our minds. More than we knew, even, were we intent upon discovering how we might give ourselves more to the enjoyment of architecture, learning thus to ignore that part of our physical environment which could not be enjoyed. The time might come, we thought, when every building would be enjoyable, but it was not here at present, and even if it were a desirable ultimate towards which we might cast our eyes and bend our steps, we could not see that it would be brought nearer by machinery. Rather did we agree that it would come, if at all, through the simple process of enjoyment.

Now we were, as a matter of fact, a small group of architects and another who enjoys architecture. Thus it was natural that in discussing the possibilities of enlarging and extending our capacity for enjoyment, there arose the idea of the group as a means to those ends. But no organized group! That was certain. From the very beginning of our play with this new idea, we were sure of that. No organization, no officers, no rules, no machinery! In our plan for enjoyment these usual institutional adjuncts took on the appearance of imposters and nepotists. What could they have to do with enjoyment? Yet here we were in a group. We imagined, for the moment, that as a group we were disposed to begin the enjoyment of architecture. Therefore we must not be blamed if for a moment we faltered and felt for rules. Well, at first, we thought that there must be a very, very few.

First, there should be a stern interdiction against the use of generalities in which were incorporated the words "ideal," "advancement," "improvement," "education," "fine arts," "publicity," "ethics,"

## THE SONNET BOARD

"service," and words of such ilk. We were not seeking ideals, or to advance anything, or improve anybody, or educate anyone, or to be concerned that our enjoyment must immediately be made public, or in being ethical or of service. We were out for the enjoyment of architecture. Thus rules eventually acquired the appearance of an absurdity. Our own capacities for enjoyment, we saw, would have to be our guide. If, in a group, someone manifested a method of enjoying architecture which put an end to our own enjoyment, we could do no more than withdraw. We remembered that there are those who cannot enjoy in silence, and that while the words of some of these are as pearls, or as dulcets tuned at moontime, the speech of others of their kind falls dull upon the ear. These things are of the day and the age and may not be cured by rules. Rather, said we, let us pursue the method of the Chinese as they bring up their children, for surely no other nation has attained to such perfection in manners. They make no rules for their young ones, but when the time has arrived, they expose them to the influence of good manners. Thus, said we, let there be no rules for the guidance of any group that be met together for the enjoyment of architecture. We even disposed of the question as to whether or not a member of a group might bring his own favorite tea by generally resolving that the Chinese method of inculcating manners should be the touchstone for **THE WORSHIPFUL COMPANY OF THOSE WHO ENJOY ARCHITECTURE.**

The question of speech and utterance *versus* silence and peace, however, could not be quitted so easily. In the matter of our particular group our touchstone made it very simple. Another group might of course feel the necessity of a different premise. No central body, however, should thereupon be convoked in convention to discover whether the rule was permissible. There would thus be no constitutions to amend, no delegates, no ballots, and above all things, there would be none of those funereal ceremonials such as: "The Minutes of the previous meeting were read and approved."

It was then that we remembered that once upon a time a man fashioned so beautiful a thing that when he came to look upon it some time after it had been finished, he found that a number of people had been so thrilled with enjoyment that they had written "more than thirty sonnets" to the beauty of his work and pinned them in a conspicuous place. Therefore while we decided that it would perhaps be unethical,—dear me! how easy it is to fall back into the old patter,—for an architect to place a Sonnet Board in a prominent place on his building, it would not be amiss, and indeed might be one of the happiest of portents, if architects or others could be so moved by some work as to compose sonnets and attach them, in some harmless manner, to the work from which

their enjoyment had been derived. After the lapse of a decorous period of time, Sonnet Boards might be placed in convenient reach for those who enjoy architecture. I imagine that had there been a Sonnet Board handy for the visitors to the Washington Monument, for example, the poetry about architecture might have been much enriched. So it was unanimously agreed that while the Sonnet Board might be used, where proper decorum was observed, the writing of sonnets would be one of the pleasantest means of giving expression to one's enjoyment. We admitted that a sonnet is metrically more difficult than a simple lyric in iambics, and we considered whether it were wise to suggest the sonnet lest this metrical difficulty might deter expressions in other forms of verse, or prose. We came to no final conclusion, however, and yet the unrecorded sense of the meeting seemed to indicate that the word "sonnet" had a certain generic connotation that would be likely to inspire rather than to deter expression. Hence the title of this article!

There remains for discussion one other aspect (time will no doubt reveal many others) of this question of enjoyment. The individual may enjoy without aid; the group may assemble to enjoy (we even discussed an Institute Convention wholly devoted to the enjoyment of architecture and made what we thought a very fine plan); but always there will be cases where enjoyment requires an audible or visible accompaniment. The poet, after all, is only recording his enjoyment, or some other emotion. So does the painter record, also, and every worker who moulds or shapes materials (if there be enjoyment in the process). All work might be made enjoyable, we think, as we listen to the rhythmic chanties of the roustabouts heaving their loads, or as there comes to our ears the song of the housewife as she carries on some homely task. It seems clear that enjoyment always is likely to inspire some sort of expression, and it is well that this should be so, else we could have no humanly created beauty of any kind; but it is here worthy of noting that in the very process of giving expression to enjoyment, more enjoyment is likely to result, since enjoyment has a manner of communicating itself by the most subtle and delicate of means. Indeed it is only so that it does communicate itself, for though lips may say platitudes and ears let echoes past, that does not mean that their owners have truly enjoyed.

But, to return to this last aspect, what should the person do who wished to compose a sonnet expressive of architecture and who could not attach it to the building that inspired it? Or, even though he could, let us concede that he or she desired to give a wider circulation to the sonnet than could be obtained by fastening it to a building. There are many outlets, of course, but chiefly there is the printing press, and albeit there are some who mistrust that man can retain his reasoning powers in the face of this machine



that knows not any difference between truth and hypocrisy, it still seemed to us as though the enjoyment of architecture might in some manner be expressed with its aid.

Hence, therefore, The Sonnet Board, as indicating a place in the pages of this JOURNAL where architects, or any others, may express their enjoyment of architecture,—and by that latter word is meant anything that contributes to or is in any way within the province that architecture covers. In the pages thus set aside, we shall hope to publish many an expression of such enjoyment. We shall hope that there will be many so moved with the beauty of some building, or with some small detail of another, or the spire of this one, or the roof of that one (for architecture may be enjoyed in bits and does not of necessity require to be enjoyed as a whole building) that they will send us sonnets, or lines of prose,—expressions in any verbal form, together with a picture of the building that

calls the expressions forth. The pictures they may make with their own hands if they are so happy as to be possessed of that facility, or they may send us a photograph.

For The Sonnet Board there will be no rules. We only give our discovery to the world because it seems to us that the only purpose of architecture, or building, as we would prefer, is enjoyment, and that the only way to enjoy is to enjoy! If, in giving expression to one's enjoyment, another should be helped to enlarge his capacities for enjoyment, no harm can be done. In fact a very great deal of good might come of it, although we here do affirm, and most violently, that the least thought in the minds of THE WORSHIPFUL COMPANY as we resolved hereafter diligently to pursue the enjoyment of architecture to the uttermost limits, was the intent, or the wish to do good to anybody, even ourselves.

CHARLES HARRIS WHITAKER

## Mental Cross Sections of the Institute<sup>(1)</sup>

*Whether it is right for Architects to continue Practice on the Reputation of the Dead or Retired?*

IT has always been considered good form to preserve an old and honored name in any business or profession, even after the death or withdrawal of all the original members. We all know of cases in which the old high standard of work has been lived up to. "By their fruits shall ye know them."

Architecture is not a business; it is a combination of an art and a profession. Art is entirely a personal matter. When a distinguished architect dies, the men left in his office can no more do his work than another could paint the pictures of Sargent. They might do the work as well—they might even do better—but it would be their own—and different. I think architects should go on record as opposed to this practice.

The essence of architectural service is controlled by some guiding authority. As long as that authority exists the name of the concern is immaterial. When it ceases to exist the concern will quickly fall to pieces.

The answer to this question depends entirely upon circumstances. The present firm of —— undoubtedly has a very large asset in the firm name. Their work fully justifies their using the original name. Had the practice been taken over by incompetent persons the matter would have been open for criticism. It comes back to whether a thing is done worthily or unworthily, rather than what the thing is itself.

<sup>(1)</sup> Being a continuation of the Report of the Committee on Architectural Relations, Harry T. Stephens, Chairman. For the preceding questions and answers see the JOURNAL for March, 1927.

Every tub should stand on its own bottom.

To practice entirely upon the reputation of one no longer connected with the firm fools the public and is to be condemned, unless the firm was so large and important that the retirement of the individual does not affect the product or quality of the output.

Doing business on the reputation of the dead is certainly to be commended, provided the deceased has had sufficient vision, so that his work during life, and after death, is progressive. If the architect conducts his work as a one-man affair, no doubt the business-getting on reputation should cease.

When an architect dies his name should be instantly removed from the firm name. It would be almost as bad to have a number of doctors doing business in the name of a deceased associate, as to have what we see in a number of cases, a firm, carrying an honored name, doing mediocre work.

It would be extremely wrong to do business on the reputation of a dead man. There is no objection to the use of the names of deceased partners in a firm, and it is generally a guarantee of their responsibility and reliability, based on the work of the firm for years.

If a man is not capable, a reputation made by dead or retired associates will not last, and public opinion will do all that is necessary. There is no law to prevent carrying on business under the trade name formed by retired associates or partners.

It makes very little difference under what name a man practices. —— are getting all the work that formerly went to ——, while his sons get none, and are each building a small practice as if they had not had a father in

## MENTAL CROSS SECTIONS OF THE INSTITUTE

the profession. There is no more reason to suppose that work is brought to — because an ignorant client thinks he is getting the talent of a — or a —, than that people would go to a firm called "The Economy Architectural Firm," expecting it would design economically. Usually it is the later work of any firm that has an influence on a prospective client, and not the early work of men now dead.

Certainly bad ethics, and in some cases may constitute dishonesty.

It is obviously unfair to secure work on the reputation for distinguished service and then render mediocre service, but if distinguished service was rendered by an organization which continues to function up to past standards, I see no harm in maintaining the same name, except the injustice thereby shown to those now responsible for the work.

I do not see how it is to be legislated against, as forming part of that intangible something called good will. A considerable injustice is done to the public, the profession, and certainly to the deceased, when a firm continues using his or their names after their inspiration and mentality have ceased to function. I think the Institute might very well request, and perhaps even require among its members, that the successors state on their letterheads the names of those so practicing, permitting reasonable time to elapse, of course, for the completion of any "inspired" work under the old name.

Why should one lose his identity to gain revenue from the memory of him who has gone? One should get and have the credit for his own work, good or bad.

No honorable man can carry on a business under an assumed name. This should be considered unprofessional and unethical. If they have built up a reputation for one man, the deceased, they can build up a better for themselves.

If the men who continue the firm carried a large responsibility during the making of its reputation, well and good. If not, the practice is bad. An architect's practice is personal.

There is no more excuse for tolerating the practice than for—Michael Angelo, Inc., or St. Gaudens, Inc.

It would be very hard to decide when a firm of architects are really doing business on such reputation rather than on their own ability.

The action is without fraud, is thoroughly understood by the public, and is too personal for action by the Institute.

Since the Canon of Ethics presupposes a living individual how can an architect practicing on the reputation of another justify himself to the Institute or the public?

A practice which capitalizes and commercializes a profession.

Such firms should not be recognized by the Institute; otherwise we are giving aid to unfair practices. In carrying this further, Michael Angelo might have a branch office on Broadway.

A tree is known by its fruit. When it is dead, there is no fruit.

Do as you would have others do if you were dropping out. We have been together so long and our team work is so perfected that the only loss would be the sales producing of the one who had passed and our clients would not be able to distinguish any change in the conduct of the business. Why should we handicap ourselves by a change in firm style and the consequent loss of identity in sections where the missing member was the only one acquainted?

A man having to practice under another's name, whether dead or alive, should not be entitled to membership in the Institute.

Gives a false impression to the general public, if not to the actual client.

I believe there is lack in our profession, because we cannot leave any thing behind us except our reputation and good will. I would it were different, so that a man could build up a business and leave the accruing profits to his estate.

Limit the time to use the name of a dead or retired member.

In a country such as ours I'm against the wearers of papa's hat.

It is perfectly proper for architects to do business on the reputation of the dead who have vitalized the successors, and whose traditions are carried forward in the work of the succeeding firm.

As a matter of fact the principals of many big offices have so little to do with design or execution that they might as well be dead.

No honorable and reputable architect should, or would, if he clearly recognized that the quality of his service was not worthy of association with the name of the departed. Such a proceeding would be a swindle like any other misrepresentation or falsity.

Perfectly proper. The organization has probably labored for years to build up the reputation and the only chance for success is to carry on worthily the policy which brought the good name.

The practice is entirely correct and proper, and in accordance with long established precedents, particularly in the legal profession. The general question touches three points: (a) The motive for the continuance of the old name; (b) The architectural quality of the work of the firm; (c) The ethical standards of the firm.

As to motive, it is my belief that the use of an old firm name is more of a detriment than a benefit. There are other motives far more compelling to a right-minded professional man than the pecuniary motive.

As to quality of work, the question of artistic excellence must always be a matter of personal opinion. Radically different opinions are held by different groups of architects and other artists, as different and as tenaciously held as the conflicting views of "Fundamentalists" and "Modernists"

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among churchmen. The Institute would depart from the impersonal and impartial attitude which a body, broadly representative of an artistic profession, must maintain, if it were to take any position on a question of this sort.

As to ethical standards, if practices are unethical, the Institute should apply the remedies now provided.

Obviously wrong and should be discouraged.

Yes! All right. Generally the ideals of the office are followed.

I am not aware of instances that show depreciation. It would seem bad business policy, outside of ethics, not to sustain tradition.

Who shall determine when the successors are inferior? Why not insist that always the actual practitioners names be added as "successors to"?

There is one question which interests me more than all the others presented by your Committee; this, question 3. I feel that an architect is an artist and his artistic contribution to his profession should be looked upon in exactly the same way as the work of a painter or sculptor or musician to their several arts. I see no reason why an architect should do work and have it signed by the name or names of men who are no longer living and who have not in any way contributed. It does not seem to me a question of lack of inspiration or touch, as you call it, of the vanished hand. The work of the living may be better than the work of the dead but it is not the work of the dead and should not be signed with the name of the one deceased. It is unfortunate that a firm name seems to continue in the minds of the public sometimes long after a member of that firm is deceased, but the living should receive credit for what they do and take entire responsibility.

The names of the dead should be enshrined, not exploited. The custom, particularly notorious in the profession of the law, of trading on a dead man's reputation is pernicious in any profession. A profession assumes talent in the individual who practices. Practicing art under the name of a dead artist appears to be soliciting not only money but fame under false pretenses.

In one kind of practice the character of design as well as the business service results from the tradition and cooperation of an organization, no one man being solely responsible for the results achieved. There can be no objection to the continued use of the names of the principals of such a firm after their death; the organization is the real architect. In the other kind of practice, the character, ability and personality of the principal or principals are the things to which the office owes its prestige. In such a case, the name should not continue after death; in fact it is useless for the successors to attempt to use it; the pretense is doomed to failure.

Why ask stupid questions? Dishonesty is never commendable.

Any architect who can reproduce a masterpiece, making his drawings in his own office, is "some" architect. I wouldn't worry about him.

Surely a protégé or student of a painter would hardly sign his master's name to one of his paintings, nor would a physician carry on practice in the name of one from whom he had received instruction and inspiration, and with whom he had been associated.

At the death his name should be retired. There are examples of several very well-known firms, giving good service and honest work which deceive the public, making it believe the quality of design is still there, though the real inspiration is gone. We are here talking only of architecture as an art and a profession, and only of a name famous and valuable because of the quality of design.

Certainly, as architecture is a business as well as a profession.

As long as the stilled voice is felt in the office.

Incompetence cannot long maintain inherited reputation.

It is a general practice in the eastern states to continue under the firm name in the legal profession for generations after all the members of the firm are dead. There is no reason why this should not be done in architecture, as the client is the one mostly concerned and he must be well convinced that the ideals alive during the life of the deceased members are still being carried on.

It may be right; but brains and inspiration are not transferable.

Has a son the right to continue on the reputation of his dead father? Yes.

Rembrandt did not paint all pictures that bear his name. His pupils were stimulated to greater endeavors by his influence. When this influence waned, the public soon discovered it, and acted accordingly.

I have had experience of firms of good standing getting into the hands of the more commercial type of architects, all principles of professional ethics becoming disregarded. Institute membership should almost make a change in the firm name compulsory upon the death of the admitted leader and artistic head.

Why isn't it all right, if all ethical requirements are observed?

Precedent, background and hero-worship have advantages.

Each must settle questions of this nature for himself. No general rule can be laid down.

Seldom is it possible to continue, unless the remaining personalities have been so concerned in the building up of the original reputation as to retain a legitimate share of it on their own account and to have developed contacts in the process which they, of their own force, are able to continue to hold and further develop. Under such conditions the retention of the older names appears legitimate and serves to indicate fairly to the public mind not only the earlier affiliations but the present personalities in direct control. The practice of architecture is a personal service to such a degree that it cannot long sustain itself except by virtue of the personality that actually performs the



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service. This I believe remains equally true of the small operation where a single personality is principally involved and in the larger undertakings where a number of almost equally important personalities are engaged in rendering the service but where generally one dominating personality will be found as the essential point of contact with the Owner.

Architecture cannot claim to be a creative fine art if this abominable practice is proper. The fear of standing on one's own feet is a confession of professional weakness. If architecture is a profession, architects should consider this the stealing of a firm name for business purposes, and disgraceful.

The new man should have pride enough to want to do business under their own names. They also owe it to the public and the profession.

Architects should wish to inject their own personalities into their professional business instead of operating on the reputation of those who preceded them.

I do not believe this type of camouflage will in any sense injure our professional opportunities.

I have always felt it to be a great defect in architectural practice that a man who has spent a lifetime in working up a clientele and reputation should not be able to turn over to his children or successors the connections and business relations he has formed.

Every successful architect, in my opinion, ought to have in mind the interests of his clients in the future and train up a successor who should be able to carry on such business as can be transmitted to him with due regard to the client's interests.

The use of a name has a business value, or a sentimental claim to recognition, and is in my opinion legitimate, provided there is no deception as to who is working thereunder. To attempt to cover inefficiency under such a use is rank deceit and inevitably meets its own reward: discovery and rejection.

My experience is that no architect can do business except on the basis of his long performance.

I have discussed this question with several, with the idea of making provision for the men who have been with us for many years; but it is the majority opinion that it cannot be done in a profession like architecture.

In a large office, yes; and in an office of individual practice with one head, it would depend on the ability and length of association of those left to carry on.

The bird who decorates himself with someone else's feathers will moult.

It seems to me that any man, and particularly a professional man, should ride under his own colors or else walk

The practice is difficult, misleading and open to ridicule.

There is nothing just in securing business on the reputation of the dead or retired, whether or not the successor has the same ability, or even more.

I see two sides to this question. One the pity that the work of a great architect and of the organization he has trained should have to cease at the end of his career, with hardship to the men who have helped to build up his reputation; the other, the danger that clever salesmen may trade on the reputation of the departed and do work not up to the standard he set, and secure work from other practitioners on an unfair basis. I do not see how a definite rule can possibly be laid down.

It isn't right because the public is not always qualified to know that they are getting what they assume they are.

It does not seem to be professionally ethical. However, in my opinion, this question does not affect the profession generally and I question whether it requires very serious attention. My opinion, of course, is based on personal observation and experience, and thoughtful and careful consideration may be justified.

True genius in architecture as in any of the fine arts is usually employed only by a keenly appreciative class that would immediately recognize the lack of such genius in an architectural firm existing on the reputation of past greatness. A splendid reputation may well be carried on after the departure of the originators, with no lack of service to the public.

This is a very delicate subject indeed upon which to express an opinion. There is one notable instance of the survival in its entirety of a very eminent firm indeed, of which, however, only one member remains alive but not, I understand, a designer. Several other cases occur to me, as no doubt they will to you, where even this rather lame justification does not exist. It seems to me that individual cases deserve individual consideration. There is no doubt that the work of a designing architect lives after him in more senses than one. In the case of a monumental and unhurried building, therefore, the death of the designer may precede the completion of his work by many years. Here, I cannot avoid expression of what my own wishes would be. These wishes run in my head something as follows: That my name should be retained precisely as at present on all drawings and office stationery for, say, five years, with the names of those I should nominate to be, as is common with associates, in lesser type. Then after the five years have elapsed, that the names of such associates be added to my own for, say, another five years; then that my name disappear and all interests of my heirs would cease and my successors would carry on the work they had been commissioned to do after my death under their own name, style and title.

If he has paid or is still paying for the right to use the name, and thereby the reputation, of the departed or retired, he has the legal right at least. Beyond this, ethically, an architect has a right to the reputation of the dead or retired only so far as he, or some of his present firm, may have contributed to the establishment of that reputation.

We believe it is absolutely right and proper. We know of very few instances where the reputation of the predecessor suffered through inferior work done by his successors. We are all familiar with some of the foremost firms who have kept up the standard established by men now dead

and who in many cases have surpassed it. The practice or good-will is always worth more than the equity from work already in hand alone. Is it fair that a man's estate should fail to derive the value from this asset which it took years to build up?

The use of a vanished name smacks most unpleasantly of architectural commercialism.

The necessity for an architect or firm to gain the good will of clients means personal contact and service and takes care of any danger that successors will try to "ride in" on the reputation of the dead or retired.

If this question be aimed at ——— or ——— or ——— it appears that it is lacking in good taste, and presupposes that prospective clients are unaware of the personnel of the firm, which is beyond belief. If it merely questions the propriety of attaching a name to a creation not executed by the owner of the name, need we try to safeguard a trust which they themselves created in handing over control?

The reputation of the dead or retired is an incentive to their successors to carry on, maintaining their standards. I do not know of a single case where this has been detrimental to the profession or the public.

In so far as practice is a business; yes. Professionally, this practice may camouflage incompetence.

Inasmuch as architecture is a fine art, it should be practiced under the architect's own name. Personality is the most vital element in any of the fine arts.

I cannot see anything wrong in architects carrying on the work of the dead or retired, if due credit is given and frank acknowledgement made that successors are conducting the business.

Doing business on the reputation of the dead is simply one of many reprehensible practices of both some professional and business men. It is an attempt to sell what they do not possess and cannot deliver. It should and does receive the condemnation of honest professional and business men.

If Smith, Brown and Jones are entitled to and are practicing under the name of Stone and Wood, architects of reputation now deceased, and are rendering service satisfactory to their clients, there is no reason why they should not.

I see no right or wrong in this. Any firm leaning upon the reputation of an older name will last as long as the new personnel deserves to last.

It seems also that the use of such a name, besides being a real asset, would be an incentive to the successors to endeavor to maintain the high standards which brought recognition and success to the original firm. If the name of a well-known firm were to be traded upon by strangers, rather than used by former associates, we would be decidedly adverse to the practice.

I do not think it is any concern of the Institute.

As a matter of fact, all, or nearly all architects in America do business today on the reputation of the dead. They

steal from the dead, not only without remorse but with a conscious sense of pride.

It is not right, but what can be done about it?

In most cases, I see no objection to carrying on work under an established name, though some members may be no longer living. However, where the work of the office has materially fallen off, and the advantage of the name is used to procure work, there can be nothing but criticism. As each case differs, it is hard to make a definite statement for or against the right of architects to continue a practice. This is with the assumption that one or more of the original members remain active in the practice and in the control of the office policy, and does not apply when all the original members of the firm have died or retired.

*(To be continued)*

## London Letter

The great British public has no doubt been impressed by recently published tales of the wonders of the Larkin building proposed for New York, but pictures of the new structure proved to be rather disappointing. It must be admitted that, aesthetically, the Larkin tower seems to have a silhouette about as prepossessing as that of a cubist telescope; we do not know what Mr. Lewis Mumford thinks about this building, but we imagine that in his eyes it is something even more deadly than the product of an Imperial age. Of course the London papers alluded to it as "New York's Tower of Babel," and despatched their minions round to hear what Sir Reginald Blomfield had to say. Sir Reginald is a member of the Fine Arts Commission, and is every inch an Englishman. "Thank goodness, there is no chance of anything like that in this country. I think it is a perfectly appalling idea. . . . Apart from all else, there is the fire danger, and the congestion that must inevitably be caused when the 30,000 occupants of the building come out or go in."

Another "very well-known architect" thought that the while thing was idiotic, but added that he "could not butt in on a problem that fortunately concerns New York, and not London."

The question of tall buildings is, however, a very vital one for London, and in spite of Mr. Topham Forrest's suggestion of a raising of the present 80 feet limit to 120 feet for thoroughfares over 65 feet wide, there is a very strong feeling amongst architects against anything in the nature of skyscrapers for this country. Anyone who has struggled through the nine months winter in England does not want his sun and air cut off by architecture.

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The competition for the new Stratford-on-Avon Theatre, open to both American and English architects, should prove to be an interesting one for the personality of the assessors should itself assure a good entry by attracting a number of clever men who frequently do not compete when the nominated assessor is a man of the older school. Cass Gilbert is admired in this country, more particularly perhaps for the Woolworth building and for some Army warehouse buildings in Brooklyn which were shown at the Exhibition of American work held a few years ago at the R.I.B.A. Mr. Robert Atkinson, one of his fellow assessors, has a

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well-deserved prestige as an architect, a teacher, and the author (with Mr. Bagenal) of the best book in English on its subject, "Theory and Elements of Architecture." It is the nearest thing to Guadet, but it is by no means merely an English version of "Éléments et Théorie." As for Mr. Guy Dauber, he is President of the Institute, and deservedly well known for his domestic architecture.

The conditions of the competition are not easy, and it seems in a way a pity that any of the buildings of the old group have to be incorporated in the new scheme; although at first blush an economy it nearly always proves to be a mistake in the long run.

One interesting feature of the conditions is the suggested provision for three styles of stage production, the picture stage, with permanent apron over the orchestra; the Elizabethan stage which can be extended about 12 feet in front of the curtain, and the Greek stage, for which the orchestra well would have to be covered over to form a low-level stage which would be connected to the permanent stage by temporary steps.

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Theatre building is in the air just now, although managers complain that they cannot fill the existing houses. Probably the fact is that there is still an opening for some large houses for big productions such as spectacular musical plays, for the only theatres recently erected, the Fortune and St. Martin's, are of the small capacity type, seating only 517 and 600 respectively.

The latest proposals are for a house to be called the Casino, on a site forming the corner of Oxford Street and Tottenham Court Road. It will seat 2,648, ranking with Drury Lane and the Lyceum. The other big theatres in London are the Princes, with 2,000 capacity, His Majesty's with 1,770, the Old Vic with 1,700 and the Adelphi with 1,500.

There is, of course, a very big scheme on foot for the Empire site in Leicester Square, understood to be destined for a cinema. The old building will soon be only a memory, but it is so long since the Empire lost its Promenade and its "chuckers-out" that no one will much regret it. All its contents have been auctioned, including an organ, a policeman's uniform, the mahogany panelling and mirrors, twenty-one pairs of satin shoes, and a lot described as "fourteen ties for Charlie Chaplins."

Theatres seem in fact to be fighting a losing battle against the cinema, in spite of the fact that the Arts League of Service has just organised a theatre in a caravan which will tour the country behind a Fordson Tractor, and spread the cult of the "Art Theatre." Within the last week no more than 17 music halls have been sold to one man (name of Abrahams), practically all of which are going to be turned into cinemas. It is the biggest advance which the cinema has made in one stride, and foreshadows the eventual eclipse of the music hall type of entertainment. There are lean times ahead for trick cyclists and Chinese jugglers.

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Not only is London catering for theatre-goers but is trying to attract more out-of-town visitors by building a couple of—for England—quite up-to-date hotels. One of them is called the Park Lane, and has arisen out of that derelict bit of steel framing which used to stand as an eyesore in Piccadilly, opposite the Park, and which was nick-

named the Birdcage. The new hotel is said to be the first hotel in England to be built with a bathroom to every bedroom. There are 360 of each. In this it is modern, but it embodies, alas, all our old enemies, the old English breakfast room, the Louis XIV grill, the French restaurant, and a new contribution to architectural nomenclature, "the old Roman lounge." The Park Lane Hotel, with its separate floor bureaux, is just a little "Statlerised"; and it is no doubt with the idea of sounding quite another note that the new Mayfair Hotel, which is just being finished, announces itself as providing Country-House atmosphere in London, yet thoroughly up-to-date, "and at least 99% British." In England we are modest, and allow 1% for contingencies.

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Old landmarks in England continue to disappear so rapidly that one wonders what may happen to Montacute House, in Somerset, which belonged to the late Lord Curzon, and which is now for sale. It is one of the finest Elizabethan Mansions in England, built in 1580-1601, and contains a wonderful gallery, 185 feet long and 21 feet wide which is as perfect as its frontage and the fifteen foot yews of its garden.

Estates in the country are being broken up, largely on account of death duties, in the same way as are those in London. No one nowadays can afford to occupy a site like Grosvenor House, which is rated at such a figure that only a commercial development could make it utilisable. The breaking up of stately homes in London is a cause for deep regret, but what is a much more serious matter is the disappearance of the gardens belonging to them, and of the open squares which are amongst the most valuable and characteristic amenities of London.

London has some 250 squares and gardens, as a result of two and a half centuries of city development based on the provision of these open spaces. St. James' Square, Leicester Square, and Bloomsbury Square, the three earliest of the more important examples, date from soon after the middle of the 17th century. Cadogan Square, the last to be formed, was laid out in 1883.

Some of the squares are owned by the London County Council, the City Corporation, or the borough councils, but the majority are private property, and with land at its present value, and money at a premium, the temptation to dispose of these open spaces for building purposes is very strong. At the time of writing, Mornington Crescent Gardens is up for sale, at the rate of nearly £25,000 an acre, and as building leases expire and property falls into the hands of speculators it is conceivable that all the squares might eventually be sold up and built over. Nearly a hundred of the London squares are the property of 6 or 7 large landowners, who would no doubt preserve them. But the only real safeguard will be legislation, a case of the owners suffering *pro bono publico*.

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While there are not enough open spaces in London, there are also not enough houses. The Housing Committee of the London County Council, in a report which it has just issued, discloses that the shortage of houses in Greater London, estimated to be 50,000 in 1919, had increased to 62,000 in 1926. There was a total of 27,584 houses and flats built last year, a higher number than in any of the preceding years.



It is estimated that in London the total of new houses of all classes required annually is 17,000, of which about three-fourths are reckoned for working class accommodation.

For the last six years the normal annual requirements have not been met, and only about half the houses have been of the working class type instead of the three-fourths required.

The cry of "Housing Shortage" is being raised elsewhere than London, and it appears that in spite of the 768,000 houses built since the war, there is still a deficit of some 700,000 houses. These figures are based on a survey which was made in 1919, and which showed that there was at that time a net need for England and Wales of very nearly 800,000 houses.

Both Mr. Chamberlain, the Minister of Health, and Mr. Wheatley, the former Socialist Minister, are agreed that not fewer than 100,000 houses are required each year to meet growth and expansion and dilapidations. And as it is seven years since the 1919 survey was made, it means that we are to-day in arrears of upwards of 700,000 new houses.

One difficulty is that houses are still costing too much—a three bedroom non-parlor house costs to-day about £422—and there is a general feeling that until the housing subsidy is reduced or withdrawn prices will not fall. The effect of grants has always been to increase the cost of building.

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Three years ago we had an exhibition of Swedish architecture, which shook us out of our insular complacencies, and today, at the Tate Gallery, the National Museum of British Art, we have an exhibition of the work of Carl Milles, the great Swedish sculptor.

There is at present no sculptor in England to equal Milles. He is a mixture of Jagger, Epstein and Coles, with the addition of a natural superiority of technique which makes his work appear completely effortless. Any English—or for that matter American—architect who wishes to see in bronze or granite the fusion of sculpture and architecture will find it in the work of Milles.

For the past twenty years his talent has been recognised abroad, but before that time he had a hard struggle; as a student in Paris he sold toys on the boulevards to make a living, but now he has a beautiful house in Stockholm, to which all art lovers are welcome. Milles is one of the two or three living sculptors whose work will compare with that of the greatest masters of the past.

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The £2,000,000 scheme to remove Covent Garden market to the site of the Foundling Hospital in Bloomsbury has been dropped. General opposition to it has been growing, and Public authorities also had begun to throw their weight into the balance of protest. There has been a great deal of anxiety over the proposal to shift the market, and most Londoners will share with the inhabitants of Bloomsbury relief at the news that an alternative of rebuilding on the present site has been adopted.

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The Bill for the Registration of Architects is actually coming before Parliament, having been lucky enough to

draw a place in the Parliamentary Ballot for the session. It is largely a matter of luck whether a bill can be brought in, and so far the sponsors of this one have been favoured. But it is too soon to eat the lunch of triumph, for opposition is in the wind, and pleas against the principle of the Bill are already appearing in "The Times." The main objection seems to be the setting up of the R.I.B.A. Council as the paramount authority in the matter of registration. It is true that a Board of Architectural Education will deal with all admissions to the Register by examination, but this Board is itself appointed by the R.I.B.A. Council. It is argued by opponents of the Bill that the R.I.B.A. does not represent the whole of the profession, nor has it any right to speak for members of other organisations or for those who are unattached. If the Bill goes through probably even those who drafted it will be pleasantly surprised, but on the whole the better element in the profession seems to be in favour of it, and it would be a pity if it should be killed by the sort of minority body which objects to anything on principle.

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There is one thing which the Registration Bill has failed to do, and that is to define the meaning of "Architect." In order to supply the omission, the following is suggested by a practitioner who uses it on clients who are unusually dense about the service which they are getting and the fees which they should pay:

"An architect is a man who is engaged, at a very moderate cost, to make small mistakes with a threepenny pencil on a fourpenny piece of paper, and to rub them out with a twopenny lump of rubber, solely in order to prevent his clients from making costly errors on valuable land with expensive materials."

"X"

March, 1927.

## Letters to the Editor

### *High Buildings*

TO THE EDITOR OF THE JOURNAL:

One thing leads to another.

At the age of ten, I discovered a bright, new dime, shining in the sand of a country crossroads. I am not rich, but I found the dime.

At the age of twenty, as I sat at a table, I discovered in my hand, a two, three, five and six of hearts, with another card—a spade—which I returned because it was not meant for me. Presently my friend on the other side of the table gave me instead, the four of hearts. I shall always remember the look of the four of hearts. Another friend at the table held a pat full house, and still another filled to four Queens. Later on, when we compared notes openly, and my right arm made an encircling motion over the top of the table, my erstwhile friends became otherwise. I am not rich, but I took the pot.

At the age of a little later than twenty—a little—in the month of November, 1926, I spoke in disparagement of the skyscraper to a convention of two hundred men and women gathered in St. Louis and hailing from most of the large cities of the United States. I had thought they would refer to me as did a "realtor" later in the day who asked, "Is this man Curran crazy?" But the City Government and City Plan delegates to this convention of the National Municipal League referred to my poor words in a different

## THINK ON THESE THINGS

vein. They approved, agreed, and made known their enthusiastic belief that the skyscraper in its present savage, and uncontrolled condition, is a scourge of American cities as virulent and injurious as used to be the smallpox and yellow fever plagues of other days. We all went home heartened by our common belief, to make further attempts to bring about a better control of a form of building which can be a boon if properly controlled, but has already become a nuisance because improperly controlled. I am not rich in accomplishment in this agitation, for the skyscrapers are still going up. But I discovered a seasoned and coinciding opinion about them.

I believe we should preserve our beautiful towers and other forms of high buildings where the architect has wrought in beauty. But these buildings should be separated, spaced, and should leave corresponding free area on the ground in return for the additional cubical content of air which they occupy so far above the ground. We cannot pack people vertically in a particular spot indefinitely. Already, in most of our American cities, we have packed too closely in this fashion. The old streets and the new subways below, cannot possibly take care of these double bow-knots of skyscraper workaday population, with comfort or even with safety.

The uncontrolled skyscraper is an old thief of light and air. It is usually an ugly rightangled box besides. It is seldom a beautiful tower. And it is always—when it is unduly herded with others—a thief of more than its fair share of streets, subways and all other city services, paid for by all the taxpayers. In New York today, and in many other cities, it is a nuisance. It needs discipline, education, a reasonable unselfishness and a betterment in character. Legislation can do this. Legislation should do it, and do it soon.

Is it so wonderful to be big? Is it better to be beautiful? Toward which of these goals are our cities bound?

"The higher the fewer," is a good rule for skyscrapers.

HENRY H. CURRAN,  
*Counsel to the City Club of New York.*

### "Think on these Things"

*The Ceremony of Initiating a Member as Used  
by the Washington State Chapter*

AFTER the regular meeting is finished, the President will announce that there is a new member to be received into the Chapter, and will ask the candidate to step forward. The Secretary will bring out the Roll Book. If possible, the President, Secretary and one other officer will be seated at a small table apart from the rest of the members, with the candidate facing them.

THE PRESIDENT: "Fellow Architect, after due consideration you have been selected as fully qualified to join with us in our Association for the up-building of the Profession of Architecture, both in its ideals and its influence, to the end that our professional services and conduct may redound to the advancement of the general welfare and the public good.

"As stated in the Principles of Practice of the American Institute of Architects, the profession of Architecture calls for men of the highest integrity, business capacity and

artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion. He acts as professional adviser to his clients and his advice must be absolutely disinterested. He is charged with the exercise of judicial functions as between client and contractors, and must act with entire impartiality. He has moral responsibilities to his professional associates and the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are such as to command respect and confidence.

"Our Association, by selecting you for membership, signifies its belief in your ability to uphold the high ideals of the Profession of Architecture, and you, Fellow Architect, in expressing a desire to join with us, have also expressed your willingness to share with us the privileges and duties of a member of the American Institute of Architects.

"It is manifestly impossible that all these duties can be reduced to a few rules, but as a general statement for our guidance, a Canon of Ethics has been framed by the American Institute of Architects as follows:

*(Here follows the reading of the Canons of Ethics.)*

"Do you, Fellow Architect, to the best of your ability, accept the intent of these rules for your guidance in the practice of your profession, and your relation to your fellow Architects and the Public?"

INCOMING MEMBER: "I do."

THE PRESIDENT: "You will then sign the Membership Roll Book of the Washington State Chapter, American Institute of Architects. Embossed as the preface to this Roll Book is the 'Perfect Code of Ethics' permanently established in the dawn of Architecture, lo, these many centuries ago:

"Finally, brethren

Whatsoever things are true,

Whatsoever things are honest,

Whatsoever things are just,

Whatsoever things are pure,

Whatsoever things are lovely,

Whatsoever things are of good repute;

If there be any virtue, and

If there be any praise,

Think on these things."

*(Incoming Member signs.)*

THE PRESIDENT: "I now take pleasure in presenting to you your Certificate of Membership and welcome you to the privileges and duties of a member of the Washington State Chapter, American Institute of Architects. May you, as we have, take delight in up-holding its standards."

*(Then follows the introduction to Members of the Chapter.)*

### *Lafayette Square*

The fate of this historic square facing the White House was left hanging in the air when the Congress failed to take action on the subject, due to the filibuster in the Senate. Mr. Peaslee's heroic efforts deserved a better fate, it will be said, but on the other hand they have certainly aroused the nation to a possible disaster.

### *Book Service*

Members are advised that THE JOURNAL'S BOOK SHOP can locate books out of print both at home and abroad.

## Shadows and Straws

On the day before the meeting of the Executive Committee in New York, in February, there was a Regional meeting with Mr. Hewlett as Chairman. The region of which he is the directorial shepherd was but fairly represented, but the country as a whole did extremely well; members of the Institute were present from California, Florida, and Illinois, as well as from all the nearby states.

It was more or less of a pre-convention meeting. The purpose was to discuss questions that will come before the Convention in May, and to send members back to their chapters for still further discussion. The weakness of Institute Conventions, as legislative bodies, is more and more apparent. Delegates cannot vote intelligently unless they inform themselves prior to conventions, and, as President Medary pointed out at the New York Regional meeting, the Board of Directors cannot interpret the Institute unless the members will give some attention to their own affairs.

At the meeting in New York the one subject discussed was "Fellowship." Mr. Hewlett read a letter from Mr. Lansing C. Holden, a member of the Jury of Fellows. Mr. Holden believes in the Fellowship and his letter ably expressed his reasons. Another letter from Mr. Faville, Past President of the Institute, briefly narrated the efforts that have been made to establish the Fellowship on a satisfactory basis and ended with a conviction that the game was worth far less than the candle. As I am wholly in agreement with Mr. Faville, and with Mr. Steele's views as expressed in the last issue of the JOURNAL, I did not trust my own interpretation of the discussion that followed the reading of the letters. But, as I found later that others agreed with me that the weight of opinion as developed by the meeting was against the continuance of the Fellowship, I record my own impression.

The subject was pretty well canvassed, pro and con, but I think there must have been some confusion as between what was called "distinguished performance," and "recognition." Over and over again it was pointed out that men cannot confer distinction on each other. Men must distinguish themselves. If their fellows then wish to recognize their distinction, that is one thing, but the two things should be made clear, and the vague difference between "giving honors" and "recognizing distinction" be laid to rest.

A considerable light was shed on the question by the answers to the Questionnaire—published in March. It is evident that there are very wide divergences of thought in the Institute, but one of the most disconcerting opinions expressed at the New York discussion was that the abandonment of the Fellowship might have a serious effect upon the finances of the Institute, since if young men knew that they never could get beyond Membership, they would decline to join. This seems to me to be the very best reason for abandoning the Fellowship at once. The Institute has been sold cheaply enough, as it is, and on a basis that many members do not approve. Dangling honors as baits recalls a recent instruction issued to those who seek to enroll members in the American Legion in a certain state: "Tell the prospect that if he wants military honors at his death his relatives will have to turn to the Legion, and that he owes it to those who go before him and to himself to support the organization that accords such honors."

\* \* \*

The Executive Committee meeting was occupied with two major subjects,—the Convention in May and External Activities. Mr. Mindeleff, Chairman of the Convention Committee, came to discuss the programme and Mr. LaFarge, Chairman of the Committee on Allied Arts, was also present, since the programme of his Committee, of which a skeleton outline has appeared in these columns, will play a considerable part in the Convention. I remember many years ago when the slogan "collaboration" was sounded by the Chairman of the Allied Arts Committee, and while that slogan did not immediately set the wild bells to ringing, it is still certain that the allied arts cannot progress very far as elements of architecture without collaboration. Mr. LaFarge's committee now proposes a working programme towards that end. To put it plainly, I would say that they were preparing to take some of the high hat out of architecture,—to make collaboration more than an idle word,—to think in terms of architecture rather than in terms of architects, as the sole proprietors of that art.

All of this is most hopeful. Fred Bigger once put it in admirable irony when he said that "the most efficient collaboration is by a chameleon," and as a matter of fact there are too many architects who want all the other participants in a job to appear as reflections of the architect rather than as masters of their own crafts and with ideas and knowledge of their own. The Committee on Allied Arts has embarked on a voyage of discovery, with better architecture as the goal, and although the captain may be an architect, the ship's course will not be laid down wholly by his dictum but by the knowledge of those vast unexplored islands of craftsmanship that will be laid before him by his companions on the voyage. I call it a fascinating adventure and I prophesy that under Mr. LaFarge's guidance, the new maps and charts will disclose untold possibilities for happy and beneficial collaboration.

Of External Activities not much can be recorded at present. Undoubtedly the Board will formulate the result of its year's work at the coming Convention and ask for a discussion and a vote. It can be said that Mr. Edwin H. Brown appeared before the Executive Committee and produced evidence such as removed all doubts as to Institute responsibility for the Small House Service Bureau. The question has been investigated by two legal firms and their opinions do not differ: The Institute is in no way legally responsible. Mr. Brown's evidence was presented with great lucidity and his submitted statements of the financial history of the Bureau and its subsidiaries, were clear and concise. I do not see but what they put an end to the controversy as far as these questions are concerned. Whether there is a moral issue raised in the phrase "Controlled by the American Institute of Architects," as publicly used by the Bureau, is a matter that seems still to be determined.

\* \* \*

In writing such a record as this, one has to beware of adjectives, but the discussion of the "Canons of Ethics" was to me one of the most encouraging things that ever happened in a Board meeting. After the proposed revision of the Canons had been read, every man in the room seemed to have experienced the same wish,—"Can we not get rid of that childish stuff? Must we bare the method of house-breaking architects in this manner?" Thus the discussion turned at once upon the possibility of dispensing with the



## SHADOWS AND STRAWS

Circular of Advice and the Canons of Ethics,—of proceeding by affirmation rather than by negation, which is of course a difficult change to make. Men who have walked on crutches do not quickly learn to walk alone. Men who live by statutory laws ultimately lose the sense of rightness and wrongness.

But suppose that when a member was inducted into the Institute, the simple ceremony made it plain to him that "the profession of architecture is policed only by those who practice it," or words to that effect. Suppose that instead of relying upon the theory of crime and punishment, reliance was left to individual honor. The question goes to the very roots of every form of social organization. Shall we rely upon honor or upon law? It is upon law that we have tried to build. Of laws we have no limit. They flood and engulf us. But, in the meantime, where goes individual honor? It is a grave question.

There are men in the Institute who believe in larger and better slot machines, into which they will drop their dues and get more jobs,—in bigger and finer laws, by which they will punish more effectively,—but there are others who see the Canons of Ethics as childish crutches, the effect of which is to lower rather than to raise the general average of professional honor. It is asserted, of course, that we must have laws for childish souls. Perhaps we must, but there is a class of citizens who are steadily coming to believe in more and better Tea Parties, and their belief has great attractions for me.

Yet the fact remains, I think, that we live in an age when more and more dependence is placed upon outside agencies to influence the individual. Less and less, it seems to me, do we lay stress upon the realization of our own sense of truth and justice, our own tense struggle as between doing the right and wrong thing. We look outside ourselves rather than within ourselves and that means the slow atrophy of moral integrity,—which is all that we can possess,—that acute sense of rightness or wrongness as determined by the circumstances and the knowledge in our possession.

Somehow or other it seems as though there should be found, by affirmation, a statement of professional obligation,—a statement that would turn men's minds in upon their own moral sensitiveness rather than outward upon some statute or specific set of negations,—a statement that would hark back to those lines in "Paracelsus":

*"Truth is within ourselves; it takes no rise  
From outward things, whate'er you may believe.  
. . . . And so KNOW  
Rather consists in opening out a way  
Whence the imprisoned splendor may escape,  
Than in effecting entry for a light  
Supposed to be without."*

I have often thought that all our legislative bodies ought to be forbidden to pass any more laws until they had repealed the laws now on the books until only ten were left, and after that they should enact no law without repealing another. Thus the number of laws could never be more than ten, and every ten years these should be reduced by one until we got rid of laws altogether. Personal honor might then rise to great heights instead of being driven into anaemia by the increasing passion for defining crime and its punishment.

Why not make a beginning in the Institute by erasing one Canon a year until they are all gone!

I suggested the idea to a number of members during a recent journey but as I chanced to fall in with several who were greatly incensed at what they considered gross breaches of professional conduct on the part of certain of their professional brethren, opinions seemed to concur in support of at least one Canon under which a man could be summarily "kicked out." I pointed out, on the other hand, that the situation was merely another indication of the failure of the legal negation as a restraint, and that perhaps there were better things to be done than to define crime and then make a punishment that would fit.

There were several men who warmly supported the idea of a Codeless Institute, and it was several times remarked that inasmuch as a Code of Ethics was now one of the cheapest things going in organizational life, there might be a great advantage to some body that would have the courage to announce that its members were the only policemen on the job,—that they attended to their own honor and to no other,—and that there were no courts.

\* \* \*

The New York Chapter is trying an experiment the crux of which is revealed in the following excerpts from a letter which has just been addressed to every member of the Chapter by its Committee on Education:

1 March, 1927

"The responsibility of the practicing architect toward his drafting staff is generally fully recognized, and the average attitude of encouragement most creditable.

"There is, however, in all offices the constant tendency, produced by pressure of work, to hold the men so closely to the production of drawings that we believe we can discern the growth of a generation of designers and detailers who are losing all contact with the materials of architectural construction, and with the arts and crafts which prepare them for use in our buildings. We have particular reference to the artistic aspect of our work, for we realize that the structural and mechanical aspects are most often handled by men who actually superintend at least a portion of their work in the field and so maintain contact with the realities of production. The ignorance of the average draftsman of such operations as the sawing, planing and polishing of stone and marble; the modeling and casting of bronze; or the forging of iron is abysmal, and is expressed in many an expensive detail drawing.

"Will you not resolve to arrange for the entire drafting force working on a building to visit, at least once during the course of the job, all the shops such as cut stone, terra cotta, marble and mosaic, decorative plastering, modeling and sculpture, bronze and ironwork, woodworking, decorative and mural painting, furniture and draperies, where work is being executed for that operation, when these shops are within a reasonable radius of travel?

"In order to secure a definite start on this program, the Committee is now securing the cooperation of a selected list of shops and studios, within convenient reach of the office, all representing high standards of artistic achievement, where members of the architects' staffs would be welcome visitors."

C. H. W.

## From Our Book Shelf

### *About France*<sup>1</sup>

That American architecture has owed much to France is too generally recognized to need discussion or proof. It is interesting, however, to contemplate some of the ways in which we have drawn our inspiration from the Gallic source. From time to time, under the compelling influence of some forceful individual, we have attempted to revive on this side of the Atlantic, traditions that have been obsolete among the French for centuries. Thus we have had those purely archaeological creations such as the Romanesque churches of H. H. Richardson and the *Francois I<sup>er</sup> chateaux* of Richard M. Hunt. Marvels of scholarship and research though they be, they never become an integral part of the American scene, whether it be laid in Boston or Asheville, and like most hybrids they are inherently sterile and without abiding influence upon the later character of our national architecture.

Of more permanent and salutary effect has been the training of our architects both by French masters in this country and at the *Ecole*,—a training stressing the rational solution of every problem, rather than the forced adaptation of the problem to some admired precedent, thus proceeding in the development of the project with logical analysis, unhampered by undue preoccupation with the so-called historic styles, relying on those fundamentals of design such as proportion, rhythm, balance, contrast, etc., to give the composition that distinction and character which are essential to all style. This analytical and rational approach to the creation of architecture has won its most conspicuous successes in the field of public and commercial building, but even in our educational, religious and domestic architecture, where determining ideas and associations have a greater emotional content, its sound reasonableness has protected us from much that is bizarre and maudlin.

Thus safeguarded all might still be well in our domestic architecture if we were content to confine ourselves to the natural development of certain regional and indigenous traditions but this we are seldom allowed to do. The printing press has been from time immemorial the evil genius of architecture, ever tempting both client and architect to forsake the well-tried customs of their fathers and follow some half-understood and outlandish manner of building. In by-gone times the frequency of these phases of foreign importation was distributed over longer periods of time; there was thus a chance for a certain amount of assimilation between occurrences; but with modern mechanical perfection of printing and photo-engraving and the host of able scribes going up and down the earth exploiting the architecture of every known people and time, there is little opportunity of incorporating all these discordant and conflicting contributions into the general body of our mode of expression. Recently large areas of our country have been afflicted with an epidemic of Spanish Renaissance, ranging from Plateresque to Churrigueresque in its virulence, though in most instances there is no historic background justifying the selection of this manner more than an hundred others equally exotic, save for the fact that there is a wealth of printed documents on this style readily available. We are

<sup>1</sup>Small Manor Houses and Farmsteads in France. By Harold Donaldson Eberlain and Roger Wearne Ramsdell. Introduction by Leigh French, Jr. J. B. Lippincott Co.

told by ambitious publishers that Peruvian Architecture will soon be regarded as something very smart and novel, and that Inca temples will shortly replace Andalusian *haciendas* in progressive circles.

In recent years we have noticed very excellent suburban work in the manner of the less pretentious chateaux. A Pennsylvania farmhouse becomes a Norman Manor, and is a success not because it is faithful to historic prototypes, but because its designers had instinctive good taste and have mastered the subtleties as well as the fundamentals of composition. On the whole it would seem likely that this Norman type of dwelling is one of the reflexes of the great war and will cease after we are well out of this period.

So we cannot share in the enthusiasm of the authors of the present work that the material presented is a valuable source for exploitation in this country. If too widely popularized we would soon have our suburbs bristling with round towers and steep roofs built of the flimsiest materials that speculative building can supply, and carried out only after resorting to innumerable tricks of construction. However, it cannot be denied that such a work as this might become a treasury of inspiration if used with discretion and not as a source of meretricious plagiarisms. Its chief merit lies in exemplifying the essential value of direct and simple construction, almost entirely nude of all forms of ornament. Great charm is attained by the proportions of the masses, by the contrast of voids to solids, and by the contrasting of materials of different textures and colors. Dignity and form are achieved by the disposition of the several major elements in accordance with definite and well-established plans based on the nature of the terrain or the use of the parts rather than upon arbitrary and rigid symmetry.

The regions represented are Normandy and Brittany, Picardy, Touraine and the Orléannais, Burgundy, Provence. With the wealth of material available in France we would have been more grateful if the authors had limited this volume to northern France and made it more nearly a definitive work. Nothing could be more interesting than the photographs and the charming pencil drawings, by an anonymous artist, of the manor houses of Picardy, and the same may be said of those of Burgundy which are illustrated by equally facile drawings by J. MacGilchrist. Normandy and Brittany, except for the *Manoir Jestin* illustrated by Joseph P. Simms, have been accorded very inadequate showing; the same may be said of Touraine and the Orléannais where the well-known House of *Diane de Poitiers* at Orléans and the almost equally well-known *Maison de Dunois* at Beaugency are accorded considerable space though they have not the fresh interest of "discoveries" possessed by most of the other examples. Provence is skimmed over with one manor and a farmstead near Aix.

In the text we are given a general consideration of the past and present condition of French Manors and Farmsteads, followed by an interesting historical sketch of the development of French gardens and gardening. This is succeeded by a chapter on Furnishing and Decoration of the Houses which misses its mark because of its lack of adequate illustration, as only the interiors of the *Chateau Missery* are given and these show but a few of the pieces referred to.

Preceding each regional group is a chapter in which is described each chateau, manor or farm, but as many of these resemble each other in general type much repetition becomes

## FROM OUR BOOK SHELF

inevitable and makes continuous reading a bit boring. But it is not the text nor the completeness of the manner in which the field has been covered; rather is it the fascination of the material presented which pleases. There is page after page of virile, organic buildings which are a sheer delight in their integrity of structural expression. Here is sobriety without austerity, nobility without *hauteur*, all that was genuine and enduring and human of the *Ancien Régime*.

ALBERT SIMONS

### *A Critical Creed*

CONSIDERING what elusive things truths are by their very nature, it is small wonder that most of us must be content to possess but one or two of them at a time. Many a man, indeed, has set up for a prophet on the strength of a small piece of one. Particularly in so difficult a matter as this art of ours, we need feel no shame if a lifetime of effort brings us to a knowledge of only a few of its laws. At the same time we must be on our guard lest our enthusiasm for the truths which we are lucky enough to recognize lead us into the folly of believing that these are the only truths that matter.

The book<sup>1</sup> which we are considering undertakes to furnish us with a "canon of criticism," stated "in terms of intellect" rather than as "a matter of 'taste' or 'feeling,'" by which "anyone possessing intelligence" can fit himself to pass on the merits of architectural compositions. The author suggests the expediency of adopting it on the ground that otherwise "architects have no means of convincing the public that engineers . . . are not equally competent to cast buildings in an appropriate mould"; also that "its acceptance would give to the public a degree of control over architectural developments which it has never yet exercised."

This canon is set forth in three principles, and one taboo, which, briefly stated, are as follows: things must never be twins; extremities must always be emphasized; like things must be alike and different things distinguished. The taboo is like unto the first principle. These commandments are few and simple compared with the other codes that the inveterate human tendency to Dewey-decimalize its mental processes has set up in the past.

Ruskin, you will recall, preached seven of these watertight compartments: The Lamp of Faith; The Lamp of Hope—the deuce knows what—and all such canons are equally valuable, equally worthless, and equally dangerous. They are valuable because they almost always do contain some kernel of truth that, if applied cautiously and with grave deliberation, may help us, to some extent, in forming our judgments. They are worthless because the truths they express are never of the very highest order of importance nor are they ever to be accepted without important qualifications. They can and must be violated continually with impunity when their observance conflicts with the recognition of other truths of greater moment. They are dangerous because they tend directly to focus the mind on trivialities and to encourage the presumptuous fallacy that art can be grasped in six easy lessons.

Under the heading "The Canon of Number" the author points out very sensibly that a composition of two similar masses is generally undesirable. (In his own words, it is

"an atrocity" and "an abortion.") Applying this principle concretely, he anathematizes the Springfield Municipal Group, or rather, not satisfied to condemn it, he shows (to the merriment of the gods) how it should have been done. He next applies the same little two-foot rule to Notre Dame, in Paris, and of course finds that it is in conflict with the dogma. He does not, however, quite go the length of banning it, but hesitantly gives it absolution on the ground that in it "unity has been satisfactorily achieved by very subtle means," the word "subtle" here meaning, I take it, simply "hard to explain," and that is the precise difficulty with all such categories. They explain only the obvious; the knotty problems remain unsolved.

It is easy enough to see how mediocre men get mediocre results; they follow "canons of criticism" and "principles of design." But when it comes to great men and their great works; when we find them blandly ignoring all the canons and principles and (in some way that is hard to explain) being right in doing so, it helps very little to be told they are being "subtle." We could gladly dispense with the principle to learn more about the subtlety. In short a knowledge of these principles, or of ten times as many twenty times as important would not necessarily equip a layman to pass summary judgment in matters of design.

Nevertheless I should as little deny that the book is worth respectful reading, because its author seems to take his canon over-seriously, as I would attack "Seven Lamps" because a greater critic fell into the same error. And for the sake of the truths it contains I shall keep it by me, placing it—not certainly on the shelf with "Sleeping Beauty," nor with "Relation in Art," nor even, I think, with "Creative Criticism"—Ah! Just the place! Here, in this other case, between "Dynamic Symmetry" and "The Outline of Art."

F. P. S.

### *New Books*

GLIMPSSES OF OUR NATIONAL MONUMENTS. Government Printing office. A booklet of 74 pages with illustrations showing land and park tracts purchased by the Government for preservation, including those in the United States, Alaska, and Hawaii.

ENGLISH DECORATIVE PLASTERWORK OF THE RENAISSANCE. By M. Jourdain. With over a hundred illustrations and drawings. Charles Scribner's Sons.

AN OUTLINE HISTORY OF ARCHITECTURE OF THE BRITISH ISLES. Illustrated with 75 plates of drawings, sketches and photographs. By P. L. Dickinson. Houghton Mifflin Co.

THE SPANISH HOUSE FOR AMERICA. About 150 pages in length, illustrated with photographs and plans. By Rexford Newcomb. J. B. Lippincott Co.

MANHATTAN, THE MAGICAL ISLAND, by Ben J. Lubschez, is to be published this month by the Press of the American Institute of Architects, Inc. The volume will contain 108 photographs by Mr. Lubschez, with descriptive notes quite as charming and interesting as the pictures. Readers of the JOURNAL are well acquainted with Mr. Lubschez's photography, and the book about to be published will not only meet the desire of many for a collection of Mr. Lubschez's pictures in book form, but will make the first really distinctive pictorial presentation of New York. The frontispiece of the book is reprinted as the frontispiece of this issue of the JOURNAL.

<sup>1</sup>Architectural Style. By A. Trystan Edwards. London. Faber and Gwyer.



# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## *An Arts Council for New York*

An Arts Council has been organized in New York City for the purpose of affording information, co-operation, and service in the promotion of a better public understanding of the arts of design, drama, and music. It proposes exhibitions and lectures, and whatever means may present themselves as useful in encouraging discussion and appreciation.

## *Travel—Study*

Mr. Paul Valenti announces the program for the second session of his "Summer School and Tour of Instruction." Sailing from New York on 18 June the party will return thereto on 20 September. The trip is practically under the auspices of the Italian government since no other country will be visited. Complete information may be had from Professor Valenti, Washington University, St. Louis, Mo.

## *Competitions*

Competitors for the Civic Center for the City of Birmingham, England, can receive copies of **QUESTIONS BY COMPETITORS AND ANSWERS** by applying to Charles Butler, Chairman, Committee on Competitions of the American Institute of Architects, 56 West 45th Street, New York City. Eight copies are available.

## Institute Business

### *Nomination of Officers*

Mr. Victor Mindeleff has been nominated for Regional Director of the Fourth District by the members of the Washington, Baltimore, Pittsburgh and Florida Chapters.

1 April, 1927.

TO THE MEMBERS OF THE INSTITUTE:

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

CENTRAL NEW YORK CHAPTER: Verne S. Swan.

ERIE CHAPTER: William W. Meyers.

FLORIDA CHAPTER: John Stafford White.

INDIANA CHAPTER: Karl D. Norris.

IOWA CHAPTER: Amos B. Emery.

KANSAS CITY CHAPTER: Walter A. Besecke, Victor J. De Foe, Alice Walton.

NEW YORK CHAPTER: H. J. Reed Barrett.

NORTH TEXAS CHAPTER: Edgar G. Shelton.

NORTHERN CALIFORNIA CHAPTER: J. Kendall Masten, Wilbur D. Peugh, Ralph Wyckoff, Wm. Raymond Yelland.

PITTSBURGH CHAPTER: Albert F. Link.

SOUTH TEXAS CHAPTER: Victor E. Johnson.

SOUTHERN CALIFORNIA CHAPTER: Ralph C. Flewelling, Donald D. McMurray, Harrison B. Traver.

WASHINGTON, D. C., CHAPTER: Walcott Clarke Waggaman.

You are invited, as directed in the By-Laws, to send privileged communications before 30 April, 1927, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any

Chapter request within the thirty-day period an extension of time for purpose of investigation.

FRANK C. BALDWIN, *Secretary.*

## *Committee Work*

In the last report the hope was held out that members of the Institute would be called into conference before the final plan of the Pennsylvania Avenue Triangle at Washington is decided. This hope was apparently well founded and the Secretary of the Treasury, through Assistant Secretary Dewey, has already taken steps and has made certain requests which are in the hands of President Medary.

The Chairman has no information on the Jones-Wyant Bill for the formation of a Department of Public Works. This has seemed too remote and complicated for considering during this short session.

The bill presented by Senator Shipstead for the exercise of Government control of lots and lands overlooking public parkways in the District of Columbia, has had its hearing in Committee and the amount of interest and agreement developed was very gratifying to those who are interested in the passage of the bill.

Another bill has been proposed for the purchase of the Hay-Adams site by the District of Columbia for the purpose of a branch library. The building would be small and bring about a very satisfactory balance of mass with St. John's Church on the other corner of 16th St.

It is not easy to point out accomplishment but your chairman feels warranted in stating that the Institute has gained ground in its offered position of advising the Treasury Department towards the solution of its problems. These problems are large. No building program has ever been entered upon that includes larger or more difficult elements and the country is to be congratulated that progress has not been so rapid that mistakes have been made.

ABRAM GARFIELD,  
*Chairman.*

## *Contracts*

The Committee on Contracts, Thomas E. Snook, Chairman, has reported to the Executive Committee with regard to a revised form of Agreement Between Owner and Architect on the Fee Plus Cost System. The Committee found that the only changes necessary are those to make the document conform to the previously revised Agreement on the Percentage Basis. Also, it found no necessity for changing the accompanying circular of information which is sent out with the Owner-Architect Agreement on the Fee Plus Cost System. The purpose of this notice is to advise that the Executive Committee has given its formal approval to the document, which will appear as a Second Edition, Copyrighted in 1927. Hereafter all orders for the document will be filled with the new edition.

FRANK C. BALDWIN, *Secretary.*

## *Producers' Council*

The Fourth Annual Meeting of The Producers' Council (formerly The Producers' Research Council) affiliated with the American Institute of Architects, will be held at the Washington Hotel, Washington, D. C., on 10 May, 1927.

All members of the Institute are cordially invited to be present at all meetings of the Council.





DINAN  
After the drawing by Otto F. Langmann



# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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Number 5

## The Genealogy of L'Enfant's Washington<sup>1</sup>

### Part II

WASHINGTON was planned in 1791. It was thus not much less than three centuries after Raphael and Sangallo served as *maestri delle strade* that the dreams of spacial order and beauty that had inspired Raphael and Fontana at Rome—if it was Raphael who planned the third radial from the Piazza del Popolo,—Lemercier, Boyceau, and Le Nôtre at Versailles, and Wren and Evelyn at London, lived again in that strange brain, in that unexpected place. But in all her queer bringings-together of man and work the goddess Chance, though never more whimsical, has rarely been more fortunate than when she led Pierre Charles L'Enfant to the swampy shores of the "Potomac" and set him to planning the "permanent Seat of the Government" of these United States.

The year 1754 is recorded as L'Enfant's birth-year. His father was a painter, an academician. Trained as a military engineer, he was commissioned captain of engineers when he came to this country in 1777. After the war, and after a long visit in France, he set up as architect and surveyor in New York. He built the hall in which congress met in 1789, praised, in its day, as the finest building in the country.

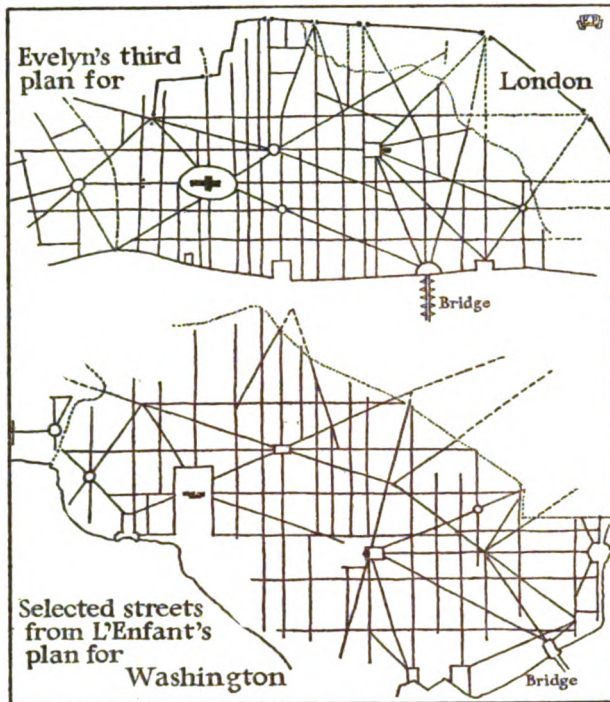
L'Enfant was highly esteemed by President Washington and from him came his appointment as planner of the new capital, early in 1791. But the general location of the city had been fixed by congress in July of the year before and Maryland's offer of land had been made in 1788. The project was dear to Washington's heart and it is not unlikely that he talked with L'Enfant about it in New York and Philadelphia. At the time of the appointment he wrote of L'Enfant as "an eminent French military engineer,"

and at the end of the year he said that he knew of no one, in any country, who could replace him. So it is at least possible that L'Enfant had good reason to hope, for perhaps a year or more before his appointment, that to him would come the opportunity to plan the capital. We can be sure that his energy and imagination were working on the problem, that he was collecting material and forming his ideas.

The story of those spring and summer months of 1791, when the young Frenchman worked feverishly on his plans, and of the following winter, when dissension between him and the commissioners finally ended in L'Enfant's dismissal, is a story that cannot but stir an architect's heart. It is quite too long, however, to form part of this study of the ancestry of the plan.

The patriotic type of city planning effusion usually links President Washington's name and L'Enfant's as co-designers. The authority for this division of credit is probably Washington's diary, wherein he uses such phrases as "went . . . to decide finally" and "made known to them the spots on which I meant to place the buildings . . ." But L'Enfant, as G. W. saw quite clearly a few months later, was not exactly plastic-minded, and several fundamentals of his plan, as it now stands, were sketched in his first report, March 22, a week before their first conference on the ground. Washington's known influence on the plan can be summed up thus: he chose the site of the city and he determined the size and exact outline of the area the plan should cover; he suggested a few changes in L'Enfant's first "finished" plan; and he made or authorized numerous minor changes while Ellicott was making the dimensioned plat, after L'Enfant's dismissal. The number of these last changes is greater, by the way, than is commonly thought. Their extent,

<sup>1</sup> For preceding chapter, see last issue.



Evelyn's plan, complete, and L'Enfant's plan with those streets omitted which do not contribute to its likeness to Evelyn's, in order to emphasize the resemblance of the general texture of the plans and the similar handling of the streets crossing the cities to connect with the bridges.

and their practical and æsthetic value, ought to be made the subject of a special study.

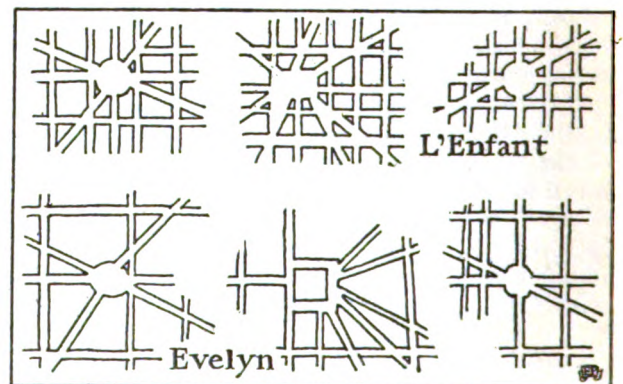
On 4, April 1791, Washington sent L'Enfant, with a polite depreciation of their value, two sketch plans for the city. One was probably by Washington himself, because he refers to the large area it covered, and the principal subject of the letter is the need of comprehending a very liberal area. I have no evidence of the nature of the drawing.

The other sketch was by Jefferson. Washington says it was "accommodated to the grounds around Georgetown." Jefferson's liking for the gridiron, as evidenced by his Richmond plan, makes pretty certain what was the texture of his sketch. It is surprising, one cannot help thinking, that Jefferson, who was so well equipped to do so, did not leave a greater impress on the plan of the capital. Doubtless he was very busy—and he was not president. It is likely that Jefferson's lukewarm sympathy with radial planning deterred him from participating in a design that was foreign to him but native to L'Enfant. Jefferson cited the inconvenience of sharp street intersections and made studies showing how their architectural awkwardness could be minimized. (L'Enfant met this difficulty by throwing the sharp-nosed blocks into his intersection-parklets, but in execution this provision was generally ignored.) That Jefferson and Washington forced the gridiron background on L'En-

fant is hardly probable. The practical necessity for getting lots dimensioned for sale needed little aid in that direction. Aside from a passage in his report of March, '91, protesting against the "regular assemblage of houses laid out in squares and forming streets all parallel and uniform" (and this passage can be construed as directed against an *exclusively* checker-board plan) there is nothing in L'Enfant's plan nor in his writings that can be taken as a protest against the varied gridiron he actually used.

So far as our present knowledge goes, at least, there is no more than the usual element of approximation in the statement that L'Enfant personally designed the plan of the city of Washington. His principal aid was the tradition in which he had been reared, but we may be sure that he also had the help of books and printed plans. He was a prosperous architect and engineer, and it is not only in our day that architects have sometimes felt that God gives the victory to the fattest files. In 1803 L'Enfant made affidavit that in December, 1791, while he was in Philadelphia, his office in Georgetown was stripped ("by the Commissioners or their servants") of all his working drawings along with his instruments and a "trunk and several boxes containing books, also collections of very costly engravings, models of architecture," and so on. It would be interesting, if there were time, to draw up a speculative inventory of this catastrophic loss.

The only plans known from documents to have been available to L'Enfant are the twelve city maps that Jefferson sent him, at his request, in April, '91: Frankfort, Karlsruhe, Amsterdam, Strasbourg, Paris, Orleans, Bordeaux, Lyons, Montpellier, Marseilles, Turin, and Milan. Apparently L'Enfant got little from these plans, though some of them may have confirmed the value of elements more clearly embodied in other sources. The star avenues of Karlsruhe supported the stars of Versailles. Paris doubtless strengthened the claim of the diagonal avenues and furnished suggestions, from the Champs Elysées and the Champ



Details from Evelyn's plan and L'Enfant's showing similar awkward street intersections and open spaces.



A PLAN OF LONDON.

Containing twenty five Churches only, reserved on their old Foundations, with all the principal Streets almost in the same Part they formerly were, and space for all the rest of the Houses, Lanes, and Alleys of note, according to the Dimensions following. Though by reason of the narrowness of this Plan the measures are not exact.

The Key .....	Foot	St Pauls to Cheapside .....	Foot	Four next to Row .....	Foot	All the Streets leading	Foot
Thames Street .....	40	Gold Hill to Cheap .....	40	Lombard Street .....	40	from Cheapside to the	Foot
Fleet Street to the Tower .....	50	Aldegate Street to the Thames .....	40	Old Bailey from Smithfield	35	Thames .....	50
Holborn to Aldgate .....	55	Exchange to the Thames .....	40	to Blackfriars .....	35		
Bridge to Burhopgate .....	50	and Moorgate .....	40	Warwick Lane to the Thames .....	50		

Described by J. EVELYN Esq. F.R.S.



- |                               |                   |                   |                   |                           |                        |
|-------------------------------|-------------------|-------------------|-------------------|---------------------------|------------------------|
| 1. Fleet Street.              | 23. Old Bailey.   | 42. Bishopsgate.  | 57. St. Martin's. | 62. French Church.        | 70. Aldersgate.        |
| 2. Fleet Street.              | 24. Ludgate.      | 43. Cannon Row.   | 58. St. Andrew's. | 63. St. Margaret and Ben. | 71. Coleman Street.    |
| 3. Fleet Lane.                | 25. St. Dunstons. | 44. The Tower.    | 59. St. Andrew's. | 64. Three Martins Street. | 72. Fleet Street.      |
| 4. St. Dunstons.              | 26. St. Dunstons. | 45. The Bridge.   | 60. St. Dunstons. | 65. Bishopsgate.          | 73. Bartholomew Lane.  |
| 5. Ludgate Hill.              | 27. St. Dunstons. | 46. St. Dunstons. | 61. St. Dunstons. | 66. St. Dunstons.         | 74. St. Dunstons Lane. |
| 6. St. Dunstons.              | 28. St. Dunstons. | 47. St. Dunstons. | 62. St. Dunstons. | 67. St. Dunstons.         | 75. St. Dunstons Lane. |
| 7. Broad Street.              | 29. St. Dunstons. | 48. St. Dunstons. | 63. St. Dunstons. | 68. St. Dunstons.         |                        |
| 8. Temple Lane.               | 30. St. Dunstons. | 49. St. Dunstons. | 64. St. Dunstons. | 69. St. Dunstons.         |                        |
| 9. St. Dunstons West.         | 31. St. Dunstons. | 50. St. Dunstons. | 65. St. Dunstons. | 70. St. Dunstons.         |                        |
| 10. Temple Lane.              | 32. St. Dunstons. | 51. St. Dunstons. | 66. St. Dunstons. | 71. St. Dunstons.         |                        |
| 11. Temple Lane.              | 33. St. Dunstons. | 52. St. Dunstons. | 67. St. Dunstons. | 72. St. Dunstons.         |                        |
| 12. Fleet Street and Channel. | 34. St. Dunstons. | 53. St. Dunstons. | 68. St. Dunstons. | 73. St. Dunstons.         |                        |
|                               | 35. St. Dunstons. | 54. St. Dunstons. | 69. St. Dunstons. | 74. St. Dunstons.         |                        |
|                               | 36. St. Dunstons. | 55. St. Dunstons. | 70. St. Dunstons. | 75. St. Dunstons.         |                        |
|                               | 37. St. Dunstons. | 56. St. Dunstons. |                   |                           |                        |
|                               | 38. St. Dunstons. | 57. St. Dunstons. |                   |                           |                        |
|                               | 39. St. Dunstons. | 58. St. Dunstons. |                   |                           |                        |
|                               | 40. St. Dunstons. | 59. St. Dunstons. |                   |                           |                        |
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|                               | 42. St. Dunstons. | 61. St. Dunstons. |                   |                           |                        |
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|                               | 55. St. Dunstons. | 74. St. Dunstons. |                   |                           |                        |
|                               | 56. St. Dunstons. | 75. St. Dunstons. |                   |                           |                        |

The second of two plates published by the Society of Antiquaries of London, dated 1748, showing John Evelyn's third plan for rebuilding London in 1666, and Wren's plan. Note: This plate was erroneously recorded on page 117, March issue.



de Mars, for the design of the Mall, as a memory of the cascade at St. Cloud may have suggested the cascade in the "Congress House gardens." One of L'Enfant's bridge-heads has some likeness to the Piazza V. Emanuele at Turin, and a thorough hunt of contemporary maps might turn up the sources of some of the details with which L'Enfant gave verisimilitude to his waterfront.

Aside from Jefferson's roll of maps, the only material for a genealogy of L'Enfant's design is the internal evidence of the plan itself. The most obvious deduction from that evidence, that the park and town of Versailles served as the principal model for L'Enfant's central design, cannot be questioned. But for what may be called the general texture of the plan, as distinguished from its organizing framework, I believe that not Versailles so much as Evelyn's third plan for rebuilding London furnished the model. At that plan, because it is the less important and more easily disposed of, let us look first.

The first question, whether it is within the credible possibilities that L'Enfant knew Evelyn's plan, must be answered affirmatively. Evelyn's three plans and Wren's plan were published in two engraved sheets by the Society of Antiquaries of London in 1748 and the sheets were bound up with the second volume of the Society's "Vetusta Monumenta," dated 1789. (They are so bound in the copies in the British Museum, the Harvard College Library, and the library of the Peabody Institute.) Whether the prints bound up with the *Vetusta* in 1789 were printed especially for that purpose or were a remainder from the edition of 1748 I do not know. It is not unlikely that the two plates were purchasable any time after their original publication. But the date of the *Vetusta* strongly suggests that L'Enfant saw and secured or copied Evelyn's plan in New York in 1789 or '90.

That was not impossible, surely, but the only positive evidence is in the plans. The resemblances between L'Enfant's plan and Evelyn's, as I see them, are these: 1. They are both gridirons overlaid with diagonals. 2. The parallel streets are not equispaced, an unusual quality in gridiron plans, forced on Evelyn by the need of hitting the scattered church sites. 3. Not all the gridiron streets are through streets, another rare feature in gridiron plans. 4. The awkward angles at which the diagonals cross the grid streets are permitted to form numerous ill-shaped open spaces. 5. A comparison of the two plans reveals likenesses of detail, such as the close correspondence of some of the diagonals. The lines in Evelyn's plan that correspond to Pennsylvania, Massachusetts, and New York Avenues are easily recognized.

This plan of Evelyn's, if he had it, was of great value to L'Enfant because it showed the possibility of combining diagonals with a gridiron, a means, that is, of reconciling his French stars with the gridiron

pattern so dear to all Americans, all surveyors, and all real estate dealers.

It has been suggested that L'Enfant got the idea of the combined grid and diagonals from the plan of the town of Versailles. That seems to me unlikely, because the two "quartiers" at Versailles, though each is bounded on one side by a diagonal avenue, are held strictly separate from the avenues. In the old days the tree rows were not even broken to recognize the grid streets. No street crosses an avenue. There is no such complete overlay as Evelyn and L'Enfant used.

One thing must be clearly understood: I do not seek to crown John Evelyn with the laurels of a city planning hero. His third "projection" is a rough sketch. The best parts of it are in need of further study and its worst parts are pretty thoroughly bad. If L'Enfant got the idea of Massachusetts Avenue from it, that is so much to the good. But if so he probably also got from it the most serious faults that mar his plan—sharp intersections, scrambled junctions, formless open spaces, and paucity of monumental building sites. It is perhaps easier to forgive Evelyn, the intelligent amateur, than L'Enfant, architect and Frenchman. But we must remember that L'Enfant came near the end, almost at the breaking up, of the French tradition of civic art. His plan was hurriedly prepared and was executed by others. L'Enfant, too, was more interested in architecture than in city planning. He claimed afterwards that it was only on condition of being commissioned to do the capitol and president's house that he had undertaken the planning of the city. For those two buildings he contrived admirable sites—the rest of the plan falls far behind these passages. He spent much time, on the general plan, making detailed sketches of buildings, from capitol down to canal locks. But the present study is intended neither to be critical nor to go into the interesting matter of L'Enfant's architectural work.

ELBERT PEETS

(To be continued)

### *International Congress of Architects*

Members of the Institute are advised that the International Congress of Architects has been re-established in the form in which it existed previous to the war, and the next session will be held in Amsterdam, 29 August–4 September next. Members who expect to be in Europe at that time or others who desire to attend the conference are requested to send their names to me at 491 Boylston Street, Boston.

WILLIAM EMERSON,  
*Chairman, Committee on Foreign Relations*

### *The Convention Program*

A circular giving full details of the Convention was mailed to all members on 15 April.

# Relationship of Architecture to City Planning<sup>1</sup>

TO HAVE considered long and seriously the topic now placed on the program of a great professional society happens to have been the experience of the writer of this paper. He is conscious of the broadness of the topic, conscious of the necessity to indicate its discussable categories, and is aware of the stereotyped discussion so often given to the subject, for there have been many broad and loose statements regarding the architect's place or the engineer's place in city planning. Much of this is more than vague; it is misleading.

As to city planning itself: details are confused with major issues; methods of execution are not differentiated from principles of actual planning; there is a lack of clarity with respect to technical competence as it is affected by so-called practical compromises of political or economic character. The technique of city planning is one thing, and the technique of promotion is another thing; often promotion is devoted to the furtherance of plans which have been so mutilated as to be inadvisable of execution in their ultimate state. City planning is not definitely oriented with respect to the normal planning activities of subsidiary professions such as engineering and architecture. Therefore, when men of these professions meet together, one may welcome an opportunity to dispel some of this vagueness. The writer of this paper believes that more attention might be given to those factors which limit the technical man's contribution to city planning, particularly those factors of environment which so often persuade a technical man to compromise his technical findings. This is the more important because it appears that the topic of the program can not be evaluated at all unless the discussion includes a mention of factors usually reserved for discreet silence.

City planning is asserted to properly include "so many elements . . . that . . . it is impossible for any one profession to dominate in its work. . . . It needs them all to create a well balanced and finished product." And again, "The person to solve these (i.e., certain previously mentioned problems) should be the trained city planner, and he needs to be a man with the keenest intellect and of great executive ability (sic). . . . His analytical powers should be developed to the nth degree." While suggesting that the title "city planner" may be an inadequate one, the paper from which I quote says that the planner can not be expert in each contributory calling but that he must be "well grounded in the fundamentals of these callings and have a deep appreciation of their relative values."

<sup>1</sup> A paper read at a meeting of the City Planning Division, A. S. C. E.

These are rather simple and obvious truths, with one possible exception. Your attention was called a moment ago to the phrase "great executive ability." To couple this requirement with the other requirement of extraordinary analytical proficiency is rather sweeping. The generalization ought to be qualified, and at least one of the terms needs some definition.

## *Executive Ability*

The meaning of the term "analytical proficiency" is clear as to its main import, and one need not discuss the point at which an analyst may properly be called proficient. On the other hand, the term "executive ability" has been so much misused that it is ambiguous. It is commonly associated with the equally dubious and loose appellation, "a practical man." Emotional chanting of such unprecise phrases may contribute to the gaiety of nations or to the promotion of crusades, but it undoubtedly calls for the antidote of skepticism.

One need only contrast the phrases "immediate practicability" and "eventual practicability," or contrast the ideas in the terms "things done easily now" and "things done easily in the future," to justify disapproval of such vague terminology. Because of such looseness of speech the term "executive" and the idea back of that term have now reached the dignity of a potent superstition. It is made to imply accuracy of perception, skill in analysis, wisdom in judgment; whereas the human being thus camouflaged may not possess these superqualities at all. He may be, and often is, nothing but an energetic individual with frequent and dramatically staged emotional reactions. It is not much of a secret that the differential in the discussed practicability of a proposal is frequently the direct reflection of differences in personal initiative.

One may inquire what this has to do with city planning. Just this: it shows that the quality common to executives is executive *action*—with emphasis on the *action*. It leads to the idea of putting some check upon the field of executive *decisions* with respect to city planning. There is no hazard of logic in asserting that real progress in city planning would be enormously accelerated if executives were made subordinate to definite analytical and judicial competence. Unfortunately the assertion is only an academic one because the time has not arrived when analytical and judicial competence may safely be entrusted with these larger responsibilities. We are certainly not well advised in favoring a substitution of one allegedly infallible person for another,—although this is exactly what we do do very often when our propaganda campaigns are successful.

The disproportionate space-emphasis given to the foregoing bit of possible heresy has been unavoidable in a limited paper such as this. Before dropping this detail, the writer need only reaffirm his complete acceptance of the idea that analytical prowess is a *sine qua non* in city planning.

### *Public Demand*

Proceeding now to another point, it is necessary to cite a phrase which the author of the principal paper probably did not intend to retain in his final paper and which he has most likely modified. There is no desire to quibble over phraseology, and this statement about to be quoted is only cited because its implications are so very characteristic of an un-informed and technically untrained public. The pertinent clause reads ". . . there has been a growing knowledge of the necessity for recreation and City Planning has played an important part in increasing the demand (sic) for playgrounds, city and outer parks . . . etc. . . ."

It is an admittedly almost universal human characteristic to welcome emotional excitation in preference to intellectual effort and concentration. The junior Huxley has said "There is danger . . . that the world will be divided into those who have to think for their living and those who do not think at all." Until the public shall have had time to acquire sufficient knowledge, until it expend the mental energy necessary, until mass intelligence functions with at least the relative facility of individual intelligence, just so long may one look with reasonable doubt and concern upon a "public demand." This kind of demand might belong as much or more upon the debit as upon the credit side of the ledger.

To be specific, public demands for playgrounds may retard for a long period the adoption of that orderly city planning procedure which is assumed by the planners to be a desideratum. One may well question the net results of any specific incitement of the public to "demand" something. It is pertinent to ask: Is evangelical exhortation a legitimate city planning activity? Can any exhortation produce in the mass mind a receptive attitude toward that painstaking study without which understanding cannot be acquired? Must changes in public opinion be nothing more than those successive changes of the stage setting and the cast of characters wherein the old heroic dogmas slip off the stage and hand over their royal robes of infallibility to new and popular dogmas? Those who excuse their practical choice of the easiest way, by blurbing about "human nature being what it is," apparently would subscribe to this sentiment. But if public opinion is predestined only to change and is not susceptible to intellectual growth, then certainly there is a cosmic humor

transcending all earthly comedy; and in the arena of the city planning movement we need not be surprised if we see all the slap-stick comedy of a Roman holiday.

Perhaps at this point it would be appropriate for the writer to strike a pose and exclaim: If this be metaphysics, make the most of it!

Enough has been said to reveal the nebulous atmosphere pervading city planning activity, not only in so far as public opinion is concerned, but as it also affects to some degree the very human and fallible experts of various professions. There are other limitations, and very vital ones, upon city planning. They concern its limited economic scope. In the June, 1925, issue of the JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS is an article which attempts to state and appraise them. The only point to make here is the necessity to focus thought, rather than propaganda, upon the search for the solutions of these complex and enveloping problems.

### *Some Have and Many Have Not*

Now, as to architecture and the architect. Because municipal improvements commonly include more of the normal every day problems and activities of the engineer than the normal every day problems of the architect, it has been assumed that the architect is concerned only with such problems as the design of a public building or civic center group or with the very nebulous purpose of "beautification." The architect whose activities are limited to these may be making a valuable contribution to his community. But, after all, this may be a very minor contribution, if not an almost negligible one, with respect to city planning. Some engineering activities, important in themselves, may likewise be *relatively minor* ones with respect to city planning. It is axiomatic that education for and experience in any one of the professions does not necessarily assure the possession of those essential qualifications which a competent city planner must have. In the light of this truth one may fairly say that the architect, like the engineer, the landscape architect, the social worker, or any other type, may or may not have a contribution to make to city planning. This is an individual question; or, better still, the question is pertinent only when applied to an individual.

For the purpose of this discussion a mythical person is presumed to exist, an architect, with something of value to contribute to city planning—something which arises out of his training in and concern for architecture. What he might contribute is partially disclosed, directly or by inference, by enumerating the unfavorable and the favorable conditions which he looks upon when he contemplates taking part in city planning activity.

The discouraging factors in the mind of our selected architect appear somewhat as follows: (1) The nebu



## ARCHITECTURE AND CITY PLANNING

lous atmosphere pervading city planning activity. This has already been discussed at possibly too great length. An intelligent man, particularly if he be a busy one, dreads immersion in such an atmosphere.

(2) Although the scope of his own professional opportunity—in the creative sense and not necessarily in the sense of pecuniary gain or popular reputation—is limited by forces which he recognizes but cannot control, and although he realizes that city planning is also impotent with respect to these same forces (economic), he is intelligent enough to know that escape from such restrictions can only be achieved by generations of intensive study and gradual experimental modifications of the economic background. He will be dead before any appreciable improvement of the basic condition takes place. Why should he help to sweep the stage? Before the curtain falls upon his opportunity, why should he not hasten to perform as creditably as his creative genius and abilities permit?

(3) There may be, for some reason or for no reason, an unresponsive, indifferent, or antagonistic attitude upon the part of those already engaged in the general field of city planning or in one or another of the important contributory professions. Here "cooperation" is a factor. Our architect knows that to cooperate he must work for mutual understanding. He must do this with many persons who already look with stereotyped appraisal and premature conviction of doubt upon the possibility of securing any contribution of value from a member of his profession. He must, somehow, cope with that kind of misconception which does not differentiate between the possessor of a trained imagination and a person afflicted by "imaginitis." If the full significance of the art and science of architecture is not a matter of common knowledge and agreement, and it is not, then cooperation must thread its indirect and bizarre way, among the heights of understanding and the depths of incomprehension, toward an indefinite and vaguely conceived goal.

Moreover, our architect is aware that, although he may possess a passion for craftsmanship and may have an eye single to the quality of his work, his alleged cooperator may instead have a weather eye cocked in the direction of plaudits, prizes, publicity and reputation. When or if such diverse objectives obtain there can never be complete cooperation. On the other hand, granting an equal integrity of purpose and character, an active and imaginative mind may have to cope with a more or less stereotyped and unimaginative one. Our architect knows that the most efficient cooperator in existence is the chameleon; and he is not profoundly impressed by the chameleon's character or by his lack of chromatic conviction.

It is, of course, when important problems are to be studied that this factor of cooperation becomes a

significant one for good or ill. It requires no mutual malformation of character to cooperate in superficial activities such, for example, as the riding of a tandem bicycle. To sum up this item in a nutshell: our architect knows the difficulty of cooperation; and he sees these and many other discouraging aspects of the effort to establish a common understanding.

### *Why Everybody Should*

To encourage the architect to take part in city planning activity these more pleasant arguments may be noted. Please remember that omniscient claims of organized publicity are not relevant, but that an individual is being considered here: (1) The architect is probably the most vitally concerned technical person whose activities urge him to have a share in that study and planning which will affect to advantage or disadvantage the buildings which he builds. This point suggests the most obvious relationship of architecture to city planning.

(2) The architect's knowledge, experience and skill, in problems of coordination encourage him to demand respect for these qualities from others who possess them or profess to possess them. His abilities in dealing with the larger aspects of his problems, together with his concern for craftsmanship, make him a desirable partner in an undertaking where these qualifications are as essential as they are in city planning.

(3) The architect's aptitude in dealing with æsthetic factors, and his special training to include such factors, are undeniably needed—not merely in the work of designing an embellishment (which is a commonly asserted limitation) but more essentially in the fundamental processes of determining the structural framework of the city plan.

### *How Easy to See a Part! How Hard to See the Whole!*

It has been quite definitely indicated in this paper that the relationship of architecture to city planning is a thing which exists. What the quantity or quality of this relationship may be cannot be stated in terms which are even approximately accurate. To generalize about it is but to stab in the dark. The two things to be equated in this relationship are variables. The qualities possessed by professional practitioners are variables. Someone recently said that it is dangerous to equate a thing with its origin. The assertion is sound; and a warning of this kind is peculiarly appropriate in such a discussion as this.

Specifically, one may admit that, in the formal training of the men absorbed into the professions of engineering and architecture, there are differently placed emphases which tend to create different and not exactly comparable standards of technical competence in the two professions. This does not imply

that a uniform product is created within either one of these professions. Natural aptitudes and inclinations take care of this. It has been said that an engineering "course" emphasizes the practical (in a very specific sense), and lays less stress upon the enlargement and cultivation of a trained imagination or upon purely æsthetic factors. The opposite has been asserted with respect to architectural "courses." Whether this is a fair comparison or not, one may cite an obvious difference of technique of the study of planning problems in the formal training schools. The engineer is taught to ferret out the most economical, the most practical and best solution from an engineering point of view. He acquires an uncanny facility in meeting the combined requirements of safety and economy. On the other hand, the architectural student is taught to hunt for and include the factors of all kinds which relate to his problem. He is encouraged to enlarge the scope of the problem given him; in fact, it is part of his problem to determine the scope of his problem. He is taught to evolve various arrangements of the elements of his problem into a number of different type schemes (each called a "parti") and to analyze and compare these schemes to determine which one promises the best coordination of elements, the most satisfactory inter-relationship of elements. Until the student has thus envisaged his problem as a whole, and in its largest aspects, he is not ordinarily permitted to concentrate either upon relatively minor details of architectural scheme design or upon interesting or difficult structural detail. One of the objectives of this kind of training is to develop an accurate perception of æsthetic factors and their relationships which will operate as a subconscious control during the process of analyzing and meeting the utilitarian requirements of his problems. The extent to which this kind of technique of study is developed may sometimes lead to neglect of essential practical knowledge of construction. But it

appears to be true that the acquisition of this practical knowledge and experience is more easily superposed upon the original equipment of imaginative analysis than is the latter superposed upon an original foundation of structural precision.

If the education of the engineer could be enlarged, without sacrifice of that which is now well done, so as to include the study of æsthetic factors and so as to develop the architect's technique of study; and if the education of the architect could be stiffened very appreciably along lines familiar to the engineers, we would all be the gainers.

If university and technical school curricula were actually modified along the lines just suggested, there would still remain the factor of individuality to prevent any too standardized result. Creative genius need not be killed in either case. Predisposition toward the arts and predisposition toward what we call the sciences would still be quite evident. But we should have done something to demolish that definite but perfectly absurd barrier between two professions which have more in common than the more narrow-visioned minds in each are willing to admit. We might find ourselves like some of our professional friends abroad, "engineers and architects," or individually "architect and engineer"; and there need not be any unpleasant connotation in that term. We should not be assuming such a title because we were able to hire a subordinate to be the other profession in our personality, but actually because we thought and performed wholly and personally as the title signifies. If this were so, we should not be here this morning discussing the somewhat uncertain subject of the relation of architecture to city planning; but we should be debating with economists and others the problem of how to release our abilities in city planning problems.

FREDERICK BIGGER

## Famous Little Buildings

AGAINST the yellow West, on the horizon, stood pine trees, sharp and black. Nearby lawns were like the poet's "hue of emerald, fresh split." Trajan's aqueduct poured down into the great basin of the Pauline fountain. Birds twittered in cypress and laurel. The earth trembled and gave back echo as the mighty sound of St. Peter's vesper bell broke upon her, and submerged her. Gardens and views of Janiculum were never sweeter, never finer than on this particular April evening as I walked from San Pietro in Montorio towards San Pietro in Vaticano, and

thought of the art which lends more to the dignity of a civilized people than any other, and beheld more noble examples of it than are gathered into an equal area elsewhere in the world. To name Rome is to name architecture. I had left behind me *il Tempio*, affectionate diminutive for the little domed church which stands, as many believe, on the very spot of St. Peter's martyrdom. The church which covers his burial-place rose before me. Its gigantic dome had blotted out all thought of the pigmy cupola. Bigness, vastness of dimensions, engrossed me. In quick



ROME—S. PIETRO MONTORIO





ATHENS—TEMPLE OF ATHENA NIKE

succession, on my inward eye, flashed the Colosseum, cathedral of Chartres, St. Paul's, the Woolworth building and, soon, in Detroit, what will outsoar even that.

Was it the American in me which induced this worship of magnitude? The question came like a blow. I answered, angrily, "no." Then, I said, "Greece, Rome, Europe down the ages, Britain, all worshipped magnitude." This did not satisfy. What

was the matter? Returning memory of *il dolce Tempio*, sweet, small temple of San Pietro, put me right. I understood that it was not worship of magnitude that harmed, but neglect of beauty in miniature. I realized that vast and minute beauty are equally beauty; that charm, not size, is the crux and measure of all fine building, building fused with poetry, architecture. Then and there I swore I would no longer be as I had been, as most men are, defrauded





TIVOLI—TEMPLE OF VESTA

of the marvellous beauty of the world's great, small buildings. I returned through the gold and color of that matchless spot and hour to San Pietro in Montorio, architectural gem, serene and pure. Doing so, I recalled how the master builder of the Renaissance, Bramante, had first made, but was unable to carry out, the plan for the greater Peter's which, years after, Michelangelo himself adopted, yet had been able to clothe his dream of the lesser Peter's in a body of marble to his entire satisfaction. Standing on its circular steps I said, "This is a most precious thing. The work of genius as genius meant it to be." Conceivably, too, a model based on Bramante's vision of that transcendent dome he hoped to build and Michelangelo would build, for in no vague sense is the one the other magnified to immensity.

The sequence of great and lovely little buildings began long before the Renaissance and *il Tempietto*. It has not ceased, and it will not so long as artists know that an unfailing source of beauty resides in the miniature. Spring gives the violet as well as the rose. The epic is sublime. Equally so, the Divine Comedy and Reims cathedral. The sonnet is lovely. Equally so, "From fairest creatures we desire increase," and the Wingless Victory temple in Athens.

Not great dimensions, or their opposite, assure immortality to architecture, but quality alone; true distinction which finds itself in harmonious proportions within itself, and harmonious relations with its environment. Such quality and distinction are like the quality of mercy in that they are not strained. Neither is it difficult to believe that they drop down from heaven, so lovely do they make that on which they fall. As in varying moods a single man, or different men, now find their power to create set free by problems of bigness, so, at another time, the very restrictions of the minute call forth their highest powers.

Perhaps no little building ever had a more imposing site than the Athenian temple of Wingless Victory. Enclosing an area scarcely more than twelve feet on a side, it is certain no building ever had more august companions, seen, as it must always be, in the very front of the acropolitan group, Parthenon behind it, Propylæa beside it. Quite apart from itself it offers frail and perfect foil to the might of the former; frail and perfect contrast to the beauty of the latter. It competes with nothing else upon the matchless hill. That were impossible. Neither do its neighbors cast the thinnest thread of the shadow of eclipse over it. That, too, were impossible.

There it stands, a simple cella fronted and backed by four-pillared porticos of rather sturdier proportions, and somewhat wider, columnar spacings than was the Ionic rule. Regally filleted it is, too, with a carved freize which, as was the custom, crosses the fronts of both porticoes, but, as is unique, extends the length of both sides. Like the buildings around it,

it rises from a stepped base which, because of extreme delicacy of workmanship, and unusual breadth, gives an impression of massiveness disproportionate to the temple's actual size, yet gloriously appropriate to its situation, and its significance as the home of Victory, clipped, hence never more to fly from Athens. If, as we should, we understand that Victory to be the victory of Art, in the sense of supreme achievement, the Art Shelly meant when he sang of Greece and her foundations—based on the crystalline sea of thought and its eternity, then this least of temples will have fixed itself in our scheme of assessments as one of the greatest.

It has been said that the plan of a building decides its look, and stamps its character, before ever a stone of it is placed, in a way analagous to that by which parents influence the look and character of their child. Be this as it may, and also making due allowance for the doctrine of acquired characteristics, doctrine not without importance in respect to architecture—plans cannot differ more than square and circle. The temple of Wingless Victory is, practically speaking, a square. That of the Roman temple of Vesta at Tivoli is a circle. They certainly are pole-wide apart, yet, as certainly, very near together. Their nearness meaning, of course, resemblance, is due to the fact that both are strictly within the classic tradition of the orders. In each, that which helped to carry the roof, the columns, actual working members, structural features, are the cause of the building's beauty.

The spirit of the temple at Tivoli is all its own and may, despite the classic formality of its architectural design, be described as romantic. Its romanticism is an instance of acquired characteristic; acquired from its environment of crag, ravine, valley, precipice and cascade, from all the fascinating properties of the scene wherein it is set, on the first slopes of the Sabine Hills. Crowning its own ivy, ilex, laurel-wreathed little summit, the slender elegance of its Corinthian shafts, lovely leafage of delicately cut capitals, and sumptuous freize of garlanded ox-sculls, it is to be numbered among objects of an unsurpassed beauty which is in no small measure due to the contrast of the wild surroundings, while the same surroundings own no small part of their charm to its incomparable urbanity. The fact is that Victory on Acropolis and Vesta at Tivoli are sisters of one race, lovely as little.

At the centre of what Romans in the hey-day of the Empire called the Province, that part of the South of France which we call Provence, stands the wonderful old city of Arles, the heart of which is the church of St. Trophine. And the heart of St. Trophine is its porch which is nothing less than a little building set against the front of a large one. Technically speaking, it is in the architectural style known as Romanesque, which means a style, lineally and





ARLES--THE PORCH OF ST. TROPHINE

obviously, derived from the Roman but quite unlike anything Rome ever produced.

Several factors enter into the question of Provençal Romanesque. In the first place Provence remained a centre of Roman culture long after Rome had sunk deep into that general dissolution of civilized society which we call the dark ages. There was a saying to the effect that the province was more Roman than Rome herself. In the second place the region was most intimately associated with the Crusades. This meant a strong infiltration of ideas, architectural ideas along with others, from the East. Finally, vigor of mind, as well as hand, was characteristic of

the Provençals who, when they came to build in the eleventh century, did so in the presence of much splendid Roman architecture which, by strange good fortune, had been and still is preserved. The story of Romanesque architecture is the story of good sense, firm determination and love of beauty working together in the presence of noble models. Of that architecture no instance is more typical than the St. Trophine porch.

At a glance one sees in it the marriage of the two fundamental structural principles of Greece and Rome, the column which supports vertical weight, and the round arch which exerts sideways thrust.

But the arch, with its deep recession of ring behind ring, moulded and carved, is as far from the smooth, shallow, Roman arch as the columns, resting on the backs of lions and dragons and holding up a one-membered entablature, all freize, are from the classic orders of Wingless Victory in Athens or Vesta at Tivoli.

The structural scheme is plain to be seen. Two massive piers of rectangular plan support the great roofing arch. Their massiveness is more than enough to neutralize its thrust, to make it safe. The piers carried half way up the height of the arch are joined above it by a gable. This projects, and is supported on bold brackets.

The decorative sculpture, so lavishly bestowed upon the piers, and in the space over the door, when examined carefully will be found to be strangely unrealistic, judged either by Roman or present-day standards. But, on the other hand, regarded as patterned enrichment of surfaces to be made effective by contrasting areas of plain wall and unfluted columns, the design has few equals. So, too, when it comes to the relation of part to part, and part to whole, height, breadth and depth of the piers to the spaces between them; of the same, in respect to the height of the arch above them; of the height of the plain basement to its carved and columned superstructure; of these, all taken as one, to the plain wall they carry. It is these, and many less evident attributes of the same category that, taken in their sum, give the porch of St. Trophine its remarkable rhythm and balance; its strange power of impressing, equally, the expert in architecture and the layman who automatically, and unconsciously loves architecture when it is really fine.

Two small Gothic buildings, one of them almost minute, may well claim our attention and cannot fail of our admiration as witnesses to the universality of the Gothic idea, and the individuality of form and substance in which that idea took shape. One of these is in the South land, Italy, the land of marble. It is the church of the Spina, jewel-casket like structure dedicated to the honor and care of a thorn from the crown of thorns. The other is of the North. It is Belgian and, typically, brick and stone.

The Spina stands on the curve of the palace-lined Arno where it sweeps through the architecturally gayest city of the peninsula, Pisa—place of endless piles of fascinatingly wrought, shining, light and vari-colored marbles under blue sky and a strong sun.

The Chapel entrance to Notre Dame in cloudy Bruges, serious, burger city of slow-moving canals and narrow ways long since quiet of busy commerce, nestles at the foot of one of the grandest as well as bleakest towers of burnt clay in the world. Its position recalls those of the little loggias, nestled at the base of St. Marks tower, the campanile in Venice, and the austere and mighty tower of the public palace

in Siena. But in the case of the first of these when the eye has made its skyscraper climb from the graceful little structure below, up, up, the bare brick precipice, it comes at last to a rich marble crown. Similarly, with the second; the interminable height wears an open decorative, architectural crown. In both the Sieneese and the Venetian instance the course of sight is from rich beauty below to similar beauty above, no matter how severe the intermediate way. In Bruges it is not so, for over what is so exquisitely lovely as the little chapel below, the gaunt tower lifts itself into the sky, somber as lofty, and terminates in almost positive ugliness, certainly in the kind of clumsiness which the mere fact of strength does not redeem.

The church of St. Mary of the Thorn, that is the real name of the Spina, is a mass of complex structure, and yet more complex detail, wrought exquisitely out of exquisite material, radiant marble which suggests myriads of imprisoned sunbeams. To mention Gothic is to suggest complexity, as using the word classic, applied to architecture, connotes simplicity, in the sense of instant understandableness. In this connection two things must be remembered; that neither complex, nor simple, is ever confused; that whereas the beauty of Gothic is very largely dependent upon ornament, the beauty of classic is largely due to lack of it. Of these facts the two temples which we considered first, together with the Spina and Notre Dame in Bruges offer notable illustration. The Romanesque porch of St. Trophine is the link between them, between Greece and Rome on the one hand, and medieval Europe on the other; the link which having ceased to be classic had not yet become Gothic.

Not a foot of the Spina wall but is patterned with intricate inlay, banded, panelled, embossed; not an opening but is filled with tracery. And all, both fronts and sides, is framed and tied together by ceaselessly changeful, carved mouldings, profiled so carefully and so sharply that the shadows which they cast, the accents which they strike, are curiously reminiscent of the very best drawing, the best music. Above, the walls, and triple gables, break forth and terminate in uncounted tabernacles beneath the roof of each of which is sheltered a significant human form of marble, an entire tenantry of blessed creatures joined in sacred conversation. As a building it is as much an individual as Dante, and as much a member of the Gothic, architectural race as he is of the human race.

The little chapel, called Paradise, which stands so protected, at the foot of the great tower in Bruges, is as Gothic as the Spina, more so, many would say; as elegant too, though of humbler materials. It raises the age-old question as to the degree of beauty which precious, building substances lend to architec-



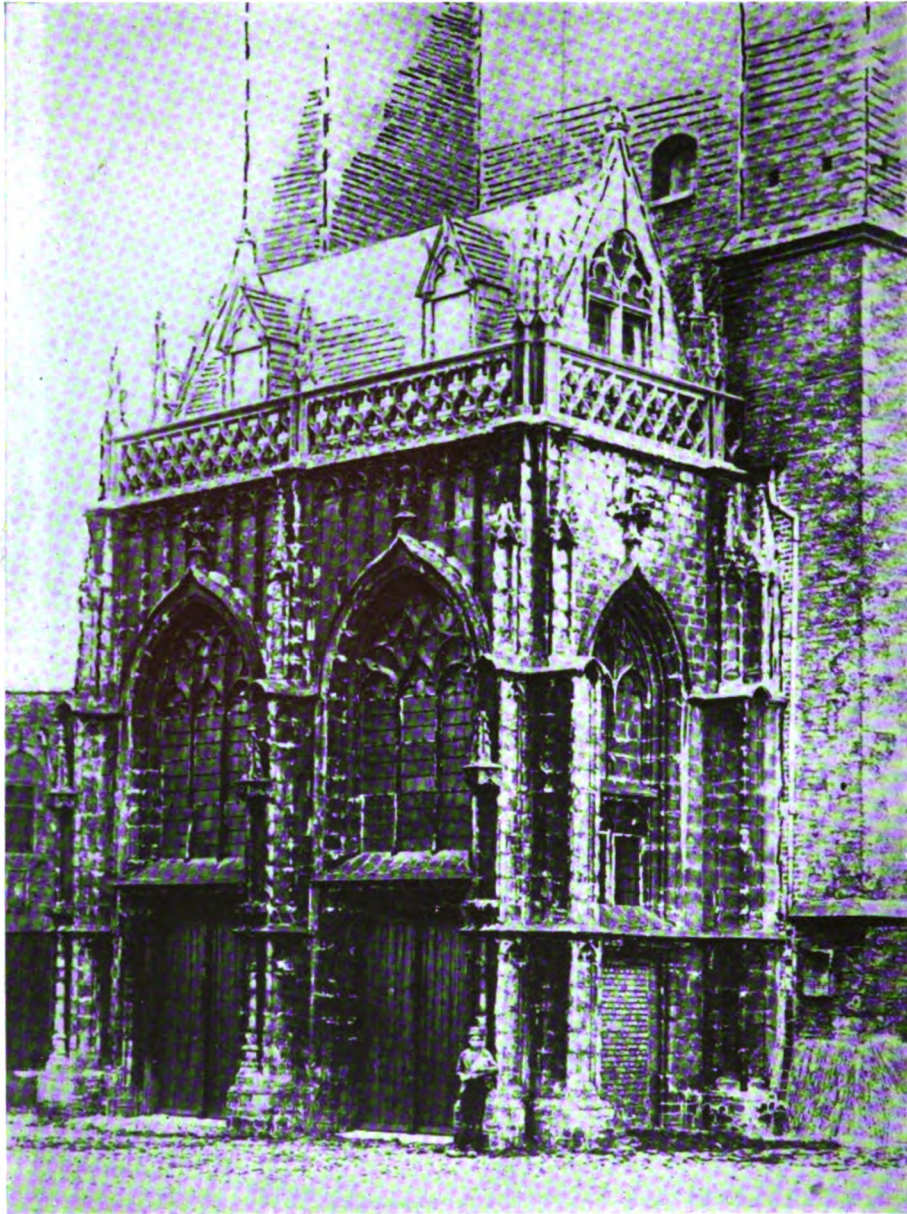


PISA—S. MARIA DELLA SPINA

ture. The Spina is of such a substance. The Paradise is not. But the far more important question, the most so of all questions relating to the beauty of architecture turns upon the degree of grace which is achieved. Now grace has little to do with materials, but everything to do with their handling. The Paradise is an instance of grace itself. As a mass it is beautifully proportioned, and not one detail of it about which the same thing cannot be said with equal truth. In height, length and breadth it is admirable. So, too, the depth of its windows, the projection and upward diminution of its buttresses, lightened by

colonettes below, by pinnacles above, and softened midway by simple wall-tracery which introduces, as it were, the richer theme of the window-traceries. Finally, the balustrade is a fittingly exquisite crown for walls and windows so enchantingly ornamented with finials, crockets and ball-flowers. Over its sturdy, northern body, into every surface and line of it, that grace which is the very last perfection of strength has been cast and infused. A miniature edifice deserving of higher praise would be as hard to find as lower praise bestowed on it would fall short of truth.





BRUGES—THE PORCH OF NOTRE DAME

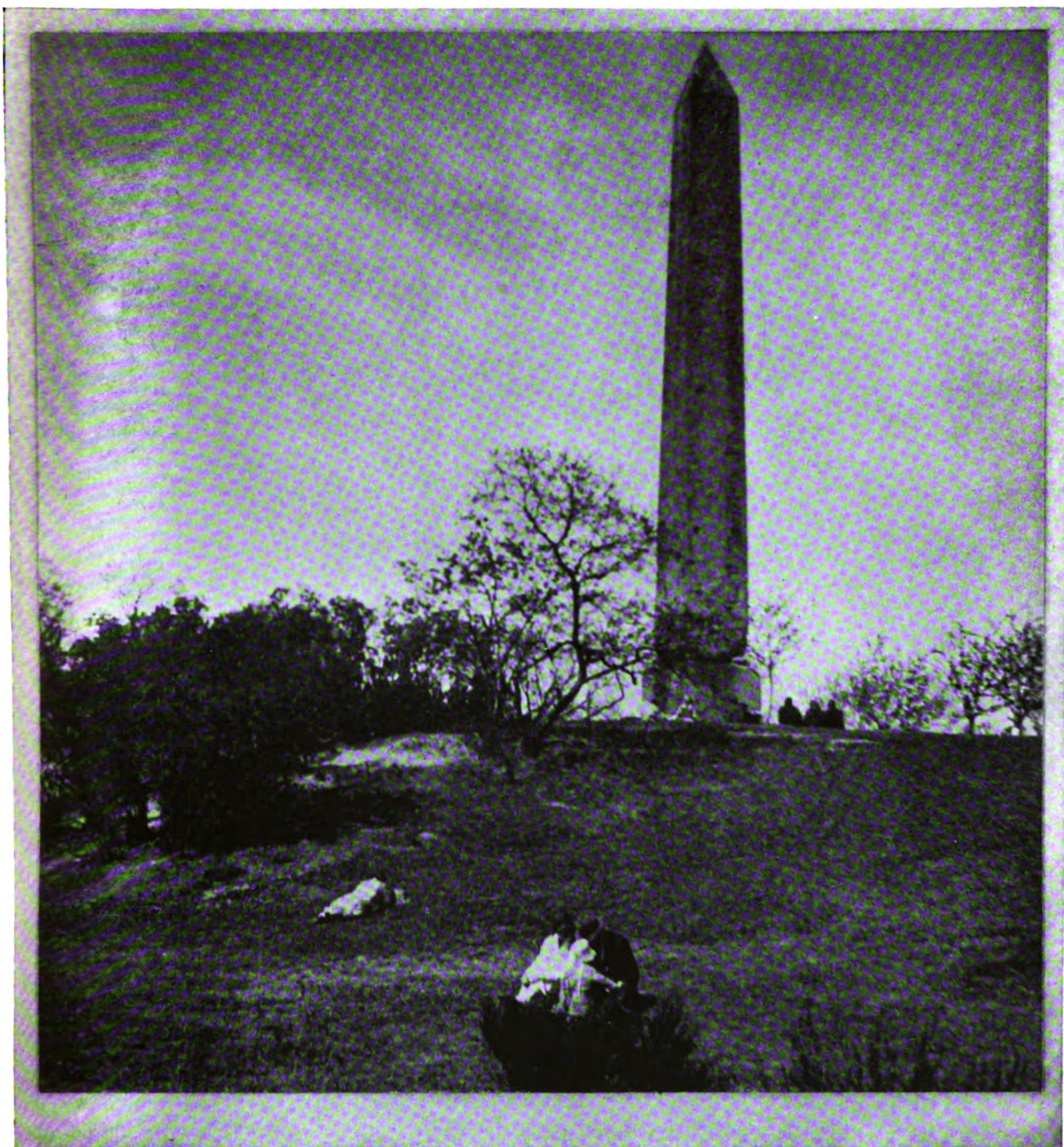
There is no more fitting place to close this sequence of great, little buildings than on the circular steps of St. Pietro in Montorio where we began. Its plan and dome, every detail of it, is pervaded and governed by the circle, true symbol of the story of architecture from classic days to Renaissance. Greece perfected columnar architecture. Rome made it universal. The Romanesque builders transformed it. The Gothic age made the transformation into a style new, lovely, strange, compelling. The Renaissance brought back the classic and, in doing so, completed the story, absolute token of which, the circle, pervades and governs the design of *il Tempietto di San Pietro*.

Look where and as you will at this jewel, the delicate gradations of light and shade upon its col-

umns marching away at even space, to right and left; the transparent shadows beneath the cornice of the order, and beneath the higher cornice from which the dome springs; the not less transparent shadows that fall, caressingly, on the wall within the columns; that lodge so quietly in the niche-heads higher up;—all sing the circle, figure of eternity in that it has neither beginning or end. This is precisely what St. Pietro in Montorio does. It is the same from every possible point of view. It offers a never-ending repetition and gradation of similar parts which compose a whole over which the light plays as brilliantly as on a diamond, and as softly as on a pearl. Here is an instance of the style which is *de l'homme même*. Here is Bramante.

ALFRED M. BROOKS



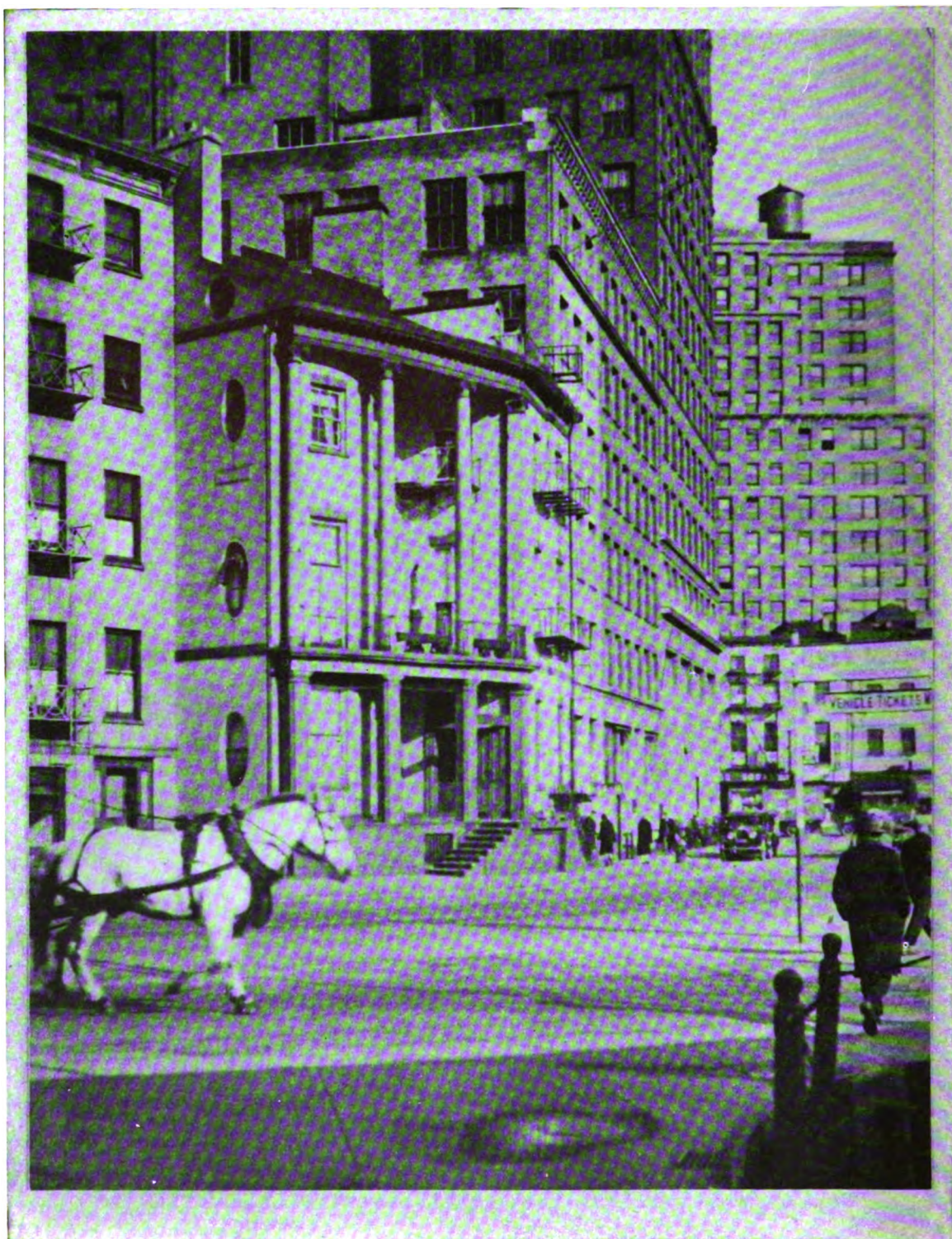


FOUR PHOTOGRAPHS FROM "MANHATTAN, THE MAGICAL ISLAND"

By BEN JUDAH LUBSCHEZ

THE OBELISK. CENTRAL PARK, NEW YORK





SEVEN STATE STREET, NEW YORK  
(THE OLD LIVINGSTON HOUSE)





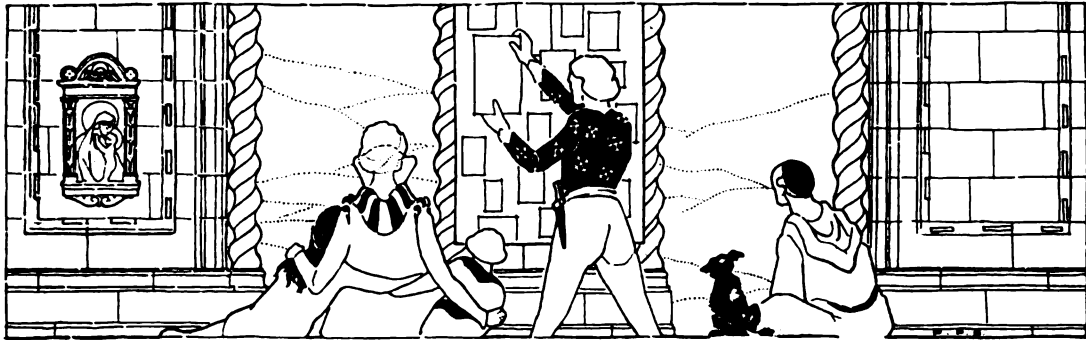
MUNICIPAL BUILDING ARCH OVER CHAMBERS STREET, NEW YORK





WASHINGTON ARCH, NEW YORK

# THE SONNET BOARD



SET UP FOR THE PLEASURE OF THE WORSHIPFUL COMPANY OF THOSE WHO ENJOY ARCHITECTURE

## *Hewlett's Paintings in the Willard Straight Memorial Theatre*

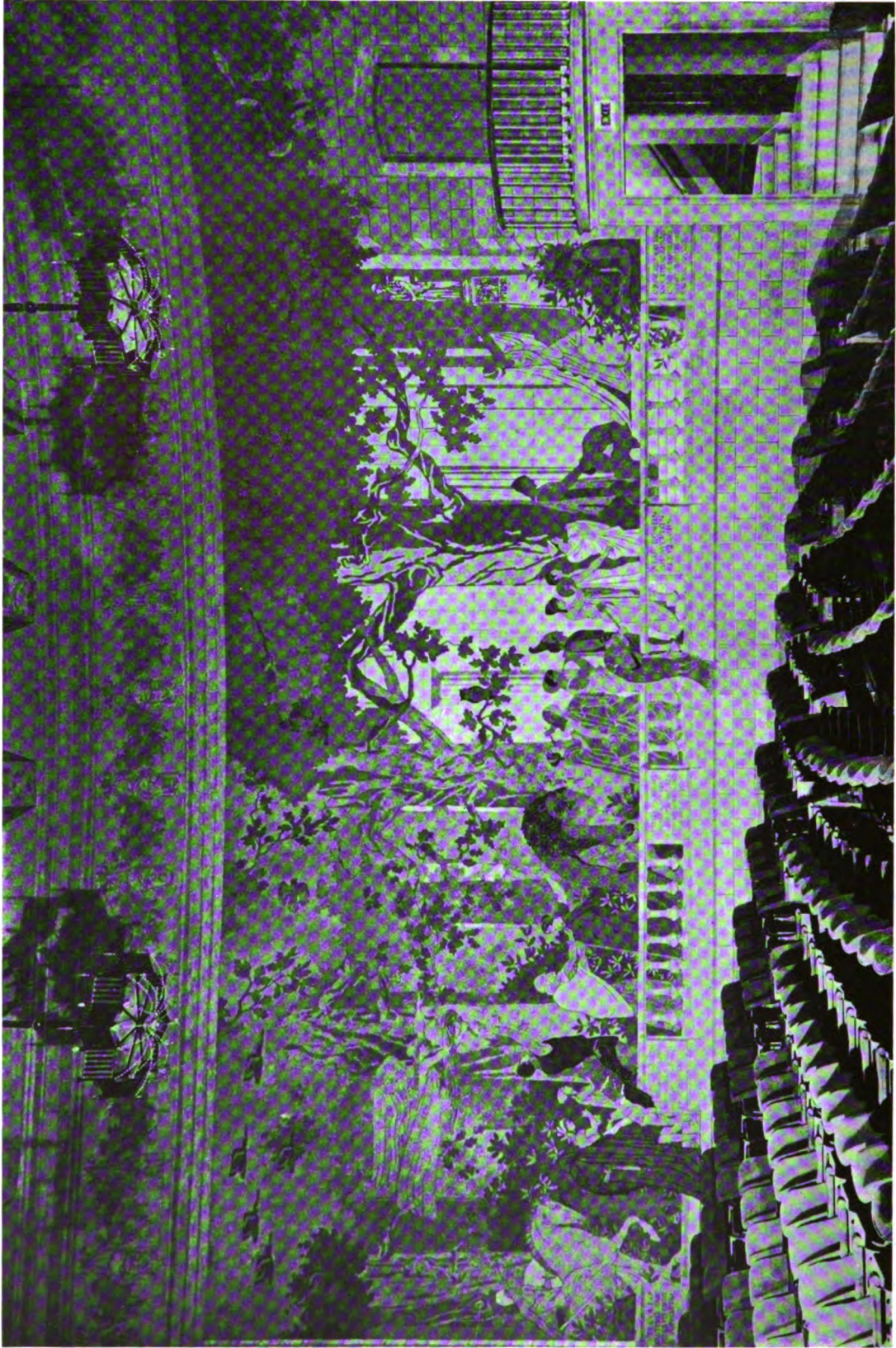
**T**O THE WORSHIPFUL COMPANY OF THOSE WHO ENJOY ARCHITECTURE: May this paper be the first to be pinned upon the SONNET BOARD! May you deem it no bar that it is in praise of painting—for is not your company assembled upon the express understanding that enjoyment of architecture and its sister arts is the touchstone; and does not that take us almost where we will? If apologia were needed they would be found in this: that I shall speak of certain paintings as a part of architecture, as an extension of architectural function, conceived and executed by an architect who is also painter.

These paintings give significance to the walls of Delano and Aldrich's Memorial Theatre to Willard Straight at Ithaca; and they cause one to ponder upon the power that would be added to our mural painters if they all acquired that knowledge of architecture from the insides of it that differs so profoundly from that acquaintance which is the result of merely bookish research or mere observation of its masterpieces; for, just as an architect must know painting and sculpture from within, by their actual practice, if he would really know them, so must a painter or a sculptor, if he seeks to unite his work with architecture, know architecture from the inside as a competent composer of architectural forms. It is the lack of that profound and intimate experience of art which can only be acquired in the actual practice of the arts that makes the critic not so experienced forever an outsider—and since we are in the theatre, the stage directions at this point are "Business of writhing and cries of rage from the critics." The reproach cast upon a certain class of critics of art as *artistes ratés* is unjust it seems to me, for it is precisely their practice of art which has armed them with two indispensables of really authoritative criticism, to wit: the fundamentals of

craftsmanship and the modesty which led them to see practice as beyond the powers with which they were by nature endowed.

Your Worshipful Company may ask yourselves and me what all this has to do with your sole concern, enjoyment; and I shall reply that I at least am enjoying myself and that is part of our compact—and that in what I have said will be found some of the reasons why I enjoy Monroe Hewlett's two pageants of the drama so completely. Here is a man, thoroughly trained as an architect, who went to Paris and entered, not an architectural atelier, but the studio of Galland, returned to America and while actually practicing architecture as one of the most distinguished in that field, established a studio for the simultaneous gratification of his irrepressible faculty for painted decoration. Fate takes her favored children by the hand and opens ways for them; and one of the paths she made for this architect and painter was that of the theatre and the stage; she showed him what a field was here for his peculiar training, talents, aptitudes, as architect, painter, decorator. And in his long experience back of the proscenium, in the training in scale, in the handling of every order of scenic effect, in the creation of mood by the use of form, color, and light, was, it seems to this observer, the preparation he needed when he came through the curtain and wreaked his fancy and his skill upon the walls of this auditorium. For, with a sensitiveness to the fitness of things characteristic of this artist, the cool logic of the trained architect who thinks things out and sweeps clear an arena in which feeling has elbow room and thus liberates the play of emotion, he has conceived the decoration of these walls as continuing into and through the "house" the illusion of the stage and has woven the technique of "theatre" into their very fibre. Here are no mural paintings in the ordinary sense, but something beyond that. The same tact which marks the technical treatment has operated in the choice





WALL PAINTING—  
WILLARD STRAIGHT MEMORIAL THEATRE, ITHACA, N. Y.  
CLASSICAL DRAMA—AESCHYLUS, SOPHOCLES, EURIPIDES.  
J. Monroe Hewlett, Painter.





WALL PAINTING—  
WILLARD STRAIGHT MEMORIAL  
ROMANTIC DRAMA, SHAKSPERE,  
ITHACA, N. Y.  
J. Monroe Hewlett, Painter.

and control of the subject matter—on the one hand the classic drama, the tragedies of Euripides, of Æschylus and Sophocles; on the other side the world of Shakspeare, another system of thought and feeling sundered from the pagan world of the Greek by the Birth at Bethlehem. The immortal protagonists of these greatest of all dramatists move forward toward the stage; and one's thought moves with them toward the effect so high a theme must inevitably exercise upon the audience, upon the actors, and upon the choice of play to be enacted here.

In the presence of these great shades how paltry a play might easily seem; with the memory of those great voices, now stilled, that spoke the music and the thunder of Shakspeare, how flat, how trivial the accents appropriate to a modern comedy of manners. Will these paintings be an inspiration or a mute rebuke? The gay versions of Tragedy and Comedy, inspired by Cheret and those other masters of the lighter vein, common to the modern play-house, seem deliberately devised to engender a mood in which one is prepared to confront anything when the curtain rises; even Tragedy is robbed of its terror and its tears. But I can conceive, under these walls, no mood save that of hushed expectancy of high theme, of distinguished beauty. And so it should be. The theatre goes of the hour can never know the thrill (they would say "get the kick") of the generation that knew Booth; the theatre then was a "Temple of Thespis" a place of high distinction; and it is a little temple of the drama that Hewlett has created here, an atmosphere which the best and most thoughtful dramatic artists of our time would feel as an inspiration similar in kind to that magnetic current which sometimes sweeps across the footlights and lifts the actor on its warm supporting tide.

Not only do treatment and choice of theme and episode and personage contribute to produce a mood, a state of mind, but the same tact, the same thoughtful approach to a problem which is part of the equipment of this artist, has governed the treatment of mass, line and color. To oppose and correct the sloping plane of the floor, the entrance level is carried forward in the semblance of a balustraded terrace which gives a strong horizontal base for the composition. The great forest trees, rendered in a scenic rather than a naturalistic manner, which divide the length into nearly equal spaces, give vigorous verticals, and with the horizontals of the terrace, are needed to give the design of the wall stability and relate it to the building. Instead of the vivid and radiant color so frequently concentrated in and about the proscenium, there is a very simple curtain of dark blue; to right and left a space of wall painted, to link it to the figure compositions, with a quiet architectural treatment in tones of grey, and then, resuming the key of the curtain, a beautifully modu-

lated transition in greys and greens from moonlight nearest the stage to the light of day and a fuller palette farthest from it. As a result of course, the inevitably heightened key of the stage picture at the rise of the curtain has the cool key of moonlight as a foil—and here we feel the sure hand of the master of stage craft.

In the light of that moon by which Shakspeare's immortal lover swears, "that tips with silver all these fruit tree tops" Romeo protests his passion and Juliet melts to his ardor. The pathos of their young loves so soon to end in tragedy is echoed on the opposite side of the house in the person of the young Iphigenia, lured by her father, that weak and crafty Mycenæan, by the promise of her marriage with the mighty Achilles, the wonder of the Hellenic world, to Aulis, there to expiate that father's sin against the goddess of the moon; here in the wan light she lifts up her little hands to Artemis beseeching the boon of life; beside her are her brother Orestes and his friend Pylades; and thus in one episode are caught up the two threads of her story, in Aulis and in the temple of Artemis in Tauris to which the goddess, answering her prayer, snatched her from her father's descending knife, and where, as priestess of the virgin goddess, she was to save the eternal friends.

On the side of the Romantic Drama, beyond the balcony of Juliet, the ghost of Denmark's king, "in his habit as he lived" stalks upon the moonlit battlements and exhorts Hamlet to that filial vow which plunged him and his world in madness and in death. And in a light nor that of moon nor sun but the pure silver light of faëry come Titania, Bottom, Pease Blossom and Mustard Seed, led on by Ariel, bat-mounted, wheeling through the enchanted air. Enter Touchstone, speaking the wisdom of fools and the folly of the wise.

The color warms into day as the Doge of Venice passes under his baldachino to judge between The Merchant and Shylock the Jew, with Portia, that "Daniel come to judgment" pacing demurely beside the Prince. How much Bassanio mattered is beautifully expressed by the suppression of even that pound of his flesh for which Shylock lusted and of which he was foiled by woman's wit. And as another element of the Venetian scene—how Romance is the very breath of Venice!—the hapless cozened Moor appears. And finally that story of old cold Britain, the story of King Lear and his cold-hearted daughters Goneril and Regan and, faithful child, the good Cordelia.

In the classical pageant, the Chorus laments the impending fate of little Iphigenia. Then Herakles strides forward, fresh from the kill that was the first of his Twelve Labors, clothed in the skin of the Nemean lion. Groping, self-blinded in his horror and remorse, comes Ædipus, King of Thebes, led by



## THE ROMANCE OF THE ANTIQUE TRADE

Antigone, the Greek prototype of Cordelia, the antique type of filial fidelity, true and faithful daughter of a father sore stricken by the Fates, faithful sister too of a doomed brother. The pageant closes with the dread witch Medea and the bright-haired Jason whom she loved in Colchis and who, wearied of her and her sorceries, left her, forsaken, to destroy in bitterest revenge the children of their union and flee serpent-drawn to Athens and to Theseus.

So pass before us Love and Filial Piety and Despair; the realm of sheer Fantasy; Justice and the Vengeance of the Gods; Avarice and Revenge; Jealousy and Deceit; and all the train of men's turpitudes and virtues, symbolized by these eternal puppets:

*"(They) are no other than a moving row  
Of Magic Shadow-shapes that come and go  
Round with the Sun-illuminated Lantern held  
In Midnight by the Master of the Show;*

*"But helpless Pieces of the Game He plays  
Upon this Chequer-board of Nights and Days;  
Hither and thither moves, and checks, and slays,  
And one by one back in the Closet lays."*

So here, my masters, on these walls are Science and Method and Thought as the unseen servants of Imagination and Emotion; and here The Worshipful Company of Those Who Enjoy may fulfill their being.

H. VAN BUREN MAGONIGLE

## The Romance of the Antique Trade

IT is now some sixty or seventy years since Rossetti began collecting old furniture and *bric-a-brac* with which to adorn his studio in Chelsea and set the fashion for furnishing with antiques. At that time old furniture was commercially valueless. It could be picked up for next to nothing. Architects and artists, who were among the first to follow the example of Rossetti, found they could furnish their houses for a few pounds. Old furniture could then be bought at a tenth of the price of new. Chairs, tables and cabinets could be obtained for a few shillings. Fine old crockery for a few pence. Willow pattern plates could be had for a penny apiece, for in those days old furniture had no value as antiques; its value was entirely that of the second-hand.

But times have changed since then. The supply of old furniture has been long since exhausted or practically so, for it is only occasionally that genuine old furniture finds its way to the market in these days. But while the supply has diminished the demand for it has increased to such an extent that the demand for well-made new furniture is, by comparison, almost negligible. In consequence there have come into existence great numbers of factories and workshops which cater for this demand and make antiques to order. Tables, chairs, bureaux and cabinets are made and reach a venerable age in the space of a few days and in such quantities that if Chippendale, Heppelwhite, Sheraton and the other excellent cabinet-makers of the past did a tenth of the work with which dealers credit them, they must each have had the hundred hands of Gyas. And the old furniture is so faithfully imitated that there are few who can distinguish between the genuine article and the counterfeit. Indeed I doubt very much if there are any who can so distinguish when the antique maker sets out

to produce a first class fake, for the art has reached such a high state of perfection that even those in the trade are constantly deceived.

Of course these things are only known to the initiated of which I was one for a year of my existence. Twenty years ago I found my way to New York as a designer of English interior work at the behest of what I supposed was a firm dealing in interior trim. But when I got there I found I had been engaged by a firm of antique fakers. It was not what I had expected, but as it promised to be interesting I decided to stay and see how the game was worked, and I am pleased that I did, for I got an insight into a very peculiar line of business, the only line perhaps, save smuggling, in which romance survives.

The question naturally arises: Why did these fakers of antique furniture require designers? For two reasons, one of which is that in most cases models were not available from which to copy, but only photographs; these were often very small ones, and frequently were taken from illustrated papers. The designer was asked to take these photographs, imagine the details and prepare working drawings, and only a designer familiar with the styles could do this. The other reason is peculiar to America, and is concerned with the adaptation of old furniture to modern American ideas. The accommodation offered by old English furniture was different from that demanded by Americans. If the average American were shown a piece of genuine Chippendale, say, he would not buy it, for it would not afford him the accommodation he demands.

Nevertheless, he still asks for Chippendale furniture, I believe, and to overcome this difficulty Chippendale furniture has to be re-designed to adapt it to American ideas of accommodation. Sometimes this

calls for ingenuity on the part of the designer, as, for instance, when he is required to design a Chippendale table with a centre leg, for which there is no precedent in the Chippendale style. This kind of design was known among the fakers as "Chippel-white"—one of the firm's clients having one day asked to see specimens of that distinctive style.

In the establishment in which I found myself there was no separate drawing office. The designers worked in one of the showrooms on an upper floor, the shoppers who came in every day little suspecting that the drawing upon which we were engaged would in due course make their appearance as furniture or rooms two or three hundred years old. Yet such was the case and at times even the elect were deceived. On one occasion a Queen Anne cabinet made its appearance in the showroom. It was within the limits of the style, an original design, and it was so skillfully faked that even the manager was deceived, mistaking it for a genuine antique; he called one of the draughtsmen who was there at the time to admire it, when to his amusement the draughtsman told him he had designed it himself. Indeed, the antique trade was full of amusement and unless it has greatly changed it is to be recommended as a vocation for any one who finds life rather dull.

In the showroom in which we worked lengths of oak panelling occupied the wall space. They were supposed to be specimen pieces of rooms that were stored in the warehouse, although as a matter of fact the remaining pieces did not exist. Clients who desired old oak panelled rooms were shown these specimens and when any of them expressed an admiration for one of the pieces the salesman would address himself to one of my colleagues: "Wilkinson," he would ask, "how many feet of such or such panelling have we got?" Wilkinson would then refer to a book he kept in a drawer and thereby discovered that the item had not yet been entered up, after which he would make his way to the telephone. "Is that the storehouse?" he would ask. "How many feet of panelling 37d have you got?" After waiting a moment he would inform the salesman in the presence of the client that they had seventy-eight feet of it. And when the client had gone we had a good laugh.

This ruse was very effective. When a client took the bait, dimensions of the room were secured and a design presented showing him how the panelling could be adapted to the dimensions. Of course care was always taken that the dimensions did not entirely correspond and here and there was shown some new work to piece out the design, which was to be faked to match as near as possible the "old work." Fortunately clients rarely asked to see the old panelling that was supposed to be in stock. When they did, one excuse after another was offered until sufficient time elapsed for it to be made. On one occasion

when a client was very insistent the manager had to feign illness and keep out of the client's way until the room was made.

To sell things first and to make them afterwards was the rule. It applied just as much to furniture as to panelled rooms. For some reason or other I can only explain this on the assumption that most of the furniture was bought by people who were setting up housekeeping; the vast majority did not ask for immediate delivery, but were content to wait three or four months' time. This circumstance made it possible to sell the same piece of furniture over and over again and to make copies for the various purchasers. Occasionally this led to trouble. A "unique" Adams bedroom suite was sold to five different people who happened to be friends. On discovering this, one of the five came down in a fury, demanding an explanation. But the salesman was self-possessed. He explained that at the time it was sold it was thought to be unique but that, strange to say, similar suites had in the meantime been found and he offered to take the suite back. The offer was accepted. When returned it was placed in the Funk Room in which other specimens that had led to trouble were also to be found. The salesmen were instructed not to take into this room any one about whose credentials they were not sure.

The most daring imposture that occurred during my sojourn in the antique trade was the sale of a room that was supposed to be by Grinling Gibbons. There was hung up in the showroom a reproduction of a piece of his carving. One day it attracted the attention of a millionaire's daughter who expressed a great admiration for it. She was told that it was from a room that was to arrive from England shortly; on hearing this she was curious to know whether it would be suitable for their dining room. The salesman, after viewing the dining room and taking dimensions, thought it might be suitable, and a Grinling Gibbons chimney piece was immediately put in hand. The men worked at it for three weeks, day and night, at the end of which time Miss X was informed that the chimney-piece had arrived and was on view. She came to see it, bringing with her an "expert" who declared it to be genuine. The rest of the room, she was told was held up at Customs for valuation, but a drawing was produced to show what the room was like, and the room "remained at the 'Customs'" until sufficient time elapsed for it to be made. Of course it did not fit exactly. The ceiling, it was explained, would have to be lowered, an alteration would be required here and there and some new panelling be made with which to piece out, which of course would be faked. All this was perfectly satisfactory, so a price was agreed upon and the work was put in hand. The firm thought it was going to do very well out of this piece of business.

## THE ROMANCE OF THE ANTIQUE TRADE

But the Grinling Gibbons carving proved to be so expensive to make that they actually lost money on it. So Miss X really got the best of the bargain, and the room looked quite well in execution. It was certainly the best room in the house. While this deal was being put through the proprietor of the firm was taking a holiday in Europe. When he returned and heard the story he was much affrightened at the audacity of his subordinates and gave strict instructions that nothing of such an adventurous character was to be done in the future. "Otherwise," he said, "we may some day find ourselves in a hole that we cannot get out of."

Out of the showroom where we worked was a room where furniture was painted and decorated. One day when I went into this room I saw one of the men known to us as Charlie swinging a chain about, hitting the furniture at random to make dimples in it. So I said to Charlie: "Where do you expect to go to when you die?" "You may well ask me that," replied Charlie, "I often have wondered myself. You know," he continued, "I was in the antique trade before I came here. In the last place we did a bit of faking. But this place is all fake. However," he added, "I don't mind nowadays." "Why?" I inquired. "Because it's robbing the rich," answered Charlie.

The faking was wonderful. When furniture or wall panelling was made of oak only the commonest red American oak was used. But when the polishers had finished with it, it resembled the finest old oak to be seen anywhere. Oak varies in the way it will take polish, and this sometimes made difficulties. The polishers did not always succeed in getting a satisfactory color on the first attempt. When this happened the polish was scraped off and the oak was repolished. Sometimes it was only after three or four attempts that they were successful, and the finest fakes of all were those which had been repolished several times. The secret of this polishing, like all the other secrets connected with antique faking, was the possession of individual men who had experimented on their own account. Those who knew such secrets received extra money every week for their services. And there were men in the factory who knew how to fake everything except marble. No one at the time I was there had discovered how to produce the effect of age on that material. Even the stuffing of chairs was faked, and this was an art in itself. Then there were men who specialized on particular kinds of furniture that necessitated special skill. There was one man, for instance, who specialized on Chinese Chippendale, designing and executing the work himself.

To sell antiques and to be honest about them is impossible for two reasons: firstly, because in these days genuine antiques are next to impossible to come

by, the stock of them having been long since depleted, and secondly because of the fact that fashion plays its part in the antique trade as in many other trades today. One period finds favor at a particular time, another at another. The consequence is that the only way of catering for the demand at any particular time—and if an antique dealer did not cater for the demand he would have to shut up shop—is to sell reproductions of the work of a particular period. It is a pity that people won't recognize that fact and buy reproductions that do not pretend to be anything else. But experience proves that very few will, and I came to the conclusion that most people who buy antiques want to be deceived. They want to be told that a certain piece of furniture is old whether it is or not, and having been told this they are not as a rule anxious to inquire any further. To be told that a piece of furniture is antique apparently satisfies their vanity and the selfish joy of showing it to their friends. Apart from the fact that clients were told that furniture was old which was not, they got value for money, for the prices charged were the prices that would have to be charged for new furniture. Fancy prices are not got for "antique" furniture, but for such things as fakes of old masters, which is a different business.

The antique trade has certainly been a tremendous agent in the improvement of taste in house furnishing, and I often think it is laying a wide foundation for the revival of craftsmanship. To fake an antique demands knowledge and because of this the workmen engaged in such work are certainly superior and better informed than those engaged upon commercial work. Faking antiques is educating them in an appreciation of old work and in course of time I am persuaded that this will tell.

The revival of architecture was preceded by a series of revivals of a more or less pedantic character and I incline to the opinion that the antique trade is doing for the crafts what the revivals did for architecture during the nineteenth century. I know it is nowadays the fashion to regard these revivals as being so much mistaken effort. But I do not see things in that light, being of the opinion that floundering about among the styles gave to architects a new architectural sense that made the revival of architecture in this century possible. The antique trade, as I am disposed to think, will have a similar result in the crafts. It is helping to get rid of the rawness that in the past stood in the way of a general revival of craftsmanship.

Still, even though as artists we deplore fakery and feel that we should do our best to see that people are led away from it and taught to buy honest creations of modern craftsmen—and even though as moralists we take up a vigorous crusade, let us remember that fakery has a very considerable philosophic con-



tent and that Mr. Barnum was not the first to discover how ardently people believe what they want to believe, which is, of course, the stolid base on which the fakery build.

A. B. C.<sup>1</sup>

## A Dream of City Planning

LAST evening I attended a dinner where a Regional-and-City Planning Enthusiast addressed a Committee of Architects. Was it the lobster or the talk which inspired the dream that followed that dinner?

I dreamed that the speaker of the evening was personally conducting a party, including myself, on a tour of inspection on the planet Mars,—explaining his plans for the re-opening of its waterways, etc., when suddenly his eyes became fixed upon a distant nebula. "Do you see that" he exclaimed,—"We shall go there next! I turned and looked where he pointed to a sinister, phosphorescent glow. "Oh,—but—," I faltered,—"that looks like—" "HELL," he declaimed ardently,—"It IS!—Why, man, don't you realize that that is the largest centre of population in the universe? Think of the possibilities for city and regional planning!—and with its rapidly increasing proportions what an opportunity to handle things in a really *big way!* Only think how we could co-ordinate their radiating foci and key their interlocking tangents!" (This is as nearly as I can remember his words.) As he was speaking he grew more and more excited. "That's where we really belong," he chanted. "That's where we've been headed all the time. Think what a wonderful place for welding their diverse stimuli into one stupendous factor of potentiality!" (My brained reeled.) "*Welding*"—he repeated—"Why, the Mayor of that place, Mr. Lucifer,—(I've had several important conferences with him already, and he has expressed his entire willingness to co-operate with us) is the greatest Captain of Industry of this age—he out-Fords Ford,—he sees things in a *big way*,—doesn't sentimentalize over the individual, but has what I should describe as the cosmic grasp of tendencies and the vision to turn them to the accomplishment of his own ideals. And as for efficiency;—his furnaces are the models for all the factories on earth!!!!"

"*Too true!*" I wailed, with such a bitter groan that it awoke me.

MARIAN GREENE BARNEY

## Paris Letter

TRAVELERS bent upon admiring the apse of Notre Dame used to be somewhat unpleasantly disturbed at the sight of that sinister establishment where were brought for exposure and identification the remains of those unknown persons who had lost their lives in the thoroughfares or waterways of Paris. This lugubrious edifice has now disappeared and a Medico-legal Institute, decent and not inharmonious, has been elsewhere erected: the ancient "Morgue" has disappeared. The course of the Seine has likewise been slightly changed, and the point of the *Ile* has been

extended, adding about a half acre of land to the rather fine park which has for long existed behind the choir of Notre Dame. This has been planted with trees and shrubs; the Municipal Council has also decreed the removal of several older trees which stood too close to the edifice.

The new square, separated from the old one by a street, has been embellished with several balustrades and pinnacles taken from the church of Saint Germain l'Auxerrois. These were taken down, having become dangerous, and they have now been replaced by new work in stone. But these vestiges which help to harmonize the square with the cathedral may now be easily examined by the archæologically inclined. Thus one remarks that some of the crockets, restored in the eighteenth century by the use of cement, have tenaciously held together. The cement, curiously enough, was reinforced not with the now customary armature of iron or copper, but with the bones of sheep and rabbits, of the proper length. The method seems one not to be disdained, for the repairs have remained perfect.

\* \* \*

Again the Madeleine is hidden by scaffolding. The Corinthian capitals, cut in marble, have succumbed to the intemperate climate of Paris. Marble was the material chosen by those who first imagined these capitals, but they stood under kindlier skies. The stone used for those on the Madeleine columns is nevertheless very hard, but frost and rain have slowly eaten away the leaves and volutes. The last restoration was barely fifteen years ago. This time a special metallic cement is being used, with copper reinforcing. Those parts sheltered against the weather are in a perfect state of preservation, after a hundred years, and offer ample testimony to the virtuosity of our craftsmen at the beginning of the nineteenth century. In Paris, as elsewhere, stonework disintegrates in proportion to the quantity of smoke contained in the air. A new effort is now under way to reduce the smoke volume through devices that will yield a better combustion, and it is greatly to be hoped that we shall see a diminution of this destructive element.

\* \* \*

Special establishments for isolating lepers were numerous in France in the Middle Ages. The population was protected against infection by laws requiring not only the sequestration of the afflicted but the wearing of a distinguishing dress. Lepers were obliged to wear a black robe; whenever they moved about in the streets, or even indoors, they had to give warning of their movement by shaking a rattle. These rigorous laws, inhuman though they seem, did greatly reduce the number of lepers; so well, in fact, that little by little the leper houses vanished. But the dread disease has not disappeared. This is proven by the profound studies which have been made by doctors at the St. Louis Hospital, for news of their work and the hope of finding a cure have drawn the leprous to Paris until it is estimated that no less than two hundred are now there. Those who are well off do not incur the slightest risk to others, but this is not so true of the afflicted who are without means. Paris is now to build a special pavilion for them where they will be supervised and controlled. The program for the architect is one which fortunately is rare.

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<sup>1</sup>The writer is a very well known English architect who desires to remain anonymous

## PARIS LETTER

In spite of the financial difficulties the city of Paris is energetically proceeding with its project for building low-rental houses. It is well that this is so since private initiative will do nothing in this direction. Only apartments for the well-to-do will yield a sufficient return to make their building profitable. The following figures will give an idea of the importance of what has been done by the city, far as this is from beginning to satisfy the demand. 5,663 domiciles have been built and rented, mostly to families where there are several children. About 7,000 more are in process and will be completed towards the end of 1929, which will make a total of 12,633 domiciles rented by the city of Paris. But, at the present moment, there are 74,200 families seeking habitations! It is true that these people are now housed, in some form, but generally very badly and far too often where several persons are living in one room. It is thus apparent that the housing crisis will endure just as long as private capital will not engage in building low-rental houses.

\* \* \*

In learned circles there are preparations for celebrating the centenary of romanticism, with a fine prospect for literary jousts among the critics. Each pretends that the other is wrong when it comes to fixing the origin of the great romantic movement, the most redoubtable defender being, of course, he who proclaims the date the farthest back in history. For ourselves, as architects, without more than pausing at the *bameau* of Marie Antionette, our superiority over the men of letters who see J. J. Rousseau as the true precursor is easily made apparent, for we may leap safely clear back to the Middle Ages. As a matter of fact, the romantic movement in architecture began with the return of the Roman and ogival period, say a hundred years ago, and to this movement we are under a great debt for it was the means of preserving many a *chef d'œuvre*. The names of d'Arcisse de Caumont, Vitet, and Merimée, as well as that of their predecessor Lenoir, are not forgotten. It was Lenoir who founded the Muesum of French Monuments, as a result of the proposal he laid before the National Assembly about 1790. So great was his influence that he was able to save from destruction several hundred of the disaffected churches of his day.

But, aside from the savants and the technicians, the man who drew the attention of the people to cathedrals, cloisters and chateaux, was Victor Hugo. The centenary of Romanticism will be largely dominated by his memory in spite of the considerable group of minds, more *fine* and more delicate, who added their contribution to the epoch. But Hugo, besides being great and oftentimes attaining to sheer perfection, had the gift of making himself understood by everybody. Few have ever held the attention of a greater audience. Paris has established a museum consecrated to his memory,—the very house in the Place des Vosges (once the Place Royale) where he spent a part of his life. To this, although at a distance and quite unexpectedly, there has been added another, for following upon the death of Georges Hugo, grandson of the poet, his heirs deeded to the city of Paris the house and garden which were acquired by Victor Hugo during his exile on the island of Guernsey. The property is known as Hauteville House, and it was there that were written many of Hugo's works, notably *Les Contemplations*, *Travailleurs de la Mer*, and *Les Misérables*.

If we ask what part shall be assigned to architecture in this celebration of the romantic movement, we are forced to remember that its effect upon art was a very long time in revealing itself. The liberation from classic formulas is hardly yet complete, so slowly does architecture change in comparison with the new forms and manners which may be taken over so quickly by painting or writing. The few regrettable imitations of gothic that appeared in the 1830 period represent nothing more than a passing fancy; they are far from exemplifying the profound influence of a great intellectual movement.

That influence we may discover, little by little, in the uneasy gropings of Labrouste as he sought new forms with which to solve new problems; we may follow it further in the enthusiasm, often conservatively tempered, of Viollet-le-Duc; and finally, may we not discern a *rapprochement*, in the orgy of color and sculpture that Charles Garnier evolved out of *l'art classique*, which was the basis of his education, with the *Emaux* and *Camées* of Theophile Gautier? Perhaps, even, it is our present-day architecture liberated from classical formulas, which is the pendant of the romantic revolution of 1830.

GEORGES SEBILLE

## Mental Cross Sections of the Institute

### *What should be the Attitude of Members of the Institute Towards Group Practice?*

No architect, with plenty of commissions, would select the method. If commissions did not materialize he might resort to it, to keep his family from the starving point, without, in my opinion, becoming a criminal.

I am a firm believer in the so-called group practice and do not believe that the term "hunting in packs" applies at all in this case. We have been organized to serve the public

without profit for a seven or eight per cent return on our money, and for about three years it has produced excellent results. Fifty architects banded together for the public's good and working unselfishly to that end can produce better results than any one single architect.

This is a pernicious practice which the Institute, of all bodies, should not only discountenance but take steps to terminate whenever and wherever it has power. Unfortunately, we have such an organization here composed of about sixty members of the Chapter, which is corraling most of the public work and whose methods have been and are decidedly unethical.

(1) Being a continuation of the Report of the Committee on Architectural Relations, Harry T. Stevens, Chairman. For the preceding questions and answers see the JOURNAL for March and April, 1927.

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Desirable for certain community and local monumental work where capable talent is available, and the men are conscientiously ethical. In several ways there is a saving in handling a project, and buildings are truly monuments to the community and its own architects.

We take it that group practice or "hunting in packs" refers to the association of one or more firms in the execution of an enterprise. Experience has proven to us that such an association is unsatisfactory and unpleasant for the architects involved and probably results in a poor service for the owner.

I see no objection to several architects combining so as to eliminate personal competition and secure for the group a collective commission.

Never have I joined in a "pack." I even disapprove of architectural firms, feeling design to be essentially personal and individual. An architectural firm might be made up of two members; one an artist and designer, the other an engineer and practical man; but when two or more designers are members of the same firm, the result partakes of the nature of "hunting in packs." The pack process is, I know, in full cry in one city.

For large important work, a temporary association of architects seems quite as reasonable and proper as permanent partnerships.

Highly desirable when the group represents varying capacities and special qualifications. To my mind it is absurd for any one architect to claim capability to carry out any commission from cow barn to department store.

Better that one architect be employed, and experts be employed with him, if desirable.

Encourage only so far as the group is a unit. If it gives no better service under equal conditions than does an individual, then the group is a waste. In complex situations specialists may well unite each to his job.

If responsibility is fixed on the individual in the group, or on the group, if it be incorporated and registered, the public may thereby be protected from dishonest or illegal practices.

"Hunting in packs" has advantages for certain types of structures—and men. It seems to fit the present mood. However, I shall remain not even a "lone hunter," but be content with what the gods provide.

Destroys the heart and soul of the problem for the architect in giving way for commercial interest domination.

Architects must learn to work together. They are learning very slowly. The public is not waiting for them to learn. If the architects do not move more swiftly to real cooperation, the public will place them professionally in the class with librarians.

I think it should not be done; but one person or firm should be responsible for the character of the work.

No sympathy for. However, the young man establishing himself in practice often must join in proceedings of the kind.

Does not interfere with the volume of our work seriously. In fact, usually makes our position much more forceful, we continuing along more conservative professional lines.

We believe this is one the malicious tendencies of the times as applied to the practice of architecture.

So far as I know, group practice was introduced to prevent the distribution of work by political schemers and to assure the wise expenditure of public moneys. To those outside the group, large or small, it is anathema, and there are possibilities of evil from a too selfish use of the combination. Theoretically it is no more than a partnership, combining to secure economies and effective cooperation, and as such seems reasonable. In practice I am told of serious objections being made, especially by those outside the "ring."

Under certain conditions very desirable and very helpful, but these conditions are very rare. It should not be resorted to except for occasional work. Applicable as it was to expositions, it seems not to be to city schools, for instance.

Nothing to be gained. Entirely unnecessary. One strong man in a group does not necessarily strengthen the group but rather weakens his individuality.

We sure "hunt in packs," partly and sometimes wholly because of the methods or attitude of the owner, representing ourselves in as decent a manner as possible; always taking into consideration the competitor and in no way doing anything that would injure his reputation or standing.

Discontinue; the element of graft is apt to be charged against the profession as a whole.

A rather questionable method of securing business; will tend to lower rather than raise the dignity of the profession.

Usually ends with one man or firm running the whole business; curtails competition which is vital to architecture.

In their town, county or state, where they reside, there is nothing wrong, if all honest; but for an outside architect to come in and try to associate with a local man to "land the job" it is wrong and should be discouraged.

No doubt production is handicapped unless jobs are assigned to members in turn. Know no remedy except to combine against them and outrun them.

Only reason for it: one architect needs the pull or brains of another to land a job.

I am guilty of "hunting in packs"—a director. This city never built a creditable building, because the politics necessary in securing public work has not appealed to ethical practitioners. Public good answers the question. Critics should weigh the great public service of the "packs" against the small private professional harm done. However, it is wrong for "packs" to compete for private work which does not involve a public service. The Small House Bureau indorsed by the Institute is justified on such grounds.

Justifiable as a temporary expedient, or as an educational measure.



## MENTAL CROSS SECTIONS OF THE INSTITUTE

In smaller communities no one architect may have facilities to handle particular larger projects where a group would be able to give the desired service; otherwise an "out-of-town" architect would be employed.

Not advantageous to owner or architect, except where the local men are apt to be ignored if each stands alone.

Resembles the Mayo clinics. All parties generally benefit.

Can not see how an architect entering such group can fully live up to the standards of professional ethics.

Give them rope enough.

It is possible for an architect of limited experience to secure commissions through political or other "pull" and associate with more experienced architects, resulting in a division of fees, to the first for securing the work, to the second, who are almost always wholly responsible for the design and erection, of but a part fee for what is practically the whole service. This practice should not prevail. Each should stand on his own feet.

Does not seem to come within the realm of ethics, whatever they are, anyway.

As unprofessional as the pooling of bids by contractors.

Depends on the size of the work.

There has never been argument against three or four forming a firm to practice architecture. There can be none against forming a larger cooperating group, except to its expediency or chance of financial success, assuming it operates on the high plane of professional practice required of the individual.

Their chief virtue appears to be ability to present such a commanding show of professional capacity as to secure commissions for public building operations otherwise likely to be given to architects more noted for their political ties than for their professional ability.

If a better quality of architectural service is thus brought to bear on important public work, thus leaving a heritage of finer buildings to inspire and guide future generations, then it surely is worth while.

I can see no reason why the profession should oppose the movement but I do not believe it destined to widespread application. In a few communities it may be feasible, due to a peculiar conjunction of local circumstances and personalities.

Watch carefully the result in the completed building. If better than done by an individual, join the "pack."

I would like to see great latitude given members in securing work. Securing the job is a business matter and involves good salesmanship. Action might be left to the individual, with recommendations rather than rules coming from the Institute. One may be very competent professionally but have small business connection and few clients. He should not be hampered in his effort to secure work by rules and regulations which restrict him while not hampering his professional brother with good business connections and influential clients.

No reason why they should not be allowed to combine their efforts thereby eliminating competition, provided the fee received is not such as to tend to cheapen performance.

Encourage in certain strictly public works only; local only.

Generally I do not believe in this group practice. Conditions vary a great deal and there are cases—such as a group here where most commendable work has been done; better architecture, and out of politics.

Not advisable, but a necessity in some instances to keep work at home.

Many smaller cities can receive better service through cooperation in this manner.

In favor so far as: reducing overhead, developing goodwill and cooperation among practitioners, gaining the advantage of criticism in design, pooling of technical experience, and improving office practice and service.

No room for it in a creative art. To "hunt in packs" like a lot of wolves is degrading, not successfully constructive.

None should act unprofessionally or follow the practices of the ambulance chasing lawyers.

If for the purpose of landing the job only, to be condemned.

Am for any arrangement which will bring good men closer, and separate the others.

Will develop, as in medical, dental and legal lines, today when one specializes more or less, that the architect should be able to cooperate, and be called in as a consultant or advisor.

The abler more fortunate members of the profession will always hold aloof from the practice—there will always be work enough for them to do—while the less endowed, to earn a livelihood, will embrace them.

The best example of "hunting in packs" I ever heard of is in our Chapter, and of all the rotten ideas of visionary architects, this is the worst. This group of some sixty members select the officers for the Chapter and the delegates to the Convention, and are so selfish that they allow no member outside their group to hold office. The theory on which this organization was formed was harmless, but visionary and impractical; but the methods adopted have become those of Tammany. Personally, though a past President of the Chapter, I feel I should resign, but several old-timers plead with me to retain membership. I earnestly hope for an investigation of this group of mediocre men who are trying to get, by force of numbers, work that would not be given to any of them on their own merits.

If as carried on by the alliance which attempts to handle only monumental public work, I approve.

Are business methods or socialism necessary in order to exist? Can we not have professional standards and be worth something? Is not group practice combative in its nature? Is it not done for dominance in its field, and if it is will not dominance have to be maintained by force, and is not force a destructive and not a constructive power?

I should say the alliance is unquestionably a good thing so far as public work is concerned. It tends to take such

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work out of the hands of politicians and wire pullers and gives it to the best class of men in the profession. I suppose such a system might be abused but so long as it is in the hands of the best class of men, its influence is only for good.

The alliance is every day extending its usefulness and demonstrating its value to this community. It has proven of great value to the public offices in obtaining the very best in architectural services. It is fostering educational work to a great degree and is bringing a great many men in the profession together in a spirit of cooperation and good fellowship.

Four got the velvet; the rest of us were left holding the bag.

The members of this association are following it and working for it with a great deal of interest. So far it seems to work. Ethically, architecture is a personal work, and I am of the opinion that the ideal structure can only be the work of one mind. Under present-day political circumstances it may be that better results can be obtained by group work for public buildings.

It has not worked out fairly.

Better to keep firms of reasonable size; four or five men.

"Hunting in Packs" can hardly be avoided; but it should not change the attitude when it is learned that a certain architect "has the inside," all then laying off until they see how things go.

I understand it only occurs in crowded conditions, where economically necessary in order to make a living.

If group practice can accomplish the fundamental object of our profession, rendering public service to the very best of our ability throughout the country at large better than the individual, then let it prevail.

As a general rule, leads to divided responsibility and a buck-passing party for which the owner pays more and gets less than if he concentrated his trust in one office worthy of that trust.

What these fellows want is a salaried job; only they don't know it.

Architectural services are purely individual and personal and if an architect cannot supply first-class ability in all branches, a group may be said to be an individual in its relation to the client.

Modern business conditions force group protection. Combinations of capital have forced combinations of labor. To maintain class identity, the professional groups must combine or be eliminated.

Collaboration of a number of architects upon the same building should not be encouraged. One designer should be responsible, assisted by the criticism of associated architects, if desired. "Too many cooks spoil the broth" and also make it more expensive.

"Hunting in packs," as you call it, should result frequently in gain to the community, allowing a distribution of work among those best fitted; domestic work, requiring

an intimate touch, to one who understands such things; big work, monumental work, utilitarian work each to the benefit of minds adapted; all working, however, with the benefit of criticism from others.

No valid reason, ethical, legal or moral why men should not practice in groups, if they so desire. I feel that the best work is stamped with individuality. There may be cases, especially in large work, where the group is desirable. On the whole, I should be inclined to deprecate rather than to encourage it.

Is it not the "cheapest" form of competition? My idea is that an architect instilled with the highest principles and practicing in a highly professional manner would seldom find himself a member of the pack.

An association of several firms in such a manner can do more to break fraternal feeling than anything I know of.

Should be eliminated. None should establish branch offices in various sections of the country, under his name, with less experienced men in charge, as it is unfair competition.

If you are inside, it is all right; if outside, all wrong. It generally excludes the incapable architect even with political pull. However, it is capable of considerable abuse.

No advantage to individual or profession. The architect working alone, rendering proper service, and charging the proper fee, is not burdened with excess profits. To split the work and compensation two or three or more ways seems highly undesirable.

Unsatisfactory and leads to many disputes.

Self-preservation is the first law of nature. Getting a bite is better than nothing. Shows that the interest in the dollars outweighs any professional pride.

Where questionable practitioners are in the field with good men, would advise the good men to combine.

What is understood by the commercial world as service is very often rendered more efficiently by a group than by individuals.

If high ideals are held, there seems nothing to criticize. If the results are evil, time will see them disband. The practice does not seem to be spreading.

Often warranted, as an architect not of first class aesthetic ability has the inside track to land a job. If he has foresight to collaborate with one of recognized ability the completed work will redound to the credit of both parties.

Does the pack carry on business in an honorable way? If not, put it up to the Board of the A.I.A.

Generally means lowered standards in design, and yet for specific work it may be different.

We tried it here and it was a dismal failure.

Shuts out the younger men and makes for too much standardization.

## SHADOWS AND STRAWS

The successful practice of architecture is so vast as to be beyond the ability of ordinary mortal man and can best and most successfully be done by an association of individuals with a diversity of natural attainments or disciplined and educated specialists. So far as group practice accomplishes this, it is to be commended.

If so, then "hunting in packs" ought to flourish and the lone practitioner will have to live on the crumbs. But I do not believe that works of art are or ever have been the result of unlimited and equal cooperation. Unearth the history and origin of any masterpiece and one master mind will be found back of it. Probably this is what really happens in group practice.

If the only way by which the best service can be offered for an important result, by all means do it. The divided responsibility will probably keep the method from becoming popular.

Personally I do not like it. However, I am now in such a group. That the purpose is more or less altruistic excuses it somewhat. It may have its virtues, as two heads are better than one—sometimes.

Inconsistent with the term "professional man," with the ideals a real architect should hold, and tends to become a hiding place for the incompetent.

This has been done in certain other cities, where it was necessary to retain work for the architects in the particular locality in which they practice. It seems to me in every way advisable. Such a condition came here within the last two or three years in which two, or possibly, three firms were to cooperate in municipal work. It carries one back to the general axiom and belief of the Institute, that where work can be given directly to one office, it is, by all means, to be commended and approved.—*To be continued*

## Shadows and Straw

### *Definitions and Demarcations*

IN one of the United States a committee of architects and engineers is preparing to define the difference between an architect and an engineer and collaterally, to draft a joint registration law for submission to the legislature of the state. The program for legislation, however, goes farther than the usual registration enactment since the committee proposes to make a serious effort to establish, legally, the fields and boundaries within which each profession may work.

At first blush the program seems impossible of completion but as I happen to be rather well acquainted with some of the members of the committee I can assert that they do not regard the problem as beyond their reach. They recognize the weakness of all existing registration laws and experience in their own state, as it was explained to me, seems to prove that the present law has not prevented the entrance of incompetent practitioners in both the professions concerned. They now want a much more effective law,—one that will operate steadily to raise the standard of competency. They propose, architects and

engineers, to tackle the problem jointly instead of opposing each other.

But in setting out on this joint labor the problem of definitions and demarcations immediately confronts them. It offers a perfect analogy to the situation among the building trades unions,—to the existing arrangement under which each trade performs a certain work and no other,—an arrangement which finally led to jurisdictional strikes involving tremendous pecuniary losses, and eventually to a national board of arbitration before which jurisdictional disputes could be taken for settlement. Does the future hold the possibility of such a board for determining professional jurisdictions? Who can say, in a land where law-making and standardizing have now become our major passionate activities?

But if the problem of demarcational rights is a difficult one in the field of the building trades, what a problem confronts any group of men who shall endeavor to make a distinction, in the process of building design, as to what is architecture and what is engineering. At what point, for example, does the calculation of a floor-load, change its professional dress? Or when should a wind-stress be courted by an architect and when wooed by an engineer?

As a matter of fact, or as a matter of abstract theory, the whole principle of setting up these subdivisions of labor is a link in the chain of economic sequence rather than the result of any philosophic research such as has proclaimed the end desirable. The ancient callings of mason and carpenter have been split into an endless number of subdivisions and the process is still going on. The result is an inevitable clamor for protection,—the same sort of clamor that is everywhere being revealed as men seek to trench their callings or professions by legal means. The allopathic physicians have steadily fought the encroachments of the other 'paths, with a resulting sub-division in their own ranks and an effort to control fees. The legal profession long ago secured for itself an unassailable position; although it is a grave question whether the result has been beneficial to society.

The architect has protested against the encroachments of the engineer, and the engineer has pointed out that while architects do make use of his services in much important work, they seem inclined to deny him public recognition and the right to assume any leadership in the design of buildings. Registration laws have been proposed in which one or the other sought, foolishly of course, to gain a commanding position, but the group of which I write proposes no such thing. It proposes to write such definitions and lay down such boundaries as will prevent further disputes.

Is it a desirable thing to do? Perhaps no one would admit that it was, and yet on the other hand the great majority would concede that under the modern basis of competition in price, it may be a necessary thing to do, which is quite a different matter. No one, for example, believes that it is either economical or beneficial for the building trades to have arbitrarily defined their functions, since it seems certain that these things have not only added to the cost of building but have steadily reduced the quality of work done. The urge to excel appears to die when a standardized pecuniary reward is the only object, and that factor is not absent from the problem of arbitrarily defining the function and field of the architect and the



engineer. Here is what really amounts to another subdivision of labor with which we do not know how to deal.<sup>1</sup>

What we have accomplished so far is no more than to persuade ourselves to believe that all the members of a calling or profession, when legally entrenched, shall be able to claim at least a recognized minimum fee, and it is thus that the pecuniary factor finally appears in all of these searches for definitions and demarcations. It is the only standard by which we can measure. Yet if experience teaches us anything, it tells us that when an art or a trade or a profession has to seek protection, the signs of decay are apparent. As a society we do not know how to protect ourselves,—how to stabilize our life so that the competent shall find opportunity to serve without stint and with an assured recompense, while the incompetent shall be prevented from reaping an equal reward for ignorance or sloth.

We must, at present, in seeking professional entrenchment, concern ourselves with the pecuniary factors. They loom largest of all the factors in our social complex, and yet every artist and every craftsman and every professional man knows, by that unfailing guide which we call instinct, that the real service he renders is something that cannot be defined, to which no limits or boundaries can be set, and which is immeasurable in terms of money.

### *Instinct and Initiative*

If I were the Lord Autocrat of the Institute,—and who, in the fierce turmoil of modern mechanisms does not at times wish to be Lord Autocrat of something or other?—the Application Blank would be a vastly different thing while the theory of an Endowment Fund would be based not on stowing away money but on the now buried knowledge that the only Endowment Fund the architectural profession can build up as a barrier against decay is the Fund of Competency. However, there is not a very great chance that in these days of what Rolland calls the "numerical religion," we shall exchange the adding machine and the dope of talk for the ancient art of doing things for ourselves.

At least, that is what I thought until a few days ago

<sup>1</sup> The extent to which the idea of controlling the price of professional services is now prevalent may perhaps be illustrated by the following item clipped from a small local newspaper in New Jersey, 1 April last. It relates to a dinner gathering of engineers from three neighboring counties:

"The principal discussion at the dinner was the new schedule of prices to be charged for surveying and engineering services. This same schedule was submitted and approved at the State association's annual meeting last month at Newark. Each county chapter is required to submit to the State association its schedule of minimum prices for this work and if approved it must remain in force until the next annual meeting.

"There was some criticism at the annual meeting of Warren County's schedule as it was the lowest in price of any county in the State.

"Prices to be charged from now on for survey work in Warren, Sussex and Hunterdon Counties are a minimum of \$20 for lot survey and a minimum price of \$25 per day for all other survey work."

It is, of course, to be observed that had the masons, carpenters, or coal heavers dined together and discussed a higher wage, the same newspaper would have had convulsions, so profound is the misunderstanding of the present-day ramifications of price-control.

when I visited Cincinnati and found the members of the Chapter genuinely enthusiastic over the experiment of employing an Executive Secretary. Their joy of course sprang from the knowledge that they were doing something for themselves. Out of their own pockets, on a graduated basis of pecuniary ability, they had gathered the money necessary to employ an Executive Secretary and put him in charge of the affairs of the Chapter. They saw unlimited possibilities ahead of them, and so do I.

It may be urged that there is a difference between doing something for one's self and employing an Executive Secretary for the purpose, but without arguing that point, I would assert that the experiment of the Cincinnati Chapter is the wholesome illustration of the difference between doing something locally by concerted action and sitting supinely in a swivel-chair and clamoring for the Institute to come and do something about competitions, or submitting sketches, or the encroachments of other callings, or what not. Why is this so?

The philosophy of the Institute has been based upon the numerical religion, the endowment fund, the centralized organization revolving with centripetal effect, all of which means the inevitable destruction of personal initiative. A philosophy based upon centrifugal motion would better serve,—a very small organic dynamo that threw off influence, that encouraged men to think and act for themselves,—that relied upon honor and integrity instead of upon laws and punishments,—that inspired men to a freely given service rather than offered them the illusion of a machine that would do their thinking and acting for them,—that set up local groups of very active men who were minding their own business very successfully and who had that local financial stake which seems so necessary as an exciter of interest and curiosity and effort.

That is why I was so impressed with the experiment of the Cincinnati Chapter. Professionally, it seems to me as exciting as the Boston Tea Party, or Bunker Hill, or Magna Charta, if you will, which does not mean that the ties of allegiance to the Institute are to be severed or in any degree weakened. Very likely they will be strengthened because they are based upon giving rather than upon receiving, and that distinction involves the difference between an old-fashioned town meeting and the modern ballot box and income tax. How can the architectural profession continually raise the standard of competency, of integrity, of professional honor? That is the only question the Institute has ever really had before it. That is the real question that the Cincinnati Chapter has before it, as well. All the incidental skirmishes and verbiages are without avail save as they direct attention to the fact that professions survive by their competency and not by their legality.

### *A Million Dollars!*

That is the sum mentioned as the cost of building and endowing the new Octagon buildings. As I think of what needs to be done for architecture in this country I know that if I had such a sum of money I would not build a hall. What would I do? Well, if the money were joyously given,—and only joyous gifts are worth while,—I would spend it to make better architects.

C. H. W.

## From Our Book Shelf

### *Cottages*

"Cottages, Their Planning, Design and Materials," (Charles Scribner's Sons, N. Y.), is the third book on the subject from the pen of Sir Lawrence Weaver for the Country Life of London. The book is profusely illustrated and quite as comprehensive as its title would indicate. One is again impressed with the serious manner in which small house design is taken in England and the great extent to which the Architect has been able to contribute to development of principles of good planning and community design.

The English architect and engineer working together and in conjunction with other favorable forces, in which the tendency to individual pottering has been fortunately suppressed, have brought about the application of economics and improvement of group building. The result is that almost anywhere in England you will run across well constructed and attractive local housing schemes, which sell or rent at a surprisingly low figure, even allowing for the universal subsidy. The period of usefulness of such houses is indicated as a minimum of eighty years, and both construction and financing are adjusted to this expectation.

A large number and variety of experiments in construction methods are briefly reviewed in the volume. When it is considered that the walls and roof of the houses in England constitute about 25% of the total cost as compared with 10% for similar brick houses in American cities, it is not surprising that new methods of wall construction have received much attention and have even been applied in a number of cases of local government groups of one to three hundred houses each. However, as the scarcity of bricks and bricklayers has improved, the trend seems to be to return to the better known methods.

The careful student of housing development in England and other European countries will realize that the basic conditions are such as to render their practice difficult to transplant to our own shores. However, it is possible even in so general a treatise to follow the gradual stages by which Town-Planning and Cottage-Building have progressed in English practice and one cannot fail to be impressed with the persistent effort by which the present estimable results have been brought about. H. W.

### *Gardens*

There must be a considerable pleasure to an author when a work with a comparatively limited field, runs into a fifth edition, and no one, we trow, will gainsay this pleasure to Mr. Mawson.<sup>1</sup> He reminds us in his preface to the fifth edition that he has carefully avoided, in revising his work, those pitfalls of fashion which serve the moment only. "A soft, velvety lawn," he says, "and a few stately trees well spaced, are, after all, the most enduring sources of enjoyment." Hardly a better principle could be enunciated, it would seem, and while the bulk of Mr. Mawson's book seems somewhat to belie this parable of simplicity, if we must have books about gardens, let us be grateful that Mr. Mawson has made this one, which is now so widely known as hardly to require mention wherever men and women have liked to play with gardens.

<sup>1</sup> Gardens and Gardening. By Thomas H. Mawson. Scribners.

## Letters to the Editor

### *Ecclesiastical Art*

SIR: A letter published in the February JOURNAL, said that artists and architects, were "characterized by one trait, a desire for fame . . . and were filled with but one ideal—to flood the world with beauty."

I wonder if there are not a few,—especially those interested in ecclesiastical art and architecture—who (as so many medieval artists were) are interested only in the latter ideal? There are a number in the old world in various monasteries, who are unselfishly trying in this manner to help revive the vitality of ecclesiastical art, but next to nothing has been done either at home or abroad, in this particular manner, for architecture.

I know of two or three in America—are there any more?—who are interested in such an idealistic work in architecture, to the ultimate benefit of the profession and public alike? I should like to establish contact with them if there are any—whether their interest be great or slight, and whether it be a personal one, or only a cooperative one.

A. BENEDICTINE, A.I.A.

## Notices

### *Arc Welding Essay Competition*

The American Society of Mechanical Engineers announces a competition on the subject of arc welding for which the first prize is \$10,000; second prize \$5,000; third prize \$2,500, the funds being donated by the Lincoln Electric Company of Cleveland, Ohio. Full details may be had on application to the society at 29 West 39th Street, New York City.

### *Hospital Instruction*

The College of Hospital Administration, Marquette University, Milwaukee, Wisconsin, announces two courses in hospital organization and management for the coming summer. Particulars may be had by addressing the University.

### *Research Fellowship in Art*

The Archæological Institute of America announces a research fellowship in art,—architecture, painting, sculpture, or the crafts, with a grant of \$1,000. Details may be had from the Chairman, Memorial Hall, Fairmount Park, Philadelphia, before June next.

### *Shakespeare Memorial Theatre Competition*

Architects desiring to enter this competition are reminded that copies of the specifications may be obtained by applying to the Shakespeare Memorial Theatre, 150 Nassau Street, New York City. A deposit of five dollars should accompany the application. This sum will be returned if the specifications are returned within thirty days.

### *Journal's Book Shop*

At the Convention the JOURNAL's Book Shop will occupy the same room as last year with a general display of books and prints.

## Institute Business

### *Applications for Membership*

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

CENTRAL ILLINOIS, *William Arthur Foster*; CHICAGO, *Tirrell J. Ferrenz*; CLEVELAND, *James Hosker, Robert J. Keich*; DAYTON, *Harry Conway Griffith*; GEORGIA, *Kenneth Kingsley Stowell*; HAWAII, *William Charles Furer*; INDIANA, *Thomas Hibben*; KANSAS, *O. McCrackin*; LOUISIANA, *Frank P. Gates*; MINNESOTA, *Charles Lyman Ellis, Loren O. Kirk, Edwin William Molander*; NEW YORK, *William F. Dominick, Edmund Ellis, Lansing C. Holden, Jr., Ernest Farnum Lewis*; NORTHERN CALIFORNIA, *Walter C. Falch, Martin A. Sheldon, Louis M. Upton*; PHILADELPHIA, *John B. Kane*; SOUTH TEXAS, *Herbert Charles Heath, Addison S. Nunn*; SOUTHERN CALIFORNIA, *Stanton D. Willard*; UTAH, *Raymond J. Ashton, Raymond Evans*; WEST TEXAS, *Bertram Ernst Giesecke*; WEST VIRGINIA, *Frederick C. Van Dusen*; WISCONSIN, *George E. Klenzendorff*.

Privileged communications as provided in the By-laws, Article I, Section 3, must be received at the Octagon on or before 23 May, 1927.

FRANK C. BALDWIN

### *Public Works*

Congress has adjourned and in the confusion of the last days many bills failed of passage. Among them were the bills and amendments authorizing funds for the purchase of lands in the Pennsylvania Avenue Triangle, an additional hundred million for buildings outside of Washington, the Shipstead bill and Library bill which would have arranged for a measure of control of private property adjoining public parkways and would have supplied a proper building for the important corner of 16th Street and Lafayette Square. These projects along with the bill for the organization of a new Department of Public Works must be originated once more in the next session of Congress.

Architects throughout the country may have been impatient or puzzled because so little definite information has been available in regard to specific buildings. The Treasury Department will always reply to inquiries but in many cases it has not had the information desired.

It is instructive to understand the routine of a building bill. Congress authorizes a certain amount of money to be spent by the Treasury Department. This authorization is based upon a rough calculation of needs. After the bill of authorization has passed, the Treasury proceeds with the collection of data from the Departments whose needs are to be served and these facts are placed in the hands of the Bureau of the Budget. This Bureau sends its findings to the Appropriations Committee of the House and Congress with this recommendation before it allocates a definite sum of money for a specific project. There are, therefore, many necessary steps before the Treasury can make a definite answer; and it may not incur expense for any part of a project until the money is finally appropriated, in whole or in part.

The Public Buildings Bill was passed in the spring of 1926 but, with the exception of the buildings for the De-

partment of Commerce and the Department of Agriculture, which were mentioned specifically in the bill, the Treasury Department is still more or less in the second stage of the routine. Data is being collected through the Bureau of the Budget. Congress has adjourned and the Committee on Appropriations will not meet until Congress convenes in December.

It is nevertheless a part of our duty as architects to continue our interest in this building program. The policy of the Treasury, today, is to have the smaller postoffices designed in the office of the Supervising Architect. This may or may not be the best policy for it to pursue but architects or groups of architects living in or near a town where a building will probably be erected have the opportunity, during the summer, to place their views before their own Senators or Congressmen. It has been stated by the officials of the Treasury that, in the case of larger postoffices and government buildings, architects outside of the office of the Supervising Architects may be called and asked to undertake a part of the work. The extent to which this policy will be carried has probably not been determined. Architects or groups of architects may offer their services and it is entirely appropriate that they shall do so. The Treasury Department may be unable to act immediately upon the suggestion because, again, until money is appropriated by Congress for a specific building the Treasury may not incur expense for any part of the project.

Once more and in spite of these deterrent facts our interest must continue. Buildings are to be built throughout the country and these buildings should be the best that may be obtained—not the most expensive, not the most elaborate. We have missed our calling unless we can offer better advice than that. We do want buildings that do the work they are intended to do and do it economically, but we want that next thing which makes a building a lasting object of admiration to the community where it stands. Under the most favorable circumstances only a few architects can have the privilege of taking an active part in the development of this great program, but we may all help by explaining its possibilities to our representatives and each of us may be sure that an offer of service to the Treasury will be graciously received.

ABRAM GARFIELD,  
*Chairman*

### *The Standard Documents*

Recently the Institute received a telegram from the Master Builder's Association of Portland, Oregon, inquiring how far the copyright on the Standard Documents prevented their mutilation, to which a reply was sent informing that the copyright only protected against reprinting. But, stated the reply, contractors can refuse to bid on a contract not to their liking.

Eighteen out of the nineteen contractors therefore refused to make tenders on the construction of the Nurse's Home, since the arbitration clause had been stricken from the General Conditions, and other changes made in the document. Unofficially, members of the Master Builders Association have expressed their opinion of the incident by saying: "We feel that if there is anything worth fighting for, it is the Standard Documents," a kind of statement that must in some measure repay all those who labored so long and so diligently in their production.



DEPARTMENT OF ARCHITECTURE

The Pennsylvania State College  
State College, Pennsylvania

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State College, Pennsylvania



*Falstaff Inn  
Canterbury*

*Otto F. Langmann*

FALSTAFF INN—CANTERBURY  
After the Drawing by Otto F. Langmann

# JOURNAL

OF

## THE AMERICAN INSTITUTE OF ARCHITECTS

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### The Genealogy of L'Enfant's Washington

#### *Part III*

IF MOST of the hints L'Enfant took—and if he took them—from Evelyn's plan for London were of dubious value, from Versailles he got help of the highest quality. Studying Versailles, he could make such fine designers as Boyceau, Levau, Mansart, and Le Nôtre his collaborators on the plan for the Federal City. That the central part of Washington, the Mall and its associate elements, owes much to Versailles is obvious, but the closeness of many detailed relations has apparently not been noticed.

Before looking at these details I want to enter in the record two explanatory notes. First, in speaking of "L'Enfant's plan" I do not mean the contemporary engravings nor the present city map but the plan at the scale of eighty poles or 1,320 feet to the inch, preserved at Washington and supposed to be from L'Enfant's own hand. A lithographic reproduction, full size, has been made by the Coast Survey from a careful tracing of the original. In my studies I have used one of these reproductions. The plan is at small scale, has shrunk—the eight-inch graphic scale is a twentieth of an inch short—and L'Enfant's drafting is often inexact. Working from this plan no claim to, or demand for, absolute accuracy can be made. Second, as to the toise. The pre-metric unit of length was the toise or Roman pace, six "feet of Paris," equivalent to 1.95 meters or 6.4 English feet. Old plans, beside the expected even tens and hundreds of toises, are full of dimensions in even sixes, as 12, 30, 120. The explanation is, I suspect without having as yet found proof, that in the region of Paris, where the "perche" or rod was three toises, the surveyor's "chaîne"—which is now ten meters—was six toises. Or the use of even sixes may have resulted from the mental suggestion of the six feet in a toise.

The passage in L'Enfant's plan that best exemplifies the way he reworked parts of Versailles is the region of the Capitol, his "Federal House Square" and "Congress Gardens." It is a fine, bold, truly original conception, meeting conditions unlike any at Versailles. But I believe that he found at Versailles, in the courts of the chateau and in the Place St. Louis, the seeds of his idea, or, let us say, he had these parts of Versailles in mind as a standard of reference for his dimensions and proportions. To enlarge the Cour Royale and the Cour des Ministres to sixteen times their respective areas, making room to set the capitol of a nation between them, was as bold an idea as Michelangelo's putting the Pantheon on top of the Temple of Peace.

In other cases L'Enfant considered the Versailles dimensions sufficient, with but little increase. A note on the plan gives 400 feet as the width of the "Grand Avenue," now called the Mall. At Versailles the corresponding element is the space occupied by the Grand Canal. On the large plan in Gromort's "Grands Compositions" the space, from tree to tree, scales 120 meters or about 395 feet; but unless there has been a change in replanting I suspect that this is an error. The old plans seem to scale an even 60 toises or 386 feet, which is still close enough to suggest a connection with L'Enfant's 400. To Pennsylvania Avenue he gives, in a note, the width 160 feet. The Avenue de Trianon, the most nearly corresponding line in the Versailles plan, is 24 toises from fence to fence, or 154 feet.

The White House region in L'Enfant's plan is so worn and faded that there is not much material for a study of possible connections with Versailles and the Trianons. But the intervals between the six lines that have survived, south of the "President's House,"



**PLAN**  
of the CITY intended for  
the Permanent SEAT of the  
Government of the UNITED STATES  
Proposed agreeable to the direction  
of the President of the UNITED STATES  
in a message to Congress, on the 1st  
of September 1793, and of the  
Act of Congress, passed on the  
13th of July 1790, for  
"establishing the Permanent Seat  
of the Government of the UNITED STATES  
at Washington."

**OBSERVATIONS explanatory of the PLAN.**

- I. The situation of the City is well adapted to the intended purpose, as it is situated on a high and healthy spot, and is surrounded by a river, which affords a secure and commodious communication with the sea.
- II. The plan of the City is laid out in a regular and systematic manner, and is adapted to the intended purpose, as it is situated on a high and healthy spot, and is surrounded by a river, which affords a secure and commodious communication with the sea.
- III. The plan of the City is laid out in a regular and systematic manner, and is adapted to the intended purpose, as it is situated on a high and healthy spot, and is surrounded by a river, which affords a secure and commodious communication with the sea.

**Breadths of the Streets.**

For the Streets intended to be laid out in the City, and for the Streets intended to be laid out in the District, the Breadths of the Streets are as follows:

For the Streets intended to be laid out in the City, and for the Streets intended to be laid out in the District, the Breadths of the Streets are as follows:	
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For the Streets intended to be laid out in the City, and for the Streets intended to be laid out in the District, the Breadths of the Streets are as follows:	

In order to make the plan of the City more complete, it is necessary to lay out the Streets in a regular and systematic manner, and to adapt them to the intended purpose, as it is situated on a high and healthy spot, and is surrounded by a river, which affords a secure and commodious communication with the sea.

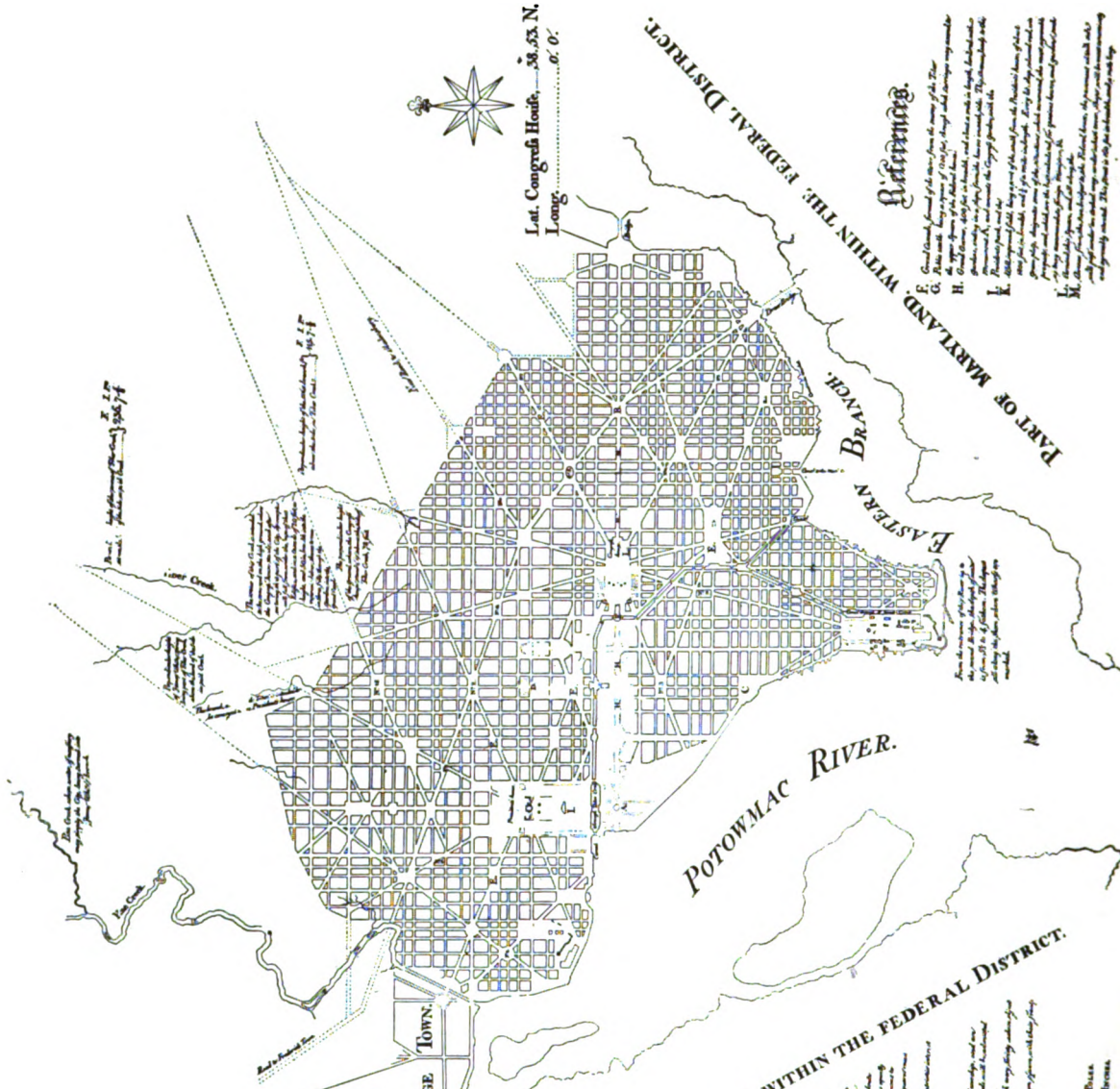
**REFERENCES.**

- A. THE "ACT" passed by Congress, on the 13th of July 1790, for "establishing the Permanent Seat of the Government of the UNITED STATES at Washington."
- B. The "ACT" passed by Congress, on the 1st of September 1793, for "providing for the better accommodation of the President of the UNITED STATES."
- C. The "ACT" passed by Congress, on the 1st of September 1793, for "providing for the better accommodation of the President of the UNITED STATES."
- D. The "ACT" passed by Congress, on the 1st of September 1793, for "providing for the better accommodation of the President of the UNITED STATES."
- E. The "ACT" passed by Congress, on the 1st of September 1793, for "providing for the better accommodation of the President of the UNITED STATES."

The plan of the City is laid out in a regular and systematic manner, and is adapted to the intended purpose, as it is situated on a high and healthy spot, and is surrounded by a river, which affords a secure and commodious communication with the sea.

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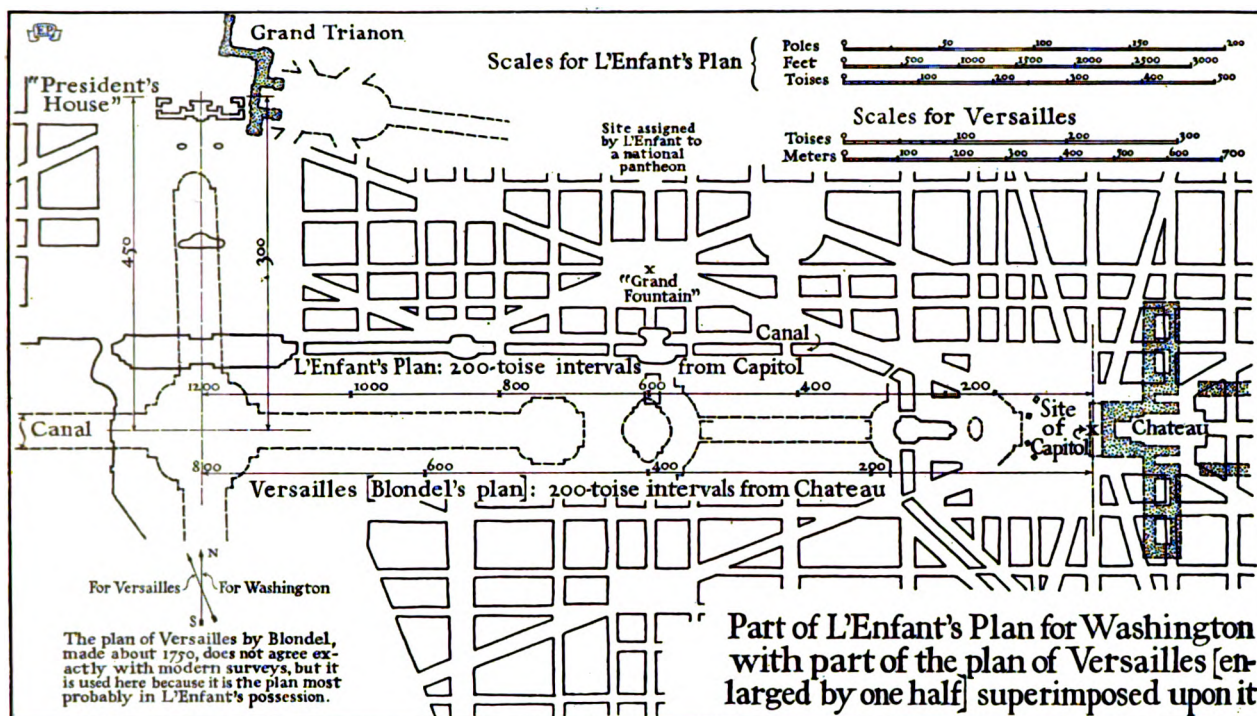
**SCALE OF FEET.**



L'Enfant's plan for Washington. From the lithographic copy of a tracing of the original drawing. A few undecipherable passages were omitted in making the tracing.



## GENEALOGY OF L'ENFANT'S WASHINGTON



Blondel's plan of Versailles, in broken line, superimposed on the central part of L'Enfant's Washington. See the text for comments on Blondel's dimensions.

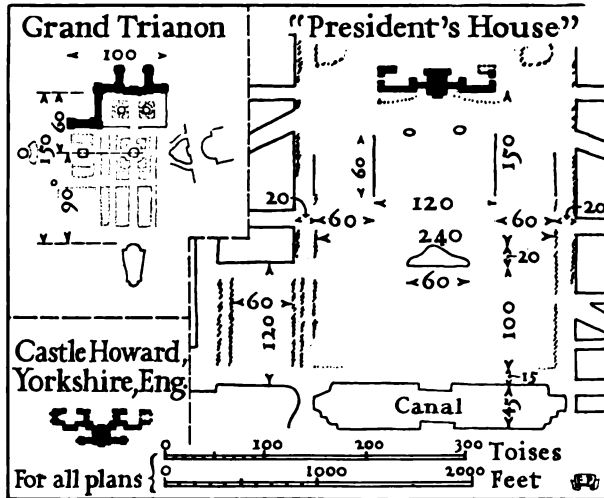
scale precisely in even toises in the sequence 20, 60, 120, 60, 20. These and other round figures, so many in even multiples of six, strongly suggest that L'Enfant drafted some parts of his plan in his native toises.

This toise-theory suggested itself when, in comparing L'Enfant's plan with the plans of Versailles made by Blondel and by the abbé Delagrive, I worked out a scale of toises for L'Enfant's plan. Applying it at random to the elements in the plan, in order to get an idea of their size relatively to similar elements at Versailles, I found that many dimensions scaled a round number of toises. Some groups of such scalings are shown in the drawings herewith. My warning against the inaccuracy of L'Enfant's drafting applies against me here, but these parts of the plan seem to be drawn with relative exactness. Although the widths of the two parts of Capitol Square do not scale, as I have shown them, precisely 120 and 240 toises, the error in each case being about the width of a line, taken together they make exactly 360 toises. There would seem to be nothing improbable about the suggestion that L'Enfant used, in the small-scaled draft from which the dimensioned plan would later be worked out, the unit of measure with which he was most familiar and in which the models he was using were dimensioned. American architects who have worked in meters know how hard it is to form a clear idea of a distance expressed in an unaccustomed unit.

These resemblances between details of the two plans

are less surprising than a certain relation of larger elements, in which topographic conditions would seem of determining importance. The relation I refer to is this: the basic triangle of the Washington plan, of which the Capitol, the Washington Monument, and the White House are the theoretical corners, is just half again as large as the corresponding triangle at Versailles.

I have phrased that statement as applying to actual present measurements, and in that form it is almost precisely true, but of course the thing we are talking about is the relation of L'Enfant's plan to his understanding of the dimensions of Versailles, not the actual distances. That he had a plan of Versailles is not doubted. A French architect of that time who owned several boxes of books would surely have had among them Blondel's "Architecture Française," and I am going to assume Blondel's plan as the source of L'Enfant's information as to the dimensions of Versailles. That plan was not, it must be said, a particularly reliable source. Like all the old plan-makers, Blondel simplified his layout. The original Versailles plan was indeed simple and diagrammatic, but later changes made it much less so. Boyceau took as his base lines the two axes of the old square chateau. With the north-south line as one side, he laid out an exact square of 400 toises. Then, to bring an axis through the terrace west of the chateau, he drew a line 22 toises from the base, and, to catch the brow of the



The grounds of the White House, as shown in L'Enfant's plan, dimensioned in toises. The wing of the White House shown dotted is obscure in the original, and it is uncertain what is meant by the two long and two short lines south of the building. The object 60 toises wide, in the south lawn, is a pool, probably of formal outline. The only features conceivably echoing the Trianon layout are this pool and the smaller ones near the building. In his plans for buildings L'Enfant seems to have got suggestions from Campbell's "Vitruvius Britannicus," as in this case possibly from the plan of Castle Howard. In connection with the 240-toise width of area here, and also in the grounds of the Capitol, it may be noted that the Champ de Mars in Paris, on which L'Enfant may have drilled, was just about 240 toises wide. The present width from curb to curb, excluding the boundary streets, is 400 meters or 236 toises.

hill, another line 60 toises west of the terrace. Then followed two ranks of 100-toise squares and the last rank took up the slack with 118 toises. Then he (or his successor in the development of the park) measured the distance from the west side of his 400-toise square to the west boundary of the park, the Allée de Choisy that now cuts across the neck of Le Nôtre's canal. He divided the distance, 660 toises, and planted his cross-avenue just half way out.

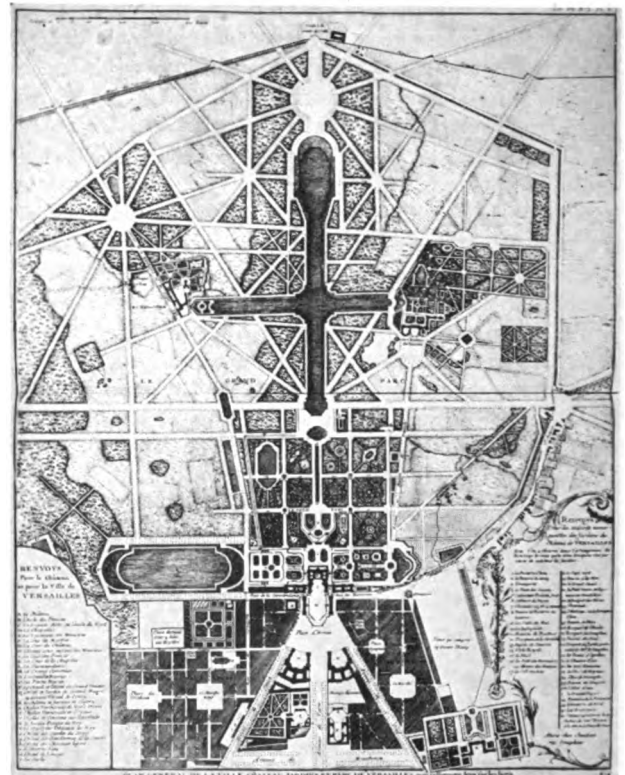
Le Nôtre and his associates made Boyceau's 22-toise line the base-axis of the parterres north and south of the chateau. Out in the park, for topographic reasons, the cross-canal was set considerably beyond Boyceau's cross-avenue. But the tradition of the 400-toise unit apparently persisted, though now measured from the cross-axis through the chateau terrace. The cross canal is actually 806 toises from the chateau terrace axis, and the western grille is 821.5 toises beyond. This last surplus may be due to a change in the position of the grille.

Blondel thought these subdivisions fell into 400-toise intervals from the chateau terrace, making the cross-canal 800 toises from it. And L'Enfant set his White House axis 1,200 toises from the capitol cross-axis. (Some scalings show an excess, up to one percent but, considering the physical state of the original plan, it would only be an accident if there were no discrepancy.)

In execution the White House was moved a little to the west. President Washington made this suggestion, to bring the building on to higher land, when he saw the first draft, and in L'Enfant's letter with his plan he mentioned a hill at the intersection of his axes, doubtless the hill on which the Washington Monument now stands. The White House was probably moved to avoid cutting down the hill, as well as to get the higher site. The actual distance of the White House axis from the Capitol cross-axis is 7,822 feet and some inches, or 1,229 toises. On the basis of actual present measurements the Washington distance is just 40 feet greater than one and a half times the corresponding Versailles dimension.

The Grand Trianon, the Versailles congener of the White House, was located almost accidentally. Its distance from the chateau axis is not a factor in the framework, but it chanced to be almost exactly 300 toises. In L'Enfant's plan the "President's House" is 450 toises from the axis of the "Grand Avenue," measured to the north front of the building, on which the four northern divergent avenues are confluent.

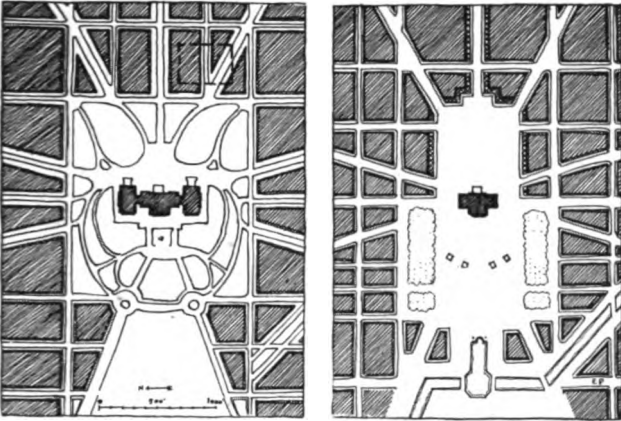
It may cause some surprise that, if L'Enfant used Versailles as a model, there is no allusion to the fact in his reports nor in Washington's diary and letters. It seems incredible that Jefferson, at least, did not see the likeness at a glance. The explanation may be that they thought it impolitic to let it be known that



Plan of Versailles by Blondel



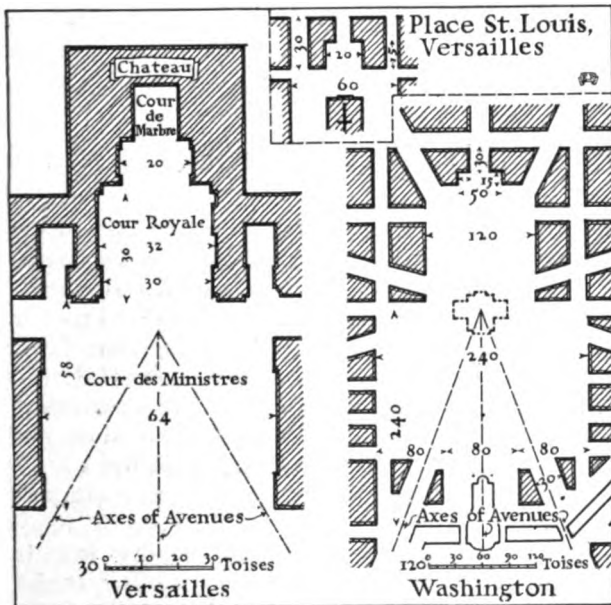
## GENEALOGY OF L'ENFANT'S WASHINGTON



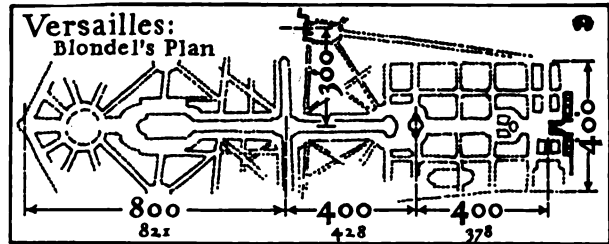
The existing plan of the Capitol grounds, compared with L'Enfant's plan.

the democratic leaders of the young republic were laying out, in the woods and swamps of the Potomac, a replica, enlarged by half, of the sumptuous seat of the pompous court of that most absolute of monarchs, Louis XIV. They suffered attack and ridicule enough as it was. L'Enfant's debt to Evelyn, if he owed one, was probably known to no one else, and there was no reason for publishing it.

The things I have tried to establish in this study are three. First, that both through Versailles and through Evelyn, L'Enfant's plan benefited by six-



The forecourts at Versailles enlarged four times for comparison with L'Enfant's Capitol grounds. Some of the Versailles dimensions are derived from earlier constructions and do not represent a free choice of proportions. The 30-toise width at the front of the Cour Royale was originally 28, but Gabriel cut back the projecting pavilions. He also reduced the depth of the Cour des Ministres from 60 to 58 toises. L'Enfant very properly took the essence of the design to be a square of 30 toises opening into a square of 60 toises. The Cour Royale is here shown as it now is. In L'Enfant's time Gabriel's scheme had not yet been applied to the left wing.



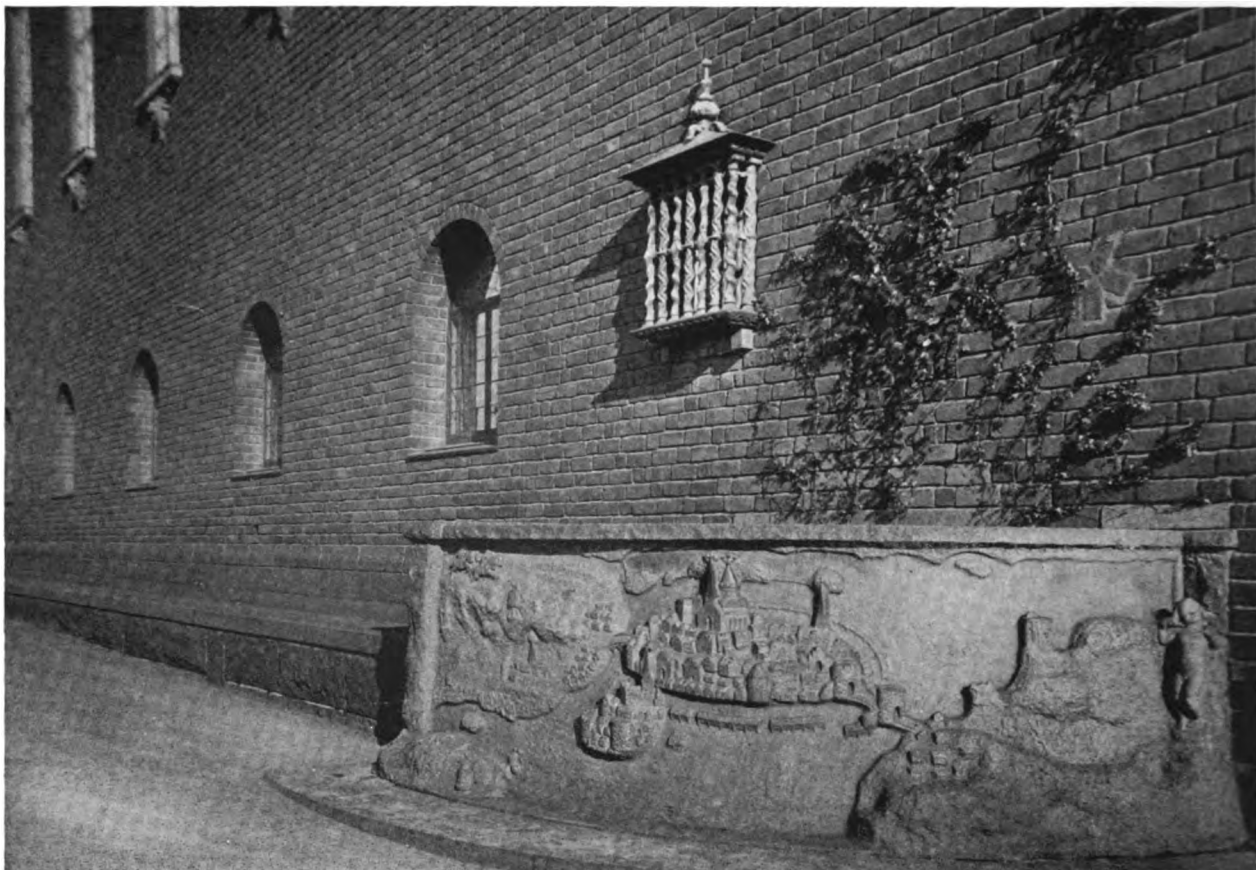
Blondel's dimensions and the actual distances, in toises. The 400-toise distance from the chateau to the Basin of Apollo would have been correct if Blondel had measured from the old base line through the Cour de Marbre. The 800 toises may be correct, since the western dimension point is uncertain. The 821 toises is to the existing grille. The toise used here is the Carolingian toise, one centimeter longer than the standard toise of L'Enfant's time.

teenth century Roman street planning. Second, that the texture of his plan, the unrestrained superposing of diagonals on a gridiron, probably was suggested by Evelyn's plan for London. Third, that there are close and definite relations between Washington and Versailles.

The effort to show that in these ways L'Enfant was an heir to traditional ideas and to particular designs must not be taken as an effort to diminish L'Enfant's fame. Michelangelo's debt to Brunelleschi does not lessen his fame nor lessen the beauty of the dome of St. Peter's. L'Enfant's plan must be judged on its merit as a plan and the city of Washington must be judged on its merit as a huge co-operatively designed architectural creation. Can our debt to L'Enfant or our pride in the city of Washington be lessened by our knowing that at his bidding certain lines of its plan were sketched in by honest John Evelyn, by Louis Levau, by André Le Nôtre—or by the angel-hand of Raphael Sanzio?

ELBERT PEETS

A number of points touched on in this series of articles require brief comments. In the incidental references to the early history of Versailles I have in a few cases depended on the work of Gille and Lambert, the latter of whom was formerly architect in chief of the domain. M. Patrice Bonnet, the present incumbent, writes me that Lambert's work must be taken cautiously and that the only reliable source is Pierre de Nolhac's new "Histoire du Chateau de Versailles," in three volumes. M. Bonnet doubts whether Blondel's plan of Versailles was still *a jour* in L'Enfant's time and thinks he may have used that of Contant de la Motte, issued in 1783 and reprinted in 1787. . . . For the connection of Raphael with the Piazza del Popolo I am indebted to the fine article by Dr. Ashby and S. R. Pierce in the *Town Planning Review* for December, 1924. . . . The two plates published by the London Society of Antiquaries are reproduced—I believe for the first time—from the copies in the Harvard College Library, through the kindness of the Librarian, Mr. Wm. C. Lane. . . . Dr. Jameson of the Carnegie Institution has helped me with notes on old French units of measure. . . . For a different view of the relation of Washington to Versailles reference may be made to Dr. Fiske Kimball's article in *The Architectural Review*, September, 1918. . . . Errors in the captioning of Fig. II and Fig. III, in the April number, are too easily noted to require correction. A typographical omission occurred at the end of the second article, on page 154 of the May number, where it was the intention to suggest that the time L'Enfant spent on detailed plans for canal locks and bridges might better have been spent on the general plan. E. P.



THE TOWN HALL—STOCKHOLM. DETAIL FROM THE FRONT ENTRANCE.

Ragnar Östberg, Architect

## The Achievements of Ragnar Östberg<sup>1</sup>

THE London papers have all at one time or another published notes about Ragnar Östberg, or at least about the new Town Hall in Stockholm. As for the architectural press, both the weeklies and the monthlies have delighted in the opportunity of discussing once more the pros and cons of the Swedish modern movement, and of discovering lesser known works of Östberg which have been overshadowed by his masterpiece.

Of all the occasions when the Royal Gold Medal has been awarded to a foreign architect (and it has been the policy of the Institute to recommend a foreign award at very frequent intervals) none has been attended by greater pomp and emphasis of the signal importance of the event than the recent R.I.B.A. Guildhall Banquet. The presence of the Prince of Wales amongst the architects is in itself a mark of favor, for His Royal Highness makes it a rule to attend only those functions which are of national or public character, or which are prompted by bodies

of which he is a member; and it is very rare to see him as the guest of a professional body. Of course he is an honorary R.I.B.A., as befits a Royal Patron of those who, in the words of President Guy Dawber are "practicing a royal art." But at the same time, there are too many societies clamoring for H.R.H.'s company not to make his presence at this particular R.I.B.A. Banquet an act of special grace; since not only was architecture honored in general, but a high compliment was paid to Swedish architecture in particular.

*The Architectural Review*, speaking of what it calls "the princely ceremonial of the recent affair at the Guildhall," states its belief that "the effect is to underline a tendency of architectural thought wherever our own generation differs markedly from its predecessors," this tendency being the growing interest and respect which is being accorded to contemporary foreign architecture.

John Bull the architect is a funny fellow. When

<sup>(1)</sup>Elected an Honorary Corresponding Member of the Institute at its Sixtieth Convention, 11-13 May, 1927

## THE ACHIEVEMENTS OF RAGNAR ÖSTBERG

anything new happens in the architectural field abroad, he professes the detached self-sufficiency of a bull-dog which prefers to remain unaware of the goings-on of some smaller and less dignified canine. At the same time, he takes it all in, and a few British architects will go for a little tour to foreign parts and casually look the ground over to see if there is really anything worth while "in this new stuff." One or two may return enthusiastic; the majority will report unfavorably. And yet, as sure as fate, in a few months the more adaptable design *motifs* and tricks of detail will begin to appear in the English architectural market, followed by quite a little commercial exploitation, during which time the discoverers of contemporary Europe will have passed on to some other country. Of course the same thing happens in every land, but in England we always start with gibes and criticism and then end up by helping ourselves to the jam as liberally as possible.

Sweden has been by no means universally lauded for her recent architectural achievements. Sir Reginald Blomfield, Professor Reilly, and quite a number of others have publicly raised an eyebrow over Swedish tendencies, and in this very New Year's number of the *Architect's Journal* the Professor has a dig at what he calls "the Romantic Nordic Viking-cum-Teutonic tradition." He is referring to some windows in the new Plaza cinema by Verity, and says that "they are worthy of the latest work in Fifth Avenue." And, he added: "I know that that is not now a very popular thing to say. It would be more popular to say they would grace Oslo or Stockholm, but they would not. They would be out of place there. They are too well and elegantly drawn, and they are placed accurately and centrally above the work below them. In Stockholm that's not the thing. One must miss an axis there by a foot or so to be a gentleman, or at least an artist."

Well, there is just enough truth in that to make it good journalism and stimulating as criticism. There is no doubt that much of the Swedish work has just that little flavor of preciousness which gives it a charm and distinction of its own, but which, if exaggerated, may bring on marked irritation and a strong desire to say "damn" or something much more naughty. Bergsten's delightful little Swedish Pantion at the Paris Exhibition was like that, with its slender colonnade and its flavor of archaic Greek refinement. But we felt that it was a building which one could scarcely enter in ordinary modern dress, let alone Oxford bags. It was all too good to be true. People are not made so refined as that; they like a bit of humor, even a touch of coarseness, and the trouble with some of the Swedish modern school is that its reticence and restraint makes one desire, by reflex, to lean out of the window and spit on the heads of the passers-by.

The strength of Östberg is that his work is much

more robust. When the younger Swedish classic traditionalists are eclectic to a fault and eliminate everything which will not pass the 100% purity test, Östberg is still able to rejoice in powerful masses, in rich phantasy, and in occasional touches of something as nearly approaching the vulgar human as is possible in the work of a man whose architectural instincts are all towards beauty and distinction. The Town Hall has its moments of opulence and color. It is not dependent so much on little niceties as on the broad sweep. It is not because of its refinements and technical perfections alone that it is visited weekly by hundreds of ordinary citizens as a public show-place. No! it is because it has what the cinemas (pardon! the movies) call the "big human interest."

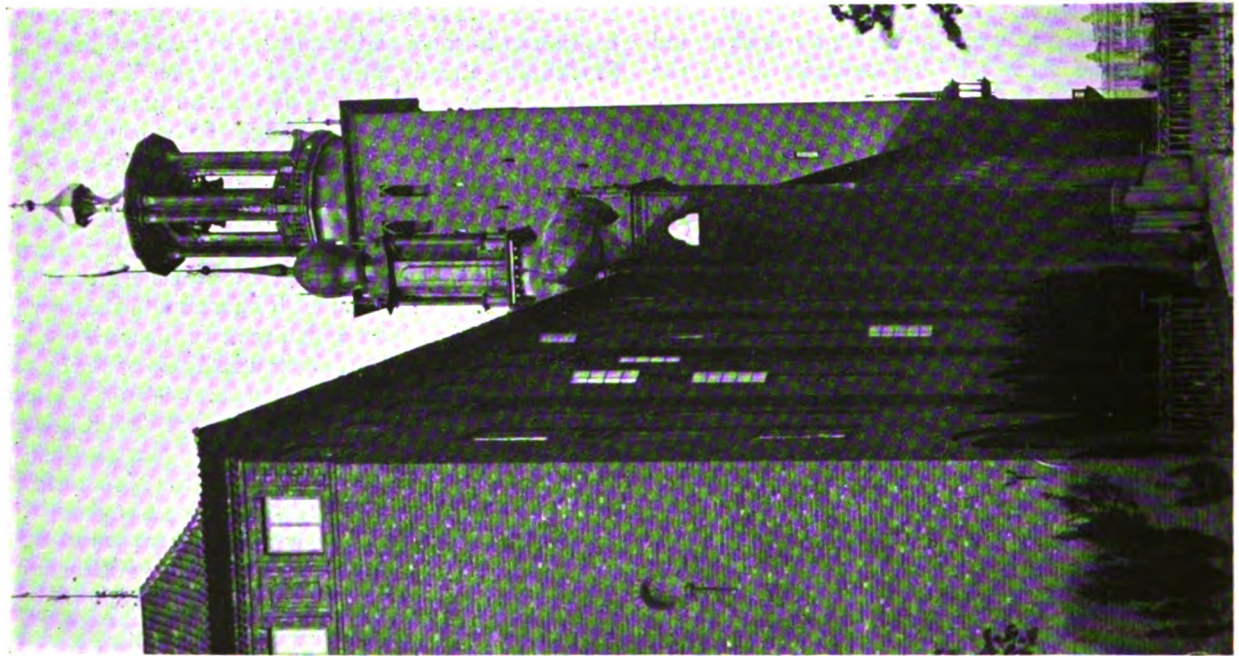
That building, like Östberg's Patent Office and his School (both in Stockholm) has no definite style of architecture. It cannot be labelled. There is in the Town Hall a bit of the Doges Palace, a bit of the Escorial, a bit of the Copenhagen Hôtel de Ville, a bit of Swedish mediæval, a bit of modern, a bit of goodness knows what. It is, in fact, just a piece of living architecture, compounded, as architecture should be, of anything that's been before which happens to serve the purpose, all put together by a man who has soaked so long in tradition and study and the technique of his art that the working out of design has become a subconscious process. When a man *knows* architecture, he does not have to think about *motifs*.

Nearly all the modern Swedish work is better in the flesh than in pictures. That is a tribute to its excellence. It is particularly true of Östberg's work, his houses in town and country, the two buildings in Stockholm already mentioned and the Town Hall above all, for that building depends so greatly on its harmony of color and its setting. To understand the building and appreciate it one must see it on its site. That is again a test of good architecture.

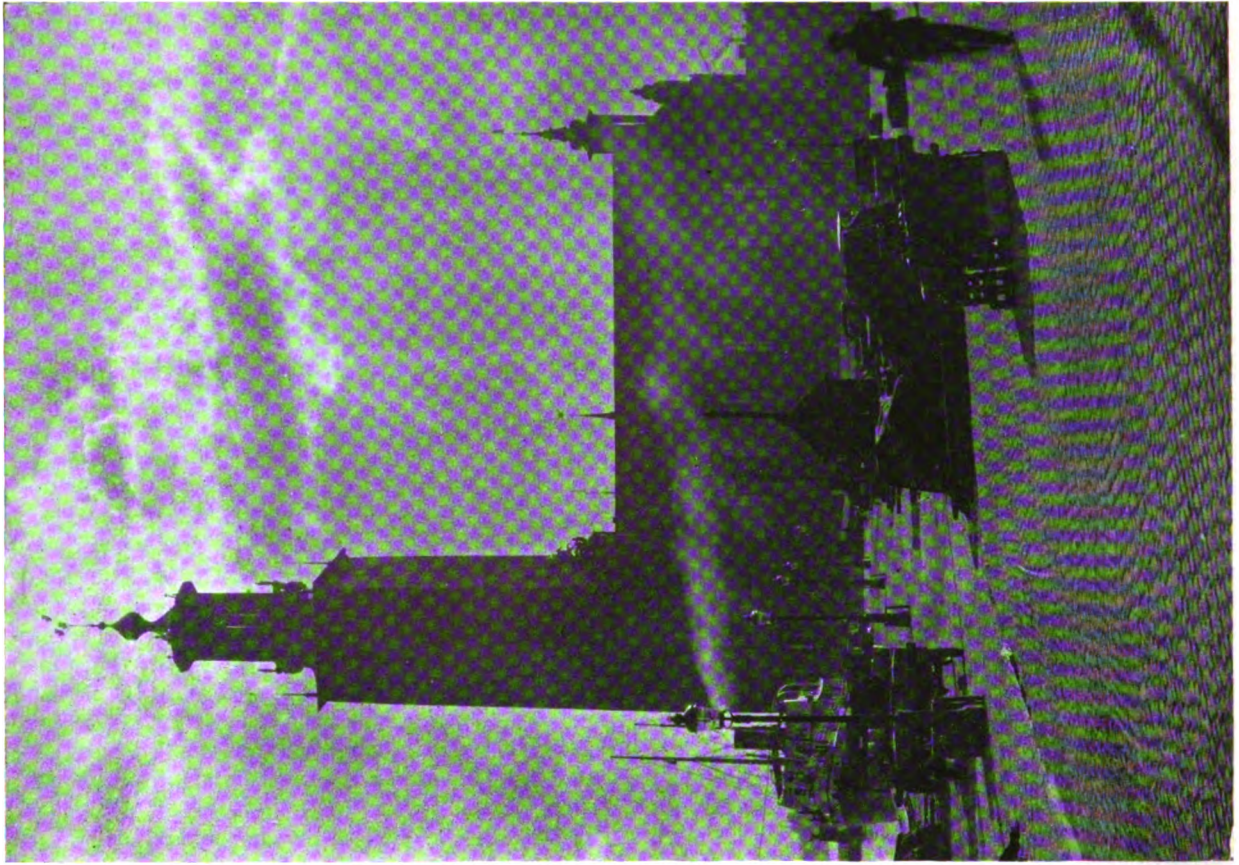
Östberg is no mere draftsman architect. He knows the crafts and the trades, and he can coordinate them into one big successful architectural masterpiece. It is that which perhaps above all impresses in the Town Hall; not a single item of fitting or furniture is crude or commonplace, and the craftsmanship is of the best. Think what that means in a big modern building,—not a single "stock" detail! Nothing lifted "cold" from Italy or Spain. Acknowledgment to sources of inspiration there is in plenty, but in the Town Hall there is no theft. It is because Östberg has given to modern Europe a building which in more ways and to a greater degree, approaches perfection than any other building of its scope, that England has worked itself up into a mild Swedish fever. Possibly the architect who attains still greater heights may find himself a guest at a banquet not princely, but imperial.

(Continued on page 205)



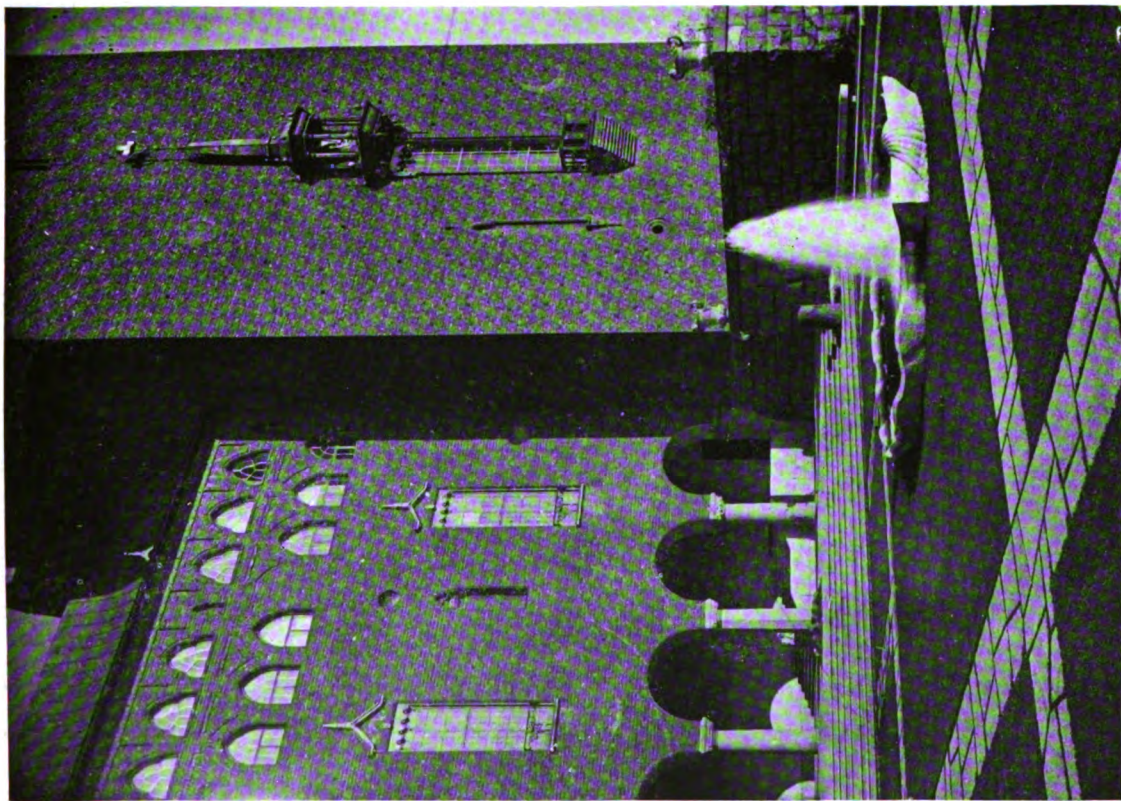


THE TOWN HALL—STOCKHOLM



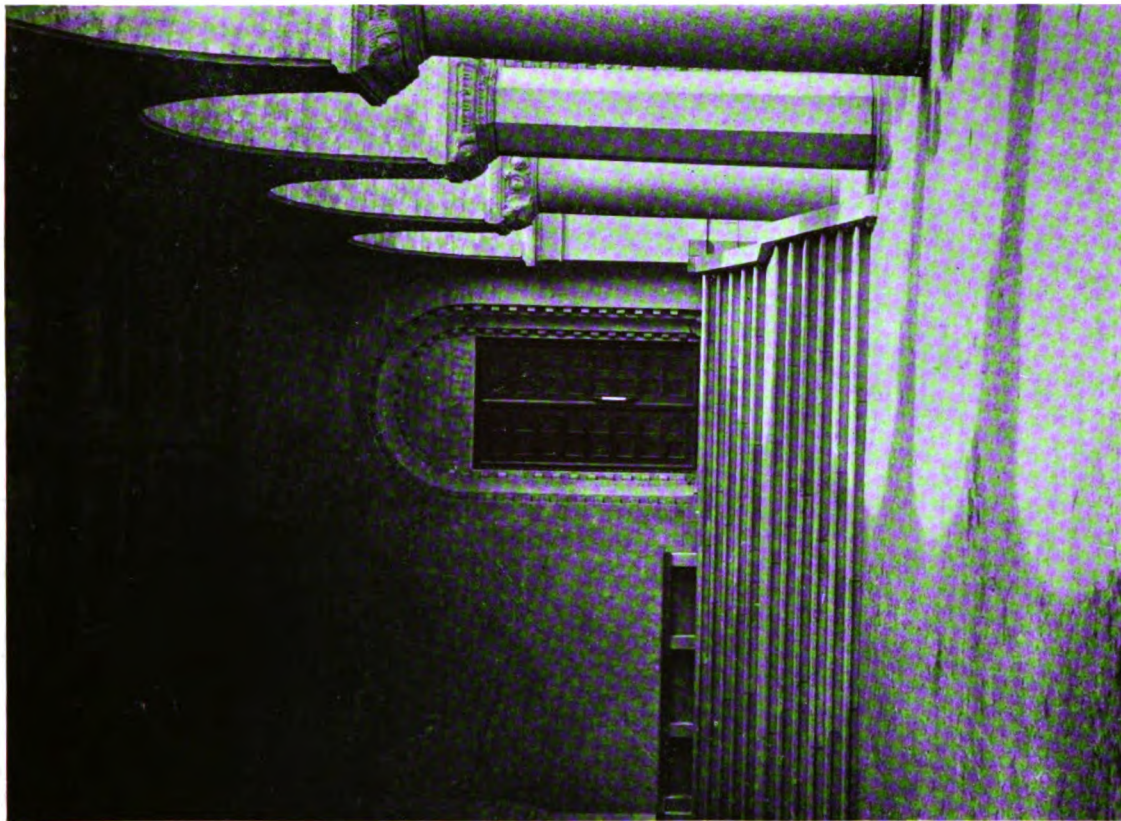
Ragnar Östberg, Architect





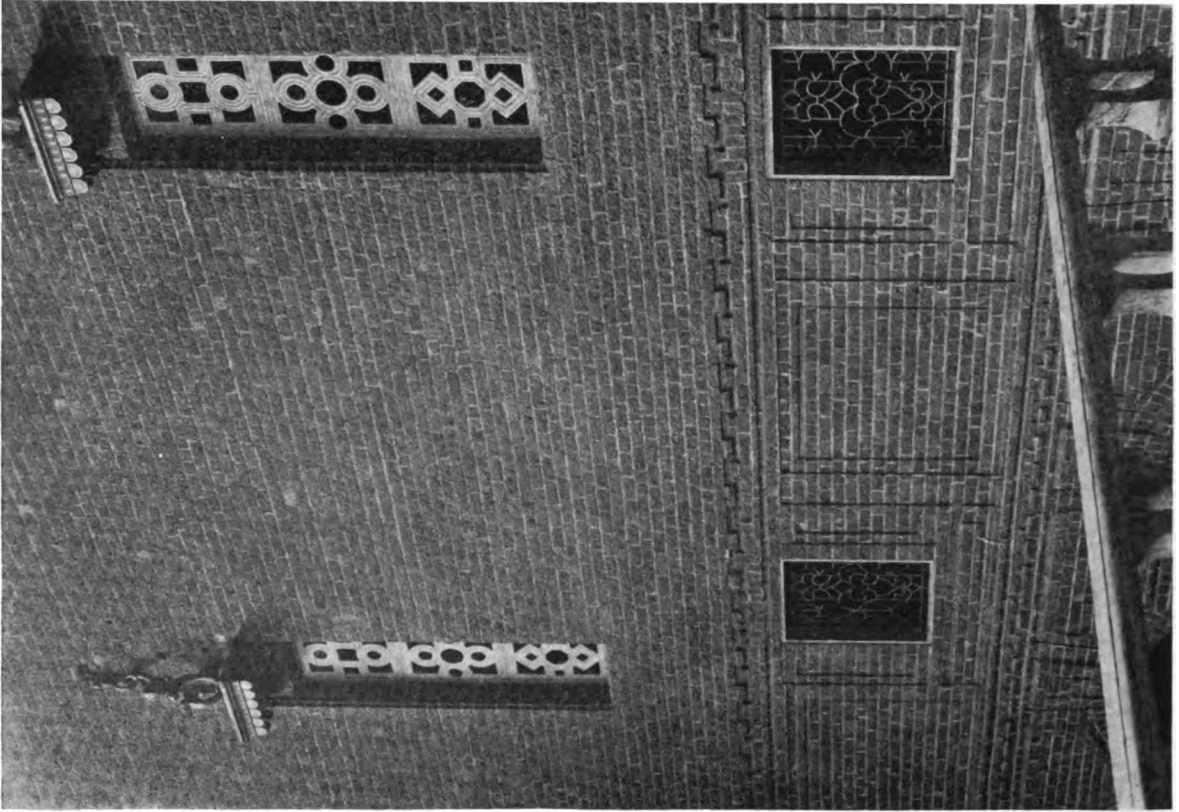
TOWN HALL—STOCKHOLM

ON THE TERRACE

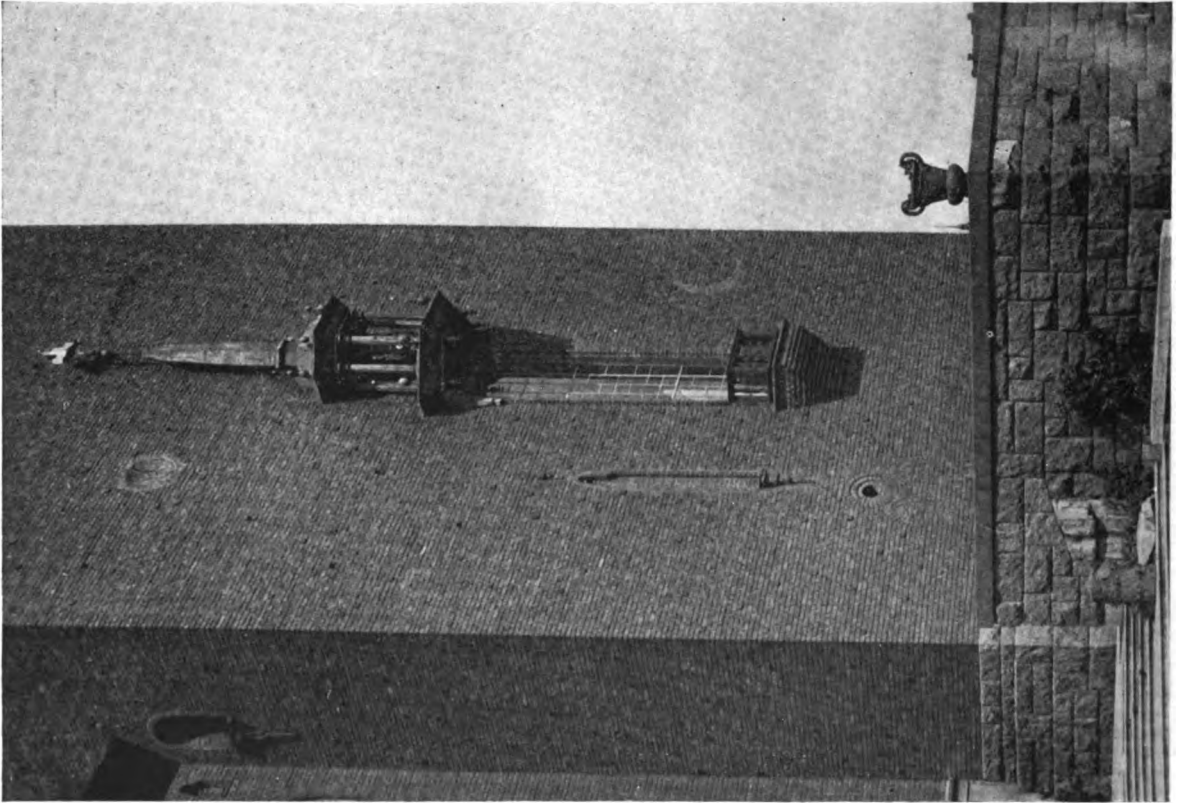


UNDER THE ARCADE

Ragnar Östberg, Architect

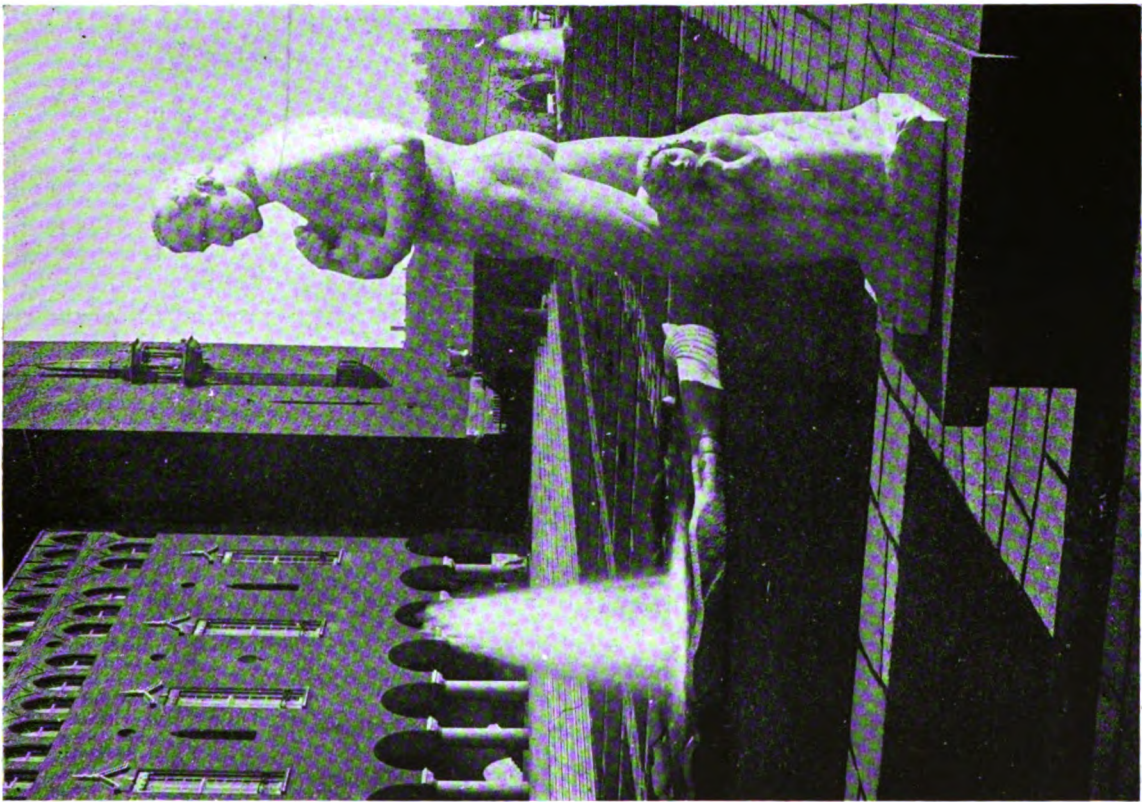


Ragnar Östberg, Architect



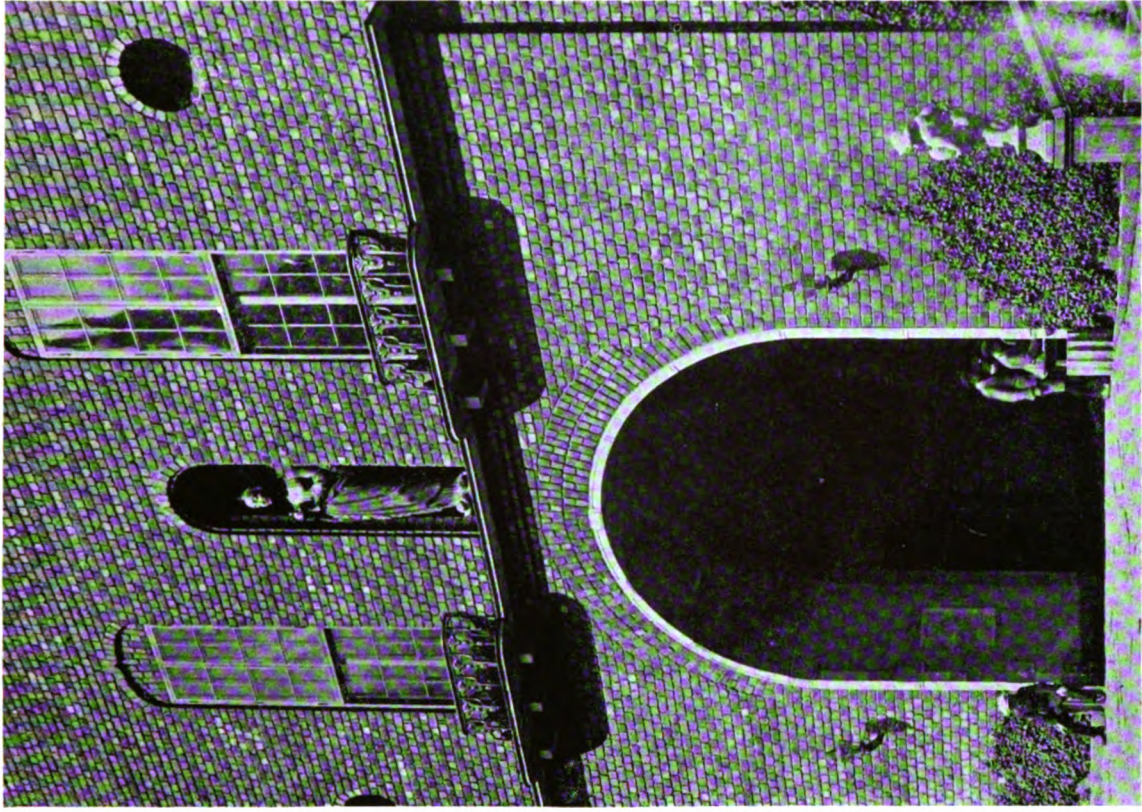
TOWN HALL—STOCKHOLM





TOWN HALL—STOCKHOLM

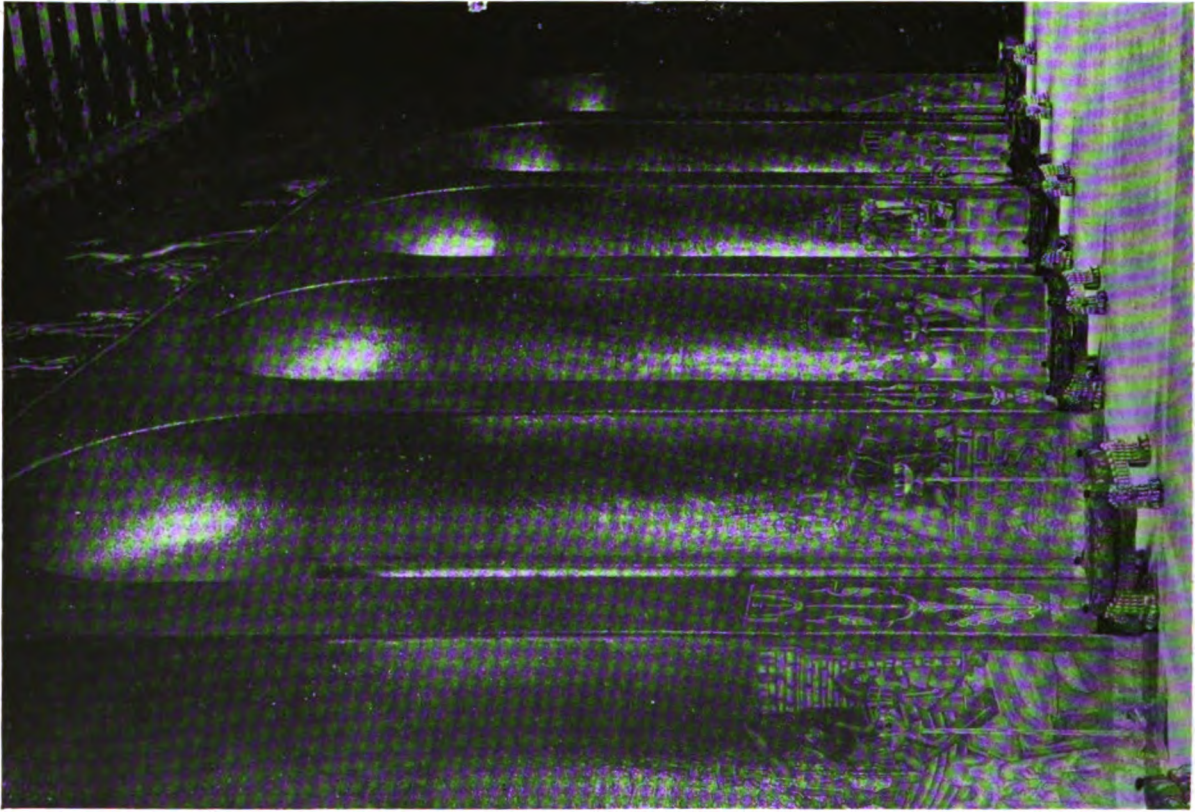
ON THE TERRACE



DETAIL IN THE PEOPLE'S COURT

Ragnar Ostberg, Architect





TOWN HALL—STOCKHOLM

THE GOLDEN HALL



MOSAIC FIGURE—"STOCKHOLM"

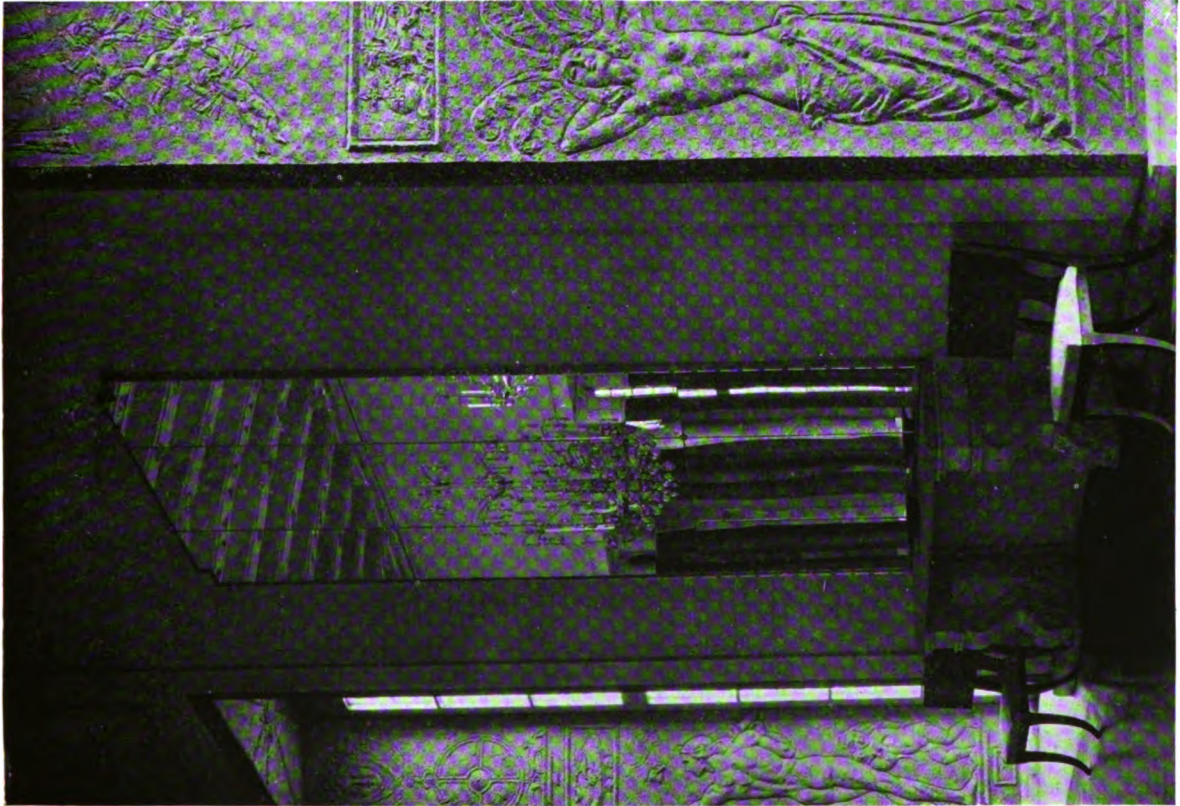
Ragnar Östberg, Architect





VESTIBULE—GRAND SALON

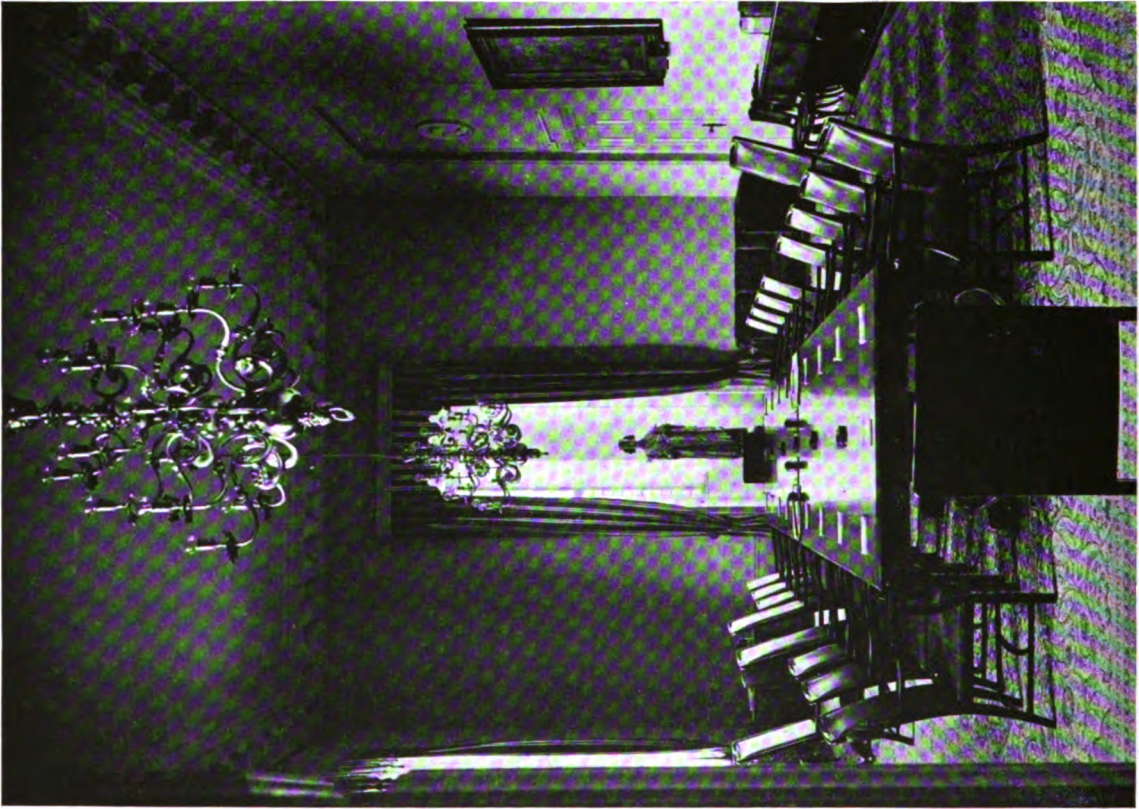
Ragnar Östberg, Architect



TOWN HALL—STOCKHOLM

THE GRAND SALON





TOWN HALL—STOCKHOLM

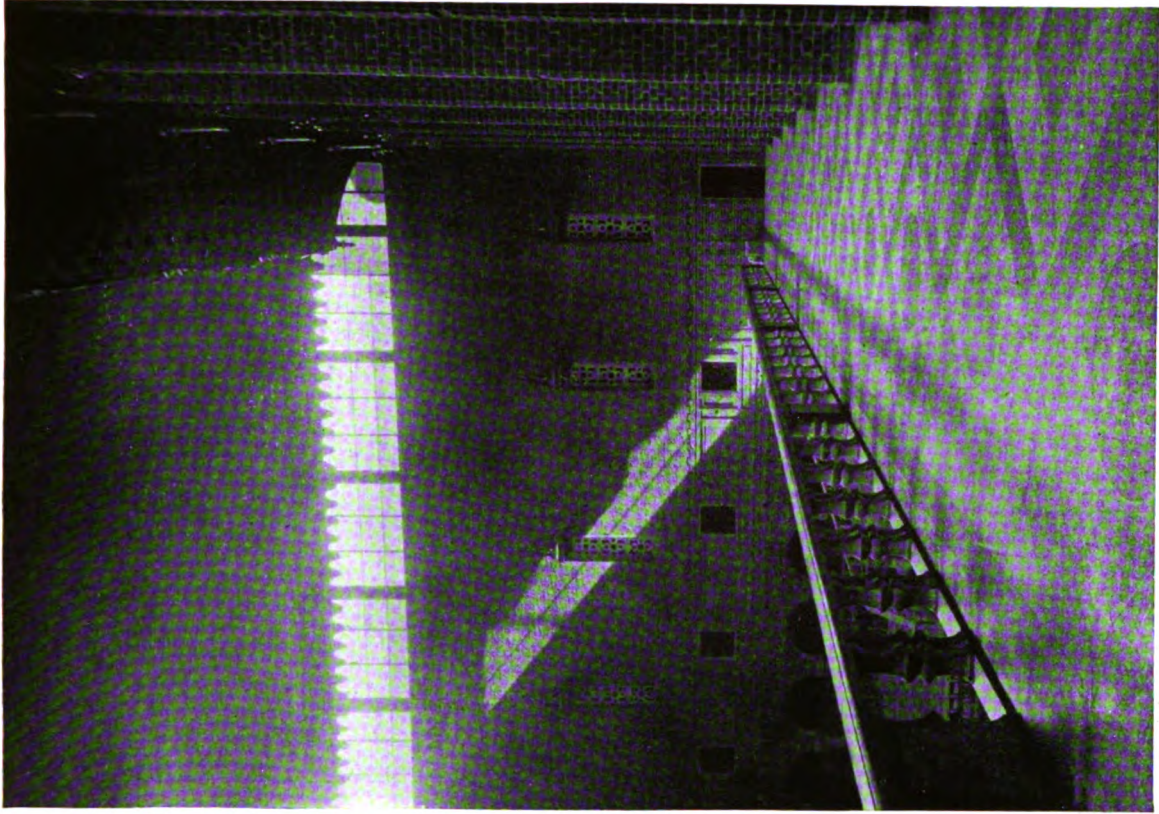
COMMITTEE ROOM



THE GRAND SALON

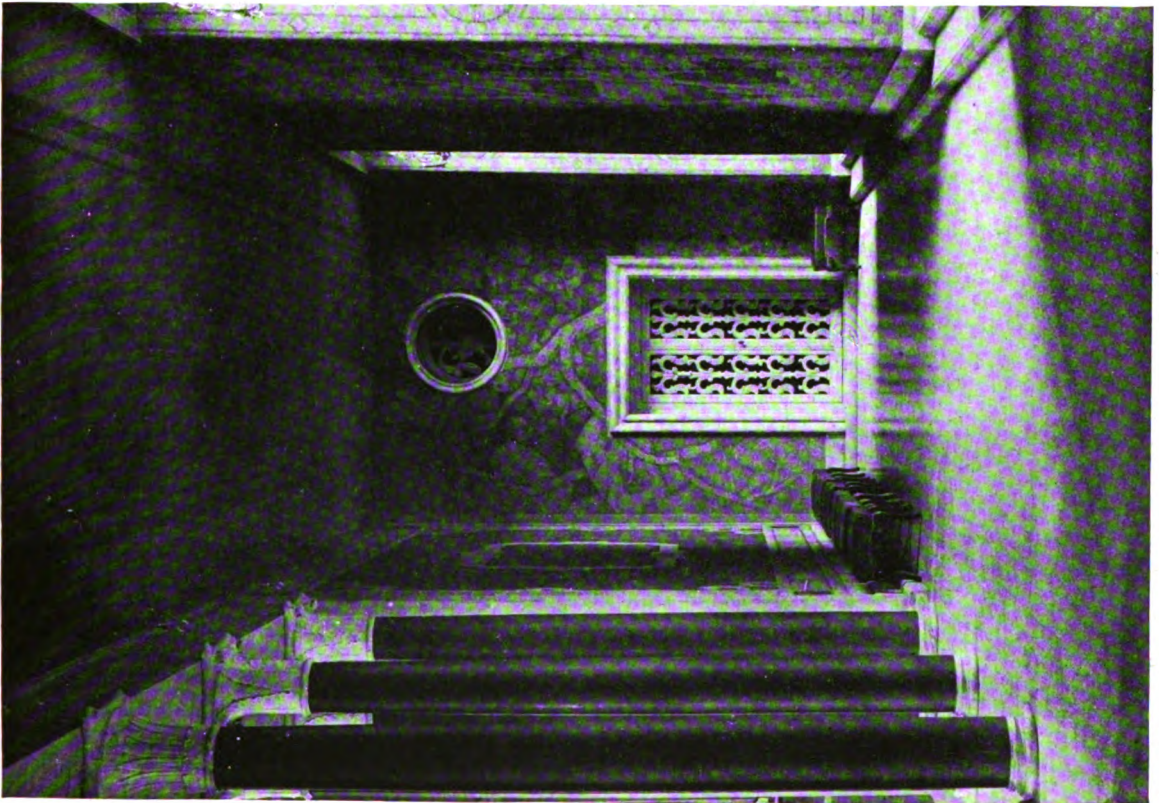
Ragnar Östberg, Architect





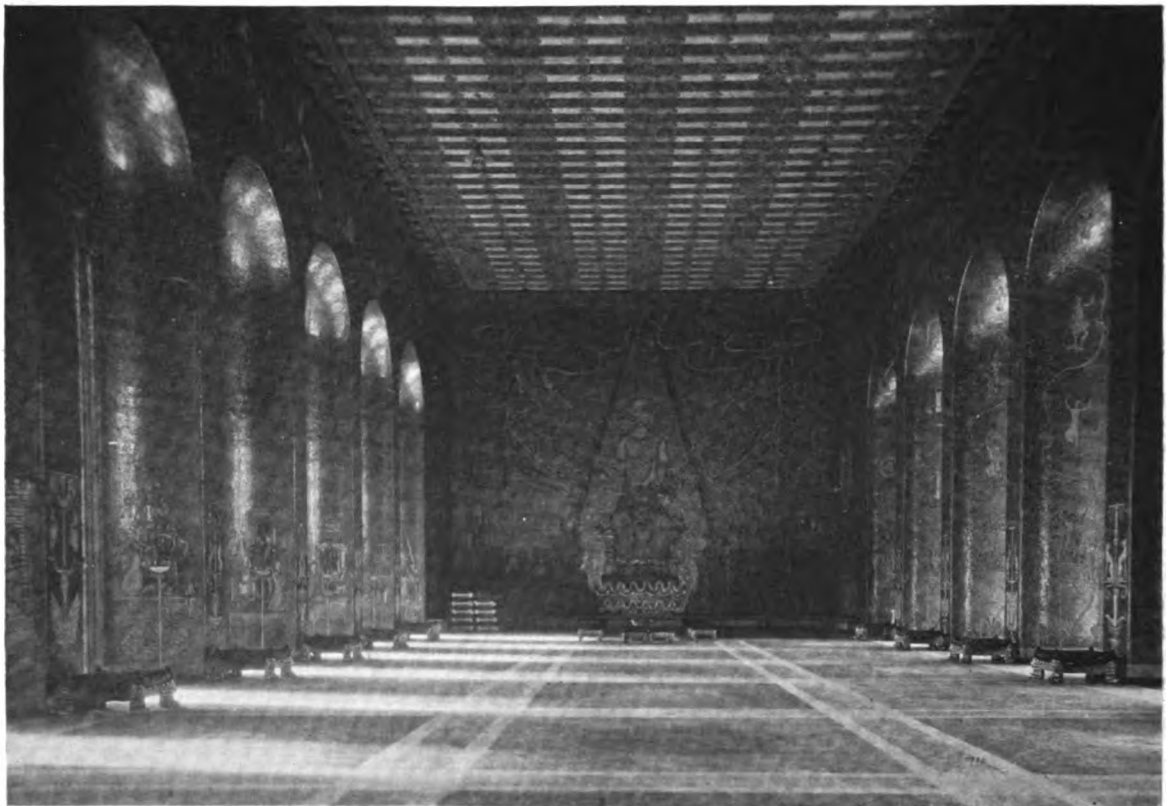
Ragnar Östberg, Architect

THE BLUE HALL



RECESS—GRAND SALON

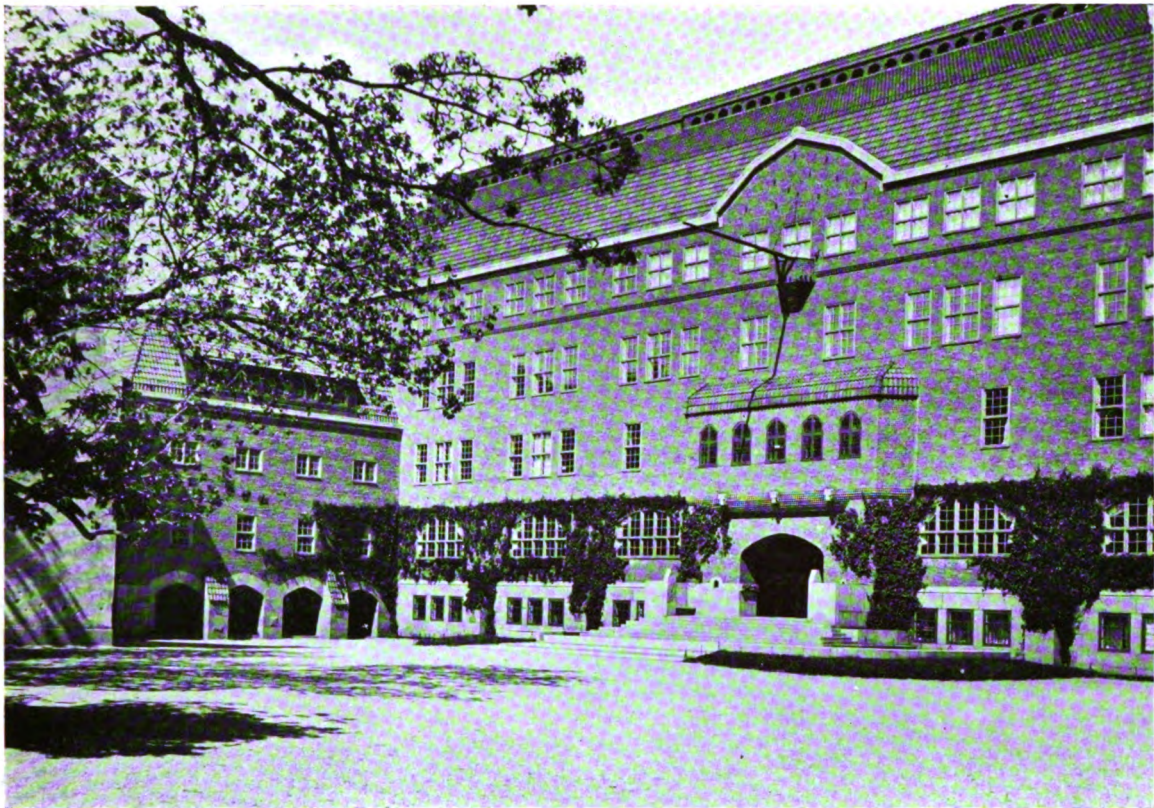
TOWN HALL—STOCKHOLM



TOWN HALL—STOCKHOLM THE GOLDEN ROOM (lower)  
CEILING UNDER THE ARCADE LEADING TO PUBLIC GARDENS AND TERRACE (upper)

Ragnar Östberg, Architect

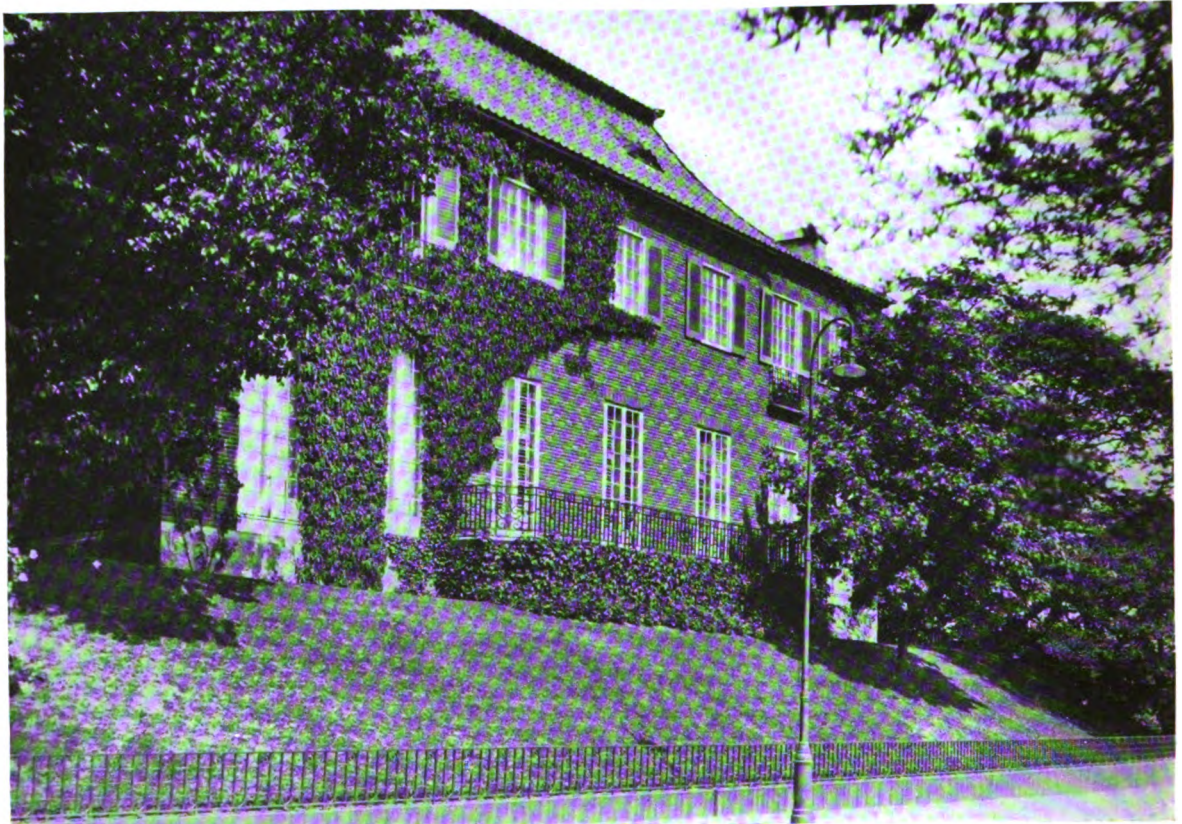




A SCHOOL—STOCKHOLM

Ragnar Östberg, Architect





HOUSE OF PH. GEBER—STOCKHOLM

Ragnar Östberg, Architect

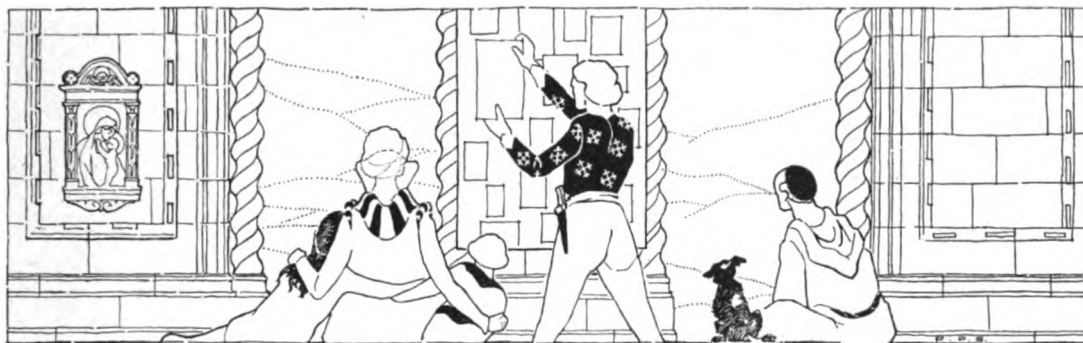


## THE SONNET BOARD

It is a fine thing that it lies within our powers in England publicly to recognize great architecture. But it is a sad thing that Bertram Grosvenor Goodhue

could not have been spared a little longer; his name like that of Ragnar Östberg would have added lustre to the roll of Royal Gold Medallists. H. R.

## THE SONNET BOARD



SET UP FOR THE PLEASURE OF THE WORSHIPFUL COMPANY OF THOSE WHO ENJOY ARCHITECTURE

### *On the Joy of Sketching*

IT is in the capacity of a seeker of Architectural treasure that I had the joy of hunting, seeing, studying, and gathering the material which is to give graphic evidences of my enjoyment, and every lover of architecture will understand my elation and enthusiasm when in the ordinary every day process of travel, I found some particular fine detail or *ensemble*. Yet now and then, there was the added joy of adventure, of romance, of incidents, and of such impressions as are never to be forgotten and which add new zest to the game.

This feeling of joy in seeking and recording these treasures is somewhat akin to that experienced by the modern antique collector as he hunts and buys, and then shows to his friends, and finally hoards his treasures in an attic for perhaps a decade or more in anticipation of the day when he can dig them out and furnish his ideal home. I know, for I am also doing that. At all events those happy days are far removed from the stern reality of \$4.35 per sq. ft. and 52½¢. per cu. ft., and so on.

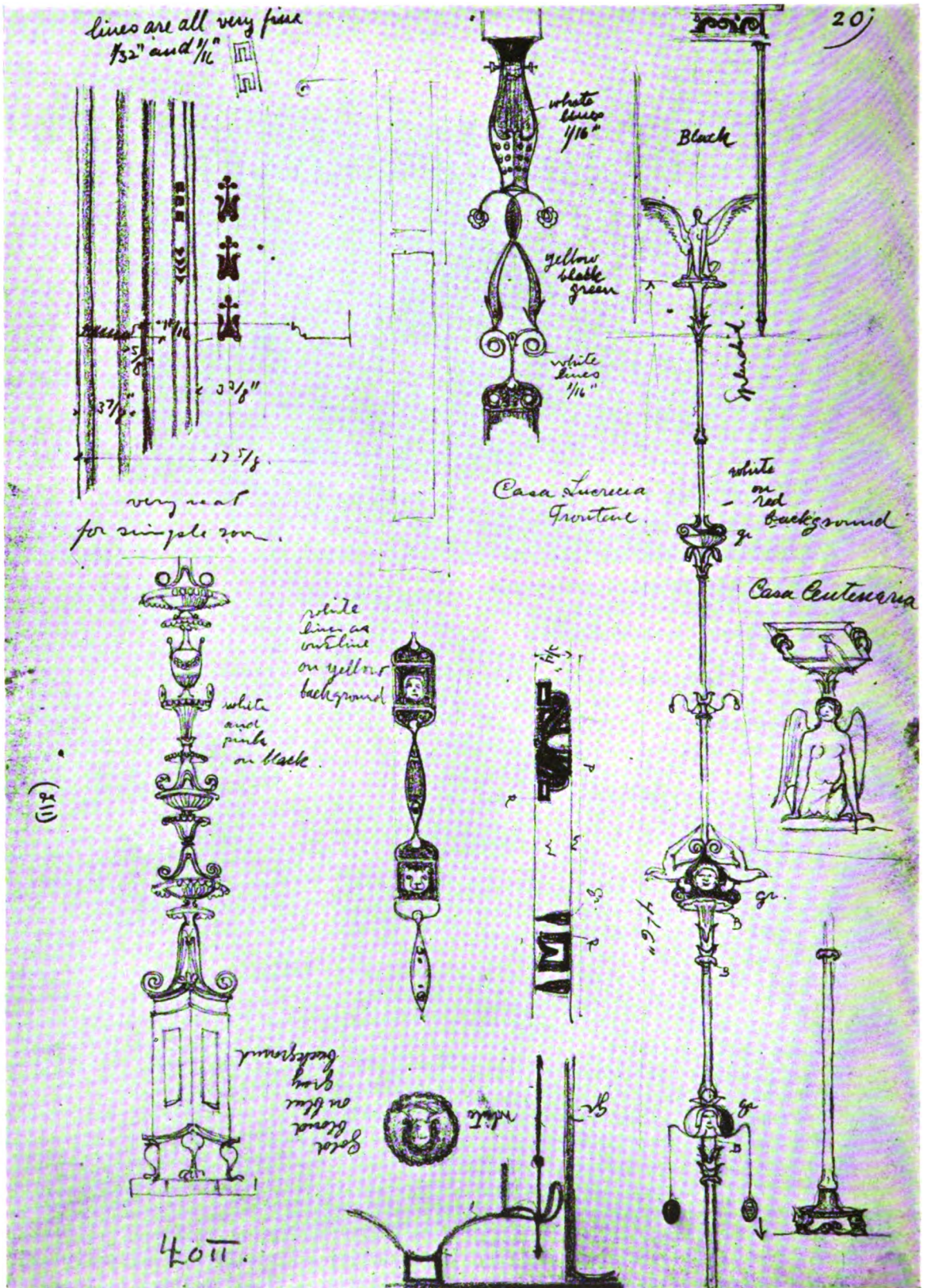
Starting with the generally fixed opinion that design and mass composition are more or less the logical outcome of plan arrangement, and that reference material of this kind can be had in superabundance in the form of postcards and photographs, I felt, as I wandered in search of my enjoyment, that that part of architecture, though of first importance, is after all more obvious and consequently was not of such absorbing interest to me as the subordinate elements that make or mar the success of the mass as a whole. Thus it will be evident from these sample sheets from

my travel sketch pads of 1909 and 1910, that I was not so much interested in making pretty artistic sketches and pictures (appropriate subjects for sonnets!) as I was to gather and take away with me such bits of detail, plan, and section as would be characteristic of the style, and would be of practical value as reference material in the making of detail compositions and full-size details which I hold to be of the very greatest importance in a building.

Furthermore, in this manner of close study of the particular object, one gets into intimate touch with the spirit and technique of the style. My enjoyment was furthermore not confined to architecture alone, but also to all the crafts entering into it, as well as to the sister arts of painting, sculpture, decoration, and landscaping. This widespread interest would of course keep one humping at a lively pace. As for the romance, let me say that that which accompanied, though largely assimilated in advance of acquiring the material recorded in the sketches shown on pages 207, 208, was somewhat out of the ordinary, and might be of interest to those who have more time than commissions on their hands. This page represents bits taken from the twin monastery churches of Hosios Loukas which is located near Stiris in Greece, at a point between Delphi and Chæronea, the latter on the Athens Salonika Railway line, where the Greeks practically lost their independence to Philip of Macedon.

At Delphi I had met a young English Archæologist who intended to make this trip, and who gladly consented to take me along; moreover his company was absolutely essential since my command of Greek is





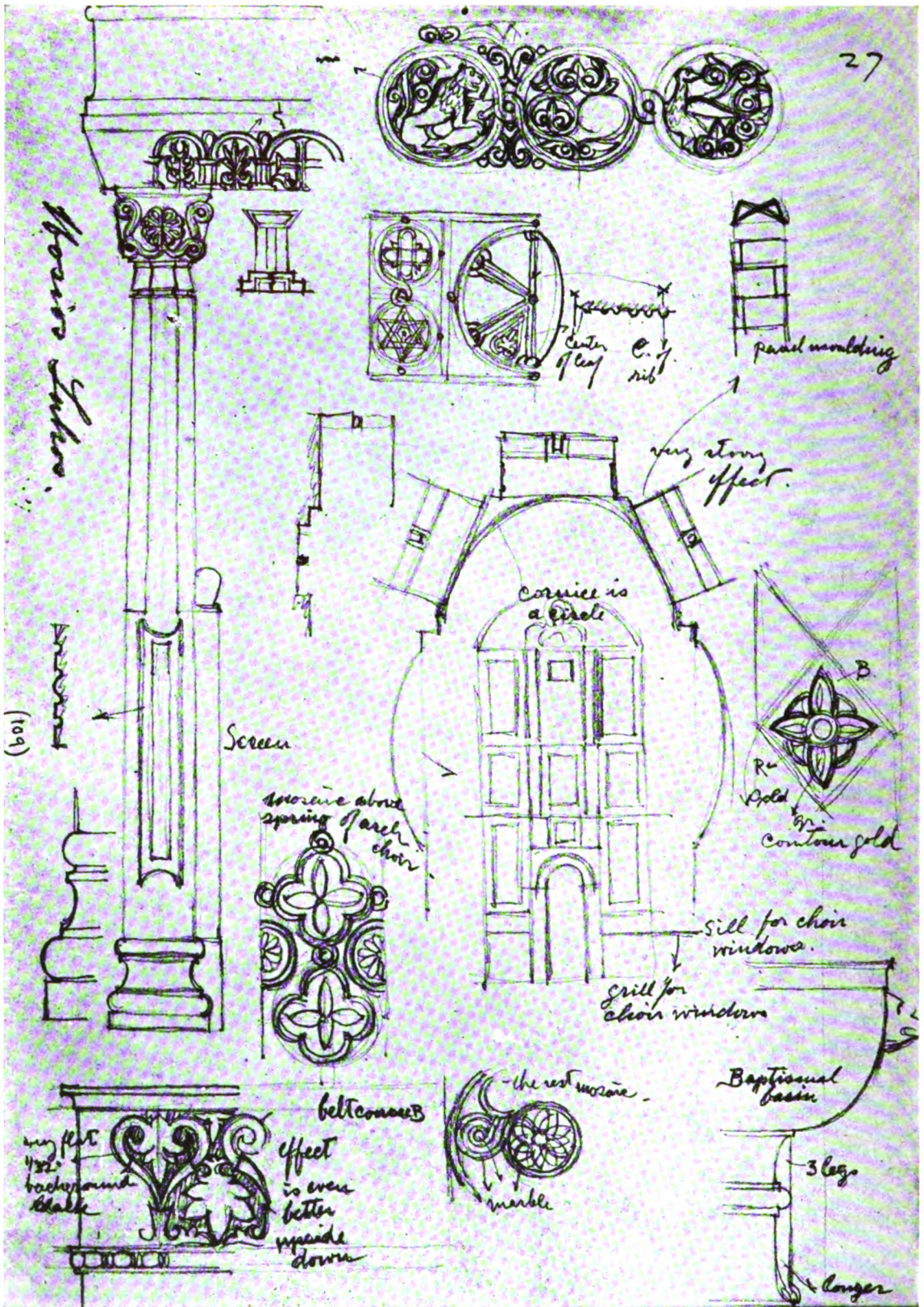
POMPEII

Sketch by Louis Lott









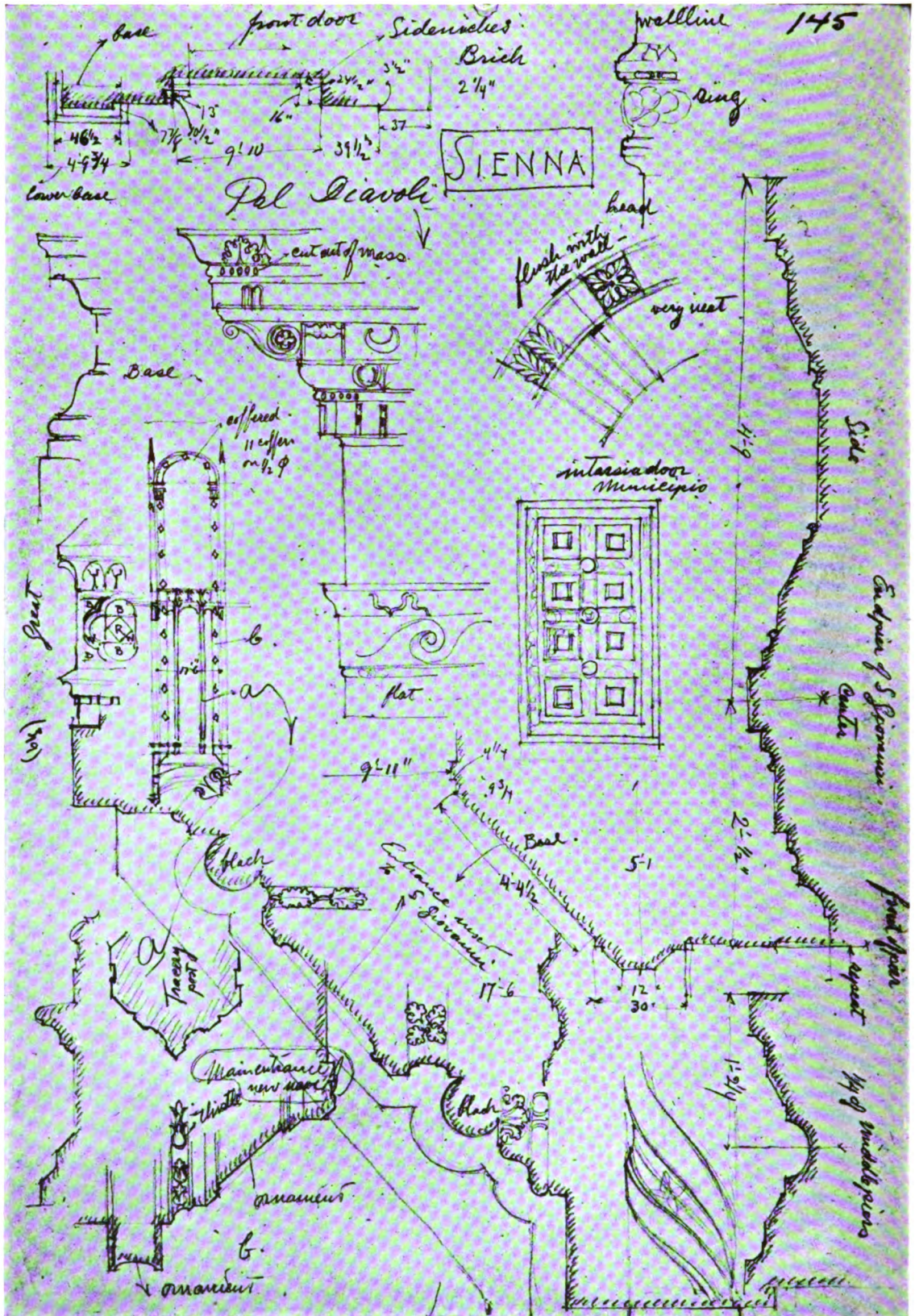
HOSIOS LOUKAS

Sketch by Louis Lott









SIENNA

Sketch by Louis Lott

## THE SONNET BOARD

limited to perhaps a dozen words. So one fine morning at six we were off. The bridle-path leads from Delphi past Mt. Parnassos through lovely hills and dales and a country that had not so long ago been ridden of bandits, although the form of locomotion on the back of a mule surmounted by a huge wooden saddle, entirely too broad for long legs, let alone short ones, is not what might be called comfortable, especially if your mule insists upon seeking the inside edge of the path along every precipice. However, the landscape and the occasional people are so absorbingly interesting that one forgets such trifles.

There goes a maid winding her flax on a spool. Preceding her is her donkey hidden below a mountain of brush, and preceding him is the family goat. Again here comes a group of women laden with loads high on their backs, and perched on top of the loads a rooster endeavoring to keep his balance. Over yonder the plowing of fields with oxen is going on, accompanied by the song of the peasants. On the way a fortified farm group is encountered; the women are threading their flax, and domestic animals occupy the spacious enclosure between buildings, *ad libitum*. Lunch is served; the fare is simple but is accompanied by a flask of resinated wine which adds zest to our drooping energy.

Our journey continues uphill, down dale, until late in the afternoon the monastery is reached. We are ushered into the reception room and are kept waiting for what seemed hours before the Abbot consents to see us. Then, as is customary, we are asked to have oriental coffee with him and we pass another hour in pleasantries exchanged between himself and the archæologist; these were indeed Greek to me, but finally we are permitted to descend to the courtyard below and inspect the twin churches, which are as far as I know, the finest examples of Greek Byzantine architecture in existence. What a joy, what a wealth of beautiful detail. The inside pavement mosaics of porphyry, are especially fine, and so is the Byzantine ornament. The exteriors show a most interesting variety of brick, splits, tile, and mortar. (A complete monograph by an English author has been published upon this work.)

Of course in my excitement I spoiled half of the films I had left, so I resorted to sketching; however, the time was too short. After our frugal evening meal of cheese and eggs, the Abbot appeared with a number of Monks and to him, through my archæologist friend, I expressed my enthusiasm over the beauties of the churches and made bold to inquire whether I might have the privilege of staying another day in order to complete my sketches. This pleased his eminence very much apparently, and he readily consented, so arrangements were made, by my English friend, for a mule and guide to take me on alone to the railroad station.

After the Monks had discussed politics at great length (an obsession with them), they departed, leaving us to bunk upon our beds of boards with a sheet thrown over them. At six A.M. we were roused out and regaled to a *demi tasse* of oriental coffee, whereupon the Englishman departed and I was left to the care of the Monks and my own devices. The brethren had asked me for smokes until I had none left, so my work was done minus smoke, but with a considerable amount of steam from seven A. M. until seven P. M. There was an hour off for a luncheon, again consisting of eggs and cheese, and by way of variety this was changed at dinner to cheese and eggs. The following morning again at six A. M. with but a *demi tasse* inside, and after dropping the customary contribution into the box, I was on my way, this time upon a diminutive pony upon whose back rested another of those huge wooden saddles, but having consideration for myself and the poor beast, I walked most of the way, arriving at Chæronea tired and very hungry. Luncheon was had after considerable delay at the general country store, and was again accompanied by generous quantities of resinated wine which proved to have a very considerable kick to it. Anyway my pony objected to my riding him to the railroad station, so I walked.

On arriving there I had the saddle taken off, thrown on the grass, and spent the intervening time in sweet slumber waiting for the train. When it pulled into Thebes, there was my archæologist friend waiting for me. He explained that he had experienced qualms of conscience for leaving me, since I was as helpless as a babe as far as language was concerned, so he waited to check up on my well being.

Of my gatherings upon this journey of architectural enjoyment, let me explain that page 209 shows a few fragments from the Museum and ruins of Eleusis. A visit to this place is particularly interesting if one elects to drive or tramp along the ancient sacred way from Athens *via* the Monastery and the Byzantine church of Daphni which is another one of the best Byzantine examples in Greece. I elected to walk which is always more interesting. In this instance it carried an added zest, because of the shepherd dogs along the route. I allowed discretion, however, to become the better part of valor in one or two instances when I thought it best to make wide detours.

As in most all ancient ruins, the net result of fine decorative material to be found is comparatively small; however, everywhere one will come across some charming bits, such as the horse's head and the lovely bits of Roman mosaics. Consequently, I feel that such places as Eleusis, Delphi, Olympia, and Thebes, though the material is scant, are very worth while visiting; for example, if for nothing more than to view the Praxiteles Hermes, it is worth all the time and effort to get off at Patras and visit Olympia. Al-



together traveling in Greece has a weird fascination about it, quite unlike that experienced in any other country, especially in Attica with its more or less bare bleak hills.

Page 206 is a sample sheet of the treasures I gathered in Pompeii. I sketched every reasonably attractive or characteristic bit of decoration that had been exposed up to that time. What a marvelous wealth of lovely motives and quaint arrangements, full of character, entirely different from that developed in either the Renaissance or Adam periods, and upon which a more or less new style of decoration could be evolved. Here again it is only by such painstaking research that one becomes fully aware of these small motives and only in such systematic study can the imagination reasonably reconstruct the spirit of the work and the life of the period.

On page 210 there are shown bits of details from the Palazzo Diavoli at Sienna, and also some profile sections from the extremely lovely remaining fragments of what was to have been the new nave of the Sienna Cathedral, which, in pureness of style and loveliness of detail would have far surpassed the Cathedral itself.

Treasure hunting of this kind and study are indeed infinite, but the process of recording such material according to one's own taste and for one's own hoped-for use, in heat and cold, in rain and sunshine, is indeed fascinating, absorbingly interesting, and occasionally accompanied, as already remarked, by happenings never to be forgotten. Verily the enjoyment of architecture is infinite.      LOUIS LOTT.

## London Letter

BY an almost incredible good fortune, the Bill which the Royal Institute has promoted for the Registration of Architects has successfully passed the critical stage of a second reading in Parliament, and there now seems to be a distinct possibility that next year, if the sponsors of the Bill are lucky enough to be favoured with a third reading, the Bill may become law.

The promotion of a Bill is a strenuous affair. For the last forty years the question of registration has been the beloved but sickly child of the R.I.B.A. and of the late lamented Society of Architects, which was originally formed for the purpose of securing registration, and which recently amalgamated with the Institute in the great final effort of introducing the Bill, now formally adopted by the members of both bodies, into the House of Commons. The work which has gone into the drafting of this document has been stupendous. Societies have been formed on purpose to oppose it. The undertakers and auctioneers and greengrocers who do a little architecting in their spare time have banded together to down the legitimate members of the profession; engineers and surveyors and co-operative societies and commercial firms which offer combined architectural and building service have viewed with dismay the possibility of doors closed to the unqualified, and

every conceivable brand of opposition has been faced and—more or less—overcome.

In order that a Bill may become Law, it must pass successfully through a sort of parliamentary third degree. In the first place it must secure an introducer, who may or may not obtain, by ballot, the first formal reading, in which the Bill is presented to an often apathetic House. Then comes the crucial stage, the second reading, in which the clauses of the Bill are formally debated. As a general rule, for a measure of this semi-private kind, a period of only four or five hours is allowed for the debate, and if, by some misfortune, the bulk of opposition has not been overcome before the reading, it is a very simple matter for the Bill to be talked out, or killed by the time honored amendment "that this Bill be read this day six months." Which is a polite Parliamentary phrase for "never, never."

In the present instance, the ground had been most carefully prepared. There have been little conferences, discreet visits, and here and there a lunch or dinner, pleasantly wined, during which objectionable clauses have taken on a more affable complexion in the mellow post-prandial atmosphere. And between times, a small and laborious committee, under the chairmanship of an architect who is also a Liberal ex-M.P., has drafted and redrafted, and, of course, engaged itself in the process of concessions and watering-down. The Bill is today no longer the bulwark to the profession which its promoters had intended, but it does provide a minimum protection, in the sense that no person unqualified would in future be entitled to describe himself in the terms of "architect" or "architectural."

The debate for Parliament provided some amusing hearing. One spokesman of the Opposition attacked the Institute as narrow and academic, chiefly by reading to an astonished House examples from recent Institute examination papers. "What," he quoted, "do you know of the Roman House as illustrated by those discovered at Pompeii?" And then went on to ask, in withering tones: "Does it matter what the pupil thought about that? Does it help to solve our housing problem?" Up to the moment of this attack the fate of the Bill was in the balance, but a few futilities by ignorant opposers did more to create friendly sympathies than any amount of honest sponsoring.

As a next step, the Bill passes to a select Committee, where it is discussed in detail and redrafted. And if, at the end of further negotiations, it is still in being and receives a favorable report, it will pass on to the third reading and thence to the Statute books. In the past, the hope deferred of registration has made its architect promoters a trifle sick, but this time the cup is within measurable distance of a prehensile lip; at any rate, by this time next year the Bill will be either Law or dead and buried for our lifetime.

\* \* \*

Fresh from a successful career of big undertakings in the United States, Mr. Alfred Bossom has returned to his native country, and has elected domicile in pleasant enough surroundings, the heart of Mayfair, in a house of West-end atmosphere, from which stronghold he is at present tackling one of the most difficult of the problems of the English building trade, the high cost of building. He no doubt feels, as do many English architects, that with lower wages and materials no more costly, work in London should be cheaper than in New York. And yet, as was recently

## LONDON LETTER

demonstrated in a paper of Mr. Corbett's, read before the Institute, the average cost of building is about the same. Better organization of the builder's business is the obvious solution, but the problem is too big to solve by any such comparatively simple means as working schedules or revision of routine methods.

The truth is, that the Englishman dislikes to hustle. To live at a comfortable speed, to enjoy a cup-tic final, to do his bit of work in deliberate and careful fashion is as natural to the English temperament as the itch to hustle is reputed to be characteristic of the citizen of the United States. And then there is the climate. London atmosphere has charm, but it is the charm of the torpid liver; after a few days in these grey and neutral London tones, the most active hustler is overcome by a sluggish calm. Nine-thirty at the office becomes more of a wish than an accomplished fact; the possibilities of rapid wealth are in any case remote in this congested island, so why hurry? There is something to be said for this philosophy, for the quicker everybody works, the greater is the universal speeding-up. And, may one be pardoned for enquiring, what is the good of that?

In addition to the Royal Academy exhibition, which will be opening in a few days' time, there is a further show of architectural work being held under the auspices of the R.I.B.A. itself. In the past few years such exhibitions of current work have been organized by the Architecture Club, a fact which has perhaps spurred the R.I.B.A. to running this year's exhibition on its own account. After all, it does not matter much who is responsible as long as the exhibition does take place, for it is necessary to keep the public interested.

The excellence of the work shown is evidence that there has been a capable hanging committee and that there has been plenty of excellent material from which to choose. The quality of English architecture is steadily improving. There is more freedom and imagination and a decrease in the output of that kind of stocky T-square classic which originally had its vogue through success in competitions, for that sort of architectural stuff is easy to draw and looks well enough to small scale with a thick black line round its silhouette; but when built, the black line disappears. Small house work continues to be excellent, a very noticeable feature being the really distinguished design which emanates from some of the younger architects who have graduated from the architectural schools since the war. The study of the theory of composition, and the faculty of self-criticism which the school training develops, has undoubtedly given to the school trained man a sureness of touch which usually takes many years of practice to develop.

There are some notable absentees, probably on account of the simultaneous Academy exhibition. One would have liked to see fuller drawings of Lutyens' British Embassy in Washington, for in the published perspective it looks a jumble, and not very seriously composed. Some of the finished work shows really modern tendencies, particularly the factories and office buildings. There is for instance a city office by Sylvester Sullivan for Courtaulds, the great silk firm, which except for a couple of misplaced Doric columns is as modern as anything in Germany, and in fact much better studied both in conception and execution than most work of this type. The modern spirit has crept into

English work, without warring with tradition, and the result is going to be a great all-round improvement.

The Paris Exhibition of 1925 has had its own particular reactions, chiefly in details of equipment and interior decoration generally. This is noticeable particularly in shops and restaurants and hotels, all the places where something of the Paris spirit would be appropriate, and there has been some good work done. The *Architectural Review* for April illustrated decorations at the Savoy, Claridge's, and Berkeley Hotels, where there has been some clever color and some very modern form. It is all a trifle exotic and "heady," a decoration of silver and gold and glass and cedar, a background for women with particularly smart clothes and shoes and plenty of silk stockings. It goes with Eton crops, and long cigarette holders, and cocktails, but it is far more of our time than Georgian, either early-fat or later-lean.

As regards hotels, there has been activity in hotel building, and London can now enjoy the luxuries of what claims to be the most up-to-date hotel in England, the Mayfair, in Lower Berkeley Street. It is planned and decorated in an odd mixture of Victorian taste and modern artfulness. Some of the rooms are fine in actual size and scale, but are poor in connections and approaches, and the light color schemes are a little too luscious and would scarcely seem suitable to our dirty London atmosphere except with constant and expensive upkeep.

Much smaller than the Mayfair, but finer in its architectural inspiration is a new hotel in Dublin called the Gresham, by Robert Atkinson. It is very bold and broad in both its external and internal effects, and is full of color in its decoration. It will certainly be an influence in Irish architecture, which in recent years has sadly lagged behind.

Very few of the big hotels in London are dividend paying concerns, and it is reported that so far the same financial drawback has been a feature of the great scheme for leasehold flats in Devonshire House, the great block opposite the Ritz Hotel designed by Carrere & Hastings and Professor Reilly. These flats must have been chiefly designed to meet the taste of millionaires, so exalted are the figures demanded for their sale and ground rent, and it has been supposed that they would become a *piéd à terre* for traveling Wall Street magnates. The purchase of a lease, however, invests the owner with an English domicile, and this in turn bestows the privilege of paying British Income Tax. And since even the richest American millionaires cannot afford the luxury of paying income tax on both sides of the Atlantic, the flats remain untenanted; a state of affairs which will doubtless rejoice the hearts of those who hoped to get the job and didn't.

Flat roofs are becoming popular in France, where Monsieur Le Corbusier has urged the claims of *le jardin sur le toit*, but it has remained for an Englishman, Mr. Tilden Smith, to show what can be done in the way of bringing the joys of the countryside into the heart of London's business centre. The feat is being accomplished at Adelaide House, the great building by Sir John Burnet & Partners at London Bridge, where the flat roof has been dressed over with about a thousand tons of soil, to form a garden through which will meander paths of genuine crazy paving. A miniature golf links, with eighteen putting holes, will bring the week-end atmosphere right into the domain of big business, and apple, plum, and fig trees

will provide solace for those whose tastes are less sporting than bucolic. And for the many who are daily torn from trim suburban gardens to help run the engines of *Metropolis*, there is a large rock garden, with Alpine shrubs and plants, while hard by, between flue and vent-pipe, roses and violets cluster to give fragrant challenge to less agreeable but more insinuating odors.

\* \* \*

Already (how time flies!) the moment is approaching when once again the Royal Gold Medal for architecture must be awarded, and the Institute has nominated a recipient fit to follow last year's happy choice of Ragnar Östberg. The lucky man is Sir Herbert Baker, A.R.A., friend and architect to Cecil Rhodes, and part designer—with Sir Edwin Lutyens—of the new Imperial City at Delhi. Sir Herbert is also designing the façades for the remodeled Bank of England, but the work of his which has found most popular favor is a charming cloister at Winchester College, one of those simple and happy inspirations which goes straight to the heart of layman and architect alike.

Sir Herbert's principal work at Delhi has so far been the enormous circular building for the Legislative Chambers, but he is now to design for the Indian Government in London, his commission being the interesting problem of an Indian centre which is to occupy the site in the Aldwych which, if the whole of the Bush House scheme had been completed, would have been devoted to a flanking wing for the central block.

It will be interesting to see Sir Herbert Baker's work alongside that of Helmle & Corbett. Bush House has been greatly praised and criticised, but no one denies its architectural significance. Sir Herbert Baker is lucky to have it as a neighbor for his India House, though the job will be by no means easy. Still it is a commission for three hundred thousand pounds, and most of us would put up with a lot of work for 6% of that.

"X"

## Played on a Penny Whistle

In the *Decline and Fall of the Roman Empire* and also in those chapters given up to the times of Diocletian the author takes occasion to comment upon the condition of the fine arts. Comparisons are made indicating how far the arts had fallen away from the high days of the Antonines. Pages and long paragraphs are given to sculpture, painting, literature, and the ceramic arts but when architecture is discussed the subject is covered within three or four lines. "As to Architecture, it is of course governed by simple and easily comprehended rules." The quotation is not exact but gives the meaning quite correctly.

If we think about this it will be discovered to be a very curious thing. Gibbon was a highly cultured man and may be believed to have had a just appreciation of other arts than his own. His life overlapped that of the brothers Adam and he was familiar with those buildings in Mayfair and in Bath, when they were new, which we study today with affectionate regard and with a wistful wonder as to how the designers found time to do so much. Was that all there

was to it? A few and simple rules? Have we lost those rules and are we floundering because of their being mislaid? The city of Bath is admirably done. Rows and half circles of fine stone houses and just about enough delightful detail. First rate town planning too and it was thought out and well started by John Woods a surveyor. A real surveyor first of all and architect only incidentally. He must have understood those few and simple rules. At any rate he was able to satisfy the author of *The Decline and Fall* that all had been done which the problem warranted.

Let us consider for a moment the time when those words were written. A little before the French Revolution. At the end of a two hundred year period during which the way of living and the relation of classes and men had become almost perfectly systematized. Few inventions had upset the traditional methods. Even the art of war had changed so little that the armies of Louis the Fourteenth would not have been greatly puzzled by the tactics of the armies of the Revolution. A housewife who had baked bread in the days of the Stuarts could have stepped into a kitchen of the Georges without expressing astonishment over the equipments and would have set out a meal that caused neither comment nor surprise. The very English that Gibbon used had found its level of perfection because no new things were coming into being demanding description in new phrases.

And so with Architecture. All problems of arrangement had been solved. It was a golden age. All materials were understood by those who put them together and the designer had only to design. A few and simple rules gave him his framework.

But was that any fun? We have already discovered that things are seldom (observe the correction) what they seem.

The early Middle Ages seem to us from some points of view a very disturbed period. Travel was uncertain. Robbers were abroad. Any stranger was as likely to be an enemy as a friend and one must always be prepared to resist a night attack. It occurs to us that our plans and systems would be rather constantly upset and we think we prefer our freedom from such dangers. But what sensation have we today which can compare with the positive, definite sense of protection given by safe arrival into a walled town. Our high buildings mean nothing compared to life on the top of a tower which was beyond the flight of an arrow. Our policed safety is a thin blooded affair when set beside individual skill with the sword. Listen to rain on the canvass of a well-pegged tent and one has an appreciation of dryness that no slate roof can ever give; and consider the distinction that is achieved by a girl who has hair on her head. Life may be so deeply hedged about with protections that its comforts become like the air we breathe. John



## LEGAL DECISIONS

Woods lived and worked in such an atmosphere. The walls and towers and outworks of his city had been built and strengthened for a hundred years. His ways were well paved and well marked and there were no robbers.

But what of us? The outworks have gone, the towers are shattered and the curtains breached; the roads are broken with pitfalls and unknown enemies lurk in the encroaching forests. And, isn't it fun!

A Roman civilization arose with long difficulty and fell into immense ruin. A new culture slowly emerged and built up its own language fully and well until its accustomed words no longer expressed its thoughts and feelings. It believed for a while that all life was comprised within a few and simple rules; and then it fell.

So now we begin again and who would change it? Who would exchange youth for old age? Old age likes the traveled road but youth seeks new ways and the traveled roads seem to be breaking down. A few and simple rules! No doubt Gibbon was nearly enough correct but the fact is he did not write in the twentieth century. There is one more thing to remember and this, too, is quite curious. The old trade routes are wonderfully permanent and the seeking traveler finally finds it easiest to go from Damascus to the Orient by the same ways and passes that were used when silk was brought by caravan from China to the Mediterranean. ORPHEUS.

## Legal Decisions

### *Architect May Recover Fees for Services Though No Work Was Let*

A case of interest to architects was decided in the Superior Court of Cook County, Illinois, afterwards affirmed by the Appellate Court, from which an appeal was allowed to the Supreme Court of Illinois, and judgment affirmed.

Supreme Court of Illinois. Dec. 23, 1926. Rehearing Denied Feb. 3, 1927.

1. Contracts—196—Architect may recover for services, though no work was let, where his compensation in the event was fixed according to schedule of American Institute of Architects. . . .

FARMER, J. The Appellate Court for the First District affirmed a judgment in favor of appellee, rendered by the superior court of Cook county, and the case comes to this court on a certificate of importance and an appeal granted by the Appellate Court.

Appellant employed appellee, who is an architect, to make plans, drawings and specifications for remodeling and repairing school buildings under control of appellant. As we understand it, there was no written contract made pursuant to the resolutions of the board of education, but the terms of the employment are stated in the resolution. The first resolution was adopted in June, 1919, and recited that appellant, after lengthy discussion, engaged appellee as architect, and he was instructed to draw plans and specifications for remodeling the old building, which were to be acceptable to the board, and his fee was to be eight per cent of the cost of the alterations approved and was to include appellee's supervision of the work. No work seems to have been done by any one before April, 1920, at which time the former resolution was considered

and amended or rescinded. The resolution of April, 1920, recited that the school buildings had become unsuitable, inconvenient, and unnecessary for school purposes, and it was the opinion of the appellant they should be repaired and improved in such manner as to make them more suitable for the present needs and requirements, and it was resolved that appellee be appointed architect to make plans and specifications for the desired improvements and that his compensation be 8 per cent on "all work approved and let," which fee was to include supervision of the work; that the board reserved the right to discontinue any or all of the work at any time the school interests required, and in that case the compensation of the architect was to be established by the schedule of the American Institute of Architects. This resolution is the one which appellant contends was the real employment, whereby appellee's compensation was conditioned on the work being approved and let.

In June, 1920, appellee was instructed to prepare working drawings and specifications for submission to the board, (1) to cover changes to be made in the girls' gymnasium; (2) to cover remodeling of the south building; and (3) to cover addition on east end of the south building. In September, 1920, appellee was authorized to make complete working drawings for the addition on the east side of the building and for the alteration and remodeling of the old building on the south, together with the connection of the main building to the addition. At a meeting of the board held in October, 1920, the minutes thereof recited that the appellee came before the board with plans for the addition to be built on the east end and the remodeling of the south end of the building. The plans were approved, and appellee was instructed to prepare detailed drawings.

The board filed three special pleas to the declaration, which was on the common counts, and a bill of particulars was filed by the appellee. The first plea averred that appellee was to be paid only if the work was let according to the plans and specifications, and that no work was ever let. The second plea averred the contract was void because the work contemplated was for building purposes other than ordinary repairs and improvements to buildings and grounds and other than improvements to be paid for by special assessment or special taxation, and could not be made without an affirmative vote of the voters of the district at an election and no election was ever held. The third plea averred the contract was void because the work contemplated was not for the wants of the district for the next ensuing school year, only, but the improvements were to be made from time to time in the future by future boards of education as the growth and needs of the school district might require. Appellee filed replies traversing the plans and specifications. A stipulation was entered into between the parties that no work was ever let under the plans and specifications; that the work contemplated was for building purposes other than ordinary repairs and improvements to buildings and grounds, and that the work contemplated was not only for the immediate needs of the district but was for alterations and additions to be made from time to time in the future by future boards of education as the needs of the district might require. As before stated, appellee recovered judgment in the Superior Court, which was affirmed by the Appellate Court, for compensation according to the schedule of the American Institute of Architects.

(1) The first contention of appellant is that no recovery was authorized, because under the contract appellee was only to be paid if the work was let under his plans and specifications, and no work was let. There is no controversy that no work was ever done by appellant, but in pursuance of the resolution of April, 1920, reserving the right to do so, the board abandoned the work. It is not contended appellee's right to compensation under the first resolution depended upon letting the work under the plans and specifications, but it is contended that the first employment was rescinded and the resolution of April, 1920, incorporated different terms, and that, under that resolution, he was to be paid only on the basis of work "approved and let." We are of the opinion the Superior and Appellate Courts properly interpreted the contract.

The resolution authorized appellant to discontinue any or all of the work at any time the school interest required. Appellee's compensation was fixed by the resolution at 8 per cent on all work approved and let, which was to include supervision of the work, but, after reciting appellant reserved the right to discontinue any or all parts of the work, the resolution recites in that case the services of the architect shall be established by the schedule of the American Institute of Architects. Article 8 of the schedule of the American Institute of Architects provided that, should the work, or any part of it, be abandoned or suspended, the architect is to be paid in accordance with or in proportion to the terms of article 9 for the services rendered up to the time of abandonment or suspension. Article 9 provided that, whether the execution of the work be suspended or abandoned in part or whole, payments are to be made under the provisions of article 8, as follows:

"Upon the completion of the preliminary structures, a sum equal to 20 per cent of the basic rate computed upon a reasonable estimated cost. Upon completion of specifications and general working drawings (exclusive of details) a sum sufficient to increase payments on the fee to 60 per cent of the rate or rates of commission agreed upon, computed upon a reasonable cost estimated on such contemplated specifications and drawings, or if bids have been received, then computed upon the lowest bona fide bid or bids."

The reasonable interpretation of the contract is, we think, that, if the work was done under the supervision of the architect, he was to have a fee of 8 per cent of the cost of all the work, but, in the event appellant decided to abandon or discontinue the work, he was to be compensated according to the schedule of the American Institute of Architects, and the amount judgment was rendered for was in accordance with that schedule. While no contract was ever let, bids were received, and the compensation for which judgment was rendered was upon the lowest bid made for doing the work.

(2-5) Appellant contends that, if the work was discontinued or abandoned before contracts were let, appellee was to receive nothing for his services. He drew the plans and specifications for the work, and at the request of the board working drawings for parts of it. The resolution contemplated paying appellee certain fees if the work was abandoned or suspended before it was let. The contract should be construed as a whole and not from particular phrases, and the whole instrument should be given effect, if possible. A reasonable construction should be given rather than an unreasonable one, and the courts will construe a contract most equitably to the parties, which will not give one of them an unfair advantage over the other. A construction that would lead to absurd results should be avoided. 13 Corpus Juris, 540, 541. . . .

The judgment of the Appellate Court is affirmed.

## From Our Bookshelf

### *English Homes*<sup>1</sup>

THIS book of generous proportions is one of those rare combinations of scholarly authorship, discriminating photography, and masterly printing that go to make a satisfying and impressively distinguished work. The author is thoroughly saturated with all the various influences which moulded the period. We feel throughout that statements never exhaust his knowledge, that he could tell us much more of equal interest if space permitted. His presentation is made very simple and direct; first, in two pages he gives us a *Précis* of Contents which is a brief summary of the main facts, dates, owners, and architects of the 21 homes to be considered. The *Précis* is further supplemented at the back of the book by ten pages of a most exhaustive

index so that any desired reference may be found readily. There is no list of illustrations, nor does any seem necessary for they are so numerous that any listing of them would be a great waste of space. Following the *Précis* are thirty-two pages of Introduction profusely illustrated. Unlike most introductions this performs an essential function. Besides giving us the key note of the period it is filled with interesting biographical notes of some twenty-four of the most notable architects of the time and illustrations of their outstanding works. It is significant to note how many of these men made the journey to Italy and remained in Rome, in some cases, for several years. They were now drawing their classical inspiration directly from its source, and not from the works of Palladio and his commentators. This produced a more correct and sophisticated style, but at the same time it lost much of its national character; especially is this true of interiors where the humorous and genial qualities of native craftsmanship were discountenanced by the vapid inanities of clever foreigners.

Of course due respect is given to Robert Adam as the protagonist of the system of design common to this period, yet the point is well taken that he was by no means the only, or even the most successful exponent of this system. James Wyatt and Henry Holland, to mention only two, appear to have been quite his equals, while James ("Athenian") Stuart and later Sir John Soane initiated another and more restrained manner studied from Greek rather than Roman prototypes. Meanwhile the romanticists, lead by such elegant triflers as Horace Walpole, were toying with mediævalism with the result that Strawberry Gothic was created to satisfy their esthetic cravings, and Wyatt, who had done some creditable things in the style of which he was a master, began doing very questionable Gothic, such as Ashridge Park, and laid inapt and destructive hands on the old cathedrals. So the period comes to a close with the old traditions destroyed by the influences of foreign travel and fads of purely literary origin.

We regret somewhat that the author has not supplemented his notes on the architects with some data on Lancelot ("Capability") Brown and Humphrey Repton, the Landscape Architects, or Angelica Kauffman, Antonio Zucchi, Bagio Rebecca, the decorative painters, and such other masters of allied arts who, though given passing mention later, are not as definitely placed in our minds as their work would merit.

After completing the introduction we make a grand tour, through some four hundred pages, representing the work of sixteen different architects, of twenty-one country homes. Of course in the role of well mannered and appreciative guests we really should take an interest in the families, past and present, of our gracious hosts, and we were much impressed when we met Lord Palmerston at Broadlands, Horace Walpole at Strawberry Hill, and disappointed, when we visited Ickworth, that its extraordinary master, John Hervey, Earl of Bristol and Bishop of Derry was at Naples collecting antiquities for his new galleries. But on the whole, as might be expected, we heard too much genealogy though it was not infrequently relieved by the recital of some venerable scandal which cheered us a whit. At Mersham-le-Hatch we found modest Sir Edward Knatchbull, Baronet, much concerned about the Apollo that Mr. Adam had sent from London to fill the niche in his dining room; a friend proposes a leaf, but Sir Edward thinks that "worse than

<sup>(1)</sup>English Homes. Period VI—Volume I. Late Georgian 1760-1820. By H. Avery Tipping, M.A., F.S.A. Country Life, London, and Charles Scribner's Sons, New York.

## FROM OUR BOOKSHELF

quite naked," and writes to Mr. Adam to make a sketch of a "Sash of Drapery to fall over—decent and handsome." Sir Edward was having trouble moreover with that very unbusinesslike cabinet maker, Thomas Chippendale, who would make charges for unauthorized expenditures, all of which is most annoying to a man well on in years.

Meanwhile our guide, the author, from his inexhaustible fount of knowledge has been introducing us to the houses themselves. In most cases he tells us that they go back to very early foundations, and sometimes have been remodeled more than once; he shows us that some of the old rooms of the houses are early Georgian with bold rococo wood carving. There is always a plan of each building at hand to show clearly what was added. He is modest and discreet in offering us his personal criticism and comments on the quality of the work presented; this we regret, for we think much of it, though decidedly interesting, not above criticism, and we would like to compare his mature and mellowed evaluations with our own immediate reactions. However he is reticent and we can only suspect that he prefers the work of James Wyatt to that of Robert Adam and are quite doubtful whether that is not entirely our own opinion. True, Adam achieves the monumental in the great hall at Syon House, yet we feel that the colossal scale of the ceiling *motif* tends to dwarf the rest of a noble composition. In the gallery at Syon the eye is fatigued beyond endurance by the absence of any blank space on floor, walls, or ceiling, and this lack of repose is aggravated by the changing rhythms in the treatment of the unusually long side walls. In the great drawing room we are overwhelmed by the plethoric magnificence of the plum-hued satin damask wall covering, and the marble, ormolu and ivory of the chimney piece and doorway.

At Saltram the great coved and much ornamented ceiling seems to float over the saloon without any feeling of support indicated in the treatment of the perfectly smooth damask covered walls. In the dining room, the treatment of the walls is more interesting, though the panels framing landscapes by Zucchi seem quite spotty. It is interesting to note that in one view of this dining room there are visible one extra, and six pairs of urns of various sizes though much the same shape. Deprived of this *cliché* how could he have been so elegant and refined?

With James Wyatt we feel that we are in the presence of a more discriminating master who doubtless borrowed from the other, but used what he took with more restraint and greater felicity. Perhaps Wyatt had the advantage of living in Italy from childhood to manhood, while Adam made a briefer stay at maturity. At all events Wyatt knew the value of contrasting well proportioned but perfectly blank spaces with richly decorated spaces. Wyatt also knew how to introduce naturalistic, along with conventional, ornament, giving the *ensemble* greater freshness and spontaneity as may be seen in the ceiling at Crichel. He knew his antique better than Adam, and in his Etruscan dining room at Heveningham he achieves almost Pompeian daintiness and grace. The work of both masters is quite similar and cannot always be immediately differentiated. Both resorted to many of the same tricks, such as columns of scagliola to imitate marble, and paintings in monochrome to imitate bas reliefs. Both express much of the pedantry, the artificiality and the excessive refinement of their age in a happy and graceful manner.

Henry Holland worked in a related but slightly different manner, tending more towards French than Italian inspiration as may be seen in his work at Althorp which is distinctly Louis XVI in flavor. This contemporary French influence is again noticeable in Sir Robert Taylor's north façade of Heveningham, which betrays marked indebtedness to Gabriel's façades on the Place de la Concorde.

These are only a few of the most interesting works noted, but each home well repays an attentive visit, the views in every instance being adequate enough to allow almost complete visualization. But the author does not let us grow stale with looking at architecture alone. Many admirable portraits of the best 18th century English masters, as well as a considerable variety of contemporary furniture is presented for our pleasure and instruction. Passing through the staircase hall at Saltram we pause to enjoy a regency *tragère* bearing a collection of mandarin blue bowls. Our author tells us that these were taken in the Napoleonic wars by the younger Admiral Hyde-Parker from a French East India-man full of the wares of China. While we deplore sequestration in all forms yet we feel that here as elsewhere throughout these old English homes the decoration and furnishing is something essentially significant and not in any way fortuitous.

So the architect and connoisseur appreciative of 18th century England and all that it has contributed to our best American traditions will find in this book a wealth of interest and inspiration, though he will realize most forcibly that homes of great distinction and character cannot be created overnight by the professional adviser, clever and learned though he be; they must be allowed to grow slowly through the accretions of generations to whom culture is inherent and instinctive. Should the truth of this be generally comprehended it doubtless would be edifying to many an American home builder of today.

ALBERT SIMONS

### *Exactly How to Do It*

*Nous voici, Lafayette!*

The cover is dark blue and substantial. It will stand up well under the strain of the cribbing. And the clean-cut golden lettering announces the open sesame to "The Study of Architectural Design." It represents infinite pains on the part of the author, unlimited acquaintance with the *projets* and the *rendus* in the paper graveyards of the past, and a quite satisfactory job of book-making.<sup>1</sup> As a matter of fact, one has seldom seen of late, so much earnest labor, so many pictures so carefully and accurately referred to in a text that has not a single typographical error so far as one can discover. There are xii-plus-308 pages and a "Vocabulary of French Words used in the Atelier," not to forget, by way of end paper, a list of the volumes in the Pencil Points Library. The Vocabulary, to be sure, ends with "R"—which is a bit hard on the *Sous-maître*—but that came at the end of the page and why begin another? There are nine pictures without numbers and 376 with numbers. They are excellent examples of the photo-engraver's art. The last (Number 376) presents a very tired lady (probably the Goddess of Architecture) who has lost her shirt and apparently given up all hope. As to the lost shirt, it was

<sup>1</sup>The Study of Architectural Design. By John E. Harbeson. Pencil Points Press. 1927



put to a good use—and it was a paper shirt anyway. During the careful, laborious course of the xii-plus-308 pages, we have seen that shirt cut into bits and recut and fashioned over and over again—"according to our traditions"—into little paper shirtlets for the Goddess' *petits enfants* in the *Ateliers*. As to the hope—that is another matter, quite. The whole story of "paper architecture" is unrolled, yard after yard—from the first Analytique to the Paris Prize, and after. It is all spelled out word for word, in dilute ink—with a "snap line" around the *poché*. *Poché et mosaïque*—there you have it in two words. And after all, as Mr. Harbeson naively puts it, "the important thing is to express scale and get an effect."

It is all there in the xii-plus-308—and a *nouveau* who does not know HOW to do it after he has finished off the "R" in the Vocabulary, will never in the wide world be an *ancien*. So he may as well trade off his kit for a course in bond selling and thus be sure of an automobile before the senile age of thirty. As to WHAT to do, or WHY one does it—there is a noticeable lack of information. This "Design" business is first of all, a matter of acquiring a vocabulary of elements, which one combines and re-combines in any one of the recognized and accepted manners. These latter are all shown in the 9-plus-376 pictures. The elements themselves are all found in several well known and quite generally accepted books, an explanatory list of which is given. One is warned that, since many of these books are in French, it is well to acquire a sufficient knowledge of that fair language to be able to "find his way through" them. Of course, if one finished the book and won the Paris Prize, a little more French might be necessary—but there is always the vocabulary that stops with "R."

It is certain that this book will sell many copies—it may run into several editions. It is the "Holy Writ" of the paper architecture in which our youth is trained. The Ten Commandments are set forth in full, and all of the Law is there. The Prophets are noticeably absent—but who cares about a Prophet anyway? And, speaking of Prophets; one learns that a "one man style" such as Sullivan's, never gets an audience and therefore, perforce, fails. One remembers, however, that the late Bertram G. Goodhue (who will always be to some of us, the Great Light in the almost starless firmament of American Architecture) acknowledged a great debt to Sullivan. And B. G. G. is a pretty good start for an audience any day. Mayhap the audience he started is already growing.

And there is a ray of hope in this, that the 9-plus-376 pictures show conclusively that our American paper *projets* are generally much more serious and "buildable" looking than those of our contemporary French brethren. But there is a reminder of a great sadness in the fact that the book shows that the *projets* of the *Ecole*, great El Kaaba of the paper practitioners, are marked by a steady decline in the simple, direct presentation of "buildable" architecture and a corresponding rise in *chic* draftsmanship and un-translatable "indication." It shows some of the reasons for the sorrowful fact that the *Ecole* is, and has been for some years past, giving Fair France the very worst architecture she has ever had inflicted upon her delicious bosom. One has lived and worked—seriously—in the shadow of the *Ecole* (refreshing shadow that falls in a delightful *Quartier*) and one speaks with certain knowledge. And believing all

the while that as an IDEA, the idea of the *Ecole* is the very greatest of all the ideas in Art teaching that have thus far been tried, I am unhappy indeed that my review of Mr. Harbeson's book cannot be more flattering.

Mr. Harbeson has certainly done his work, according to his lights, in a most thorough and affectionate manner. But, one who loves France with all his soul, and who would ask nothing better than that an equivalent of the real French Culture might be found over the whole face of the globe, dislikes to see the affectations of Frenchisms (that are not French) that radiate from the *Ateliers* and that this book endeavors to perpetuate. An American magazine of ladies' modes, that affects Frenchisms to the very breaking point, recently carried an advertisement of a certain preparation "pour la baine." The silly affectation of the thing made one literally sick, and this carefully made book, carefully read and re-read, made one who loves France and what France really stands for, and who loves Architecture and what it really is, feel almost the same way.

After all, perhaps it is true that (at least for the moment) "the important thing is to express scale and get an effect."

HARRY F. CUNNINGHAM.

### What Are Small Houses?

Mr. Chatterton, who edits the collection of photographs and drawings,<sup>1</sup> says in his preface that he is concerned with houses costing 1500 to 2000 Pounds. The American equivalent in price would be something more. From the illustrations it would appear doubtful whether such houses could be built in the United States at these prices. The small house may be, of course, composed of one or two large rooms and a pair of sleeping cells, or it may be composed of all cells. The American chatter about so much rent per room per month has of course stimulated smaller rooms. Why not? But they will not be cheaper for very long.

We wander from our mutton, which is Mr. Chatterton's book, full of interesting houses and plans. From the present epidemic of English architecture now running its course in America, particularly in the Middle West, we would say that this book ought to have a considerable sale. These are not the very best English houses; they are examples, we take it, of what architects have been doing in order to keep costs down and houses small. But the *ensembles* are often charming and still full of that home flavor which the Englishman loves and hangs onto, if he can, and which is getting harder and harder for him to preserve, as it is for all the rest of us. In a world where bigger is thought to mean better, and where smaller is thought to mean cheaper, one wishes that architects at least were not so easily fooled.

Forgive the homily, Mr. Chatterton. We really enjoyed the book.

S. I. R.

The truly "little" house in America needs attention. Here is a book<sup>2</sup> which should certainly be in the hands of

<sup>1</sup>Houses, Cottages and Bungalows. Edited by Frederick Chatterton, F.R.I.B.A. The Architectural Press, London.

<sup>2</sup>The Book of Little Houses, edited by Lucy Embury Hubbell, "Garden and Home Builder," Doubleday, Page and Company 1927, \$3.00.

## FROM OUR BOOKSHELF

all members of that devoted corporal's guard of architects who have a real interest in small houses. It is entirely representative of the work of architects, and perhaps 50% of the houses shown are deservedly classed as "little." The balance at most may be described as "unpretentious." It brings vividly to mind how few are the individuals in the profession who are producing "little houses." All of the illustrations, however, are full of suggestions which should be within the range of the small home owner.

The first part is made up of three articles on "The Heritage of the Present Day House," Our Colonial Bequest by Owen Wilson; England's Contribution, by Aymar Embury II; and The Mediterranean Influence by Henry H. Saylor. They are all well done, especially the paper by Mr. Embury.

The second part is devoted to illustrations exemplifying "Good Small Houses of Today." There are eleven original sketches for genuinely small houses, one of which, designed by Lewis E. Welsh, has exceptional merit. Three classified sections follow, devoted to one-story houses; houses of wood; and masonry houses. The little square box called "Jane's Acre" at Bedford, N. Y., designed by E. P. Mellon, and the "Little Bleak House," by Richard H. Dana, Jr., at New Canaan, Connecticut, are genuine small house types that do not pretend to be anything that they are not. Certainly the "\$9,000" house by Polhemus and Coffin at Ridgefield, Conn., deserves special mention. There is a loveliness all its own in the "Little House in California," designed by Soule, Murphy & Hastings. It is another genuine type without affectations.

There is a minor editorial shortcoming which might easily have been remedied. Well over half of the plans have not been marked with the room sizes. This is very misleading to the layman in a book that is designed to be of educational assistance to him. The "editorial gush" which magazine editors take delight in writing under pictures is in the main of high standard throughout the book. There are some delightful lapses, however. Here is what the editor says about a rambling stone house by Mellor, Meigs, and Howe: "Almost ecclesiastical in its dignity this dwelling nevertheless conforms to modern demands for convenience, harboring harmoniously under one roof, garage and living quarters."

The third part of the book is full of valuable material. Walter McQuade shows what landscaping means and does it well. J. Duncan Hunter in describing "Fitting the house to the site," rightly emphasizes the third dimension—contour. Henry H. Saylor and Weston B. Hillard contribute articles explaining the principles of economical planning and the conveniences which make economical house operation a possibility. When all is said, the book belongs to the class which architects can be thankful to have clients master before they begin the process of working out their own problems. It is a contribution to the much needed home-builder's library.

ARTHUR C. HOLDEN

### *Lighting*

In the early days in America men made lamps of pewter, brass, tin, and glass, and candle holders out of the same materials. To gain their ends, which were to utilize the source of light, be it whale oil or wax, so that the book or the room or the task would be well illumined, they con-

trived many ingenious inventions. Out of their labors there grew a vast variety of patterns and shapes and Mr. Arthur H. Hayward has evidently spent most of his life collecting them.<sup>1</sup> Other people have done the same and altogether Mr. Hayward, from his own collection and others, has put into a book something up like 600 illustrations to show the evolution of lighting up to the time when electricity came to vanquish oil and wax.

Being a genuine collector he has amassed a treasure of lore and this he spins into a pleasant narrative as he takes the reader along among his collection and his experiences. Very pleasantly he writes and it seems quite easy to understand that as the first edition of his book became exhausted some time ago there has been clamor for another. This he has satisfied with the present volume as is explained in his modest foreword. If you, reader, have a real affection for American antiquities, this is a book made especially for you.

S. I. R.

### *Mexican*

<sup>2</sup>A brief but general survey of the arts of Mexico during the three centuries from 1521 to 1821 shows that they reflect almost slavishly those of Spain during the same period. Mr. Kilham's enthusiasm leads him to see more native influence than his plates disclose; the small scale of these renders it difficult to verify the details he advances as evidence. It was a period of progressive decadence in the arts, in Spain especially, but there is none the less much picturesqueness in composition, particularly when it is enhanced by the glowing color which the architecture of Southern Europe owed to the wave of Saracenic influence that swept the Mediterranean from end to end. The chief inspiration for our architects lies in the use of surface decoration either in low relief, stucco or in enameled tile, an enrichment which has been greatly neglected hitherto by them.

One would like to ask the author: Were the Spaniards really the greatest race of builders since the Romans? (p. 9). Is there any evidence for the existence of native Mexican architects or even of their influence in that art? (pp. 24, 25). Those interested in the subject may be glad to know that there are representative collections of Mexican pottery and painting in the Pennsylvania Museum, Philadelphia.

HAMILTON BELL.

### *Georgian*

Apparently the store of Georgian details is inexhaustible, for Mr. Yerbury has made a collection of a hundred and fifty plates of interesting subjects in London and the neighboring counties.<sup>3</sup> Turning over the pages one cannot escape a feeling of admiration for the workers who seemed to have such an infinite variety at their finger tips. Perhaps, as Mr. Minvielle so aptly put it in his address to the architects of Bordeaux, they knew naught of science and put their faith in inspiration and genius. Today, when every student and professor is so keenly at work in an endeavor to dissect this infinite variety, catalogue it, label, pigeon-hole, and archive it, the wonder of the effect of

<sup>1</sup>Colonial Lighting. By Arthur H. Hayward. Boston: Little Brown & Co.

<sup>2</sup>Mexican Architecture of the Vice Regal Period. By Walter H. Kilham, S.B.; F.A.I.A. Longmans Green & Co., New York. Pp. 223, 84 plates.

<sup>3</sup>Georgian Details of Domestic Architecture. By F. R. Yerbury. Ernest Benn, Ltd.

inspiration and genius is likely to become obscured. Architecture is becoming ever more and more a conscious art. The careless beauty that dropped from the hammers and trowels of unlettered masons,—the sweetness of proportion and line that every good carpenter drew from his saw and chisel and plane without the aid of a book, or a learned analysis, are becoming supplanted by a thick and dull layer of self-consciousness. Architects not only fumble with the language of the past, but they clamor incessantly that the world should stop and gaze upon their fumblings. Everywhere is a growing self-consciousness, an inflated emphasis, an endeavor towards that sort of importance that fills the bosom of the over-dressed child.

Mr. Yerbury's book is a relief from all this hue and cry after architecture. The Georgian details that he has assembled are as though one came unawares upon a breath of eglantine or heard an Italian workman singing a snatch from *Trovatore* as he pruned the olive trees high above Lake Garda. When the artist and the audience are conscious of each other, art flies off in mockery.

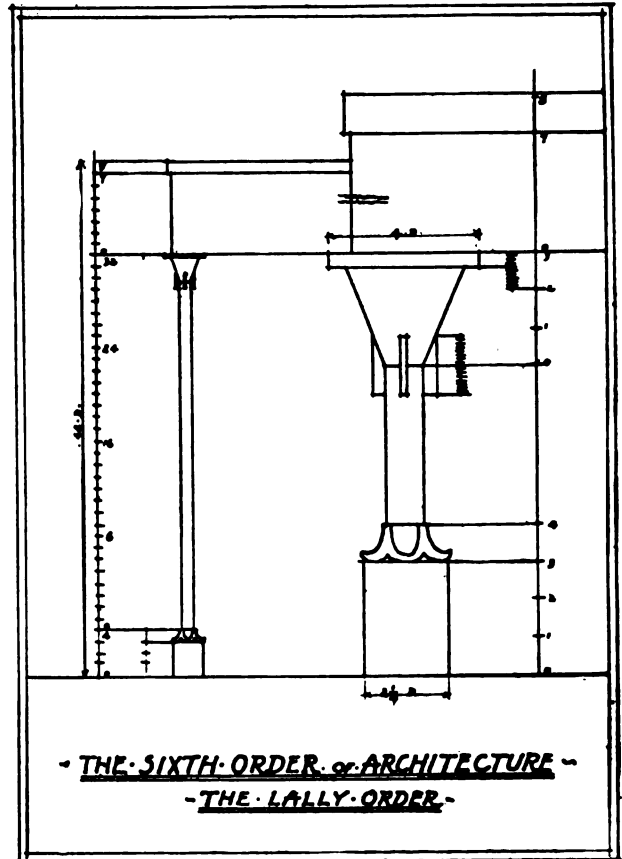
S. I. R.

## Letters to the Editor

### *The Sixth Order of Architecture an American Product*

THE patron of one of the ateliers of the *École des Beaux Arts* was once asked whether architecture always had to have columns and he replied that without columns architecture was much more difficult. This difficult phase American architecture has now entered so that columnar architecture now appears, even to the man in the street, as somewhat *démodé*. Our many colonnades, along which no Dionysian processions pass, nor ever can pass, since the ends are solidly blocked with masonry, are monuments to the craze for simplification, the desire for unity, which is characteristic of our philosophic thought. While the physicist was reducing all energy to the electron, the architect was reducing all architecture to the column, so that all the varied activities of man were expressed by colonnades and pediments. Official architecture, as shown in premiated competitions and public buildings, invariably possessed these stigmata of excellence, the colonnade and pediment. Between the columns, windows peeped, asserting the variety of man's needs athwart the unifying columns. This discrepancy between variety and unity, between man's needs and his official architecture was happily solved by making the columns still bigger, so that in perspective the windows were blotted out by the columns and could exert their disquieting influence only when seen from the inside of the building. Their diameters delighted the quarryman's heart and local pride was roused by having an order larger than any possessed by a rival community. Thus was floor space and material in incredible amounts given in exchange for the unifying principle of the column. Architecture was willing to pay and did pay this price for its great principle.

We are further indebted to this architecture: it appears in the same designs for memorials, postoffices, banks, court-houses and museums. Thereby it sustains the political doctrine of the equality of man by making all his edifices alike. If his edifices are all alike, his activities therein appear to



COLUMN IS 32 DIAMETERS HIGH. BASE IS 4 DIAMETERS HIGH. ENTABLATURE IS 8 DIAMETERS HIGH. WHOLE ORDER IS 44 DIAMETERS HIGH. 1 DIAMETER EQUALS 10 MODULES.

Notes.—1. The height of the entablature less the cornice is seven diameters, one diameter for each day in the week.

2. If the whole order, 44 diameters, is divided by the base, 4 diameters, the great American game of "Come seven, come eleven" is typified, for the result is eleven.

3. The entablature, 8 diameters, multiplied by the base, 4 diameters, equals the height of the column minus the base; thus the height of the column is always  $e \times b + b = c$ , a very pretty relationship.

4. The column has no entasis and may be in plan any regular geometric form, from square to round, except the triangle.

be alike, and therefore, by gentle transition, equality of man is deduced. No wonder it is that, conferring such benefits, columnar architecture has won an army of admirers who view with alarm the advent of a new architecture which seeks to solve man's needs without the help of columns. My sympathy and admiration for columnar architecture lead me to offer a solution in the regrettable conflict between the old and the new. The solution follows the Hahnemann formula, *similia similibus curantur*. To the five orders of architecture I propose that a sixth order be added, an order that is exclusively an American product and has its own modulus—the Lally column. Henceforth let colonnades and war memorials, whether on Lake Erie or the battlefields of France, be of this new order, an indigenous American product. By its use there would be more space for the windows, which so regrettably interfere with the old columns and, since there is virtue in columns, there



## SHADOWS AND STRAWS

could be many more columns in a given length of colonnade.

The new order has its own system of proportions, is attenuated and vertical in feeling and so is in harmony with the perpendicular aspects of modern office buildings. One characteristic of the Lally order is that the entablature of the order need not appear with the column. It may be on an entirely different building. Thus a spatial relationship between buildings is established,—an interweaving of buildings into harmonic relationship,—impossible to the previous five orders. One is often struck when attentively observing columnar building,—and it is necessary to observe them attentively so as to distinguish one from the other,—to note their minute differences so prized as examples by collectors or cataloguers: one is often struck, I repeat, by the difficulty the entablature in the five orders occasions the architect. What goes on behind that blank wall,  $\frac{1}{8}$ th to  $\frac{1}{4}$ th the height of the column? How is that unlit space turned to use? What a boon to have a column that can be used without its entablature!

The new order avoids all such dilemmas by its fissiparous nature. It can be divided at any point, the base used without the column, the column without the entablature! It thus has greater flexibility than the old orders.

As the Lally column is an American product it should share the protection afforded by our laws to other home products. The five orders are foreign made and should not be allowed to compete with our own Lally Order which should be nurtured and encouraged by our government, so that those architects who are addicted to columnar architecture would be forced, if necessary, to its use. I propose therefore that the A.I.A. should petition the Ways and Means Committee of the House, which has charge of our excise laws, to place a tax on all other columns. This tax could be graduated inversely to the age of the column. In this way justice would be done an American product and the sixth order would have an official standing that it now lacks.

WALTER D. BLAIR.

## Shadows and Straw

### Art

As a lad, and later as somewhat grown up, I adored the New York *Sun* when Dana was its head. I am reminded of him by a paragraph taken from the *Evening Sun* of a few weeks ago; that is, I am led to ask of myself what Dana would have said had a headline writer of his day put in the following:

### American Art Now On Quantity Output Basis

American art is fast establishing itself on a quantity production basis, in the opinion of E. C. Babcock, secretary of the Associated Dealers in American Paintings. Wide distribution at popular prices, he says, has been found to pay better than the old-time method of selling a limited number of masterpieces at exorbitant prices.

Twenty-seven per cent of the gross sales made by members of the association last year, he says, were made on paintings priced under \$500. He notes various exceptions, such as the recent sale of a Sargent to the Metropolitan Museum for \$90,000, but contends that the profitable trade in art today lies in moderate priced works sold to the average family of moderate income.

This is of course the plain language of commerce. At first blush I resented it. Yet why should I? Do we not

want more art? Can there be too much of it? Isn't it better for people to be buying paintings than radios or automobiles? What I think I resent, of course, is the notation of "quantity output." I have an old-fashioned idea that art is not a matter of mass production. But the point is, it seems to me, the difficulty of reconciling the wish for more art with the actuality. To have more, there must be more. More means a larger quantity. Do I then resent the salesmanship patter or the idea?

### Ethics

Apropos of the question of ethical codes, and somewhat in the same vein, I note the following headline in the New York *Herald Tribune*:

### Antique Dealers Adopt Anti-Fraud Ethics Code

League Acts to Curb Fake Sales and Protect Buyers by Guaranty.

The sale of antiques and objects of art as genuine, or original, when as a matter of fact they are fraudulent imitations or not original and genuine, was condemned by the Antique and Decorative Arts League of New York at a meeting of members comprising prominent resident dealers in antiques. The report made public yesterday announced the adoption by the league of a code of ethics similar to that adopted recently by the antique dealers of Chicago.

This too is the plain language of business. One might, I suppose, resent the curiously quaint tautology, but then, one has to make headlines for stupid people, and there are but few newspaper readers, very likely, who have more than a confused idea of what an ethic is.

### Progress

A third headline attracted my attention. It speaks for itself and seems admirably to sum up what Mr. Bragdon appears to have said:

### Engineer, Not Architect, Shows Progress

Skyscraper Is American in Form and Construction, but Foreign in Architecture, Architect Declares

"Not the architect but the American engineer is responsible for any advance, or any essentially 'American' values in skyscrapers of America," said Claude Bragdon, architect and associate of Walter Hampden, in a lecture on "Architectural Masks and Faces," given at the Roerich Museum last week.

"The American architect, as a whole, has been content to imitate the past in his work. Where the skyscraper could be a development of unique beauty it is in most cases only, architecturally, an imitation—and it is only the skill of engineers which gives the skyscraper its newness. Most of our architects are content to go back to the past—to the 'glory that was Greece and the grandeur that was Rome'—without thinking that our new day demands a new expression and a new decorative art, essentially ours.

"Architecture may be divided into two types—the intrinsic and the superimposed, or what I call organic architecture, and rationalistic architecture. Under organic I see the architecture which was the outlet of a great urge, and which seems the result of a real necessity of expression. The rationalistic is an architecture which has been the result of intellectual thought and reason—a product of brain rather than heart. I would call the Egyptian or Grecian architecture organic—essential and springing from the need of the people, and so germane to the soil whence it sprung as to be part of it. On the contrary, the Roman are rationalistic architects—utilizing the Greek modes, they have piled on the foundation fretting a grandeur, a superimposed decoration.

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"Gothic architecture is another example of the organic—the architecture which grew out of the soil and is a very part of that soil."

What Mr. Bragdon says seems worth our thought. We live in a self-conscious age. All our activities are less likely to spring from an instinctive urge for expression than from another urge, none the less instinctive, and quite as compelling. Materially, this is the day of the individual on a larger scale than ever before, it seems to me. Culturally, it is another matter, discussed with some clarity, I thought, by Mr. Craig in the May issue of *Vanity Fair*. C. H. W.

## Notices

### *Oil Painting Competition*

The San Antonio Art League announces its prize competitions in painting, with eight prizes ranging from \$2,500 to \$1,000. The subjects are confined to themes of Texas origin and full particulars may be had on application to the San Antonio Art League, White Memorial Museum, San Antonio, Texas.

## News Notes

Messrs. Necarsulmer & Lehlbach announce the removal of their offices to 420 Lexington Avenue, New York City.

Messrs. Girard Lindsley and John Tomlinson Ferris announce the formation of the partnership of Lindsley & Ferris with offices at the Globe Building, Newark, N. J.

## Medal Awards

### *The Designers of the Delaware Bridge*

The Philadelphia Chapter awarded a joint medal to the designers of the Delaware Bridge at Philadelphia, to Ralph

Modjeski, George S. Webster, Laurence A. Ball, engineers, and Paul P. Cret, architect, at a dinner on 20 April last. Senator George Wharton Pepper was the distinguished speaker of the evening and the presentation of the medal was by John P. B. Sinkler.

### *Distinguished Service Medal to Mr. Medary*

On the evening of 29 April last the Philadelphia Chapter gave a testimonial dinner to Milton B. Medary, Jr., President of the Institute and he was later presented with the Gold Medal for Distinguished Artistic Endeavor, tendered him by the Art Club of Philadelphia.

## Obituary

### **Henry Rutgers Marshall**

Elected to the Institute in 1882; to Fellowship, 1889.

Died at New York City, 2 May 1927.

### **James B. Nettleton**

Elected to the Institute in 1916

Died at Detroit, Michigan, 28 April, 1927

Mr. Nettleton was born near Medina, Ohio, in 1862, and lived there until he entered Cornell University in 1886. He went to Detroit forty years ago and entered the office of Donaldson & Meier. In 1907, with Mr. Alfred E. Weaver, he founded the firm of Nettleton & Weaver which continued until his death. He was a respected member of the Detroit Chapter and his practice has been a most honorable example. He had a high conception of his vocation and considered it a creative profession. He built not only material things, but a life worth while. A. G. D.

# The Sixtieth Convention

AT the time when the Convention began its sessions the forms for this issue of the JOURNAL were scheduled to be ready for release. We could arrange to hold only one signature in order to give the members of the Institute a brief record of the result of the deliberations. More than that must be reserved for our next issue, while the full Proceedings will be ready soon after that.

The President's address which immediately follows gave the key to the Convention. The discussion of reports was therefore not made the first order of business as has hitherto been the custom and the Report of the Board of Directors, which appears almost in full on the following pages, was discussed in sections. In each case the suggested Resolutions of the Board were adopted practically without discussion.

Due to the admirable work of the Committee on Public Information, the proceedings of the Conven-

tion were given very wide publicity in the Press and as full transcripts of each day's business were made available to press correspondents on the day following together with copies of the principal addresses, the entire profession of architecture should be fully informed of the transactions of the Convention and the ideal toward which its program was directed.

Within a comparatively short time the Proceedings will be sent to every member of the Institute by whom they should be carefully read and considered.

## THE PRESIDENT'S ADDRESS

THE American Institute of Architects, through the devoted service of its members over many years, has contributed to the machinery of practice and the knowledge of materials and methods of construction not only documentary forms but a fund of information invaluable to the profession; without that fund the

## THE SIXTIETH CONVENTION

inexperienced architect at the threshold of his career must meet many discouraging obstacles before finding himself free to devote his best talents to the realization of his creative impulse in physical form.

The freedom with which his imagination may realize the noblest dreams of his spirit, within the limits set by material facts and forces, is greatly increased by this work of Institute committees which puts into his hands the slowly accumulated experience of his forerunners. The heights to which the art of architecture may reach, freed from these concerns of its machinery, are limited only by the heights built under our feet, and as we build, greater heights are made possible of attainment.

In every phase of life we have below us the product of the toil and the aspirations of those who have gone before us—ours to use and to extend to the limits which their work has brought within our reach. In our own art, the scientific research work in the field of materials and methods and in the preparation of orderly procedures of practice has given the architect tools tried and ready for his use. To these tools our future architecture must owe great obligation; the artists who use them yield grateful acknowledgment.

In another aspect, the American Institute of Architects has served the art of architecture well in preparing the ground for a nobler future growing out of a more understanding and sympathetic soil, for no great art so intimately expressing the humanities of any social system can long remain exotic. It must be woven out of the whole of life and be present to some degree in its every expression. The American Institute of Architects has sensed and accepted this obligation and, through its publications and lectures and the proper use of publicity, has worked faithfully and diligently for a broader understanding of architecture as the physical language of human activities, and of the immense significance of all the arts in their power to make material necessities beautiful, and further, to destroy forever the fallacy that a gulf exists between the material and the beautiful. It is the artist's privilege and obligation to challenge this latter doctrine. It is ours to make all material things beautiful, and their use an ennobling and joyous experience. For this, I believe the American Institute of Architects has undertaken to pave the way.

With the work which has been done so far and which must be vigilantly prosecuted, it has seemed the time was ripe to build our art upon the ground prepared and with the tools gathered for our use, and it has been thought well to devote as much of the time of this Convention as may be to a consideration of the elements of an art which have made it a living index to the social and religious institutions of nations and peoples since Abraham lived in the city of Ur. Sincere civilization has always sought to express the life within itself and has never been sat-

isfied with the expression of other lives, no matter how noble or how beautifully expressed, knowing instinctively that the form is but a shell except for the spirit of its creator contained within it. Science is by its nature preoccupied with things which may be seen, or touched, or weighed, or measured—all else must be discarded as "unreal"—and by its searchings for facts and reasons is the invaluable handmaiden of creative art; but every conscious living creature knows that it is only the vital part of himself, the part that cannot be seen, or weighed, or measured, that he wishes to express—the intangible, the universal, the eternal, that part of himself which is not material, which science has never reached, and which only in exalted moments seems within his own reach.

In the myriad confusions and complications of twentieth century life, men are bewildered by the surface manifestations of constantly changing forms pressing upon them and stretching as far as the vision may reach, and in this confusion is the promise of the awakening of a new springtime of art. In literature, in religion, in sculpture and painting, in music and the drama, as well as in architecture, the world is in revolt. We refuse to repeat the expression of other lives and demand the opportunity to add our own expression to the sum of truth and beauty built up through the ages. But, as in all revolts, we are passing through the extreme forms of complete repudiation with all its crude accompaniments, called for want of a better word, by the name of "Jazz."

The architect hears everywhere: Let us have a new architecture, an American architecture; let us have done with the dealers in classic and medieval forms; let us try something truly American! . . . This is plain sophistry. Just as well say: Let us have an entirely new written language, as well as the physical one; let us stop using the words used by Shakespeare and express our thoughts by sounds never heard before; and let us be entirely individual and no two of us use the same sounds! . . . This sophistry is due to the confusion which fails to differentiate between using the soul and mind of Shakespeare as our own and using the words with which he expressed the thing born in his own spirit; words which have become exquisite with every delicate shade of meaning only because men have long used them and understand them. Without them the power of beautiful expression would disappear. The written language is a living changing thing, however, and slowly and surely, as Doric architecture became Ionic, and Roman Romanesque, and Romanesque Gothic, the English of Chaucer became that of the sixteenth century, of the eighteenth century, and of the present day.

Let us, then, in looking to the future, close our eyes to the changing multitude of surface manifesta-



tions and seek below the surface for the roots out of which they spring, and let us search among the roots for those which are universal and have abiding character. On these let us build in our own way, with the freest fancy, expressing our own spirit. We need not copy last year's blossomings but we may and should take what made these blossomings beautiful as our inspiration. Our work will then surely be ours and cannot be confused with carefully reproduced expressions of great souls long since dead. This latter is the plagiarism which proclaims its author's belief that architecture is no longer a living thing.

May I speak of the fallacy of an American architecture as a new national art, distinct and altogether different from other national architecture and from our own forms of the past? Every nation as long as we shall have nations, and particularly every clime, whether coinciding with national boundaries or not, will of necessity develop identifying characteristics in any truthful architecture; but the nineteenth century with its revolutionary contributions to communication between the peoples of the earth, put behind us forever the isolation of national thought and expression in self-contained units, the influence of each unit limited to a slow advance along the commercial routes of Europe and Asia or transplanted violently as part of the spoils of war. To the rich inheritance of all past time, representing the most exalted expression attained by the noblest spirits of China, India, Persia, Egypt, Greece, Rome and Medieval Europe, are added streams of inspiration pouring in upon us from contemporary art throughout the world. The so-called "modern" movement in Central Europe and the Scandinavian countries is as well known to American architects as to Europeans and its outstanding examples are published and analyzed in the architectural press of America as freely as the work of our own architects. Most probably the new Town Hall at Stockholm has been given as careful study by American architects as any of the outstanding contemporary works in our own country. And I believe that architects throughout Europe keep as closely in touch with the work done here.

All of which points clearly to the fact that the architecture of the future will be influenced as directly by great work in any part of the world as the architecture of Greece was influenced by the works of neighboring cities or as each cathedral built in Western Europe was influenced by those which immediately preceded it. With the timely passing of period art and its forgeries of other men's minds and souls as well as the idiosyncrasies of their manual craft and skill, the architectural future has a field cleared of the blighting influence of the sophistries which have beset it on every hand, whenever we are ready to declare that we have done with them. We should not fear to build our own interpretation of

today, as God gives us the inspiration and power to know and feel and see it in its most beautiful aspect, upon the great foundation made up of the aspirations and the sweat and blood of the past.

Our obligation is to contribute to the utmost that is in us to the great architecture of the world and to help those who follow us to contribute more on the structure we have thus developed. It is here that we feel the need of understanding clearly the nature of our opportunity and its challenge. We have chosen architecture as a medium by which each of us shall give his personality to the evolution of life. If we are to insure as great a contribution as came from those who have chosen other media for the life expression, we must seek the fullest expression of our art.

What, then, is architecture in its fullest manifestation and what are the elements which must be present?

In schools and among professional artists, architecture is usually listed as one in a catalogue of the arts. The crafts, for some indefensible reason, are classed separately, but certainly they are the very essence of art as applied to material things. Architecture has been called the "mother" of the arts, and this expression reveals recognition of a necessary relation of all the arts and their interdependence—in short, a family of the arts. I have come to the firm conviction that architecture can have no existence apart from the elements of which it is composed; that no architecture can be created or ever has been created which is not an assemblage of the arts; and that no truly great architecture ever was or can be except it be a complete fusion of all the arts into a perfect harmony, each dependent upon the other, the whole inspired at its conception by the appropriate beauty each holds ready for the enrichment of every other and of the whole. This is more than cooperation; it is the stimulation and cross-fertilization of all by the collective presence of a full orchestra of creative impulse. Who can read of the gatherings of artists in the gardens of the great art patrons of the Renaissance, or that earlier description of the building of Solomon's Temple, where the workers in stone and wood and iron, in gold and ivory and precious stones, were called to give their best to a glorious fabric, without feeling the influence these contacts must have had upon the whole? The objects taken from Tut-en-Khamen's tomb might have been the work of the cathedral builders of the thirteenth century, for both proclaim the presence of all the arts at their conception. Here, then, lies the trail over which we must travel, hand in hand, a happy company of the arts, each enriching the others with a power and vision none could hope to achieve alone.

This Convention has been planned to make such a theme its major *motif*; to inaugurate understanding

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cooperation of all those whose lives are dedicated to the service of the several arts, both in the schools and in the actual building of the fabric of the world; to help us to know each other better, that each of us shall be enriched by that knowledge, that in creating the material we may help each other to express the spiritual, that sculpture may once more be thought of as part of a Parthenon without losing its dignity as sculpture, that painting may become again a vital part of walls and ceilings and altarpieces, that the names of artists will recall their part in collective compositions as do the names of della Robbia, Giotto and LeNôtre. Upon this theme there has already been founded the American Academy in Rome, the American Federation of Arts, and the Architectural League of New York. Upon it our Committee on Education, backed by the Carnegie Foundation, has launched its program for a wider understanding of the significance of the arts and upon it I hope the American Institute of Architects will build a program for the future in which all the elements of architecture shall be represented in all our contacts with the schools and the public as well as within our own profession. MILTON B. MEDARY

### REPORT OF THE BOARD OF DIRECTORS<sup>1</sup>

#### *Character of the Convention*

This Convention has been designed to give a large measure of attention to Architecture as an Art, and to the development of a plan for bringing about real, working collaboration between the Architect, the Landscape Architect, the Painter, the Sculptor, and the Craftsman. The President of the Institute, Milton B. Medary, in accepting office at the last Convention said: . . . "Myriads of lives have added here and there to the sum of beauty in the world. For the moment we are the trustees of that beauty to hold aloft and to pass it on untarnished and with something of our greater selves added while it is in our keeping." Your Board of Directors, in unanimous accord with this high ideal of the calling of the Architect, has joined with the President in the year that has passed in formulating a program which has for its object the ultimate establishment of practical and general cooperation between the several groups of artists that contribute to architectural progress.

The Board believes there is need for a new vision in the practice of architecture in America, today—and tomorrow. It believes that this vision must arise in the hearts and minds of the practicing Architects, and their brother artists. It asks them, and you, to join in a re-dedication to the ideals of their art. In recommending that the energy and resources of the Institute be extended more vigorously into the field of collaboration the Board does not detract from the highly effective achievements of the Institute, in recent years, in scientific and structural service work. It does not propose to lessen its support of this important activity. But it believes that the objects of the Institute will be served better if a like amount of enthusiasm and effort is devoted to architecture and the allied arts—thus making the national society of the architectural profession a well rounded and commanding force in the building industry. The section of this report on Allied Arts, and the report of that Committee to the Convention will present this subject in greater detail.

#### *This Report*

Each year your Board of Directors finds it more difficult to make a satisfactory program for a Convention of three days. It is not prepared at this time to recommend a four-day meeting. An ideal

<sup>1</sup>The complete report, here necessarily briefed, will be found in the Proceedings.

Convention would be one devoted to the art of architecture, and to a minimum of organization business. But the Convention is the supreme governing body of the Institute, as now constituted, and must make decisions and exercise administrative functions. In preparing this report the Board has intentionally put it in the form of a working document, to present in a concise way matters which should be reported to the Convention, or on which Convention action is required.

The proposed resolutions are self-explanatory. They appear wherever the Board believes the Convention should take action. They are really suggestions, offered to save time. They may be adopted, amended, or rejected—as the Delegates see fit. They embody the Board's best judgment and may be considered as information to that effect.

When no resolution is offered under any section no resolution is thought to be necessary. This in no way precludes the offering of resolutions from the floor when any report or subject is reached in the detail consideration of this document.

#### *The Allied Arts*

The Committee on Allied Arts, C. Grant LaFarge, Chairman, will make its report direct to the Convention at the evening session of May eleventh. The Committee will propose the adoption of a program of significance to the architectural profession and the Institute. That program will be in definite form, and it should be definitely acted upon. To secure the best thought of the Delegates the Committee arranged for addresses by eminent representatives of Landscape Architecture, Painting, Sculpture, and Craftsmanship. Their points of view have been submitted to you. What they said, and the report of the sub-Committee on Architectural Education should be thought over and discussed. It is material purposely placed before you in advance of the evening session of May eleventh. At that session the report of the Committee on Allied Arts, with the program it proposes, will be submitted—after which there will be an open forum discussion, and perhaps a vote on the course which the Institute should follow.

#### *Architectural Education*

The report of the Committee on Education consists first of a chapter by George C. Nimmons, its Chairman, devoted to the Carnegie Art Courses given at the Art Institute of Chicago to the representatives of twenty-one colleges of the country.

Second, a chapter by Charles Butler descriptive of the Beaux Arts Institute of Design and the American Academy in Rome.

Third, a chapter by C. C. Zantzinger devoted to the work of the Post-Graduate Institute of Architecture and Landscape Architecture at Lake Forest, Illinois; also the work accomplished through the Waid Education Fund and through the Association of Collegiate Schools of Architecture. Added to this general report of the Committee on Education is a report for the Sub-Committee on Architectural Education by J. Monroe Hewlett which emphasizes the importance of collaborative education in all the arts of design. The Board commends these reports to the thoughtful consideration of the members of the Institute. The Board further notes with gratification the establishment of the custom of holding the annual meeting of the Association of the Collegiate Schools of Architecture in Washington at the time of the Institute Convention as a most helpful means of creating and maintaining an intelligent interest on the part of the profession in architectural education.

The Board notes, with gratification, the establishment by the Architectural League of New York of a prize to be awarded at its annual exhibition in memory of Burch Burdette Long who has recently died. He has for many years been a leader among the architects who have devoted themselves to the rendering of architectural designs. This prize is to be awarded to the most meritorious architectural rendering in the League.

#### *External Activities*

The Board has felt that one of its greatest duties was to consummate the provisions of the resolution of the Fifty-ninth Convention respecting the external activities of the Institute. It was directed to combine the administration of the external activities into a single administrative unit of the Institute so far as practicable. At its post Convention meeting the Board continued the Committee and directed it to make definite recommendations as to how this combination of administrative functions could be best accomplished.

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The Committee so reported to the Executive Committee in July and its recommendations were sent to the interests involved for their study. These interests reported to the Board at its December meeting and from these various reports and recommendations the Board made very definite instructions to the interests involved to present ways and means to carry out the suggestions made by the Board. These were presented at the February meeting of the Executive Committee and from the information on hand the Board was able to formulate and now presents to the Sixtieth Convention definite conclusions and ways and means to consummate the instructions of the Fifty-ninth Convention with respect to these activities. These conclusions are presented under the three titles of "Press," "Structural Service," and "Architects' Small House Service Bureau." The Board unanimously concurs in the conclusions and hopes that the Convention will act favorably thereon.

## *The Press and the Journal*

The Board finds that three methods are possible for a reorganization of the Press activities in line with the action of the last Convention and the subsequent report of the Committee on External Activities:

(1) The Institute (stockholder) to take over from the Press Corporation the editing, publishing, and distributing of the Journal and the Handbook and to liquidate the affairs of the Press Corporation and surrender its charter. This was recommended by the Committee on External Activities.

(2) The Institute (stockholder) to take over from the Press Corporation the editing, publishing and distributing of the Journal and the Handbook and to transfer the stock of the Press Corporation to a new stockholder, of which the nucleus shall be the present bond holders.

(3) To continue the editing, publishing and distributing of the Journal and the Handbook by the Press Corporation, and to continue the Press Corporation as a property of the Institute.

It is the unanimous opinion of the Board that option 3 should be used only if options 1 and 2 could not be used. The Board believes that option 2 is preferable to option 1, is the best solution of the Press problem, complies most closely with the report of the Committee on External Activities, and will operate to the best advantage of the Institute. The Board recommends that option 2 be adopted by the Institute.

Option 2 requires a purchaser and the consent of the bond holders. It is now the belief of the Board that the present bond holders will consent to the sale of the property to representative bond holders who will buy the stock of the Institute in the Press and furnish additional working capital thereafter to operate it as a private corporation.

If the bond holders buy the property they will desire, undoubtedly, to retain the name "Press of the American Institute of Architects, Inc." Other buyers might be found who would not desire to retain it. The present business of the Press has been built up on that name. It represents a substantial good will. In many ways it might also be desirable for the Institute to have a publisher of that name which could publish, under contract, such literature of the American Institute of Architects as the Institute desired. The worth of that name to the going private concern will be increasingly valuable and the interest of the Institute therein must be fully protected.

As the Journal and the Handbook under options 1 and 2 become an Institute activity, the Institute would have the option of

(a) Editing, publishing and distributing them directly from The Octagon;

(b) Editing them at The Octagon and contracting the printing and/or distributing to the private corporation of the Press or any other corporation, or

(c) It could contract the editing, publishing and distributing, as it sees fit.

The Board does not feel that this is the proper time to make any recommendation with respect to a, b or c.

To put into operation option 1 or 2 will require working out very carefully all the business arrangements and a complete set up of the proposed changes in order that the matter shall be properly presented to the bond holders, and their consent obtained. This will require study of the financial and legal details in order to insure full protection to the Institute and the present bond holders.

*Resolved*, By the American Institute of Architects in Sixtieth Annual Convention assembled, that so soon as existing contracts

shall permit, all advertising shall be eliminated from all literature issued by the American Institute of Architects; and that on and after January 1, 1928, no advertising shall be taken by or on behalf of the Institute or printed or published in its literature.

*Resolved*, By the American Institute of Architects in Sixtieth Annual Convention assembled, that on and after July 1, 1927, the cost of editing, printing, publishing, and distributing the Journal, such cost to include a proper share of overhead expenses of administration and operation, shall not exceed the total amount allocated by the Institute for subscriptions and contributions to the Journal, plus all sums received for subscriptions, reprints, and other items resulting from or arising out of publishing the Journal, and be it further

*Resolved*, That beginning with the January issue of 1928 and thereafter, the Journal and all documents and books and literature of the Institute relating to its business and affairs and its relations with its members and the relations of its members one to the other, their clients, the other elements of the building industry, and the public, shall be edited, published, and distributed by and from The Octagon provided that this shall not be construed to prevent the Board from contracting the editing, printing, publishing and distributing of any of these to the Press of The American Institute of Architects, or otherwise, provided that written contracts are executed therefor definitely fixing the terms and conditions and the full liabilities and responsibilities of both parties thereto.

*(The Resolutions were adopted.)*

## *Structural Service and Scientific Research Department*

The work of the Institute with respect to the technical, structural, and related elements of the practice of architecture is in the care of the Scientific Research Department and the Structural Service Committee. This work as been done well and with commendable enthusiasm, through the efforts of a large group of our membership. They have set a pace in Institute and public service which other Committees charged with equally important duties might emulate. In order to simplify titles and place these activities under one Committee the Board has changed the name of the Scientific Research Department to be "The Structural Service Department." It also recommends that the By-Laws be amended as follows:

Amend Article XIII, Section 1, by striking out the following words "Structural Service Committee." The purpose of this is to remove the Structural Service Committee from the list of Standing Committees and to assign its duties to the Structural Service Department. The action is recommended by the Structural Service Committee itself and by the Scientific Research Department. Under the new plan the Structural Service Department will have a representative in each Chapter of the Institute.

*Resolved*, That the above amendment be adopted.

*Resolved*, By the American Institute of Architects in Sixtieth Annual Convention assembled, That the Scientific Research Department, hereafter the Structural Service Department, be and hereby is continued as an essential element of the Institute activities, and the findings and information of the Department disseminated through the Journal or other organ of the Institute, and that the contact with the Producers' Council shall be encouraged and continued for a period of at least five years;

*Provided*, That the cost of the services rendered by the Institute to the members of the Council shall be paid by the Council, and the President and the Treasurer be and hereby are empowered and authorized to execute and deliver contracts with the Producers' Council to that effect for and on behalf of the Institute.

*Resolved*, That the following organizations, in so far as their affiliation with the Institute is concerned, be placed under the jurisdiction of the Structural Service Department; The American Construction Council; The American Engineering Standards Committee; The American Society for Testing Materials; The National Board for Jurisdictional Awards; The National Fire Protection Association; and The Producers' Research Council, and be it further

*Resolved*, That hereafter proposals for similar contacts or affiliations shall be submitted to the Institute through the Scientific Research Department and with its recommendations.

*(The Resolutions were adopted.)*

## *The Architects' Small House Service Bureau*

The Board of Directors has devoted much time and study during the year to the Architects' Small House Service Bureau of the United States, Incorporated. It has considered both the majority report



## THE SIXTIETH CONVENTION

and a minority report as presented by one member of the Committee on Small Houses.

The representative of the Institute Board attended an Executive Committee meeting of the Bureau at Minneapolis last June, and the President of the Bureau made an extensive report to the Institute Executive Committee during February in New York City. A complete copy of this report has been published in the Minutes of the meeting and is available.

The Board of Directors has secured from counsel an opinion covering the Institute liability in connection with the operations of the Bureau. (*See the Proceedings.*)

The organization and purpose of the Bureau have been explained to the Institute at six consecutive conventions. The Board of the Institute has carefully considered all phases of the Bureau and its relation to the Institute and to the profession, and believes that the plan of the Bureau, as operated, is such that it can bring no responsibility to the Institute other than the nomination of Directors to the Bureau Board who exercise a control of the policies of the Bureau.

The Board of Directors reaffirms its endorsement of the Bureau and in so doing it is not overlooking the objections which have been stated in opposition to the Bureau, but firmly believes that the good the Bureau is doing in its contribution to a better type of small house far outweighs the objections. (*For complete financial report of the Bureau see the Proceedings.*)

### *The Producers' Council*

The Board has received the annual report of the Producers' Council which covers its activities for the past year; submits a list of members of the Council; and a complete financial statement for the year ending January 1, 1927.

It has also received a draft of the proposed brochure, to be issued by the Producers' Council to the architectural profession and the building industry. The draft has been considered, commented upon, and approved by the Board. It will be issued by the Council in due course.

### *Resolution of the Committee on Community Planning*

*Whereas*, The A. I. A. through its Community Planning Committee, and in special meetings and conferences, has come to the belief that the best advancement of the interests of our cities, the effective application of city planning principles, and the improvement of the conditions that affect the daily practice of architecture are alike jeopardized and hampered by present methods of land exploitation; and

*Whereas*, It is our belief that little improvement is possible unless methods of regulation are contrived which will relate the subdivision of land to the needs of the community and to the prescribed functions to which the land is to be devoted; and

*Whereas*, We believe that it is high time to take action which shall result in altering the present basis of land exploitation and direct it toward the improvement of our communities; therefore, be it

*Resolved*, That the Institute, through its Committee on Community Planning, make special study of the problems of land development and regulation, and report its findings to the next convention. (*The Resolution was adopted.*)

### *Disciplinary Procedure*

The Board is gratified to report that in the year which has elapsed since the last Convention the disciplinary cases have been few in number, and of these only three or four relate to serious offenses. The Chairman of the Committee on Practice, John Lawrence Mauran, has stated that an analysis of the present record shows there is a growing tendency among Institute members to consult the Committee on Practice on many matters involving ethics, and the advisory service rendered has obviated either possible breaches of Institute law or the preferring of formal charges where the case involved personal misunderstanding which needed only friendly counsel to compose amicably. The Chairman of the Committee on Practice is convinced that under the influence of the American Institute of Architects the present-day architect is far more deeply concerned in rendering artistic and truly professional service to his client and the community in which he lives than he is in Chapter misunderstandings or personal feuds with brother practitioners.

### *Code of Ethics—Proposed Revision*

The Board has received the report of the Committee on Ethics, Abram Garfield, Chairman. The report is a revision of the Principles of Professional Practice and Canons of Ethics, and their merging into a single, briefer statement of a Code of Ethics for the American Institute of Architects. The Board recommends its adoption.

(*The new Code was adopted and is as follows:*)

#### PROPOSED PRINCIPLES OF PROFESSIONAL PRACTICE

The American Institute of Architects, seeking to maintain a high standard of practice and conduct on the part of its members as a safeguard of the important financial, technical and esthetic interests entrusted to them, offers the following advice relative to professional practice:

The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct, and ability are such as to command respect and confidence.

Upon the foregoing basic principles the experience of the Institute leads it to advise in respect to specific instances as follows:

1.—The relation of an architect to his client is one depending upon good faith. An architect will explain the conditional character of estimates made before final drawings and specifications are complete and will not by careless statements mislead a client as to the probable cost of a building. If the architect guarantees an estimate he becomes legally responsible and he should not make any guarantee which affects the quality of his advice.

2.—The contractor depends upon the architect to guard his interests as well as those of the client. An architect will condemn workmanship and materials which are not in conformity with the contract documents but it is also his duty to give every reasonable aid towards a more complete understanding of these documents so that mistakes may be avoided. He will not call upon a contractor to make good oversights and errors in the contract documents.

3.—An exchange of information between architects and those who supply and handle the materials which the architect proposes to use is encouraged and commended but the use of the free engineering service which is offered by manufacturers and jobbers of building materials, appliances and equipment is accompanied by an obligation which may become detrimental to the best interest of the owner.

4.—The American Institute of Architects has set forth a schedule or guide by which the proper professional charges may be determined. The architect's charges for his professional service shall be made to the client only, and he will not receive commissions, fees, gifts, favors or any substantial service from a contractor, or from any interested person other than the client. He will not knowingly compete with a fellow architect on a basis of professional charges.

5.—An architect in his investments and outside business must be free from financial or personal interests which tend to weaken or discredit his standing as an unprejudiced and honest adviser, free to act in his client's best interests.

6.—An architect will not advertise for the purpose of self-laudatory publicity, but publicity of the standards, aims and progress of the profession is to be commended. He will not take part or give any assistance in obtaining advertisements or other support towards meeting the expense of any publication illustrating his work.

7.—An architect may introduce to a possible client the service which he is able to perform but will not, except under unusual circumstances offer to continue this service without compensation until it has been approved; and in no case will he offer this service in competition with others except as provided in Article 9.

8.—An architect will not falsely or maliciously injure, directly or indirectly, the professional reputation, prospects or business of a fellow architect. He will not attempt to supplant another architect after definite steps have been taken by a client toward his em-

ployment; nor will he undertake a commission for which another has been previously employed until he has determined that the original relation has been fairly and properly terminated.

9.—The American Institute of Architects has issued a Circular of Information in regard to Competitions. An architect will take no part in a competition which does not include the provisions which experience has found to be necessary if the best interests of the owner and of the architect are to be safeguarded.

No set of rules can be framed which will particularize all the duties of the architect in his various relations with his clients, with contractors, with his professional brethren and with the public. The principles that have been outlined should, however, together with such circulars and codes as the Institute may from time to time promulgate, govern the conduct of members of the profession and should serve as a guide in circumstances other than those enumerated. Since adherence to these principles is the obligation of every member of the American Institute of Architects, any deviation therefrom is subject to discipline in proportion to its seriousness. The Committee on Practice and the Judiciary Committee and finally the Board of Directors of the American Institute of Architects shall have sole power of interpreting these Principles of Professional Practice and their decisions shall be final, subject to the provisions of the Constitution and By-Laws.

### Public Information

The Committee on Public Information, William Harmon Beers, Chairman, receives one of the largest appropriations on the Institute Budget. The Board is of the opinion that no money which the Institute spends is expended more wisely or with more gratifying results. Under the chairmanship of Mr. Beers, and with the cooperation of Mr. James T. Grady, and through the efforts of this Committee, the press of the country has given an unprecedented amount of recognition to architecture and the architectural profession.

It is the intention of the Board of Directors to vigorously support the program which this Committee outlines in its report.

The work of the Committee does not touch upon Institute publications. Its name is fixed in the By-laws as the "Committee on Publications and Public Information." In order to make the title more accurate the Board proposes the following amendment, which also touches upon the terms of service of the six members of the Committee:

Amend Article XIII, Section 1, by changing the name of the Committee on Institute Publications and Public Information to that of "Committee on Public Information," and;

Amend Article XIII, Section 3, second paragraph, to read as follows: "The Committee on Public Information shall consist of six members, two of whom shall serve for periods of one, two and three years, respectively, or until their successors are appointed. The President shall fill all vacancies in this Committee occurring by death, resignation, expiration of term, or otherwise."

*Resolved*, That the two amendments proposed above be adopted. *(The Resolution was adopted.)*

### Fellowships

On this subject, there are two schools of thought. One believes that Fellowships should be continued, and the method of making the selections perfected. The other believes that Fellowships should be abolished because the Institute has never found the ideal way of making the selections. There has been ample discussion of both points of view—in the pages of the Journal and in Chapter meetings.

A place has been set aside on the Convention program for an open forum discussion in the hope that the Convention will take a definite position either for or against the continuance of Fellowships. The Board expresses no opinion on the merits of this issue. But it does express the opinion that it should be settled now to the end that the very considerable amount of time, energy and thought which have been devoted to it in recent years may be utilized in other ways for the advancement of the work of the American Institute of Architects.

If the Convention decides that Fellowships shall be continued the Board offers the following resolutions:

Fellows.  
Amend Article II, Section 1, to read as follows:

Fellowship in the American Institute of Architects is conferred upon a Member who is a citizen of the United States who, in the

opinion of an authorized Jury of Fellows, shall have notably contributed to the advancement of the Profession in design, construction, literature, education or public service.

Membership in the Institute for not less than ten years shall be a prerequisite to Fellowship.

The Jury of Fellows shall consist of six Fellows appointed by the President, two of whom shall serve for periods of one, two, and three years, respectively, and until their successors are appointed. The President shall fill all vacancies occurring in the Jury of Fellows by death, resignation, expiration of term or otherwise.

Any group of five or more Members may recommend to the Jury for consideration the name of a Member whom they deem qualified for Fellowship. Such recommendation shall contain a brief statement of the notable service or achievements which, in the opinion of the nominators, justify the nomination.

Names of nominees for Fellowship shall be submitted with full and explicit data to the Jury of Fellows on forms prepared for this purpose. The Jury shall then request from the Chapter Officials, the Directors of the Institute, and such other sources as it deems necessary privileged communications relating to the qualifications of the nominees. All recommendations shall remain on file with the Jury of Fellows for at least twelve months prior to final action, except that nominations filed before October 30, 1927, may be acted upon in season for the 1928 Convention.

The Jury shall formulate rules for its procedure subject to the approval of the Board of Directors.

Section 2. Mode of Election. Amend Article II, Section 2, to read as follows:

Election to Fellowship shall be by the Jury of Fellows. Fellows may be elected at any regular meeting of the Jury of Fellows.

Such election shall be by ballot. Four affirmative votes shall be necessary to elect.

The names of all Fellows so elected shall be announced to the Convention.

Section 3, Nomenclature. Amend Article II, Section 2, to read as follows:

Fellowship in the Institute shall be designated by the initials "F. A. I. A."

*(The Resolutions and Amendments were adopted.)*

### Pan American Congress of Architects

The Third Pan American Congress of Architects will be held in Buenos Aires from July 1 to 10. The Institute was represented at the Second Congress by enthusiastic members who paid their own expenses. This year the Carnegie Endowment for International Peace made an appropriation of \$3,000, to be disbursed by the Institute, to meet the expenses of three delegates of the A. I. A. who will represent architecture and the United States at this important gathering in Argentina.

Those who will go to South America as delegates of the Institute are: Frank R. Watson, of Philadelphia, Vice-Chairman of the Committee on Foreign Relations; Kenneth Murchison of New York; and a third delegate yet to be appointed.

In addition, the Institute has appointed Professor Warren P. Laird as a delegate, although he will primarily represent the University of Pennsylvania.

### French Traveling Fellowship

The Board reports with gratification completion of arrangements covering a period of three years with the Special Committee on the French Traveling Fellowship.

The sum of \$1,500, to meet the expense of the Fellowship for the first year, is recorded as the generous gift of Julian Clarence Levi. The funds will be administered by the Institute and the work of selecting and bringing French scholars to the United States for the purpose of study will be in the hands of the Committee.

The first appointment has been made—that of Marcel Gognis—who will begin his experience in the United States by attending this Convention.

### The Convention of 1928

The Board acknowledges invitations from the following cities, or Chapters, to hold the Convention of 1928 with them:

Charleston, South Carolina; St. Louis, Missouri; Toronto, Canada, and the Indiana Chapter.

## THE SIXTIETH CONVENTION

It may be that other invitations will be extended by the delegates in attendance at this Convention and on behalf of their Chapters. Therefore, the Board makes no recommendation and leaves the question for later deliberation.

### *Octagon Property Development*

Mr. D. Everett Waid, the Chairman of the Building Committee, presented his report to the Board.

The report was one of substantial progress and amplified the statements in the brochure sent to every member. The Committee presented models of two developments of The Octagon property known as Schemes A and B, pages 39 and 43 of the brochure. The Committee requested the decision of the Board with respect to the building scheme, and the Board authorized and directed the Building Committee to proceed with the drawings for a building development that would provide a building to cover the two lots north of The Octagon property of such height as is necessary to contain quarters sufficient to house the Institute administration, Convention, and library facilities, but that would ultimately be extended upward to the full legal limit. The Building Committee was further authorized and directed to develop that portion of the Institute property partially occupied by the stables and which extends easterly therefrom to the east line of the property; the development on this portion of the property to be of such character that the old stable walls shall be maintained as a portion of the southern facade, and that any building on this portion of the property shall be kept low.

The Building Committee was further authorized and directed that the building plans shall be developed so that the building could be ultimately extended along the easterly line of The Octagon property as may be found necessary at a later time, and that sketches therefor may be prepared at once.

The general financial program presented by the Building Committee, based on the raising of an endowment fund of such size as will provide, from its income, sufficient funds to pay the greater part of the cost of maintenance and operation of the property, was approved by the Board and the Building Committee was instructed to proceed therewith.

The Board further empowered the Chairman of the Committee, in consultation with the President, to select one or more architects to prepare the drawings for the building.

The Board has every hope that this great improvement of The Octagon property will now go actively forward and offers the following resolution for adoption by the Convention:

*Whereas*, The Constitution and By-laws of the American Institute of Architects, in Section 7 of Article VI provide that the real estate belonging to the American Institute of Architects, known as Lots 5, 6, 7, and 8, in Square 170, Washington, D. C., shall not be mortgaged or conveyed by way of deed of trust or otherwise, unless first a resolution of notification be duly passed by two-thirds affirmative vote of all legally appointed delegates at a legally called Convention of the Institute, giving notice of the intention to propose at the next legally called meeting or Convention of said Institute, said mortgage or conveyance by way of deed of trust or otherwise; and providing, further, that no such mortgage or conveyance shall be made unless the same shall have been directed and approved by a two-thirds affirmative vote of all the legally appointed delegates at the legally called meeting or Convention of the Institute occurring next and at least six months after the passage of the resolution proposing such mortgage or conveyance; and

*Whereas*, The Fifty-ninth Annual Convention of the American Institute of Architects in Washington, D. C., on May 7, 1926, did duly pass a two-thirds affirmative vote of all legally appointed delegates thereat a resolution of notification of the intention of the Institute to propose to erect, complete, and furnish a building on Lots 5, 6, and 7, and the northerly 20 feet of lot 8, or as much thereof as may be deemed necessary, of the real estate belonging to the American Institute of Architects, known as Lots 5, 6, 7, and 8, Square 170 in Washington, D. C., and for the purpose of obtaining funds necessary to erect, complete, and furnish said building, of its intention to execute and deliver a deed of trust upon such Lots 5, 6, and 7, and the northerly 20 feet of Lot 8, or as much thereof as may be deemed necessary, of the said real estate belonging to the said American Institute of Architects; therefore, be it

*Resolved*, By the American Institute of Architects, in Sixtieth Annual Convention assembled: That the Board of Directors of the said Institute be, and the same is hereby, authorized and empowered

to erect, complete and furnish said building on said Lots 5, 6, 7 and the northerly 20 feet of Lot 8 in Square 170, in the City of Washington, District of Columbia, or upon so much thereof as said Board may deem necessary, and to borrow for said purpose a sum not to exceed \$250,000.00, issuing therefor its bonds bearing such rates of interest and with such maturities and other terms and conditions as the said Board of Directors deems best, securing said bonds by one or more deeds of trust upon so much of said Lots 5, 6, 7 and the northerly 20 feet of Lot 8, or upon the present designation and description of said lots, as the said Board of Directors deems proper, and the said Board of Directors is hereby authorized and empowered to execute and deliver said bonds and said deed or deeds of trust to secure the same, provided

That neither The Octagon House and the real estate upon which it is located, nor any other portion of Lot 8, except the northern 20 feet thereof, nor any other property owned by the Institute, shall be subject to any lien on account of said deed of trust.

*(The Resolution, amended to \$300,000, was adopted.)*

### *Finances*

The Treasurer of the Institute has placed before you statement of the financial condition of the Institute.

The Finance Committee of the Institute presented to the Board, at its December meeting, a report in which it recommended that a Life Membership class be set up in the Institute; that an Initiation Fee be required from Members entering the active class of the Institute; and that a vigorous campaign for new members be maintained.

The Board concurs heartily, and without reservation, in these recommendations, and the Board therefore offers for favorable action by the Convention the amendments to the By-laws respecting annual dues and the Life Membership class as presented to the members, amended as follows:

*Resolved*, That the amendment of Article VI, new Section 3, as submitted to the membership, shall be amended to read as follows:

"Any Member or Fellow may become a Life Member of the Institute upon the payment to the Institute of a Life Membership Fee of \$500.00, the acceptance of which by the Institute shall constitute him a Member of this Institute for life and exempt him from the payment of annual dues, beginning with the fiscal year next following the payment of said fee.

"A Life Member shall have the same rights, privileges, and obligations as those of a Member or Fellow who pays annual dues, and he shall be privileged to use the title Life Member of the A. I. A., and the status of a Life Member shall be the same as any Member or Fellow in connection with any charge of unprofessional conduct or violation of the Principles of Professional Practice which may be brought against him.

"If the membership of a Life Member in the Institute shall be terminated in any manner and/or for any reason except by expulsion from the Institute said Life Membership Fee shall be and remain thereafter the property of the American Institute of Architects, without recourse, and if the Membership of a Life Member in the Institute shall be terminated by expulsion the Institute shall return to him the amount paid by him as a Life Membership Fee, without interest, and his entire right, title, and interest in said Institute and its property and assets shall thereupon terminate and cease.

"The Treasurer shall establish for and on behalf of the Institute, a Life Membership Fund; shall place to the Capital Account thereof the monies received as and on account of Life Membership Fees; invest said Capital Account from time to time in such securities as may be approved by the Board; shall pay annually, into the Current Fund of the Institute, in the same manner and for the same uses as annual dues, less the annual subscription of \$2.50 to the JOURNAL, from the income of said Capital Account when and as received, an amount which shall aggregate annually a sum equal to four (4) per cent of the Capital Account; shall place any and all amounts of income from said Account in excess of said four (4) per cent to a surplus Reserve Account set up in and as a part of said Life Membership Fund, and shall treat said Surplus Reserve Account in a similar manner to said Capital Account for the purpose of investment of the principal thereof and the disbursement of the income therefrom; provided that the Board of Directors may, by Resolution, order and direct the Treasurer to add any or all of the income from said Life Membership Fund to the Surplus Reserve Account."

*Resolved*, That the amendment of Article VI, Section 1, as submitted to the Membership, shall be amended to read as follows:



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"Every Active Member admitted to the Institute, after December 31, 1927, shall pay to the Institute an Initiation Fee of \$25.00.

"An applicant for admission to Active Membership in the Institute after December 15, 1927, shall not be elected thereto until and unless he has paid to the Treasurer of the Institute said Initiation Fee and the annual dues to the Institute for the current fiscal year.

"The Treasurer shall establish a separate book account in the Current Fund to be known as the Recruiting Account, to be used to pay the expenses arising out of the recruiting and admitting of Active Members to the Institute, and shall place therein an amount equal to one-fifth of the amount of the Initiation Fee, and shall place the balance of said Fee in the Reserve Fund. The Board may add to said Recruiting Account by appropriation from the Current Funds."

*(The three Resolutions, together with those renumbering and correcting the ensuing Sections, were adopted.)*

## Membership Statistics

The total membership of the Institute on May 3, 1927, was 3162 (as against a total on May 3, 1926, of 2994) and it was made up as follows:

Fellows.....	296
Members.....	2762
Honorary Members.....	73
Honorary Corresponding Members.....	31
Since the last report of the Board there have been:	
Elected Members.....	290
Reinstated Members.....	8
Reinstated Fellows.....	1
Members advanced to Fellowship.....	49
Honorary Members Elected.....	7
Honorary Corresponding Members Elected.....	0
There have been the following resignations and removals:	
Members.....	98
There have been the following deaths:	
Fellows.....	12
Members.....	20
Honorary Members.....	6
Honorary Corresponding Members.....	2
The total of new active members elected and reinstated has been	299
The total number of resignations, removals and deaths of active members has been.....	130
Leaving a net gain in active members of.....	169
The present number of Associates.....	405
The present number of Juniors.....	130
The names of the members who have died are as follows:	

### FELLOWS

Charles I. Berg	Guy Lowell
Francis W. Chandler	George W. Maher
William W. Clay	Henry McGoodwin
John A. Dempwolf	Thomas Nolan
August C. Esenwein	Howard Van Doren Shaw
Frank W. Ferguson	E. Hill Turnock

### MEMBERS

Herbert Page Beers	Harwood Hewitt
Harold B. Brady	T. Beverly Keim, Jr.
Samuel J. Brown	Alfred Edgerton Manierre
Frederick R. Candee	Andrew C. McKenzie
Serenus Milo Colburn	Walter J. Paine
Henry E. Crow	Henry Ayling Phillips
Albert H. Dyer	Richard Phillips
Charles E. Fox	William B. Riebenack
Walter M. Gieske	David Rowland
Carl N. Hawkinson	Ernest Philip Varian

### HONORARY MEMBERS

William H. Goodyear	John Murdoch
William R. Irby	Julius Pitzman
John Kausser	S. M. Randolph
HONORARY CORRESPONDING MEMBERS	
Ernest George	Ricardo Velazquez-Bosco

## Institute Membership

In concluding this report the Board wishes to make a statement concerning Institute Membership—for the information of the Delegates and the Membership at large.

There are perhaps 10,000 architects in the United States sufficiently engaged in practice to warrant their assumption of the title of

architect. This total is conservative. It is based on the registration lists of 29 states and territories, and on reliable data for the other states. Of the 7,000 or more licensed architects not now members of the Institute or Chapters there certainly must be a large number that could be interested in the work of the Institute and that the Chapters would desire to have affiliated. The Board, however, does not believe that the list of new members each year is a sufficient percentage of this unattached number. The rate of Institute growth for the past five years—from Convention to Convention—is as follows:

Convention of	Reported Net Gain of	Per Cent of Gain
1923	230	9.62%
1924	152	5.79%
1925	73	2.63%
1926	43	1.51%
1927	169	5.84%
	667	25.39%
Average for five years.....	133	5.08%

In the opinion of the Board this showing does not indicate that there has been a lowering of Institute standards for admission, or a flood of unqualified men admitted.

It is for the individual Chapter to decide for itself what its status shall be in the community—to say whether or not it is truly representative of the architectural profession. The Institute Board has always taken the position that it should not attempt to force membership increase upon any Chapter. This policy places upon the individual Chapter the entire responsibility for maintaining a healthy growth, and its own position as the spokesman for the architectural profession.

However, the Board has reserved to itself the privilege of informing the entire body of architects about the work of the Institute for the profession, and about the advantages of Institute membership. Under the present procedure every application for membership must bear the signature of the President or Secretary of a Chapter, as an acknowledgment of its existence. Before the applicant can be elected he must be approved by the Chapter to which he will be assigned if elected.

## Officers Elected

PRESIDENT: Milton B. Medary
FIRST VICE PRESIDENT: William Emerson
SECOND VICE PRESIDENT: C. Herrick Hammond
TREASURER: Edwin Bergstrom
DIRECTOR, FOURTH DISTRICT: William H. Lord
DIRECTOR, SEVENTH DISTRICT: Olle J. Lorehn
DIRECTOR, NINTH DISTRICT: Myron Hunt

## Medals Conferred

GOLD MEDAL OF THE INSTITUTE: Howard Van Doren Shaw, F.A.I.A.
ALLIED ARTS: Lee Lawrie, Sculptor
CRAFTSMANSHIP: Frank Holmes, Potter

## Fellows Elected

C. Herrick Hammond, Henry K. Holsman, CHICAGO; James O. Betelle, NEWARK, N. J.; Theodore Blake, Lindley M. Franklin, Sullivan W. Jones, H. Hobart Weekes, NEW YORK CITY; H. A. Overbeck, DALLAS, TEXAS; George I. Lovatt, PHILADELPHIA; Louis Stevens, PITTSBURGH.

## Honorary Members Elected

Thomas Adams, NEW YORK CITY; Hartley Burr Alexander, LINCOLN, NEBRASKA; Charles Dickey Armstrong, PITTSBURGH; Arthur Sinclair Covey, NEW YORK CITY; John Gregory, NEW YORK CITY; Carl Paul Jennewein, NEW YORK CITY; Lorentz Kleiser, NEW YORK CITY; William Alexander Lambeth, CHARLOTTESVILLE, VIRGINIA; Charles Jacob Livingood, CINCINNATI; Eugene Savage, NEW YORK CITY; Samuel L. Sherer, ST. LOUIS; Arthur A. Shurtleff, BOSTON; Ferruccio Vitale, NEW YORK CITY; Charles Henry Wacker, CHICAGO; Harry Wearne, NEW YORK CITY.

## Honorary Corresponding Members Elected

Georges Gromort, PARIS; Ludwig E. E. Hoffman, VIENNA; Ragnar Ostberg, STOCKHOLM.





A FRAGMENT FROM CONSTANTINOPLE  
(See page 234)



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## Angles of An Exposition Plan

THE problem of exhibiting works of art is a particularly modern problem because their accumulation is a peculiarly modern dilemma. Never before have explorations and excavations burdened any civilization with such accumulations and never before has any epoch felt that it was its prime æsthetic duty to show them—show them and understand them all. And never before have isolated oil paintings essentially unrelated to the structure of our time, either social or economic, been produced in such quantities and, as a result, been distributed more erratically than misdirected letters sent first East, then West, finally to end in the dead letter office. Despite the enormous sums expended on museums and annual exhibitions the contact between art, when exhibited, and the spectator, is invariably listless and unsatisfactory. The architect as well as the curator is guilty. European nations have found royal palaces the most convenient storehouses for art and that tradition has affected our entire conception of exhibiting it. We reconstruct palaces for the purpose when they are not vacant or Roman baths when they are not at hand, whether temporarily in what we call an exhibition or permanently in a museum. Alceste remarked, apropos of the poet who bragged of completing a sonnet in half an hour: "Time has nothing to do with it"; and whether we exhibit objects for three days or for three hundred, the problem of visually effective contact with them is the same.

We relate our buildings carefully to our processes of living, to the mental and physical habits and routine of those who are to use them. But in planning our exhibitions we ignore the equally important psychology of attention and the very definite methods of presentation and architectural framing which will evoke or stimulate it.

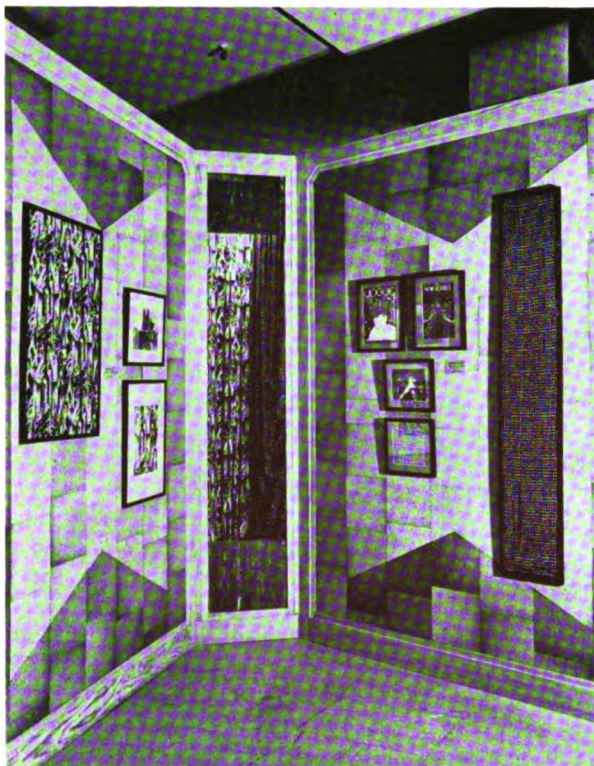
We do so because we conceive an exhibition as an architect's holiday, with the emphasis on imposing

axes and a stunning effect. The spectator's eye is really stunned. He is tricked into looking at everything at once and as a result sees nothing in particular. Perspective is an opiate to the eye. To see a painting or any other object of art in the average gallery is about as satisfactory as going to visit a friend drawn up on parade with his regiment, waiting to receive a distinguished service cross. Do we not speak of "pictures on the line"? Although the line is imposing, like the regimental parade, our contact with it is just as casual. And our contact with works of art will continue to be as casual as a governor's contact with the state militia when he reviews them, until we realize that the prime purpose of exhibitions is not to put objects in imposing array but to isolate them. Each axis of perspective is a potential axe. To "hit the spectator in the eye" is about as sensible, architecturally, as to hit him between the eyes with our fists. Psychologically we knock him out.

The major problem in planning any exhibition then is not to let the eye see too much at once, to break up vistas, to isolate objects, to use every mechanical and constructional means to focus vision instead of dissipating it. And because our accumulations of art objects, when we see them, are usually arranged according to value or epoch very much as objects are arranged according to price in the aisles of a department store, it is significant that one of the most radical attempts to evolve a new architectural treatment for exhibitions should have taken place in one of the largest department stores in New York.<sup>1</sup>

Whatever departure could be made, would, I knew, depend upon the ground plan adopted. Although not an architect by training, ten years of work as a theatrical designer have proved to me the importance of a plan, even in the fugitive structures of the stage.

<sup>1</sup> Exhibition of Art in Industry, R. H. Macy & Co., New York, May, 1927.



A POCKETED DISPLAY

The *decor* for a play is built about its main purpose and the lives its characters lead, precisely as a country house is evolved about the main interests of its owner. The first problem for the theatrical producer and his designer is really an architectural one: to plan the placing of doors, windows, steps and levels so that even on the small space of the stage certain movements of the actors are heightened and emphasized. The pattern of movement created is as effectively determined by the ground plan of a setting as the routing of crowds through a station or a hotel is made practical and effective by the ground plan of a building. The characters in a play are literally led by its architectural structure, just as travelers or tenants are led by the arrangement of corridors and waiting rooms through a railway terminal or an office building.

The particular importance from an architectural point of view of this exhibition of art in industry, is its attempt to evolve a plan suited to the needs of the average spectator and based upon the recognition that he does not really look at things unless he is arrested and literally cornered. The one thing to force him to do, as far as a ground plan can, is to stop and look until he can listen to the still small voice of his personality and the reaction of his own taste. And the one thing to be avoided, as a cardinal sin, is a room of which he can see all sides at once.

The angles of 45 and 60 degrees occurred to me as feasible devices, partly because the angles have become

associated with the character of the design in so much modern painting and modern art. Angularity in design was appropriate for an exhibition which intended to show the influence of modern art upon all fields of manufacture. But angularity in plan, is, I think, the best and simplest means of destroying the soporific axis and the mass effect. And the same triangulation on which the ground plan was based was carried into the elevation, and into all the panelling, pilasters and ornament.

The ground plan was conditioned by the fact that the main entrance was at the center of the floor, through three specially reserved elevators. This resulted in basing the plan upon a small court into which they opened. I was fortunate enough to be able to have three wrought iron gates from Oscar Bach. I deliberately placed the Tudor gate at what might normally be the central entrance to the exhibition and blocked it as an entrance by backing it with a small cyclorama. This threw the main entrances on an angle to right and left, through two open portals, so that the spectator would be forced to turn either one way or the other instead of being hypnotized by some spectacular central point. Either entrance led directly to an exhibition of silks and the designs from which they were derived. And here again any attempt at a central display was deliberately eliminated and the show cases in which the silks were draped reduced to minimum dimensions. The screens on which they were shown were not schemed into a single wall but again broken up into planes set at angles of 60 degrees, so that the modern designs from which the silks were derived were deliberately pocketed, and the spectator, as far as possible, was held in each pocket with his eye undistracted by the remainder of the section or for that matter by the exhibition itself. The nearest approximation to a focal point was the rotunda where glass and pottery were shown in six showcases with onyx colored backings. But even here the showcases were angled so that instead of a flat array of six in a solid plane along a single wall, certain of them struck the eye directly, certain others more obliquely. And in order to see them more directly, the visitor was forced into another alcove. The rooms to right and left, again with show cases set at angles, one wall at an angle of 45 degrees balancing a rectangular corner, did as the ground plan indicates, force the same isolation of the spectator in successive corners. He was really cornered. His eye caught something which beckoned, aroused his interest and drew him into an angle which effectively sequestered him.

The only portion of the exhibit where this scheme was abandoned was in the long rear corridor. And the only reason I relinquished it was the fact that the floor was not large enough to continue the original scheme throughout. But I tried even here to break the





EXAMPLES OF BROKEN VISTAS



(Compare with Plan on page 241)

soporific monotony of long vistas by panelling these walls and breaking them into separate units so that the various exhibits were emphatically isolated one from the other. The effect of an unbroken wall with drawings or frames, regimentally arranged with the uniformity of postage stamps in an album, was eliminated. The absence of any uniform artery of circulation, or constant line from right to left that would automatically route visitors through like trains on a track, but instead switched them back and forward and often forced them to retrace their steps, did not, as far as I could observe, create confusion and seemed to stimulate interest rather than fatigue. The fact that fifty thousand spectators, by actual count, saw the exhibition in one week, argues, I think, for the practicability of similar attempts for current art exhibitions, such as our academies and other large annual shows, and also that the arrangement of our museum galleries and halls could be redesigned with stimulating results.

In regard to the architectural detail for the various facades, I was particularly interested in the very effective results to be got from our standard building materials, particularly substitutes, such as cork, imitation marble (made of rubber), imitation stone (such as Zenithern) and the combination of plaster-paint known as Craftex; also the effective tone and texture of unfinished American redwood which I used

in order to find a panelling material as cheap as the common white pine. We are rather inclined to inveigh against this age of substitutes and the fact that often we cannot utilize the natural beauty of such textures as rare marble and fine stone. But a substitute for stone such as Zenithern provided is not used to imitate stone, gives a color range and a freedom of color pattern which could with great difficulty be obtained with marble or stone itself. The cork panelling used as a background for the framed silks was standard floor tiling made of pulverized cork compressed into regulation blocks one foot square. Its texture and its three-color ranges,—dark, light and medium—are in themselves unusually beautiful. It is far more beautiful on a wall, particularly a wall where pictures are to be hung, than when used as flooring, for which it is intended. Had I been able to afford a little more waste in cutting, many more interesting block patterns could have been evolved. And the natural variations in color of the tiling where the separate blocks meet are an aid rather than a detriment to the design, in fact give the quality and effect of intersecting planes such as we see so often in modern water colors. Marbleized rubber has just been declared contraband as floor covering in New York City, at least for certain classes of buildings. I think there need be no undue lament as it is so much more beautiful used as a wall



panelling, particularly when not broken up into violent checkerboard patterns but used with genuine loveliness of color and surface as in imitation onyx streaked and veined with yellow.

The varieties of surface possible with Craftex, or similar plastic-paint products, of course make its use quite as effective as plaster and a distinct aid in varying wall surfaces to suit exhibits; without the expense and delay necessary to plastering. In the spaces of separate panellings on a single long wall, this is all the more true, as these wall surfaces could be rather quickly washed off and redone in order to suit the succession of exhibits throughout a year or a series of years.

The forms used for pilasters and ornamental trim throughout the exhibit presented a problem that was comparatively easily solved as the detail used had to connote a quality of modern design free from any association, reflection or even adaptation of historic ornament. The prism forms of the pilasters joined at angles of 60 to 45 degrees are a rudimentary indication of a whole series of a similar forms which, I think, might be developed by the use of varying angles, and elaborated, though always in prismatic pattern. They retain an effective simplicity, reveal the beauty of whatever material is used and in almost any lighting give effective play of shape and accentuations of relief. The same holds true of the forms used in the corner of the auditorium which, due to the fact that the exhibition had to be assembled in place in ten days, were made by merely superimposing standard thicknesses of red-wood lumber in varying widths. I wish to point out, with the diffidence necessary to a designer, who is not an architect by schooling, that I nevertheless believe that in the development of form along these lines there are distinct possibilities for the exterior ornamentation in stone of a great many modern buildings.

For the quality of design in this exhibition and its structure is modern not because of its form but because the exigencies under which it was produced are typical of those under which all building and ornamentation must be done in an industrial era. There is no virtue that is permanent except the virtue of necessity. The structure and the beauty of outline of the setback skyscraper is less the result of the artistic convictions or intentions of American architects, than the consequence of a zoning ordinance passed by the authorities of New York City.

The only reason that modernity in design has become important is that it is being forced upon us. And the simplification which is typical of modern design is becoming more and more necessary because ornamentation, typical of older and classical design, has become increasingly expensive. We literally cannot afford to ornament very elaborately what we make, whether it be a dress, an entrance hall, a book cover,

or the exterior of a building. If we do, the increasing cost involved, particularly of labor, limits its use so inevitably that its effect upon current design in cities and homes is negligible. It is only by facing this problem that we can evolve architectural forms, whether for interior or exterior use which can penetrate, as they should, to every corner of our cities and our houses.

The designs for this particular exhibition therefore were such as any journeyman carpenter could put together with a saw, a hammer and a square. Planing was practically eliminated, and in whatever material the interior trim and ornament had been executed, even for permanent installation, there would have been, for that reason, a proportional and similar saving. Whatever effectiveness or beauty the result had was due to the fact that to some extent at least, we did meet these exigencies of modern construction and tried to turn them into virtues instead of evading them as defects. One has always the virtues of one's defects, as the French proverb has it; modern limitations, even in labor and material should be and can be turned into elements of æsthetic interest and made the basis of modern architectural ornament on a scale which this particular exhibit could only hint at.

The exhibition demonstrated, I think, with singular effectiveness the fact that a great deal of our traditional lament over the ugliness of the industrial age has been rather misplaced. The machine does not necessarily produce ugly things. Feed beauty to the machine and it can beget beauty in turn. The whole problem is to evolve a kind of design which a machine can assimilate and produce. The ugliness which comes from machine work is the attempt to make the machine reproduce qualities of handmade things, as in pressed glass salt shakers which are full of meaningless dents that are the machine's blundering approximations of the incisiveness of cutglass.

What we miss in the subtle beauties of texture, such as hand-hammering and hand-burnishing give, we can replace with the natural beauty of our materials and even, as I think the exhibition shows, by the use of our modern synthetic substitutes. But a thousand elements of modern construction, even bolts and hinges, can be just as effectively standardized for quantity production if the essential line or outline is well designed. The die can be beautiful in pattern and structure and once the die is cast, the machine can produce by the thousands identical objects that will have the beauty of the original pattern. This exhibition as a whole may be not only a happy augury of the growing importance of modern art for trade and industry but also an indication of the relevance of modern art forms to architecture itself.

LEE SIMONSON

# Notes from the Bosphorus

## *A New Byzantine Sculpture*

THE relief shown just below was discovered in Stamboul two years ago during excavations on the site of an ancient church which lay not far from the shore of the Bosphorus and below the hill on which the Palace of the Sultan stands. It represents the Virgin standing with arms half extended. The head and feet and left hand are missing. Upon two

plaques on the right and left of the halo that extended behind the head can be read the monograms which stand for "The Mother of God." The relief is large and the figure a little under life size. The marble is fine and white and has the appearance of ivory. The figure was originally enriched by the fixture of gold or silver pins to the halo, the hands, the left shoulder, the plaques, and the knees. Perhaps also it was partly colored.

The style in which the figure is cut is of the very finest. In fact, we have no other sculpture with which it can adequately be compared. Although the relief rises but little above the background yet the figure is not flat or dull. The folds of drapery are as finely rendered as in any work of Byzantine art. The nearest comparison is of course the ivory plaques which were used during the first seven centuries of Byzantine history as the outer covers of books. The way in which the basis upon which the figure stands is rendered almost in perspective has many parallels in ivories of the eighth, ninth and tenth centuries. The plaque itself has relatively the same proportions as the ivories.

The date is certainly early, hardly later than the tenth century. It may even be as early as the ninth century, because the defacement of the relief suggests that the damage was done during the Iconoclast controversy, which ended in 842 A.D. The monograms have been carefully chiselled off and the whole work shattered. The damage is hardly the haphazard damage which would have been done by the Turks.

The relief is, in any case, one of the most important discoveries made in Byzantine art for many years. Relief work in stone was, perhaps, the least practiced of the various branches of Byzantine art, except in so far as mere formal designs were concerned. That is why the only real parallels for this work are to be sought for in ivory-carving which was a flourishing form of art at all periods of Byzantine history.

Discoveries of works of art are as rare at Constantinople as they are frequent at Athens and Rome. This new addition is therefore the more welcome. It is to be seen in the Imperial Ottoman Museum at Stamboul.

### *Some Roman Links With Mediaeval Art*

In the Imperial Ottoman Museum of Constantinople are two statues which are of the highest importance for the study of mediæval art. They have been in the museum for some considerable time but have never attracted the attention of students. They were discovered during the excavation of the baths at Aphrodisias, a city which lies inland in Asia Minor not far from Laodicea. The same excavations produced many







FIGURE 1

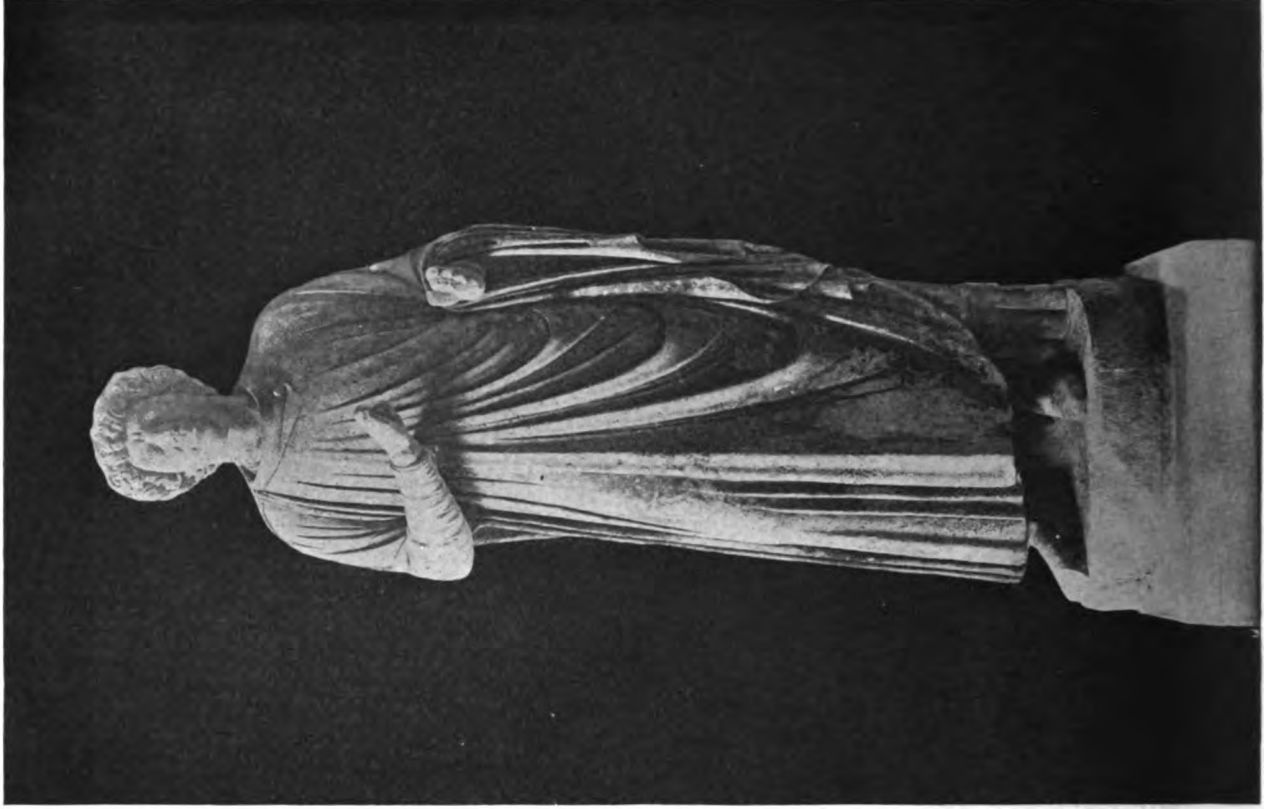


FIGURE 2





FIGURE 4. THE KING OF JUDAH-CHARTRES  
*After a photograph by Ed. Houvet*



FIGURE 3. (The head of Figure 2)

remains, architectural and sculptural, which indicated the wealth and luxury of the inhabitants.

These two statues (Figures 1, 2, 3) are roughly contemporary and can hardly be dated after the close of the fourth century of our era. They represent local magistrates of some importance. The garment in each case is the same—the *Tunica Manicata* of the Romans which was only worn at first by emperors and later by officials of high standing.

The hair in each case is essentially Roman in appearance: it is cut in the Roman way and worn in the Roman fashion. But in the faces, in the sternness and firm attitude of body and finally in the remarkable arrangement of the folds of the garments we are in touch with a wholly new spirit in ancient art. The severity of expression, the absence of any of the strong personalising so common in the portraits of Roman Emperors of the first two centuries after Christ, suggests that some new movement in art has made its appearance. The German archæologist, Professor Rodenwaldt, has already called attention to a remarkable group of heads in European museums which all exhibit this same spirit and feeling. But these two life-size and perfect statues seem largely to have escaped notice. In them we see a new tendency to discard the personal element in portraiture and produce the type, a reversion to older Hellenic ideals. The faces of these two statues recall the stern grim mosaic faces that decorate Byzantine domes in churches such as that of Daphni, near Athens, or of Monreale at Palermo. The type of the unrelenting taskmaster or of the stern Creator of Order was easily derived from a portrait of a typical Roman magistrate in whom individuality was of less importance compared with the majesty of the great fabric of law and order that he represented. Thus in these two statues, and in a host of smaller works that resemble them we see the first hints of that grand solemnity of Byzantine art which reached the zenith in the fourteenth century. The little sculpture in relief shown (See frontispiece) gives some hint of the next step in the development. It belongs probably to the sixth or seventh century after Christ and shows an archangel guarding the twelve apostles, of whom only three remain on the fragment. In the faces of the apostles we can see the type of the Roman magistrate appearing anew. But now the type is safely achieved and any trace of individual variation has long vanished.

But perhaps the most striking feature of the two statues from Aphrodisias is their drapery. Here, in the astonishing simplicity of the folds and in their rigid almost archaic rendering we have a glimpse of what was later achieved in the middle ages in western Europe. The term "Romanesque" is in no sense a misnomer. The influence of the art of the twilight of Roman greatness was far too powerful to succumb completely to the waves of oriental influence that

swept into Europe. The earlier thirteenth century sculptures of the Royal Porch at Chartres (Figure 4) exhibit all that stern rigidity of line and aloof majesty of face that we see as early as the fourth century—nine centuries before. The face, such as that shown here of one of the kings of Judah, is a type not a portrait, ideal not realistic. Byzantine art of the fifth and sixth century took over the stern types of late Roman art and, as it were, stabilised them. For nearly eight centuries Byzantine art kept to its rules and fashions without profound experiment and without any unexpected volte-face. Differences in style during this long period are often very hard to detect and the dating of Byzantine works of art is far more hazardous than the dating of other styles and manners of art. The development can be traced clearly and distinctly but only after close analysis and much comparison. The changes of style do not spring to the eye as in the rapidly developing centuries after the Renaissance. There is, thus, no paradox in supposing that Roman art of the late fourth century could instil its vitile and lasting influence into the new art of Byzantium. Byzantine art was perhaps the most conservative that has been seen in Europe. There is little wonder that once a powerful influence has made itself felt it should persist with vigour over a long period of time.

STANLEY CASSON

## Marginalia Architectura

### *White Paper*

I HAVE heard that among the Chinese (or else it may be the Arabs) the written word is held in such high esteem that any torn page of print seen fluttering along the streets is gathered up with respectful care lest it may contain some extract from the words of the Sage, or a fragment of the sayings of the Prophet. Among the Valambrosians the very reverse of this custom exists. Their deepest reverence is reserved for pages unmarred by any mark or line. Their strongest feelings of awe and devotion are roused by the sight of Clean White Paper.

The immortal Boynikins, the pioneer in the study of the Valambrosian culture, makes reference to this cult<sup>1</sup>, but, if it is not presumption to say so, he seems to confuse this tradition with the ritual changes of bed-linen enjoined in the "Canon of the Innkeepers and Taverners."<sup>2</sup> This latter usage commemorates Gamma transmogrified as "The Keeper of the Great Hotel," and has no connection whatever with the belief to which I refer.

<sup>1</sup> The Valambrosian Doctrine of Color Morality; Vol. II; Chap. 17; "The Gospel of the Clean Sheet."

<sup>2</sup> Gammapamina; 14th Transmogrification.

## MARGINALIA ARCHITECTURA

As is well known, the political as well as the religious ideas of the Valambrosians, based firmly upon the Laws of Design as set forth in their sacred writings, exalt the architect to a unique position in society. Like other nations they entrust the enforcement of the laws, the conduct of public affairs, the dissemination of news, and the operations of commerce to a servile class composed of the least intelligent members of the community. Unlike other peoples however they do not also permit these mercenaries to frame the laws as well as enforce them, to determine the great policies of the state, or to decide what articles shall be offered on the markets and the prices at which they shall be bought and sold.

They distinguish sharply between *planning*, which requires brains and imagination; *supervision*, which above all other qualities requires trustworthiness, and *execution*, which requires only a certain adroitness and industry. The first two functions they entrust wholly to the architects among them, believing that in exercising them they act under the direct inspiration of Gamma himself, in his Seventh and Most Excellent Transmogrification, as "The Great Architect."<sup>1</sup>

It is from this custom and this belief that their devotion to Clean White Paper (which general term includes parchment, as well as all tinted papers, tracing linen, Bristol board and stretched canvas<sup>2</sup> "if only they be free from any mark or line of brush or pencil"<sup>3</sup> has originated. It is, for them, the symbol of the "All-possible," by which they mean the immense potentiality for good or evil in the hands of the architect when he bends over a freshly stretched sheet, pencil in hand.

"From every Clean White Sheet" says their proverb, "may come forth one masterpiece or any one of five million abominations." This saying reflects the popular belief that upon any given piece of paper only certain forms which have been predestined from eternity may be drawn. One of these figures (the number of which is incalculable) is a miracle of beauty; all the others are hideous nightmares. The ability to evoke from the Clean White Sheet the one beautiful possibility that lies inherent within it, comes only through prayer and self-denial, austerity and the practice of virtue. They believe also that a design drawn upon paper becomes at once embodied with reality in the mansions of Gamma and that in the future life the designer will be forced to contemplate through the unending ages the forms, admirable or frightful, that he has thus evoked into being.

It is not surprising that the architects of Valam-

broisia are most reluctant to undertake any new commissions whatever. When employment is thrust upon them by sheer force of public opinion or for grave reasons of state, they prepare themselves by fasting and long drawn out ceremonials. It is not uncommon for an architect who, in spite of these preparations, remains doubtful of success in what he has to do, to carry the Clean White Paper in formal procession to the workshop of some more gifted fellow, begging him to assume the task in his stead, a favor which it would be considered ungracious if not impious to refuse.

When the work is begun the sheet first taken up is often laid aside for the reason that the Possible Perfect Form belonging to it is so intricately beautiful as to be beyond the draftsman's power to reproduce in line. For just as it is considered that things drawn on paper in reality come up out of the paper itself where they have previously been hidden, so also it is believed that the cultivated eye can perceive these phantom forms in the Clean White Surface, before anything is drawn upon it. The development of this faculty is more especially a part of the architect's training but some facility of the sort is considered a necessary accomplishment for every educated Valambrosian. Professors of the art are numerous and the collection and appreciation of rare examples of Clean Paper are favorite occupations of the leisured class. Several large public collections exist besides privately owned specimens of great rarity and value.

The most highly valued single example is probably the very fine folio, about seventeen by twenty-three inches (now slightly rumbled by repeated handling<sup>4</sup>), on which Tabo Tod Margilecs did not draw the design for the Great State Granaries. Sold recently at private auction for the record price of BB463,000, it is understood that on the death of the purchaser it will find a permanent home in the National Galleries. By special invitation of its present owner (an architect of rare distinction and so deeply imbued with correct principles regarding Clean paper that he has carefully refrained all his life from ever drawing anything at all) I had the pleasure of examining this unique specimen as well as the other priceless rarities in his possession.

He pointed out their various possible beauties with so much enthusiasm and such profound scholarship as to impress me deeply even though I myself could not fully appreciate their merits. Unfortunately some blundering comment of mine aroused his curiosity as to the manner in which Clean Paper is regarded by my fellow countrymen and the answers I was forced to make to his shrewd questioning aroused

<sup>1</sup> Gamma, in his Seventh Transmogrification, is conceived of as being alone responsible for the design of the Universe. The actual work of Creation is represented as having been carried out by Goblo, whose sovereignty over the tenth part of all things is in recompense for his toil.

<sup>2</sup> By a figure of speech the term is sometimes applied to whitewashed walls, fresh plaster, and vacant building lots.

<sup>3</sup> Faint blue lines forming rectangles are exempt from this prohibition. Pa ma-gamma, Epac. 6; Fraser, Golden Bough, Vol. 13; Poynikins, *op. cit.*

<sup>4</sup> EN-GAKI (N-Gag): To float upward after being submerged; to bubble up from the bottom.

<sup>5</sup> One corner is bent over about 6 cm. There is a small thumbback hole in the top near the center.



his indignant horror. He was slow to believe that no law or custom of ours prevents careless bunglers from ruining precious drawing surfaces beyond redemption by covering them with whatever clumsy and futile designs froth up first from their undisciplined fancy, or that cold and sterile pedants could be suffered to escape the labor of bringing out their perfect possibilities by reproducing upon them random fragments of the dreams of past ages.

"From what you tell me," he said at last, "I conclude that the sin of Spoiled White Paper, committed daily among you, cries aloud for divine vengeance. If this be true you have much indeed to learn of the reverence that is due to the great gifts of Heaven to man, of which White Paper is by no means the least."

Then, turning to the prized relics with which the walls of the room were hung, he burst forth with the following invocation:

"O, innocent and unsullied paper, to which Valambrosia alone pays reverence, ordained to be the medium through which beauty is brought into the world, not thine the fault if thou art made the very means by which it is affronted. Humbly dost thou submit thyself to the will of thy possessor. At his own peril let him set down upon thee anything except that which does honor to thy purity and perfection. Wilfully he takes upon himself the penalty of failure, for it is not required by necessity of any man that he should draw lines upon paper."

With this I slowly and silently withdrew, and meditating upon the frequency of the offence among us, and the flimsiness of the excuses we offer for it, namely, that "the owner was in a hurry to get into the building," or, that "the builder was howling for his details," or, that "it wasn't much of a job anyway," or, any of the thousand other reasons we put forward so glibly for affronting the Clean White Sheet with anything less than our highest and most careful efforts, I determined to make amends.

To this end I have established a refuge or sanctuary to which homeless or stray White Paper may be sent, in care of the Editor of this JOURNAL, and be sure of a hospitable welcome; with this sole condition (since the accommodations are limited) that, for the present at least, the privilege will be extended only to cold-pressed Whatman's in perfect condition, and preferably of Double-Elephant dimensions.

F. P. S.

## Paris Letter

THROUGHOUT the year Salons and Expositions succeed each other in Paris, but architecture is hardly visible save in the Salons of the *Société des Artistes Français* and the *Société Nationale des Beaux Arts*, which open their doors side by side in the *Grand Palais des Champs Elysées* on 30 April each year. Most of the exhibited architectural work is found in

the first of these Salons. This year it contains a remarkable restoration of the *Labyrinthe d'Égypte*, presented by Monsieur Azéma. This vast study is worthy of praise not only for the scrupulous exactitude with which it has been prepared but also for the charm with which it has been rendered. Monsieur Azéma has evoked, with great distinction, the strange and grandiose aspect of this architectural ensemble under a starlit night.

Monsieur Braunwald shows a restoration of the city of Ys,—fantastic views, unsuspected palaces, doors of which the height may be but guessed, and many other fairy yet architecturally possible aspects. The designers of cinema sets might well take counsel with such an artist who also proposes to install an archæological institute in the ancient Abbey of Beaufort in Brittany. Many architects and archæologists seek thus to preserve such historically interesting buildings by finding for them some use in keeping with their character. Thus also Monsieur Balleyguier, who proposes the completion of the Granvelle Palace at Besançon (1534-40), already partly used as a museum. But in such cases one often prefers a simple restoration.

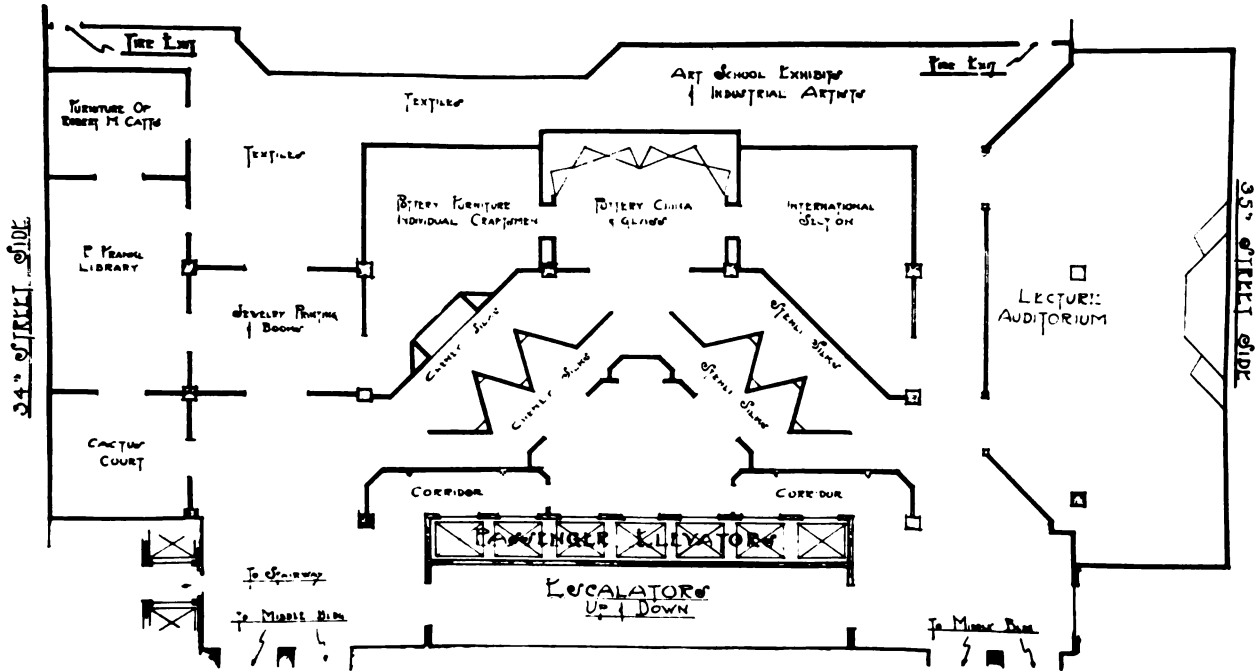
Seekers of new problems present some interesting studies. A supply station for automobiles by Monsieur Defrasse fils reveals a practical solution which will soon be demanded by the incessant development of this form of vehicle. Monsieur Doyon has conceived a Cinema City designed not only for the complete production of the most complicated of films but for the comfortable existence of the numerous population involved, while a scheme for a modern fish-handling center is another interesting example of the application of architecture to an industrial problem. Among the classical exhibits there is a very beautiful one by Monsieur Dubreuil which presents, on a grand scale, a most impressive church for pilgrims set by the edge of the sea.

At the *Société Nationale des Beaux Arts* I remark only the very original *envoi* of Monsieur Besnard,—a design for a sort of open air church destined for the great autodrome at Miramas, in Provence. Here are attracted, for several days at a time, great crowds who follow the sports. Monsieur Besnard plans they may also participate in worship, not only while under the roof of his edifice, but from all points on its outer circumference, since the altar is visible everywhere through the great wall openings. It only remains to add that a vast expanse has been provided for parking!

I must also mention one of the last works of our charming confrère Giudetti who has just died in the full tide of his success. Always an adorer of Greece he sent each year, for the section of painting, some of his charming and luminous studies of Attica. This year he has given us a view of the Parthenon as seen by a painter who had not only a delicate perception but who was informed, as an architect, with gentle respect for the art that once was. The new pont de la Tournelle, for which he had made the architectural studies, following a competition, is not yet finished, and every architect will be saddened by the thought that he did not live to finish his work.

He was also one of those designated among the *lauréats* in the competition for the League of Nations Palace at Geneva, for which there were some 300 submissions. Yet there was no single successful winner in spite of the high quality of the designs. The program was so vast that a perfect solution was not possible, and the lay of the land added greatly to the difficulty of the plan. The prize was

## PARIS LETTER



PLAN OF THE ART IN INDUSTRY EXHIBIT, R. H. Macy & Company, New York City. (See page 231)

divided among ten, in equal parts, and the decision as to the architect to be selected was reserved for the future. It is rumored that several of the competitors will be invited to collaborate. At any event it is probable that an examination of the projects would suggest certain modifications in the program.

\* \* \*

I have already alluded to the efforts undertaken by French architects to protect their design rights, leading to a modification of the law at present governing in this matter. The rights so conferred have to be watched and the owner must see to it that they are respected. The habit of ignoring an architect's rights is so prevalent that the makers of post-cards never think of mentioning the name of the architect of whatever building they may use. Several of our confrères have had the courage to essay an entrance into the dense forest of legal procedure where they must fight for their rights. Most of them have obtained satisfaction and they are to be felicitated. *Maitre* Tassin, the distinguished lawyer at Court, who has taken a particular interest in all legal questions of interest to architects, has addressed an appeal to all our confrères inviting them to make known to him every case where a design right has been violated, and to seek damages in court. "Even though the most obscure photographer," says he, "or the most insignificant designer is effectively protected by law, it is still difficult to get the courts to admit damages to an architect, even in an amount bordering upon parsimony." Action should then be swift, and although I have once before spoken of this matter in these pages may I again recall to all architects the importance of protecting their design rights. Otherwise promiscuous publication of their work becomes easily possible and many a commission has been lost to the forgers who have no scruples in such matters.

This state of things was partly the cause of the professional principle which forbade the publication of architectural designs in magazines printed for public consumption. One in France would have reproached a young architect if he had sought to advertise by having his work reproduced in a publication not reserved exclusively for architects. Unhappily, in this fine attitude, there was undoubtedly the fear that clients would be lost rather than gained. Of late, the younger architects have chafed at this restriction, and there have begun to appear a number of small publications which print illustrations of small houses, with the name of the designer, and often with the cost. Some have held such acts to be unprofessional, and savoring too much of business, but I must say, after reflection, that these young men, most of whom were returned from the war, have had a rather clear vision of the situation and that they have, for the most part, rendered a service without in any way injuring their fellows.

I would say that these small publications are read by those who never would call on an architect. They are the people of small means, salaried or in some little business, who buy a piece of land on the outskirts in order to build a home, raise their family, and end their days. The sale of this form of literature seems to be considerable, and to provide a living and an independence for many young artists. Their clients benefit, for otherwise they would build without competent direction and with the too usual results.

The influence of this method of advertising architecture is also particularly noticeable in its effects upon subdivisions. The better class of houses that results exerts a stimulus, evokes an effort towards emulation, and now that the new law governing subdivisions requires adequate street provisions, there is a perceptible result. It may take fifty years to achieve the full benefit that is possible, but what is fifty years in the life of a city?

G. F. SEBILLÉ

## From Our Book Shelf

### *Manhattan Through a Camera*

There are countless people outside New York to whom that city represents romance—the romance of wealth, the romance of opportunity, the romance of commerce, or, most appealing of all, the romance clinging to early ties, whether of a birthplace and home or of a delightful objective for visits from neighboring cities. One always has a kindly remembrance of the Boston girl who did not wish to live in New York because she would then "have no place to go."

For people thus affectioned toward their Manhattan, no less than for the favored dwellers within the gates, this panorama of it in Mr. Lubschez's charming photographs—"Manhattan, the Magical Island"—will be a peculiar treasure. From the old to the new, all phases of outward and visible New York are here. From this grey and drizzly East Side glimpse—home of the push-cart and the sloop-shop, but glorified in our folk-song as the *point de départ* of Manhattan's Man of Destiny—to the gorgeous pinnacles and the towering "ziggurats" of modern Babylon. From Chinatown to Park Avenue. From Fraunces' Tavern of historic dignity to the skyscrapers of Wall Street. Madison Square Garden, the loved and lamented, is preserved to us here by the faithful camera. We are shown the upspringing of new architectural growths and the weeding out of the old—by "progress, the destroyer," as the artist rather wistfully puts it.

Thus, for the visiting stranger, this exhibit of New York's most interesting points, with explanatory notes, might well act as an efficient guide. As gift-book, it would be hard to find a more attractive one, for any admirer of America's greatest city. Those who are Victorian enough to go dreaming of old days, even as they love to drink in the reminiscent atmosphere of Edith Wharton's New York stories, will recognize that atmosphere in views of the antique stateliness which is Washington Square and Gramercy Park. Those who know the lump in the throat which may rise unaccountably at a glimpse through iron gates of sad courtyards peacefully withdrawn beyond the brick walls of old time, will linger over the scenes in Greenwich Village and thereabouts. None but children of the city know the poetry that lies hidden in a brick wall or an iron gate! There is poetry in these pictures—in the choice of subjects, the composition, the plan of light and shade, the contrast of black canyons with "the patch of blue," the misty silhouettes of giant towers looming up through vistas of dark trees. The artist has thrown over all these things the glamor of his own sentiment—subtle, delicate, something not expressible in words but inevitably to be felt. It is this gift that weaves a spell around ancient window-blinds and battered pavements, cobblestones and dim alley-ways, and makes of the photographer a sort of modern Merlin.

The text accompanying the pictures is modest in volume but comprehensive, and breathes the same artistic appreciation of the subject that is shown in the product of the camera. Nothing, it would seem, was overlooked that would aid in presenting the most characteristic aspects of the beloved island. Her parks, her bridges, her waterfront and river views, her churches and theatres, her picturesque slums, her swarming crowds by day and her twinkling piles

of masonry by night—examples of all these contribute to the spectacle.

On the whole, a volume that from cover to cover—from Our Lady of Liberty out in the harbor to the "Majestic Hudson" on the last page—is one of which any poet-artist should be proud. Nor should he fail to be proud of the setting of his photographic treasure—done by the press of the American Institute of Architects, and a splendid specimen of that press-work, which has already won itself laurels for distinction and general perfection.

A. L. M. K.

### *Omission*

The photographs illustrating the work of Mr. Östberg, in our last issue, were by Mr. F. R. Yerbury.

### *Theory*

Among the various books treating of architecture, from the point of view of theory, which have appeared in this country, and in England, the "Theory and Elements of Architecture"<sup>1</sup> by Atkinson and Bagenal takes a high rank in both interest and value. The work is rather in the form of a treatise than a text book—although the two aims are inconsistent—but it is not a text book to place in the hands of a beginner. As a reference book for the lecturer, for the advanced student of architecture and for the library of those architects who are interested in the designing of buildings, it is admirable.

When completed the work will comprise three volumes, of which Volume I is split in two parts, and it is the first of those parts which has now been published and thus forms the subject of this review. In this part it is the author's aim to give a history of materials and structure in different climes and epochs and to show how the various simple elements of buildings such as walls, roofs, doors, windows, were developed and perfected, discussing at the same time the limiting conditions that controlled their development, and deducing wherever possible a principle or conclusion that might be helpful to designers of our own day.

In listing and discussing these influences they have overlooked nothing and if there is any weakness in the treatment of the subjects it is merely in respect to the occasional importance given to inconsequential matters. Books of this nature, however, are as a whole too summary,—too seldom is the reader given the privilege of deciding what is important and what is not, and in this direction the authors do not err.

Naturally this part of the work is concerned chiefly with monumental architecture,—that is, architecture in stone or other massive materials. Particularly in the Chapters on "Building Stones" and their traditional use in walls have the authors assembled and digested a mass of the most interesting and informative data. Readers will find here what most of us have long sought and wished to know,—that is, not merely the external appearance of stones in all periods of architecture, but what kinds of stones they were and where quarried; all of this we are now told.

A little weighty in format, the book is excellently printed and has an abundance of useful and wisely chosen illustrations. Valuable lists of references are given at the end of each Chapter.

N. C. C.

(1) THEORY AND ELEMENTS OF ARCHITECTURE. By Robert Atkinson, F.R.I. B.A. and Hope Bagenal, A.R.I.B.A. New York. Robert McBride & Co.



## INSTITUTE BUSINESS

### Institute Business

#### *Applicants for Membership*

1 July, 1927

TO THE MEMBERS OF THE INSTITUTE:

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

ARKANSAS CHAPTER: *T. E. Bassham, L. Milton King, Carnall Wheeler*; BOSTON CHAPTER: *Herbert Squires Cleverdon, Roger Griswold*; BROOKLYN CHAPTER: *Fred E. Gilson*; CHICAGO CHAPTER: *McDonald Lovell, Elizabeth Kimball Nedved, Rudolph James Nedved, Richard Powers, Dwight G. Wallace, Lewis B. Walton*; CINCINNATI CHAPTER: *George Marshall Martin, Ernest Pickering*; COLUMBUS CHAPTER: *William Unger*; ERIE CHAPTER: *Fred A. Fuller*; FLORIDA CHAPTER: *William Kenyon Drake*; HAWAII CHAPTER: *Herbert Cohen*; IOWA CHAPTER: *Burdette Higgins, Edwin H. Wesberell*; LOUISIANA CHAPTER: *Richard Lee Maroney, Theodore L. Perrier*; NEW JERSEY CHAPTER: *Louis S. Kaplan, D. Wentworth Wright*; NEW YORK CHAPTER: *Wm. John Cherry, Rob Roy S. Converse, Kenneth Berkeley Norton, Wm. Sunderland, Jr.*; NORTHERN CALIFORNIA CHAPTER: *E. Geoffrey Bangs, Edgar B. Hurt*; OREGON CHAPTER: *Fred Aandahl, Walter E. Church, Fred A. Friisch, Wade Pipes*; PITTSBURGH CHAPTER: *Maximilian Nirdlinger, Charles Harvey Sorber, William Wilson Vandevort*; UTAH CHAPTER: *Joseph Nelson*; WASHINGTON STATE CHAPTER: *Lancelot Edward Gowen, Arthur P. Herrman*.

You are invited, as directed in the By-Laws, to send privileged communications before 31 July, 1927, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

FRANK C. BALDWIN, *Secretary*

#### *Board Meetings*

The Board of Directors met at The Octagon for four days, immediately preceding the Convention. The sessions were largely devoted to the preparation of the Board's Report to the Convention, which always involves an exhausted canvass of the year's work, the reports of Committees, and the verbal reports of the Regional Directors. All of this material was summed up in our last issue and may be pursued *in extenso* in the Proceedings.

Of some interest was the discussion on the proposed re-districting of the Institute, since it has become apparent that the nine present districts are not satisfactory. Whether the Board of Directors will be enlarged to provide the new Directors for the additional districts that now seem to be essential, or whether some plan will be proposed of asking the Vice-Presidents to take charge of districts will be revealed when the Board Committee, of which Mr. Hammond is Chairman, reports to the Board at its next meeting.

A great deal of confusion has arisen due to the fact that there are three offices in New York City having connections with the Institute: The Press, the Structural Service Department, and the New York Chapter. The By-laws provide that the legal headquarters of the Institute shall be with the New York Chapter. For some time its office has been on

the premises of the Structural Service Department. Mail addressed indiscriminately to the Institute was delivered thereto. Now the Board has resolved that the legal office shall be the headquarters of the New York Chapter, and that mail intended for the Institute in New York City should be addressed to 101 Park Avenue.

At the meeting of the Board held on 14 May, the day following the Convention, the President called attention to the fact that under a Standing Order of the Board of Directors the following Special Committees of the Institute terminated with the Sixtieth Convention and are no longer in existence: Historic Monuments and Scenery, Conservation of Natural Resources, Community Planning, Registration Laws, School Building Standards, Plan of Washington and Environs, Small Houses, Foreign Relations, Industrial Relations, Archives, Earthquake Hazards, Industrial Mobilization, Architectural Relations, Ethics, Regional Districts, French Travelling Fellowship, and any and all other Special Committees appointed prior to the Sixtieth Convention.

In lieu of Convention action a resolution of the Board was necessary to recreate any of these Committees. At present the only Committees ready to function are the Standing Committees. It was resolved that the Committees on Historic Monuments and Scenery, and Conservation of Natural Resources be merged and be known as the Committee on Historic Monuments and Natural Resources; that the name of the Committee on School Building Standards be changed to the Committee on School Buildings; that the following Special Committees be created, or recreated: Historic Monuments and Natural Resources; Community Planning; Registration Laws; School Buildings; Plan of Washington and Environs; Small Houses; and Foreign Relations, and that the special committees on the above list, from Industrial Relations down to Regional Districts, be not recreated unless the President considers that desirable.

With reference to the various committees which may have members or representatives in each Chapter it was suggested to the President that these committees be organized each with an executive committee to aid the Chairman in his work. It should be the duty of such executive committee to aid the Chairman in appointing the representatives in the Chapters, or in securing lists of names from which the President of the Institute might make appointments.

It was the sense of the meeting that in general Committee Chairmen should not serve longer than three years in that capacity. This policy should be brought up at the post-Convention Board meeting in 1928. General information on this attitude of the Board should be given to the membership, as well as on the other interesting things developed at the Board meetings, all of which should appear in the JOURNAL. The Executive Secretary was directed to furnish complete information for publication in the JOURNAL.

The following were elected to serve on the Executive Committee:

<i>Milson B. Medary</i> .....	PHILADELPHIA
<i>Frank C. Baldwin</i> .....	WASHINGTON
<i>William Emerson</i> .....	BOSTON
<i>C. Herrick Hammond</i> .....	CHICAGO
<i>J. Monroe Hewlett</i> .....	NEW YORK

It was resolved that the Executive Committee be authorized to include the Treasurer at its meetings, on all occasions when he, or the Executive Committee, may believe that there are matters before the Committee on which the

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Treasurer should be consulted, and on account of which he would be justified in making the trip from Los Angeles.

A Board of Examiners was elected as follows:

*Edward W. Donn, Jr.*, Chairman..... WASHINGTON, D.C.  
*Victor Mindeleff*..... WASHINGTON, D.C.  
*Frederick V. Murphy*..... WASHINGTON, D.C.

The Committee on Practice consists of a Chairman, and one member representing each Chapter. The Chairman is appointed by the President, and the Chapter representatives are appointed by the President on the recommendation of the Chapters.

The President appointed William J. Sayward as Chairman of this Committee, and will take up the appointment of the complete personnel at a later date.

The following were elected to serve on the Judiciary Committee:

*A. H. Albertson*, Chairman..... SEATTLE  
*Paul A. Davis, III*..... PHILADELPHIA  
*D. J. V. Snyder*..... DETROIT  
*Instructions.* To continue the work as established.

The rules of procedure for the Jury of Fellows, which accompanied the report of the Jury signed by Messrs. Favrot, Kendall, and Holden, as submitted to the Board at the December meeting, and approved then in principle, were presented by the Secretary for final approval.

*Resolved*, That the Rules of Procedure for the Jury of Fellows, as submitted by the Jury, be approved.

A letter of 5 May was read from Charles H. Alden, past Director, in which he urged that the Fellows be listed with the Members in the Annuary in the section of Chapter rolls. Mr. Alden said that the only differentiation should be an initial "F" after the name of the individual. He felt that the Fellows and Members should not be separated as at present. There was discussion. In view of the fact that the Annuary is a reference book it was decided to continue the present arrangement. The Board agreed with the principle of Mr. Alden's suggestion, in the printing of Chapter rolls by the Chapters in their various publications.

There was presented as a gift to the Institute a water color by Henry Bacon, with the compliments of Jules Guerin, and the gift was accepted with the thanks of the Board.

The Secretary called attention to letters from the North Texas Chapter, inviting the Board to meet in Dallas; and from the West Texas Chapter asking for a meeting in San Antonio.

After discussion it was tentatively agreed that the summer meeting of the Executive Committee should be in New York at a time to be fixed by the President and Secretary; that the fall meeting of the Board of Directors should be with one or more of the Texas Chapters, in consultation with the Regional Director of the Seventh District, and that the trip to Texas should be made by way of the St. Louis Chapter, and in return by way of the Louisiana Chapter. The time and program of these southwestern meetings are to be arranged by the Executive Committee. The time and place of the spring meeting of the Executive Committee were left in abeyance; and the Convention meetings of the Board of Directors will be as determined by the dates of the Sixty-first Convention.

The Secretary read the list of invitations to the Institute for the Sixty-first Convention—as recorded in the Minutes of the pre-Convention Board meeting. He also called atten-

tion to the invitation from the Washington State Chapter to hold the Convention in Seattle. It was resolved that the Convention of 1928 be held in Charleston, South Carolina, on 4, 5, and 6 April.

The Secretary was requested to acknowledge all invitations and express the appreciation of the Board of Directors.

The Chairman of the Registration Committee requested the Board to make a ruling for the guidance of future Registration Committees. The By-laws provide that a Past-President may register and vote as a delegate *ex-officio*. If a Past-President registers as such, and if his Chapter is eight hundred miles from the Convention City, and if he also registers as a delegate of that Chapter, and if, as such delegate, he carries two proxies, may he cast a total of four votes?

Mr. Wheat believed that a standing order in this matter would be useful in the future.

*Resolved*, That the following be adopted:

*Standing Order.* At Conventions of the Institute, registration committees and tellers should register and accept the vote of a Past-President entirely independent of any other capacity he may fill. Therefore, a Past-President may be permitted to cast as many as four votes if the various relevant requirements of the By-laws are met.

By appointment a hearing was given to Col. Sydnev L. Smith, representative of various organizations engaged in the production of building materials in the United States. He spoke briefly on the increasing competition of foreign building materials, pointing out that the ten billion dollars loaned abroad by American investors have rehabilitated foreign industries to the extent that they are now competing with American industries, particularly in the production of brick, cement, steel, glass, and other structural materials. He left with the Board a set of resolutions which he hoped would be adopted.

There was discussion of the matter and it was the sense of the meeting that the resolutions should be received, but no action taken thereon. It was felt that the Institute as a professional organization should not make a commitment in this matter, nor should it establish a precedent which might be time consuming and perhaps misunderstood in the future.

## Members Elected

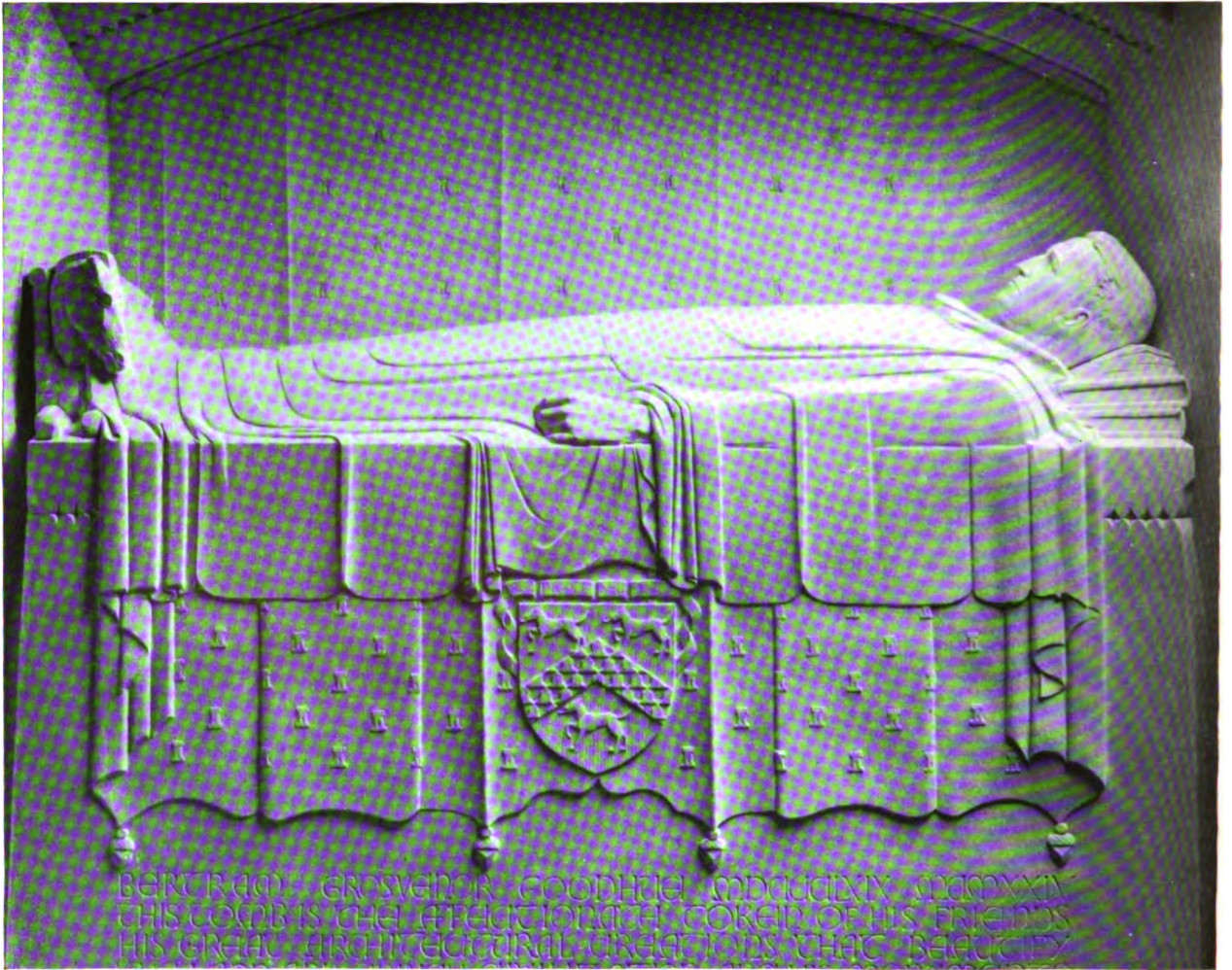
BOSTON, *Hugh Perrin, William Andrew Riley*; COLUMBUS, *Ralph Charles Kempton*; CONNECTICUT, *Robert L. Walldorff*; FLORIDA, *Francis J. Kennard, George Edwin T. Wells*; KANSAS, *George Malcolm Beal*; KENTUCKY, *Clarence Julian Oberwarth, Frank Leslie Smith*; NEBRASKA, *Richard F. Runge*; NEW YORK, *Raphael Carmoega, William J. Creighton, Robert R. Graham, Emil Broschart Meyer*; PHILADELPHIA, *Robert Irving Ballinger*; PITTSBURGH, *Arthur D. Pickett, Charles Morse Storz*; NORTHERN CALIFORNIA, *Alexander Aimwell Cantin, Charles Francis Dean, William I. Garren*; SOUTH TEXAS, *J. Russ Baty*; SOUTHERN CALIFORNIA, *Kenneth Earle Carpenter, Garvin Hodson, Gilbert Stanley Underwood*; SOUTHERN PENNSYLVANIA, *M. Edwin Green*.

## Principles of Professional Practice

Members are reminded that the last Convention adopted the Principles of Professional Practice as replacing the former Canons of Ethics and Circular of Advice. The new document was printed in the JOURNAL for June and is now to be issued as a regular Institute Document to all members.







BERTRAM GROSVENOR GOODHUE MDCCCLXIX MCMXXIV  
THIS TOMB IS THE AFFECTIONATE TOKEN OF HIS FRIENDS  
HIS GREAT ARCHITECTURAL CREATIONS THAT BEAUTIFY  
THE LAND AND ENRICH CIVILIZATION ARE HIS MONUMENTS

FROM A PHOTOGRAPH OF THE MODEL  
*Lee Lawrie, Sculptor*

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XV

AUGUST, 1927

Number 8

## Present Condition of St. Sophia

THE architectural restoration of St. Sophia is a matter of perennial interest. At irregular intervals reports are spread of its impending collapse and of the unsafe condition of its structure. Since at the present moment considerable improvements are being carried out on the roof of the great church, a reconsideration of the problems at issue may not be out of place. The architect in charge of this work has recently allowed me to inspect the whole of the inside and the outside of the dome and the upper galleries so that my evidence is based upon a personal inspection.

What strikes one most from a close examination of the interior of St. Sophia is the extraordinary asymmetry of most of its interior lines. No arch is, if you look at it closely, a perfect arch in shape and no supporting pillar is exactly vertical. This is evident, for instance, from the views shown in Figures 1, 2, 3. Nor is there any suspicion that these are refinements of optical value made intentionally; they are defects pure and simple and, insofar as they are obvious, detract from the beauty of the building. It is precisely this asymmetry which has roused the apprehension of architects from time to time; the bent arches look as if they would fall, the slanting pillars seem unstable.

But let us consider the circumstances of the building of the church. It was the first and only really great monument of the Christian world and had been erected in an amazingly short space of time,—some five years only,—which contrasts strongly with the nine years spent on the infinitely less impressive Mosque of Mehmed the Conqueror, finished by Christodoulos the Christian architect, in 1471, or with the great time usually spent in the building of a mediæval Gothic cathedral. The evidences of haste in building in St. Sophia are numerous. The interior of the supporting walls, which can be seen from cavities in certain passages below the main dome, shows that the rubble construction was careless and crude.

In and near the dome, and in most parts as well, the bonding of bricks and mortar shows a greater thickness of mortar than of brick—some four centimetres usually being the thickness of mortar. Nor was haste in erection counterbalanced by caution in construction; on the contrary the original dome was of such an unusual flatness—it formed the thinnest of all possible segments of a circle—that it inevitably fell, for twenty years after the dedication of the church this catastrophe took place. Justinian was still alive at this time and commissioned Isidore the Younger, a nephew of the original architect, Isidore of Miletus, to rebuild the dome with considerable structural alterations. The present dome seems to date from this time and is of a less hazardous depth.

The damage done in 557, when the dome fell must have been very great. The fall of the dome inevitably must have involved the pushing outwards of the supporting columns and the general thrusting out of the four sides of the building. This in turn must have caused a general distortion of most arches and a deflection of all vertical pillars other than the smaller columns of stone. In the first gallery one sees how the supporting walls, which consisted originally of a series of arches, were made solid by the filling up of the arches with rubble and mortar, nor is there any reason to think that this filling is later than 557. The distortion of all the arches that support the dome is patent and obvious.

The reason for the collapse of the first dome and for the general damage which the church suffered was not earthquake. There seems a very sufficient and clear reason. The building was erected hastily, tons of mortar were employed, and in a certain degree the work was scamped. The speed of erection did not allow the mortar to dry and solidify slowly but as the dampness left the walls the whole building must have shrunk and settled. It was this which brought



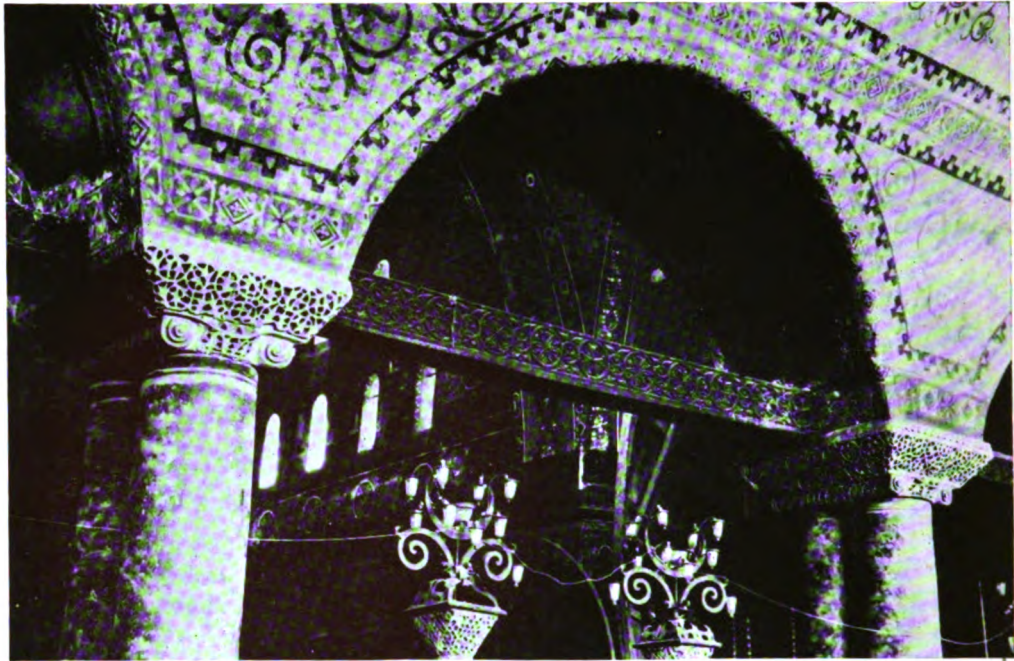


FIGURE 1. A DISTORTED ARCH ON THE GROUND FLOOR



FIGURE 2. THE GALLERY AROUND THE DOME. (Note the distorted arches and the mosaic Cherubim.)

the ambitious dome to the ground and so thrust outwards the main supports. The whole distortion arises from this original damage and not from any subsequent settling. Subsequent settlement was, in fact, impossible, for once the mortar had solidified the building could settle no farther; it was in fact even firmer than ever, the more so as it is built on an outcrop of natural rock and not, as has so often been

said, upon soil only. The very catastrophe which brought about the fall of the dome solidified in the end the rest of the structure. Falls of the semi-domes took place in 975, and again later, but these caused only minor damage and were soon repaired. The test glass strips placed across obvious fissures some twenty years ago have in no case broken and show no further outward strain or thrust. The church is solid and



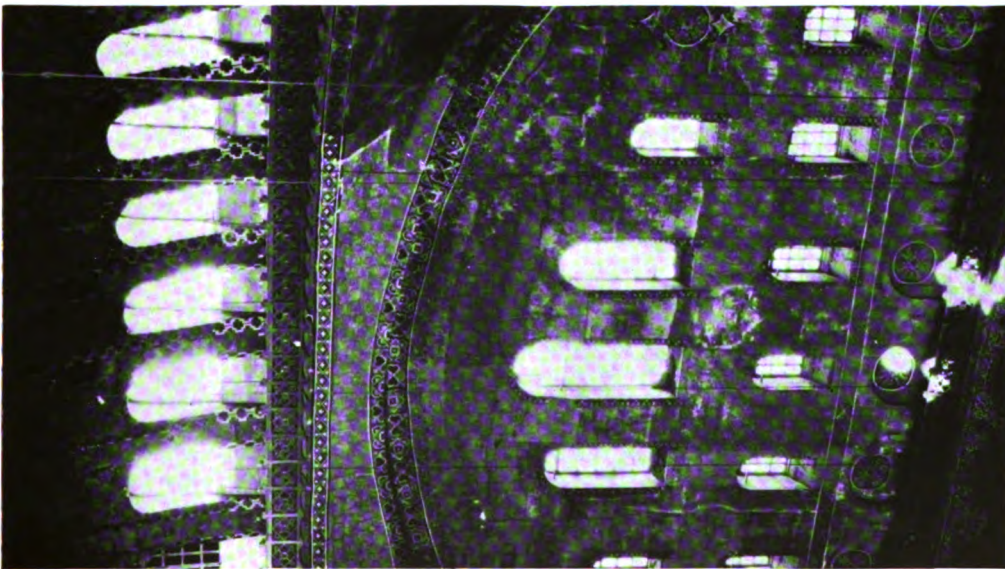


FIGURE 3. THE GALLERY AROUND THE DOME.  
(Note the distorted arch.)

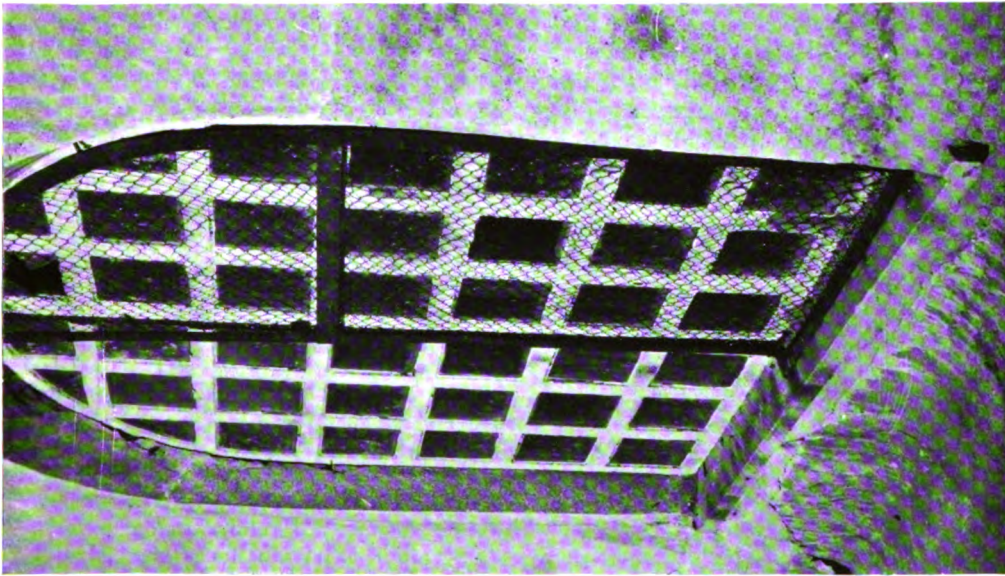


FIGURE 4. MONOLITHIC WINDOW BELOW THE DOME

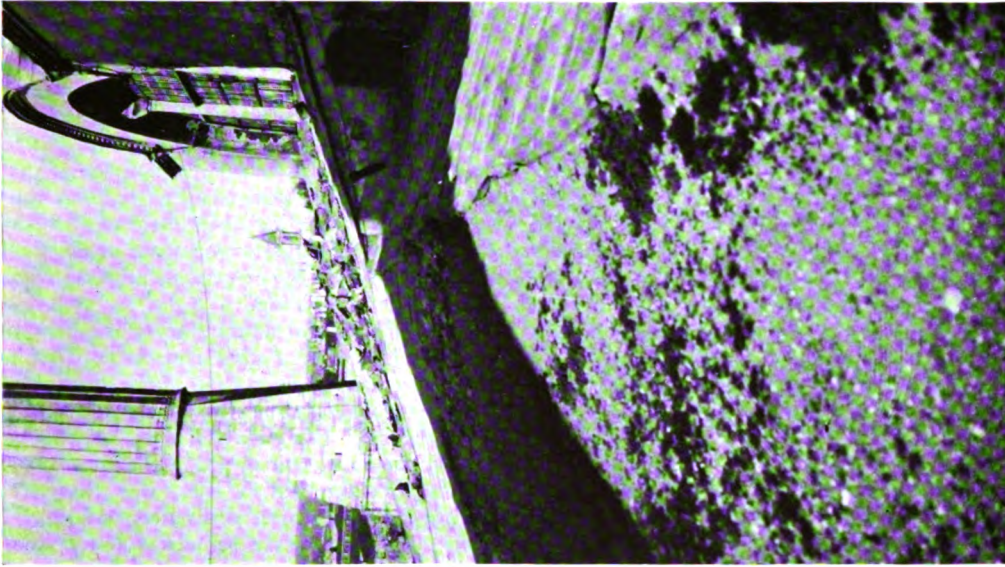


FIGURE 5. SHOWING WHERE THE LEAD COVERING HAS BEEN  
BLOWN OFF THE ROOF

immovable, and its flat dome with a diameter of 108 feet and an axis of only 46 (contrasted with the 190 feet axis of St. Peter's at Rome) is strong on its rock foundation. The discovery of the rock basis is recent and was made during the present renovations.

The only danger is from the infiltration of water the one real enemy of architecture. This had become serious in the dome because of the destruction during storm and wind of the leaden roofing (Fig. 5), which dates from the time of the general renovation by Fossati. The damp was showing seriously in the mosaics of the dome. But now the whole of the leaden roofing has been renewed or is in process of being renewed. The old strips of lead are being remade and new strips added. The outside buttresses of the dome are, in addition, being restored in cement, some of them being given a slight outwards batter in order to give them greater strength. The Turkish crescent and finial to the dome-summit have been regilded.

There is much research one would like to do in the great church. Where are all the tombs of the many famous men who were buried there? how many pavements overlie them? One only is to be seen, that of the old Doge of Venice, Henry Dandolo, in the first gallery. His bones must lie uneasily in the greatest church of the city that he captured, looted and almost destroyed in 1204 when his hired Crusaders did more damage in a week than the city has suffered in four centuries of Turkish domination.

The mysterious and lovely Cherubim in blue and rose mosaic below the dome have still their faces covered by Turkish ormolu ornaments: what would one give to see them and the rest of the mosaics cleared?

## Newspaper Criticism

Those who can write simply, clearly, and interestingly about architecture are few indeed. The tendency is to pose as a pedagogue or a high priest letting out a few secrets from some mysterious sanctum. The increasing amount of attention paid to architecture by the press still leaves an unlimited opportunity for some humble soul who by his lack of affectation can reach the simple intelligence of the great army of newspaper readers.

The following editorial from the Springfield *Republican* seems an excellent example of what a newspaper might do, and it reveals the fact that there is at least one newspaper editor in the United States who really thinks about architecture and who is quite unafraid of all the pedagogues and high priests.

"In the course of simple exercises constituting the formal dedication of Harvard University's new Fogg Art Museum, President Lowell said to the architect, Charles A. Coolidge: 'This is a monument to you and you never had a better one nor did any other architect in modern times.' The building which elicited this warm and spontaneous praise represents the adaptation of Georgian style which is apparent in the

newer Harvard dormitories, and which has been called 'Twentieth Century Cambridge.'

"These graceful buildings of brick with stone trim have a native simplicity and elegance which is sadly lacking in most Harvard architecture of the late 19th Century and the first decade of the 20th. As a home of the fine arts, the new museum has only to translate the grace of the residential structures into the repose and dignity of an institution, and this it does without losing intimate and hospitable appeal. While it may be called a monument of the architect's skill and good taste, it is not perhaps properly characterized as a 'monumental building.'

"In a semi-official description of the new museum, the director, Edward W. Forbes, remarked: 'That high purpose of architecture, the expression of the function of a building by its exterior, is admirably achieved.' With exactly the same thought, the new National museum of Wales at Cardiff, the latest unit in one of the most notable group of buildings in the British Isles, was characterized on its opening by the architectural correspondent of the London *Times*: 'It could never be mistaken for anything but a museum.'

"These are typical applications of the orthodox principles of architectural criticism. Yet a building is an artistic success only as it achieves an æsthetic self-expression over and above its proclamation of its own purpose. Probably the ugliest buildings on earth are grain elevators. And in them the expression of function is complete. The *Times*'s correspondent, after remarking that the new building at Cardiff 'could never be mistaken for anything but a museum,' adds, 'and study of any detail, such as the pavilions in relation to the general mass . . . is a joy to the orderly mind.' Here, of course, æsthetic principles are being put forward, not engineering principles. Architectural composition is not identical with expression of purpose.

"Some modern theorists contend that the tall steel-framed buildings, with façades of stone or brick, should express, not function, but the innate character of the basic structural material—steel. But it is obvious that if an architect, after fulfilling his engineering requirements, should have to occupy himself with a symbolic manifestation of his material he would be hampered still further in the creation of an artistically complete design. . . . An architect will not be long employed unless his buildings serve their purpose. But the real virtue of design consists in the communication of beauty beyond the sense of a utilitarian purpose fulfilled. A natural history museum must be more than an exaggerated show case and a home of the fine arts must suggest more than a glorified skylight and shadowless interior spaces."

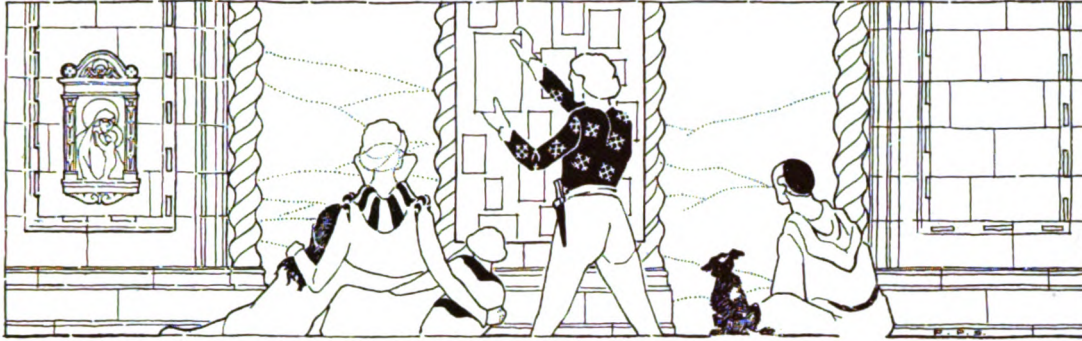
By contrast, the Pittsburgh *Gazette-Times* indulges in this: "The American Institute of Architects announces that there are 10,000 real architects in the country. Odd we don't come across some of their work occasionally."

## International Congress of Architects

To the Congress which convenes in Amsterdam, at the end of August, President Medary has appointed as delegates, Messrs. William Emerson, Chairman, Charles Butler, Egerton Swartwout, and George Oakley Totten, the secretary of the American Committee of the Congress.



# THE SONNET BOARD



SET UP FOR THE PLEASURE OF THE WORSHIPFUL COMPANY OF THOSE WHO ENJOY ARCHITECTURE

## To B. G. G.

*N*O load of buttress, pier, or even string,  
Weighs down the girders of this metal cage,  
No order nor arcade of bygone age.  
Instead of these, the frame itself's the thing—  
That frame which we have lately grown to love.  
As some Greek sculptor—Phidias, perchance—  
Would choose the sheerest garment to enhance,  
And not conceal the subtlest contour of  
The form he loved, just so you too, Goodhue,  
Have clothed the fabric of our modern structure.  
What we have talked of doing, you have done—  
With deft hand pulling tight across the new  
Titanic modeling of this architecture  
A jeweled robe, resplendent as the sun.

EDWIN BONTA

*H*E held tradition in a loving hand,  
Student of truth in treasures of the past.  
He sought through every age and every land  
If so he might find that which clear should stand  
Broadly expressive of his age.

*At last*

*He cast the line that bound him to the shore,  
And ventured forth on an uncharted sea.  
He found his dream. He still sails on before,—  
His life, his work affirming evermore  
"Ye shall know truth, and truth shall make you free."*

J. MONROE HEWLETT

(See Frontispiece)



# "In Building the City do not Forget the Man"

IT IS just about twenty years ago that the first City Planning Conference was organized in this country. In such matters, that was the Age of Innocence. The horse was still a respected member of society. The English sparrow little suspected that the manure supply would soon vanish, to be replaced by the carbon monoxide which now poisons the air in our streets. The new city was just breaking out of its brownstone shell, and few of us foresaw the kind of monster that hatching would produce.

Since then a whole generation of newsboys has grown up into bank presidents and multi-millionaires. Main street has become the World's White Way; the motor, the telephone, the movie and the radio, and the stimulus of war have so accelerated the pace of existence, so revolutionized our whole scheme of living as to seriously threaten our physical well being, our sense of value, and our self-control—not to mention our spiritual vision.

Let us hope that our emergency brake will work! Let us hope that we can control this Vertigo of Prosperity and avoid contracting for trouble on the installment plan! It is bad enough, for example, to have the vast majority of our high buildings designed by draughtsmen in the employ of speculative builders. But it might be even worse to have them designed by the legal formula of a Zoning Law. If the Good Lord would only give the Universe a Sabbatical Year off, and let us sit down quietly and collect our poor shattered wits, we might then act more wisely.

Not that I would not gladly join Major Curran, and knock the heads off a lot of skyscrapers! But when that was done, I am not at all sure about the next step. For I regard most of the bad conditions we are discussing as symptoms—not causes. They are the results of a combination of diseases of the body politic—largely prevalent throughout the entire Nation. You would not go far wrong in diagnosing it as "Megalomania superinduced by Undigested Prosperity and accompanied by a distorted sense of Values"—the last being more or less congenital in the American people. We are approaching, in some matters, the stage of delirium. Our cry is no longer "Get Rich Quick," but "Get Richer Quicker," but with the City's blood pressure in its present state, it is little likely that any one of us can rightly diagnose—much less prescribe a cure for our troubles. Probably the best we can hope for is to "muddle through," as our English cousins have so often successfully done.

But there are certain things which most of you know but may forget in the present hectic state of things in New York.

I. That the only reason for the existence of a City is the welfare of the men and women and children who dwell in it.

II. That a City is not what it appears to be when we look at its great masses of stone and brick and steel and concrete,—a static proposition. It is in reality a living organism—continually changing like a plant or an animal.

III. That, like plants and animals, it is built up of little cells which supply its vitality, growth and control; and, according as these cells are normal or malignant, they produce healthy growth or cancer and decay.

IV. That these cells in which is reborn and perpetuated, day by day, the human race are what we call "homes."

V. That the organism that creates and inhabits these little cells of the civic structure is the Family.

VI. Finally, that one of the vital essentials—we might almost say the "Vitamin" element in its nourishment—and their right control—is the Element of Beauty. It is in human, as it is in all nature, one of the strongest forces that assures the perpetuation and evolution of the species.

The corollary to all this might be summed up in a sentence—"In building the City let us not forget the Man." But, apparently, with the growth of the skyscraper is coming the decadence of the Home. They are "home-wreckers" here in Manhattan. In our metropolitan life we can no longer look upon the French with smug complacency as a people whose language contains no such word as "home." Today comparatively few Manhattanites have such a thing. And we Americans haven't even a word in our language to express *chez nous*—and must now borrow it from the French!

Now we recognize this likeness to the living-being when we speak of "the heart of the City" and its "arteries." But we should, perhaps, understand its needs better if we carried the comparison further. In a sense, every town and city has its anatomy and physiology—the geography of its parts as well as their functional relations. Its means of contact with the outside world—its entrances and exits, and its lines of external communication, are like our own sense-organs. Its internal thoroughfares and transit lines correspond to our circulatory system; while the City's parks, playgrounds, and open spaces perform the vitalizing function of giant lungs. The occupied areas—the great mass of the physical city—containing the vast colonies of cells which shelter its citizens, are like our own flesh, muscle and tissue; its social and industrial machinery, its factories and plants, like our alimentary tracts, digest the raw material from which the life of the community takes its nourishment. We even find a nervous system in its public utilities; its telephones and telegraphs. And the great brain by which all of these parts are controlled we call: Municipal Government.

Now it is to Government that we Americans run with our broken toys and bruised fingers, and, as an architect, I am tempted to discuss certain governmental aspects of our problem today, here in Manhattan: The question, for example, as to how far architectural design, or the Element of Beauty, can enter where the size of structures is determined by the promoter's financial demands, and its form by the requirements of the zoning laws. Such structures are molded—rather than designed, and in formulating its regulations, the Zoning Commission, in the case of purely commercial structures (where profit and loss is the sole consideration) is, to a considerable extent, really taking upon itself certain of the functions and responsibilities of the architect.

But such questions, even though they bear on the home problem, involve another story, and the practice of surgery, perhaps, rather than preventive medicine—such as I have in mind. One of the tendencies in our American life has been urbanization—concentration of population in towns and cities. Only three or four generations ago, barely 5% of the entire population of the country lived in towns. Today, 60 millions of the American people live in an area less than  $\frac{1}{8}$  of 1% of the country. Fully one-half of the nation lives in towns and cities.

## "IN BUILDING THE CITY DO NOT FORGET THE MAN"

Here then is one of our basic troubles! To meet it, we have wrought miracles in construction—but they are Frankensteins that we cannot control! We have gone Mahomet one better and actually brought the mountains to us—and now that we have them in our very streets, we don't know just what to do with them. We find them embarrassing visitors. Amongst other things, they obstruct other people's view, as women used to do in the theatre, not many years ago, by wearing huge hats—until the custom became so obnoxious that the managers made them take them off entirely, that everybody might see the stage.

Now I have a feeling that every owner of a city lot ought to be able to see the show. To a mere layman it doesn't seem quite fair that an owner who can beg, borrow or steal the money to build his lot up forty stories into the sky should thereby be entitled to put his neighbor into a correspondingly deep hole. And when three or four such go into a "huddle" around some poor home owner who pays his interest and taxes out of his own pocket instead of those of skyscraper tenants, the result has very much the appearance of what happens from a combination "in restraint of trade."

Do not think for a moment that I am complaining in this matter. It is for the greater glory of Bigger Business and a truer expression of our wonderful American business enterprise. And I can look at the matter impartially because of my own home,—Praise Be! is on a corner, and, while the City cracked one end of the house rather badly in the process of putting it on concrete legs some thirty odd feet deep, when they built the subway up the Avenue, I am fairly well protected. They doubled my taxes, of course, because there is a station two blocks down and some speculator put up a big apartment in the next block, and now they propose to cut off my sidewalk—at my expense—and run another subway along the street side. But they assure me that this latter will be done by the "cut and cover" system—thus assuring me of the privileges of a "board walk" right at my own front door.

So you see I am an example of the fortunate ones! All I have had to do, to keep my home, was to mortgage it for enough to cut it in half and live in the portion that I don't have to rent in order to pay for all the benefits heaped—and about to be heaped upon me!

Now somehow or other this kind of thing doesn't seem to happen in those decadent and down-trodden countries across the Atlantic. And I have often wondered whether their system of taxation hadn't a good deal to do with it. In London, for example, they tax property on its return to the owner. Here we base our taxes on the value, both actual and potential, that our assessors think it possesses. But this again leads us into the realm of the expert.

That the giving of millions from whatever source, for the production of homes for the poor on an uneconomic basis is a cure for the existing evils is, I know, believed by some. Many regard it as palliative. Personally, with many others who have studied the problem, I think it will prove but a well-intentioned gesture and only delay the economic solution of the problem—the only cure. But when we shall have solved this problem—when we have housed the worker's body, what shall we do for his soul? Man does not live by bread alone. An army may "fight on its belly," but it wins on its "spirit"—its morale.

The element of beauty is the yeast that makes the bread of life edible. The sense of Beauty, moreover, is, I believe,

one of man's ethical safeguards—just as his sense of taste protects him against most poisonous foods. But above all we should recognize the force in the productive functions of mankind. There is absolutely no question but what it lies in all of us. Nor do I believe that art in the sense we mean it here—the appreciation of the beautiful, is necessarily the result of culture. Quite the contrary, culture is itself the result of the yearning for the beautiful and I do not think that we sufficiently recognize the source from which we get many of those so-called products of culture that fill our great Museums; we do not realize how much, even under the hampering conditions of today, the people—and I mean by "people" those who have never had the opportunity to educate themselves in school and colleges—the workingman and the workingwoman—have contributed to such displays. Yet no matter how great our museums, no matter how far they reach out, I can not see how you can expect the natural instinct and love of beauty to grow unless it can be given proper living conditions.

The fruit tree bears only after it has blossomed. Kill the flower and you get no fruit. And from the fruit comes the seed of reproduction. Take the beauty and joy out of human life and it will soon cease to be productive.

So, while we are studying how to rebuild and control our city, to better the evil conditions that are now poisoning its workers, while we are readjusting their conditions of labor from the standpoint of an enlightened humanity; while we work at the problem of good housing and widely planned communities; in short, while we are reconstructing our social structure with all the modern improvements, let us not forget the element of art. For we have used it in the past far too often in the decorating of the city's spires for the pleasures of the loiterers in the public parks; far too little to light the dark places within, where many of us must work,—where, like miners, each man must carry his own light to do his work well. The fact is we forget the "sand-hog," the worker in the caisson, laying the foundation that carries the entire edifice, while we applaud the "steeple-jack" who gilds the dome.

Perhaps that is why we usually spell the word "Art" with a capital A—the art that shines from the city's towers—and forget art with a little "a"—the common noun—the little torch which every miner must carry to light his way.

GROSVENOR ATTERBURY<sup>1</sup>

## New Institute Regulations

Members are reminded that the last Convention took action of a character which will be likely to have a considerable effect. The conferring of the degree of Fellowship was placed wholly in the hands of the Jury of Fellows. Neither the members nor the Board have any further jurisdiction.

The Chairman of the Jury therefore calls attention (see page 265) to the new procedure and to the new regulations governing the nomination of Fellows and he makes an especial plea for the cooperation of the members.

The Chairman of the Committee on Ethics likewise points out certain new interpretations of the new Principles of Professional Practice, which, as explained in our last issue, now supercedes the old Circular of Advice and the Canons of Ethics. (See also page 265.)

<sup>1</sup> From an Address before the Municipal Art Society, New York.

# A Glimpse at the Future of Collaboration in Architecture

**S**PEAKING at the Yale School of Fine Arts, in June last, Mr. C. Grant La Farge called attention to the recent distinguished achievement of the school, whose pupils won the Prix de Rome in all three arts taught in the school. Mr. La Farge then went on to reflect upon the prospect before the three winners "upon the summit of that one of the Seven Hills from which they will look out, not only over all of the Eternal City, but upon the whole vast splendid stirring panorama of the history of civilization for the past two thousand years."

With sure and facile strokes Mr. La Farge dwelt upon the value of collaboration and pictured the great achievements of the past as they had come from the heads and the hands of masters. "Then," said he, "as there grows upon us more and more the comprehension of this harmony, of the unity, the interdependence, the fellowship of all the arts of design that came together upon this meeting ground, it may strike us that the meeting was a happy one, and here, perhaps, we have a fair clue to what it was that let the giants grow."

"It was this vision that led to the founding of the American Academy in Rome. Men who go to the Academy do actually for three years work together. It is indeed fellowship that exists among the Fellows. They work together; play together; live together; travel together; learn to know each other; discuss amongst themselves their different problems; their artistic aspirations; their impressions, and besides, in order that these threads may be more closely tied, they work upon competitive collaborative design. There can be no doubt that practical results have already manifested themselves. The man who worked with Mr. Benjamin W. Morris to make the great hall of the Cunard Building the distinguished thing it is, were Fellows of the American Academy in Rome, and Mr. Morris has told us how the architect restrained his own hand in order that these other hands might have their competent way: how they worked together in harmony so that in his own words: 'We were one happy family.' I choose this instance because Mr. Morris has seen fit to be vocal about it, but there are many others.

"Now, the architect, if he wishes to become one of such a happy family, must possess two qualifications: He must know at least enough about the other arts to be able to recognize the value to him of what those other arts have to offer, and how they may offer it. He must also possess enough artistic integrity, intellectual honesty, and wise modesty to be willing not to be too much concerned about his own overwhelming importance. We need have no fear. In that happy family he can hardly avoid sitting at the head of the table even if he does have to let the sculptor carve, and the painter use his own oil to dress the Acanthus leaves. And again, if these fellow artists of his are to contribute much of real value, obviously they in turn must be charged with such knowledge and understanding of his design problem as will enable them to fuse their efforts intimately with his.

"This is what we expect from the Academy, and what we are getting from the Academy. Of course, I am not claiming that it is only Fellows of the Academy who are qualified.

That would be unfair. There are some other illustrious examples, but the point is that we may and that we do expect it of these Fellows, and by no means in vain. So our faith stands up under the pragmatic test.

"I say 'our' faith. Well, when you think that a proposition is obvious in principle—so obvious that you can't help feeling a little embarrassed at arguing about it before educated people, a little fearful lest you weary them with platitudes—it is a bit of a surprise to meet opposition. But there is that opposition. Not long since our proposition was stated by a landscape architect, a mural painter, a sculptor, a craftsman and an architect, to an audience of architects. The audience, please note, was not bored; in gratifying measure it showed agreement with the speakers, hearty agreement. Yet the voices of the opposition were heard, few in number, but quite astonishingly audible. The very idea was denounced. It was not an inquiry into the methods of applying the idea, which is a reasonable subject of debate; it was downright denunciation of the idea itself. In fairness to these outraged idealists, let me make sure I state the case: we say that architecture is not a thing all by itself but is the outcome of all the arts of design joined together. Therefore, we hold that these arts are interdependent, interrelated. Hence, we believe that when their practitioners are able to work together in happy accord, without corroding jealousies, helping each other; when the orchestration is good and is well-conducted by the architect; when no little instrument in the orchestra is so humble but what its occasional note is important, then we are justified in our hope of nobler beauties. That is what we say; they say we are wrong. Their arguments? There seemed to be inability to distinguish between the strains of the orchestra and those that builders determine by means of engineering formulas; there was a flattering relegation of our fellow artists to a grouping with the hod-carrier, the bricklayer, the plumber. Fact. I heard it. And there was the alluring notion that by some inexplicable magic we shall produce the rabbit of imagination out of the hat of ignorance. Eccentric? Ego-centric? Oh, what difference does it make! They fear—what? That their glory will be filched from them? Glory! Is there any lack of glory to the architect who by his tact, his skill, his passion for beauty, his modesty, has evoked superb results from the enthusiasm he has awakened amongst others, to the end that his creation shall stand the acid test of time? I do not see it.

"Still, I was disappointed. It seems a pity that our critics should not point out to us a certain danger. They might warn us against the peril of dilettantism. Let there be a lot each one of whom knows a little, just an ornamental little, about the other man's game; has an enthusiastic acquaintance with its superficialities, and then let them play that game—you won't go far. The meddling finger of the dilettante can make the classic feat of throwing the monkey wrench into the machinery look like an act of sheer benevolence.

"A great writer on art has assured us that there is no such thing as collective salvation. That is, let us say, that



## COLLABORATION IN ARCHITECTURE

no assemblage of weaklings can, by joining hands, boost themselves to high levels. Mediocrity may gain some comfort by closing the doors and windows and breathing only the associated atmosphere—that's all. The only collective endeavor worth its salt is the meeting of individualities strong enough, independent enough to stand each upon his own feet. We understand this is business, why not in art? The other way lies collective damnation.

"It was a shrewd French critic who once defined collaboration. It is, he says, not merely a working together. That alone is not enough. It is rather the cohabitation of minds. The word he uses is *esprit*, difficult to translate exactly, for in French it has so many shades of meaning. Perhaps our best translation was made by the Englishman who wrote, "Let me not to the marriage of true minds admit impediments."

"Francisque Sarcey wrote of the theatre, but what he says applies perfectly to architecture. We have, then, the right to conclude that the task laid upon us is so to educate young minds that they may worthily cohabit, to the end that from their fertility may come splendid offspring. Sort of eugenic schooling, as it were.

"We have seen what actuated the founders of the Academy in Rome. The Academy, though, is not in any sense a school for the teaching of technique; rather a centre where the possessors of technique may exercise it in such contemplation and research, such acquisition of familiarity with illustrious examples, as will enlarge and ripen their powers. As they gain some first-hand knowledge of man's many ways of striving for beauty through the ages, they will be humble before the skill he attained, thrilled by the hope of becoming his equal, each in his own individual way. For they will have learned to respect tradition, not as an empty formula for slavish imitation, but because they will realize that none can, in his own person, evolve what it has always taken generations to arrive at, step by step; because they will see that despite all the varieties of stylistic expression, certain great fundamental laws are common to them all. So will they know that he who cuts himself off from these laws can be no more than a bit of helpless flotsam upon the sterile sea of chance.

"These things, the texture of the artist's life,—the web which he is to adorn with the woof of practice, will be borne in upon him with more force, with far intenser vividness, by reason of his communal existence, the interplay between him and his brethren; in short, their collaboration. So much for Rome. But those, who, year by year, win Academy Fellowships can be but few; they can never be more than a tiny percentage of the army in our schools of art. What of that army? Is it not time for us to perceive that the guide-post we have set up in Rome points straight to our American schools? Surely it is telling us that if our principle is sound it should be applied to our students from the very beginning.

"There are no inseparable obstacles; none that cannot be overcome by administrations willing to make the effort, convinced that it is worth making. To arrange curricula; to coordinate units when they already exist side by side involves effort, to be sure, but perhaps more of open-mindedness than of toil. Where the units are quite separate, the problem is more difficult; but study of it with the wish to solve it will undoubtedly reveal unsuspected possibilities. Such a study the American Institute of Architects proposes

to make, and having once discovered what actual conditions are, to plead for their improvement.

"The Institute, as it faces its self-appointed task, undertaken far from lightly, be assured, may well feel much lifting of the heart at what it will find here at Yale. Not merely thriving schools, physically united, but that forward-looking spirit already moving along the collaborative road. One thrills to the thought of what this may ultimately mean,—Yale, and other great schools the country over, as one after another they fall into line, giving to our ardent youth such true insight into the unity and brotherhood of all the arts as never our history has known. I see the elect among that youth, winners not of single but of team prizes that will send them abroad in compact fellowship, well-fitted to avail themselves of Old World riches, to garner them in each other's stimulating company. What travelling scholarships those will be! What recruits will they not bring to the development of our all-inclusive art of architecture!

"It is no mere seeking for a complimentary phrase that causes me to give utterance to my belief that Yale has chosen wisely in adding the theatre to this school; it is not even because of my love for the theatre. Those who measure the drama by our flounderings and shortcomings, our failures and vulgarities, are wide of the mark. The inanities of censorship, the crass abominations that summon them from outraged sensibilities—these are but affairs of the moment, and will pass.

"The theatre is a Fine Art; one of the most difficult, most complex, most elusive of them all. It is also one of the most significant, rightly understood, for it should be the vibrating record and expression of our loves and joys, our hopes and sorrows, our frailties, our nobilities and our absurdities. It should wield that same magic as do all great pictures, be they written, painted or sung; the magic that comes from what the artist sees in common things our duller eyes pass by, from what the touch of his hand invests them with. It is, moreover, as an art in being, again a meeting ground for all the other arts. Who can say what may come of the establishment and fullest use of such a meeting place? Who will make the great American drama of the future? Explain, please, what makes an artist's imagination work; how often the painter, say, has had his vision waked in him by music. Art is desire—soul-searching desire. "Tell me, where was fancy bred?" He is bold indeed who dare set metes and bounds to any of the arts. Which of us is an apt enough geographer to chart the fairland of inspiration? Believe me, he will need a Heaven-induction compass.

"The future of American art is not entirely unpredictable, though to make a forecast the prophet must project his vision beyond and beneath much present welter and confusion. He must sense obscure yearnings that today manifest themselves in fashions grotesque and even painful; his inner eye must penetrate to that distant goal toward which these yearnings grope blindly through the maze. He must reckon with our vast and growing wealth and all the changes it shall one day bring into our national life. Somewhere, then, somewhere over the far horizon, he will perceive the glimmer of a public taste, taste that is restless with ugliness, hungry for the good. That taste is the true culture ground of a people's art. Again I say, the birth of art is in desire, desire that torments as hotly as the urge of lover toward his mistress. Schools do not make art, acad-

emies do not make art; when they have too much thought they did, they have gone far to kill it. Their function is to guide and direct the artist's passion, and God knows they need no end of wisdom, no limit of devotion, to fulfil that splendid task.

"Let us be thankful. That wisdom, that devotion, we may count on here. The President of Yale is alive to the significance of her School of the Fine Arts. To paraphrase the saying of Disraeli, we declare ourselves to be on the side of the Angell.

"You have at the head of your School a man who is daily proving that he has the understanding heart. My wish for Dean Meeks can best be said by a lapse into the oriental: May he live ten thousand years. And may his shadow never grow less."

## London Letter

ALTHOUGH not all the buildings of London's newest thoroughfare are completed, Royalty has driven down Regent Street, and it has received the honour of an official inauguration. New it is, of course, only in the material of its buildings; and less modern perhaps in spirit than was the Regent Street of a hundred and ten years ago, when His Royal Highness George IV commissioned Nash to prepare a design for the connection between Carlton House Terrace and Regent's Park.

Those were the days of crinolines and wigs and farthingales, of beaux and belles and "macaronis"; and in architecture of slim and elegant forms and small-paned shopfronts, with the owner living happily up above and a sign board creaking over the front door to advertise his trade.

Times have changed today, and while the owners have mostly become plutocrats or bankrupts, the swinging signs have turned into the smuggest of fascias; but all the same, the new Regent Street is a fine modern shopping centre, and some of its architecture is worthy of the praise which is bestowed upon it by "our architectural critic" who writes in the daily press. No one wants to depress trade, or offend possible advertisers—or even architects—and so the papers always choose with discretion those architectural writers who will have a word of praise for everyone with here and there a reprimand only for some design which everyone has agreed to pillory. There are always a few architects who seem to be in the bad graces of everyone in the newspaper world, and their efforts invariably receive a passing kick. Sometimes it is because their work is bad, sometimes the cause is obscure, and sometimes it is a question of crabbed old age and youth.

In the case of Regent Street nearly everyone agrees that the buildings at its Oxford Circus end are rather poor, and those on the Quadrant rather fine, and "nearly everyone" is right. The buildings of Piccadilly Circus and the Quadrant are elegant well-mannered essays with an eighteenth century flavour, and they have managed most amicably to harmonise themselves with the beetle-browed façade of Norman Shaw's Piccadilly Hotel, the heavily rusticated arcades of which were a few years ago so highly unpopular with shop-keepers. The Piccadilly Hotel was like a rather domineering sort of fellow who might at any time turn nasty and terrorise the whole of Regent Street; but the buildings which adjoin it seem metaphorically to have linked arms with it and smoothed it into becoming quite

mild mannered and good natured. It is a feat for which Sir Reginald Blomfield, the designer of the Quadrant and Circus section, must receive unstinted praise, for by no means all his buildings are equally successful.

The architecture of Regent Street is in no sense representative of the "upper ten" in the profession. Sir Reginald is one of these "prominent" ones, Sir John Burnet is another, the late Mr. Edwin Hall who designed Liberty's with its oddly curved frontage is a third, and Mr. Frank Verity is a fourth. Of the contributions of these men, it can be said that Vigo House of Sir John Burnet's is the most modern and interesting design in Regent Street, but uneven in its quality; Mr. Verity's work is in a heavy neo-grec classic which is very dull and which always seems to find a warm welcome on the critic's bosom; but Mr. Hall's building is the best known, largely because it has a great sculptured frieze with some spectators carved in stone looking over the top of it, a feeble and unworthy touch of comedy.

Sir Henry Tanner's shop for Dickens & Jones is next in prominence. It is loose and heavy and restless, and has much meaningless detail, but it is designed with vigour and is not ashamed, and by no means deserves all the little digs which it receives; if not quite as good as some of the later work in Regent Street, it has far stronger claims to be considered as architecture than the intensely feeble stuff which lies between Conduit Street and Oxford Circus, but which fortunately has not spread into upper Regent Street where it is at least one very good and simple modern building.

We can recommend Regent Street to our U. S. confrères as being a very fair mirror of the warring tendencies which in modern English architecture are gradually approaching the compromise which is our national way out of every difficulty.

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Speaking of nationality and tendencies, nothing could be more strongly representative of both than the exhibition of Danish architecture which has just been held in London under the ægis of the Architectural Association. The A.A. has been almost entirely responsible for revealing to English architects the modern developments which have been going on in other countries. It "discovered" Holland, Sweden, and Denmark, and this Danish show completes the trio of exhibitions from these countries; it undoubtedly will, like the other two, have a subtle but unmistakable reaction on current English work.

Modern Danish architecture is characterised above all by extreme simplicity and restraint. It seems to take its inspiration from Greece via the late eighteenth century. It is intensely classical and intellectual, extremely preoccupied with the niceties of design and with eclecticism, and it aims, almost ostentatiously, at eschewing anything in the nature of what is known in Scandinavian architectural parlance as "Romanticism," which is a term of opprobrium.

The results are interesting and instructive, and they force one to the conclusion that the severity of the present Danish outlook is a phase which will presently be modified, for it has resulted in suppressions and inhibitions, in a cult of what may be called the negative virtues in design. One has the impression that the Danes are exercising a kind of architectural censorship over various features which in modern practice cause difficulties to the designer, and that rather than face these difficulties they would rather omit the feature. The result is that the modern Danish vocabulary is

## LONDON LETTER

very limited, but within these limitations there is much to praise.

The Danish ideal, if followed to a logical conclusion, would produce buildings whose form would be a carefully proportioned rectangular solid, patterned by a well considered scheme of solids and voids, the whole devoid of ornament and covered by a roof the principal characteristic of which—shared by the rest of the building—would be a desire to appear gentlemanly and unobtrusive. Actually, of course, there is much more in it than that, for Danish architects and their clients are human beings, and the naughtiness of nature *will* come to the surface in the form of little bits of freedom and phantasy which are all the more charming for the austerity of their architectural setting. The Danes dislike romanticism, but they cannot resist little sentimental touches; their present architecture will not however reach maturity until they realise that in nature the intellect and the stomach are connected. Their present method of design has too much of the one and not enough of the other.

There is no architectural personality in Denmark corresponding to Ragnar Östberg in Sweden, and there is no modern building corresponding in importance to the Stockholm Stadhus; but it must be borne in mind that the Danish influence on Sweden has been very considerable, that the Town Hall in Copenhagen was a forerunner and inspiration for the Stadhus, and that the young classic movement in Sweden owes more to the Danish cult of classic than vice-versa. A book is shortly to appear on this modern Danish work, and it will probably do no harm to anyone to imbibe a little of the gospel of austerity and restraint which its contents preach.

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To complete the series of architectural exhibitions, there is, besides the show of Danish work and that of contemporary British architecture, the annual parade of coloured perspectives at the Royal Academy. There is a not unnatural sameness about the Architectural Room from year to year. It is always overcrowded, and there are always a few exhibits which take up too much space; this time it is stained glass which is the principal offender. The noteworthy attraction is a splendid model of the head offices for the Midland Bank in the Poultry, by Sir Edwin Lutyens and Gotch & Saunders. It will be a fine building, in Sir Edwin's best manner, cliff like and extravagant, the only real flaw being an attempt to persuade the arcaded windows of the ground floor to give more glass area than the nature of a classic proportion will readily permit. Another model shows an essay in the zoned manner of New York, for the new offices of the Underground Railway by Adams, Holden, & Pearson, a firm which is in the forefront of sane modernists. As regards drawings, there are some very good ones, the best one being that by Robert Atkinson of his new Gresham Hotel in Dublin, while in close rivalry are the works of the old brigade, Farey, Walcot, Hepworth, Curtis Green, and a few new stars whose names would probably be household words in a year or two if only English architecture had its "Pencil Points!"

\* \* \*

The latest outlet for architectural talent may prove to be the new sport of greyhound racing, which is being seen in London for the first time, for it is being so boomed and boosted that racecourses may soon spring up in all important centres in the country. The Greyhound Racing Association,

which controls the sport, seems dependent however upon the caprices of that highly temperamental animal the electric hare, which combines the keenly-strung sensibilities of the racehorse with the uncertainties of an overtuned record-breaking automobile. The hare is capable of a speed of forty miles an hour, and after leading the greyhounds a dog's life by accelerating in tantalising fashion as soon as its pursuers are within snapping distance, is supposed to disappear into a tunnel just in time to save its bacon for the next items on the programme. The hare is supplied with brakes, presumably four foot brakes, since it is scheduled to come to rest in 30 yards, but at a recent test the brakes first failed to act and then did so with such force that the hare pulled up in record distance and was badly bitten on its rear elevation. The reports of this sad occurrence failed to mention the effect upon the dogs, but it is fair to presume that their feelings were greatly shocked.

Racing is of course the recreation of the moment with Ascot just behind us and memories of the Derby fresh in mind. The Derby had an interest this year above the merely equine, for the course has been improved by some interesting architecture in the shape of a fine new concrete grandstand.

The new structure holds twenty thousand people, and cost the pretty figure of £120,000. It is 700 feet in length, and its bottom tier is 30 feet above the course, above this being three other tiers, in which are private boxes and luncheon rooms. There is, of course, a Royal Suite, with a box which is pleasantly reinforced by drawing and dining rooms decorated in cornflower blue, which colour is used elsewhere to relieve the long white lines of the concrete balconies. As so often happens, the great horizontals of this bare and wholly structural design give a far finer effect than could be obtained with any attempts at "architecture." The effect is bold and stimulating in the same way as are the long lines of one of Ford's great factories. The new stand is the sort of structure which is sure to have the honour of appearing some day in the pages of the "Baukunst" or the "Esprit Nouveau."

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The lure of spring amusements is apt to make us overlook the more serious happenings of architectural politics, in particular the fate of the Architects' Registration Bill, which is weathering a rough passage through its Parliamentary Committee stage. Time has flown too quickly for the Bill to come up for its third and final reading this session, but it appears quite likely that it will survive the ordeal, and receive the Select Committee's recommendation for next year.

Some of the mushroom organisations which sprang into being on purpose to oppose it have had a bad time under cross-examination, one of them in particular being unable to show that among its members were numbered any architects of whom anyone had ever heard. The President of this particular body was unable to give the names of any architectural school in England, and the only person of distinction connected with it appeared to be Sir Frank Brangwyn, who was only an honorary member and a painter at that. A select Committee of the House of Commons, under a vigorous chairman, provides as good a means of calling bluffs as any court of law.

\* \* \*

Although the Society for the Protection of Ancient Buildings is celebrating the 50th anniversary of its founding



as a result of a letter to the "Athenæum" from the pen of William Morris, its powers are not extensive enough to save Adelphi Terrace, which after many rumours as to its fate is finally being put up for sale by auction this month, after which it is nearly certain to end in demolition. Already the rats are leaving the sinking ship, if one may use such a simile to describe the flight of Mr. Bernard Shaw, and soon it will be forgotten that David Garrick, the Adam Brothers themselves, and more recent celebrities such as Barrie and Thomas Hardy and G. B. S. made this portion of the Thames side famous all over the intellectual world.

Robert Adam had been to Rome before he built the Adelphi, and had returned with the idea of Roman grandeur in his mind. Perhaps he was imbued too much with Roman methods, for he plunged into this great speculative scheme with a haste that led to financial troubles which were almost ruin, but those who have criticised the Adelphi of today have probably forgotten that it is a far different thing from the refined and reticent scheme of Adam, the plans of which may be seen in the Soane Museum.

A hundred years ago it was altered in a way that the "Anti-Scrape Society," as the Society for the Preservation of Ancient Buildings is familiarly called, would never have permitted without protest; but it has always remained, like the terraces of Bath, as an example of elegant unity in design, and even if its buildings are destroyed it will have taught its lesson to twentieth century English architecture.

"X"

July, 1927.

## Structural Service

### *Obsolescence*

AN interesting discussion of building obsolescence is given in a special report of the National Association of Building Owners and Managers entitled "Office Building Obsolescence. A Study of the W. C. T. U. Temple, Chicago." This report gives detailed evidence of obsolescence due to design, construction, and equipment of an office building. Obsolescence is differentiated from physical depreciation, both of which are of course important in guiding owners and architects in the design and construction of buildings as well as in affecting income tax deductions.

As causes of obsolescence are quoted:

- (1) The normal growth of the business district.
- (2) The shifting in location of the business district.
- (3) Erection of newer buildings of a different type and style.
- (4) The greater efficiency in the layout and operation of newer types of buildings.
- (5) The more modern and complete service which the newer buildings give their tenants.
- (6) Damage caused by new buildings adjacent to an old building so cutting off the light and air of the older building as to diminish the value of its space and consequent earning power.

The W. C. T. U. Temple Building was built during 1890 and 1891 on a lot, 95' x 188', on the southwest corner of Monroe and LaSalle St. Opened in 1892 and torn down in 1926, it thus had a life of 34 years. Its location was excellent, in the present financial district in the "Loop"; there-

fore there was no obsolescence due to business changing its location. Adjacent higher buildings did little damage to the natural lighting. The fortunate location and the escape from overshadowing higher buildings did much to prolong the profitable life of the building.

The building was dedicated to Frances Willard, the leader of the W. C. T. U. of that time, and some of its architectural features were no doubt designed to suggest its symbolical function. At any rate, it was far from the rectangular prism then chosen as the best form for an office building. Above the first and mezzanine stories it was H-shaped in plan, the flanges of the H being short, leaving, therefore, wide shallow courts in front and rear. It was twelve stories high, the two upper stories being in a roof which sloped about 60 degrees to the horizontal. The cost was approximately 39 cents per cubic foot. The report speaks of the building as being modern for its day but that certain features, particularly the steep roof with its more than fifty dormers and the complications in the two-roof stories due to the slope, made those offices unsatisfactory and added heavily to the physical depreciation. It may be doubted whether the architects were free to make a good plan, whether they did not have to sacrifice something to suit the owners' desires. Certainly the rectangular prism would have been more economically divided into offices and the six corbelled curved bay windows, four of them on the corners, not only made expensive construction for a wall-bearing building but also made it difficult to subdivide into smaller offices. The attempt to use two-stories in a sloping roof was certainly an uncalled for sacrifice of the utilitarian in the days before zoning required any setbacks. Much as the more successful examples of the modern setback building are admired, it would be interesting to have analyses of the comparative earnings of buildings of the two different types; the setback type and the rectangular prism type. It would also be of interest to know the operating experience with sloping roofs on high fireproof buildings in cities. They are still being built, although generally of a simple form, with few or no dormers, and generally enclosing only tanks and mechanical equipment. They therefore do less harm than they did in the W. C. T. U. Temple, but the problem of permanent fastening of slates or tiles to fireproof construction is evidently not yet solved. The steep roof of the Temple was covered with tiles set in a mortar bed on a galvanized iron sheeting on angle purlins on channel rafters. The tiles were secured through the mortar to the iron sheeting by wires, and these soon rusted away so that throughout most of the life of the building the leaks caused by loose or lost tiles were patched by replacing tiles with mortar, a dangerous job for the man doing the repairs as well as for pedestrians in the streets below. Parts of the complicated terra cotta adornment of the roof were removed when the anchors rusted. The over elaborate roof also furnished nesting places for pigeons whose droppings defaced the building and whose dead bodies stopped up the conductors. The author computes a loss of revenue of about \$6,100 a year from the two upper floors due to the sloping roof, as compared with a flat roofed prism. In addition to this there was the troublesome maintenance of the steep roof.

The ten stories of the building below the sloping roof were declared uneconomical because of the thickness of the walls, which were bearing walls, the curved bay windows which made subdivision difficult, the deep window reveals

## STRUCTURAL SERVICE

which shut out light, and because much of the light from the large rear court was used up on elevator shafts and stairs which are now ordinarily put in unlighted portions of the plan. The floors were flat hollow tile arches between steel beams with a total thickness of about 21 inches as compared with the much thinner floors possible with modern types of construction, thus requiring extra expense for unproductive height, and the column spacing was not one which would allow modern office subdivision. The author computes a loss of revenue of about \$35,000 per year due to the thick walls and floors alone in the eight typical stories. In the first and mezzanine stories the estimated loss of revenue from the same causes was about \$12,000 per year.

The outside walls were thick bearing walls with only a little steel at bay windows and the wider openings so that there was no such serious rust in wall columns and spandrel beams as has recently developed in a number of buildings in New York and Boston. The interior framing was of steel Z-bar columns fireproofed with hollow tile, and steel beams with flat terra cotta arches between. Although some of the fill above the arches had cinders in it there were no signs of corrosion on the steel beams nor on the galvanized iron pipes embedded in the fill. The only steel columns which had been affected by rust were those carrying leaky water supply lines, two such columns being badly rusted throughout the height of the building. The wooden underfloors and the sleepers to which they were nailed are not reported as at all rotted. Exposed steel, supporting sidewalks, was badly rusted, the basement apparently having always been damp. Steel grillage footings of railroad rails and of standard I-beams were well protected by good concrete and showed no rust.

As far as the equipment was concerned, tubular boilers were replaced after 19 years' life and one of the hydraulic elevator pumps was replaced after 30 years, the other two lasting until demolition. Horizontal steam runs corroded a good deal, requiring continual replacement toward the latter days of the building. Cast iron fittings lasted well. Considerable lead was used in plumbing and stood well.

The author summarizes the obsolescent features as follows: Pitched roof made dark spaces and irregular offices, leaks from numerous dormers, elaborate roof ornamentation which had to be removed, projecting cornices, arched windows, and deep reveals shutting out light; corner bays not easily subdivided; thick bearing walls and monumental recessed entrance used up valuable rental space; poor first floor stores.

As a result of this study the author believes that the period of 50 years, commonly assumed as the life of an office building, is too great. Recording the fact that the cost of wrecking the Temple was about 10% of its first cost, and considering the history of the building as a basis, he states that 3.2% would appear to be a minimum annual allowance for depreciation of office buildings.

The illustrations are amateurish and the author shows much unfamiliarity with technical terms that one is led to suggest that such a report would be more useful if it could be based on the co-operation of architects and engineers familiar with all details and methods and knowing just what to look for in the way of troubles.

The report suggests the query whether architects and engineers are using the publications of the National Asso-

ciation of Building Owners and Managers as a guide to design and specifications. One of their reports, the sixth, is mentioned in the *JOURNAL* for September, 1926, but no *résumé* is attempted. Without pretending to know what the publications of the Association have included, one would like to suggest such studies as rust in steel framed buildings, failures and depreciation of reinforced concrete, terra cotta cornice failures, troubles with tiles or slates on steep fire-proof roofs, and other questions of mutual interest to building owners, architects, and engineers.

CHARLES W. KILLAM

*Professor of Architecture, Harvard University*

## From Our Book Shelf

### *The Windows of Chartres*

The friends of Monsieur Etienne Hovet, the Guardian of Chartres, have long been promised a comprehensive book on the windows of the Cathedral. His display of photographs and lumière plates has been gradually increasing until now it is not surprising to find that the three portfolios he has now issued<sup>1</sup> contain excellent reproductions of practically all the windows of Chartres. The text by Monsieur the Abbé Delaporte in a separate volume is equally comprehensive so that, with pictures, description, and story together, we are given a really monumental work to gladden the hearts of lovers of the craft.

In the preface Monsieur Aubert, President of the French Society of Archæology, introduces us to Monsieur the Abbé Delaporte and Monsieur Etienne Hovet. He explains, in a delightful fashion, how for years Monsieur the Abbé has been devoted to the glass of the Cathedral, how he had already written about it, and of his study of each piece as it was taken down during the War or has been taken down for cleaning or restoration. By noting the exact state of each unit he has been able to trace the restoration changes through the centuries. By long and scholarly research he has found the meaning of every medallion, of every symbolic figure, and has become a masterly interpreter of the iconography of the glass. To quote from M. Aubert: "Then, by an analysis of the characters in the windows, from their drawing, their color, their technique, by a profound study of the texts referring to the donors, by the heraldry, the costumes and the arms, Monsieur Delaporte has succeeded in establishing certain dates, in grouping others in chronological order and occasionally he has been able to place a master or a group of workers."

He also speaks in warmest appreciation of the work of Monsieur Hovet, of the seven volumes he has already brought out, well known to architects and art students, and of the present work. He explains how Monsieur Hovet profited by the scaffolding, erected during the War for the removal and replacing of the windows, to photograph them under most favorable conditions. These are the photographs which he has now published on a large scale, allowing one to study in detail the clerestory windows as well as the legendary scenes in the windows in the sides and chapels.

<sup>1</sup>—Text by The Abbé Y. Delaporte, Diocesan Archivist, Secretary of the Archaeological Society of Eure and Loire.

Reproductions by M. Etienne Hovet, Laureate of the Academy of Beaux-Arts, Guardian of the Cathedral.

Chartres: Etienne Hovet, 1926.



CHARTRES—SOUTH AISLE. SIGNATURE OF THE SHOEMAKERS. (See page 260.)

Visitors to Chartres will recall the speculations about a huge scaffolding on which there rested, at the time of which I speak, a large camera, evidently exposed for days together. Fortunate ones may recall interesting climbs upon that scaffolding to examine the curious, heavily mottled and scarred old glass at close range. It would be an excellent plan if every architect and every Church Committee were given the opportunity to climb that scaffolding. They would be surprised to see how the heavy blacks, so evident near by, are devoured by the light at an appreciable distance, and to see how colors "change" in varying distances.

The foreword by Monsieur the Abbé tell us that his original intention was to re-edit the eighty-five pages by l'Abbé Bulteau, but that the little book gradually became a huge one (five hundred and thirty-two pages). He modestly says there will be certain readers whose questions will still be unanswered, and that his only promise is that, whenever possible, he has told what the workers in glass of the Thirteenth Century and after meant in the marvelous array of stained glass windows they gave to Chartres. He pays grateful recognition to M. Houvet, and to M. Aubert, and to everyone else who has contributed to the success of the book. The remarkable thing is that author and illus-

trator have seemed to preserve throughout their work the ardor of adventurers in a beautiful region, while to the exacting student, the Bibliography alone will amply prove the thorough scholarship that distinguishes the whole book.

The text is divided in two parts; the first treats of the windows in their chronological arrangement, with the emphasis on their history, and the second according to their position in the Cathedral, with the emphasis on their interpretation.

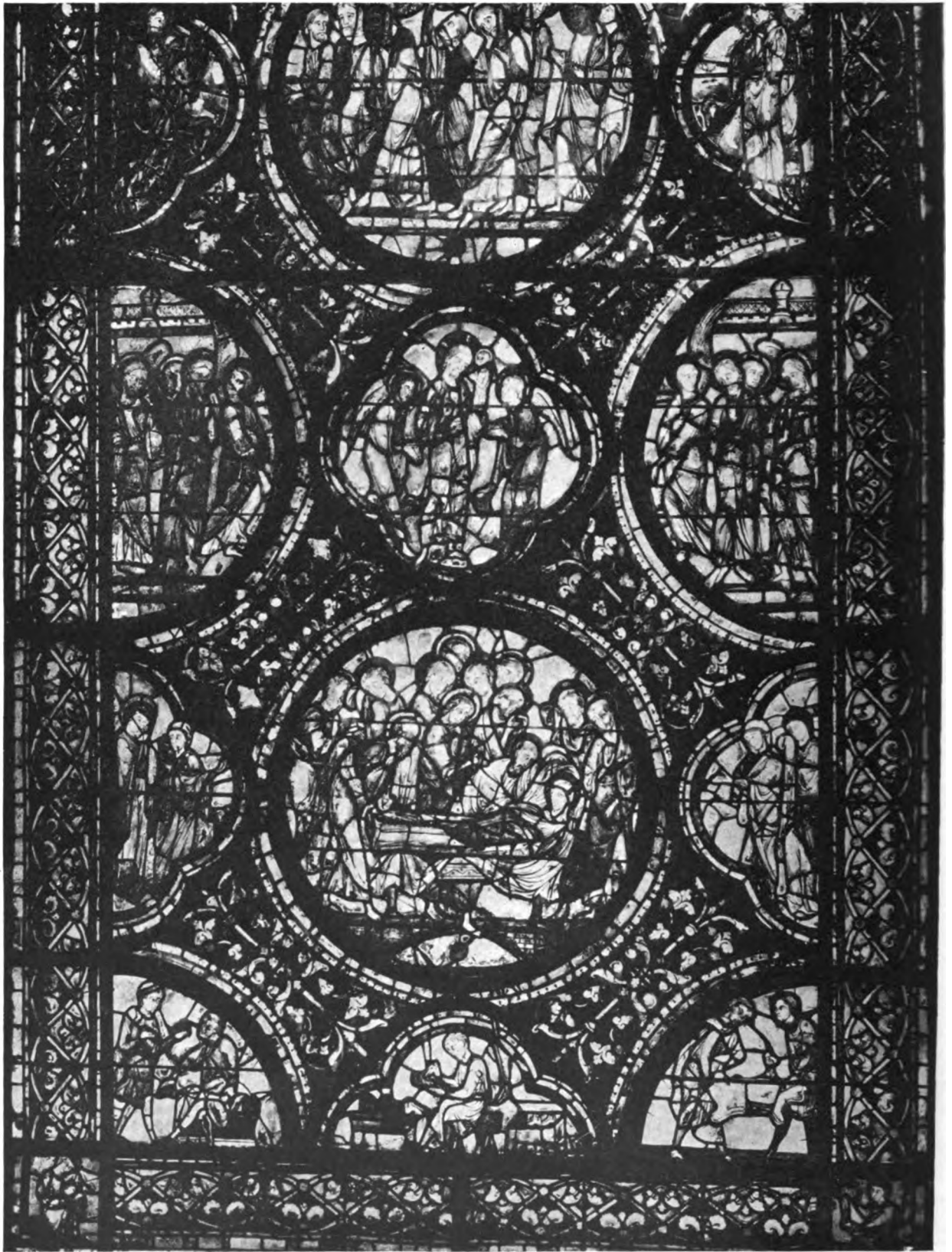
One will not read far in any part of the text before one realizes that one has before him the fruits of the research of a lifetime. One has more than that: writing that has come from study inspired by real appreciation of beauty—from imagination kindled by love. No essential detail has been spared, but from the pen of Monsieur l'Abbé it is romantic detail, and never wearisome. He makes achievement the flower of the Age.

The key that accompanies the plates is simple, useful, and complete. The ten color plates are not equally successful but the ones of the two western windows, the "Passion" and the "Jesse Tree," give an excellent idea of their appearance in afternoon light. Equally good is the single medallion of Christ on the Cross from the "Passion Window," and a

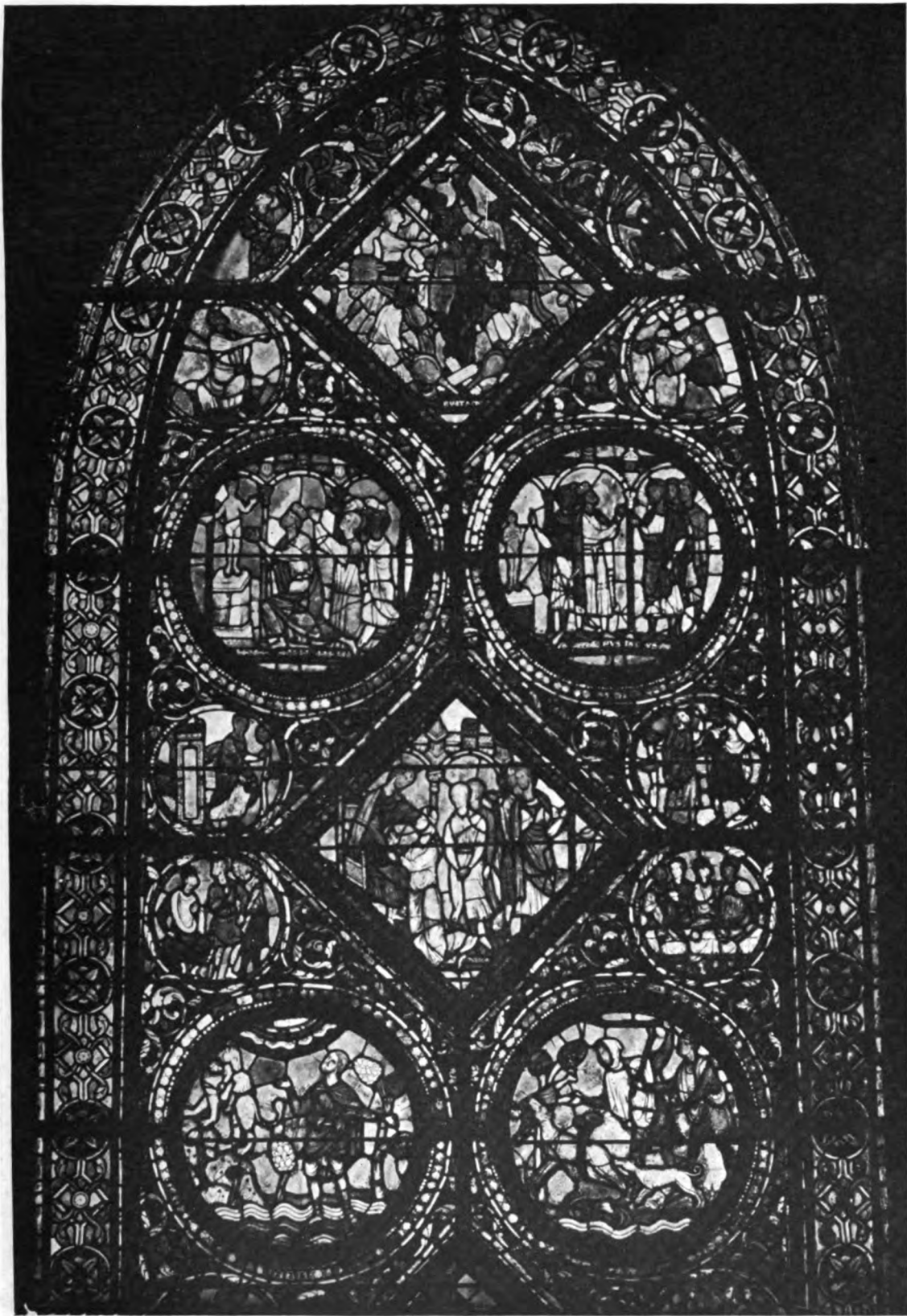




CHARTRES—DEAMBULATORY. INCIDENTS IN THE LIFE OF ST. JULIAN

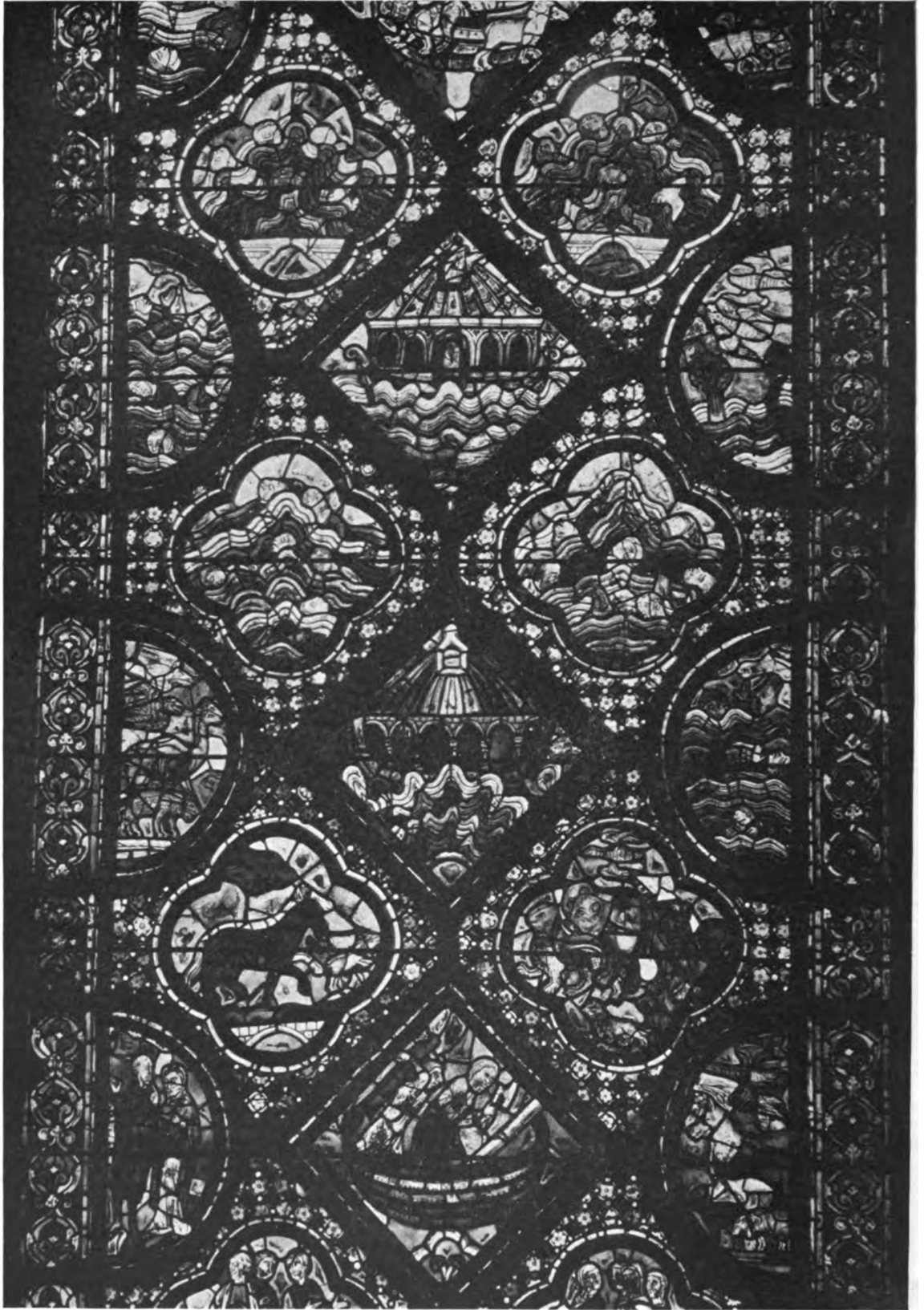


CHARTRES—SOUTH AISLE. THE DEATH OF THE VIRGIN. GIVEN BY THE SHOEMAKERS, AS TOLD IN THE THREE LOWER MEDALLIONS



CHARTRES—NORTH AISLE. THE LIFE OF ST. EUSTACE





CHARTRES—NORTH AISLE. THE NOAH WINDOW

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## FROM OUR BOOK SHELF

remarkable detail of the head and shoulders of Saint Nicholas from the medallion window devoted to him.

Anyone who has tried to photograph old windows will accord great praise to M. Houvet, and although he has his favorites (as we all have) he, like M. l'Abbé, has been neglectful of none. The photographs are beautifully reproduced, and some of them are thrilling in their suggestion of vibrant color; they all have fascinating qualities that will appeal to anyone who is intrigued by excellent design and varying pattern. Studied and enjoyed with the charming informative text, they will serve as a powerful introduction to a world of legend and symbol, while they imply almost infinite possibilities, in this craft of light and color, for the expression of these noble ideals and emotions that belong to all time.

CHARLES J. CONNICK

### *British*

This is a book which gives the reader good measure, pressed down and running over. It not only surveys the whole history of British architecture and its ancestors, going back as far in time as the Pyramids, and as far afield as the great rock platforms and sculptures of Easter Island in the Pacific, but at the end, having brought the reader up to date, it gives a comprehensive view of the present situation and takes a dip into the future. In all this survey, the author never loses sight of the social conditions which form the basis of all building. The picture he gives of the growth and development of the art is built up on sound historical knowledge of the underlying forces,—economic, geographical, geological even,—which as he instances again and again, lie at the basis of that growth. He writes, for example, that "if anyone doubts that it was social reasons that caused the abandonment of the fortified castle and still believes in the old view that the use of gunpowder was the main cause, he should study more carefully the history of the Civil War of the XVII<sup>TH</sup> Century," and then he proceeds to show plainly that social and not purely mechanical conditions caused the transition from the castle into the house,—the mansion or palace,—of later days. At the same time, though he realizes the social and economic basis of all architectural growth, he tells his story from an architectural point of view, with a keen sense of purely architectural values.

He begins, as we have said, back of the beginnings of history. There is an interesting study of the Druid monuments, culminating in Stonehenge, whose mysteries remain, however, as mysterious as ever. He leads us through the Roman remains and Saxon churches throughout the British Isles, to the flowering that came with the Norman conquest. When he comes to English Gothic, of which he gives a concise and clear summary, the author claims for it an architectural value far above that which would be given, we think, by any non-British writers. He does not hesitate to describe the English Gothic as "the finest example of the style developed in Europe." How the followers of Charles Moore must shudder at his remark that "we disregarded the parent style of France and produced a thing of greater

value!" From this he passes to a glowing picture of the growth of the Renaissance in England and of the influence not only of Inigo Jones and Wren, but also of the men who followed them through the amazing activities of the XVIII<sup>TH</sup> Century. These activities were, as he says, largely due to the great increase in the wealth of the landed classes and produced not only the palaces of Van Brugh, Kent and Hawksmoor, but also the good small Georgian house, "as native a thing, as suitable to the soil, as those of the Gothic or Tudor periods." After the upheaval of the Napoleonic Wars, the whole social fabric was upset. "Architecture and Art moved very little, and the younger men, of the classes that a generation or two before would have been interested in these matters, were spending their lives as soldiers. A study of the diaries and other writings of the time makes this very clear. The upper classes in England had perforce to lessen their interests in the arts of peace. After Waterloo, things began to get normal again, although somewhat slowly. Those of middle age who live now, can realize the position, as similar social phenomena are occurring since the Great War." From this the Victorian era emerged, with its twin vagaries of the Greek and the Gothic revivals. The story terminates in the sorry tale of the modern industrial city with its slums. The author well says that "no more serious indictment can be brought against the political and social leaders of the Victorian Age than this wholesale production of slums that was allowed to take place. . . . The shocking state of all industrial towns today is the deadly result of this lack of foresight on the part of those of only a generation or two away who considered themselves highly cultured and public-spirited." The author attacks the present-day problem bravely, realizing that to make our city life endurable, chaos must somehow be reduced to order. This, as he truly says, is the function of town planning in the broadest sense of the word. He quotes Mr. Pepler's definition of it as "the control of the use of all land in accordance with a plan having as its definite objective the greatest common good." He gives an excellent survey of the needs and of the necessary preliminary steps which must be taken.

In all this survey, his judgment is keen, and he expresses his opinions, which are not always the most commonly received ones, with sense and wit. He is generally so free from the fallacies, ethical, mechanical and romantic, described in that illuminating classic, *The Architecture of Humanism*, that he occasionally disturbs us by momentary lapses into some of these. Why must stucco be morally condemned "in cases where it made an effort to imitate stone"? Geoffrey Scott says of just this usage in the baroque, that it was simply "a brave impressionism, fit to satisfy the eye. The mind was deluded, if at all then merily, and for a moment." The author declaims against the too rigorous symmetry of the XVII<sup>TH</sup> and XVIII<sup>TH</sup> Centuries as being "mathematical rather than artistic," though the basis of it lies certainly in anæsthetic desire for equipoise and calm. Here again the reader may remember with profit Geoffrey Scott's analysis and defence of just this inborn desire for symmetry and of its manifestations. The author also says that he would like to see orders entirely abolished in modern architecture "except where columns are structurally necessary." Where it is used as legitimate decoration, is there any essential reason why an entablature with all its wealth of association, its variety of light and shade,

(1) *History of Architecture of the British Isles.* By P. L. Dickinson, Houghton, Mifflin Co. \$5.00

is less "sincere" than the amorphous incised carvings of a quasi-Babylonian pylon?

When it comes to the "wilfully picturesque" of the late XIXth Century and later, the author voices a contempt which finds a hearty echo in his reviewer's breast. Some of this misguided interest in the picturesque he traces to "the sketchbook habit." Especially during the XIXth Century, visits to Belgium, Normandy and other places easily accessible on the Continent took the form of vigorous sketching pilgrimages, and "one can say without hesitation that had the generally young and enthusiastic architects who undertook these, expended the same amount of energy in say Salisbury or Worcester, the architecture of today would have been in a more healthy state." Though, as he says, the wilfully picturesque is still with us, he believes that "time and improved education and taste will reduce it to a minimum." We wish we might share his optimism. Floods of gushing appreciation for this sort of architecture, whose qualities are anything but architectural, flow unchecked from the popular housing and garden magazines into the popular mind. Where is the public's improved education in architectural values coming from, unless indeed from just such books as this one? In all his criticisms, the author keeps always an architectural point of view; he recognizes clearly the supremacy of spatial values in the art whose very language is mass, space, line and coherence, and he puts in its proper place the quality of picturesqueness "so low in the scale, so unhelpful for future creation."

The book is abundantly illustrated by clear half tones and by scratchy and ineffective pen and inks. In his preface the author humorously claims but two points of merit for his book: "Although great attention has been paid at the present time to Waterloo Bridge, St. Paul's and to the decay of the stone in the Houses of Parliament, I have resisted the temptation of illustrating these buildings." This is the first. Secondly, he says, "This is the only architectural history which deals with XVIIIth Century work and mentions Blenheim without quoting Pope's lines on that spirited architectural achievement."

The merits of this valuable little book are indeed far beyond those so modestly claimed. It was well worth writing, and it is written with intelligence, knowledge and skill, upon a foundation of wide information and of sound sense.

C. H. A.

### Plasterwork

M. Jourdain has done several things very well. He now issues the result of his explorations of decorative plasterwork in England.<sup>1</sup> It seems to be a thorough job, and anyone who has essayed the task of photographing plasterwork on ceilings will appreciate the difficulties with which the author has had to contend and thus make allowances for a certain lack of sharpness in the plates. The period covered is described by the author as "a continuous record of the evolution of Renaissance ornament and detail from the accession of the Tudor sovereigns to the Greek revival."

The astonishing versatility and virtuosity of the craftsmen of those days seems like an echo without any thrill except as one turns to the less grand and pauses before so delicate a thing as the fine chimney breast in a house in

London; but architects will here find many interesting ways of handling odd details and they will particularly pay attention to the author's comparative plates of mouldings of the seventeenth century, and the Jacobean, Georgian and later Renaissance periods.

This is not an attempt to appraise the value of the book. That can only be done, so far as architects are concerned, by putting it to the test of use, and that again is something personal. The book is well done, has some two hundred plates printed on one side only, for the most part, and the text is just enough to balance the illustrations.

S. I. R.

### Town Planning

Mr. Nolen has contributed much to the literature of town-planning in this country. His latest little volume,<sup>1</sup> which adopts a well-known English title, performs a very definite service by collecting in brief and well-illustrated form the accumulated results of many years of community planning in its limited but varied form in connection with industrial towns, war housing and real estate developments with which he has been connected. Both in the valuable introduction by Dr. Albert Shaw and in the body of the book, particular stress is laid on the need and advantages of building new communities instead of adding to and patching up our old overgrown cities. The English Garden Cities are used to illustrate the possibilities of the latter course. A valuable addenda of the literature of town-planning is appended. This book cannot fail to excite new interest in better community planning, and with the letting down of urban land speculation may influence even our "practical" business men, who too often ignore the money value of community amenities.

HENRY WRIGHT

BOOKS RECEIVED: *Paris S'étend*. By Georges Benoît-Levy. Published by the author.

*The Book of Bridges*. By Wilbur J. Watson. Helburn.

*Essays on Old London*. By Sydney Perks. Camb. Univ. Press.

*A History of Architecture in Italy*. By Charles A. Cummings. Houghton, Mifflin & Co. 2 Vols.

*The Architecture of Ancient Rome*. By Anderson & Spiers. Scribners.

*The Architecture of Ancient Greece*. By Anderson, Spiers & Dinsmoor. Scribners.

*The Architecture of the Renaissance in France*. 2 Vols. By W. H. Ward. Scribners.

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*Steel Construction*. By Walter Voss & Edward A. Varney. John Wiley & Sons.

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*Dessins de Maîtres Anciens*. By M. Delacre and P. Levellée. Vanoest.

*Le Fer Forgé en France*. By Louis Blanc. Vanoest.

*Les Ebénistes du XVIIIème Siècle*. By Le Comte Francois de Salverte. Vanoest.

*The Preservation of Ancient Cottages*. The Royal Society of Arts. London.

*Decorative Plasterwork in Great Britain*. By Laurence Turner, F.S.A. *Country Life*, London.

(1) English Decorative Plasterwork. By M. Jourdain, New York. Scribners. \$12.00

1—New Towns for Old. By John Nolen. Marshall Jones Company. \$3.00.



## News Notes

The jury for the Princeton Prizes in Architecture, 1927-28, composed of Messrs. Corbett, D'Amato, Githens, Licht, and Morgan, awarded the prizes to Messrs. Martin L. Beck, New York City, and John A. Nelon, Watertown, Mass., with honorable mentions to Messrs. Alan C. Davoll, New York City, and Harry Culesian, Ashmont, Mass. The prizes, valued at 800 dollars each, entitle the winners to spend a year in the Advanced Class of the Princeton School of Architecture. The program was a Memorial Group of buildings on a University campus.

Mr. C. L. Hutchisson announces that with N. H. Holmes and C. L. Hutchisson, Jr., he has formed a partnership for the practice of architecture and engineering, under the name of Hutchisson, Holmes & Hutchisson, with offices in the State Office Building, Mobile, Alabama.

## Institute Business

### *Members Elected*

CENTRAL NEW YORK, *Verne S. Swan*; ERIE, *William W. Meyers*; INDIANA, *Karl D. Norris*; IOWA, *Amos B. Emery*; KANSAS CITY, *Walter A. Bescke*, *Victor J. De Foe*, *Alice Walton*; NORTH TEXAS, *Edgar G. Shelton*; NORTHERN CALIFORNIA, *J. Kendall Masten*, *Wilbur D. Peugh*, *Ralph Wyckoff*, *Wm. Raymond Yelland*; PITTSBURGH, *Albert F. Link*; SOUTH TEXAS, *Victor E. Johnson*; SOUTHERN CALIFORNIA, *Ralph C. Flewelling*, *Donald D. McMurray*; WASHINGTON, D. C., *Wolcott Clarke Waggaman*.

### *Fellowship*

The Sixtieth Convention of The Institute, without a dissenting vote, continued the grade of Fellow, and has accordingly amended the By-laws, placing the whole responsibility for the advancement to Fellowship in the Jury of Fellows. This amendment and the general conditions of Fellowship—Art. II, Section 1 and 2—are fully set forth in the 1927-1928 Annuary and should be carefully scrutinized by the Membership.

Preparatory to putting into effect these amendments, the Jury of Fellows respectfully submits to the proponents submitting names for advancement to Fellowship the very grave responsibility attending its activities and recommendations. While it has no desire to escape the inevitable criticisms that at times may be innocently directed at it, there is a decided feeling that the membership must seriously consider the share of the burden and responsibility that it should assume in the arduous task imposed upon the Jury of Fellows. It is the feeling of the Jury that if it could impart to the members of the profession its own conception of the meaning of this class of membership, there would be greater effort, by and more cooperation from the membership as a whole, and a resultant attainment in keeping with the intent of the By-laws.

It is a clear conception that elevation to Fellowship in the Institute is and should be a distinct honor, and as such

it should be carefully guarded and bestowed only when it is justly due. The membership as a whole should be extremely jealous of this distinction and should therefore carefully weigh in their minds the outstanding attainments of a particular member before suggesting his or her name to the Jury of Fellows for promotion. While the By-laws must be reasonably broad in dealing with the qualifications necessary to confer this honor it is manifest that careful analysis and differentiation must be indulged in when the standing of a candidate is to be discussed.

It is also manifest that the Jury cannot know intimately the personality or the attainments of every candidate presented to it for judgment and must therefore rely to a great extent upon the representations made to it by individuals or groups who have had the opportunity for close and intimate contact with the candidate. The degree of earnestness on the part of the proponents for the elevation of one of their members will be of great assistance in formulating the judgment of the Jury. To make Fellowship a real honor, to minimize the chance of error, and to attempt faithfully to interpret the wishes of the membership as a whole, the Jury believes that candidates should be recommended only when a certain standard of excellence has been reached.

In offering the suggestions incorporated in the foregoing, the membership must bear in mind that the Jury of Fellows is making a strenuous effort to carry into effect the real intent and meaning of the Constitution and By-laws. If these suggestions are put into effect, with real cooperation on the part of the membership, the Jury feels sure that Fellowships will be bestowed upon those who deserve them and greater honor will be attached to their award.

CHARLES A. FAVROT, *Chairman*

### *Activities in Ohio*

Members of the Cincinnati, Dayton and Columbus Chapters met at Cincinnati on 10 June last and inaugurated a movement to combine all the reputable architects in Ohio into a useful and active organization which shall, through publicity and other means, help to raise the general public understanding of architecture to the highest possible point. Other meetings are to be held at Dayton and Columbus.

### *Principles of Professional Practice*

Questions will arise from time to time in regard to the new Principles of Professional Practice which were adopted by the last Convention and Article 6, which has to do with private publications or monographs, has already led to inquiries.

The existing Principles are illustrations of difficulties which arise in practice and they set up the experience of the Institute for the information of its members. Prohibitions are eliminated but each article undertakes to outline the principle of good practice which is involved, first, from the standpoint of the public, and second from the standpoint of our relations to one another.

Article 6 reads as follows: "An architect will not advertise for the purpose of self-laudatory publicity, but publicity of the standards, aims and progress of the profession is to be commended. He will not take part or give any assistance in

obtaining advertisements or other support towards meeting the expense of any publication illustrating his work."

The principle involved is that the publication of an architect's work should have its own value whether it appears in the regular architectural magazines, the newspapers, or in a private monograph. If the publication of photographs involves a greater expense than the sale value, so that advertisements are necessary to help pay the costs, these advertisements must have an intrinsic value to the advertiser. If it does not appear to the advertiser that this is the case the publication has no real value and should not be issued. If the architect uses his influence to assist the publisher to obtain advertisements from contractors or material men he gives a fictitious value to the publication which is paid for by an obligation on the part of the architect to the advertiser. This obviously affects the value of his advice to the public unless he is willing to receive favors for which he does not expect to pay.

The members of the Producers Council have already found that in the eyes of certain publishers they have assumed an obligation to the Institute which can be paid for by advertising in monographs. The Institute receives from these members, by agreement, all that their obligation requires and no individual of the Institute should be singled out to receive a further return because of their relation to the Institute. The statement has been made by a publisher that "no objection on the part of the Institute would be raised against his publications." The inference from this statement is that the Institute has changed its policy in regard to monographs. The policy of the Institute is not in favor of monographs or against them as such. It undertakes only to guide the architect away from improper methods and it proposes to discuss fully these methods with the architect, if, in its opinion, they are improper.

Article 6 does not forbid the publication of monographs but calls attention to the important fact that it is not good practice for an architect to take any part whatever in obtaining the support of advertisers.

ABRAM GARFIELD, *Chairman*

## *Public Works*

When the Convention met in Washington it would have been premature to report a development in regard to the progress of the Public Building Program which nevertheless seemed imminent at that date. The Institute had hoped to be called into consultation over the general plan of the Pennsylvania triangle and was so called officially very shortly after the Convention.

A Committee was appointed by the Secretary of the Treasury to be known as the Board of Architectural Consultants. Edward H. Bennett is the Chairman of this committee and Louis Simon of the Supervising Architect's office, is the Secretary. The other members of the Board are Milton B. Medary, Louis Ayres, Arthur Brown, William Adams Delano and John Russell Pope. This Board has had several somewhat continuous meetings in Washington and has made comprehensive studies of the entire triangle bounded by Pennsylvania Avenue, Fifteenth Street and B Street. The original program and studies comprised only those buildings for which money had been appropriated and only those areas which the Government owned at that time.

The Secretary of the Treasury has now asked this Board to consider all of the property in this area and to study the buildings which will be built within the next few years in relation to buildings which may not be built for many years to come.

Your Committee on Public Works and the Institute may well be gratified that so broad and comprehensive a view is taken by the Secretary and that we are given this official opportunity to take part in this development. It is too soon to publish findings and results but it is not too soon to congratulate the country and ourselves because this problem has been put into such willing and able hands.

ABRAM GARFIELD, *Chairman*

## Obituary

### James Rush Marshall

*Elected to the Institute as a Fellow in 1892*

*Died at Washington, D. C., 1927*

James Rush Marshall was born at Carlisle, Pennsylvania, in 1851. His maternal ancestors had come from Delaware and had taken a worthy part in developing the rich country beyond the Susquehanna. His father came from Virginia. In those days the wagon road to the Shenandoah Valley lay through the picturesque and romantic mountain passes by which, at a later day, Lee was to invade the North. The boy loved these mountains; and perhaps their delicacy and grandeur became a part of his existence. At least his mature thought always turned back to them as if to home.

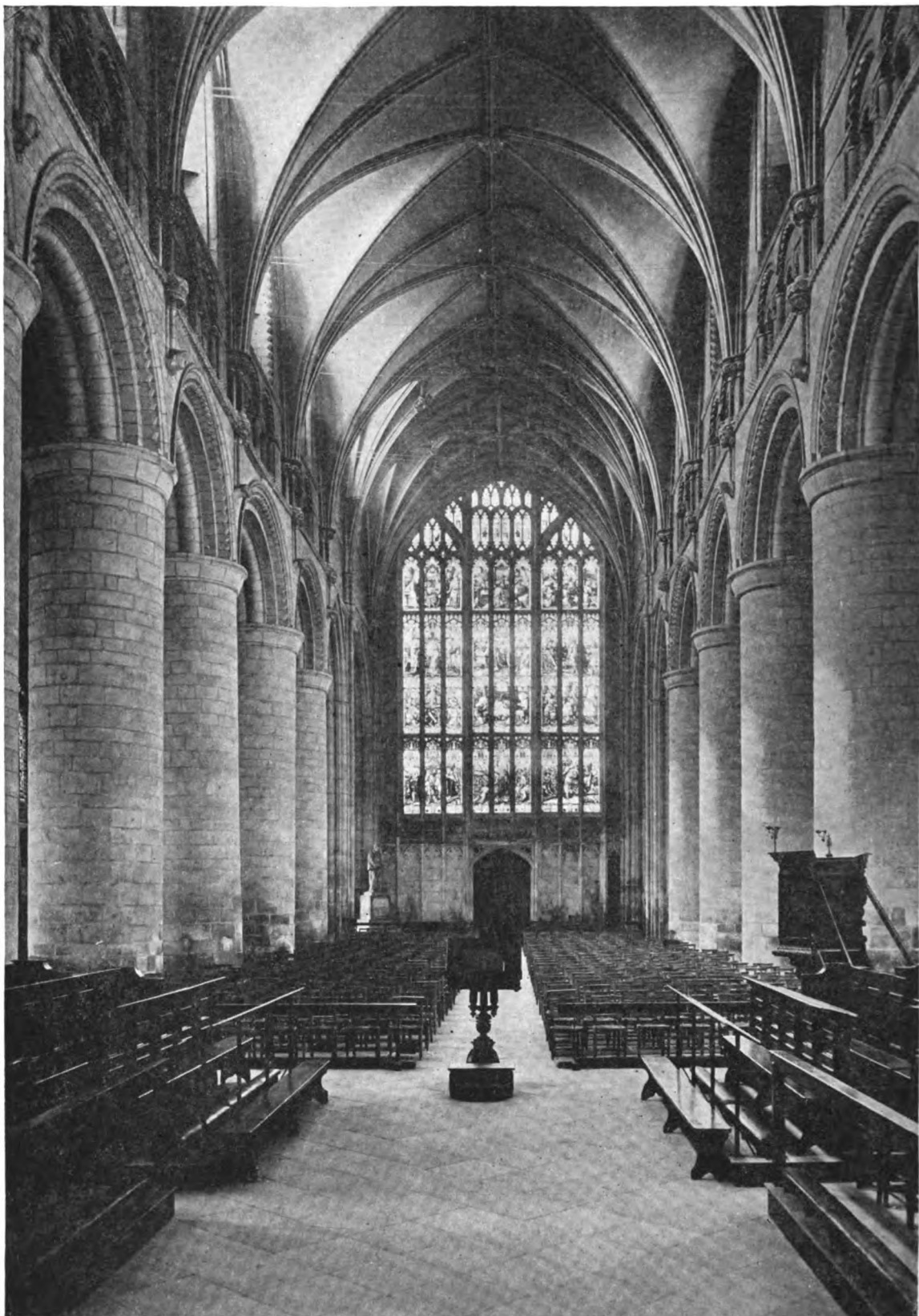
The architect had taken shape by the time the boy was twenty, after attending Rutgers College and travelling abroad with his scholarly father. In 1871 he came to the office of the architect of the Treasury in Washington and here his contacts were made and the partnership formed in 1883 with Joseph C. Hornblower. These were formative years when reputation is made for the maturer man to maintain. On the personal side his friendships, once formed, remained firm and on the professional side, a subtle and dignified style began to develop. A never-failing refinement touched his work. Surface things and architectural "styles" interested him less than did a true understanding of the need behind the object. The character of the man who should do a thing meant more to him than the rosiest promises. These qualities are evident in his work, as for example the Hill, Lothrop, and Cameron Houses, the Army and Navy Club or the National Museum. His friends knew that he had a singular faculty for achieving a critical attitude toward his own work, as well as toward things in general. His fellowship was based on candour. And, impersonal though his judgment might be, he never failed in kindness.

The impression left upon the world by one who is gone is better felt than expressed. Recollection holds dearest those contacts which were a matter of understanding rather than of words. Dates mean little and actions are of value chiefly for what they tell of the character behind them. Yet sometimes it is heartening to dwell on dates and actions for the sake of the pictures they make. The picture shadows forth the real achievement—which is character.

DELOS SMITH







GLoucester Cathedral, Nave Looking West

# JOURNAL

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### The Evolution of Gloucester Cathedral

By STEWART F. CAMPBELL

GLoucester Cathedral is the result of a well thought out scheme of construction made necessary, partly by historical circumstances, and partly because of certain changes which were made in the habitual form of worship and ceremonial within the church itself.

Within a few centuries the Abbey of Saint Peter was transformed from one of the plainest and most severe of Norman churches into the glorious, ornate, building it is today. It might well be said that it was evolved rather than built. From the eleventh to the sixteenth century it went through a process of almost constant change which only ended at the time of the Reformation, when it burst forth from its chrysalis like a beautiful butterfly. For centuries before the present cathedral was begun the site upon which it stands was sacred ground. Here, as early as the year 681, the monastery of Saint Peter was founded by Osric, an under king of the Hwiccas, and a few years before the coming of the Normans, Osric's monastic buildings were restored by Alfred, the Bishop of Worcester; but they were shortly afterwards destroyed by fire, and in 1089 Serlo, who had recently become abbot, began a church, some parts of which still remain in the present choir and crypt.

In the development of Gloucester the Norman work was retained to a larger extent than it was in many other English churches; and instead of rebuilding entirely, the later styles, forms, and ornaments were applied with incredible skill, especially in the choir. The result, so far as Gloucester is concerned, is that while it may have lost some of the individuality it might have had, had it been built all at one time, as was Salisbury for example, Gloucester has a freedom

from repetition of design and shows an evidence of growth which stimulates the imagination and provides a fertile field for study.

When Abbot Serlo, the beginner of the present church, came from San Michael (Normandy) to the Abbey in 1072 he found its affairs in a sadly neglected state. The most he could muster was two monks and about eight novices, but by the year 1100 the monastery had no less than sixty monks, and the new church was well under way.

Serlo's first work was the crypt which he began in 1089. It is one of the four apsidal crypts in all England (the others being Worcester, Winchester and Canterbury), and leading from its wide ambulatory there still remain a number of chapels which, as they had altars, were not mortuary but evidently used for worship.

Immediately over this crypt Serlo built his Norman choir, which, with parts of the transepts, was dedicated in the year 1100. In that same year, temporarily abandoning the work on the monastic church, all efforts were centred on the secular buildings,—the chapter house, refectory, dormitory, and such others as were needed for the smooth running of the great household. But in selecting the sites for these Serlo reversed the usual order of things, so far as the relative position of the secular buildings to the church itself was concerned. He put them on the north side and not, as was customary, on the south, so that the living quarters might be more effectually sheltered from the cold north winds.

Serlo's death in 1104 was a severe loss, but he had so inspired his associates with enthusiasm that the nave was started almost immediately and the westerly



GLoucester Cathedral  
A Norman Evolution

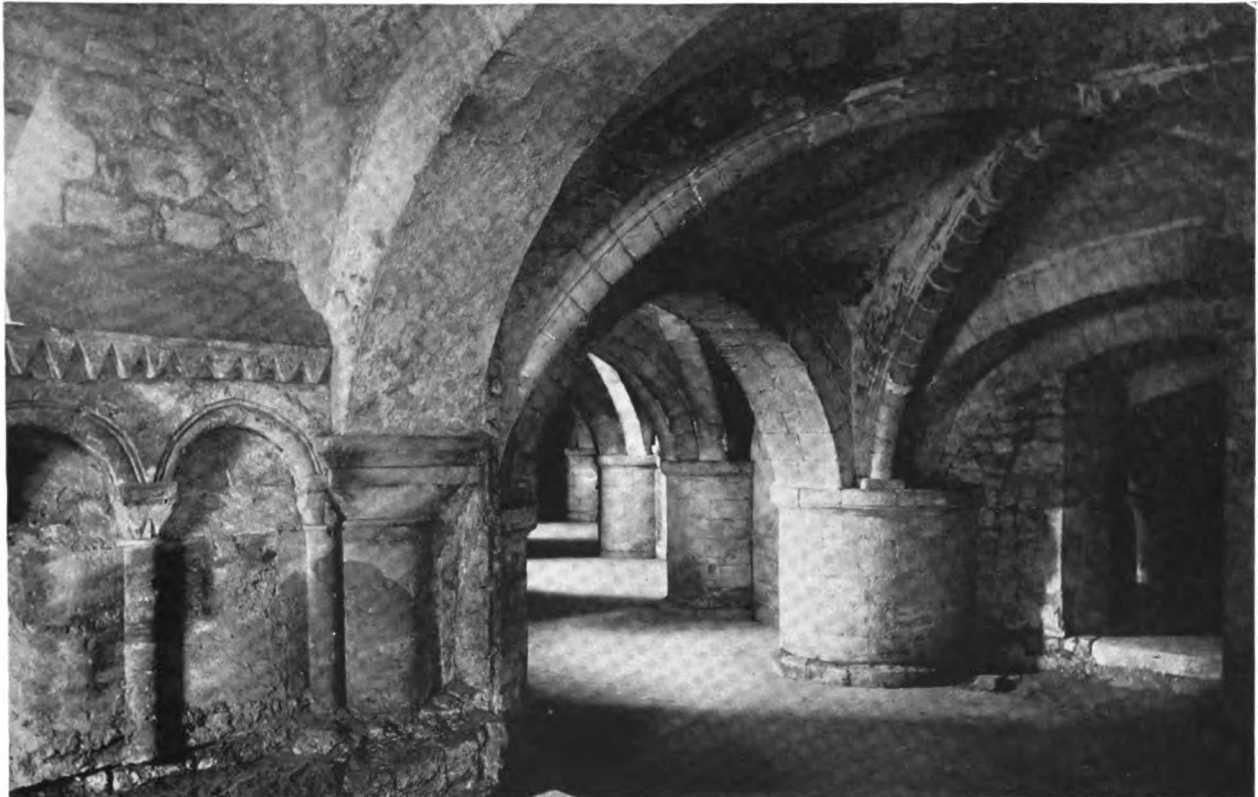
part of the church, in spite of a serious fire, was finished in 1160. The huge columns which separate the nave from the aisles remind one of Tewkesbury, although the Tewkesbury columns are even heavier. With the exception of the two western bays and the vaulting over them, which were altered in the early part of the fifteenth century, and a few changes which were made in the clerestory windows at the same time, Gloucester's nave is much as it was when first built,—a beautiful and dignified example of the Norman style. The diminutive triforium of the nave is very unusual, there being only one other like it in England (Tewkesbury), and I think there is only one like it on the Continent, in the Abbaye aux Dames, at Caen.

The styles of the transepts are different, the north, perpendicular, and the south decorated. It was here in the transepts that an architectural expedient was resorted to which is seldom seen. That the present tower at the intersection of the transepts, very distinctive because of its "birdcage" pinnacles and magnificent ornamentation, is higher than was intended in the original plan is quite certain. It frequently happened in the building of the great cathedrals and abbeys that as the work progressed it was decided to increase the height of their central towers until they

were, in some instances, a third higher than at first planned. This was undoubtedly what happened at Gloucester, and the increase of weight which came from the added height made necessary additional side supports. Supplementing the outside buttresses, which had been built to support the tower in the fourteenth century, detached internal buttresses were installed thirty years later. These extend from the north and south transept foundations to points half way up the tower itself. It was an ingenious scheme and simpler than the cumbersome St. Andrew's crosses, which were used for the same purpose in Wells Cathedral and Glastonbury Abbey.

Few cathedrals can boast a more beautiful choir than Gloucester. This, once the massive Norman choir of Serlo's making, is now replete with elaborate tracery and exquisite perpendicular work which was placed there in the fourteenth and fifteenth centuries, when it was literally lined with ornament. One of the problems which the craftsmen then had to face was how to treat the heavy Norman columns between the choir and the ambulatory, how to lighten the effect of the massive piers, and still preserve the full measure of their support. The answer was found in a compromise. The great columns were flattened on their sides which faced inwards towards the choir,





GLoucester Cathedral, Crypt (lower)  
The Cloisters and Lavatorium (upper)



GLoucester Cathedral  
CHOIR EAST

and on the plane surfaces the ornament was applied. So here is a series of columns which on one side are pure Norman, and on the other perpendicular.

Originally there were three chapels in the round apsidal end of the choir, but when the Lady Chapel was built still further to the east, the centre one was done away with to allow for the entrance into the new chapel. At the same time a lofty clerestory was added and a roof of intricate design was placed over the entire choir. But the final touch of loveliness was the great east window, reputed to be the largest in England. It was put there as a memorial to the Barons and Knights who fell at the Battle of Crecy in 1346, and the Siege of Calais the following year.

Almost as long as the choir, but not so wide, the Lady Chapel stretches out eastwards. Here there is not a trace of the Norman handiwork for it was not built until the last years of the fifteenth century, a time when the more elaborate perpendicular had gained such a hold upon the ecclesiastical architects that they thought of no other style. In the west end there is a small chapel, high up over the entrance, which held the responsory choir; and there are also memorial chapels on the north and south sides. The reredos is overhung with tapestry, but underneath it one may see another instance of the stupid, wanton

destruction which was wrought by Thomas Cromwell and his Commissioners. Here, in the name of piety and under the guise of religious fervor, they smashed and mutilated the delicate carvings and wrenched from their niches the figures of the Mother of Our Lord, and those of the saints. No wonder it is covered—well it may be!

The building of the Lady Chapel brought another problem. Abbots Henley and Farley, by whom the work was undertaken, were faced with the task of erecting this building, which is immediately to the east of the cathedral apse, in such a way as to preserve all light possible for the great east window. This they accomplished by drawing in, or tapering, the side walls of the west end of the Lady Chapel until at their point of contact with the main church, the west end of the Chapel was much narrower than the east; but this was done with such skill that it is almost unnoticeable, and the illusion is even more complete because of the ingenious arrangement of the decoration on the interior walls of the chapel.

When Thomas Cromwell came to Gloucester on his round of destruction someone reminded him of the old adage, "As sure as God's in Gloucester," and his answer was, "More churches than Godliness." Suiting his actions to his words, he turned the cathedral





LADY CHAPEL, GLOUCESTER CATHEDRAL



cloisters, the most beautiful in Europe, into stables for the horses of his soldiery. Fine stalls for horses those! However, in spite of this desecration they are in an almost perfect state of preservation, and their lace-like fan vaulting and delicate carvings are an architectural symphony.

Was it all worth while, you ask? Was the vast amount of patience, energy, and reverent effort spent in the building of this and other great cathedrals justified? Some say, no. Better by far to have spent the energy and money in other ways. Others say, yes. Because these monuments of devotion, these physical expressions of ideals, which were a passion with the monks of the Middle Ages, these monuments,

apart from their architectural beauty, have been the means of crystallizing and focusing men's thoughts upon a higher plane. Who are we, in these material days, to stand in judgment over those who labored without thought of remuneration? They claimed no reward, they were consecrated to the upbuilding of the Church, and to them its physical side was in close relation to the spiritual. Order, symmetry, and the production of a building worthy of the best traditions of their faith were strong influences in their lives, and were bound to find their outlet.

The results of their labors have become a glorious heritage to the English speaking people in all parts of the world.

## "Mount Pleasant Mansion"<sup>1</sup>

*"The Most Elegant Seat in Pennsylvania," Wrote John Adams in 1775*

By W. M. HORNOR, JR.

THE outstanding example of domestic Colonial architecture in the vicinity of Philadelphia is "Mount Pleasant," sometimes known as the Macpherson Mansion, and often erroneously called the Arnold House. Those who have been fortunate enough to view this estate must admit a fuller appreciation of the princely mode of country living in which some of the most distinguished citizens of that early metropolis of the Colonies indulged. The mansion's picturesque location, amidst a primeval forest, on an eminence high above the Schuylkill River, is indeed one of charm, for not only does it command an unobstructed view of the stream in both directions, but also makes a very pretentious appearance. The beauty of the situation, the grandeur of the grouping, and the degree of elaboration to which Georgian style has been carried out, leave little to be desired by the admirer of skilful design and lover of Colonial tradition.

That such a stately, graceful, and refined home should have been erected by a well-to-do and discriminating man is to be expected. The land was purchased in September, 1761, and on it the substantial house was soon after built by Captain John Macpherson at a cost of fourteen thousand pounds. The handsome dwelling was originally called "Cluny" after the ancestral castle of his family, for the Captain was descended through nineteen chiefs of the Macpherson Clan of Cluny.

During his residence at "Mount Pleasant" many celebrated guests were entertained, but following the decline of Continental currency, and after Captain Macpherson had returned to the seas at the Revolutionary period, a number of prominent persons leased

or bought the entire property. Among them were Don Juan de Merailles, the Spanish Ambassador; the notorious Benedict Arnold, and his bride, Peggy Shippen (although the house was conveyed to Arnold, he never actually lived in it; see the account by Fiske Kimball in the Pennsylvania Museum Bulletin for September, 1926); Frederick William Augustus von Steuben; Col. Richard Humpton; Blair McClenachan; Edward Shippen, father of Margaret Arnold; and General Jonathan Williams. Finally, in 1868, "Mount Pleasant" became the property of the City of Philadelphia, and a part of Fairmount Park. Last Summer, the homestead was restored to its former condition and furnished in the Chippendale style, at which time the public was first permitted to inspect the interior, as it might have appeared when John Adams dined there in 1775.

The estate was reached from the highway by a lane to the west, passing first a barn, then an outbuilding. Across a lawn to the north are similar buildings occupying the same advanced positions. The dependent structures are in an axial line equidistant from the house, while the barns, in turn, are equidistant from the former; thus the mansion becomes the pivotal point of the group. Servants' quarters and kitchens composed the small house passed by the lane, whereas its companion was originally used by the children of the doughty Captain for a school and recreation place.

The main house rises two and a half stories above a high foundation of hewn stone, in which the iron-barred cellar windows, framed with well-wrought stone, appear. The massive rubble stone masonry is

<sup>1</sup> Photographs courtesy of Pennsylvania Museum, Memorial Hall, Philadelphia.



"MOUNT PLEASANT MANSION"  
VIEW FROM THE WEST, SHOWING GARDENS AND DEPENDENCIES

coated with greyish-yellow stucco, the surface of which is lightly scored by a plasterer's tool and has heavy quoined corners of red brick and a horizontal belt of the same material at the second floor level. However the keyed initials of the large ranging windows are of faced stone. Above the heavy cornice, with prominent modillions, is the hipped roof, pierced on both sides by two handsome dormers and surmounted by a long, beautifully balustraded "Captain's Walk," which extends from one of the great brick chimney stacks, with four arched openings, to the other.

On this, the east façade, which greatly resembles that on the west, or river front, the striking feature is the slightly projecting central section, to be distinguished for its four salient points, namely: the quoined corners; the surmounting corniced pediment, springing from the eaves; the superb pedimental doorway, in harmony with the design above; and the ornate Palladian windows in the second story. In size and general arrangement, the doorways on the east and west are quite similar, with the rare double

three-panel doors and smooth columns. The entrance from the drive is Doric and has the customary triglyphs, mutules, and guttae. The rustication of castings and jambs up to the height of the door is found here, and moulded spandrels are on each side of the arch, interrupted by a wide ornate keystone. Exceptionally broad, tapering, and fluted mullions lend distinction to the heavy fanlight sash with its round-ended openings. Although not pure, the door facing the river is essentially Tuscan and of the utmost simplicity. The beauty and importance here lies in the same rustication, the stimulating stonework, and the sash, whose openings combine the keystone arch in outline. A beautiful Palladian window in the second story wall above each doorway, forms a close relation, being virtually parts of the same effect.

The location on a bluff, and the elevation of the mansion are responsible, in a large measure, for the manorial impressiveness of "Mount Pleasant." Additional height is achieved by the six-foot foundation, in which the cellar windows prominently figure, the twelve-foot ceilings of the two main floors, and the





"MOUNT PLEASANT MANSION"  
FIRST FLOOR HALL, WITH VIEW OF DRAWING ROOM

summit of the roof, raised, in effect, by the high balustrade. The two semicircular headed dormers rising into the tympanum of a triangular pediment on each side are tall in view of their width; and suitable ranging windows, spanned by stone lintels incised in imitation of flat arches, and the triglyphs which increase the apparent size of the doorway, are all details calculated to accomplish the purpose of the architect. The side, or north and south elevations would tend to accentuate such an impression, for in the width of thirty feet, not so much as a window interrupts the bare wall, and only the brick band course relieves the tall plastered surface. The great quadruple chimneys joined into one by arches at the top, emerge only at the roof, enormous and effective. There is one small inconspicuous service door on the south, which does not, however, lessen the general aspect. Without destroying the grace, but adding materially to the dignity of the home, it will be observed that every

particular tends toward solidity, as may be seen in the woodwork, chimneys, and eighteen-inch walls.

All that is found before each outside door is a small stoop, for porches had not as yet come into use. On the east, it is gained by eight broad stone steps, set between gracefully curving iron balustrades.

Within the entrance from the drive, is a hall way, eleven feet eight inches in width, extending through the house to the opposite, and similar doorway. Immediately to the left, is another hall, eight feet wide, in which the stairs ascend, the flight being broken by a landing and turn, after fourteen steps. The passage to the left, leads to the service door, under the stair landing; so to avoid encroachment upon this space, the spiral newel is restricted in its curve. Paneled wainscoting follows the stairs on the right, while a balustrade gradually rises on the left. Both are topped with a dainty mahogany hand rail, matching the steps and the floor, which are stained this





"MOUNT PLEASANT MANSION"  
FIRST FLOOR HALL, WITH VIEW OF STAIRWAY

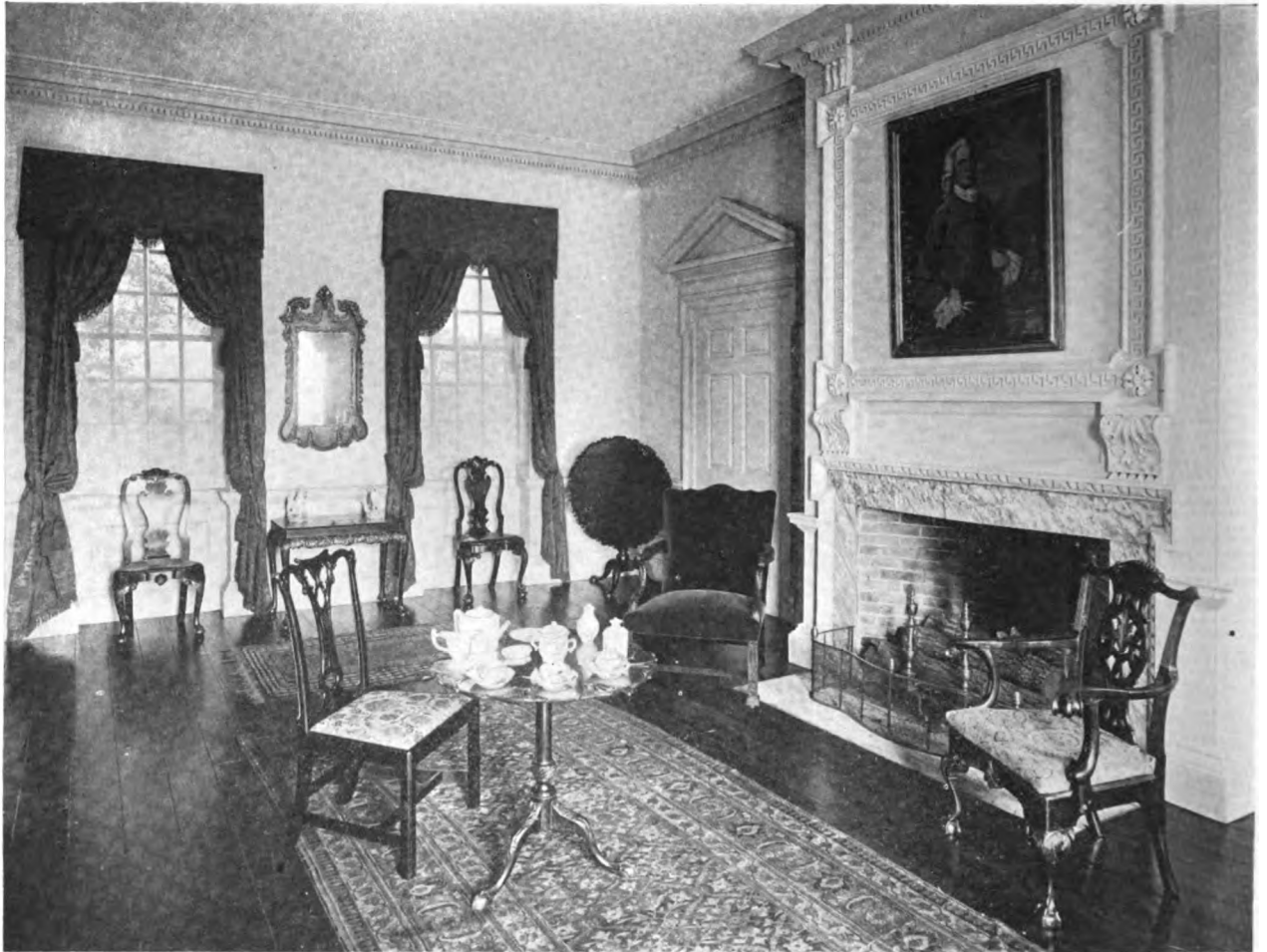
shade, and these are the only exception to the use of light paint. The unusual arrangement of the stairs is one of the most important features of the interior, and distinguishes "Mount Pleasant" from its contemporaries.

Where the halls join, fluted pilasters, the height of the ceiling, were considered of sufficient demarcation to allow a different type of wainscot, for, although the rest of the first floor has the same kind of woodwork, the main hall is finished in broad boards, set flushed together, and at the junction with the pale plastered wall, some thirty inches above, a heavy moulded chair-rail obscures the seam. Much beauty is added to the fine proportions of the hall by the heavy tooled Doric cornice and pedimental doorways, surrounded with pulverized frieze.

To the right, two entrances, full three by seven feet, near each end of the hall, enter the spacious drawing

room, which occupies the whole northern portion of the main floor. These have a counterpart on the opposite wall, for here are "blind doors," with cyma unbroken, as was found only in homes of exceptional academic character. Between them in the centre of the outside wall is the marble fireplace, which is without a cornice or mantel-shelf, but consoles are above the architrave that skirts the head and sides of the fireplace, and on these corbels, rests the elaborate chimney-piece. Two large windows slightly recessed, on the east and west, light the room.

On the opposite side of the hall, passing through the same type of doorway, is a smaller room supposed by most architects and antiquarians to have been the dining salon, but it will be noted that the cupboards, chimney and paneling on the south wall are not so elaborate as those in the drawing room, just described, nor do they compare in beauty with those occupying



"MOUNT PLEASANT MANSION"  
DRAWING ROOM TO THE WEST

the same position on the floor above, which was used either as a library or the dining room. There are no clues, such as accommodations for service, and as all who dined at "Mount Pleasant" were impressed with its richness, it is highly probable that the meals were served on the second floor.

The arrangement of the hall is repeated on the second floor, but instead of the doorways, lovely Palladian windows are found at each end. The Italian influence is shown here, and indeed the treatment is more delicate than below, an example being the cornice. On the right, there are three pedimental doorways. The first enters a chamber, after passing, on either side, deep shelved closets, hidden behind double three-paneled doors, in keeping with the others in the house. The second, which has a broken arch pediment, gives access to an ample clothes closet, while the last door, like the first, enters a bedroom, with the same shelved arrangement on the left; but to the right are the stairs leading to the attic, and here, too, is another paneled door. Both of these

sleeping rooms have corner fireplaces of polished brick, and plain panel chimney-pieces above.

There is no attempt to sacrifice the details, even on the second level, for the paneled wainscot is used throughout, while the almost square room on the south, overlooking the river, is perhaps the most superb of all, and is certainly greatly admired by everyone who sees it. On the wall opposite the doorway, there will be noticed two elaborate cupboards flanking the chimney breast, which protrude a slight distance into the room. As is customary at "Mount Pleasant," there is a conspicuous absence of a mantelshelf above the black and white marble fireplace. The Hancock House, built some years before, had initialed the use, in the architrave, of a scroll block, sawed in fantastic profile, wherein a beak-like element predominates, and this is the form that decorates the head and sides of the fireplace. Gorgeously carved consoles support the chimney-piece, which has a carved scroll pediment. This superstructure becomes part of the cornice and reaches to the ceiling.





DINING ROOM, "MOUNT PLEASANT MANSION" (lower)  
RECEPTION ROOM, "MOUNT PLEASANT MANSION" (upper)





"MOUNT PLEASANT MANSION"  
NORTHWEST CHAMBER, SECOND FLOOR

While exhibiting a later form of moulding than the other doorways, the cupboards are among the richest in details, on either floor. A rare feature is again encountered, for the heavily moulded and broken arch pedimental doorway, has a carved console, supporting the entablature. Double three panel arch-headed doors that swing on iron bracket hinges, conceal a china closet, having four curved shelves, the higher two, distinguished by a balustrade for the support of heavy platters. Below, as if a part of the wainscot, there is, under each, a cupboard, enclosed by a double single panel door, decorated by a single brass knob, and wrought iron "H" hinges. The cornice is in perfect harmony with the design of the other embellishments, and the window sills, as in all, excepting the drawing room, form the top surfaces of the wainscot.

The space in the centre of the chimney-piece in this room displayed, during the loan exhibition, an oil painting by Trumbull, of the Captain's eldest son,

Major John Macpherson, the aide-de-camp to General Richard Montgomery, with whom he fell before the walls of Quebec, 31 December, 1775.

Directly across the hall in the entrance way, stairs on the right, concealed in the double walls, lead to the attic. Nearing the top, the steps divide, and each set enters a large chamber, with ample head-room, deep closets, a chimney, and two dormer windows. These have not the beautiful finish of the other floors, but they are superior to most of the period. The "Captain's Walk" is gained from the south chamber.

"Mount Pleasant" will ever remain a monument to John Harrison, the architect, through whose painstaking work, and well calculated plans, the mansion is believed to have been built, and to Captain John Macpherson, whose conception and efforts made its erection possible. Moreover, its significance should inspire even greater zeal in the organized effort, now admirably under way, to preserve the Nation's historic monuments.



# EDITORIAL

CHARLES HARRIS WHITAKER

**T**HIS issue of the *JOURNAL* marks the termination of the service of Charles Harris Whitaker as editor.

He brought to this service a trained literary perception, an exalted vision of the significance of architecture in our national life and an ardent ambition that the Institute should contribute in full measure to growth in the arts of building.

For more than twelve years, under conditions at times so adverse as to justify discouragement, through adherence to his ideals, the character of the *JOURNAL* and the quality of the publications of the Press have steadily advanced.

Architects who look forward confidently to a future in which the *JOURNAL* shall express more and more vitally the aims, policies and activities of the Institute, and at the same time take a leading place among the artistic publications of the country, should realize that it is the pioneering work of the retiring editor and his staff that gives justification to such a hope.

J. MONROE HEWLETT,  
*President, Press A.I.A.*

## COLLABORATION IN THE ARTS

With this issue of the *JOURNAL*, autumn and the post-vacation season are not far off; they may be expected to see a renewal of Institute activities, these activities having been forecast by the last Convention. And since at that Convention the minds of the delegates attending it were so largely concentrated upon the question of collaboration in the arts of design, it is pertinent to inquire what the prospects may be of progress being made along the collaborative path.

So far as the profession at large is concerned, there is probably already perceptible what amounts to something like an economic force; the more distinguished work lately done and being done, in itself sets a standard which in turn must create a demand for as good or better. This is not only an external demand from the building public, but an internal psychological demand within the breasts of the architects themselves. To meet what will be required of them, as well as to satisfy their own awakened aspirations, they must have recourse to the trained abilities of other artists who shall work with them in understanding unison. They must have the sculptor, the mural painter, the landscape architect, the craftsman, to help them rise to the highest expression of which they are capable.

Doubtless the formation of the proposed committees in the various Chapters, to cooperate with the Committee on Allied Arts, will greatly aid in extending our comprehension of the importance of collaboration, in demonstrating its practicability, and in furthering a better understanding amongst the elements that should combine to bring it about.

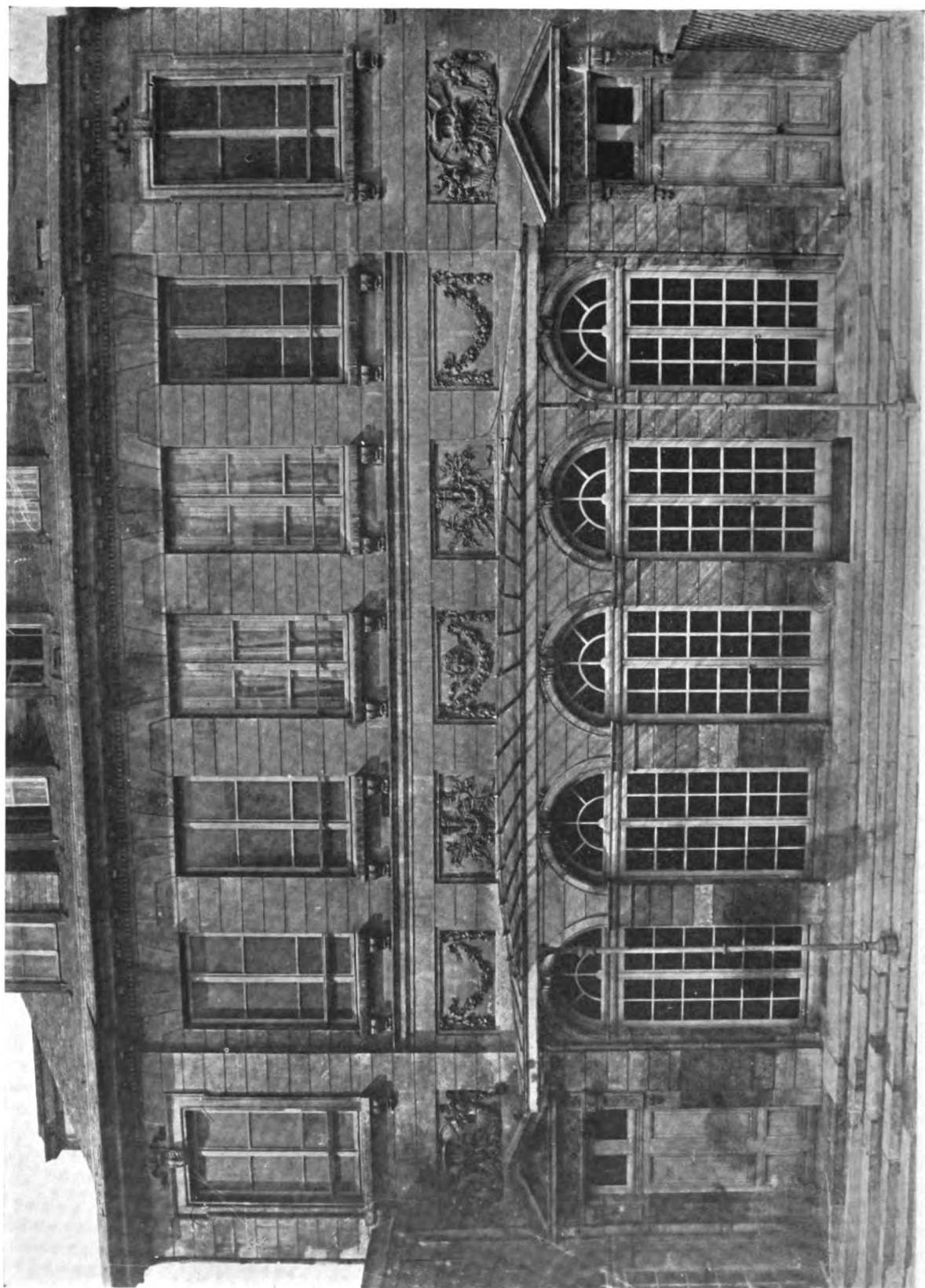
But the Institute looks even further; it realizes that no matter what the practising architects of the country may achieve, a great field, perhaps the most important field for its labors is in the schools. Very simply, what it wants to do is to bring it about that collaboration shall be extensively inculcated during the formative period of the students. Simple, as an idea; not so simple, as a task. The field is so vast, so complicated, and as yet so little known in any really orderly way, that the most comprehensive survey of existing conditions and possibilities is necessary as a preliminary. That made, the next step should be to seek from the teaching agencies their adoption of collaborative exercises, in ways to be worked out between them and the Institute. There is a long furrow to be plowed, but we believe that the Institute has set its hand to it and means to drive it to the end.

## THE INTERNATIONAL CONGRESS

The International Congress of Architects is another step in the process of moral preparation which leads to a true international mind. World congresses, stilled by the War, have regained their voice and are readjusting the divergent forces of leadership so that they may occupy common ground in the interest of civilization.

The address of the President of the Institute at the Sixtieth Convention provided opportune evidence that American architectural thought is not parochial. Active participation of the Institute in the Congress of 1927 gives vitality to this idea. Both those who seek a "truly American architecture" and those who do not should be encouraged. Architecture is nothing if not historical. Moreover, if architecture "sums up the civilization which it enshrines," the sessions at Amsterdam should accord with an unmistakable tendency toward a fresh orientation in which architecture functions as a more powerful instrument of public good. The obligation of the architect to the state is ever becoming more plain and more insistent.





HOTEL MARA, III, RUE DE LA BORTIE, MAIN FACADE





HOTEL MASSA, LATER HOTEL DU BARON ROGER, AVENUE DES CHAMPS ELYSEES

## Champs Elysées to Lose Historic Home

*Correspondence of THE JOURNAL*

*Paris, August*

THE last eighteenth century residence which remained on the Champs Elysées is about to go.

L'Hotel Massa has just been purchased by the "Galeries Lafayette" corporation with a view to erecting on the spot a modern building.

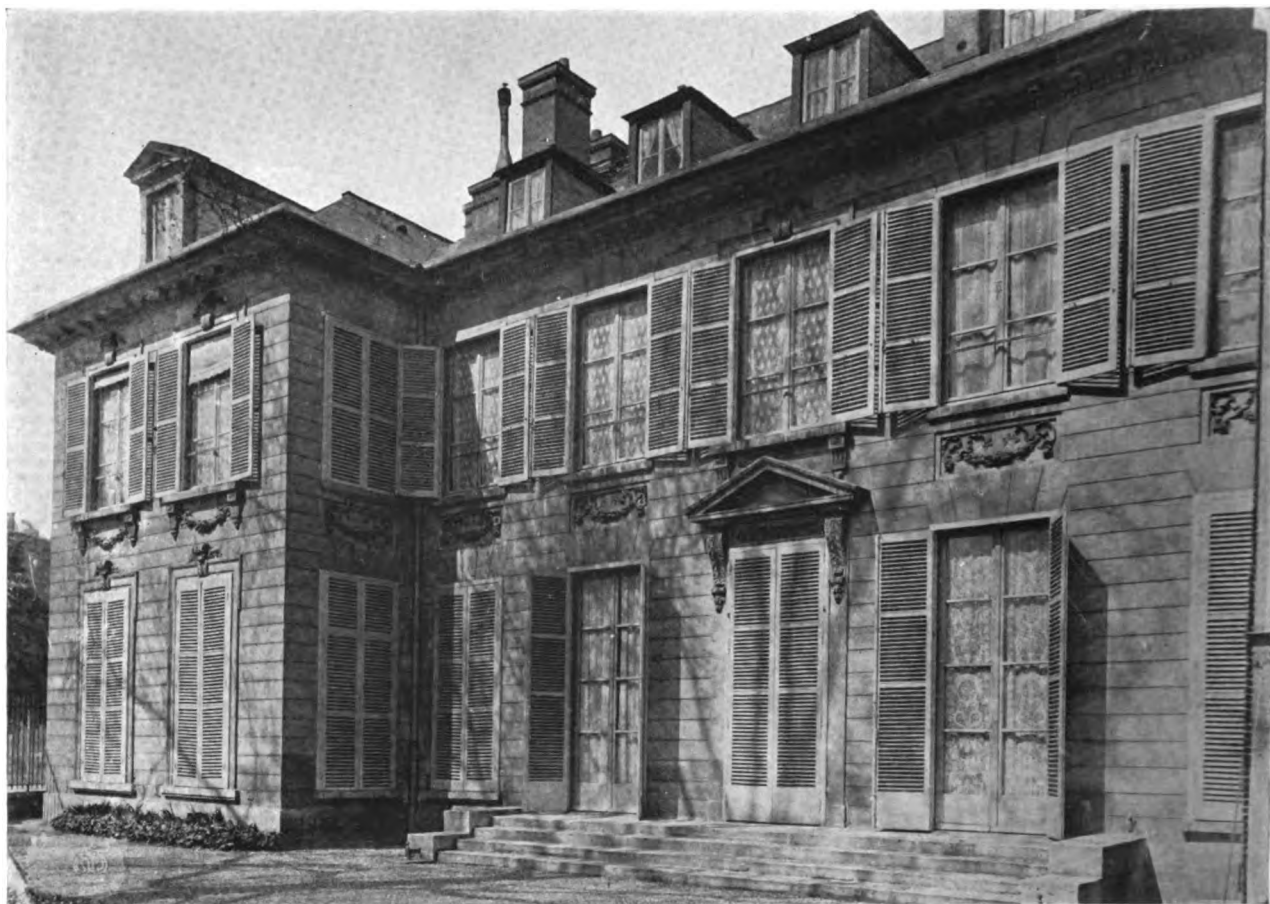
The Massa house being classed as an historical monument, conferences have taken place between the Ministry of Fine Arts and the contractors, who have pledged themselves to take down the building stone by stone and to restore it in the gardens of the Observatory. When rebuilt it will become the property of the Society of Men of Letters, and a foundation worth 30,000 francs annually will be added to this gift for the maintenance of the edifice.

Of course, it would have been preferable that the State or the City of Paris should buy this work of art and have it remain in its original place. But since the state of the finances does not permit of this solu-

tion, it was obligatory to accept the solution which preserved something of our artistic inheritance.

In spite of all the care with which a task of this sort is accomplished, it is to be feared that there will be some regrettable mutilations. We are quite certain that everything will be done to avoid them, but it is hard to believe that the interiors will remain intact. We must wait, however, before we can judge.

Besides the happy proportions and placement of the mansion, those of the garden which surrounded it must also be regretted, as they served to cut the monotonous line of high buildings on either side. Most people who take the loss easily console themselves by saying that on a highway as wide as the Champs Elysées (about 210 feet) the buildings require no gardens. It is an error which should be combated. If we should compute, in a recent building, the cubic proportion properly ventilated and lighted by the street in relation to the cubic volume artificially



HOTEL MASSA, III, RUE DE LA BOÉTIE, FACADE OVERLOOKING THE GARDENS

ventilated and lighted, or neither ventilated nor lighted, we should perhaps be much less proud of these impressive edifices.

#### *National Fund for Letters, Arts and Sciences Planned*

The question of copyright for artists is still the subject of many inquiries and many controversies. The greatest obstacle to the putting into practice of the laws which protect the artists, and even to enforcing them, is the financial weakness and complete detachment from commercialism of the artists themselves. This state of mind, indeed, they have in common with writers and scientists. That is why the present Minister of Public Instruction, M. Herriot, himself a distinguished writer and humanist, has taken the initiative of presenting a bill for the establishment of a National Fund for Letters, Arts, and Sciences. The objects of this new fund would be, first to give aid to writers, scientists, and artists who have undertaken tasks which they are unable to pursue with their own private resources; and also to ensure the strict enforcement of the protective clauses of the copyright laws for authors and their works. By

the word author is meant here all intellectual workers, and consequently architects likewise.

The striking feature of the plan is the method by which the Minister intends to provide for the financing of this Fund. The first period of fifty years after the death of the artist, during which the heirs hold the exclusive rights to his works, would be followed by a second period of fifty years, during which the Fund would impose a moderate tax on the net product of the sale of works. It is thought that the receipts would be sufficient to provide the Fund with liberal means of operation. This corporate organization would have judicial rights permitting it to bring suit, for example, against those who would sell or alter an object classed as historical.

The classification of historical monuments is a constant source of preoccupation to the Ministry of Fine Arts. Little by little, the list grows, fortunately, and places beyond the reach of speculative enterprises or the carelessness of owners, works of art whose loss would be irremediable.

Thus the famous buildings of the Legion of Honor at St. Denis, and the beautiful park surrounding them have been so classed. The surroundings of the St.





HOTEL MASSA, CORNER OF RUE DE LA BOETIE AND AVENUE DES CHAMPS ELYSEES

Denis Basilica, with which they form a priceless group, made this classification particularly desirable. It is also to be hoped that the plan of restoration for St. Denis will result in arranging these buildings and this park to their best advantage.

The question of the inviolability of historical monuments must, however, be considered with a great deal of tact; for it might come to the point where, under cover of respect, these buildings would

lose all their usefulness. They would keep their original form but would become buildings of the dead, when the installation of steam heat, electricity, and elevators, for instance, might give them a new lease of life.

But, in addition to those buildings which are already ancient, there are more recent ones, whose builders are still alive, and, in reference to one of them, the question of artistic property has been pre-



sented with a good deal of cogency before the Municipal Council of the City of Paris.

The Petit Palais built by Maitre Girault, houses, under the title of Palais des Beaux Arts, the collections which belong to the City of Paris. These have been augmented of late by a new gift of tapestries, old furniture, and paintings of the eighteenth century.

The donors have been authorized to house these collections in one of the large halls of the Palais, and to construct in this hall a new flooring reducing its height and transforming it into a number of smaller rooms, decorated with old woodwork, also of the eighteenth century.

But, owing to the unfortunate carelessness of the architects of the donors, M. Girault was not consulted. His colleagues of the Institute were shocked by this liberty, taken with a work of art considered by all to be particularly successful. Mr. Brandon, Professor of Architecture at the School of Fine Arts, who is also one of our most active Municipal Councillors, proposed that the work be stopped and that another solution to the difficulty be sought. It was not forthcoming, however, and would have been in any case prevented by written engagements existing between the City of Paris and the donors. The Municipal Council has nevertheless expressed its regrets that M. Girault was not taken into consultation, and everyone has agreed that a deplorable lack of courtesy has thus been shown.

This incident brings up this question: Has an owner the right to make alterations in a house, even in a monument, that he has had built? There seems to be no doubt that he has such a right. But the thoroughgoing defenders of the author's rights maintain that such a view is untenable, and that no one should be permitted to mutilate, however little, the work of an artist.

As regards architecture, it seems that this absolute theory is impossible to defend. Furthermore, that which belongs to the artist architect is the design, and not the building itself. He has the right of reproduction; but he has not the right of protest if the owner modifies the object whose execution he was the first to order, at least he has no such right until the object has become an historical piece, classified as such. If the theory of the extremists were held, owners, municipalities, and the State itself would gain by having buildings erected by contractors, non-architects, in order to be able to use, modify, and alter the buildings at will.

### *Salon of Decorative Arts Indicates New Approach*

The Salon of Decorative Arts was this year of especial interest. As usual, it comprised a number of interiors conceived in the modern manner. It is to be noted with pleasure that this manner is being purified

and that the bizarre innovations of previous years are becoming less frequent. The influence of the archaic Greek style is often present without there resulting from it an impression of slavish imitation. Among the individual works most to be noted, we must mention the wrought iron gate done by Subes from the design by Roux Spitz, architect, and the splendid etched glass and iron gate by Lalique, the master glazier,—a gate worthy of being placed at the entrance of a magnificent gallery, like those of the Louvre.

As for the attempts connected with the major works of architecture, such as facades, they are more seldom satisfactory. It is obvious that the present day style, which certainly exists, and has its own characteristics, is born of innovations made in the realm of furniture, rather than of the general use of reinforced concrete, as its proponents hold.

Every time that an artist attempts a real *monument*, either he is satisfied with using visible concrete, and obtains only the precarious aspect of an economical and temporary structure, or he has recourse to stone covering and gives to the building an inconsistent appearance. Such construction determines, as in the case of steel, a new esthetic of design.

But the translation of these possibilities into facades has not yet been discovered in a manner really satisfactory to both reason and sense. Any work of art which fails to satisfy simultaneously these two conditions cannot be ranked with the works of the great periods of art during which this harmony was realized.

It seems evident that we are approaching a new form of expression. This form has been found, first for furniture, then for small interiors; the Exposition of Decorative Arts has applied it to more important interiors, to monumental halls. There remains the last step, which concerns exterior Architecture properly so-called, and for which the time of realization has not yet come.

Since it is the Exposition of Interior Decorators which has occasioned these reflections, let us acknowledge here that in just this lies the great value of the annual exhibition: it incites artists to leave the beaten track and to find new ways and means, corresponding to the conditions of our era.

G. F. SEBILLE.

## Obituary

### Howard Sill, F. A. I. B.

*Past President Baltimore Chapter, Member A. I. A. since 1916  
Died at his home, Glenndale, Prince George's County,  
Maryland, July 22, 1927*

Mr. Sill was the architect of the million-dollar Municipal Art Museum of Baltimore, construction of which is now in progress. His associate in designing the building was John Russell Pope of New York.

A native of New York State, Mr. Sill settled in Baltimore about twenty-five years ago, where a great part of his work has been the designing of homes of the Colonial type.

## STRUCTURAL SERVICE

### Structural Service

#### *Termites*

**TIGERS** and snakes are unpleasant creatures to meet and spectacular in their actions, but the harm they do is far less than that accomplished by insects, in the opinion of Lt. Colonel F. Mackie, who has studied the insect menace in India for the past twenty years. As the distinguished Chief of the U. S. Bureau of Entomology, Dr. L. O. Howard aptly phrased it, "The real World War is the war between Man and the Insect," but this is a fight not only for life but also for property. The destruction in America due to insects in 1925 is estimated at two billion dollars, with ravages credited to the termite or white ant reaching well into the millions.

Unfortunately the termite appears to have no other insect enemies, is able to work stealthily behind closed doors until the harm is completed, and, being native to the trees and forests, from which it was displaced in earlier days, now refuses to be eliminated from a region it claims as its own. The march of the termite across the continent is not unlike the march of Sherman to the Sea, with the difference expressed in millions of dollars more destruction with each year of the termite invasion.

The relatively handsome sum of \$140,000 appropriated by the last Congress for alterations to the public buildings damaged by the termite in Washington, D. C., was used up so rapidly that long before the summer ended the coffers were empty with half-a-dozen structures still untouched. That so large a sum should be required to repair damage from mere ants will come as a surprise only to such citizens as those who have never been properly introduced to the termite. The house-owner who discovers this insect on his hearth is apt to pay from five hundred dollars to fifteen thousand or more for the privilege according to Dr. Thomas E. Snyder, of the Bureau of Entomology.

Public buildings may become so seriously damaged that the cost of ripping out the timbers from the concrete and reconstructing the walls may run up a bill of many thousands of dollars, as in the case of the Chevy Chase Club, familiar to most visitors to Washington, and a church at Biloxi, Mississippi, to mention only two out of scores of instances. Sixty private dwellings in Washington, D. C., have been kept actively at work this year in an effort to repel termite invaders in their ballrooms as well as in their cellars. The list of owners is somewhat aristocratic, including two Senators, several Congressmen and a Cabinet Officer as chief victims. In the latter outrage, the floor of the room that entertained some two hundred guests last New Year's Day would be dangerous for six today as the result of termite infestation, and it may be added that this is by no means an unusual record for this pest.

In Pasadena, California, the presence of termites was discovered and an exhaustive examination of the entire town was at once started. In two days it was learned by Chief Building Inspector Putnam that 24 out of 25 varying types of structures inspected had been damaged by the termite. In one notable case, the roof of a large garage had been so badly infested that it would have undoubtedly collapsed in a few months, while a private home was discovered where the lath and studding for a six-foot area

had been so eaten away that only plaster held up the side of the house.

The City Chemist of Los Angeles, has worked for years on the problem of the protection of telegraph poles, and a conference is to be held of the inspectors of various cities in southern California in an effort to combat the inroads of the termite in that section. The Forest Service sent an appeal to Dr. Snyder to make a tour of the infested region, but the lack of funds in the Bureau of Entomology made a personal inspection impossible, though close co-operation will be maintained by letters, etc.

In Honolulu it was recently announced that over a million dollars' worth of damage had been the result of the termite invasion in spite of strenuous efforts to dislodge it. Dr. Edward Ehrhorn, a consulting entomologist, has been retained in order to protect the community for the future from further attack, while an expert on the Territorial Board of Agriculture, David T. Fullaway, was appointed to visit the Orient in a search for colonies of insect enemies of the white ant.

It appears, however, that science has combed many far-away regions for such colonies in vain, and the only known cure is termite prevention. One of the chief drawbacks has been that many builders were unwilling to believe that such grave injury was caused by ants, and preferred to base their faith in "dry rot" or "fungus," in spite of the fact that close examination of the wood showed millions of the termites in the infested timber, and that rot cannot exist in seasoned wood with less than ten per cent of moisture. Needless to add, the white ant is not bound by any such restrictions.

It is the hope of the Department of Commerce and the experts of the Department of Agriculture that the building code will be modified in the near future, and a special campaign is now under way to aid this program. The principle object is to keep all untreated wood from contact with the ground where the termites find entry, and from which they obtain moisture. A special grade of mortar should be used in foundations or in cellar walls where they come in contact with the earth, as termites are able to penetrate some mortar after a period of years; while all brickwork below the surface of the ground should be capped with concrete at least an inch thick.

#### Edward B. Lee Reappointed

Edward B. Lee of Pittsburgh has been reappointed by President Medary as the representative of the architectural profession on the National Board for Jurisdictional Awards for a two-year term, beginning August 1.

#### Delegates to International Congress

Additional delegates appointed by President Medary to the International Congress of Architects which convened at Amsterdam and the Hague, August 29 to September 4, were Clement W. Fairweather of the New Jersey chapter, and Frank E. Wallis of the New York chapter.

#### Change of Address

We would again call attention to the fact that it is important for each subscriber to report his latest address if he wishes to receive the JOURNAL regularly.

## Institute Tax Exempt

**T**HE American Institute of Architects is exempt from Federal taxation, according to a ruling by the United States Commissioner of Internal Revenue. Contributions made to the Institute by individuals are deductible from the gross income of such individuals.

Announcement of the decision was made in a letter to the Institute, signed by C. R. Nash, assistant to the Commissioner, and dated June 30. The letter says:

"Reference is made to your affidavit of March 30, 1927, and subsequent correspondence relative to your taxable status under the provisions of Section 231 of the Revenue Act of 1926 and the corresponding Sections of the prior Revenue Acts.

"An examination of the evidence presented discloses that you were incorporated as a scientific society in 1857 under the laws of the State of New York without capital stock for the purpose of elevating the architectural profession as such and to perfect its members practically and scientifically.

"It is stated that you are actively engaged in working for the advancement of the profession of architecture among your members and the public at large; in promoting the advancement of the science of construction of buildings, otherwise known as the science of architecture; in elevating the architectural profession as such and in perfecting your members practically and scientifically.

"It is shown that you sell publications and other literature necessary to the pursuit of the science and profession of architecture at a minimum cost; that you distribute free of charge similar literature to the architectural profession and the public at large; that you distribute similar literature to schools and colleges such as the School of Architecture at Cornell University and the School of Architecture at the University of Pennsylvania free of charge; that you administer an endowment fund and provide for training prospective architects in the science of architecture; that you arrange study programs under such endowments by travel and work with special teachers; that you arrange and hold conferences and conventions concerning the advancement of the science of architecture and the latest improvements and developments found therein; that you award prizes and medals to students excelling in architecture in the architectural departments of the leading universities of the country; that your source of income is from the sale of literature, membership dues, and contributions; that none of your income is credited to surplus and that none of it inures to the benefit of any private member or individual.

"In view of the foregoing it appears that your purposes and activities are such as to constitute you a scientific corporation and, therefore, qualify you for exemption under the provisions of Section 231 (6) of the Revenue Act of 1926 and the corresponding Sections of the prior Revenue Acts. Consequently you will not be required to file returns of income.

"Any change in your form of organization or method of operation must be reported by you immediately to the Collector of Internal Revenue for your district in order that the effect of such change upon your present exempt status may be determined.

"The exemption granted in this letter does not apply to taxes levied under other titles or provisions of the Revenue Act of 1926 and corresponding Sections of the prior Revenue

Acts except in so far as the exemption is granted expressly under those provisions to corporations enumerated in Section 231 of the Revenue Act of 1926 and the corresponding Sections of the prior Revenue Acts.

"Since you are entitled to exemption under the provisions of Section 231 (6) of the Revenue Act of 1926 and the corresponding Sections of the prior Revenue Acts it follows that contributions made to you by individuals are deductible from the gross income of such individual donors in the manner and to the extent provided by Section 214 (a) (10) of the Revenue Act of 1926 and the corresponding Sections of the prior Revenue Acts.

"A copy of this letter will be transmitted to the Collector of Internal Revenue for your district."

## Fellowships

**C**ONTINUING the discussion of Fellowships, C. Grant LaFarge, chairman of the A. I. A. Committee on Allied Arts, writes, under date of July 21, to Charles A. Favrot of New Orleans, chairman of the Jury of Fellows, as follows:

"The Jury of Fellows, of which you are the Chairman, gives unmistakable evidence, by its pamphlet entitled "Principles of Fellowship" that this important subject is being seriously considered by this Jury. It remains now for our membership to do the same.

"The matter of Fellowship has been a vexed one for a considerable length of time, and without going so far as to accept the extreme view of those who have looked upon this form of distinction as in its very nature wrong, fair-minded members, jealous of the prestige of our profession, must admit that there has in the past been at times a measure of laxity in the award of Fellowships, which gives reasonable ground for discontent.

"The debate upon the question at the recent Sixtieth Convention, with its happy and harmonious conclusion, justifies our assuming that the Institute as a whole recognizes that a body which wishes to have its members held in public esteem, does wisely to manifest its own esteem for those of its members who genuinely merit such manifestation. An organization such as the American Institute of Architects, founded and carried on solely for high purposes of professional advancement and public benefit, need have no fear that its honors and distinctions will fail to receive general respect or to be an incentive to the younger generation, if worthily bestowed. But only if worthily bestowed, —remember that.

"Here, then, is the crux of the matter. The whole thing lies now and always in the hands of the membership at large. Your Jury has quite plainly informed us what the qualifications are that render members eligible for nomination to be Fellows; it has pointed out the steps to be taken in the making of such nominations, and the scrupulous care to be exercised in selection. Now, let our members respond in the proper spirit, and we may all rest upon the assurance that when action is taken, it will cause very general satisfaction."

Charles A. Favrot of New Orleans, La., is chairman of the Jury of Fellows. Lansing C. Holden of New York and Mr. Favrot are jurors for one year; for two years, William B. Faville of San Francisco and William L. Steele of Sioux City; for three years, H. Van Buren Magonigle of New York and Edwin H. Brown of Minneapolis.



## From Our Book Shelf

*Structure*

It is stated that Mr. McCullough's book<sup>1</sup> is especially adapted to the needs of self-tutored men, and is made as simple as possible by omission of mathematics other than arithmetic and simple algebra. It attempts to cover too large a field and therefore treats some subjects with dangerous inadequacy. A book for self-tutored men should either omit such subjects as semi-rigid frames, chimneys, framed towers, tanks, retaining walls, compound footings, wind bracing, and reinforced concrete, or else cover them much more completely than in this book. It explains with reasonable fullness the computation of bending moments on beams, the use of resisting moments, built-up, compound, and trussed wooden beams, plate girders, truss stresses and design of members and joints in wood and steel, graphic statics, and columns. The other subjects mentioned above are treated less completely.

In his attempt to simplify the subject the author makes some incomplete statements and uses some methods which give the right answer in special cases but are not generally applicable and may thus get the student in the habit of using wrong methods. For example, the maximum bending moment for a simple beam with a uniformly distributed load is  $WL/8$ , as given on page 18, but this should be obtained by computing the algebraic sum of the moments about midspan, rather than by multiplying the load on the half span by the arm to its center of gravity. As another example, on page 58, it would be safer to teach the student to measure moment arms at right angles to the line of action of the forces in every case for fear that other methods, even though giving the same result in special cases may mislead the student as to what the general method is.

The author devotes considerable space to end joints of wooden trusses. He repeats the usual statement that if the very common method of inclined chord notched into the top of the bottom chord and secured by a bolt is followed, then reliance must be either on horizontal shear in the bottom chord between the notch and the end or on the bolt, but that both of them cannot be assumed as working together. He does not explain how this simple type of joint, which is so largely used in building work, does not more frequently fail. He shows a so-called low-cost end joint on page 172 but, like many other truss joints recommended by engineers, it is too complicated to entrust to ordinary workmen. He does not mention at all the simple strap bent into a stirrup form which is a very satisfactory type. The treatment of simple wooden truss joints in books is unsatisfactory but architects and builders keep on using them with very few accidents which can be traced to the joints. The author gives only a slight reference to barn roof framing, a subject of importance because of the large amount of barn construction done, but the theory of these roofs is not adequately covered in any book known to the reviewer. Hammer-beam trusses and A-trusses are largely used by architects but are inadequately covered in this book and in others.

There are numeric errors on pages 95, 103, and 167; in-

complete, imperfect, or incorrect diagrams on pages 41, 47, 213, 230, 236, 267, and 272; wrong words used on pages 77, 87, 167, 174, 208, 209, 246, and 272; incorrect statements made on pages, 63, 80, 110, 175, 226, 270, and 272; and wrong methods used on pages 13, 60, 66, 68, 115, and 347.

The book has many helpful suggestions for experienced designers gathered from the author's experience but should be thoroughly revised, corrected, and some matters eliminated before a self-tutored man can be urged to use it.

CHARLES W. KILLAM.

*Britain Transplanted*

To the student of American architecture there is a marked contrast between the large freedom of the New World and the conservative taste displayed by the colonists in their buildings. Seldom did they strike out along original lines or 'turn over a new leaf' and the general effect is of adherence to tradition.

This is true with especial force in South Carolina. A seaboard fringed with breezy sea isles and mighty cypress swamps running inland to an unknown back country furnishes truly a strange setting for an architecture derived from England of the Eighteenth Century and yet we may sympathize with builders who stuck to what they had known and loved at home. Charleston, as it stands today on its revered peninsula, is a splendid evidence of such conservatism. Without a knowledge of its architecture the student can gain but a partial understanding of the Colonial style. To know the architecture one must know something of the people and of the racial elements other than British which went to make up this cosmopolitan colony.

The foreword of the present volume\* expresses the relation between the social background of Charleston and the architecture, which is divided by the authors into three periods: the Colonial, the Post-Revolutionary, and the Ante-Bellum, each pictured with a wealth of fine photographs. It is the expressed purpose of the Octagon Series to give a complete survey of American colonial architecture and this first volume dealing with Charleston is the result of many years of research by the authors, who belong to the Carolina soil and are fitted by travel and active practice for the necessary critical note. The result is most happy.

We visit with the authors those delightful rooms where family tradition has held things true to the Eighteenth Century spirit in which they were conceived. A record of American architecture! A record of American life and culture where the 'upright stock' which, Stevenson says, is within the heart of every man has persistently maintained a standard of living! There is a quality here in drawing room, veranda, and garden which baffles description just as a true understanding of the past baffles the historian. Through war and commerce it persists, through the vicissitudes of steam and wires and wings and machine-made furniture. Man in his strength and weakness has gone his way generation by generation taking his color from these loved, material things and giving of his spirit to them. And so mere things, architecture for example, may come to have an atmosphere which is happily blended with the life of men. Their welcome to a visitor is a compliment and an

\* Charleston, South Carolina, by Albert Simons and Samuel Lapham, Jr. Vol. I. The Octagon Library of Early American Architecture. Press of the American Institute of Architects, Inc., \$20.00.

<sup>1</sup> Practical Structural design in Timber, Steel and Concrete. By Ernest McCullough. Third Edition, Revised and Enlarged, 416 pages. Scientific Book Corporation.

encouragement to him to do the best he can with his own life—and architecture.

In the first glance at the book it is best to look first at these rooms for here the architecture was fashioned. The architect of the early period worked in his library and the word 'practice' with all that it connotes was unknown. True, there was the "Civil Architect, House-builder in general and Carver, from London" and the craftsman from Saxony or France, but one suspects that the gentleman for whom the house was built took a hand intelligently in the shaping of it. Examples as pictured such as Jacob Motte's House, the Huger House, and Miles Brewton's House show in increasing scale a feeling for little things together with a richness of modeling that neglects no one part at the expense of another. The last named is the richest and least restful. While it set a mark which seems to have been emulated in the Horry and John Edwards Houses there was another and less elaborate phase shown in the houses of Judge Robert Pringle and General William Washington, which is more dignified. In these interiors Charleston shows a characteristic type as do also Annapolis, Philadelphia, Portsmouth or Salem and there is a certain likeness between them all but the great difference comes outdoors. This is of course an expression of plan. The working harmony, the arrangement of rooms, in Charleston is unlike any other. It amounts to what is called the "English basement" and is supplemented in many of the houses with a two-storied veranda facing upon the garden. The entire message, with servant quarters at the rear, is shut in by a wall with a characteristic and unique entrance where the end of the house is to the street. Such an arrangement carries into subsequent periods and from such a domain the people of the city have ever gone forth with a spirit as much their own as is their architecture.

Apart from the houses the public works of Charleston have an interest of their own. Like the houses they are true to type. In classic expression Rome is favored more than Greece. The general character is grand and metropolitan, being matched nowhere in America save in Philadelphia or New York. The Exchange and Custom House is the oldest pictured here having been built in 1767. The City Hall and Court House belong to a later period and later still come the hotel and bank. As for the churches, their fame is made even more secure by the publication here of a careful chronology and the most delightful photographs.

Had space permitted, I fancy that the authors would have given us the benefit of their studies of the country mansions of South Carolina with the same zeal and discrimination that they have displayed in treating the architecture of Charleston. Plantations of rice, indigo, and cotton formed the basis of the economic life upon which the city was built and the planter's homes were often as interesting as were their town houses. Once only in the present volume are we taken into the fields and that is to see the rice mills built in the middle 19th Century. Had the Romans built them they could be no more splendid and imposing. To see them rising grand and ruinous across the savannahs is to feel a thrill that comes whenever the proud works of man are fallen to decay amid the beauties of Nature.

But architecture, past and present, is essentially communal, traditional, and cultured. Such is the Charleston of our volume!

D. H. S.

## Spain

Reading Mr. Vernon Howe Bailey's prefatory statement<sup>1</sup> I am captivated. With fluent strokes and a luscious palette he makes word pictures of Spain,—pictures that are even more full of color than are those of Theophile Gautier who wrote of his travels as long ago as 1840.<sup>2</sup> Having been brought up on David Roberts' "Alhambra" and "Sketches in Spain," and Lewis's "Albums," I ask myself why it is that Mr. Bailey does not, with his brush and pencil, satisfy me as well as they once did. Probably it is because I am an incurable romantic, and prefer lithographs and copper plate to the modern French process by which Mr. Bailey's work was reproduced.

One can never say without seeing the originals, how faithful a reproduction has been, but the color work in this book seems excellent. Its unevenness may be due either to Mr. Bailey or to the process. If one inclines to think it may be the former, it may be because one feels, perhaps, that at times Mr. Bailey grew a little careless, for some of the black and whites seem too hurried, or as though they seemed so simple to him as not to merit good draughtsmanship.

But there are plenty of good pages, and the journey among towns that have so far not been exploited by the insatiable publishers is a most pleasant one. At times one feels an intimate part of this old-world,—as though one were verily in its midst, so eloquently has Mr. Bailey caught the atmosphere. At other times one feels a distance,—as though there were something there of which one could never become a part,—but this, they say, is Spain,—and so must Mr. Bailey be credited with a faithful portrayal. Still, if his pictures are looked at while one reads Gautier, the flavor of both is improved.

S. I. R.

## Bridges

Mr. Watson is a designer of bridges, it appears, and his book<sup>3</sup> is made up, one judges, of photographs that he has acquired as best he could. Some of them are excellent, others are a rather poor apology. Thus the work he has essayed lacks that intimate character such as one finds in either the works on bridges illustrated by Brangwyn, or the more recent work of Emerson and Gromort.

But Mr. Watson has essayed a task that is highly commendable. He seeks, one feels sure, to lead his readers gently and persuasively up to the point of modern bridge design,—and of asking them why we should not have bridges that will give us pleasure to look at rather than the hideous monstrosities that the engineers have handed us in the not too far past. It is true that bridge design has taken on new life since the advent of concrete, and that even in steel some effort is made, here and there, to gain something resembling structural harmony as interpreted in other terms than stresses and compressions.

The layman will find something of interest in Mr. Watson's effort. The designer of bridges ought to find a great deal.

S. I. R.

<sup>1</sup> Little Known Towns in Spain. By Vernon Howe Bailey. Helburn, N. Y. \$15.00.

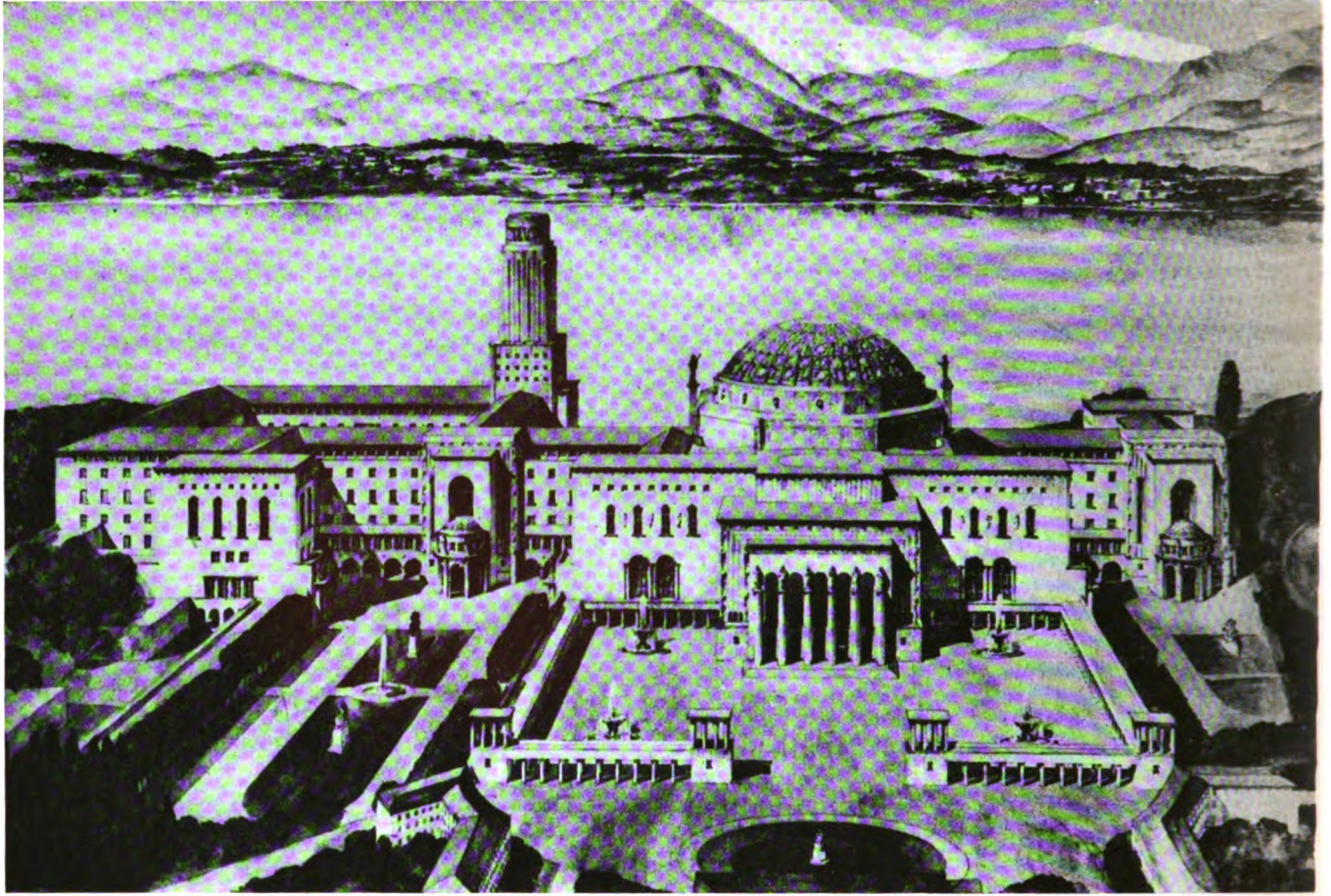
<sup>2</sup> A Romantic in Spain. By Theophile Gautier. Knopf. New York. \$3.00.

<sup>3</sup> Bridge Architecture. By Wilbur J. Watson. Helburn. New York. \$17.50.

**DEPARTMENT OF ARCHITECTURE**

**The Pennsylvania State College  
State College, Pennsylvania**





A FIRST PRIZE DESIGN FOR A LEAGUE OF NATIONS BUILDING AT GENEVA

Prof. Giuseppe Vago of Rome, Architect

In the architectural competition for the erection of a League of Nations Building at Geneva, nine first prizes of 12,000 francs each were awarded to architects of member states. There were nine honorable mentions of 3,800 francs each in Class 1, and nine honorable mentions of 2,500 francs each in Class 2. Three hundred and seventy-seven architects took part in the competition, and submitted thousands of drawings "expressing their idea in a practical and artistic form worthy of the object in view."

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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## Steps and Stairs

By ALFRED M. BROOKS

**S**OLOMON'S great throne of ivory had six steps. The ascent to the Muses' mountain was the *gradus ad-Parnassum*. Approach by stairs has always been the mode of reaching the high places of man's erection, literally or figuratively. They are indispensable for going from level to level, inside and out of buildings. Grand or humble, they are a necessity. Few or many, they should be easy, but seldom are. Furthermore, they should be beautiful, fair and open, with a fair landing-place, as Lord Bacon said. Unfortunately, physically and æsthetically, we know how very seldom this is the case.

As we go up and down any particular stair there is an ever-felt, but never seen, companion at our side. It is the spirit of the builder, the designer; best of companions when his stairs are easy and beautiful; worst when they are difficult and ugly, for no feature of architecture is more closely bound up with its twin-essentials, use and beauty. The architect of good stairs has blessed humanity more than the inventor of any labor-saving machine has ever done, or probably ever will.

Few know the difference between the man who makes our necessities less arduous and more lovely, and the man who makes unnecessary things more troublesome and more costly, but not lovelier. The first is our friend; the last, our enemy. The last invents and improves patent carpet-cleaners to be used on needless stair-carpets. The first contrives necessary steps into easy and beautiful flights. The first is a real wizard. The last a pseudo-magician, though an age whose god is machine neither sees nor grants it. The first produces a work of art. The last, an artifice.

To discuss some well-known steps and stairs, simple

or otherwise, intimate and charming, which have delighted men through ages is my purpose. They divide naturally into three kinds: those in the open, whether on the outside of buildings, or in court-yards; those strictly interior; and those in gardens, parks, and streets,—civic.

As an example of sheer elegance in outside steps, steps at once foundation and approach, nothing exceeds those of the *Maison Carrée*, that best preserved and perfect Roman temple. Their reasonableness as an approach, the way they cut through the basement or podium, and thereby provide their own parapets, the relation of width to height within themselves and to the building as a whole, bespeak the very qualities which the term classic implies. Rome never went beyond them. Greece did not often go farther. All the world has copied them.

As examples of solid charm, variety of form given to what are plainly base-works, constructions which add to the appearance of strength, as well as the actuality, few equal the steps of the communal palaces of Prato and Perugia. Perugia is perhaps the more impressive, beauty alone considered. Prato the more commanding, dignity only taken into consideration. In each, the steps, ramps, and landings occupy the entire width of the façade. They are veritably base-works. At Prato the scheme is simpler, keeping on plan to straight lines. The lower ramp, at right angles to the length of the façade, leads straight to the half-way landing. Then, against the wall, by an upper ramp one reaches the main landing. It is longer by several steps than the lower. This gives that touch of diversity which is so vital, but never an obvious quality of a good design, no matter how symmetrical





STEPS OF THE APSE-FACADE OF SANTA MARIA MAGGIORE

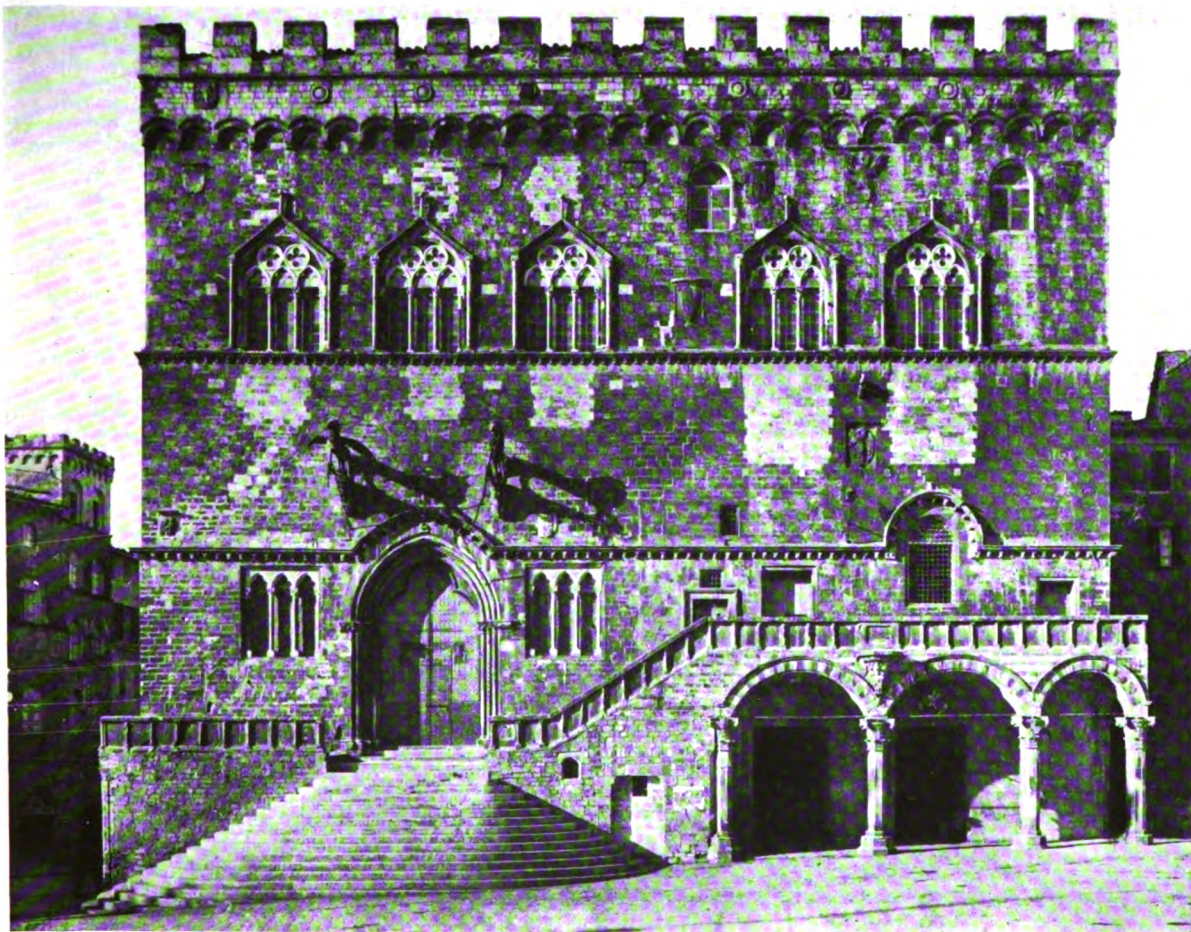
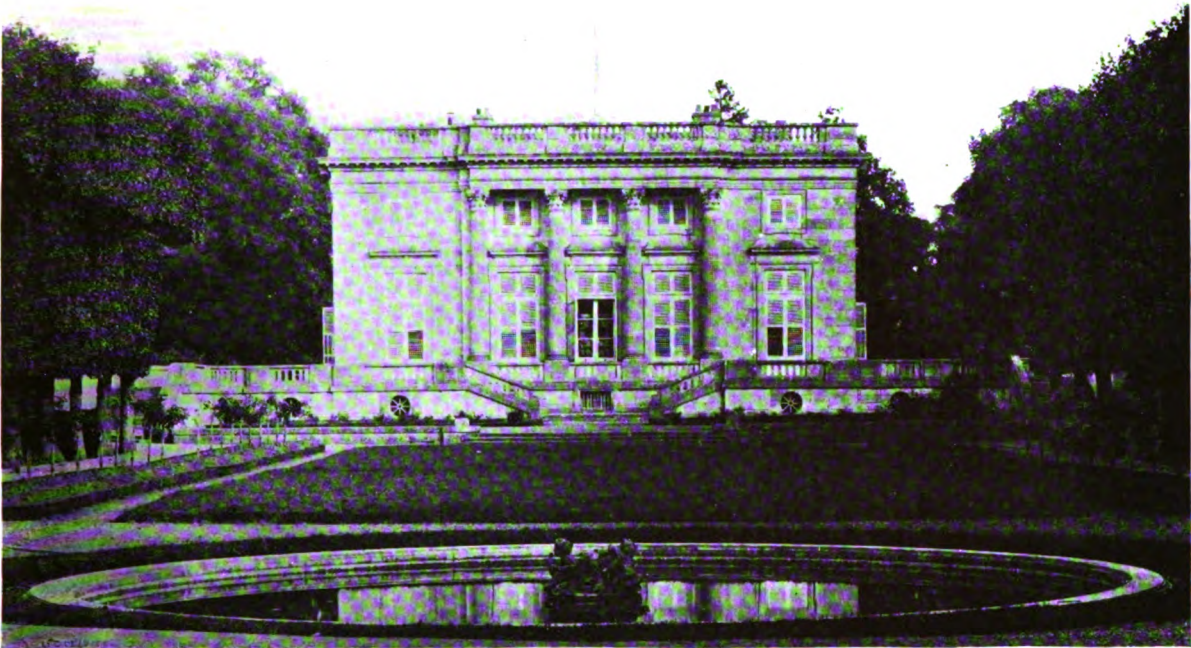
it appears to be at first sight. There is, as it were, an inviolable law of progression ruling over the proportions of this stairway. The lower ramp is to the lower landing as the upper landing is to the upper ramp. Furthermore, there is refreshing variety of detail provided by the contrast between the straight, iron railing of the steps, and the bellying rail of the high platform where one is expected to pause for breath, view the square below, and loll, if one likes. The railing invites to just that.

How well these steps are adapted to the towering wall above. The subtle relation of the one to the other is alluring. But even more so, the sharp shadows on the steps, the broad shadow among the brackets of the platform, the dominant shadows which the vaulted arches make and hold. These shadows, of various shapes and significance, added up, convey the impression of one great shadow to which is opposed one broad light. As the shadow, so is the architecture. Masterly it all is, because it provides just the contrast, without garishness, necessary to make the sunny, soaring wall above appear as gigantic as it really is. The end aimed at has been reached by the simplest means. The interest which attaches to detail is not lacking, but the rare quality of

breadth is insistently kept to the fore. And breadth is the very last perfection of noble architecture. We are amazed by the close approach to beauty in a building which, as ordinarily understood, possesses so little grace. The reason is its steps.

The grace not present at Prato is, at first glance, the paramount feature of the steps of the communal palace at Perugia. But it is not to be accounted for by absence of vigor, for vigor they too have pre-eminently. It is largely, if not mainly, due to the use of curved lines on plan; the curving, flattened cone of steps, truncated to fit the width of the pointed door to which they ascend in a manner almost triumphant. Then, from the level of the landing, a straight ramp hugs the wall and leads to the long, arch-borne terrace at the right, echo of the less important, wall-borne terrace at the left. It is significant that the horizontal line from the start of the ramp to the extreme left equals, in length, the horizontal line from the top of the ramp to the extreme right. The centre of the entire design is thus brought close to the middle of the triangle formed by the right-hand edge of the curved steps, the walled railing of the upper ramp, and the left-hand column of the arcade. So, with consummate art, is the massive, stepped,





STEPS OF THE COMMUNAL PALACE AT PERUGIA (Lower)  
STEPS AND TERRACES OF THE PETIT TRIANON (Upper)



STEPS OF MAISON CARRÉE  
THE PERFECT ROMAN TEMPLE

left side balanced upon the open-arched, right side, solidified, as it were, by shadow. It is an example of design in which the centre of importance is devoid of intrinsic interest; a focal point upon which the several, major areas hinge as delicately as the scale-arm upon its bearing. In the same instant analysis is invited and baffled, but the effort is rewarded by increased delight. The experience is one with that which we so often have while listening to music, an experience forever repeated, and always fresh, as we contemplate any work of art born of a true marriage of mind and heart.

Totally different from the Prato and Pistoja stairs, because in no sense the expression of creative imagination attaining its goal solely by the *via sacra* of use and beauty, is that glorious flight in Siena which leads abruptly up from the terrace of the baptistery to the unfinished nave of the cathedral. Here, the steep hill-side is the floor of a canyon, walled on the right by carved and inlaid marble, wrought to the point of jeweller's work; on the left, by soft-hued, time-stained, brick. In this extraordinary place stair and shadow have been companions through centuries.

They follow the straight path which leads from one important point to another, otherwise unattainable save by a long detour. The solution of the problem was foreordained. The architect had the genius to recognize this fact and the grace to bow to it. All he did was to lay up the easiest steps which grade and width admitted. There was no other way. At their top the always lovely wall of gay, light marbles; bright on a dull day, dazzling on a sunny, and the ever-open door. The simplicity of these steps in their setting is sublime.

Of Renaissance origin, especially in Rome, many famous stairs are to be seen. Rarely are they such marvels of delicate adjustment as their medieval forerunners. On the other hand they frequently attained grandeur and are, not infrequently, grandiose. Of the latter kind the imposing flights of the Palazzo Senatorio are typical. As a major item in Michelangelo's design for its façade these steps are alike pompous and suitable. It is not hard to agree, in part at least, with those who claim that they are out of proportion to the whole, a case of tail-wagging dog.

Ramp on ramp, to either side they rise, at an angle,





SIENA CATHEDRAL SHOWING "GLORIOUS FLIGHT"



which is neither easy, nor looks so, to the high platform. This, a bulk-head treated as a fountain, is built up from a double-terraced pool at the street level. Formal in every detail of baluster, pilaster, podium, and newel, theatric in magnitude, sumptuous in toto, these steps are what they were meant to be. That is no small praise, though far from the highest.

Wholly different are the steps of the apse-façade of Santa Maria Maggiore. Think what we may of its pilastered, pannelled, pedimented pile, dome-capped, its stepped foundation, remains one of the sights of Rome. As a vast element of a vaster design, setting off what is so gorgeous by means so direct, they are unique. Ramp over ramp, curved or straight, merging and emerging, they suggest an ocean of petrified waves. Nothing could be more plainly a firm, actual foundation, and nothing could be more accurately symbolic of a spiritually firm foundation. But their Egyptian immobility throbs with motion. They seem to heave and bend. Sun-light and moon-light, shade and shadow, now gentle, now intense, play over them and pattern them as spume does waves. They are star witnesses to the true grand manner. Among their kind they are *ne plus ultra*.

Not in Italy alone was the delicate problem of stepped approaches beautifully solved. Of outside staircases, as commonly understood, that at Canterbury always comes to mind first. It consists of two steps and a broad landing from which a single ramp goes straight to the top. Nothing in its kind is easier. Nor could anything look easier in the nice sense intended by an uneducated man of natural taste who bestowed the high praise upon a house, "She sets easy on the ground." Round, Norman piers on heavy footings, topped by rough-hewn capitals, stand at the four corners of the bottom landing. They are connected by round arches decorated with hatchet-work. The four angles formed by these arches are levelled up to a square base. On this rests a pitch, timber roof.

The steps of the long ramp are walled up high enough to form a parapet. This wall, rubble and flint, carries a light Norman arcade, the shafts of which are progressively shorter as they near the top; bases, capitals and arches remaining the same. The contrast of cut stone and rubble work, along with the delicate spirit which this typically heavy design breathes, the whole roofed with wood, produces one of those rare works of art which appeal equally to the initiate and uninitiate.

Of the same class, but late Gothic, is the outside stairway which leads up to the Chapter Hall of the Cathedral of Meaux. In it the nine lowest steps make a quarter-circle turn, and the tenth step begins the long, straight ramp which continues, uninterrupted to the top. The slow curve dying gently into the prolonged straight line is a beautiful thing to behold.

Two half-arches of cut-stone support the outer ends of the steps. The inner are embedded in the wall of the building. These arches resemble a double flying buttress, the lower arch taking its flight from near the ground; the upper from a half-way pier wings its course to the summit of the higher pier. This supports the top landing. But for the undercutting of these arches, which gives them an interesting profile, the stone-work is absolutely void of decoration. Yet, such grace as this structure possesses, rare at all times, is astounding in a design so positively abrupt. But how the arches, narrow at the start, spread as they rise. In this fact lies much of the secret of their grace. It is the self-same secret which accounts for the ineffable grace of so many French, flying buttresses, as they soar, secure and securing, to unbelievable heights,—Paris, Amiens, and many more.

As at Canterbury, so at Meaux, the stairs are protected by a timber roof. But at Meaux we have an example of carpentry, art too little appreciated, raised to the highest level. Plain and sturdy are the square posts which carry this roof, and reasonable to the last degree are their spreading braces. Few are the members, but the purpose of every one is self-evident. Meagre, but rightly placed, is the decorative carving, beneath the brackets, and on the pinnacle-like structures which separate the panels of the parapet. Straightforward and homely, the beauty of design is astounding. Best of all, these steps still stand, ruggedly useful, with every sign of their great age upon them, undefiled by needless, which is always wanton, restoration. They are an architectural benediction. Nearest in our day to profiting by this benediction was Richardson in his fine outside stairway for Trinity Church, Boston.

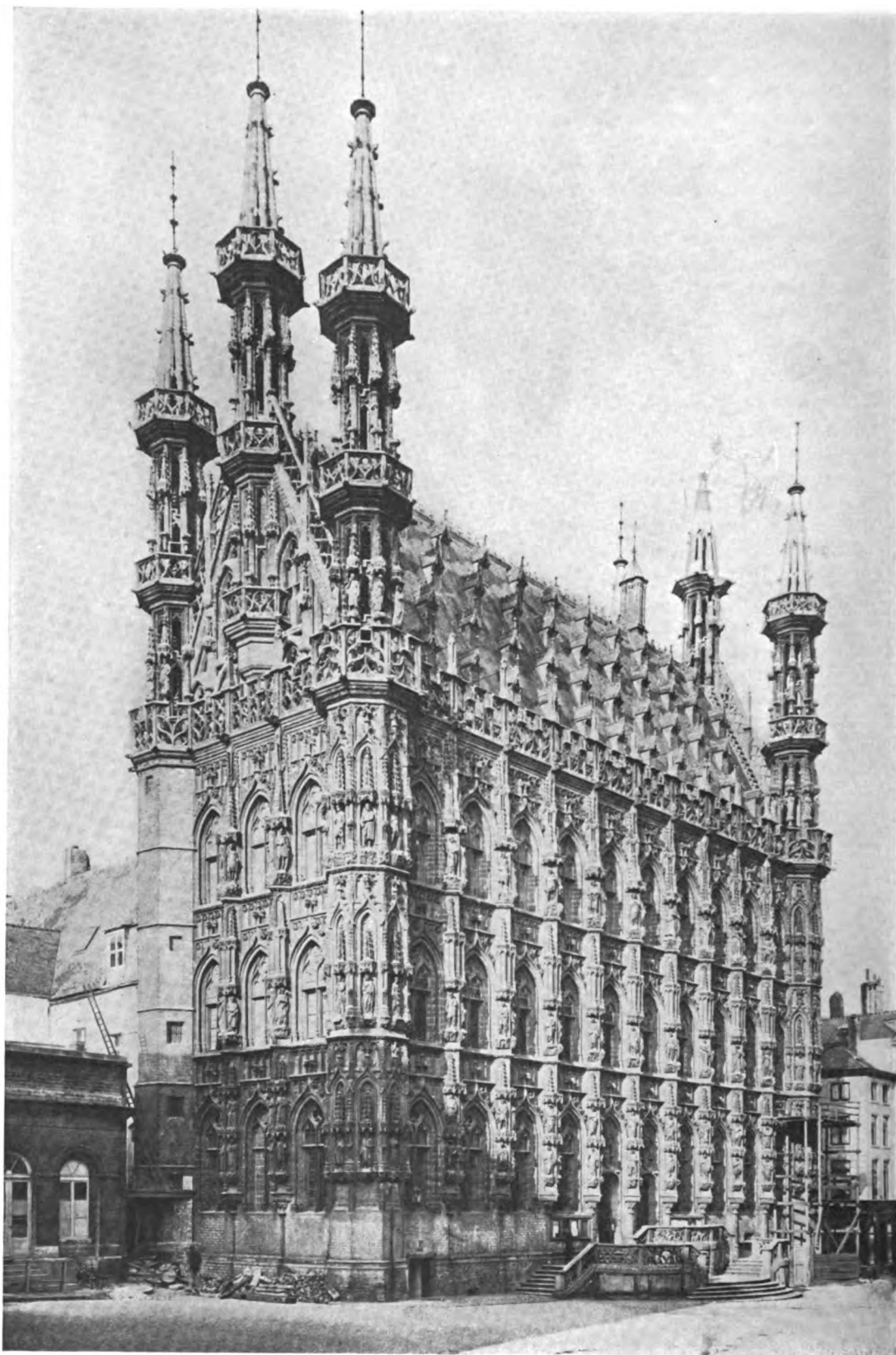
From such dimensionally insignificant things as the Meaux and Canterbury stairs to the steps of the Cathedral of Bourges seems a far cry. Not so, for the reason that fine architecture is never, primarily, a matter of dimension, nor ever can be. It is a matter of proportion, and always must be. The wide steps of Bourges are at once approach and foundation. In spirit they are identical with those of Santa Maria Maggiore. It matters not if the steps of one lead up to that many-membered dwelling-place of ideas and their lovely symbols which is Bourges, while those of the other support the bland pile of over-worked Roman properties which is Santa Maria.

The significance of these Bourges steps, and their meaning to a vast Gothic front are clear at first sight, but are made clearer by reading what Victor Hugo says of Notre Dame de Paris, which once had similar steps though it has them no more. The worth of architecture, like that of all other arts, is inherent. But the value of art to civilization is in proportion to the number of persons at any given time, and the sum of such persons in all time, who, seeing and using,



FLIGHTS OF THE PALAZZO SENATORIO





STEPS OF THE TOWN HALL AT LOUVAIN



## SCHOOLING THE DRAFTSMEN

understand and enjoy. For initiation into this state of mind, the words men used to look into the deep heart of things are invaluable; the Goethes, Hugos, Ruskins, Hawthornes and Rodins, to name only the dead. "Of the three things of importance now wanting to this front" (Paris, and remaining to Bourges) Victor Hugo names, first, "the eleven steps by which it formerly rose above the level of the ground round about; . . . the eleven steps which added to the majestic sense of grandeur."

Two other examples of outside steps which partake of the nature of base-works, as the stairways of Canterbury and Meaux do not, are those of the Hotel de Ville in Louvain and the Petit Trianon at Versailles. In one respect at least they belong to a different class than any we have discussed, in that the main ramp, approaching the building at right angles, divides at the first landing. From this, by single or double ramps, sometimes curved on plan, one passes up to the top landing which is the floor of the bulk-head left by the dividing ramps lower down.

Of such steps those on the front of the town-hall at Louvain offer an elaborate instance. They have three landing levels, and are planned on a semi-circle. The first ascent consists of five curving steps which lead to a platform from which curving ramps lead up, right and left, to second landings. From these, in turn, straight ramps, against the wall of the building, take one to the top. The whole arrangement, in essence simple, is treated with pannelled basement-walls and pierced, carved parapets in a way to make it appear extremely elaborate.

If you cover these steps with your finger, you instantly perceive the fundamentally important part

they play in the design of this famous building. They broaden and confirm what otherwise would be top-heavy. They temper what is perilously near over-elaboration. They moderate an excessive verticality. They are an inseparable part of a florid whole, themselves florid yet restrained. By contrast, they form an entrancing prologue to what they introduce, the extraordinary architectural drama of the Louvain façade.

With the Petit Trianon we complete the circle in which our present-day architecture started, so to speak, on the steps of the Maison Carrée. But in using this figure of a circle we must remember that much more is implied than mere return to a point of beginning. The truth is otherwise. The circle constantly increased in diameter as the ages wore on. The symbol stood still, but its embodiment has grown. The conservative believes that we are in the same old circle, and, today, at the point in it where Rome began. There, too, he desires to remain. The radical denies place or part to Roman and medieval architecture alike. Both are unreasonable, and, generally speaking, ignorant.

The steps and terraces of the Petit Trianon are structurally obvious. So also are those of the Maison Carrée. Both attain their incomparable elegance by means of absolute symmetry, balance of parts about central axes. To fail to perceive and enjoy their beauty is to fall far short of a catholic, architectural taste. What we need to bear in mind is the fact that such catholicity of taste does not bar out preference, even the strongest preference, our unalienable right as individuals. Neither does it bar out invention, the duty and delight of living builders in every age.

## Schooling the Draftsmen

By JOHN TAYLOR BOYD, JR.

[This is the first of two articles on a plan of the Committee of Education of the New York Chapter of the American Institute of Architects to advance the standards of professional practice. With the shops as the laboratory, draftsmen are being schooled to a more precise understanding of the craftsmen's tasks. The experiment promises to develop as a sound working principle meriting general adoption. The second article will appear in our November issue. The author is the Chairman of the Committee.]

**I**N approving the plan of its Committee of Education to further cooperation between draftsmen and craftsmen, the New York Chapter was directly impressed with the need of higher standards in architectural details on the artistic as well as on the practical side.

Deficiencies in architectural design are, of course, due chiefly to the architect, not the client, particularly in New York City practice, where are met countless owners and investors who want the finest architectural design in the finest building materials. Unfortunately, these liberal clients too often fail to get what they pay for.

This is a sweeping generalization, one which can easily be misleading and become harmful to the profession, if it is not used with care. Certainly, there is no intention here of indulging in one of those heated attacks on the profession of architecture which are published from time to time without sufficient basis of fact or clear reasoning from the facts. To indict a profession is almost as serious as to indict a nation. On this account, it should be understood that we are



WHERE BROADWAY BEGINS

*At Bowling Green, not only where Broadway begins, but where New York began.  
The site of Fort Amsterdam. From "Manhattan, the Magical Island."*



## SCHOOLING THE DRAFTSMEN

simply tackling one phase of a constant problem, namely, that of ever improving the standards of professional practice.

Though this problem is always before us, it takes different forms from time to time, and it is one particular form which is here at issue.

However, notwithstanding these proper qualifications, one may fairly assert that the widespread approval given in many quarters to the plan of the New York Chapter's Committee on Education does indicate the existence of a well-informed opinion as to the need of higher standards in architectural details.

To quote the preliminary report of the Committee, which states, after recognizing that the "average attitude of encouragement of the practising architect towards his staff is most creditable," that: "There is, however, in all offices the constant tendency, produced by pressure of work, to hold the men so closely to the production of drawings that we believe that we can discern the growth of a generation of designers and detailers who are losing contact, both with the materials of architectural construction, and with the arts and crafts which prepare them for use in our buildings.

"We have particular reference to the artistic aspects of our work, for we realize that the structural and mechanical aspects are most often handled by men who superintend at least a portion of their work in the field, and so maintain contact with the realities of production.

"We believe that a constant effort must be made to assure contact between draftsmen and craftsmen, in order not only to maintain the vitality of our art, but to prevent a vast amount of wasted effort in the drafting room, due to lack of understanding of the possibilities and limitations of materials and workmanship.

"The ignorance of the average draftsmen of such operations as the sawing, planing, and polishing of stone and marble; the modelling and casting of bronze; or the forging of iron is abysmal, and is expressed in many an expensive detail drawing."

After suggesting to each architect that the "entire drafting force working on a building be permitted to visit, at least once during the course of the job, all the shops such as those fabricating the cut stone, marble, bronze, and ironwork, decorative plasterwork, furniture and draperies, sculpture, etc., where work is being executed for the operation," the Committee offered "to arrange a series of visits of members of architects' staffs to shops of craftsmen, at intervals of one or two a month, toward the end of the afternoon."

Such, in brief, is the plan. No formal, elaborate educational program for which the Committee, not being professional teachers were not equipped, but merely a simple, practical step, made, in the Committee's words, "to secure a definite start on a move-

ment which could be carried as far as individual architects and draftsmen desired, acting on their own initiative."

Despite the severe strictures contained in this report, the Committee's findings and suggestions were received with a really surprising enthusiasm. The officers and members of the New York Chapter, craftsmen who eagerly offered the courtesy of their shops; draftsmen, less articulate, but nevertheless deeply appreciative; the architectural press that gave much space to it; the daily press that published widely the accounts issued by the Committee on Public Information of the Architects; and educational authorities, particularly the School of Fine Arts and the Sheffield Scientific School at Yale,—all this testimony, oral and written, I believe it fair to say, is sound evidence of the need for improvement in architectural details.

Although the approval of the profession and of allied and sympathetic local interests given to the report was immediate, widespread, and hearty, one may regret that it was not more specific. Had it been so, there is no doubt that much valuable information as to these defects in professional practice and suggestions for overcoming them would have been forthcoming. But, the expressions came from active, practical men who said, in effect:

"You're right, go to it!" and went their way to their own concerns.

Even the dozen or more architects, among them some of our ablest practitioners, who took the trouble to sit down and write personal letters of appreciation to the Committee, could hardly be expected to cover pages quoting chapter and verse, valuable though that would have been.

The craftsmen, naturally, were diplomatic in avoiding adverse comment. And the Committee, too, had not the time for an extensive survey, made to find out the exact extent and degree of the shortcomings at issue.

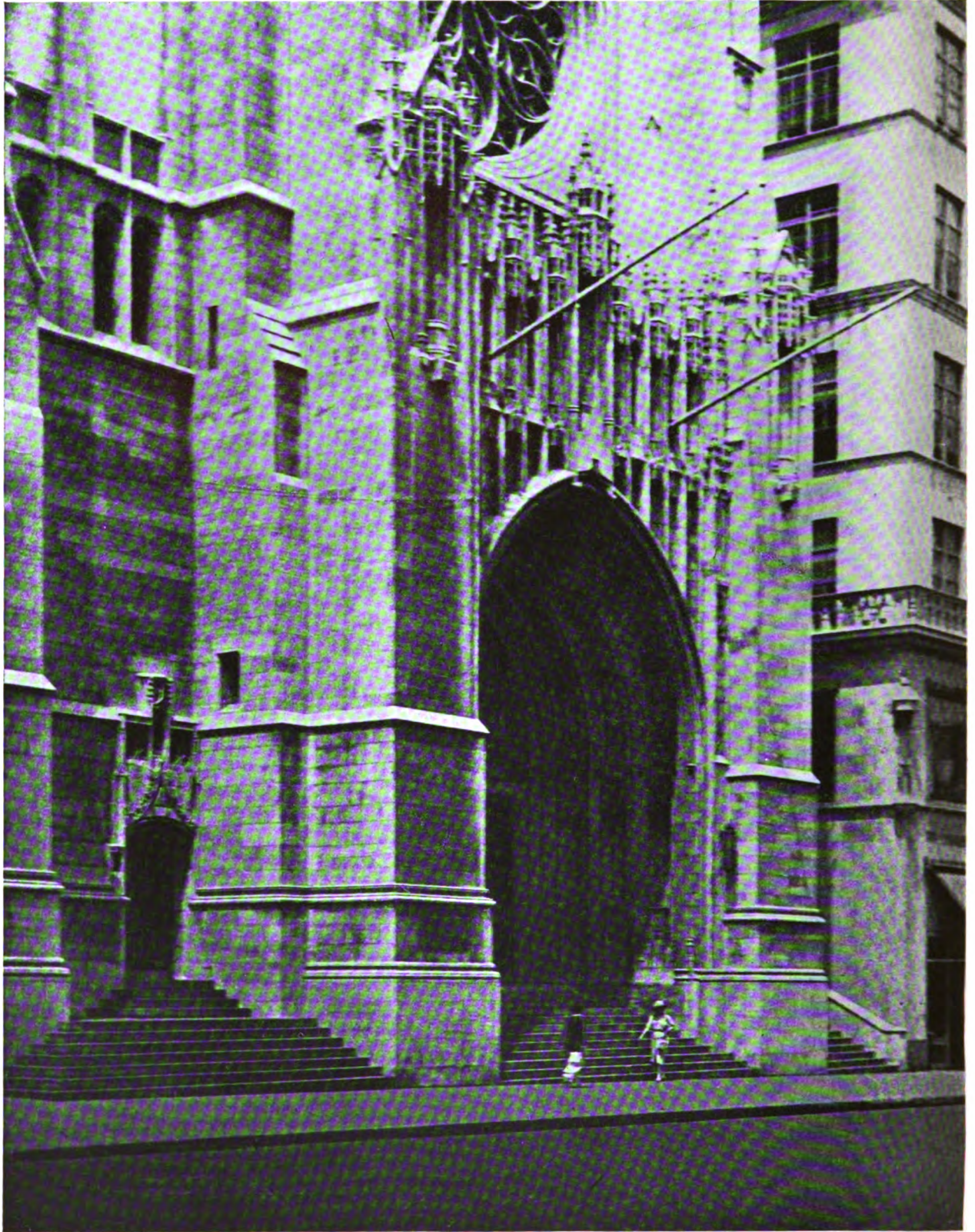
However, it seems worth while to discuss deficiencies more specifically, and not be deterred by the talk of an ideally-thorough investigation. In any case, one may justly call attention to certain phases in the situation which are fairly well known in New York.

In the first place, as suggested above, it is true that, in New York, many clients do not shrink from building the most expensive buildings, decorated with the finest and most beautifully wrought materials, and that these details are often of low standard design. Generally, the craftsman cannot be blamed for the failure, because he often executes these same details with the highest technical skill.

In fact, more than once I have had the embarrassing experience of walking with a craftsman along one of New York's finest streets, and having him exclaim:

*(Continued on Page 302)*





THE PORTAL TO ST. THOMAS'

*Designed to hold its own with the buildings which surround it. The interior of St. Thomas' with its glorious reredos is most impressive. Cram, Goodhue and Ferguson, architects. From "Manhattan, the Magical Island."*

# Editorial

## PAN-AMERICA

Pan-America suggests unity, and unity suggests oneness of mind. So ambitious a term could scarcely have come into common usage among the peoples to which it applies were it not expressive of an ideal. Plainly, this ideal is some higher form of democratic association.

We are tempted to discourse upon the implications of the ideal; to point out the things which it embraces, and the things which it excludes. To do so would make too wide a detour from the cultural influences of architecture, and perhaps affect finality of judgment in controversial spheres.

We cannot believe, however, that the oneness of mind which created the Pan-American aspiration is rooted essentially either in politics or in commerce, though sympathy of thought and practice in both is a not unworthy end.

But the unity sought is a moral unity, implying no sterile formalism, political or commercial, but grounded rather in the normal interrelationship of cultures, each freely acting upon the other and reciprocally enriching all. Through moral means alone can Pan-America persist as a living force. External, whether in the shape of treaties or of other agreements, are not enough.

Pan-America lies deeper. It was not created by contract; still less by fiat. Through neither can it endure, unless by contract we mean that consensus which arises from true friendship unweighted by mercenary consideration, and by fiat we mean that manifestation of nobler natures which recognizes the inalienable rights of men and of nations. At the bottom of it all is human dignity. And it is from human dignity that culture springs. Governments are possible only because of the existence of underlying cultures. From all culture, and hence from all government, architecture is inseparable.

It is encouraging to learn of the experiences of the delegation appointed by the President of the American Institute of Architects, and designated by the Secretary of State of the United States of America, to represent the Institute and the United States at the Third Pan-American Congress of Architects at Buenos Aires.

This is neither a report nor a eulogy. But we cannot refrain from noting that to the chairman of the delegation, Mr. Frank R. Watson of Philadelphia, was assigned the task of discussing "Spiritual Bearings of the Architect in America." This subject, we are sure, is not unrelated to the Code of Ethics of the Institute, which, it is appropriate to point out, is receiving nationwide prominence in the press of the United States—not an unhappy sequence.

No less inspiring was the theme assigned to Mr. Kenneth M. Murchison of New York—"What Should Be the Architect's Attitude Towards Modern Social Problems?" Here we find the architect discussing "the architect's share in the making of the law." How inspiring it is to witness the architects of two continents ignoring shadows and boldly voicing the fundamental realities which Pan-America connotes.

The report of this delegation, consisting also of Professor John Galen Howard of the University of California, Professor Warren P. Laird of the University of Pennsylvania, and Mr. W. L. Plack of Philadelphia, is a historical document disclosing fresh springs of international morality. Pan-America is an invitation to destiny. We have the courage to hope that destiny will respond in the universal spirit of architecture.

One incident of the journey of the American delegation is too moving to pass unnoticed. At a farewell banquet tendered the visiting delegation by the Sociedad Central de Arquitectos our representatives presented, through Mr. Murchison, the following declaration:

"On this ninth day of July, when the Republic of Argentina celebrates the anniversary of its independence, the brotherly love and cordial sympathy of all good Americans from the United States must go out to her with peculiar depth and force. We remember our own Independence Day—the Glorious Fourth of this same month; we remember our own beloved liberator, Washington; and, in so remembering, we cannot fail to recognize with kindred honor and affection Argentina's day, and Argentina's liberator, the great San Martin, whose name is blazoned with that of Washington among the immortal few who have brought freedom to mankind.

"To the members of the United States delegation to the Third Pan-American Congress of Architects, these feelings come with special power. We have experienced at first hand the warmth of friendly welcome. We have worked shoulder to shoulder with our fellows of the South to find solutions for the problems of our profession. We have been privileged to enjoy a splendid and unforgettable hospitality. Great as our admiration and our affection for our neighbors of South America have always been, we shall return to our own land with those sentiments magnified a hundred fold and with a new keenness born from personal contact."

Not the least interesting among other features of the Congress upon which we cannot dwell at length was the feeling that the Congress should in the near future convene in Washington. This event would impart vitality to the Pan-America we have tried to envision.



## Schooling the Draftsmen

(Continued from Page 299)

"See that iron work (or those windows); I did that! Don't you think that is a good piece of work?"

The work of the craftsman was clearly good, indeed excellent, but the design and modelling were indifferent. One case I remember was the large two-storied cast-iron windows of a bank alteration, the windows filling the space between heavy Greek Doric columns of a building over fifteen years old. Mechanically, the windows were excellent, but the tiny scale and over-fine character of the modelling and details were an example of a most flagrant mistake in architecture—that of giving one material the character of another. The windows looked like wood. Peculiarly unfortunate was this idea of giving the metal-work on the front of a big city bank the air of a village store front. The architect was solely responsible.

Defective scale and spurious character are current faults in contemporary architecture. To these must be added superficial modelling. The variation in the excellence of the modelling of ornament is striking on the new buildings of New York. Not only is this true as between buildings, but sometimes it is true as between different details on the same building. These faults are due both to defects in the underlying design of the building and to the execution of the design itself. It is the latter factor, of course, which concerns most draftsmen.

Fortunately, one sees instances of fine design and

details. If one misses the wonderful thoroughness and precision of the older tradition, as exemplified in the work of McKim, Mead and White in the Morgan Library, or of Carrere and Hastings in some of the shop buildings on Fifth Avenue, such as Alexander's, at the same time, there is a real advance in the freshness, originality, and richness of much contemporary design. Architecture is getting less bookish and is becoming more modern.

Another, and most important, fact is the types of buildings which are most at fault. I believe it correct to state that the better class of domestic architecture shows the best design, and the best details. Country-house architecture seems to be our finest work. Next comes "institutional" architecture, particularly those buildings devoted to the higher education. Churches often show a high degree of excellence.

Public architecture, likewise, varies in excellence, possibly due to the conflict between "classical" and "modernistic" formulæ in this type of building. In this respect, I personally feel that our just pride over the development of our own American architectural education blinds us somewhat to the fact that we have not yet established our own tradition of monumental design comparable to the Beaux-Arts ideal.

But the point is that, in these important classes of buildings, design is often of a high order and is sometimes deserving of rich praise. The exceptions noted are due chiefly to cultural confusion, which, nevertheless, the architect should strive to clear up. Generally, there is little widespread complaint of poor design or slovenly details in this architecture.

## A New Enterprise of Education in the Fine Arts

By STANLEY WHITE<sup>1</sup>

FOR the past two summers a small group of students has taken a postgraduate course of study never offered before in this country, with results that have been convincing as to the real merit of such a form of training. Following graduation from college, eight architects and eight landscape architects, selected from several universities, have been brought together for three months in Lake Forest, Ill., where they have been given an opportunity to round out their experience by making many new contacts that the universities, by virtue of their location and organization, are not able to afford.

The principal object of the Foundation for Architecture and Landscape Architecture is to provide for a limited number of students who give promise of high professional attainment an opportunity to en-

large their patrimony of culture, to collaborate in practical problems in architecture and landscape architecture. They are to study fine examples of both arts created in this country, and to sketch free-hand from life, and to travel in Europe in collaborative teams of architects and landscape architects.

The program of the Foundation accomplishes two leading purposes: first, the study of real subjects in the field; and second, collaboration between students of different arts on academic problems. On account of the great number of fine architectural and landscape subjects within a radius of a mile of the headquarters of the Foundation, it is possible for the students to study and work together for the entire summer. In this way, they get the benefit of contacts with men from various schools and different professions.

<sup>1</sup> Professor of Landscape Architecture in the University of Illinois and Director of the Foundation for Architecture and Landscape Architecture.



## A NEW ENTERPRISE OF EDUCATION IN THE FINE ARTS

The field work is comparable to the study accomplished by traveling fellowships abroad, but, as it is done under American conditions, it has the advantage of training the student in American ideas and traditions, and giving him information on native materials of all sorts.

The idea for the Foundation started in 1925 when an Institute of Lectures was held under the auspices of the Lake Forest Garden Club, directed by Ferruccio Vitale, Fellow of the American Society of Landscape Architects.

Although much of the work of organization and management for the first two experimental years of the Foundation fell on the shoulders of people in the vicinity of Lake Forest who were interested in the innovation, the institution is intended to represent broad interests. By its support and student constituency it bears out that purpose. Students have been selected from Iowa State College, the University of Illinois, the Ohio State University, the University of Michigan, and the Armour Institute of Technology.

The American Institute of Architects and the American Society of Landscape Architects have appointed their respective presidents to the Board of Trustees of the Foundation. The Alumni Association of the American Academy in Rome has undertaken to provide criticism on the collaborative problems of this year. On account of the unusual success of the first trials, the Foundation was incorporated, and plans have been started to develop it on a permanent basis.

As to the accomplishment of definite purposes, much may be said. At the present time, the whole thing is so new that it may not be easily appreciated in its exact relation to education in the fine arts in this country. That is to say, present experiences may be the basis of newer ideas yet to be formulated and carried out. Now, one of the chief benefits is that students, of a high degree of merit in their particular line, are given a broader outlook on their profession through seeing and studying real subjects in the field, and by associating with other students and professional artists who are able to give them a fresh viewpoint.

In this way, it serves as an excellent transition from the classroom to the laboratory of life, whether the student wishes to continue his studies or travel, or to take up practical work.

The Foundation especially desires to maintain a liberal viewpoint in whatever arts its influence touches. Its purpose is not to take an active part in the formulation of any idea or set of ideas that might express a "school of thought," nor to subscribe to any particular mode or art form as a precedent for the practice of the arts. The freedom of the student to do his own thinking is scrupulously guarded. We have no faculty and no responsibility to any other institution which might tend to establish fixed notions.

Describing more fully the detail of the summer's work, it might be said that the most important part of the study is the field work to which two-thirds of the total time is allotted. During the periods spent in the field, the students are assigned to definite subjects (as far as possible of their own selection). But, the manner of their study is not established for them, thereby giving them the greatest possible freedom for individual interpretation.

The records they make vary from plot plans, measured elevations, and details, to free impressions in perspective, and in whatever medium suitable to their convenience. This type of study, closely following a full academic course of study, is of great practical value in giving substance to their critical sense.

In viewing buildings and landscapes in full sunlight and perspective, and in full operation, according to their particular functions, the students have the best opportunity for consummating their long preparation by gaining these first-hand contacts with the subjects they have known mostly through mere pictorial representations. Here, they learn the great importance of good scale, fitness to position and to purpose, as well as details of texture, and color of materials.

Collaboration between landscape architects and architects, viewed from the standpoint of success already established, promises to be of the utmost importance. Approximately, one-third of the total time is given to it at Lake Forest. Four different problems, each of one week's duration, are given in the summer, alternating with the periods in the field. In the summer work of the Foundation, the organization is such that collaboration can be done most effectively. Its success may be of interest to colleges whose fine arts groups are so organized that collaboration has not been considered a necessary part of the curriculum.

Among the most valuable contacts with professional people should be mentioned the visits of the critics sent to us by the Alumni Association of the American Academy of Rome, who remained for a week at a time. Chester B. Price remained for two weeks to give special instruction in sketching. We had occasional visits from other professional men, as trustees of the Foundation, or as judges in the competitions.

Two students, an architect and a landscape architect, who have proved themselves most worthy in each respective line, receive prizes of \$1,250 each, to be used for foreign travel the succeeding year. The first traveling fellows were Franklin G. Scott, architect, and R. L. Reaser, landscape architect, of Ohio State University.

The officers of the Foundation are: Edward L. Ryerson, Honorary President; Walter S. Brewster, President; Mrs. Tiffany Blake, Vice-President; Mrs. A. A. Carpenter, Secretary; and Mrs. John W. Gary, Treasurer.

# Spare the Potomac!

By HORACE W. PEASLEE

[*This communication, "a protest of national idealism," addressed to Major Brehon Somervell, District of Columbia Engineer, has been filed with the Federal Power Commission by Horace W. Peaslee of Washington, Chairman of the Institute's National Committee on Plan of Washington and Environs.*]

ON behalf of the American Institute of Architects, and as a member of its National Committee on the Plan of Washington and Environs, it is my duty to file a protest against any power development, private or public, of the gorge of the Potomac River or of the Great Falls district. This objection is based on the following grounds:

At stake is an important element in the setting of the national capital, which in its entirety is a question of national and international interest and importance. At best the power development is but a comparative detail of limited commercial value. It is the belief of the architects and of the planning professions at large that nothing should be done which in any way detracts from or limits the possibilities of maximum development of the seat of government.

Concerning taste and policy in such matters there may be no agreement; but in regional planning, in city planning, and in æsthetic considerations, which from our point of view are the prime considerations, we believe that such matters should be left in the hands of specialists, just as are any matters of engineering, law or medicine in which we are vitally concerned.

From the point of view of internationalism, we refer to the oft-quoted comment of James Bryce, former Ambassador to the United States from Great Britain and a man of the broadest international viewpoint. With intimate knowledge of the great countries of the world, he states that he knows of no European capital, except Constantinople, which has such beautiful scenery in its environs; that no European city has such a noble cataract as the Great Falls of the Potomac, which, he points out, is a unique scenic asset as distinctive in its way as the Bosphorous is to Constantinople, or the mountains to Rio de Janeiro. He points out that nature has done so much, and has offered such an opportunity for a superb capital, that it would be almost an act of ingratitude to Providence, to history, and to the men who planned the city here, if we do not make use of these advantages. One phrase is peculiarly striking in the present instance:

"In these circumstances, may not the city of Washington feel that its mission in life is to be the embodiment of the majesty and the stateliness of the whole nation \*\*\* to be \*\*\* a capital of capitals \*\*\* repre-

senting all that is finest in American conception, all that is largest and most luminous in American thought embodying the nation's ideal of what the capital of such a nation should be \*\*\* the highest aspirations as to external dignity and beauty that a great people can form for that which is the center and national focus of their life."

The second consideration is the viewpoint of the specialists. We have only to review the chaotic conditions and the haphazard misdirection which preceded the work of the McMillan Commission to realize what specialists in city planning and civic development have contributed to the national capital. Through the McMillan Commission, through the Fine Arts Commissions, and now through the National Capital Park and Planning Commission, the ablest men of the country have contributed, freely and without compensation, of their best thought and most painstaking effort. Those commissions have had the solid backing of their professional groups.

If we are ever to get anywhere in any kind of project such as this, we may not, as laymen, take the suggestions which we happen to like and reject those which do not appeal to us. It is a case of putting our full confidence in the ablest men available, and of following their lead: if we cannot agree and cannot follow, of getting other able men and of following theirs; but some general leadership must be recognized. We know of no abler group than this one to which the planning has been entrusted, nor any group of men who have had to do with larger projects. Its members have international standing, not for theory but for accomplishment; and it is our purpose as a professional organization to back them to the limit of our ability.

Here is a project so great in its conception that even those closest to it have barely glimpsed its possibilities because of present inaccessibility. They have taken it for granted, just as many of us take for granted and always intend to visit our museums and historic monuments. But there are millions here, gone, or yet to come, who never have seen or never will see anything else comparable. To them the scenery of the Yellowstone, of Niagara, is inaccessible. These millions, however, make pilgrimages to the capital of their country, and are certainly entitled to find there, preserved by its custodians and made accessible, every scenic asset with which nature has endowed it.

Every day brings its sheaf of telegrams and letters of protest from architects in every state who have long fought for the adequate development of the national capital, protesting the destruction of the Potomac

## EXPLOITING THE LAND

gorge and stating their determination to support the fight in Congress. These protests are too detailed to be presented at this time, but will be subsequently filed. One or two comments are of special interest.

A North Carolina representative writes:

"The natural beauty of the Potomac River is known throughout the land, and to my mind it would be nothing short of sacrilege to ruin this for any hydro-electric development."

One from New Jersey states:

"Too many places have disregarded the value of nature's beauties, and have sacrificed that value for commercial exploitation returning less of real profit, to their later regret. We have an instance of it here in the Great Falls of Passaic. Surely Washington is the last place where such a thing should be admitted."

Another from Colorado:

"We in our state are up against just such a proposition regarding the magnificent Royal Gorge of the Arkansas River. Without a doubt we will defeat the program of the public utility corporation involved."

We do not regard this as a question to be settled upon a so-called "practical" basis. We believe it to be primarily one of national idealism. Yet we cannot refrain from pointing out certain practical considerations. It has been said that every great progressive

movement, such as the construction of a railroad, has been launched under opposition. That is equally true of great forward movements in constructive planning.

It was true when Central Park was set aside in the heart of New York, yet today its value in cold cash cannot be conceived of. It was true when the Rock Creek Valley was snatched from commercial development and made a breathing space for the people. It was true when the Potomac flats were reclaimed from marshland and made over into a great playground. Only yesterday the papers rang with opposition to the placing of the memorial to Abraham Lincoln in that marshy swamp, where it would shake itself down with fever and ague; and today millions thrill at what the planners envisioned.

Today we could not think of doing without Rock Creek Park and Potomac Park. They are essential to our living conditions. Since their acquisition the population of the city has doubled, and the parkways are crowded to the limit of their carrying capacity. What of tomorrow, when the population shall have doubled and trebled? Tomorrow the gorge of the Potomac, with its beautiful flanking boulevards, with its primitive untouched aspect, will be as vital to intensive city life, and as indispensable, as are today these hard-fought projects of yesterday.

## Exploiting the Land

By HENRY WRIGHT

FOR its resolutions to study the problem of land exploitation and subdivision control the Committee on Community Planning received the generous support of the sixtieth convention of the Institute.

It may be in order to dispel the suspicion that the Committee is embarking upon a crusade of reformation or hopes to offer a constructive "solution" of the problem. We can take it for granted that cities will continue to sow their wild oats of extravagance in projecting unnecessary and useless extensions of territory so long as the speculative urge is uppermost in the minds of their citizens.

There is, however, growing evidence from many quarters that cities are beginning to cast up their balances or are taking an inventory of their stocks in hand, and that the question of how to carry over large quantities of damaged goods is at least a live issue.

We learn that our largest mid-western metropolis, in which one authority has estimated that newly plotted suburban land has been opened up sufficient to house 80,000,000 people, is now making a study to

find out where it "is at." One institution has been making a study of assessed valuations and has discovered widespread variations of a most remarkable nature.

Newly developed property has to a large extent escaped the attention of the assessor, and has scarcely begun to carry more than a meagre part of either general or local costs. Another planning body is digging into records which will furnish reliable facts in relation to the quantitative factors of the situation. Unfortunately neither of these studies is as yet ready for public distribution.

A neighboring city which has until recently maintained a record for rapid growth of population has so outstripped that growth that it has added a six-mile belt of half-baked land development along its circumference. The opinion of our correspondent in that city is that much of this land will be abandoned to weeds and decay while builders seek unspoiled areas beyond. What are a few more minutes by auto to a homeseeker of the present era—where there is more land waiting for the spoiler's art?

<sup>1</sup> Chairman of the Institute's Committee on Community Planning.



Another city of three-fourths of a million population has the unique credit of having not only plotted but built streets and sewers in a single sector of its suburbs over an area more than equal to the present residential area of the city. Here the township has put over the clever idea of seeing that its bonded debt limit is reached in advance of annexation to the city.

The chairman of this Committee feels that it may be of some value to assemble a mass of such data as may bear upon the following points: (1) The extent of recent land subdivision in various cities; (2) The degree to which the city is seriously working out the problems of service, taxation, government and responsibilities for these new areas; (3) Studies and methods

of control which are being suggested or carried out to meet the problem.

By showing up in mass the ridiculous lengths to which practically all our cities are going in the direction of over-expansion, it is possible that we might direct the attention of authorities to something more pertinent than merely passing laws to regulate the width of streets and size of lots. Valuable as these efforts might have been five years ago, before we had already spoiled most of the land in sight, such efforts are almost too late to be effective. Committee members and others are invited to send in any information or suggestions which may bear upon this perplexing subject.

## A Museum of Peaceful Arts

**T**WO Museums of Peaceful Arts comparable to those of Munich and Paris are planned in the United States. One is to be erected in New York City, and the other in Chicago. The collections will represent various phases of human industry apart from the arts of war, and will embrace mechanics, manufacture, transportation, mining, farming, chemistry, physical science, and astronomy.

Design of a structure of this character provided the problem for the 1927 Schermerhorn Fellowship competition in the School of Architecture of Columbia University. A committee of members of the American Institute of Architects composed of Prof. E. V. Meeks of Yale University, and Louis Ayres, Thomas Hastings, D. Everett Waid, and Raymond Hood of the New York Chapter awarded the first prize to Charles E. O'Hara, Jr., of Englewood, N. J., a 1927 graduate. The Fellowship, carrying a stipend of \$1,875, affords a year of foreign travel and study.

The winning design was adapted to the projected Museum on the hill in New York at about 178th Street near where the new Hudson River Bridge from New York to New Jersey is to be located.

The general requirements to which the design conforms were stated to the competitors as follows:

"The collections in themselves will be the decorative objects, and since they may be changed from time to time by donations and improved methods the exhibition space must be easily varied for arrangement of exhibitions.

"The space must be lighted mainly by daylight, but many parts will be illumined artificially. There must be, however, ample window openings for both light and air. Since the public will attend in large groups, it is deemed not practical to make the building so high as to require elevator service for the majority.

"Six stories above the ground in the highest point is about the normal content desired. Some of the building will be lower; a small part may be higher. The exhibition space is to have a width normally about sixty feet wide, but parts may be up to eighty feet or 100 feet wide.

"A court or courts, for large and lofty exhibits, should be arranged for, covered by a glazed roof at any height desired by the designer. The side walls may be set back in stages to admit an abundance of light at the bottom and to illumine the rooms about the court.

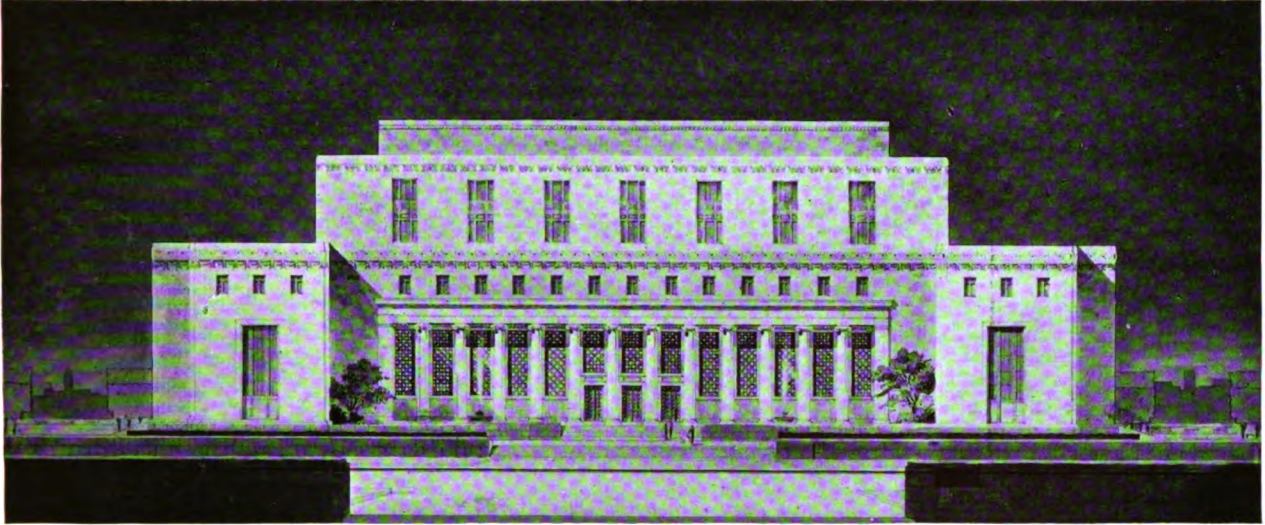
"The basement stories, of which there will be two or three below the ground, will be lighted and aired mechanically. The astronomical exhibit will have one side opening on a flat roof for its own peculiar purposes.

"General exhibition and administrative space above the ground level, about 200,000 square feet, and below ground, about 100,000 square feet, generally arranged in six stories, more or less above ground, and two or three stories below ground.

"A large entrance hall should be preceded by an open court. Administration offices should occupy about 2,000 square feet, and public comfort and coat rooms, 2,000 square feet. There should be one or more closed courts, 8,000 square feet to 12,000 square feet. The exposition space is to be arranged in a convenient and artistic plan in any desired form.

"Elevation of front is to have such dignity and beauty as a building of this character demands. The expression should convey the idea of a certain richness and grace, and yet portray the practical character of a museum.

"Windows in general should have lintels or flat arches, since in museum space arches cut off light



MUSEUM OF PEACEFUL ARTS  
WINNING STUDENT DESIGN

area. Windows should reach to near the ceiling and the sill should be six or more feet above the floor. Roof spaces are in general to be flat, and arranged for practical uses.

"The property available is not over 400 feet in each direction from street to street. It is surrounded by an avenue in front and streets on three other sides."

## The "Horrors" of Piccadilly

*Correspondence of THE JOURNAL*

*London, September*

THE Londoner is a patient fellow, charming and polite when one considers the kind of thing that he has to put up with.

In the first place, the London winter is an abomination. During November come the first fogs, mostly very dark grey with black spots (the *crème St. Germain* variety having gone out of fashion), and the fogs are varied by rain. In the London winter it does not rain all day, but it rains every day; especially when the morning starts with an early burst of sunshine one is certain of a good soaking before 11 o'clock.

The weather becomes more actively hostile in January and February than in any other month, but the rain and cold extend well into the so-called merrie month of May. By this time the Londoner is beginning to get a little fed-up and wants his summer, which he gets in one glorious fortnight of brilliant blue sky dotted with fleecy white clouds seen in *Leader's* pictures. During this fortnight everyone rubs their hands together, and shopkeepers say "Good morning! What wonderful weather we're having!" In fact, it is this particular fortnight which prevents coming true the remark of *Stendhal's* that "once in every year the Englishman contemplates suicide."

After the fortnight summer rains set in, and continue steadily until it is time again for the November fogs.

The only thing which keeps the Englishman alive during this summer period is the hope that the annual fine fort-

night may coincide with his two weeks' holiday. When he returns disappointed from his wet vacation he finds his final income-tax demand notes waiting for him, and this gives him such heart failure that he forgets all about the weather until next year.

\* \* \*

These long introductory remarks about the English climate are not made merely with the object of filling space. They are intended to convey the impression that a London summer can be pretty trying, and to lead up to a mention of the added horror which has descended upon us in the shape of the four months' closing of our principal East and West thoroughfare, Piccadilly, for complete relaying.

It is fifteen years since Piccadilly was relaid, and then it was only done in sections; since then the Water Board and the Post Office, and the Gas and Electric Light Companies have had time to forget where the various services are located, and are going to start on a little voyage of exploration.

The closing of Piccadilly came as a bombshell to the hotel proprietors, to the shopkeepers, and to the clubs. Besides the Berkeley and the Ritz and the Piccadilly, there are two new hotels, the Park Lane and the Green Park, in Piccadilly. Their guests are having the joy of listening night and day to that modern horror, the pneumatic percussion drill. As for the shopkeepers, they estimate a decline of fifty per cent in trade while the block is on.

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

There are, however, compensations. One of them is that for the first time in history, by special Royal consent (and in England that means something) traffic passes through Decimus Burton's Arch at Constitution Hill and comes out at the Admiralty Arch along the Mall into Trafalgar Square. For the first time in history you can look into the windows of Buckingham Palace from the top of a 'bus, and take a penny fare with St. James' Palace as your destination. It is an enchanted ride, past the world's most famous clubs of Pall Mall, and then into the Park past the cobbled courtyard of St. James' Palace. Then round the statue of Queen Victoria domestically gay with pale green water and red geraniums, and so up Constitution Hill to Marlborough Gate. It is an English idyll, modern style, and that 'bus ride is about the best and cheapest sensation in the whole of the British Empire at the present moment.

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While Piccadilly is being pulled to pieces, and a corps of housebreakers are pulling down a block in the Strand to widen it between Adam Street, Adelphi, and the Hotel Cecil, other buildings in London have been collapsing without any outside help at all.

The first disaster occurred in Beak Street, a narrow thoroughfare just back of Regent Street, where an old building which was being underpinned came down without warning like a house of cards, unfortunately involving loss of life. Here it would appear that insufficient strutting was the cause, and inquiry is being held into the responsibilities.

Excitement over this disaster had scarcely abated before there was a much more serious collapse of similar nature in Cornhill. In this case, the entire end wall of a six-story building occupied by an insurance company crashed without warning into a deep excavation which was being made along the roadway of Cornhill, crushing the great baulks of timber which were strutting the retaining wall to the roadway, and dragging part of the latter into the chasm. A report of the cause of the disaster has not yet been issued, but it is noteworthy that here again the failure has occurred where underpinning was in progress. The collapse of the roadway has revealed an alarming state of affairs in the roadway itself, where it can be seen that the solid earth on which the street surface was once laid has subsided to such an extent that the roadway has become merely a self-supporting vault, beneath which is a void, and great anxiety is felt for the safety of other streets in the city where similar subsidence may have occurred.

The collapse is a serious matter for the contractors, the engineer responsible for the underpinning, and the architects, and indicates the dangers ahead with the present system of honey-combing the foundations of London with subterranean channels of all kinds, for the subsoil is constantly shifting, and it is probably to some such cause that is partly attributable the failure of the piers of St. Paul's Cathedral, where the work of reinforcement is still in progress.

\* \* \*

While parts of London are falling down, there is fortunately plenty of new building in contemplation to fill the gaps. The most important of the projected schemes is the plan of the London University to utilise the site in Bloomsbury for the erection of buildings for the social, corporate, and athletic activities of the University.

The ground comprises eleven and a half acres just back of the British Museum, and has been bought for £525,000. The purchase closes a controversy over policy which has lasted for seven years. If London University is enabled to house itself in this most charming quarter of London it has to thank America for the opportunity, for the purchase was only made possible by the generosity of the Rockefeller Foundation, which donated the sum of £400,000, the remaining £125,000 being contributed by His Majesty's government.

Next in importance from the standpoint of London architecture is the news that Mr. Irving Bush has decided to add to Bush House in Aldwych two large wings of office buildings, and that work will proceed at once.

Bush House as it stands at present has never looked quite satisfactory, as must be the case with any half-completed scheme. The new additions will spread on either side of the present block in a curved frontage of 155 feet on Aldwych, and between the old and new blocks will be passage ways connecting Kingsway to the Strand.

It was originally intended in Helme & Corbett's plan that the whole of Aldwych site should be occupied by Bush House, but as reported in our last "Letter," Sir Herbert Baker is building premises for the High Commissioner of India to one side, and in order to keep the scheme symmetrical the new Bush House is being kept smaller than at first intended. The block to the West will be the first to be started, Bush House Ltd., having an option for three years on the East side on the same terms. The lease is for ninety-nine years, and the annual rent of each site is £5,000, a pretty heavy charge to meet for a ground area of 13,400 square feet. It is the high rent of this property which has kept vacant for so many years this site, one of the finest in London.

Another big London building will be the £1,000,000 Masonic Temple, the foundation stone of which has just been laid by the Duke of Connaught who is the Grand Master of the United Grand Lodge of Freemasons.

The site is on an acre of ground in Great Queen Street, just off Kingsway, and the design, selected in an open competition a few months ago, is by Ashley & Winton Newman. The plan is a clever one, but the competition elevations were in rather coarse and heavy classic which has been such a favorite competition winner in the past twenty years. They are almost Assyrian in their massiveness, with a 150-foot tower placed anglewise over the main corner entrance, recalling a blend of Sir Edwin Cooper's Port of London building on Tower Hill and the Palais de Justice in Brussels. The money has been subscribed by Masons throughout the Empire.

The Metropolitan Railways is another body which is providing work for the building trades, by erecting what the newspapers call "a wonder block of flats" over Baker Street Station, next door to the gutted premises of Madame Tussaud's famous waxworks which were not so long ago destroyed by fire.

The flats are costing £750,000, and comprise 1,000 rooms divided amongst 200 suites of service flats. There will be a banqueting hall and a ballroom. They are actually going to have central heating, and it is even whispered that each flat will have its own telephone, and that there will be a hairdressing saloon (or should one say barber's shop?) on the premises. That is what is called in London "American



## THE "HORRORS" OF PICCADILLY

practice." An architectural student who recently returned from the States has told them about mail chutes, so it is rumored that they are going to have those, too.

In the realm of smaller buildings, there is considerable back-patting in official circles over the excellent results of the housing campaign, for figures have just been collated which show that the results since the Armistice are very satisfactory.

In general figures, there will be 1,000,000 more houses in this country by December than there were in 1919, two-thirds of them constructed without State aid. The highest peak of activity was reached in 1926 when 200,000 houses were built, but this year will exceed the record by about 17,000. These figures take on a real significance when one realizes that it represents an output of over 600 houses per day!

One important cause of this mushroom-growth of bricks and mortar is the rush to qualify for the present rate of State subsidy, which ends this month. The subsidy under the Housing Act of 1923 will then fall from £6 to £4 per house per annum for twenty years, while that under the scheme passed by Mr. Wheatley in the Socialist government of 1924 will fall from £9 to £7: 10: 0 per annum for forty years.

Generally speaking, the architectural level of the Housing work has been very good, and though one hates to praise an official body, it is the London County Council which, through its own architectural department, has put up dwellings as pleasantly designed and soundly constructed as any in the country.

Rents are still very high, but it is likely that there will be a slight decrease in building costs, owing to a price war which is engaged through a disagreement in the "ring" formed by the Light Castings Association and the National Federation of Builders' Merchants. There has been a price maintenance treaty between these two bodies for many years, which has recently broken down, with resulting free competition, which by some optimists amongst the builders is considered as promising as much as £100 reduction in the cost of a £1,500 house. One wonders.

\* \* \*

The cult of the electric hare is having a slight repercussion in the architectural profession, for new greyhound racing tracks are coming into being all over the country, and grandstand experts are getting quite a lot of work. The latest track to be opened up is the Wembley Stadium, built for the the Empire Exhibition, which has just been sold for £150,000 to a racing syndicate. It holds 100,000 spectators, and the track is long enough to give the electric hare a good run without being savaged. Most of the stadium seats are at present uncovered, but it is the intention of the new owners to get out a scheme for roofing the entire stadium with glass, a nice little prospect for the patent glazing companies.

\* \* \*

It is a little sorrowful that the Architects' Registration Bill, by an adverse vote of five to four, cannot be reported to Parliament, the Select Committee suggesting that a new amended Bill be presented to Parliament next session. What will happen is uncertain, but it is very difficult to obtain a place in the Parliamentary ballot; and it may be that the result of the Committee's recommendation will mean a shelving of the whole matter for some considerable time.

The debates in Committee have shown that politics and architecture are very wide apart, but that does not seem to have deterred Mr. Alfred Bossom, who, it is publicly announced, is entering the political arena on the Conservative side. The first steps are already taken; Mr. Bossom has bought a house in Carlton Gardens, and is now living with his family in a charming Thames side house at Sutton Courtney, right next door to Lady Oxford and Asquith, and it is said that "the American architect and the wife of the former Prime Minister have already exchanged sallies of wit."

Mr. Bossom's activity will probably be very useful to the Conservatives, and it is hoped that he will find a seat very shortly. Bethnal Green would be a useful Borough, for its local Council, after a lively discussion, has just decided to christen its new housing scheme "The Lenin Estate." An amendment to change the name to "Cambridge Heath" was rejected by a large majority. Poor old England!

"X"

### Bad Practice

A case has come to the attention of the Committee on Practice of the activities of a firm of architects who are not members of the Institute. This firm is incorporated and, having received a large commission, are in need of money. They have written to a number of contracting organizations offering a share of stock in this corporation valued at \$100.00 with the statement that the money will be returned within a year with interest at the rate of 6%. They also hold out the promise that any contractor who joins the corporation will receive copies of all plans that are put out from their office.

This is merely a method of borrowing money without collateral. If the firm of architects needs money they should go to the bank and if they are able to raise money in that way the last persons from whom they should borrow are the contractors with whom they are likely to deal.

The contractor who loans them money has no security except the statement that the money will be returned and the promise that he will receive plans that are made in the office. This is not a valuable security. The architect, on the other hand, has formed a partnership with those whom he is introducing to his client so that his advice to the client is affected by their relation.

It hardly seems necessary to make a further analysis of such a situation because it is so obviously bad practice.

ABRAM GARFIELD, *Chairman*  
Committee of Practice.

### American Construction Council

The sixth annual convention of the American Construction Council, of which Franklin D. Roosevelt is President, will be held at the Statler Hotel, St. Louis, December 1 to 3.

The announcement of Dwight L. Hoopingarner, Executive, quotes Secretary Herbert Hoover of the Department of Commerce as saying: "The problems before the American Construction Council are of immense public importance."

Directors of the Council include the following members of the American Institute of Architects: William Drewin Wight, Kansas City; Sidney F. Heckert, Pittsburgh; Robert D. Kohn, New York; George C. Nimmons, Chicago.

## Structural Service

### *Refrigerators To Be Standardized*

To eliminate waste and reduce costs, a committee of five, appointed at a recent meeting of the refrigeration industry held in Cleveland under the auspices of the Division of Simplified Practice of the U. S. Department of Commerce, will formulate a simplification and standardization program for refrigerator manufacturers.

The members of this Committee are J. Blair Easter, Keystone Refrigeration Corporation; C. C. Spreen, Chief Engineer, Kelvinator Corporation; C. J. Gibson, President, Gibson Refrigerator Company; George B. Bright, Consulting Engineer, and Leslie C. Smith, National Association of Ice Industries. A representative of the American Institute of Architects and a representative of the Division of Simplified Practice will act as ex-officio members and will attend all meetings.

The Committee will undertake:

"To make a final survey of all standard household cabinets now made, showing the width of each and the number of units of each size sold during a period of one year; to tabulate and analyze this data, and to recommend not more than six maximum standard widths. It is understood that the maximum widths to be recommended for each nominal size will be such as to include at least eighty per cent of all cabinets now made in that nominal size.

"To make a further study of the present range of depth of standard sizes with a view to making recommendations on this point at some later date.

"To make a detailed study of the dimensions of food compartments, cooling compartments and door openings in household cabinets for the same purpose, for presentation at some future date.

"To determine the necessity for establishing technical standards in connection with any feature of domestic cabinets and to cooperate with such technical standardizing bodies as they may deem advisable, for the purpose of developing such standards."

### *Producers' Council Will Convene*

The fourth semi-annual meeting of the Producers' Council, affiliated with the American Institute of Architects, will be held at the Detroit-Leland Hotel, Detroit, October 19 to 21. Prominent architects will address the meeting, which is expected to be of much interest not only to the members of the Council but to architects in general. Members of the Institute are invited to attend.

Since the annual meeting of the Institute, at which a resolution to encourage and continue the contact with the Council for a period of at least five years was adopted, the Council has been carrying out a constructive program. A leaflet stating the aims and purposes of the Council has been prepared and distributed among the salesmen of its thirty-nine members.

An active campaign to increase the membership of the Council, which comprises manufacturers and associations of manufacturers of materials and devices used in building construction, is being waged. The Council's brochure, approved by the Institute's Board of Directors, is just off the press

and is being distributed to the architectural profession and the building industry.

Achievements of the Council include the Standard Filing System of the A. I. A., adopted by approximately 800 manufacturers; reduction of waste and misstatement in advertising, and creation of a spirit of understanding and cooperation between architects as professional, and manufacturers as business men.

Among the problems yet to be solved are: Standardization of specifications, abolition of substitutions after specifications are written, economic introduction of new materials and processes, improvement of advertising copy and literature with consequent reduction in cost, preparation of standard mailing lists.

"The Council can congratulate itself on the great progress made with an idea, once revolutionary but now pretty generally accepted, that unless today business recognizes the element of service, business cannot live," according to N. Max Dunning, Director of the Institute's Structural Service Department.

"The inspiration for an affiliation was an appreciation of the value of cooperative effort on the part of architects and producers and the desire on the part of both to improve the quality of service they were giving to their common client—the public.

"By cooperation between manufacturer and architect, not only will advertising become more informative and valuable, thus making unnecessary the promiscuous calls of salesmen, but also the quality of salesmanship will be improved and the salesman become a respected adviser of the architect.

"All the elements of the building industry owe a duty to society to work together and to use their specialized training and experience to solve the problems brought about by rapidly changing conditions, and to offset the ever-increasing costs due to higher standards of living by economics worked out by the greater application of science and invention to building."

### *Electric Night By Radio*

Milton B. Medary, President of the American Institute of Architects, has accepted an invitation of the General Electric Company to participate in the nationwide broadcasting program celebrating on the evening of October 21 the birth of the electrical industry through the development of the incandescent lamp by Thomas A. Edison forty-eight years ago.

Station WRC, Washington, operating on a wave-length of 469 meters, will broadcast Mr. Medary's talk, lasting ten minutes from 10:50 o'clock, Eastern Standard Time, and, from the standpoint of architecture, dealing with the influence of electricity in the construction, equipment, and operation of modern buildings.

Preceding Mr. Medary, who will represent the consumer interests, W. F. Ham, President of the Potomac Electric Power Company, Washington, will speak for ten minutes as a representative of the producer interests.

A musical program will be provided through a hook-up of broadcasting stations, starting at 10 o'clock Eastern Standard Time. The General Electric Company is one of the active supporting members of the Producers' Council, which is affiliated with the Institute through the Structural Service Department.

## From Our Book Shelf

*What is Architecture?*

In starting this book on architecture from the pen of Mr. Robertson,<sup>1</sup> I confess I approached the task of critic with little enthusiasm, thinking that I had before me another attempt to tell, in a few pages, what so many writers have tried to tell in so many ways in so many books. However, the first paragraph of the preface interested me intensely and when I had finished, I felt that the author had approached one of the great arts in the spirit of an interpreter rather than instructor and with a background of knowledge and accomplishment which rendered him eminently fitted for the task.

Mr. Robertson has divided his book into a preface and fourteen chapters. For readers who wish to follow, in more detail, the history and development of architecture, a bibliography at the end gives a wide range of reading. Though primarily for the layman, there is a great deal which will appeal to the architect and much by which the trained designer may well profit.

The first chapter, on the nature of architecture, describes clearly what architecture is and what architecture is not. The author says, "Consideration of a building as a work of architecture implies the presence of attributes distinct from those arising out of the actual process of construction. It implies the presence of an idea which is directing that process toward some definite end with the object of endowing the resulting forms with the expression of this directing idea."

In order to explain the fundamentals of architecture, Mr. Robertson, in his second chapter, shows how architectural problems have been solved in the past. He begins by passing rapidly over the first appearances of buildings in the world and through early civilization, feeling they live chiefly in legends and in the researches of archaeologists. He thinks that architecture of this early epoch yields little, as we, today, are so generally ignorant of this remote civilization, that we are scarcely in a position to link cause and effect together. He, therefore, starts with Egypt, as the first tangible evidences of architecture appear at that time, and gives a slight resumé of Egyptian life. He passes to Greece, omitting the early architecture of Mesopotamia, and finishes the first stage of architectural development with Imperial Rome.

From the architecture of the ancients, he takes up, in chapter three, the architecture of the Middle Ages, saying, "Byzantium architecture revelled less in gigantic dimensions than in the elegance of the solution of the building program and that kind of sheer beauty in decoration which would most appeal to the beholder through his senses and emotions." He then leads the reader through various phases of Romanesque and Norman architecture and the Byzantium influence in Italy and France and so on up to the great Medieval Gothic periods which, he thinks, form the contrast with the classicism of Greece and the almost modern materialism of Rome, a phase of thought and feeling so vivid and powerful as completely to change the character of architecture, proving it again to be the mirror of human ideals and strivings. He ends his chapter on the Middle Ages with an interesting thought. He says, "Gothic

architecture is, then, the reflection of the social tendencies; the mass movement of the Medieval years." Again that "the appeal of Gothic buildings will depend, primarily, upon the degree of reaction of the onlooker towards the human characteristics, finding expression in the style and the clarity and skill with which that expression is made manifest."

In chapter four, the author makes a comparison between the Gothic and the Renaissance periods of architecture. He thinks the Gothic architecture with movement and equilibrium instead of repose as its structural basis, as opposed to the restful breadth and grandeur of conception of the Renaissance. The reader will have to read this chapter carefully to grasp thoroughly what Mr. Robertson wishes to point out in his comparison between these two styles.

"Architecture Explained" being, primarily, for the layman, the author devotes the next three chapters of his book to an explanation of the principles of architectural design. He shows, at the start, that practically every detail of a well designed building has a structural or functional purpose apart from its aesthetic value. He elaborates, giving several examples in which he shows the reason for certain structural elements. He then defines what is meant by beauty, associating the effect of beauty on the mind with the sensation of pleasure, and follows this with the statement that good architecture invariably succeeds in making an appeal to certain senses and emotions in the same way as do fine poetry and music. Architectural writers of all periods have attempted to tell the essential qualities of good architecture, but the essentials for good composition remain the secret of the successful designer, and the public is initiated into the effects of fine architecture but not into the causes which are responsible for such effects.

In chapter eight, Mr. Robertson deals with the subject of character in architecture; and in chapter nine, he passes on to the principles of architectural design in everyday things.

It would be useless for me to attempt to give a resumé of this chapter, as it needs the entire continuity of thought running through it for the reader to grasp the definite conclusions which are drawn.

In chapter ten, he treats of the question of styles and in chapter eleven, present day architecture of England.

In chapter twelve, he covers the modern architecture of America, and says, "American architecture is one of the wonders of the present day world; not so much because of its high achievements but because of its general level of excellence and the unusual directness with which it has progressed towards its high standard, side-stepping the pitfalls and dangers which the ready-made fields of European architecture so freely offered." He ends his chapter by saying that in America, as in all modern countries, the rapidity and sureness of architectural development will depend very largely on the education of architects and an evolution in school instruction corresponding to the evolution in the character of the architectural problems of the day.

In the thirteenth chapter, on modern architecture of Europe; he thinks the signs of renewed vitality are markedly indicative of the changes which we may expect to see when conditions become more favorable to a greater expansion of architectural thought and activity.

In chapter fourteen, on architecture in the future, Mr. Robertson suggests that future architectural design will be

<sup>1</sup> Architecture Explained. By Howard Robertson, F. R. I. B. A. and S. A. D. G. Ernest Benn Ltd., London.



increasingly subject to the influence resulting from civic design and an improved organization to our conditions of living; also that future progress will demand much closer cooperation with the technical engineering specialists.

With the architecture of the far distant future, he confesses that he is not deeply concerned, but thinks, for the sake of the generations immediately following upon our own, steps should be taken, without delay, to insure the improvement of architecture in its widest sense of covering the whole question of the conditions of living, and closes by saying that architects may console themselves by the reflection that if the public of today does not understand architecture, it is because it has not been educated to seek an understanding.

The book is illustrated with excellent photographs descriptive of the text. I cannot recommend too highly the advisability of the trained architect, as well as the layman, reading this thoughtful dissertation filled with, at times, delightful metaphysical and philosophical ideas.

W. HARMON BEERS

### Monumental Architecture

Among the various books treating of architecture from the point of view of theory, which have appeared in this country and in England during recent years, the "Theory and Elements of Architecture"<sup>1</sup> by Atkinson and Bagenal takes a high rank in interest and value. The work is rather in the form of a treatise than a text-book, although the two aims are not inconsistent, but, it is not a text book to place in the hands of a beginner.

As a reference book for the lecturer, for the advanced student in architecture, and for the library of architects interested in the designing of buildings, it is admirable.

When completed, the work will comprise a series of three volumes, of which volume one is divided into two parts. Part one of volume one, the only one so far published, is the subject of this review. In this part, the authors aim to give a history of materials and structure in different climes and epochs, and to show how the various simple elements of buildings, such as walls, roofs, doors, and windows, etc., were developed and perfected.

They discuss the limiting conditions that controlled or influenced their development, and deduce, wherever possible, a principle or conclusion that might be helpful to designers of our own day and time.

In listing and discussing these influences they have overlooked nothing, and if there is any weakness in the treatment of the subjects, it is merely in respect to the occasional importance given to inconsequential matters.

Books of this nature, however, are as a rule too summary, too seldom is the reader given the privilege of deciding what is important and what not, and in this direction the authors do not err.

Naturally this part is concerned chiefly with monumental architecture, that is, architecture in stone or other massive materials. Particularly in the chapters on building stones and their traditional use in walls have the authors assembled and digested a mass of the most interesting and informative data. Readers will find here what most of us have long sought and wished to know, that is, not merely the external

<sup>1</sup>Theory and Elements of Architecture. By Robert Atkinson, F. R. I. B. A., and Hope Bagenal, A. R. I. B. A., D. C. M. Robert M. McBride & Co.

appearance of stones in all periods of architecture, but what kinds of stones they were, and where they were quarried.

Although a little weighty, the book is excellently printed with an abundance of beautiful and wisely-chosen illustrations. Valuable lists of references are given at the end of every chapter.

N. C. C.

## Applications for Membership

September 26, 1927

TO THE MEMBERS OF THE INSTITUTE:

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

BOSTON CHAPTER.....	Charles Wm. Edward Morris
BUFFALO CHAPTER.....	Charles A. Porth
CENTRAL NEW YORK CHAPTER.....	Gilbert L. Van Auken
COLORADO CHAPTER.....	Henry W. Huntington, Elmer E. Nieman
DETROIT CHAPTER.....	James Alexander Spence
HAWAII CHAPTER.....	James Donald MacMullen
INDIANA CHAPTER.....	Wayne Everett Bell
MINNESOTA CHAPTER....	C. J. Bard, Guy Newton Crawford, Wm. K. Macomber
NEW JERSEY CHAPTER,	Seward G. Dobbins, Rudolph Kruger
NEW YORK CHAPTER.....	T. Markoe Robertson
NORTHERN CALIFORNIA CHAPTER.....	Ernest H. Hildebrand
PHILADELPHIA CHAPTER.....	John Francis Mullins, Erling H. Pedersen
SOUTH TEXAS CHAPTER.....	James Ruskin Bailey, Charles W. Oliver
SOUTHERN CALIFORNIA CHAPTER.....	Aleck Curlett, Eugene Weston, Jr.

You are invited, as directed by the By-Laws, to send privileged communications before October 26, 1927, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty-day period an extension for purpose of investigation.

Yours very truly,

FRANK C. BALDWIN,  
Secretary.

## The Proceedings

The Institute will supply copies of the Proceedings of the sixtieth convention to libraries upon application to the Executive Secretary, The Octagon, Washington, D. C. A copy will be sent to the library in the home city of any Chapter at the request of the Chapter President or Secretary.

## Jurors Named

William J. Smith of the Chicago Chapter and Chester H. Aldrich of the New York Chapter have been appointed by President Medary to the jury which will make European travelling scholarship awards provided by the Foundation for Architecture and Landscape Architecture.





R. C. STURGIS. '27

THE BANK OF ENGLAND AS IT NOW APPEARS  
FROM THE CORNER OF LOTHBURY AND PRINCES STREETS



# JOURNAL

OF

## THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XV

NOVEMBER, 1927

Number 11

### The Enlarged Bank of England

By R. CLIPSTON STURGIS

IF there is one thing more than another that strikes the American architect who visits England, it is the wealth of beautiful precedent that surrounds the English architect, and his disregard of such precedent in the work done today.

It may be the constant presence of the beauties of older England that has dulled his perceptions, but certainly the American architect has found inspiration abundantly in English work. Even those among us who have been trained in Paris and learned their profession in the *École des Beaux Arts*, produce work which is much more English than French, or if not English, Italian.

Goodhue, one of the most brilliant designers we have produced worked freely in English perpendicular and Tudor, adapting them to modern conditions, and stamping all he did with his own vigorous personality.

McKim, strongly influenced as he was by the flower of the Italian Renaissance, yet followed constantly that interpretation of the Italian Renaissance which is called Georgian, and was the basis of all our best early work. American architects admire English work, and in it seek their inspiration.

One wonders then how it is that the English architect deliberately leaves the beautiful old track, and seeks to do something new, something different. Old Regent Street had a fine dignity of line, with the sweep of its great curve. New Regent Street is far more pretentious, but far less convincing as a whole. There is no homogeneity about it, no sense of its having been designed as a whole.

When the World's Fair at Chicago was planned, the seven architects called together by Burnham agreed on a classic style, on a definite order height and a definite intercolumnation fixing the scale. The result

was an harmonious whole which did more than any other thing to fix the character of design in the United States.

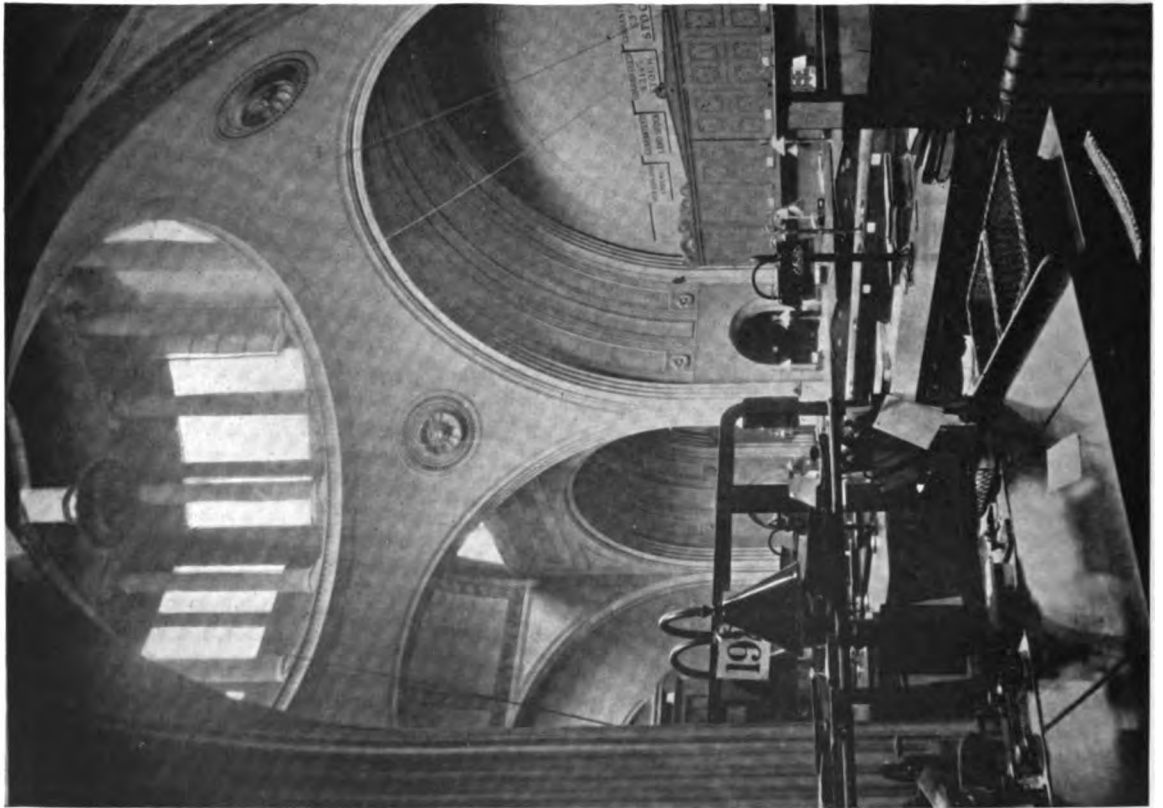
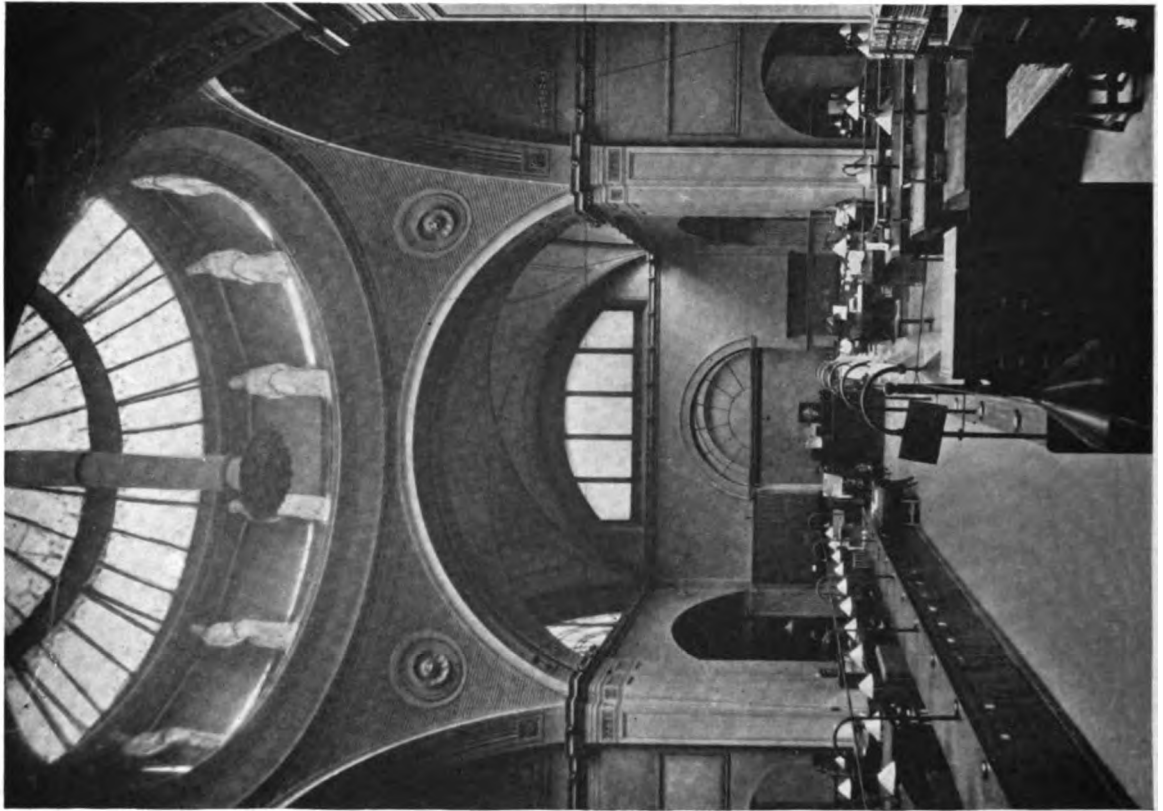
In Regent Street there was a wonderful opportunity for such cooperation in making a unified design. Instead, one finds, at the two circuses, some fine design with much dignity and the influence of Norman Shaw. Elsewhere one finds a block without beauty and wholly to its neighbors, and another block which reverses the curve of Regent Street, and has a concave front on a convex street line—a new idea, and by no means a happy one.

Is Regent Street really better than Whitehall? Is it better than the Circus or the Royal Crescent at Bath? It seems to me, one must answer in the negative. If so, there is no excuse for the lavish expenditure it represents, nor for its insistent demand on our attention. Yet it has fine quality and, in places, especially at the Quadrant end, dignity combined with a sense of the picturesque which is very delightful.

It is a relief to know that with the Bank of England it is a different story. Here is a fine old façade by Sir John Soane, old enough to have an historical interest and fine enough to justify the board in their decision to retain it untouched.

There is another thing about English work which strikes the American architect, that is the modest and unpretending exteriors which so often are the shell for beautiful, even magnificent, interiors. This is true here. Through the simple, somewhat austere exterior one was admitted to beautiful courtyards and beautiful rooms.

More consideration was given to the officers than to the force in the early days of the Bank, and no consideration given to economy of space, light, air or



LOOKING NORTH-EAST INTO THE COLONIAL OFFICE OF THE OLD BANK (LEFT)  
THE EAST END OF THE CONSOLS OFFICE REAFFIRMS ITS LURE (RIGHT)



THE OLD BANK OF ENGLAND'S CHARM IS REVEALED  
IN THIS SOUTHEASTERN ANGLE OF LOTHBURY COURT



## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ventilation, all things so essential in a large modern working office. It was treated in the manner of an English gentleman's house or club, rather than as business offices.

This is a point of view which seems strange to us, and yet one is inclined to think that the home atmosphere found in so many English offices is a perfectly definite factor in facilitating business, and that a large deal may well be amicably arranged over a perfectly appointed lunch table, which, under other conditions, might have hung fire.

The Bank of England is filled with the romance of finance—an institution which more than any other in the world has guided and controlled finance throughout the seven seas for three hundred years. It was not the first of the great banks; those of Venice, Barcelona, Genoa, Amsterdam, Hamburg, Rotterdam and Stockholm were earlier, but owing to England's growing commerce, from the days of Elizabeth on, it became the greatest and most influential of all.

Pepys' diary gives one an extremely interesting view of public finance in the time of Charles II, and it was the king's autocratic action, in closing the Exchequer and appropriating its funds, which awoke the financiers of England to the necessity of a central banking organization.

Notwithstanding the lesson the people had had, not to put their trust in princes, they showed their faith in their Government in 1694 by subscribing £1,200,000 to a bank which was to loan all its funds to the Government. Thus the Bank of England was established following a long succession of continental banks from Venice in the 12th century to Stockholm in the 17th century, and became in time the leader of all in controlling the financial affairs of the world.

A visitor to the old bank, now being torn down, would undoubtedly be impressed by the fact that it looked less like a bank than a very fine residence of an English gentleman, with offices for his employees; and, for privacy, having the outer walls blank and the rooms opening on inner courts. One of these with its trees and greenery was the one on which the principal rooms opened; and these rooms are very beautiful and well appointed.

The outside with its dignified, unpierced wall is familiar to everyone who knows the city, but the inside, finer in many ways, is not so familiar. The new building preserves the exterior intact, but the interior goes completely, and only by reproductions, carefully done from the old work, will the fine courts and rooms be preserved.

The change, however, was essential for room. Even



PERSPECTIVE AT LOTHBURY AND PRINCES STREET CORNER SHOWING SUPER-STRUCTURE ABOVE THE SOANE FACADE AND THE NEW DOME OVER CORNER





NEW CENTRAL GARDEN COURT VIEW PRESENTING THE EXISTING COURTROOM FRONT  
REBUILT INTO NEW SCHEME AT FIRST FLOOR LEVEL



before the war it had been considered. At this time there were perhaps twelve hundred employees. Already the space available for this force was inadequate. With the war, in four years, this force grew with England's enormous loans until today there are nearly four thousand employees, three-quarters of whom are outside the bank.

It is interesting to compare these with the early employees. In the year after its establishment there were fifty-four employees. Three of the head men received £250 a year, but most of the force received less than £100. The total salary list was £4,300.

The decision to rebuild then was forced on the board, and Sir Herbert Baker was appointed to design the new building. A glance at the old plan shows a building that has grown gradually under different hands, at different times, and the only wonder is that the plan is as good as it is. All offices on the blank outside wall must either open on courtyards or be top-lighted, and the courts are not so placed as to be most serviceable.

Sir Herbert Baker's task was a most difficult one: to retain the exterior, to retain the most interesting features of the interior, and yet to provide a modern banking office with ample space and light. The solution, as presented, is so good as to seem the one obvious solution, but only an architect realizes how difficult was the problem which was so beautifully solved.

Briefly, he set back the new building fifty feet from the old façade, and on the ground floor made a series of top-lit offices around the whole perimeter. The new court room and committee room on the first floor open on a new and larger court on the axis of the old entrance from Threadneedle Street. This represents the old garden court.

Lothbury Court is reproduced, but farther west. In place of the hopeless jumble at the corner of Lothbury and Princes Streets, there is now a beautifully balanced plan, centering on a horseshoe-shaped court, which lights the upper stories. The inner offices of the ground floor are high and have clerestory light. The great garden court enlarges on the first and still farther for all upper floors, which are even overgenerously supplied with light, the blocks being but forty-five feet deep and lighted on both sides. Such is the plan, logical, efficient, and, as is usual in such a case, very beautiful as well.

The exterior was a still more difficult problem. As the main block of the building set back fifty feet from the outer walls, Sir Herbert thought it necessary to make an obvious connection between the old outer building and the new inner one, and this has been done on Threadneedle Street over the entrance, and on Lothbury, and in a few other minor points.

One does not readily see the architectural necessity of these connections. If essential for the development of the plan of the building, that on Threadneedle

Street is well handled and ties in with the old; that on Lothbury is not so convincing, for two wings, flanking the entrance, and going up to the full height of the building, are not in scale or harmony with the old.

The corner of Lothbury and Princes Streets also has a dome added which is not an improvement of that now fine corner mass. This is, however, hypercritical, since plan and exterior as a whole are fine. Here, then, is an example of modern English architecture done with high respect for the old work and an earnest endeavor to make the new harmonize with it.

For the actual construction it seemed necessary to keep at least one-half of the premises in working condition, and to keep bullion and currency in the vaults; therefore, the building is being torn down half at a time and newly built, and then the remainder taken down and rebuilt, so the work will last many years.

It is interesting to note one thing which is in line with our own experience in the Federal Reserve banks. They look upon the present number of employees as the peak, and see no likelihood of any increase. Our Federal Reserve banks were planned at the peak, and although at the time they were built, increased accommodation in the future was considered, it seems now very unlikely that any such increase will ever be needed.

The Bank of England reasons that the war loans were so phenomenal that the pressure was greatest a few years ago, and will now decrease as the business world gradually approaches normal.

Notwithstanding "Wars and rumors of war," the Bank of England sees no danger of any recurrence of 1914-1918, and one may be thankful that a body so wise and foreseeing as the directors of the Bank of England believes in the general common sense and wisdom of the great nations of the world, and that its peace will not again be disturbed as in those frightful years.

My thanks are due to the Governor of the Bank, Montague Norman, for his kindness and courtesy; to George Macaulay Booth, chairman of the building committee; to Mr. Troup, the associate architect, who took me over the building; and to Mr. Scott, Sir Herbert Baker's assistant, who showed me the drawings and furnished many of the illustrations.

\* \* \* \*

The illustrations accompanying this article depict the richness of antiquity enshrouding the old building, and the expansive changes that have enhanced the mass of the structure, and brought the old into new life—a modern setting. The contrast here portrayed lends nobility to the past, and respect for the ever progressing present. It proves that a beautiful structure has the foundation of stability that a new generation should treat with deference.



# Early American Doorways

**D**OORWAYS taken from early American houses are on current exhibition at the Metropolitan Museum of Art. This display is a fresh deviation for the Museum in presenting phases of art that are our heritage from our Colonial forefathers. They reveal the simple but distinctive exterior features of Puritanical architecture, the interior of which is already well portrayed in the permanent collection of the American Wing.

This group of entrances, along with other exterior accessories such as inn-signs and weather-vanes, are characteristic of the simplicity and conservatism of American homes in the 18th and early 19th centuries. A conspicuous motif in the architectural design of the Colonial house, the doorways shown in this exhibit illustrate various treatments of conventionalized patterns, and are a suitable representation of the type of entranceway prevalent in that period. Its simple dignity has no rival to-day in harboring an atmosphere of warm hospitality. The keynote of design is denoted by a symmetrical arrangement emphasizing the horizontal rather than the vertical line.

Although based on the Renaissance disposition of parts as interpreted in England during the 17th and 18th centuries, there is individuality in the interpretation of conventionalized motifs. It is, of course, the result of difference in social customs and economic conditions in the Colonial and Early Republican periods. Also, the variety of materials available to these early architects necessitated original adaptation of design. Along the Atlantic coast there appears to have been quite a varied conception of the rendering of form. A general stylistic influence pervaded, but different sections of the country, owing to local cultural tastes, introduced their own local flavor into the details.

For instance, in many doorways from different parts of the country there is a similar arrangement of open pediment above a fan-light, while the door itself is flanked by pilasters or engaged columns. This type predominated throughout the Colonies due mostly to the design books studied by architects and builders of those days. However, the rendering of ornament is the telltale indicating the locality from which the door originated.

The sidelights and rectan-

gular transom distinguish the doorway on this page, which was brought to the Museum from Rhode Island. It belonged on a famous old house in Portsmouth, called Vauclose, and from the character of the detail its date is considered to be at the beginning of the 19th century. The treatment of a door frame, as here, in which a moulded trim is joined into square blocks at the corners appeared in England, it is said, the latter part of the 18th century, and a short time afterward in this country. The radiating character of its ornament with an adaptation of the pattern repeated in the soffit of the cornices gives to its breadth an air of fitness and delicacy. Several doorways around New York and in New Jersey show close similarity in scheme, but instead of the moulded trim are substituted by small colonettes reeded or fluted; the carved fans or ellipses being combined with ornament made of small pieces of moulded wood, as evidenced in other illustrations of Trenton and Ridgeville entrances.

Another doorway in the collection, from Rhode Island, comes from Bristol, and is identified as the theme of a craftsman working in wood. Little brackets above a meander give delicacy to the cornice, and introduce a detail that was much used along the seaboard. Ornamental detail is brought out around the lunette of the transom. Applied rosettes decorate the rectangle of the frieze above each pilaster. The architrave moulding around the fan-light is enriched by fluting and gouge work, and is broken by the transombar. This design, it is explained, was a characteristic treatment of some of the best doorways of the Bristol, Newport, and Providence type.

The New York doorway resembles the models frequently seen not so long ago in the neighborhood south of Washington Square. Set into a brick wall, the effect of free-standing columns was achieved by arranging columns only slightly engaged both on the inside and outside. Use of the Ionic order as a basis predicts the classical revival of the 19th century, but the freedom expressed in placing the Roman ornament detracts from the heaviness of the classical interpretation. This doorway is placed early in the century.

From the City Tavern, Alexandria, Virginia, is displayed a type of doorway illustrating correct and conventional adaptation. Flanked



DOORWAY FROM THE FAMOUS OLD HOUSE, VAUCLUSE, AT PORTSMOUTH, RHODE ISLAND, NEAR NEWPORT



*The doorway to the left was taken from the City Tavern, Alexandria, Virginia, from which was brought the wood-work of the ballroom in the American Wing. It is an extremely good example of the most correct and conventional design.*

*Photographs by Courtesy of Metropolitan Museum*



*The New York doorway, above, is familiar to those acquainted with Washington Square about a decade ago. It was lent by Henry F. duPont for current exhibition at the Metropolitan Museum.*



*In the lower left-hand corner is an entrance from Bristol, Rhode Island, which is interesting to compare with the type directly above it, for there is the same general scheme in both of them with variation of treatment in the detail.*



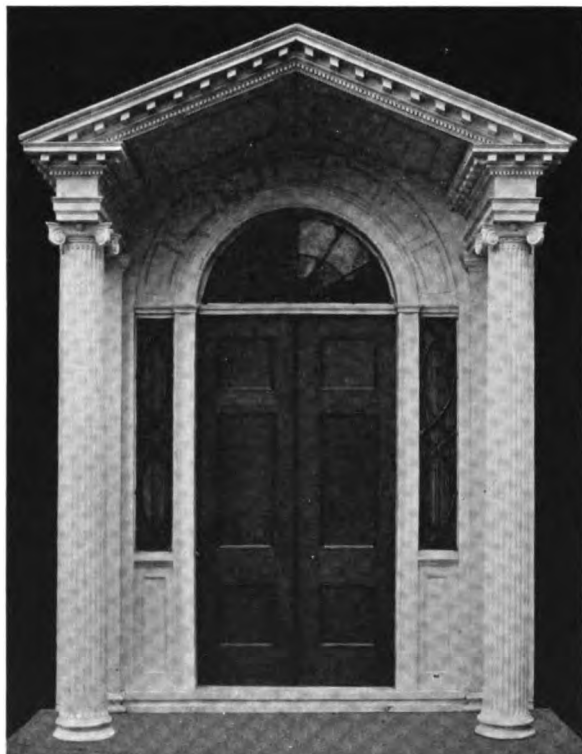
## EARLY AMERICAN DOORWAYS

*In the doorway from the Runyan House in Trenton, New Jersey, (right) there is a slightly different arrangement by the use of the ornamental band made up of small sections of moulding. This and the Bristol door typify the style prevalent in Delaware, New Jersey and Maryland.*



*From Ridgeville, Maryland, shown above, comes another specimen with the same wooden quality featured in the Trenton and Bristol doorways. Under the cornice is curious detail occurring in various combinations along the seaboard. It was loaned by the New Milford Historical Society.*

*The doorway and porch from Bristol House, New Haven, Connecticut, illustrates a more straightforward architectural treatment. The detail and proportions have been so refined as to take on a purely wooden quality although most of the basic motifs are derived from stone detail.*





by three-quarter engaged Doric columns, the entrance is topped by a section of triglyphs, and the whole is supported by an open pediment over a fan-light. Carved rosettes in lozenge-shaped panels under the soffit, and decorated modillions are worked into the details of the composition. It is significant as an existent specimen of architectural exactness and formality, specified as distinctive of the third quarter of the 18th century.

One of the most beautiful examples in the exhibit from the standpoint of simplicity of design is the entrance taken from the Runyon House in Trenton, New Jersey. In this is portrayed an arrangement of the ornamental band composed of small sections of moulding, while the pilaster and the deep reveal of the soffit are reeded, which is a characteristic treatment in the Middle States.

Comparing the Trenton door with one from Ridgeville, Maryland, dating early in the 19th century, they both represent the architectural scheme with decorative variations that prevailed in Delaware, Pennsylvania, New Jersey, and Maryland at that time. Further north, around New York and in Connecticut, the same spirit was moving with somewhat different ideas of expression.

Mr. Charles O. Cornelius observes:

"Many of the doorways dating from the early part of the 19th century show an ingenious use of mechanically made ornament. Intrinsicly it is not so fine as the decorative carving of the preceding period, and it forms a transition between the freer late 18th century use of classic ideas and their more archaeological employment in the so-called Classical Revival of the 19th century.

"Interruption of sea-traffic with England during the early years of the 19th century may partially account for the substitution of a good deal of this home-made ornament for the finer moulded composition ornament which would have been imported. Necessity here may truly have been the mother of invention.

In the Maryland doorway there is a strange detail under the cornice that occurs in various combination all along the sea coast. Running in a deep channel effect, the moulding is cut into short sections which, alternating vertically and horizontally, form an interesting wooden band treatment, introducing lights and darks into the pattern. "This idea must have originated in the shop of some master-carpenter, for it appears not to have been published. The 1798 volume of the Country Builder's Assistant shows some examples of cornices using this treatment." Reeding, fluting and gouge work are also worked into the detail of the Ridgeville doorway.

A franker architectural treatment is noticeable in the doorway from the Bristol House in New Haven, Connecticut. Detail and the proportions are so refined that they have a purely wooden quality, even

though most of the basic characteristics have been developed from stone detail. "David Hoadley, the architect of this house, was a carpenter-architect of much more than ordinary knowledge, familiar with traditional forms. This doorway is certainly one of the most satisfying of its type, rather original in its conception, gracefully free in its execution, and unusually consistent in scale."

"The examination of such a group of doorways as those shown in the exhibition," Mr. Cornelius adds, "as well as the study of many related types which are published, renders very difficult any dogmatic statement or any generalization as to their style. On the other hand, each of them does possess a peculiar and indefinable quality which seems to identify it with a certain locality. To any one who has seen many of the houses in Newport and Providence, our Newport doorway identifies itself immediately as in this group. The doorways from Trenton and Maryland are unmistakably from the district not far from Philadelphia. The New Haven doorway is equally marked as from Connecticut.

"Very few details were of exclusive use in a single locality. Travel on the part of house owners and house builders led to an exchange of ideas; distribution of books added to this. It is some peculiar quality arising from the combination of certain details, the preponderance of one type of ornament or another, which must in the last analysis give that elusive quality associated with a locality."

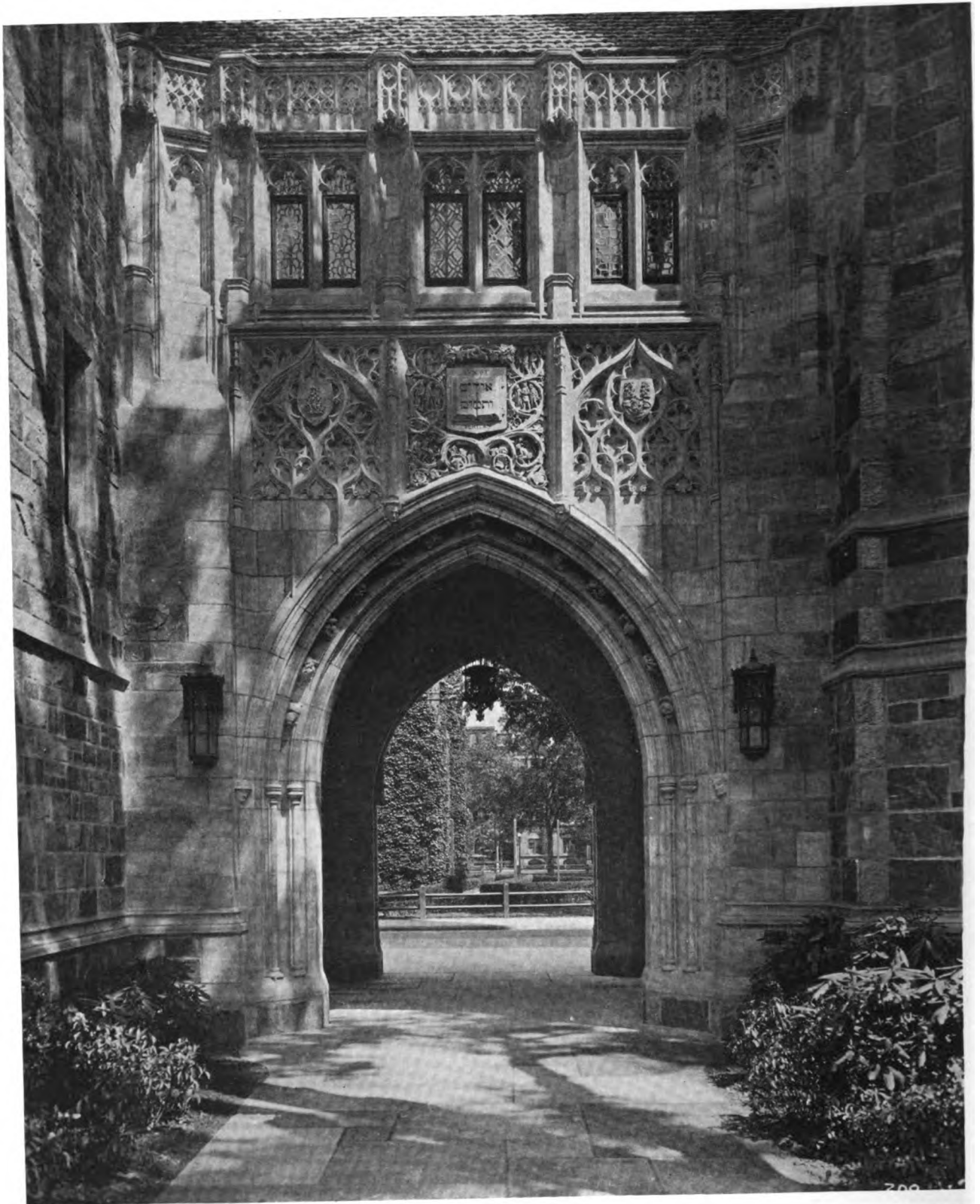
Among the smaller accessions of this exhibit is an octagonal brass sundial, delicately engraved, which is reported to have been situated in front of Mt. Vernon during the last years of Washington's life, and for some time after his death. Two weather-vanes, one dated 1682 and another 1711, are made of wrought iron. These, with two brass sundials, dated 1630 and 1644, were loaned by the Essex Institute of Salem, Massachusetts, to the Museum for the exhibition. Hanging inn-signs of various sorts appear over the doorways, and one dated 1811 is unusually decorated with painted arms of New York State and with a turned enfrainment.

There is a carved wooden statue in the center of the gallery by William Rush of Philadelphia, which is an example of an early piece of American sculpture. It is particularly displayed here, as much of this sculptor's work was done in wood for exterior use. His full-length statue of Washington is now permanently placed in Independence Hall.

The gallery scenes show how well the doorways have been arranged for comparison of types and variation in design. Collected together from various sections, in the Museum, they are accessible to everyone interested in their architecture. Their distinctiveness in the planning of early American homes has thus received wider attention.



GALLERY VIEWS OF THE METROPOLITAN MUSEUM EXHIBITION  
SHOWING ARCHITECTURAL DETAILS FROM EXTERIORS OF EARLY AMERICAN HOUSES



JUST AS A COMPOSER PUTS HIS EMOTIONS INTO LYRICAL THEME  
SO STONE CAREFULLY CONSTRUCTED CONVEYS CREATIVE HARMONY



# Music in Architecture

*Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on!*

A BEAUTIFUL composition like the Ninth Symphony enralls the aesthete, be he musician or layman. Mendelssohn's *Midsummer Night's Dream*, once heard, becomes a living melody. Harmony, blending of tones, and rhythm of composition, all fittingly applied to produce a unified whole, without giving consciousness of the desired end, are elements that go to make up a musical masterpiece. The same tones can come out of cold stone, and arouse the emotions to vibrating rhythm when the architectural setting into which they are arranged speaks in harmonious, colorful, and symmetrical notes that bring ecstasy to the observer. Few such monuments of architecture live in America today. The Memorial Quadrangle at Yale University has achieved that goal, and for that reason it is an example we can continually turn to while waiting for more architectural tunes.

Why does an architectural structure suggest the spirit of Debussy or Strauss? Perhaps the soul of music is in all art.

Architecture to live must express something like a joyful waltz that will make those who stroll before it dance in rapture to the surrounding harmony. It must be a living beauty that will last forever, else it will eventually go down to be replaced by something more beautiful, or, in a practical age, more utilitarian.

The art of another day will find this architectural masterpiece at Yale an inspiration—an embodiment of a plastic ideal rendered in such exquisite proportions that the melody of the atmosphere resounds in all the details.

Just as the composer puts all of his emotions into a lyrical theme, so that a still-life object like the piano can be made to relate his tale, so stones constructed into a beautiful architectural mass, as at Yale, can convey to the world the potentiality that lies behind a master mind—musician or architect.

Warm, rich, deep tonality, light and dark shadings, mellow and subdued color combinations all blend together in this structure to produce a thrilling chord of permanent enjoyment. Design is there, but it is as if a coincidence rather than as something attained through long ponderance. A finger touch here, and loud pedal there, the orchestra plays the motif in unison.

It seems as though the architect has worked into one detail an amusing little ditty that causes a chuckle, and then has found another spot where a future Brahms might come to be inspired with some more intangible rimes. A dreamer who sympathizes with all idealistic dreamers, thus does, and can the architect show himself to be through his work.

Around an architectural group is woven the romance of humanity that comes under its shelter. Secrets are shut up within its walls forever and a day, but the songs that have come down to us from buried Greece have made her art a living realism.

What song did James Gamble Rogers, the architect of Harkness Memorial Quadrangle, think that Yale might echo into the still, uncertain future? The beautiful Harkness Tower floats up in Gothic dignity, while, below, the colorful peaks of the roofs of Branford and Killingworth Courts bring the musician back to the more resonant notes of the body of his composition.

Mediaeval, yet modern, this architectural cluster is artfully embellished with queer platforms and strange cubby-holes that seem to have no purpose at all except to give the feeling of intimacy and sublimity to one who sits in solitude and hears the entrancing chime of it all.

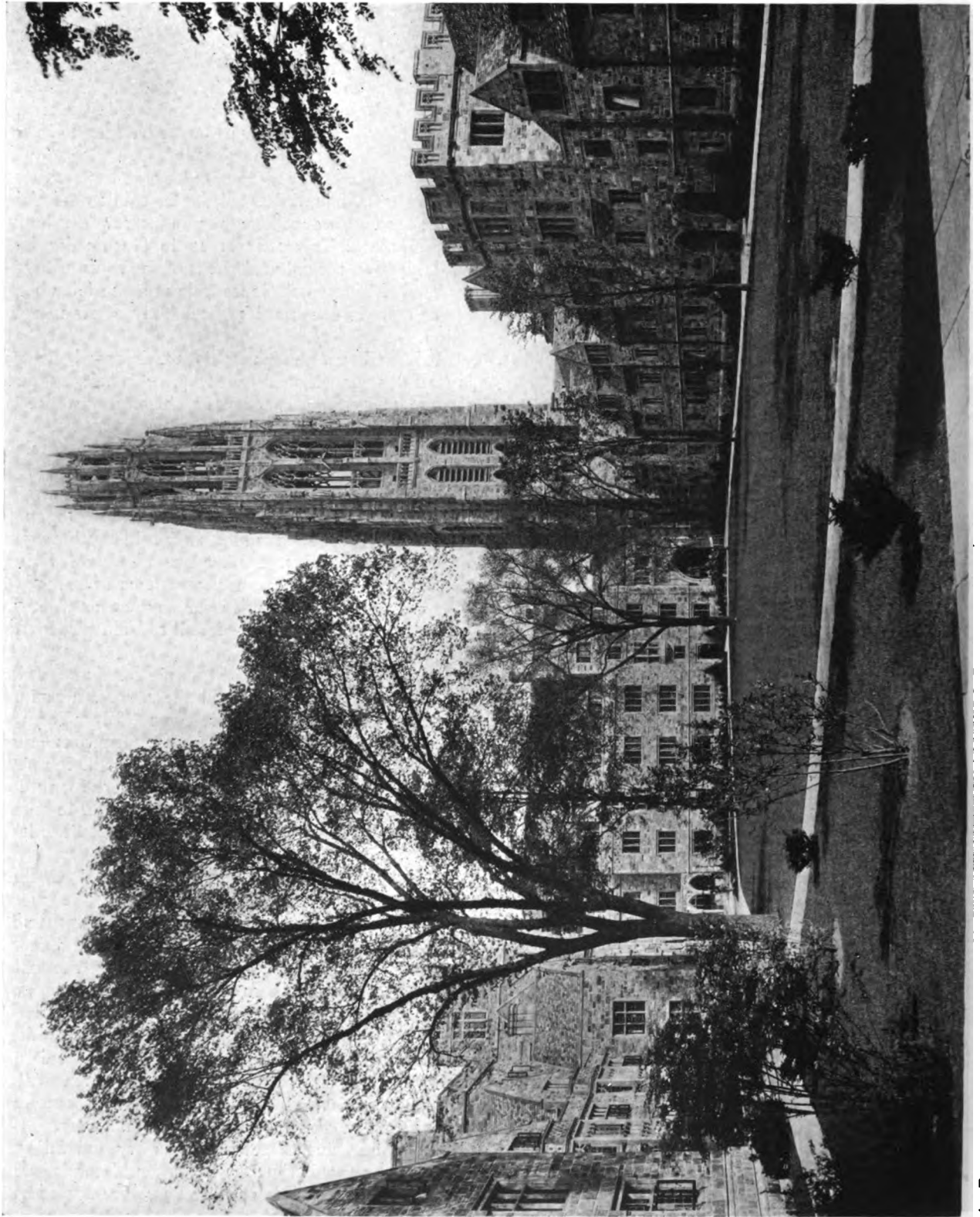
Yet one realizes that this institution of learning is by no means the recess of solitary music. One may sense that the architect's music keeps in rhythm with the spirit of the hour. He has created a vivid, living picture that carries a permanent pattern of beauty to all who are associated with the environment. Yale has a monument that welcomes all to be inspired with its melody.

Ingenious placing of millstones, historic to Yale, into the walk running around the courtyard remind one of that romantic old fireside hymn, "Silver Threads Among the Gold." It is charming, rapturous—this making of monuments that carry refrains of the past along into the present structure, and leave for future generations strains that grow more beautiful in sentiment as time goes on. As Browning says, "the last of life, for which the first was made."

In unity of composition two beautiful Gothic towers, recalling old English traditions, rise up to sound out the glare of the morning sun. Harkness is of the "Couronne" style of St. Botolph in Boston, England, and is probably distinctive as the only "Crown" tower in this country, perhaps the only one of this type built in the modern era. Wrexham Tower, not so high, but with an impressive ecclesiastical dignity, sings forth the memory of Elihu Yale, and is a tribute to the church at Wrexham in North Wales in which he is buried. The cloistered passageway past Wrexham carries out the Gothic harmony.

Graceful tracing of the theme in ivy and foliage, particularly at this time of year when Nature's green changes in hue to reds and browns, give accent and staccato to the music of this Gothic arrangement, both old and new in spirit, and original in detail.

*(Continued on Page 353)*



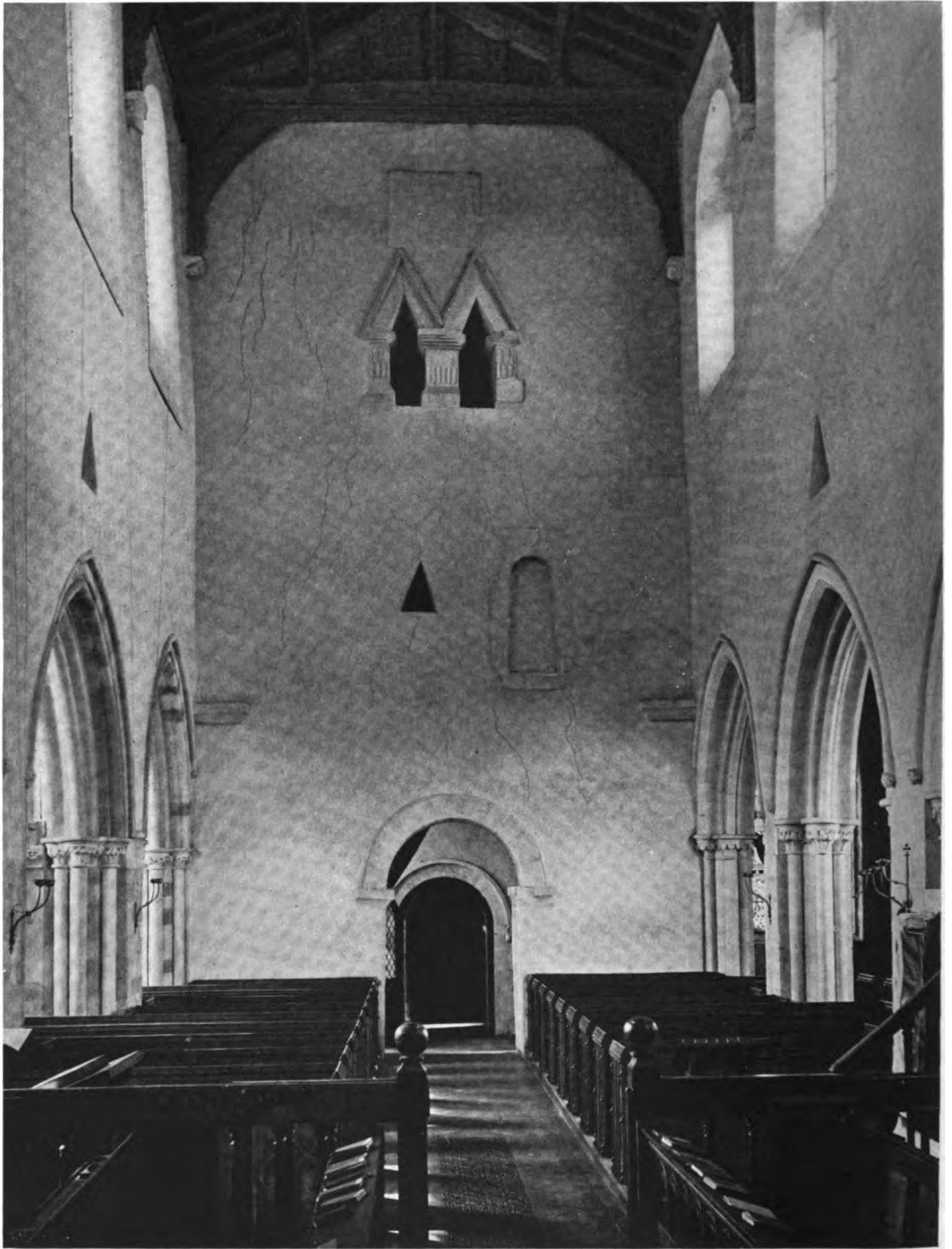
AN EMBODIMENT OF A PLASTIC IDEAL RENDERED IN SUCH EXQUISITE PROPORTIONS  
THAT THE MATHS OF ITS AESTHETIC REASONING IN ART ARE DERIVED





WREXHAM TOWER WITH ITS IMPRESSIVE ECCLESIASTICAL DIGNITY  
SINGS FORTH A LASTING TRIBUTE TO ELIHU YALE





**THE WEST END OF DEERHURST CHURCH  
DISPLAYING SMALL SAXON WINDOWS OPENING INTO THE TOWER**

# Deerhurst: A Saxon Heritage

By STEWART F. CAMPBELL

THERE are many small byways in England which are full of charm. One has only to venture upon a few of these often obscure, but always well paved, hedge-bordered roads to find ample reward. Their seclusion seems to have been preserved for those who love to idle through them, and for hours at a time one may go ungreeted, save for the occasional nod of a blue-bell.

On such a road, well away from the main highway from Tewkesbury to Gloucester, lies the little village of Deerhurst, in Saxon times called "Doer-Hyrst," where stands an ancient priory church. The name is supposed to have meant "the forest of wild animals," and this is quite reasonable as the shores of the Severn were once heavily wooded, and so a haunt for all sorts of animal life.

To estimate with a measure of certainty the date in which Deerhurst Church was built one must not lean too heavily upon its ancient records, but rather turn to the church itself, to the arrangement of the stones in the exterior of the tower and nave, and also to certain characteristics within.

The exterior angles of the lower, Saxon tower, and the south eastern angle of the clerestory, are excellent indications of the age of Deerhurst. At these points the angles have no ornament, nor even dressed stone termination. Such parts of the building as were the work of the Norman or later builders, show the ashlar quoin stones in the angles, arranged alternately long and short, which gives a certain ornamental effect.

Other evidence of its antiquity is provided by the "herring bone" pattern in the stone work on the exterior of the clerestory and tower, and, while this pattern is found only in a few places, it is distinctly a Saxon design. With these premises it is not hazarding too much to say that the old church, which is probably the best preserved specimen of Saxon work in all England, was built about the year 700 A.D.

Most of the English parish churches have been evolved physically, by a process of growth during which parts have been added or removed, so that frequently the original design of the building has been obscured. Although this process has had of necessity to adapt itself to the needs and usages of the times in which these churches have thriven, the result is that, because of the numerous alterations and restorations, some fairly successful and some tragic in their ruthlessness, the present forms of these parish churches are quite different from what they were when they were first built. The ceremony was then conducted with little ritual, and the architectural east end was

much smaller than it was in the Middle Ages, when the service was more elaborate and required the employment of more priests.

The constantly changing relation between the sizes of the naves and choirs brought a sharp division in the English churches. They were separated into two groups: abbeys and cathedrals for the use of the clergy, and parish churches for the laity. It seems not unlikely, too, that during the Norman rule these parish churches were insufficient in numbers, for there are many instances cited in which the naves of abbeys and cathedrals were used as parish churches. (Leland, in his "Itinerary," mentions this as being true of Tewkesbury Abbey at the time of the Dissolution.) So like many others the nave of Deerhurst Church belonged to, and was used by, the people of the parish; while the choir and sanctuary were used only by the monks who approached them from separate entrances.

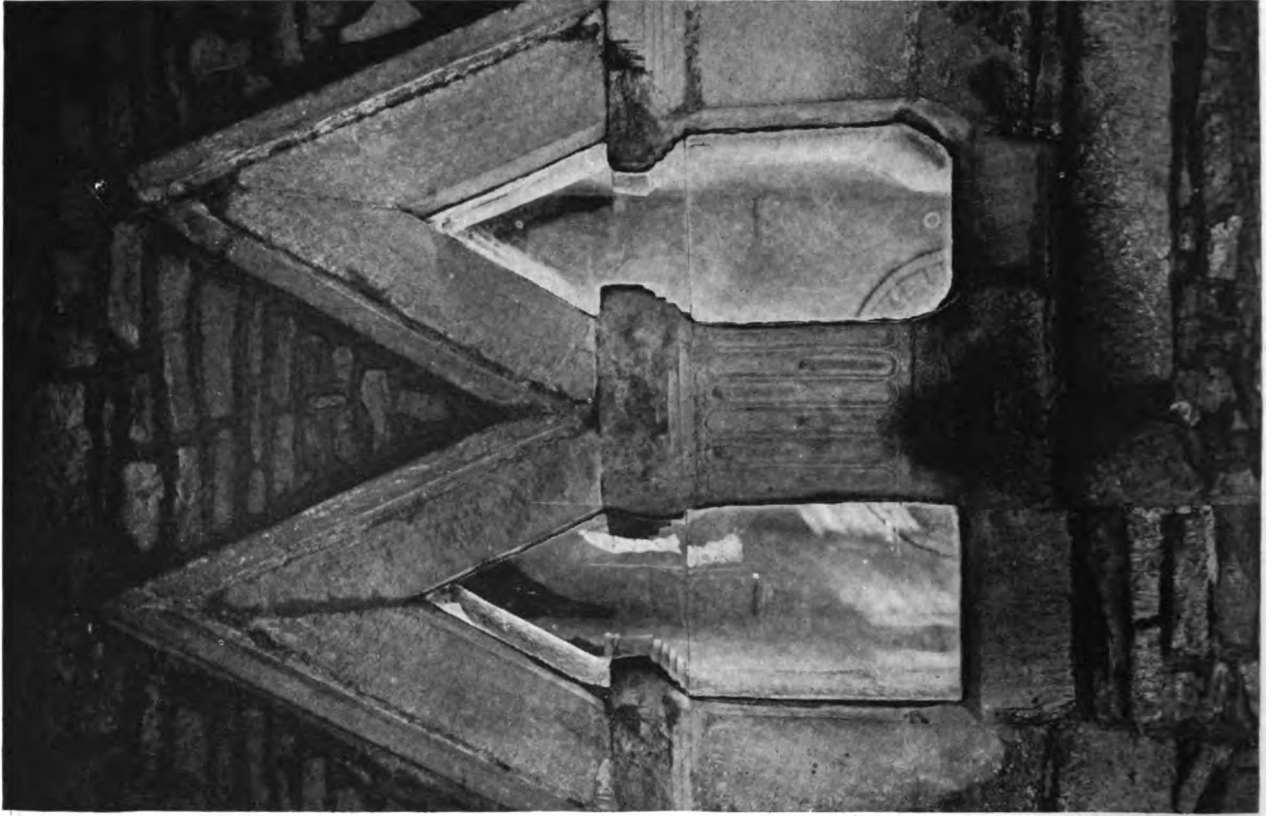
Deerhurst, of which these things are very true, as it now stands, in an excellent state of preservation and in constant use, is in the form of a parallelogram, although it was originally cruciform; the change having been brought about by the later addition of two aisles, and the demolition of the apsidal east end. The latter occurred many years before the Reformation.

The first change was made soon after the coming of the Normans when the south aisle was added. This made necessary the removal of the lower part of the south wall of the nave, and in its place the introduction of three transitional Norman arches. It was not, however, until the 13th century that the north aisle was added, and, as with the south side, three arches were installed beneath the remaining part, although of a later type.

One enters the church through a portal in the tower at the west end. Over the doorway there is a weird figure which is known to the inhabitants of the village as "The Deerhurst Dragon," which of course has its local traditions.

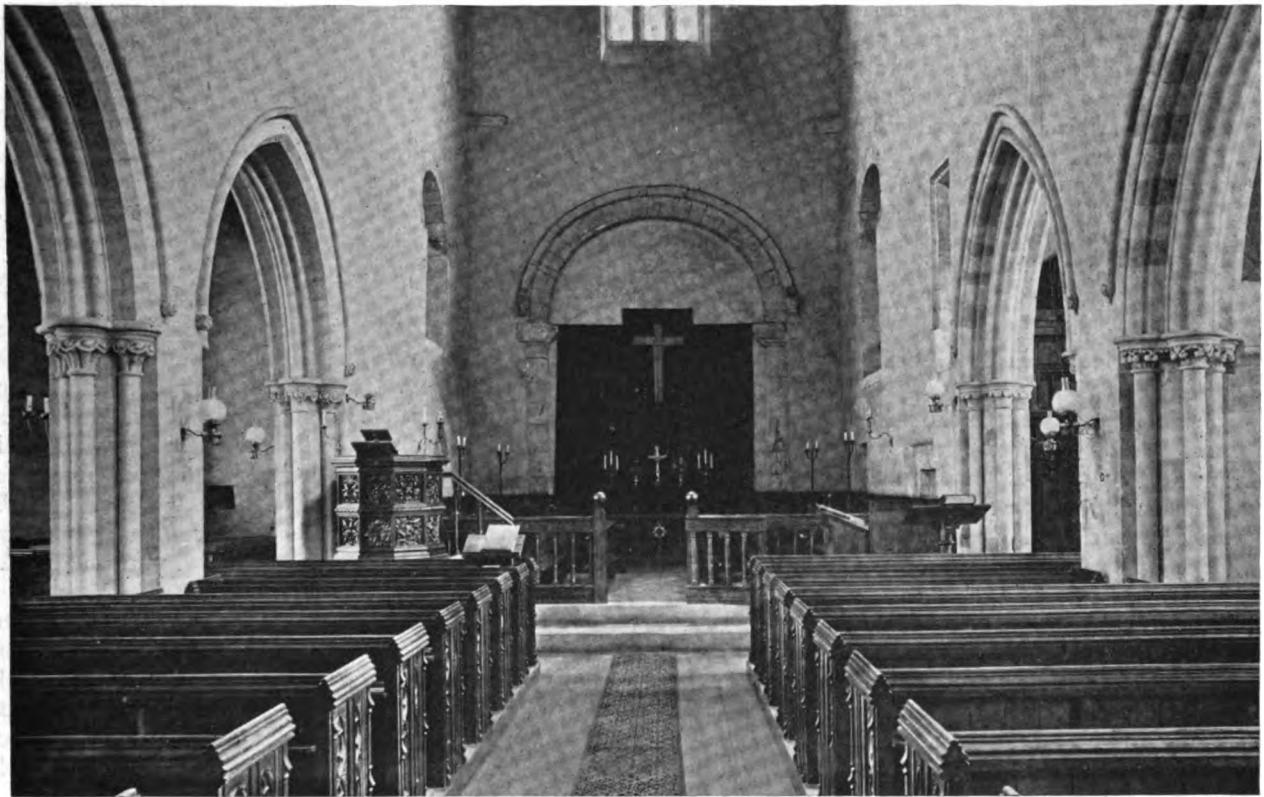
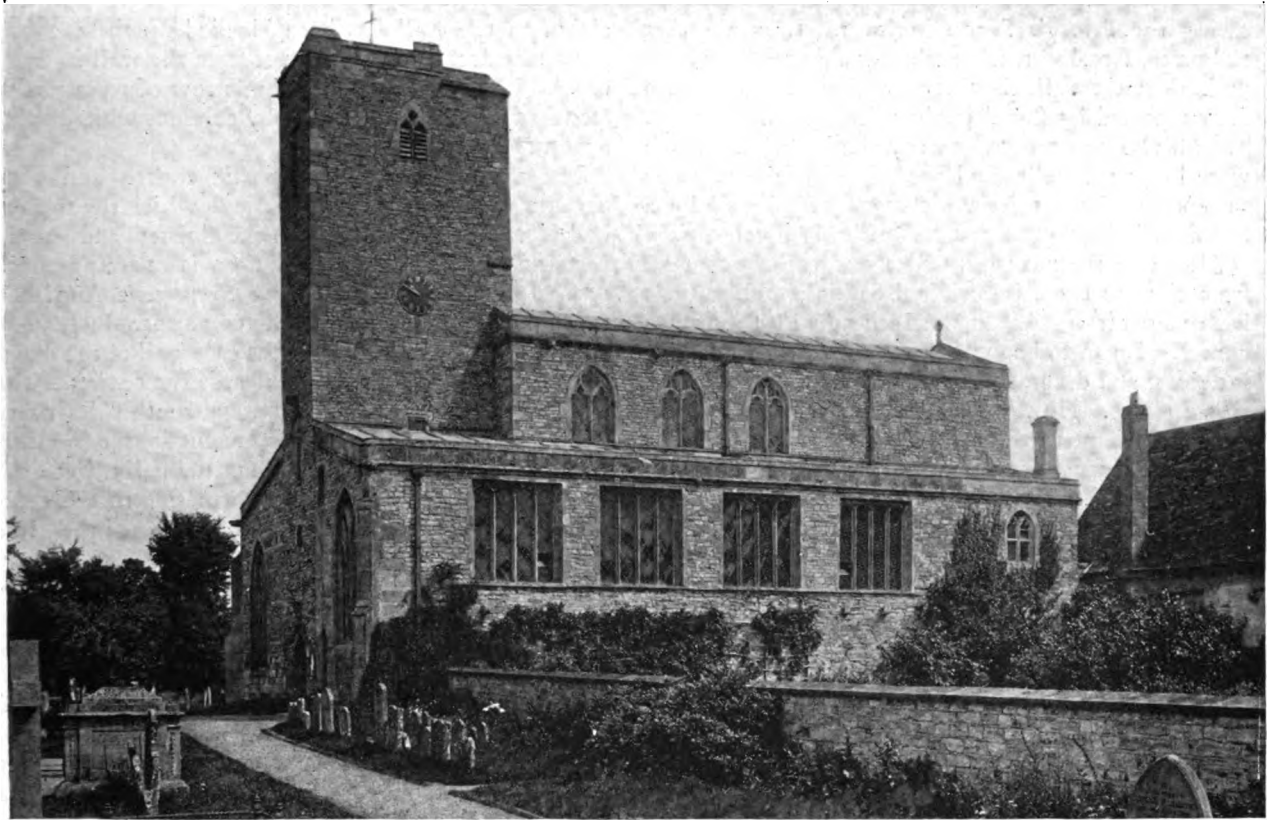
Over the second portal which leads immediately into the nave, there is another carved figure in striking contrast to the first. This is the effigy of St. Denis, its patron saint when it belonged to the Abbey of St. Denis, near Paris. He is represented as wearing, as well as carrying, his head, as may be seen quite frequently in the carved figures of the martyred apostles in France.

The tower, because of its tapering sides, appears to be much higher than the seventy feet it is, and it is divided into a series of five rooms, one above the other, with windows, some looking outwards and some into the nave. One of these is of special interest as indi-



THIS FONT IS THOUGHT TO BE ONE OF THE TWO MOST ANCIENT IN ENGLAND (LEFT).  
VIEW OF SAXON WINDOWS FROM ONE OF THE TOWER ROOMS LOOKING INTO THE NAVE (RIGHT)





**THE PRIORY CHURCH, DEERHURST, GLOUCESTERSHIRE DATES ABOUT 700 A.D. (ABOVE)  
LOOKING EASTWARD FROM THE NAVE IS SEEN THE BLOCKED ARCHWAY FORMERLY LEADING INTO THE APSE (BELOW)**

cating the Priory's Saxon heritage. It is a rather elaborate, two-light, triangular, double-window high up in the west wall, the three cornered heads of which are supported by fluted jambs with rounded plinths. The fifth floor of the tower was a single room in which were hung the bells, and the top of the tower was surmounted by a spire which was demolished by a furious wind storm some time in the 17th century.

Although the nave has undergone various changes from time to time, its original Saxon simplicity has been well preserved. In the 14th and 15th centuries churches began to be more ornamented, especially the interiors, and decorative work was added to the then severe styles. However, a few, amongst which was Deerhurst, kept to the more simple designs.

What changes were made in the old church were rather limited. The old plain, triangular glass was removed from the windows, and in its place was put decorated glass of comparatively vivid coloring and quite elaborate design. Whether there was ever any intention of continuing these windows along the south side of the church is a question. At any rate, none was put there, and, as the cloisters extended along that side, it is quite possible that the omission was intended.

At the left as one enters the church from the west, there is a font which is of rare interest because of its great antiquity. The design which encircles the lower part of the bowl, one of spiral lines, the ends of which converge and finally meet in a continuous pattern, is one of very early Irish origin, frequently used by Irish missionaries in the illumination of manuscripts which are known to be of no later date than the 8th century.

The Saxon details within the church are no less important than those without. For example, there is a general widening at the base of the doors and windows, and an internal splay in the apertures which open outwards, giving the impression that the walls are even thicker than they actually are. The sides of the angular windows are made of two single flat stones, leaning against each other so as to form a triangle.

In the original church the nave was separated from the choir by a wall in the centre of which was an arch, very high and wide. Beyond this was the sanctuary which was also set apart by a similar arch, and still further to the east lay the apse.

The form of the extreme east end of the church, which is now in ruins, has been the subject of much discussion by archæologists. The concensus of opinion is that this apse, of which only a fragment remains, was polygonal, and that it was a substitution for an even earlier one of Saxon design, and semi-circular. At present, as both this apse and the ancient sanctuary are in ruins, what was originally the choir is used as the chancel, and at the east end is the arch which used to lead into the sanctuary; and

although the wall has been blocked up these many years, the arch itself stands out from the wall in bold relief. This was made of a single row of rectangular stones, supported at each end by columns which carry Saxon capitals.

The choir of the old monastic church had four entrances, two in each side, through which the monks had access to the church from the cloisters and garth. In this choir, now the chancel, there is an arrangement of the altar which, according to present Anglican usage, is so unusual as to invite comment. Instead of being placed directly against the east wall of the sanctuary, this altar is well out towards the centre of the chancel, and at the north, east, and south sides there are long seats, like pews. At present it stands altar-wise, but until 1846 it stood longitudinally, but still in the center, and presented a north side to the celebrant. After the Reformation the shifting of the altar from place to place was quite a common circumstance, and it was due to the dislike of the Puritans to anything which savored of the unregenerate days, and because of their conception of the altar as the Lord's Table, rather than as a symbol of sacrifice.

There are, of course, several churches in England of equal antiquity which are still quite well preserved. On the other hand, I believe that there are some things so individual about Deerhurst as to make this brief record worth while, even to those to whom the name Deerhurst means nothing more than a little village in Gloucestershire.

## An Artist's Perspective of Architecture

**A**RTIST and architect, in the sense of structural creativeness, are synonymous. The artist visions mass as a unified whole. The architect must have that same gift of perspective, but, like the sculptor, must be able to build mass into original forms, as Rodin made clay tell his philosophy of life.

The architect creates, develops, and directs the building of a beautiful structure, the pattern of his imagination. An artist interprets on paper the feeling that the architect embodies in his construction.

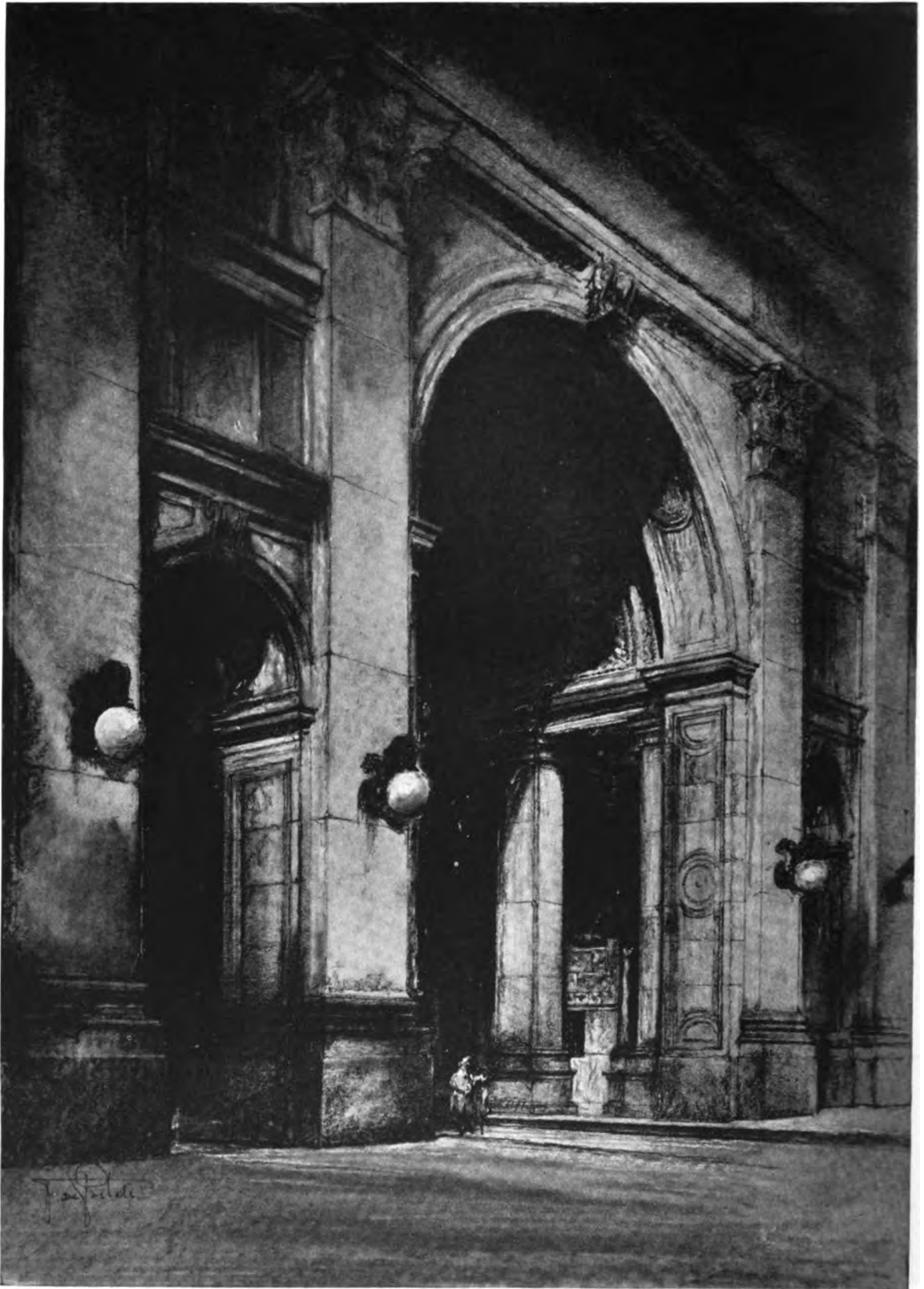
Through artistic rendering, American architectural design has awakened fresh interest abroad. Exhibits of pencil drawings and pastels by Theodore A. T. dePostels in Paris and New York colorfully portray American structures, emphasizing light and dark tones with genuine feeling.

It was these exhibits that moved a Paris critic to declare, "America is not only the country of wealth and vastness, but soon she will compete with the Old World, from the artistic point of view. M. de Postels is a magician, whose pencil drawings and pastels have revealed a New York unsuspected by foreigners, and of which he has brought out in relief the imposing beauty that he has found accumulating there."



THIS PERSPECTIVE OF LIBERTY STREET IS A PICTURESQUE INTERPRETATION  
OF THE NARROW SKYLINE IN LOWER MANHATTAN



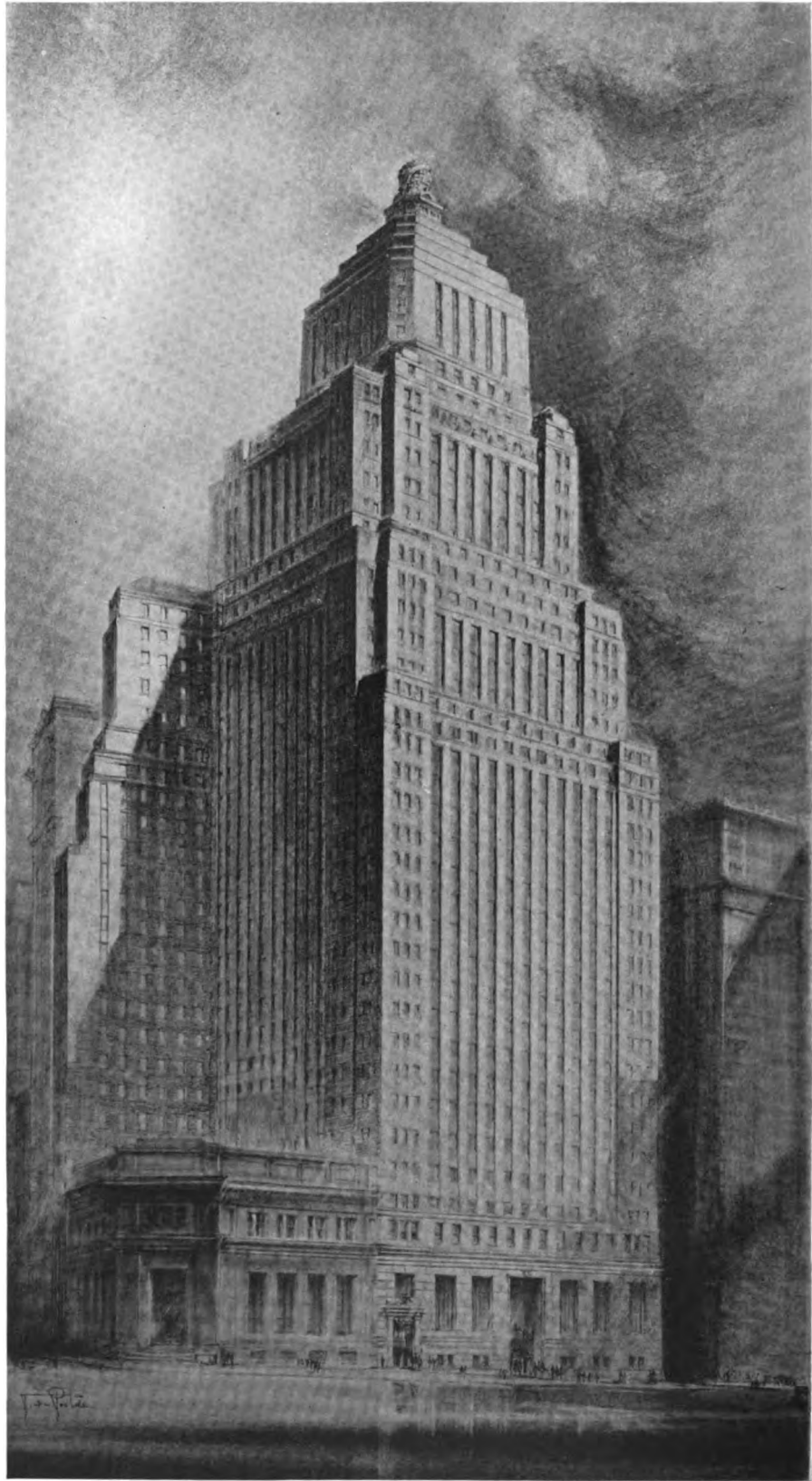


A STUDY OF LIGHTS AND DARKS  
IN THE EASTERN ARCADES OF THE MUNICIPAL BUILDING



THE MAIN ENTRANCE OF THE PENNSYLVANIA TERMINAL  
IS DEPICTED IN QUALITIES OF MASS AND DELICACY





ONE OF THE RENDERINGS THAT AMAZED PARIS AT AMERICAN ARCHITECTURE  
WAS THIS STRIKING VIEW OF THE EQUITABLE TRUST COMPANY BUILDING



# International Exhibition at Melbourne

AUSTRALIA'S first International Architectural Exhibition has stimulated an ambition to develop a national style of architecture. The exhibition, held in Melbourne in June, under the direction of the Royal Victorian Institute of Architects, brought together architectural types representative of various nations, including the United States. Wide professional and public interest was attracted, and extensive critical discussion indicated the penetrating influence of the work of architects in other lands. The critics generally agreed that the event constructively supplied a real need.

Editorially, the *Age* of Melbourne said that, "The aim of the exhibition is to foster the civic sense of the community, which, after all, is gauged and judged to a very large extent on the style and character of its commercial premises and homes.

"What better advertisement for this great Commonwealth could be conceived than a style of architecture all Australian—a style, while embodying all the fundamental principles of the art of other lands, yet has that distinctiveness which appeals, as it has done for centuries past in other countries? Why should not this young, virile, developing, wonderful country portray its character through its architecture? The profession is striving to that end, but it cannot hope to succeed unless it has the backing of the Australian people, who, after all, are not lacking in the appreciation of the beautiful."

The exhibition consisted of drawings and photographs, illustrating the work of the British Empire, which included England, New Zealand and Australia; also a small exhibit from India; foreign countries being represented by collections from the United States, Germany and Czecho-Slovakia. "The Italian architectural atmosphere, from which the basis of some of the modern ideas of Australian home building are drawn, is provided by a collection of works made by members of the institute." There was also a splendid display of architectural literature in eight volumes, representing every country, drawn from the institute library. Four of the six floors of the exhibition were devoted to foreign displays. Every phase of architectural advancement from the earliest days of the Roman Empire were on review.

"Apart from Germany, it is probably that the nearest approach to actual originality comes from the United States, where the very immensity of some of the buildings, such as, the Monolith-like Shelton Hotel, New York, designed by Mr. Arthur L. Harmon precludes the adoption of any familiar architectural manner."

"An instance of the mobility of the American con-

structive idea is the very charming South View of a Residence by Mr. F. L. Forster, New York. Here we have an evidently commodious, but unpretentious country house, free from meretricious ornamentation which characterizes so many modern dwellings, and set in agreeable sylvan surroundings.

"Features in the modern dwelling which fail sometimes to gladden the fastidious eye are, of course, often not chargeable to the designer, but to the hampering direction of clients, or the unavoidable eccentricities of some popular style which has secured a vogue.

"This exhibition is a most comprehensive, and at the same time comparative, demonstration of what the architect is doing over a wide section of the world, and its message to the public is conveyed in a manner so artistically acceptable as to make the acquiring of knowledge a pleasure as well as a profit."

In the display was a special group of drawings of old colonial houses and churches, the work of Mr. Hardy Wilson, lent by the Commonwealth Government.

The British section included beautiful examples of garden designing, notably Garden Pavilion, Melchet-court, England by Braddell and Deane; and Water Garden and Rose Garden, Southlands, Kettering by Messrs. Kieffer and Fleming.

"In addition to the more intimate living house, many imposing public buildings are presented, in which old-time traditions have been largely put aside in favor of an impressive but somewhat heavy manner, described as Egypto-Roman. There is, however, to be noted here a considerable amount of variety of thought, and the one contribution of Sir Edward Lutyens, R.A., Britannic House, Finsbury Circus, is a fine example of perfection of line and proportion.

"In the drawings from the *American Institute of Architects* there is a general tendency towards massive simplicity, in connection with which ornamentation as generally applied to normal buildings would be as much out of place as a string of beads on an elephant. A striking example is The Liberty Memorial, Kansas City, the work of Mr. H. Van Buren Magonigle, and there are also things worth considering in the various elaborate studies for The Hotel Shelton and the New York Telephone Buildings.

"New Zealand is strongly represented by the Institute of Architects, Wellington, the collection of which contains many fine specimens of civic business and domestic architecture.

"The Bund Deutscher Architekten presents an imposing display of plans and drawings, the leading characteristics of which are positively and tempera-

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mentally national. These designs impress themselves on the imagination by the very force of their individuality, but there is a deliberate, uncompromising aggressiveness about the lines of many of them which does not commend itself to one's sense of the beautiful.

"The Society of Architects in Prague, Czecho-Slovakia; the Tasmanian Institute of Architects, Hobart; and the Institute of Architects, New South Wales, all send good work, notable examples from the latter State being St. Mathia's Church, Manly, by Messrs. Wright and Apperly; the Sydney Boys' High School, by L. C. McCredie; and Chambers, Phillip-street by E. L. Sodersteem."

The Royal Victorian Institute of Architects, Melbourne was represented by many fine drawings, such as the "Francis House, Collins-street," and "Home, Avoca Hill, South Yarra," by Messrs. Blacket and Forster; and the "Home Toorak," by R. H. Alsop and Cyril A. Farey.

Efforts to evolve an Australian style seemed to be the chief concern of those interested in the exhibition. Expansiveness of expression was urgently stressed. Continuing to quote from the *Age*, the following has been abstracted from its columns to show how reaction to the exhibit was expressed:

"Just as efforts are being made to promote an Australian style in literature and art generally, so the evolution of an Australian national style in architecture is also being attempted.

"So far, progress has been more pronounced in the sphere of home building than in that of city commercial premises, though perceptible headway has been made in this direction also. Probably, as a result of the exhibition, this phase of Australian architecture will materially progress in the near future, though an essential to the advancement is some relaxation of the restrictions which now hamper architects in much of their work.

"The Australian national style is based on classical work as a whole, with the Italian and English renaissance as guiding factors. There is a keen striving to apply a distinctive expression of the Australian conditions, to give the home, in the domestic sphere, that look of expansiveness which typifies this great country.

"While it is desired to preserve as far as possible all the English conditions in architecture, it is realized that climatic conditions differ so as to make it impracticable in many instances.

"Environment is allowed to play a leading part in modern designing, and it is in this direction that Australian expression is likely to find scope for outlet. Countries with similar climates, such as those on the Mediterranean, from Spain to Greece, are regarded as providing excellent basic material for Australian conditions.

"But, added to this, the home is given a broad sur-

face and expression of extensiveness in the handling of design. Overhanging eaves assist to produce this effect, as they also do light and shade, strong contrasts and soft tones.

"There is considered to be greater scope still in the country homestead than in the suburban home. It is given big, broad, spreading treatment, against the more symmetrical types of Georgian, or other period styles in England, which are governed by stern climatic conditions, and the more formal habits of the people. The somewhat cramped style provides the contrast. Brilliant contrasts in tones are obtained in the wood work, and with shutters, awnings and other devices.

"In the city it is thought there is scope for the evolution of a distinctive Australian style. The wide streets lend themselves to the arcaded pavement, which has been adopted at Canberra. In this idea the superstructure extends over the pavement, which is appreciably widened, but the effect with the building is said to be most outstanding.

"But the idea of pavements on other floors, as is proposed in America, is not deemed necessary. The extension of the arcaded pavement type of building, to the Australian cities is expected to be only a matter of time.

"Another direction in which the buildings of Melbourne of the future may be changed is in the elimination of verandahs. The cantilever verandah is described as being an illogical construction, which destroys the attractiveness of the street.

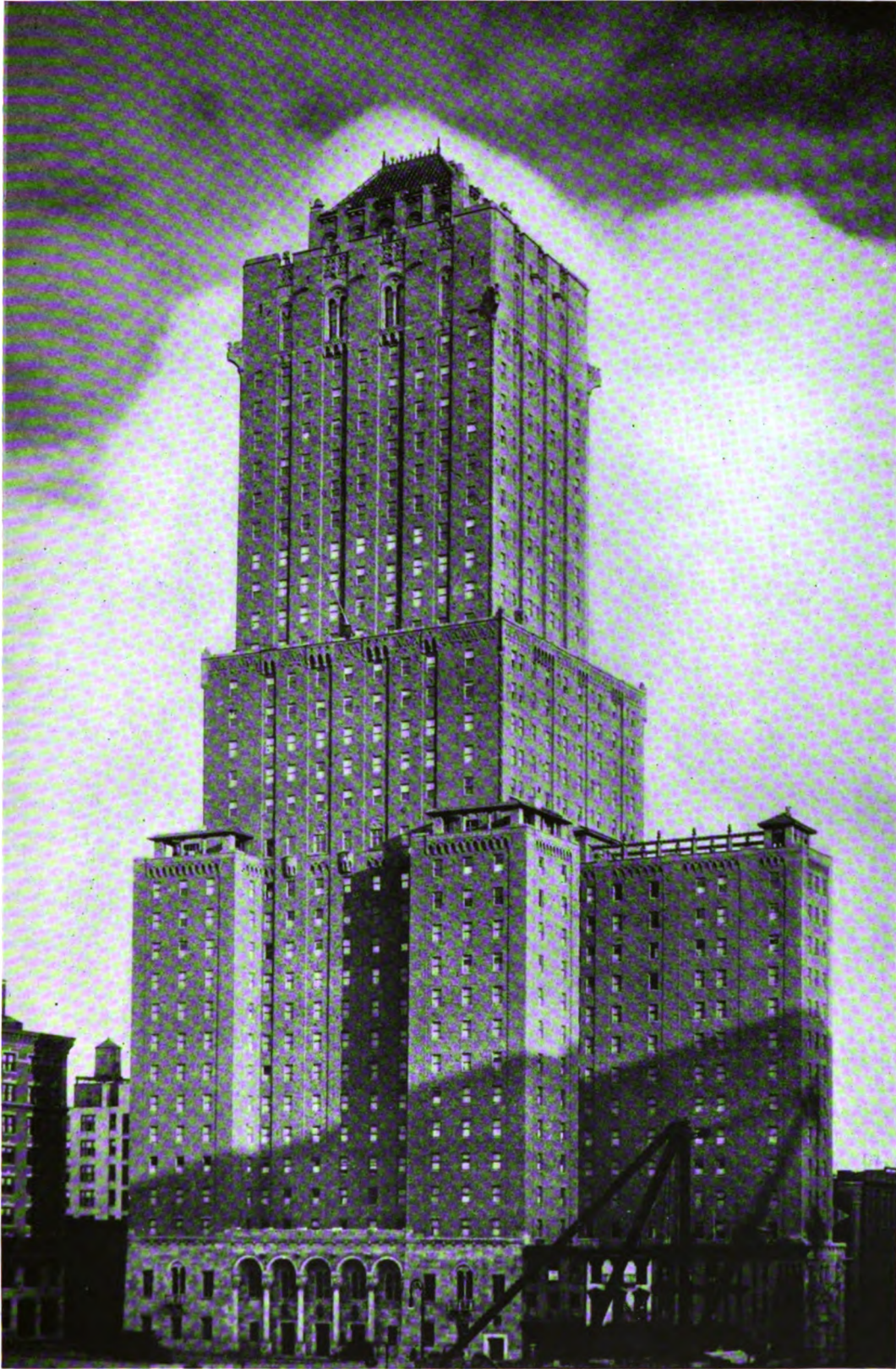
"The alternative, in the opinion of many architects, is to provide a striped, colorful awning, which it is considered would afford all the protection from weather necessary, and be an attraction.

"Another objection to the cantilever verandah is considered to be that it divides the building, by breaking the base away from the superstructure. The opinion was expressed . . . that the awning scheme might be adopted in most of the city streets, when improvements are being carried out.

"Architects hope to eventually bring about a distinctive Australian style, by designing what is technically termed a re-entrance quadrant, or concave corner. This is the opposite of the rounded corner, and considered to be more outstanding and attractive, besides being useful to the city.

"To do this on a few corners in Melbourne, as buildings become available for reconstruction would take many years to bring about, but the architects are not concerned about that aspect. They consider it would add to the distinctiveness of the buildings, and is worthy of an important city. This proposal would take away about thirty feet of the corner.

"In designing shop fronts on the ground floor, the advice of the architect is to sacrifice space for effectiveness, both from the ornamental as well as the



THE SHELTON HOTEL, LEXINGTON AVENUE, NEW YORK  
PORTRAYS NEW DESIGN IN CONSTRUCTION IN THE UNITED STATES



commercial point of view," in Australian architecture.

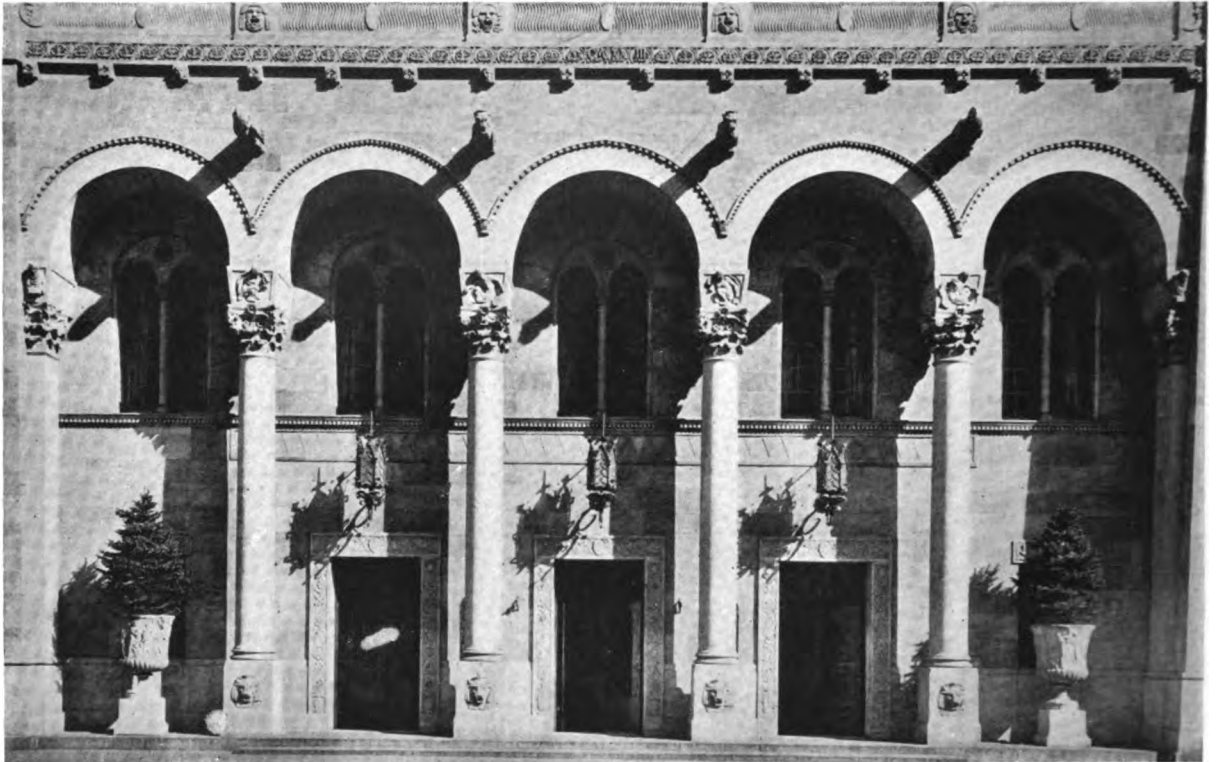
Need for co-operation between the architect and home-builder was pointed out, in calling attention to the "bizarre effects" in the suburban homesteads. On this point, the *Age* continues: "A factor in modern home building that architects deplore is the tendency to omit consulting an architect, and to rely upon the combined ideas of the builder and the prospective owner.

"Discussing this aspect of the building problem . . . a leading Melbourne architect pointed out that,

and the builder, he occupied the position of a quasi-arbitrator. . . . His work for the home builder was always the most economical in the end. He took into consideration every factor, looked at matters connected with the house from a broad point of view, and saw things which the non-expert would miss.

"Modern ideas of building construction, and the advent of steel and concrete has made a vast change in building in recent years, and this change has been reflected in altered architectural styles.

". . . with the incoming of these new materials,



VIEW OF THE SHELTON ENTRANCE DETAIL EXHIBITED AT MELBOURNE

while on the face of it, economies might be effected, in the long run it was a costly business, since modern architecture aimed at economy of effort and the best utilization of all facilities, and the best general effect."

In building a cheap house, it was pointed out, that the one idea should be simplicity.

"In color, again, the architect could help, for here, too, simplicity was the keynote.

"The interior of a house should, for a start, have very few things in it. One should consider the relation of the color of the walls and ceilings, as a foil to the furniture and ornaments.

"A people had the architecture it deserved. It had to be remembered that the architect did not work for any but the best effect, and that, as between the owner

there has been a change in the decorative and aesthetic side of architecture. They do not lend themselves, for instance to the beautiful carved stone effects of the Gothic. There is a general straightness and flatness that may and does introduce monotony, unless the architect recognizes the change of material, that it has possibilities of beauty of its own. . .

"Architects are endeavoring to introduce color more into their work than in the past. . . . Already this touch of decorative art has been practised in the case of many modern suburban homes. Naturally the surroundings have to be taken into consideration in detail, not only for the designing, but also for the color scheme.

(Continued on Page 348)

# Editorial

## WASHINGTON

The approaching session of Congress will bring to the American Institute of Architects unexampled opportunity for service to the People and to the arts. The Plan of Washington, genetically associated with the immortal vision of L'Enfant, no longer dwells in the shadows of academic discussion and diffuse effort.

Collaboration—in a very real sense—of sympathetic and responsible minds both within and without the Federal Government has created constructive proposals for the development of the Nation's Capital that await early and definite action by the lawmaking power. It would be premature to discuss these proposals in advance of their submission to the appropriate consideration of the Senate and the House of Representatives.

However, the following report from Mr. Abram Garfield of Cleveland, Chairman of the Institute's Committee on Public Works, will characterize the duty and the opportunity of the architectural profession:

"The last report of the Institute's Committee on Public Works told of the appointment of a Board of Architectural Consultants which was to study the complete development of the Pennsylvania Avenue triangle. It occurs to this Committee that the profession may not realize the extent of this area and its eventual importance. We speak in millions so easily that it has lost its significance for purposes of illustration, but the following comparison may help towards an understanding.

"In the course of the studies made by the Board of Architects a plan of the Louvre was made and placed over the plan of the buildings in the triangle. It was entirely included in the triangle area; its length was only a little over two-thirds, and its block plan became meagre and stringy by comparison. This will perhaps give an impression of the magnitude of the program.

"The general plan has been adopted in principle after studies which have gone through all suggested possibilities, and it is intended that it shall be presented to Congress in December. The main architectural treatments have been largely determined, but in such terms that the individual designer will have sufficient latitude for his personal expression.

"Two buildings, the Department of Commerce and the Bureau of Internal Revenue, have progressed to the point where bids for preliminary contracts may be solicited in the near future."

Meanwhile the Board of Directors of the Institute continue their vigilance. To thwart what is suggestive of a commercial offense against the public inter-

est, the Executive Committee of the Board, at its September meeting in New York City, expressed strong disapproval of the Potomac Valley project.

The President of the Institute submitted to the Executive Committee a copy of a letter of August 25 addressed by Horace W. Peaslee, Chairman of The Committee on The Plan of Washington, to Major Brehon Somervell, representative of the Federal Power Commission; and a copy of a letter of July 18 addressed to the Executive Secretary of the Commission by Col. U. S. Grant, Executive Officer of the National Capital Park and Planning Commission.

These letters were formal protests against the issuance of a preliminary permit by the Federal Power Commission to a private power company for the erection of a power dam 115 feet in height at Little Falls in the District of Columbia, and a similar dam at Great Falls in the state of Maryland.

The erection of two such dams would submerge the Potomac Valley between Washington and Great Falls, and would obliterate the Falls by a diversion of the water now going over them. The protests were based on the inevitable destruction, if the dams were erected, of a great national park area deemed to be essential for the future development of Washington as the Nation's Capital.

The resolutions adopted by the Executive Committee read:

*Resolved*, That the Executive Committee, acting for the American Institute of Architects, condemns without reservation the proposed obliteration of the Potomac Valley between Washington and Great Falls, and the proposed drying up of Great Falls through the erection of hydro-electric power dams on the Potomac River.

*Resolved*, That the position of the National Capital Park and Planning Commission, as stated in its letter of July 18, 1927, to the Federal Power Commission, be endorsed; and that the protest of the Institute's Committee on The Plan of Washington be approved and ratified.

*Resolved*, That the Committee on the Plan of Washington be instructed to use every resource at its command to defeat the accomplishment of the proposal.

The attitude of the Institute, publicly expressed, is winning support. It should encourage the devotees of national idealism to know that architects, in paraphrase, see The Plan of Washington steadily, and see it whole.

"In a few years—1932—we will be celebrating the two-hundredth birthday of Washington. Could the country pay him a better tribute than the completion of his monument begun nearly a hundred years ago—1833?"

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

This question, asked by Mr. Glenn Brown of Washington, former Secretary of the Institute, at a meeting of the Chicago Chapter on October 11, at which he and Mr. Cass Gilbert of New York, a former President of the Institute, were guests, indicates the multiple objective which the term "Plan of Washington" connotes.

Mr. Brown colorfully described the images which have formed in his mind during thirty years of observing the Washington Monument from his window, from the hills of Maryland, the District, and Virginia.

"The want of a base in these images was obscured by buildings or foliage. Upon a near view, we are impressed by the lack of a base and must feel the monument has never been completed.

"Robert Mills, the designer, provided a circular colonnade of Doric columns set on a simple massive base. When from the Arlington hills we see the Lincoln Memorial on the axis of the monument the effective results of such treatment can be appreciated. As the Washington Monument was the central and dominant feature in the park commission's composition, the treatment of its base was a deep concern.

"It was Charles F. McKim who after seeing the Egyptian obelisk on a horizontal marble terrace in Italy suggested it as the proper treatment to complete the memorial. The commission agreed that this solved the problem. Their plan called for a marble terrace some 1,200 feet long and approximately forty feet high on the west front, with a noble flight of steps down to the level of the Lincoln Memorial lagoon. I think we must all acknowledge this a better solution than Mills' colonnade.

"This treatment makes it a part of the great composition connecting the Washington and Lincoln Memorials.

"Chicago, I have thought, is the city and the chapter of the Institute the instrument, to arouse public interest in the completion of the Washington Monument, as it also involves a stately connection with the Lincoln Memorial."

This meeting of the Chicago Chapter provided an occasion for bringing out unwritten history of The Plan of Washington, in which the actors were men of lasting fame in the sciences and the arts. Service no less distinguished and no less enduring summons the architect of today.

The Plan of Washington is strongly suggestive of the broad public implications of architecture. The President of the Institute has addressed to the Executive Secretary of the Cincinnati Chapter a request that, at the conference of the Fifth Regional District to be held in Cincinnati November 11 and 12, "the status of the architectural profession in the public life of the communities in which it functions" be discussed. The request expressed this point of view:

"As a result of some experience on the Committee

on Public Works, I am convinced that the status of our profession would be greatly strengthened by a helpful rather than a critical attitude toward public work and the officials responsible for it. The architectural profession is as responsible for the public architecture as the medical profession is for the public health.

"This fact is quickly recognized wherever unselfish service is offered by the profession. The confidence of national, state and local officials should be cultivated by the chapters and chapter members with genuine interest in the physical problems confronting every community.

"Architects as a rule are too prone to remain inarticulate until some obvious blunder has been made, generally through ignorance of the fundamentals, which it is part of the training of the profession to understand, and which is part of the service that its members should supply."

Too often, the President of the Institute observes, the profession shows its interest in public work only when some immediate construction is imminent, and when selfish interests discount to some extent the value of suggestions made at such a time.

There is still another phase of the general theme "Washington" which soon will invite vigorous expression by architects. A bill to be introduced in Congress in December, and sponsored by the engineering profession, provides for the creation in the Department of the Interior of a major Division of Public Works. It is planned to place this Division under the direction of an Assistant Secretary who shall be an engineer. Under the proposed regrouping of bureaus, commissions, and other services, the Commission of Fine Arts would be transferred to this Division of Public Works.

Until the measure is officially before Congress, judgment should be suspended in the interest of sound criticism. The Institute, however, may be expected clearly and emphatically to define its position respecting the public status of the arts.

### ICARUS

The sixtieth convention of the American Institute of Architects strongly supported the plans of the Committee on Allied Arts to foster collaboration in the arts of design. Collaboration has since been freely discussed in type. Criticism in the nature of an Icarian flight has appeared. It arose, we feel, rather from hasty expression than from essential misunderstanding.

The Journal will not neglect discussion of this very important activity of the Institute. But it means to be rational, and to work within the limits of exposition having the weight of authority. At the moment we submit that collaboration is a sound working principle arising from necessity, and, happily, excluding neither genius nor ability of a more modest sort.





WHAT IS WANTED IN NEW YORK IS MORE DARING EXPERIMENTS  
LIKE THE AMERICAN RADIATOR BUILDING TO STIR THE PUBLIC'S IMAGINATION

*From "Manhattan, the Magical Island."*

# Schooling the Draftsmen—II

By JOHN TAYLOR BOYD, JR.

IN what sort of buildings is the complaint of low standards widespread? In New York City, it is the structures, loosely-called "commercial" architecture, which are most often below par. These are the buildings generally devoted to offices, lofts, warehousing, light manufacturing such as the great garment trades, hotels, apartment-hotels, and apartments—in short, nearly all the buildings of which the finest sections of New York City are composed. Complaint of unsatisfactory design in the finest sections of our cities is a serious situation, indeed.

Generalizing on this point, it is well to be as precise as possible. At least two qualifications should be made. One is, that the business custom, permitted by the zoning regulation, of building up too high and too solidly along the narrow streets, in many cases, is a severe handicap to good design. Buildings are inevitably misshapen. Usually they have no suitable enframing or setting, no background or foreground—those essential appurtenances of a building. Above all, they enjoy no contrast of open spaces or green planting to show them off.

Even the best of buildings is like an actor who performs without a stage. Our great modern structures are emasculated by current real estate practice, lax municipal control and absence of city planning. Thus, the advent of the gigantic modern building, instead of setting the architect's imagination free, and inspiring him to produce magnificent, dramatic effects on a scale unmatched in the history of architecture, on the contrary, only limits his opportunities, cutting down the range of design to portions of buildings such as the top of a tall tower, occasional set-back effects on the upper stories, or else a pleasing detail in a sheer, gaunt façade lining a narrow street like the steep cliff of a narrow canyon, or else a charming shop front.

Such is New York. But, also, the custom of congested building, developed by the invention of the structural frame building and rapid transit, is producing the same result in other cities.

Another factor is that the finest sections of New York are made inevitably monotonous by reason of the absence of those other kinds of buildings mentioned above, namely, public and institutional structures, which, in a horizontal city like Paris, add the crowning touches to a beautiful city, designed as they are, in contrast to open spaces, in squares, with gardens, on broad, tree-planted boulevards.

In modern New York, the few public buildings are so hidden away that they have almost no scenic effects. Churches are rarely built today, and many other institutional buildings, such as clubs, hospitals,

and recreation buildings, are themselves vertical, and are hardly to be distinguished from the prevailing monotonous commercial type which, even on Park Avenue, line our narrow New York streets like warehouses close to a railroad.

Such handicaps to good design, for which the individual architect is not responsible, must be admitted. Nevertheless, the architect should take the lead in convincing the public that such customs of building, in the long run, benefit no one.

Without entering here the discussion of the evils of the modern city, it may be said that the public is awakening to the condition. Experts are pointing out colossal wastes. Powerful business interests suffer large losses, and are supporting reforms. The press is more than sympathetic. Almost any expert, and, alas, many a half-expert, can obtain a public hearing for his criticism. What these vague, misdirected and conflicting efforts need is a sure broad guidance—the guidance of the architect.

But the architect himself requires better equipment. Before he can point people to the path of better cities, he must learn the social side of city planning and the "economics" of the different classes of buildings, particularly those of commercial structures. The architect alone can analyze the fundamentals of a building, and he alone can devise zoning regulations which are effective. The technique of this analysis can be developed mainly through long, arduous research, which properly should begin in the professional schools of architecture.

But, and this is the point of this paper, future progress in the profession of architecture must rest on always higher standards of design—the work of the individual practitioner. The architect is slowly gaining a hard, fifty-year fight to win public recognition. I know that this assertion will be denied in certain quarters, but nearly all of us who have taken part in the work of public information believe it to be true. We have plenty of assurance from authorities outside the profession on that point. In any case, architects should bend every effort to merit the rapidly growing taste of the American public for finer buildings and architectural groups.

The public's interest in finer buildings is whetted by certain very practical facts. In the first place, in the vertical city, beauty gains additional attraction. The colossal size of modern structures makes their upper portions conspicuous as never before in horizontal cities. An ugly building hits the public in the face, and hits so hard that even the callous feel the blow. Conversely, a beautiful, striking building appeals to

## SCHOOLING THE DRAFTSMEN

the man-in-the-street with corresponding strength, an appeal which is heightened by the custom of artificial illumination by flood-lights at the tips of our towers. The business-man client values such popular appeal as thousands of dollars' worth of advertising, of good-will, and prestige, resulting in a better class of tenants, easier selling, renting, and managing.

Conversely again, a poor design may mean a loss in assets to the owner, particularly when it becomes the butt of humorists in press and magazines, as did two huge buildings in Manhattan within the year. Gossip, thus stimulated, wreaks much further harm.

Furthermore, responsible real estate men realize that it is poor business to antagonize the public with exasperating, big, ugly structures, slapped against the sky. The reaction hurts real estate, generally, and it may gradually stimulate harmful restrictions, heavier taxation and other retaliation from the community. Recently, the head of a large New York real estate organization urged the appointment of a board of leading architects to censor design! Doubtless, real estate interests would do better to find out who the best architects were, and then, pay additional for their services, but, however this may be, events like these are insignificant.

What is wanted in New York are fewer buildings of the type now built, and more like the Shelton and the New York Telephone (Barclay-Vesey Building). Yes, and more daring experiments like the American Radiator Building!

For the experiments of a gifted man, even if they cause adverse criticism, nevertheless, stir the public's imagination, proving to it that architects actually have ideas; and, if the experiments are totally unsuccessful, they cannot be worse than some anonymous structures, which could be named, that symbolize no idea at all.

Other facts should be cited. For over a dozen years, the New York Chapter has deemed it expedient to award an annual "apartment house" medal, in itself a proof of needed improvement. Significantly enough, recently the winner of this medal was the one prominent local commercial real estate and building company which does its own architecture. Twelve years of medals, with impressive attendant publicity, have not brought the goal much nearer.

This fact illustrates another phase of the situation, which is, that excellence in design is the principal advantage which the architect has over his commercial competitor for the design and superintendence of buildings. This is not to deny the importance of the architects' mastery of the practical side of building construction and superintendence. It is a fact that our ablest architects' organizations, with the experience gained through specialization, are more than a match for the best building organizations, even on the practical side.

But, unfortunately, the public is not easily convinced of the architects' practical superiority, and the superiority of administration is naturally overmatched by the commercial organization's big capital resources, its business affiliations, and ability in business-getting and in salesmanship, all of which are not professional prerogatives.

The outstanding failure of the commercial organization lies in design. For one reason or another, and these reasons seem to be in some ways inherent, the buildings of the commercial organizations usually lack real distinction, and practically never are masterpieces. Only the architect seems able to produce master works, and he should produce more of them, if he hopes to hold his own in competition.

The relation of the plan of the Committee of Education of the New York Chapter to this fundamental matter of higher standards of design is, as suggested before, not profoundly fundamental. Manifestly, the Committee could not, even if it had the presumption to do so, of itself, create new standards, still less could it construct the educational machinery of change. It merely hoped to draw attention locally to a dangerous situation, and to suggest to individuals certain remedies which they could apply themselves.

The Committee's offer to arrange a series of visits of craftsmen to draftsmen's shops is really not the important part of its work. It is merely a way of showing that the Committee was willing to take practical action itself, as the preliminary report stated. The response of the architects, draftsmen, craftsmen, architectural press and the public to the idea is by far the most valuable outcome.

A word as to the results of the Committee's scheme of visits to shops may be permitted. The scheme has been in operation only three months, too short a time to prove much. About a score of architects stated their willingness to have their assistants visit the shops, and over sixty men were placed on the Committee's list. The average attendance on visits varied from a dozen to two dozen draftsmen, the lowest attendance occurring in woodworkers' shops, with which draftsmen are perhaps more generally familiar.

It is worth recording that the architects who made use of the Committee's scheme were generally men whose design is recognized as of the very best: *i.e.*, those who needed it least were most anxious to take advantage of the opportunity. The Committee thinks it worth while to point out this fact, frankly.

Credit for much of the idea of the plan belongs to H. Van Buren Magonigle, President of the New York Chapter. Its essence, of course, is merely to prove the value of thorough superintendence of construction, a superintendence which is extended to include as many as possible of the architects' organization, and which goes thoroughly into the fabrication in the shops, as well as the field construction. Particular credit for



formulating and operating the plan is due to the painstaking enthusiasm of Gerald A. Holmes, Vice-Chairman of the Committee. Other members of the Committee are Frederick A. Godley, William F. Lamb and myself.

Exceptionally interesting was the response from the draftsmen themselves. Their quiet enthusiasm, recorded by their close, even rapt attention to everything in the shops, their eager questioning of the craftsmen and workers—all this left no doubt as to their idea of the value of the proceedings. For, after all, human contact is the spring of action, whoever it be that discovers this spring.

For draftsmen the shop is a better place for co-operation with craftsmen than is the architect's office. Discussions over shop drawings cannot de-

velop the same mastery of a material that comes only through an intimate knowledge of craft processes. One must see for himself how stone is selected from the rough blocks, then cut, sawed, planed, chiselled and tooled; how bronze is cast; how moulds are prepared, how drawn shapes are used; how the metal is hammered, finished and assembled; how marble is cut, carved, and polished or honed; how wood is worked in its processes, and so on, for the basic materials of architecture.

Short of actually working as a craftsman himself—something hardly possible in our hasty, specialized age—there is no substitute for such direct knowledge of materials. It is essential to the success of the constant struggle to improve the standards of professional practice.

## Old New England Frescoes

By EDWARD B. ALLEN

**I**N all sections of New England are found sturdy old houses in which are geometric, stenciled designs and landscapes painted on the walls. The landscape subjects are sometimes historic which gives them a special value.

During the first quarter of the 19th century strolling artists, some of them having decided talent, wandered from town to town, decorating these old walls, which are now so quaint and interesting, viewing in interest with the china, furniture and other objects of those days. ("Early American Wall Paintings.")

The decorations, whether stencil designs or panoramic landscapes, frequently show considerable attention to details, and have the charm of the unusual and unexpected. The landscape subjects seem to have been painted at a time of great prosperity, the 1820 to 1840 period, or in some cases some years earlier.

One would hardly imagine that the descendants of the Puritans who hated all forms of luxury as a snare of the devil would have indulged in such a riot of color in their homes, but nevertheless they are found almost exclusively in New England.

The paint used seems to have been some form of distemper, dry color mixed with water, and according to many traditions, skim milk for a binder, which would account for its very adhesive quality. The colors also are generally bright and clear, being non-fading to a high degree, with a hard smooth surface and no indication of gloss except where it has been recently varnished.

The decorators, who in some instances are said to have travelled from Boston to the village on horseback, while in others they wandered on foot from

place to place, charged but a small sum for their work, for some traditions affirm their only remuneration was their room and board.

These painted decorations seem to be more enduring than wall paper, which was generally covered in a few years with another layer of paper, while the painted decorations were never renewed. In fact, they have endured without much damage in many cases, the removal of many thicknesses of wall paper pasted over them years ago. With a little care these wall paintings will endure for another century.

Such a house is the fine brick mansion in Greenfield, N. H., built about 1820 by Squire Craigin, the leading man of the town, now the residence of Mr. and Mrs. Joseph F. Conant.

The wild nature of the scenery suggests the artist has travelled through Canada. The most striking scene is in the front hall, and represents Quebec from the St. Lawrence river. On the left rises the great cliff, dark red in hue, the dark green wooded heights of the Isle of Orleans rising on the opposite side; while through the opening between them can be seen the great Basin, with its background of low, light green hills. Gray and black houses mark the upper and lower sections of the city. On the blue water of the river are floating many men-o'-war, reddish in color, their high sterns showing the rich decorations of that period.

Overhead is an orange sunset streaked with pink at the horizon. Around the hall extends a contrasting landscape dado in gray and white. In a narrow panel on the right of the entrance, partially hidden by the grandfather clock, is the large, brown head of the

## OLD NEW ENGLAND FRESCOES

Old Man of the Mountain rising above a forest of dark green trees. At its base is seen blue water and two men in the dress of the period, of a brown color, plodding along a road of the same color, at the foot of the mountain.

In a corresponding panel on the opposite side of the doorway there is a view of a large, white classical mansion with an arcaded wing on each side spreading over a broad, green lawn, a dark colored road beneath a gray sky with pink clouds at the horizon.

The staircase wall which extends to the upper hall is decorated in similar style with yellowish-green land, gray hills and white sky with salmon-pink clouds. This landscape is also enlivened with a gray squirrel on a branch of a tree, and black and spotted hounds pursuing a fox.

In an upper chamber, likewise decorated with landscapes, every section of which is different, there is a special feature consisting of a huge pine tree rising from a green and yellow field with a huge pinkish-gray trunk and wide-spreading top of dark, rich green

needles resembling in outline a series of open umbrellas. Its unusual size and richness of coloring make it not only the most noticeable feature of this room but of all others as well. Overhead the gray-white sky is streaked with reddish sunset hues. On the gray water of a distant river are dark brown, square-rigged ships with yellow stripes along their sides, and gray sails unfurled.

On the opposite side of the room between two windows is another striking picture, a great, foaming water-fall which seems to be the outlet of a large body of water, lake or river.

At the center of the falls, just on the brink, hangs a small island heavily wooded. On each side of the falls are great, dark green wooded hills which reach to the water's edge. In front stands a solitary house gray in color, its windows outlined in dark brown. Overhead a flock of dark brown birds, presumably geese, are flying.

Another narrow section of the wall shows a red  
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A HUGE PINE TREE RISING FROM A GREEN AND YELLOW FIELD SPREADS ITS TOP OF DARK GREEN NEEDLES RESEMBLING A SERIES OF OPEN UMBRELLAS

International Exhibition at Melbourne

(Continued from Page 340)

"In America tapestry bricks, terra cotta and stone are extensively used for decorative purposes. Terra cotta is being used in Australia more than it has been. There are stated to be some difficulties in the way of utilizing stone here, though it is known there are many kinds of Australian stone very suitable, with which to obtain striking decorative effect. . . .

"Stone or marble are the ideals of architects. In America, they seem to be the ideal of business people. The contention there is that an outstanding building is something in the nature of a good advertisement for a business firm. Australian architects believe that Australian business men are realizing the importance of the psychological effect on the people of a building of striking design and beauty—that it is an invitation to people to enter upon the premises. . . .

"The idea that it pays to have good architecture is growing in Melbourne, and with it must come progress in designing and the decorative phases of architecture. . . .

"At the exhibition one will not fail to notice the high gabled roofs of the pictures of houses of Europe, and the flat roofs of those in hot countries. But probably few Australians realize that the gabled roof has a purpose—the express purpose of facilitating the falling off of snow. There are few places in Australia where snow falls on the roofs, yet the vast majority of houses have these self-same sloping roofs that characterize the architecture of England and other cold countries. It is considered probable that, in the future, Australian architecture will move towards the flat-roofed type of home, as seen in the Mediterranean countries, where the climatic conditions approximate to those here."

In the Melbourne *Herald*, an editorial expresses the feeling that the exhibition served as a medium in "bringing the architect nearer the people."

"He (the architect) alone can cure the domiciliary ills . . . Home-making is his job."

Speaking of Melbourne, "All the beautiful buildings which give dignity and charm to our principal streets are conceived in his mind. . . . But we do not have enough of him. His work should cover the whole building activities of the metropolis; and if the Architectural Exhibition . . . which demonstrated so fully what the world owes to his imagination, does something to extend his activities it will have done a good thing."

Another column of the same paper is devoted to "art in American architecture." The combination of beauty and utility seems to have made the most impression. "In architecture, as in science and industry, America aims at leadership of the world. Her ambition soars, like her skyscrapers, and we profitably

study methods and consider her aims in architecture, commercial buildings especially. . . . Whether it be in the Fifth Avenue shopping section, New York, on the Michigan Boulevard of Chicago, or the Broadway of any of the smaller Middle West towns, the visitor sees on every hand commercial buildings and institutions that reflect the skill and mature judgment of trained architects, in the exploitation of materials that have been available for architecture from time immemorial, and the selection of the most suitable materials for the different types of buildings.

"Picture theatres in America have definitely become the pleasure palaces of the people. In these enchanted halls' the humblest citizen for a few hours may feel that he has the freedom of Fairyland; that he shares the luxury of princes. For the modern cinema theatre is more splendid in its appointments than was many an Oriental monarch's palace of the Romance age of the world."

These impressions of different types of American architecture were given in an interview by Mr. F. Keith Cheetham, A.R.V.I.A., whom it is mentioned, recently visited the United States. The remainder of his remarks about American architecture concluded with: "Millionaire gifts to the nation include noble buildings, some of the finest of their class in America; buildings dedicated to research in science and industry, to art also. These buildings yield definite returns to the commercial and cultural life of the community."

"Beauty and utility are natural allies, in a highly civilized community. And travelled business men especially are fully aware of the advantages of fine showrooms and beautiful buildings."

In another column of this paper, attention is given to the so-called "big builders of America." In referring to the American section of the exhibit, it remarks:

"The American exhibit consists of domestic and office buildings and memorials. The last frequently takes the form of the version of the original Mausoleum, popularized in the United States by Messrs. McKim, Mead and White.

"The domestic architecture in the American section is very attractive, but nothing particularly and exclusively national has as yet been evolved; certainly nothing that takes the place of the 'colonial' style.

"The Gothic and Venetian campanile tops of shafts of brickwork or masonry show no originality, and one feels the influence of Germany in the mammoth buildings more than any other. The skyscraper pile impresses first because it is 'kolossal,' and this often inhibits otherwise critical judgment, which would declare against it on the ground of beauty.

"Great and ingenious builders the Americans may be, but, purely architecturally, they have added

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# France Deplores Vanishing Monuments

Correspondence of THE JOURNAL

Paris, October

**D**URING the vacation season committees and the boards of artistic societies were scattered at the seashore and in the country, and discussions on the claim to the title of architect were forgotten.

In the meanwhile, journeys through France have offered an opportunity of judging how necessary it is that this question should be solved in order to assure the future of French art. In our period, everything is submerged by commercialism. A stream is allowed to continue its course only as the islands in it are defended by a double dike. The first is appropriate legislation; the second, intensive propaganda in favor of the idea to defend. For my part, without disregarding legislation, I believe that propaganda and precedent are the most effective defenses.

The societies should not miss any opportunity of making it known that architecture is an art which is based on its best utilization, and that the use of an architect is a motive for present and future economy.

But, the fortunate age in which this view will be recognized by the public has not yet arrived. It is especially regrettable that this state of mind prevents setting up in the provinces artistic, solid and strong cores which might combat the mutilations that are daily undermining our most remarkable architectural masses.

One recalls this year the destruction of a portion of the structures that frame the Cathedral of Rodez; then, violences of the same nature against the bulwarks of Bayonne. The charming little harbor of Collioure, which has been the joy of painters, is threatened by useless transformations that are equivalent to its destruction. At Saint Tropez on the Coast of Azur the same dangers are indicated, which an intelligent reaction is trying to ward off.

From the violence of the harm of this evil is fortunately born the remedy. At Rodez, for instance, mutilations of which have been mentioned, the attention of artists has been drawn to the Chapel of Lycée, begun in 1581 and completed in 1635. It is built of rose sandstone. It is a remarkable chapel of 17th century architecture, and the paintings which decorate its vaults are a rare and curious example of the decorative art of that period. Also, it is with pleasure that architects have learned that this monument is going to be classed as a historical monument.

These repeated incidents gradually arouse artistic societies. But generally they lack the previous knowledge of the legal means for combatting ignorance or selfishness. Some old societies can act as leaders for them. Among these, one of the most influential is the Society of the Friends of Mount Saint Michel, whose continuous action has already caused to fail several projects detrimental to the future of that marvellous island. This organization is scoring the country to abolish the dike and prevent the sandbank, which would be the inevitable result by preservation of the dike.

A recent event has furthermore permitted it to manifest its activity and effectiveness. In the Bay of Mount Saint Michel lies a granitic islet, practically abandoned, called "Tombelaine," situated about three kilometres to the north

of the mountain. A society was thinking of fostering a new modern settlement on this site. Fear was expressed that such an undertaking would remove the desolate charm and wildness of the surroundings of the Mount. Immediate intervention has been able to thwart the project, and, at least should it have materialized, one can be certain that its accomplishment would not have been realized before the necessary guarantees had been secured for the preservation of the beauty of the site.

What is equally interesting to know is the fate of the demolished monuments. It is alarming that sculptures, carried out of abolished monuments or even the simply repaired ones, may be cast aside or sold to private individuals. There is no end to it. Pinnacles of the Cathedral of Mans have, following a bad attack, been divested of stone, to be replaced by new pinnacles. But one learns that, unknown to the architects, the old pinnacles have been sold by the clergy to antiquarians. Archæologists and artists have protested, and it is practically admitted that the best solution in such a case, would be to establish in a section of the church a kind of museum of all the remains which could not be, without danger, kept in their place.

Others have sometimes known how to extract an enormous portion of the demolition of a famous structure. It is therefore that Mr. E. Rodocanachi, the learned scholar, has just related in a recent article of the "Journal des Debats" the history of the demolition of the Bastille in 1789. As soon as it was seized, a master mason by the name of Palloy, brought his tools to wreck the edifice, and afterwards he asked for permission to proceed. He had the idea of immediately making "souvenirs of the Bastille" into paper weights, ink-stands, clock pedestals and miniature Bastilles which would be, without doubt, as greatly successful as the "Tour of Pisa" in alabaster which Italy exports in such large numbers.

Let me not speak ill of architectural models. I remember having seen at Nimes, when I was a child, a collection of antique monuments made of cork with an astonishing perfection. People are always interested in this manner of presenting architecture, and it is, I think, from the educational point of view, wholly commendable. What one finds still rather frequently in the museums of the provinces are models of carpenter's work executed in wood from those of cathedrals or great tombs. Some of them are masterpieces; and an hour spent in studying these pieces is more informative than a day with laborious draughts.

It is certain that the education one automatically gains by observing works of art facilitates the further development of artistic faculties, and the assimilation of theoretical studies.

This is one of the reasons why we should always persist with so much severity in favor of the maintenance and preservation of monuments of the past.

Fortunately we can say to-day that the Government undertakes, very modestly, but with the idea of continuing the work of the reparation of the Chateau de Vincennes. Since the destruction of Coucy by the Germans in their retreat,

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the dungeon of Vincennes remains the most tremendous example of this type of construction, and it is, in many of its parts, in a marvellous state of preservation.

It was only in 1914 that the Society of Vincennes had finally decided that the dungeon should be carried to the War Department for restoring to the Beaux Arts. But it still served as a munition warehouse pending the great war, and, in 1923, finally was again reopened to visitors. In recent years, thanks to the perseverance of Lieutenant Colonel de Fossa, who is President of the Friends of Vincennes, and an artist of high esteem, one trusts that the dungeon will become one of the most interesting museums to visit in the Parisian region.

The Chateau, in the spirit of its founder, Charles V, ought "to be a kind of royal city." It is there that that king received Emperor Charles IV of Germany in 1378. And since memories are fastened to these places. Henry V of England and Charles IX died there. Henry III was the last king who lived there. Then, having become a prison, the dungeon received the most illustrious prisoners, such as the Grand Condé and Cardinal de Retz.

The roof of the Saint Chapelle has just been completely repaired, and it is with relief that one finally sees under shelter, the vaults of this jewel of our national architecture.

What is to be hoped is that the unbecoming military barracks which encumber the interior of the place may gradually be demolished. But, it would also be necessary to tear down this memorial to the military power, piece by piece, because administrations always find good reasons for occupying structures until they find a means of obtaining, through their relinquishment, another building that they may desire.

Buildings of the past so much more easily attract attention, as new structures are rare, and even rarer monumental buildings. It is necessary to wait several months yet before definitely judging the result of the new Bridge of Tournelles. The centers of the arch have been removed; while the statue of St. Genevieve is not yet in place; the piers of the old bridge have not been demolished; and the parapet has not been constructed. For the present it is nevertheless to be hoped that the disappearance of the picturesque old bridge will not be too deeply regretted.

Another monument has just appeared which is the Museum of Archæology by the architect, Bigot. Venerable pensioner, that he is, of the Villa Medici, he is accustomed to observing through his intensive studies of ancient Rome, of which he has realized a plan in relief, by some very original designs which are now in the Salons. He has at last found, in this new work, an opportunity of endowing Paris with a building truly original and characteristic. The structure is entirely of reinforced cement. The façades are uniquely in brick of a beautiful red orange, sufficiently deep. The creator has realized, always uniquely in bricks, distinctive columns and capitals which have great character in the same way as a pavement jutting up bare parts, it yields them, vibrating, to the sun's rays.

The appearance is very severe. The walls are surmounted by a kind of ridge forming various narrow and elevated battlements in brick, like the rest of the building, and are detached with elegance against the sky. The horizontal roof is not apparent, a characteristic of modern architecture.

The interior work has not yet been begun, and it is to be hoped that it will not be delayed, as so often happens, on

account of waiting for the credits that the architect has struggled in vain to obtain.

G. F. SEBILLE

### Labor Deserts National Board

The Building Trades Department of the American Federation of Labor has officially withdrawn from the National Board of Jurisdictional Awards in the Building Industry. This action, taken at the recent convention of the Federation in Los Angeles, means, in effect, that the Board, created as a partnership, is dissolved no matter what formal procedure may be adopted by the partners, consisting of the American Institute of Architects, the American Engineering Council, the Employers' Association, and the Associated General Contractors. The representative on the Board of the A. I. A. is Edward B. Lee of the Pittsburgh Chapter. Only recently Mr. Lee had been reappointed for a term of two years.

The Chairman of the Board, Rudolph P. Miller of New York, who represents the American Engineering Council, regards the destruction of this agency as an untoward event.

"Unless the building trade unions can immediately start the operation of some new plan for the settlement of jurisdictional disputes the situation which has been fairly well controlled for the past few years, will revert quickly to the chaotic conditions of former times," in the opinion of Mr. Miller.

"This action by the Building Trades Department almost automatically dissolves the National Board, and it is highly improbable that more meetings will be held. This is a real misfortune, for there is no doubt in my mind that in the eight years of its existence the Board has saved millions of dollars that would otherwise have been wasted in settling strikes caused by jurisdictional disputes."

## Obituary

### Franz Joseph Untersee

*Member of A. I. A., Boston Chapter, since 1901*

*Died at his home, Brookline, Massachusetts, on September 5, 1927*

Mr. Untersee's style of architecture was partial to the Romanesque, which he used extensively in his ecclesiastical work, to which he devoted a considerable part of his career. Among the constructions of this type designed by him is the Church of Our Lady of Perpetual Help, Brooklyn; also the Missionary House of Studies for the Society of Redemptorist Fathers at Esopus on the Hudson; and the twin towers on the Mission church in Roxbury Street, Boston.

The Public Bath House in Brookline was designed by him in 1896, and five years later the Brookline Manual Training High School, and the municipal gymnasium in an equal lapse of time. Two buildings for the Brookline Savings Bank were also his projects. Besides, he planned other commercial, municipal and residential structures.

He was born in Switzerland in 1858, and he received degrees in architecture in the Polytechnic School, and from the University of Stuttgart, Germany.

In 1882 he came to America, where he eventually established his own office in Boston, and, in 1922, another office in New York City.

## ACTION BY THE EXECUTIVE COMMITTEE OF THE INSTITUTE

### Action by the Executive Committee of the Institute

**M**EETING at the Century Club in New York on September 27 and 28, the Executive Committee of the American Institute of Architects decided to hold the sixty-first convention of the Institute in St. Louis, May 16, 17, and 18, 1928. By referendum vote of the Board of Directors, St. Louis had been substituted for Charleston as the convention city owing to the inability of the Charleston hotels to guarantee accommodations.

At the request of the president of the St. Louis Chapter, L. Baylor Pendleton, the president of the Institute appointed a Committee on Convention Arrangements consisting of J. L. Mauran, chairman; James P. Jamieson, Louis LaBeaume, William B. Ittner, and Mr. Pendleton, ex-officio. The Hotel Chase was selected as the official hotel convention headquarters.

It was voted to hold the December meeting of the Board of Directors in San Antonio, Texas, on November 30 and December 1, 2, and 3. The Executive Committee discussed suggestions that incidental meetings be held in Tulsa, Oklahoma, and in New Orleans, finally adopting a resolution "that the question of a meeting in Tulsa be referred to Director Goldwin Goldsmith of the Sixth District, with the suggestion that he arrange to get as many as possible of the Directors to meet in Tulsa, under his sponsorship as Regional Director, and on November 28 or 29, provided such a preliminary meeting will not prevent prompt attendance of all Directors at the San Antonio meeting of November 30."

#### *No 1927 Session of Board and Chairmen*

A joint meeting of the Board and the Chairman of Standing and Special Committees will not be held this December. While the joint meeting in Washington on the day preceding the meetings of the Board in December last year was held to be a precedent, the expense involved in assembling the committee chairmen at San Antonio was a controlling factor in foregoing this meeting in 1927. Then, too, it was pointed out, the committee program and functions were determined at the meeting a year ago, and are now in satisfactory operation.

Acting upon a request, transmitted through Julian Clarence Levi, that the Institute cooperate in the 1929 Exhibition of the Architectural League of New York, the Executive Committee passed a resolution "recognizing most interesting possibilities in this proposal, and requesting the Committee on Allied Arts to confer with representatives of the Architectural League in the preparation of any program or recommendation which they may wish to offer to the Sixty-first Convention."

The League desired to ascertain whether the Institute would hold its Convention (in Washington) early in April, 1929, so as to synchronize with the League Exhibition, and its banquet in New York instead of Washington. The League also proposed that the Institute appoint a committee of three to be a part of the Architectural League Exhibition Committee, and to sponsor the Exhibition particularly from the

standpoint of collaboration in the arts. Kenneth M. Murchison, A. F. Brinckerhoff, and Raymond M. Hood spoke in favor of these suggestions.

#### *Procedure for Committee Reports*

The president of the Institute observed that any decision with respect to the arrangements for the 1929 Convention should be made by the Board of Directors which comes into office at the sixty-first convention. The Executive Committee saw no reason why the Architectural League and its representatives should not confer with and enlist the interest of the Allied Arts and other Committees of the Institute, and the editor of the Journal; or why they should not make the proposal direct to the 1928 Convention. The Institute would assume no financial responsibility in the conduct of the Exhibition.

The Executive Secretary called attention to difficulties in the procedure now governing the distribution of reports of Standing and Special Committees in advance of the Convention.

After discussion, the Executive Committee adopted a resolution "that the Standing and Special Committees address their reports to the Convention as heretofore; that the Board, in its report to the Convention, epitomize the reports and offer its comment, recommendations, or resolutions thereon; that the pre-Convention Committee reports be sent to the Chapters in advance of the Convention, as heretofore, with statements that they have not so far been acted upon by the Board, and should be regarded as outline or preliminary reports which may come before the Convention in more complete form; that the President and Secretary be authorized to approve or disapprove in principle Committee reports before printing, and distribution to the Chapters prior to the Convention; that the Chapter be requested to arrange meetings for the consideration of Convention business and reports; that the Secretary be requested to refresh the minds of committee chairmen about this procedure, and to urge that they secure the participation of their members in the preparation of reports."

#### *Special Committee on Reorganization Named*

Edwin Bergstrom of Los Angeles was appointed Chairman of a Special Committee on Committee Reorganization. Other members are William Stanley Parker of Boston, and Edwin H. Brown of Minneapolis. The Committee was requested to report to the Board of Directors in December. This action followed a discussion of the preliminary studies which have been made by Mr. Bergstrom of the Committees of the Institute, their organization under the by-laws, their administrative functions, and the desirability of co-ordination.

Responding to a letter from D. Everett Waid of the New York Chapter, Chairman of the Building Committee, submitting a design and estimates for two markers to take the place of those in temporary use on The Octagon property, the Executive Committee expressed its preference for the use of clay or marble rather than bronze. Chairman Waid was advised that the Executive Committee would approve the expenditures necessary to the installation of the markers.

Mr. Waid stated that the price for the two markers in dark brown bronze with white letters, similar in size to the temporary markers now in place, but executed in accordance



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with the scale and full size details furnished by the Committee, would be \$325 for the larger marker and \$200 for the smaller one, with possibly \$55 additional in case the United States should charge an import duty. It is expected by the bidders, the Birmingham Guild, that there will be no duty because the tablets are of an historical nature.

William Emerson, first vice-president of the Institute, has presented to the Library of the Institute a copy of his book "Old Bridges of France." The Executive Committee expressed its appreciation of the gift and directed that the book be placed on the library shelf of The Octagon until the library building is ready.

### *Colonial Models offered to Institute*

The Committee was advised that Mrs. Frank Brett Noyes has offered to the Institute models of Colonial homes made by members of the Garden Club of America. One represents a southern and one a New England type of Colonial house and garden. The Committee voiced regret at its inability to accept the models at this time on account of crowded conditions at The Octagon. It is hoped that if and when the new building is completed Mrs. Noyes will renew her generous offer.

No action was taken on a suggestion addressed to Vice-President Emerson by Ralph Adams Cram that a meeting of the International Congress of Architects be held in connection with the Thirtieth Anniversary in 1930 of the Founding of the Massachusetts Bay Colony.

The Executive Committee adopted a resolution requesting Indianapolis architects not to use the seal of the Institute in poster and billboard advertising of the Architects' Building Material Exhibit of Indianapolis. This action followed discussion of a communication from Clarence T. Myers, Secretary of the Exhibit, which is operated by Indianapolis architects, some of whom are members of the Institute. Pending action by the Executive Committee the Indianapolis group had been asked not to use the seal, because heretofore its use has been restricted to Institute and Chapter documents and letterheads.

Correspondence between the Pacific Foreign Trade and Travel Exposition, the Secretary of the Northern California Chapter, and the Secretary's Office, was read. It discussed the feasibility of holding an architectural exhibition at the Pacific Foreign Trade and Travel Exposition, which will take place in San Francisco between November 11 and November 20, 1927. The Chapter is in favor of such participation and offered to cooperate. It also hoped for cooperation from the Southern California Chapter. The Executive Committee decided that the matter was one for Chapter action.

Vice-President Emerson, Chairman of the Committee on Foreign Relations, read a report of the suggestion that the Institute take space at an exposition of the decorative and building arts to be held in Paris. The Executive Committee took the view that the Institute should not apply for space at this exposition.

The question of the feasibility and desirability of extending to the United States the service provided by the Architects' Defense Union, which operates under the auspices of the R. I. B. A., was referred to the Committee on Contracts with a request for a report. The purpose of the Union is to insure the architect against damages of various kinds. The matter was presented to the Executive Committee by Hugh Roberts, Secretary of the New Jersey Chapter.

### *Architects asked to Aid Small Home Builders*

A letter from the editor of "Better Homes and Gardens" requested the cooperation of the Institute in developing a plan which the publication has in mind for aiding small home builders in all sections of the country, through the appointment of representative architects in various regional districts, who would give advice and other forms of service to prospective home builders.

The correspondence was submitted to C. Herrick Hammond, Chairman of the Committee on Small Houses, who said that an opportunity for public service, and for helping the profession of architecture, appears to be offered. He suggested a conference in Chicago.

A supplementary letter from E. T. Meredith recognized the value of the Architects' Small House Service Bureau with regard to houses of six rooms or less. He also desired the cooperation of the Institute in developing a program for houses having more than six rooms. He stressed the fact that Better Homes and Gardens, in the case of such houses, would not offer plans and specifications, and would advise the employment of an architect. The magazine really desires floor plans of the best type, which would be published under the general approval of the Institute, and with comments or criticisms from architects of national standing.

The Executive Committee directed "that the correspondence be referred to the Chairman of the Committee on Small Houses to be taken up with the President of the Architects' Small House Service Bureau, with the suggestion that they hold a conference in Chicago with representatives of Better Homes and Gardens, and with the request that they look into the question of cooperation and make a recommendation to the Board."

The Committee authorized the Structural Service Department to approve the Simplified Practice Recommendation on Grading of New Billet Steel for Concrete Reinforcement, as issued by the Division of Simplified Practice of the U. S. Department of Commerce. The request for approval was made by N. Max Dunning, Director of the Structural Service Department.

### *Structural Service Department*

Correspondence was presented from the Structural Service Department relative to minor changes in Simplified Practice Recommendations which have been approved by the Board of Directors of the Institute.

It seems that after such recommendations have passed the Institute requirements and have been issued as recommendation of the Department of Commerce, a Steering Committee is appointed by the Department to study the operation of the standards and to receive suggestions for changes or criticisms. About once a year this Steering Committee meets and sometimes authorizes minor changes. When this is done the revised recommendation or code is sent to all of those who originally approved it to secure their approval of the changes or revisions.

It was the opinion of the Executive Committee that minor modifications should be approved by the Structural Service Department under general authority. The Structural Service Department was authorized "to use its discretion in approving in the name of the Institute minor changes or revisions in any Simplified Practice Recommendations or similar codes

## ACTION BY THE EXECUTIVE COMMITTEE OF THE INSTITUTE

issued by or through the Department of Commerce and without the reference of such changes or revisions to the Board of Directors of the Institute."

The Structural Service Department was also empowered "to approve minor changes or revisions in the name of the Institute in standards or codes which have been originally approved by the Board of Directors of the Institute, without a reference of the same to the Board of the Institute, and without action of the Board thereon, provided such proposed minor changes or revisions shall have been approved by the Advisory Council of the Structural Service Department, and by the Director of the Structural Service Department."

The meeting of the Executive Committee was attended by the full membership, including President Milton B. Medary, who presided; William Emerson, First Vice-President; C. Herrick Hammond, Second Vice-President; Frank C. Baldwin, Secretary; and J. Monroe Hewlett, Director. The Treasurer of the Institute, Edwin Bergstrom, and the Executive Secretary, Edward C. Kemper, also attended.

### Music in Architecture

*(Continued from Page 325)*

The mighty elm lends its dignity here and there, to remind one that all music, however new in spirit, has a background of which Father Time can tell the tale. Stone benches encircling some of the large elms in the center of the court invite pensive pondering in the full of moonlight when the subtle shadings form new outlines for one of plastic conception. A nocturne of stone is here that is as beautiful in harmony as any created by musical genius—it is a musical nocturne, by moonlight, put into the rhythm of cold and delicate tones.

In the brightness of the moon or the glow of the sun the same adaptation fittingly varies with the hour and the mood.

All buildings of the arrangement are low, except the two towers, and receive by Southern exposure the glowing radiance of the setting sun. These buildings increase in height as one looks northward over the group and structures running east and west have been left as low as possible to allow Old Sol's finger to touch all strings of the harp, as he slowly, softly lowers into the West.

What is the real melody of this musical compendium? The charming thought is that into its ancient Gothic harmony have been introduced many variations of phrase and strange chords with no idea of utility—just simple little tunes rightly introduced and made beautiful by themselves, giving pleasure to the musical sensibility of the chance listener. The body of the lyric carries the melody of centuries, while the details ring out the feeling that everything changes. The great mass of design has found its lyricism from 12th century architecture, but the working out makes one wonder if the idealistic Beethoven who created such beautiful harmonies would enjoy associating with the soul of Richard Strauss.

### International Exhibition at Melbourne

*(Continued from Page 348)*

nothing to the world's store. They build bigger than has ever been known, and trim with the creations derived from those who long since learned the supreme value of quality."

In the same column it speaks of "Germany disillusioned." "The German exhibit impresses one as an endeavor to work out in the drafting office of some great industrial concern some enforcedly novel type of architecture.

"It is also an effort parallel to the endeavor of turning swords into ploughshares, but in this case it is turning barracks into flats and factories of appalling monotony.

"This is the architecture of frustration; of smashed faith in the textbook, drill and scientific formulas.

"Czecho-Slovakia suffers from postwaritis, and much of her work shows it. They will both recover and yet do good work."

Returning to comments from the *Age*, which seems to have covered most thoroughly every phase and point of view about the exhibit.

"Architecture is apt to be regarded in Australia as a mere matter of hard, concrete facts and such like. Nothing is further from the truth, as Australian architects are attempting to point out, but, unfortunately, while there is no public demand for good work, good work will not be forthcoming.

"The exhibition will attempt to create a high public standard of architecture. If Melbourne is to become a city to be proud of our future buildings must be an improvement on some of the existing edifices which men of taste would never have allowed to be put up.

"In these troubled days, even religion is not a universal basis of brotherhood, being split up into warring factions. Perhaps the brotherhood of art and science will alone prove binding in the new era which is now dawning.

"Mutual appreciation of beauty does, and must bring the peoples of the world together.

"Architecture has been called the mother of art, and as such should be appreciated, so that buildings can be a joy to rich and poor alike. We may not like certain styles of foreign architecture, but by studying them we are moved by a fellow feeling, and the more we study the stronger our bond of sympathy and mutual interest.

"The essential difference between architecture and the other arts lies in its immediate indestructibility. A bad picture, a very faulty musical composition, or an offensive book can all be destroyed before they are completed, but a bad building is a perpetual affront.

"It is to be hoped that the exhibition will help to create a public demand in Australia for a higher architectural standard."

## From Our Book Shelf

### *Backgrounds*

The writer knows nothing of the previous seven but he is indeed grateful to know the eighth work<sup>1</sup> published by the Yale University Press under the Philip Hamilton McMillan Memorial Publication Fund. In his humble judgment, if the trustees had done nothing else, and did nothing more, this one book would fully justify Mrs. McMillan's gift. It is a tremendously significant book; it marks a real step in modern understanding of the meaning and the message of architecture. Ruskin and his followers had an inkling, but they were confused by details and their own exuberant fancies. Louis Sullivan has contributed the basic ideas for a complete philosophy of architecture. Lethaby, Penty, Mumford have interpreted modern architecture, and Mumford, especially in his "Sticks and Stones," has shown us the epic sweep of the architectural age-current. It has been the task of Seward Hume Rathbun to meet the sciolists on their own grounds, to analyze, painstakingly, the various historic "styles," to re-interpret them in terms of a deeper understanding. He has taken apart many an architectural toy, and reconstructed it as a serious human thing, a product of life.

To say that he has fully captured the spirit of the mighty past, would be an exaggeration. That will never be done until a poet-philosopher shall be inspired to delve in this enormous field, and after a lifetime spent in examining, listening, thinking, feeling, working, shall pour out his heart in a great *Summa* of human life. The subject is too vast, too intimately wrought of the deeper inner faculties of the mind too generously spread out in form and substance to be adequately interpreted by any but a superman.

The basic idea of the book is not a history of architecture. It is intended to be a preface to the study of the history of architecture. It is such a preface, however, as should be administered to the young student at the hands of a very careful, wise and reverent teacher. Unaided by such guidance, one feels that the average young person would soon become confused, and perhaps utterly lost. It is such a preface as would need to be kept in mind all through one's course of study—more than that—all through one's life, if architecture is one's vocation. Rightly used, it furnishes keys that will open many doors.

The first chapter on "Fundamentals" lays down basic principles which ought to be stated at the very outset of the student's course of study. Here we find the "elements of architecture," not as the highly developed special forms which were solemnly shown us old timers in our student days, but pier, lintel and arch in their potent simplicity. For example:

"If the demand of use alone should be satisfied, giving no thought to proportion, to expression, or to beauty of form, architecture would cease to be a fine art; if expression and beauty only were considered, ignoring the demands of usefulness, it would become mere scenery. A building may have nothing to recommend it but the dignity with which it fills some need honestly, and still maintains a certain value, but a building which does not fulfill its need is fundamen-

tally false in its conception, can have no real value, can give no lasting satisfaction, for it is a lie."

And this: "Again it is with architecture very much as it is with life that superficial appearances are not always safe guides to our judgment. It is the underlying facts alone which, if the whole structure has integrity, can make these appearances magnificent. An honest building can stand any criticism of its self expression, for whether we like it or not, it is founded on something real."

As he reads, the reviewer looks backward and thinks how wonderful it would have been if, in his student days, he had had such a book as this with which to vitalize the dry facts gleaned from the ponderous Mr. Fergusson. What a loss was mine, yet what a joy to have, even at this eleventh hour! Let no one think of this as a mere textbook for students. It is a book to be read by every lover of architecture, whether student, teacher, practitioner or layman.

The author's scheme is to discuss in a chapter one particular period or phase of civilization, focussing the reader's attention upon the country or nation most fully representative of the period. Except for Egypt, which was a sort of forerunner of western civilization, only the great movements of the peoples of Europe are treated. After each picture of the life of a period follows a chapter dealing with its architecture. By this method an entirely new interest and understanding is given to the study of architecture as an outward expression and record of human life. Egypt comes first in its splendid isolation. Greece follows, all shining with its brilliant intellectual beauty. Then Rome, conquering, domineering, with a mighty power and influence, persisting through downfall, diverging into eastern and western streams, and, in the west, through the Church, sending out waves of energy which finally produced the miracle which we call Gothic Architecture.

The discerning author gives us no separate chapter on Romanesque. That transitional period is placed, where it belongs, in the story of Rome, eternal, but ever changing. France is dealt with, most fittingly, as the civilization which blossomed and bore its richest fruit in the Gothic harvest—marvellous time of rich spiritual exuberance. Italy found her best expression in the days that followed, and is easily discerned as the mother of all that was best and loveliest in the Renaissance. With rare insight Mr. Rathbun shows us the fallacy of the popular modern idea that the Italian architecture of the 14th century solved the final working out of a world formula. Looking through his eyes, we see at once how pictorial was this fascinating Italian architecture; how profound was the influence upon architecture of the great painters; and how ultimately devastating has been the result of the widespread adoption of their pictorial philosophy.

England is placed alone as being influenced by all the great currents of thought, and as reacting upon them in her own English way. "England has not created expressive form. . . . England received all the outside creations of world significance, whether of ideal, of action, or of expression; she received Christianity in its spirit and in its organization; she received feudalism and absolute royalty; she received the Renaissance and all the revolutionary effects of economic growth; but her spirit dominated imposition and had the power to transcend form—England the symbol contains few elements that were not bred of England. . . ."

<sup>1</sup>A Background to Architecture. By Seward Hume Rathbun, M.A. Yale University Press.



## FROM OUR BOOK SHELF

The poetry of England was the essential art of England. It stands with the sculpture of Greece, with the cathedral of France, with the painting of Italy to represent the creative imagination of a nation."

After so much of praise will it be ungracious for the reviewer to suggest more illustrations for future editions? For the student to follow intelligently the carefully worded description of Gothic vaults, for example, without an equally carefully worked out series of diagrams, would be harder, we believe, than was the reading about the famous bridge in "De Bello Gallico."

The enthusiastic reviewer also feels impelled to confess to a sense of difficulty with the author's literary style, as being sometimes needlessly involved, and hard for the average mind to follow at the first reading.

These little things are mentioned out of fairness to the author, and as evidencing the reviewer's effort to be judicial in the review of a tremendously significant book.

W. L. S.

### *Architectural Construction*

This is one of a series, the first of which, "Architectural Construction, Volume I, Analysis of Construction," was by Voss and Henry. "Architectural Construction," Volume II,<sup>1</sup> has previously included Book 1 on Wood Construction, and is announced to continue with Books 3, 4, and 5, on Concrete Construction, Walls and Foundations, and The Mechanics of Structural Design, respectively. The present book contains five hundred and sixty-four pages, 9 by 12 inches, and many good illustrations.

The book does not pretend to cover completely the derivation of fundamental formulas, references being made to steel handbooks and to books on mechanics for part of such matter. There are many very helpful numeric examples. Recommendations and assumptions may, in general, be considered over conservative.

There are forty-one pages given to beam design and connections, the subject of riveting being well covered. The properties of sections and moment formulas are given and used without derivation of the formulas. The method of starting with a numeric example of beam design with unexplained symbols and special forms of formulas, which are only explained several pages further on, is confusing. Some special forms of fundamental formulas are given without any explanation whatever. There is no suggestion that steel beams are ever designed by the use of safe load tables or moment of resistance tables; the section modulus method given takes more computation and more time. Sixty-two pages are given to plate girder design, again with numeric examples with mysterious symbols and special forms of formulas preceding their explanation by several pages. Formulas are derived in the case of plate girders. It would be interesting to see a discussion of the design of a plate girder web with large openings cut through it, as often happens for vomitories in theater balcony design. Floor construction, including loads, is covered thoroughly in one hundred and twenty-two pages, formulas and tables being used in numeric examples of reinforced concrete slabs without derivation. The seven factors given as affecting the strength of concrete do not include the water content. Roof trusses and

covering are given eighty-eight pages, graphic and numeric methods for obtaining reactions and stresses in members being used, the explanation of graphic methods being too short to be clear to a beginner who did not know his graphic statics. The funicular polygon is used to obtain reactions without explanation of its derivation. In general, the reviewer believes the numeric method to be more easily understood by beginners. One cannot help wondering whether some of the methods of obtaining stresses in truss members were not introduced by teachers of statics looking for applications of theory rather than by truss designers anxious to find the most direct method for getting stresses. There is no suggestion of the fundamental principle of truss design that rafters should in general be of equal-lengths, hence that purlins should be equally spaced, that a strut should support each purlin, and that a tie should take the thrust at the other end of each strut. Appreciation of these simple facts would help to keep the inexperienced designer from inventing the strange medley of web members often seen in architects' trusses. There is no discussion of partial loading of parallel-chord trusses supporting floors, although live loading on part of the length of such trusses largely increases the stresses in web members and may change one or more of them from tension to compression or vice-versa. Nor is there any warning that partial live loading must be considered on cantilever trusses for sloping roofs. There is no discussion of the lateral staying of top chords of trusses which have roofs suspended from their bottom chords, a problem which also arises in the case of small pony truss highway bridges which may well be designed by readers of this book. There are sixty-seven pages on columns, fifteen on exterior wall frames, fourteen on wind bracing, thirty on mill buildings, and short chapters devoted to manufacturing, lintels, stairs, elevators, and a chapter on special construction, including store fronts, marquees, flag-poles, sidewalk lights, library stacks, fireplaces, steel water tanks and towers, and smokestacks.

There are naturally some typographical errors which may bother the student, but there are also some indefinite statements, some general statements made without qualifying exceptions, and some descriptions of current practice which may not be common. Some of these which were noted are given below.

References to preceding articles have those articles wrongly numbered on pages 117, 297, and 305. Illustrations are incomplete or incorrect on pages 25, 39, 80, 107, 109, 278, 292, 305, 389, and 407. Wrong letters or words are used on pages 76, 99, 251, 307, 320, 321, 348, and 450. There are numeric errors on pages 65, 183, 184, 227, and 348. Incorrect statements are made on pages 303, 321, 335, 390 and 400. There are some indefinite statements like "The combined stress must not exceed the specified limit" on page 298; and some general statements which should be qualified as, for instance, "The general rule that the stresses in the web members are alternately in compression and tension . . ." on page 294, and "The same number of rivets should be driven in each of the outstanding legs of the clip angles as are driven in the legs against the gusset" on page 318. Statements are made without explanation, as in referring to bearing plates on page 35 the statement is made that "As beams are ordinarily embedded in the masonry, the plate is not in simple flexure," or in referring to gusset plates on page 320 "The corners of all plates should come under the edges of the angles."

<sup>1</sup>Steel Construction, Vol. 2, Bk. 2. By Voss and Henry.

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Some statements of practical usage suggest doubts. Is it general practice to rivet plate girder flanges to sole plates at bearings with enough rivets so that they will resist horizontal shear, and thus allow angle leg and sole plate to act as one, as on page 119? Are tie rods for floor arches ever anchored to the wall as on page 204? Is it common practice to give the distances between working points on trusses in feet and decimals of a foot, as on page 316? Is grout commonly used between steel billets and grillage as on page 391? Are cast-iron columns ever spliced by flanges in contact over their whole area, as on page 410? Does a pair of angles spaced 2 inches apart, as on page 416, form a good support for a 12-inch wall?

Some recommendations and assumptions might well be qualified by stating that there are other possible methods and assumptions. Why should a distributing plate be used under grillage beams, as on page 119? Why should the webs, flanges, and cover plates of columns be of nearly the same thickness, as recommended on page 356? How can the rivets be driven in column (t) of page 357? Why should eccentric loads on columns be neglected when live loads are less than 150 pounds per square foot? This would neglect eccentricity for all wall spandrel beams in office buildings. If a steel billet is figured as a cantilever from the face of the column, as on page 392, it is assuming that all of the upward reaction on the projecting portion is concentrated along the knife-edge face of the column. Is this reasonable? On page 394, why ignore the downward moment of the load from the column on the upper part of the base, when computing the bending moment of a cast-iron base plate about its middle?

The book could be reduced in size by omitting any tables of properties and safe loads of rolled shapes which are given in the steel companies' books. These change so often that they should be obtained only from the latest editions of the handbooks. The current tendency toward reduction in the number of sizes and patterns in building materials, reinforcing fabrics for one instance, make it seem undesirable to include tables and illustrations from manufacturers' publications which represent only present or past stock. The size of the book could be reduced still further by omitting extraneous matter like elevators, stairs, library stacks, light iron work, store fronts, terra cotta details, and many of the half-tones. Architects need more books each of which covers one subject thoroughly, rather than expensive volumes, which contain short articles on subjects which the architect must go into more thoroughly. Nor does the architect want books of architectural construction which contain many pages of matter of interest only to the civil engineer.

In spite of the criticisms offered here the book is the most complete treatment of the steel construction of buildings known to the reviewer.

CHARLES W. KILLAM

## Applications for Membership

November 12, 1927

TO THE MEMBERS OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or its Executive Committee for action

on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

BOSTON CHAPTER.....	James Laying Mills
CENTRAL NEW YORK CHAPTER.....	Bernard Heatherley, Howard Steitz
CINCINNATI CHAPTER.....	Reed F. Stockdale
CLEVELAND CHAPTER.....	Chester N. Lowe, Frank A. Ward
FLORIDA CHAPTER.....	Frank Wyatt Woods
HAWAII CHAPTER.....	William M. Potter
IOWA CHAPTER.....	George B. Hilgers
KANSAS CITY CHAPTER.....	Wm. Dyke Blacker, Marshall C. Cross, Frederick A. Duggan, Asa Ernest Griffith, F. W. Redlich, John Wesley Robb, A. Thomson Thorne
NEW JERSEY CHAPTER.....	Albert E. Micklewright
NEW YORK CHAPTER.....	Simeon B. Eisendrath, Albert Hum- ble, Frederic Palmer Kelley, John M. Liptak, Ellwood Williams
NORTHERN CALIFORNIA CHAPTER.....	George R. Klinkhardt, Erle J. Osborne, Warren Charles Perry
SOUTHERN CALIFORNIA CHAPTER.....	Cyril Bennett, Clarence Cullimore, S. Charles Lee, Leslie H. Lippiatt, Austin C. Whittlesey
ST. LOUIS CHAPTER.....	Albert B. Frankel, Charles A. Hayes
TOLEDO CHAPTER.....	Stephen M. Jokel, Frank P. Lange
VIRGINIA CHAPTER.....	Samuel J. Collins, Wm. M. Col- lins, Walter Jones, Jr.
WASHINGTON, D. C.....	Arved L. Kundzin
WASHINGTON STATE CHAPTER.....	William R. Grant, Franklin Cox Stanton
WEST TEXAS CHAPTER.....	Addis E. Noonan, August Watkins Harris

You are invited, as directed in the By-Laws, to send privileged communications before December 12, 1927, on the eligibility of the candidates, for the information and guidance of the Members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

Yours very truly,  
FRANK C. BALDWIN,  
*Secretary.*

## Old New England Frescoes

(Continued from Page 347)

brick mansion of classic design with a low dome at the center and octagonal ends, which give it the appearance of Monticello, the home of Jefferson.

This also has a setting of gray sky with pink clouds just above blue hills, greenish ground and trees. This pastoral scene is enlivened by the presence of a red cow and a man in gray. A gray colored river or road passes nearby. A dark colored dado extends around the room giving pleasing contrast and balance.







MAJOR CHARLES PIERRE L'ENFANT

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XV

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Number 12

## Washington

THERE MUST BE NO RETURN TO THE DAYS OF KUBLA KHAN

By ABRAM GARFIELD

*Chairman, Committee on Public Works, A. I. A.*

“IN Xanadu did Kubla Khan a stately pleasure dome decree.” That was the way it used to be done and one can be quite sure that that decree was carried out. There is an authority back of those words that is convincing. Some one was put in charge and Kubla Khan saw to it that he got what he wanted.

Now, it is a very curious thing, but General Washington made a pronouncement that was not unlike. He and Major L'Enfant walked over the ground and announced “Here shall be the National Capital. There shall be the Executive Mansion. Great avenues shall be extended thuswise so as to give vistas and views.” They planned well, and for the future, but at this point the parallel breaks down. The decree was made, but the authority to carry it out was in other hands.

This is really the story of Washington City. A plan was made and many plans have since been made, but no Congress has ever accepted any of them. Every plan for the future of our Capital City exists upon sufferance only so far as Congress is concerned, and this fact should be constantly borne in mind in any consideration of the subject.

Articles will appear in the JOURNAL this winter covering different features of the Washington plan, and this introduction is to warn the members of the Institute that they must not take past victories and present successes as final. They must always keep in mind the necessity for watchfulness lest a future Congress, with the best of intentions but because it is uninformed, will introduce some measure that will be damaging if not destructive to some well thought out intention or plan. President Roosevelt expressed the

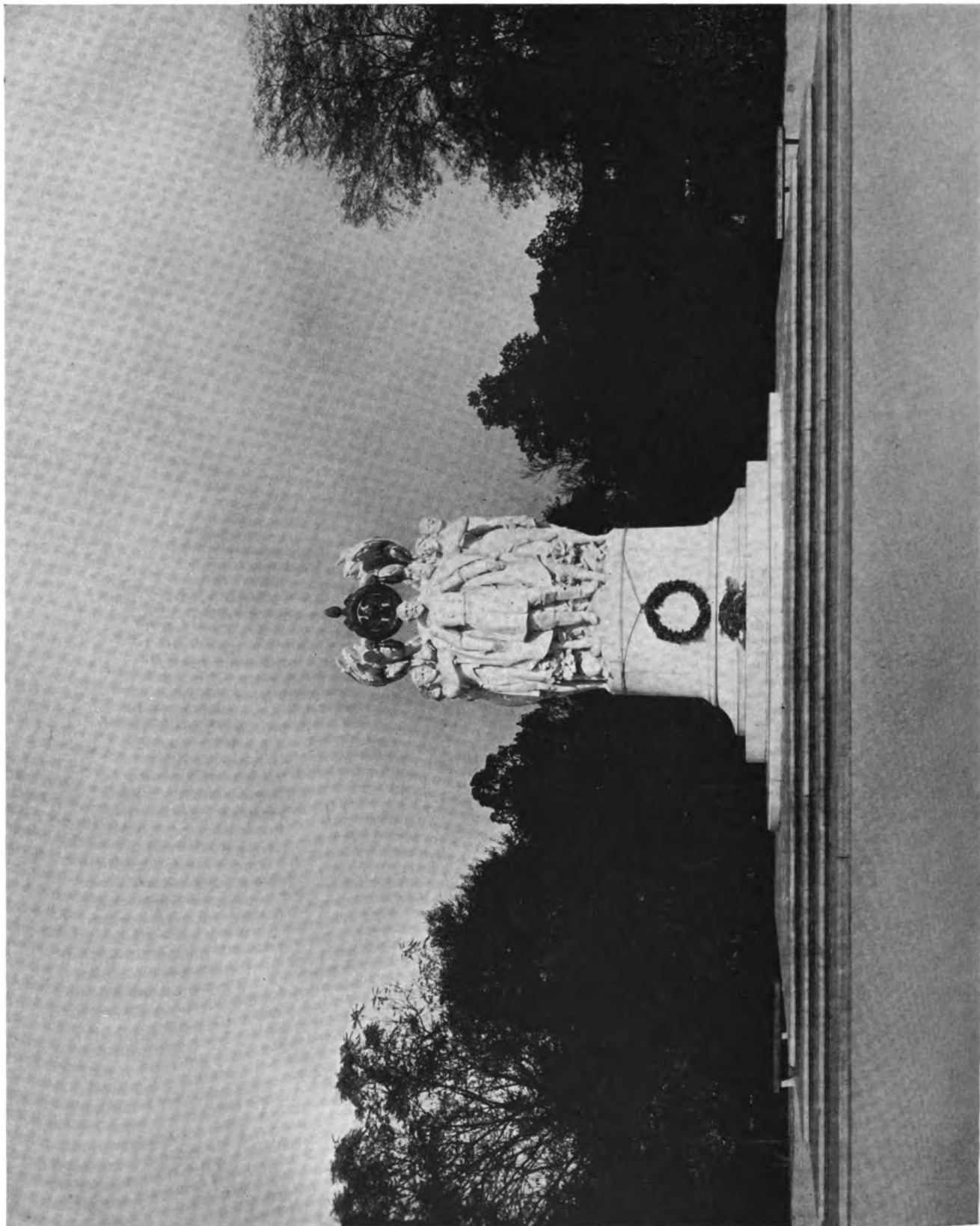
hope that the American Institute of Architects would keep a watchful eye upon the White House, and this hope might well have been extended to Washington City. Some one must do it, and no organization is better fitted to do this and to express that part of public opinion which is interested in the fine arts than the Institute.

Major L'Enfant's city plan was used in its main principles so long as the city remained within those limits, but during the middle of the last century extensions were made without regard to anything except the views of those who were opening up new streets. If these gentlemen knew the principle of the original plan it was only in conformity with the state of the American mind of that day that they should look upon their own plan as a little better than any one's else and especially that of a foreigner. At any rate a large section of Washington is laid out without regard to the L'Enfant's plan, and it is quite probable that it was considered of no importance.

When, about forty years ago, a few people began to suspect that the practice of the fine arts was a little too difficult to be taken up by just anyone, the plan and development of Washington began to be discussed. This paper will not go into the history of the McMillan or McKim Commission or of the other commissions which have been appointed, and which have made valuable reports since that time. The purpose, now, is to have the Institute keep in mind the uncertainty of the situation rather than the accomplishments.

The axis of the Mall was changed so as to take into

*(Continued on page 396)*



THE MOORE MEMORIAL, DURHAM, N. C. 1927. IN UNION SQUARE, NEW YORK CITY. COURTESY OF THE NATIONAL ARCHIVES. PHOTOGRAPH BY THE NATIONAL ARCHIVES. COURTESY OF THE NATIONAL ARCHIVES.



# The Washington Plan

ITS VICISSITUDES AND TRIUMPHS DURING TWENTY-FIVE YEARS

By CHARLES MOORE

*Chairman of The National Commission of Fine Arts*

A QUARTER of a century has elapsed since a comprehensive plan for the improvement of the District of Columbia was reported to Congress. Although the plan has never been officially adopted in its entirety, nevertheless its cardinal features have been executed. In the language of Elihu Root, so many pegs have been driven that the plan is now firmly fixed. This result was reached first because of the reasonableness and excellence of the plan itself; and secondly (since no plan executes itself) because of the steadfastness and persistence of men, in and out of public life, who have kept in view the ideal Capital City as presented in the plan, and who have risen, as need was, to prevent violations and mutilations of the plan for the sake of expediency, false economy, or pride of opinion.

The Plan of Washington, presented in 1902, was based upon the principles embodied in the L'Enfant Plan, of 1792, as approved by President Washington. The L'Enfant Plan in turn was based on the principles established by LeNotre and his fellow workers more than a century before, and generally accepted in the location and surroundings of public buildings since the days of Louis XIV. The men who made the Plan of Washington at the behest of the Senate were without superiors, in experience and in ability, then or previously, in this country. This Commission of experts (Daniel H. Burnham and Charles F. McKim, architects; Augustus Saint-Gaudens, sculptor; and Frederick Law Olmsted, Jr., landscape architect) brought to their task training secured in planning the Chicago Fair. They were selected by the Senate Committee on the District of Columbia, with the advice of the American Institute of Architects. Their work was done during the year 1901.

At the outset the Park Commission realized that in order to set the City of Washington in order the railroads must give up their tracks crossing the Mall and thus dividing that park connection between Capitol and White House. Hopeless as this prospect seemed, it was the first step accomplished. The story has been told so often that now it needs no more than the mention, with due record of the achievement.

The report of the Commission begins with calling attention to the fact that the opportunities afforded by nature for mitigating the heat of Washington during the spring, summer and early autumn have been neglected to a degree unusual in cities with even less trying climatic conditions. Stress was laid upon the

need of fountains as numerous as those in Rome, and of increasing the city water supply which was then so inadequate even for ordinary uses as to make Washington a city of dry fountains.

After suffering from an inadequate water supply for more than a quarter-century, in 1927, the supply was doubled. During that period there have been added:

The fountain in the White Lot erected to the memory of Frank D. Millet and Major Archibald W. Butt, United States Army, designed by Daniel Chester French and Thomas Hastings.

The Dupont Fountain replacing an obsolete statue of Admiral Dupont in the circle named for that worthy, designed by Daniel Chester French and Henry Bacon.

The Columbus Fountain in the Union Station Plaza, designed by Lorado Taft; and the two gushing fountains, designed by D. H. Burnham & Co., as portions of the Station entourage.

The John Paul Jones statue and fountain at the foot of Seventeenth Street, designed by Charles H. Niehaus and Thomas Hastings.

The Aztec fountain in the court of the Pan American building, designed by Mrs. Harry Payne Whitney.

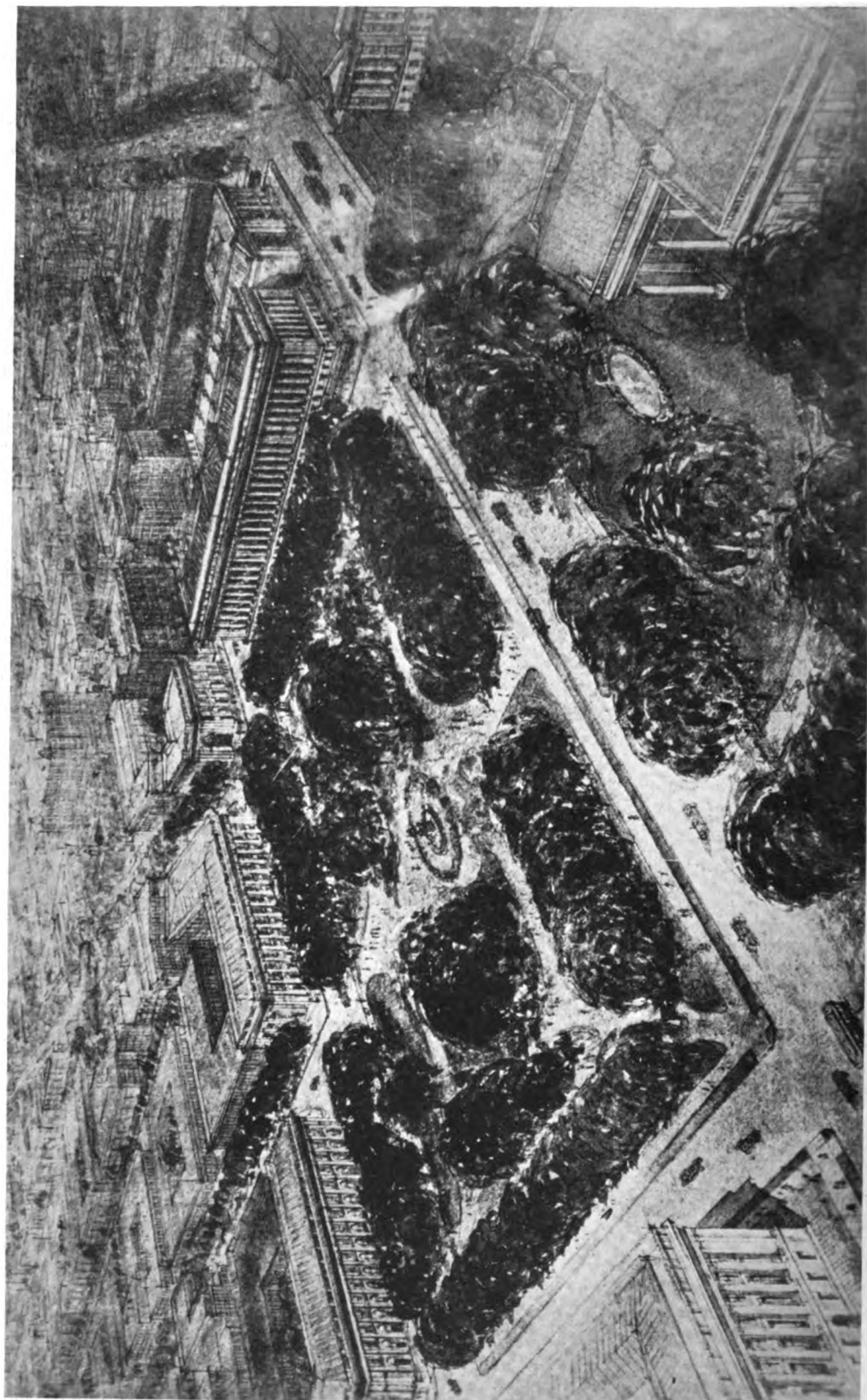
The McMillan Fountain, in McMillan Park, near the Soldiers' Home, in memory of Senator James McMillan, Chairman of the Senate Committee on the District of Columbia, under whose direction the Plan of 1901 was prepared. The fountain was designed by Herbert Adams, sculptor; Charles A. Platt, architect; and Frederick Law Olmsted, Jr., landscape architect of the park.

In this connection may be mentioned the pool in the truly beautiful Pan American gardens; the pools in front of the National Academy of Sciences building; and the great reflecting basin between the Washington Monument and the Lincoln Memorial.

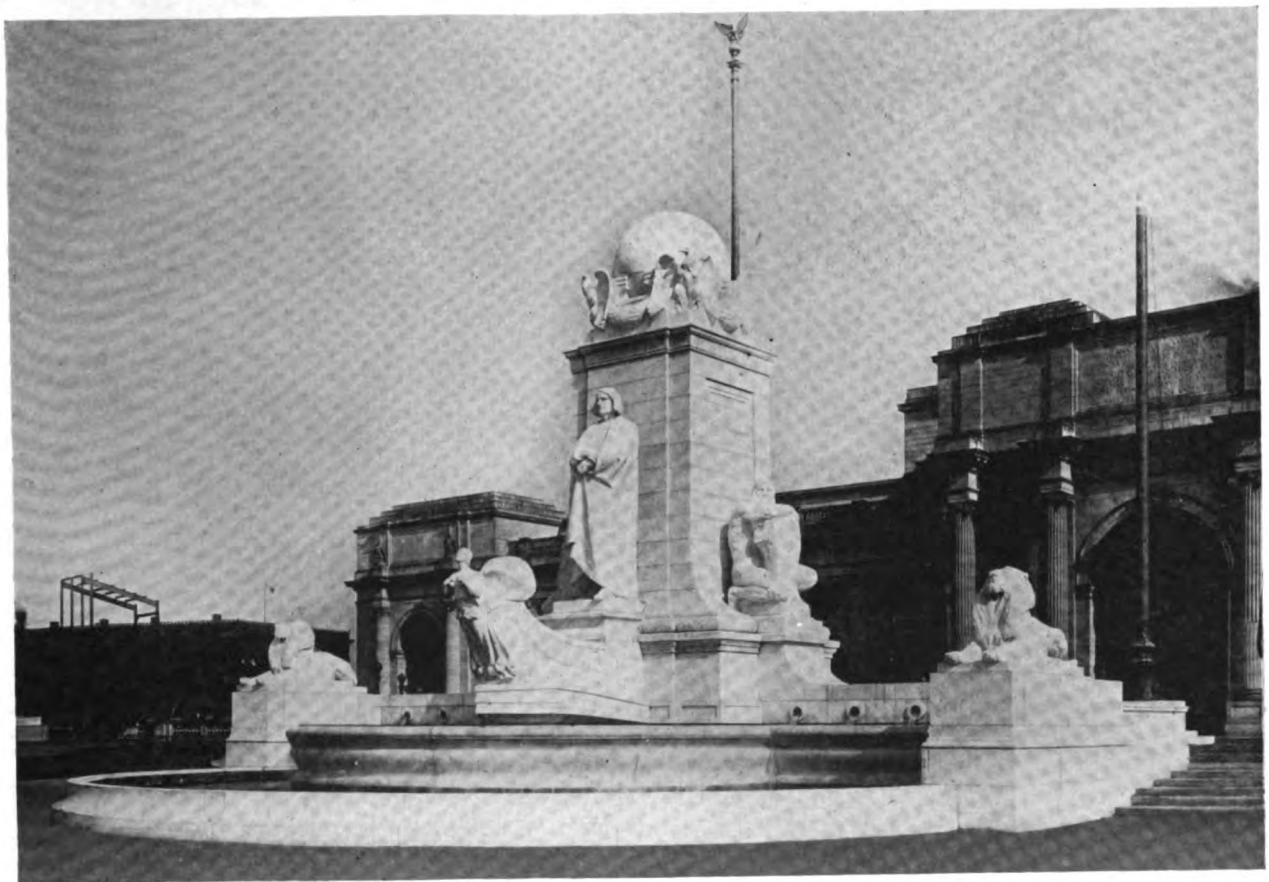
These new fountains are but a small fraction of the water display shown in the Washington Plan.

*"Scarcely secondary in importance to fountains are public baths,"* says the report.

To meet this need in the past a bathing beach was constructed in the Tidal Basin. The location itself was disturbing; and the use of Potomac water, even when treated with chemicals, was found to be detrimental to health. In the face of demands for additional facilities, Congress abolished the bathing beach and has undertaken to provide swimming pools in various portions of the city, mainly in connection with public schools. Meantime the country clubs and

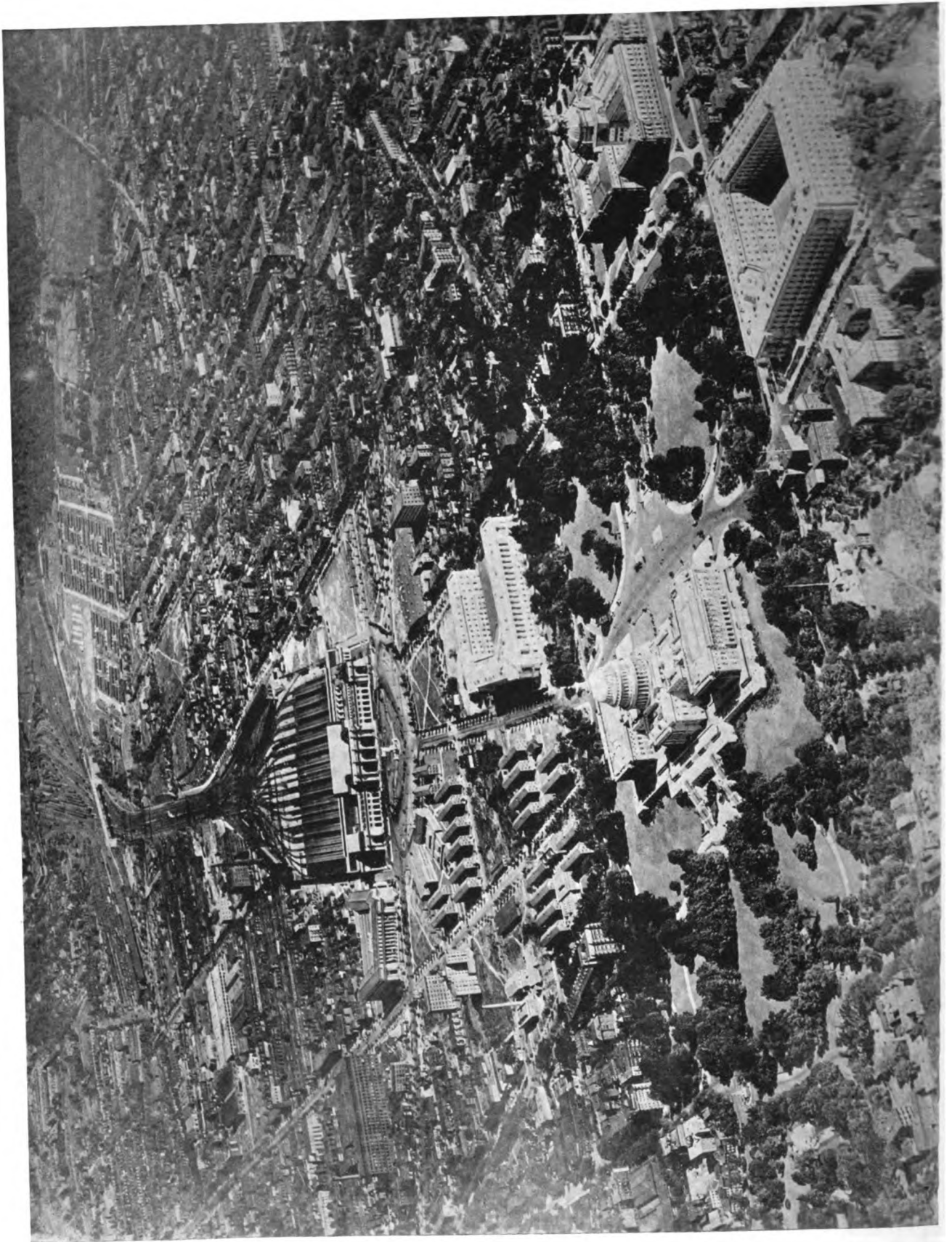


AN ARCHITECTURAL DESIGN BY CASS GILBERT  
FOR THE TREATMENT OF THREE SIDES OF LAFAYETTE SQUARE



(ABOVE) DUPONT MEMORIAL FOUNTAIN AT DUPONT CIRCLE. DANIEL CHESTER FRENCH, SCULPTOR; HENRY BACON, ARCHITECT  
(BELOW) COLUMBUS MEMORIAL FOUNTAIN IN THE UNION STATION PLAZA. LORADO TAFT, THE SCULPTOR





AN AIR VIEW OF THE CAPITOL GROUNDS AND UNION STATION

## THE WASHINGTON PLAN

private enterprise have supplied facilities meager in comparison with the needs. The situation has not been adequately met.

In regard to the location of public buildings, the Commission stated five cardinal principles:

*First: That only public buildings should face the grounds of the Capitol.*

The Senate and House Office Buildings, designed by Carrère and Hastings, have been constructed to face the Capitol grounds on the north and the south. Furthermore, Congress has purchased lands between the Capitol and the Union Station, and plans are being made for gardens and for the location of public buildings to occupy this area. On the south the House of Representatives proposes to build additional offices; but on both north and south there are still private structures, at the foot of Capitol Hill, to be purchased.

In the L'Enfant Plan the area west of the Capitol grounds is shown as a plaza. That artist never intended that what he called the Congress House should turn its back on the President's House, that other great focal point in his scheme. One of the many perversions of the original plan was the location of botanical gardens in this plaza area, thus throttling the development of the Mall parkway. Indeed so heedless were the Powers, that during the Civil War railroad trains passed along the west front of the Capitol grounds and so late as 1870 the desecration was completed by locating a railway station in the Mall itself. The Senate Commission undertook to restore the authority of the L'Enfant Plan. By slow and hesitating steps this result is being accomplished. First, in 1904, after a bitter and vituperative struggle, the Grant statue was located in this proposed plaza; next, the Meade statue had a site assigned by Congress within the charmed space. But the refulgence of the reputations of these great generals is slow in penetrating the mists of indifference and misunderstanding as to the intended development of the western plaza as the head of the Mall. The dedication of the Meade Memorial, in October, 1927, and the proposal of Congress to relocate the gardens give hope that some time in the near future this cardinal feature of the Plan of Washington will be executed. Then the development of the Mall can proceed at rapid pace.

On the east Congress has provided (as suggested in the report) for a building for the Supreme Court of the United States, which structure, with the Library of Congress, occupied in 1897, will complete the frame on that side, with the exception of a small triangle remaining in private ownership.

*Second: That new Department buildings may well be located so as to face Lafayette Square.*

Thus far there have been only tentative and partial attempts to follow the advice of the report. The failure to accomplish this purpose has been due in part to shortsightedness, and in part to the high cost of

the land, and to the determined opposition to private owners. And yet the dignity and continued pre-eminence of the White House in time must prevail, no matter what the cost. In time the present heterogeneous conditions will give way to the orderly and convenient arrangement advised in the report.

Owing to the urgent demands of the World War, the site on the north side of Lafayette Square, at the corner of Vermont Avenue, was taken over by the Government and designs that had been prepared for a hotel, of undue height and of little or no architectural merit, were used for the erection of the building now occupied by the War Risk Insurance.

Next an annex to the Treasury was erected on land owned by the Government on Pennsylvania Avenue. Here wiser counsels prevailed. The building was designed (by Cass Gilbert) as a portion of the frame for the square opposite the White House. The style of architecture, the height of building and cornice line, all were studied with this object in view; and further plans were made for a central building and a northern wing to complete the frame on the west side of Lafayette Square. One third of the entire building has been built.

The Chamber of Commerce of the United States, realizing both its opportunities and its duty, yielded to the solicitations of its architect (again Mr. Cass Gilbert). Its headquarters, at the corner of Connecticut Avenue and H Street, are constructed in conformity with the design of the Treasury Annex. These two last mentioned buildings set the pace which undoubtedly will be followed at some future time, when public taste shall have been brought to a realization of the dignity due to the home of the Chief Executive of the Nation.

*Third: That buildings of a semi-public character may be located south of the present Corcoran Art Gallery fronting the White Lot and extending to the park limits.*

At the time the report was prepared, George Washington University (now so known) owned the lands at the corner of Seventeenth and B Streets. Subsequently those lands were sold to the Pan American Union, and buildings and gardens were constructed by Kelsey and Cret. The Daughters of the American Revolution have placed their Continental Memorial Hall (Edward P. Casey, architect) on this line, and the one remaining space has been occupied by the Red Cross (Trowbridge and Livingston, architects). This row of white marble buildings taken as a whole is one of the ornaments of the National Capital.

Even before Congress authorized the extension of B Street north from the Senate end of the Capitol straight to the Potomac River, it was contemplated by the National Commission of Fine Arts that the same treatment accorded to the White Lot should be continued along B Street, so as to form a frame for Potomac Park and the Lincoln Memorial. With this end

in view, the Commission advised the location of the National Academy of Sciences building, at the corner of B and Twenty-first Streets, designed by Bertram Goodhue. The remainder of the frontage is occupied by inferior buildings (including temporary War buildings), which soon must disappear. It is a matter of concern that when new structures shall be built, each one shall be so located and so designed as to carry out this large and vital purpose.

*Fourth: That the northern side of the Mall may properly be used by museum and other buildings containing collections in which the public generally is interested, but not by Department buildings.*

When the new National Museum building, designed by Hornblower and Marshall, was located, that structure recognized the new axis of the Mall (a line drawn from the dome of the Capitol through the Monument and prolonged to the Potomac). It was not aligned with B Street north. Moreover, the grades and the base and cornice lines were carefully studied in order to establish precedents. The area occupied fell within the roadways established in the Washington Plan. This painstaking care came through the cooperation between the late Bernard R. Green, in charge of construction, and Messrs. Burnham, McKim and Olmsted. Thus the first peg in the new Mall system was driven.

The second peg came with the location of the new Department of Agriculture building. Here forces were at work deliberately to destroy the Plan in so far as the Mall treatment was concerned, and the effort was so nearly successful that the work of excavation had begun. Mr. McKim stepped into the breach and with his determination and persuasiveness won first Secretaries Taft and Root and then President Roosevelt, and so saved the day—and the Plan. Secretary Wilson, finding the appropriation too small to construct a building of suitable size for the Department, determined to build two wings, leaving completion to the future. Congress, feeling aggrieved that a complete building had not been constructed within the appropriation, has only in this year of 1927 provided for the addition of the central portion. Rankin and Kellogg, architects, have been commissioned to complete the building originally designed by them.

With the Agricultural Department building definitely placed within the bounds and according to the new axis as planned, the Mall System was fixed beyond possibility of change or alteration. So the Freer Art Gallery (designed by Charles A. Platt) fell naturally into its place.

At the instance of the late Charles D. Walcott, Secretary of the Smithsonian Institution, Congress created on paper a National Gallery of Art, and later set aside a space in the Mall between Seventh and Ninth Streets for a building. The Smithsonian Institution created a commission on the National Gallery of Art. The first chairman was Daniel Chester French,

and the present chairman is Gari Melchers. The Commission raised \$10,000 and asked Charles A. Platt to prepare plans for a building. This he has done. When the new building program for the Triangle (the area south of Pennsylvania Avenue, from the Treasury to the Capitol) was under consideration, the site for the National Gallery of Art was shifted to the area opposite the Department of Agriculture, between Twelfth and Fourteenth Streets, thus freeing the Mall space between Seventh and Ninth Streets, which on the Washington Plan is to be kept open to form a cross axis, in order to break up what would otherwise be a monotonous line of public buildings. This cross axis is to be developed with fountains, basins and other park features.

Congress granted the Mall space between Sixth and Seventh Streets (the site of the former Pennsylvania Railroad Station) to the George Washington Memorial Association for a building to contain a large auditorium, smaller halls, and assembly rooms. Plans were prepared by Tracy & Swartwout, and were approved by the Commission of Fine Arts, for a building to cost about three million dollars. Nearly one-sixth of that sum was actually raised and the foundations of a building to cost nine million dollars have been put in. There the work has stopped.

*Fifth: That the space between Pennsylvania Avenue and the Mall should be occupied by the District building, the Hall of Records, a modern market, an Armory for the District militia, and structures of like character.*

The District building has been constructed in the area named. A Hall of Records will shortly be built there. The Government has kindly purchased and is maintaining an obsolete market on the site now tentatively assigned to the Department of Justice. The District militia, having been dispossessed of its old quarters in the Market building, is homeless, with no definite prospects.

In 1910 Congress had purchased the area between Fourteenth and Fifteenth Streets, from Pennsylvania Avenue to the Mall, for the Departments of State, of Justice, and of Commerce and Labor. Plans for such buildings were drawn and approved by the Commission of Fine Arts. Unfortunately—or perhaps fortunately—the work stopped at this state.

Congress has now undertaken to purchase the entire Triangle extending from the Capitol to the Treasury, and to develop that area as a unit for Government buildings of the highest class. In the tentative plans the site set apart in 1910 for the Department of Justice, facing Pennsylvania Avenue between Fourteenth and Fifteenth Streets, becomes an open square, with a treatment suited to its location on the great thoroughfare connecting the legislative and the executive divisions of the Government. To the south, the Department of Commerce will occupy the entire 1,000 feet

(Continued on page 397)



# The Federal Building Program in Washington

By LOUIS A. SIMON

SO much has been thought, written and muttered about the plan of the City of Washington that it would sometimes seem that all possible changes have been rung on that theme and all demonstrable theories discussed.

And yet with each step new conditions open up new possibilities and new problems. Again the endless cycle begins, a new set of theories, back to the L'Enfant plan and forward again to the McMillan Plan Commission, tossed about by doctrinaires of new town planning, and other sciences that have arisen in the last few decades. In the absence of a well-informed public opinion perhaps this process may not be without advantage and may have saved us some grievous errors.

The L'Enfant plan of 1792 was an instance of the imaginative reasoning of an idealist. It gave a scheme well conditioned to the problems as seen at that time. The McMillan Commission which presented the plan of 1901, based it on that of 1792 with such extensions and adaptations as the filling in of river frontage and other changes made necessary. Following the later plans much discussion and theorizing resulted—some opposition. Further studies have been made and some progressive execution accomplished. And now, with something of a shock, we come up against a real condition that replaces hypothetical discussions anent federal buildings and their location. Congress gives ear to a District of Columbia Federal Building Program in the Act of May 25, 1926, and something tangible must be done on that element of the problem. That these buildings will have an important bearing on the general development of the Washington City plan goes without saying. What buildings have been, and may in the future be provided for the District of Columbia is a question based on a set of quite definite conditions, and the process which had its effect on the genesis of the present forward movement is not without interest.

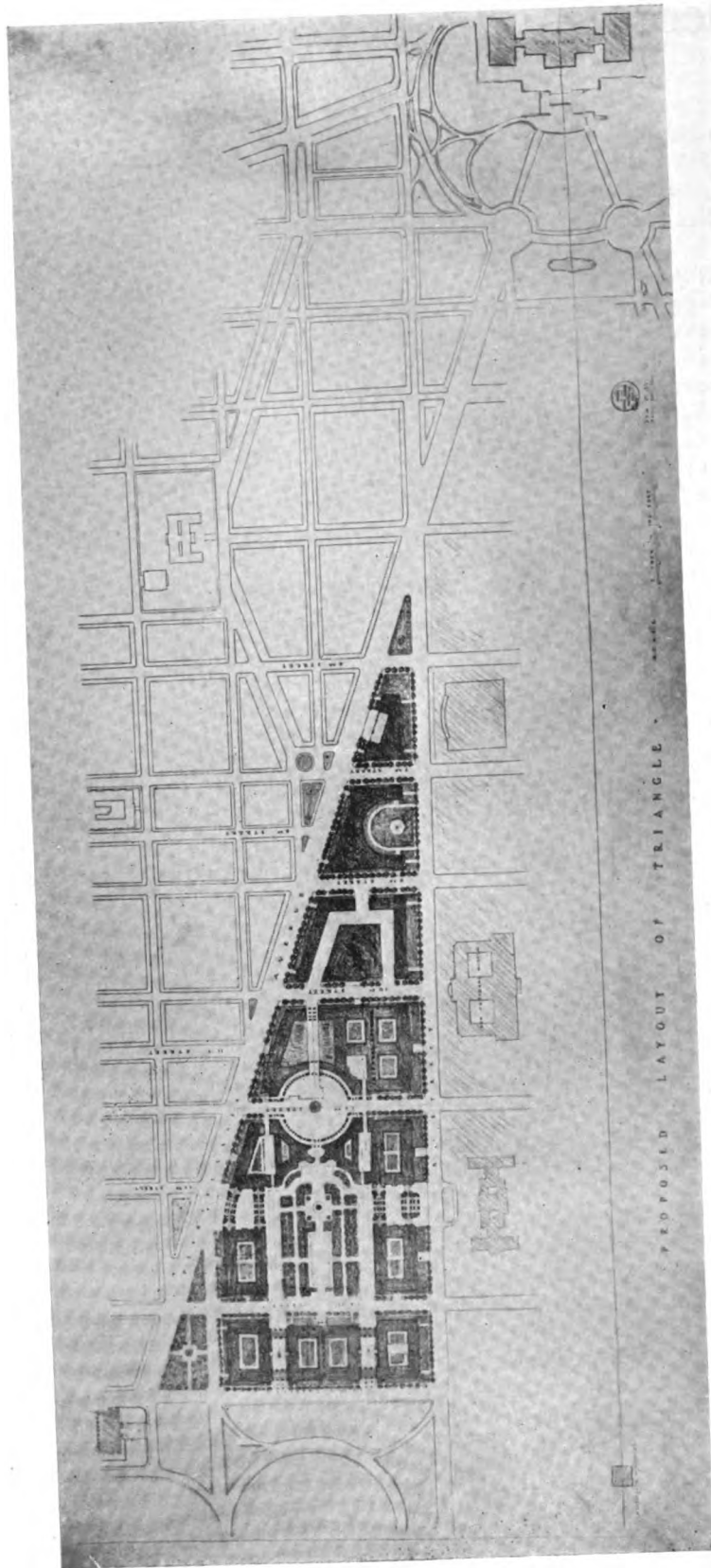
After a hundred and fifty years of national existence, and with the Capitol, the Chief Executive's residence, and other branches of the Government reasonably provided for, there still remain out of the ten Executive Departments of the Government, three that are in rented quarters, the Departments of Justice, Commerce, and Labor. In addition to that number, the Department of State successfully sustained its claims for new quarters so long ago as 1910, as evidenced by the action of Congress in authorizing a competition for designs for a new building in that year; the Department of Agriculture has for years been functioning in a miscellaneous aggregation of separate buildings,

including two disconnected wings erected in 1908 as parts of the main building; a number of other Departments have bureaus in scattered buildings some of which were hastily erected during the World War as temporary expedients to meet the exigencies of that time. The Supreme Court is located in eminently dignified but entirely outgrown quarters in the Capitol Building; a depository for the National Archives, the need of which was first formally brought to the attention of Congress in 1878, is not yet erected. Numerous organizations not responsible to any Cabinet Officer, and referred to generally as Independent Establishments, are scattered about wherever space can be found.

The Federal Government's housing needs in Washington, therefore, include cases of inadequate or unsuitable space in Government buildings, and also cases in which space in such buildings is entirely lacking; and the rental which the Government pays in the District of Columbia being quite considerable—it was \$929,000 for the year 1926—was undoubtedly a potent factor in giving preliminary impetus to the building program.

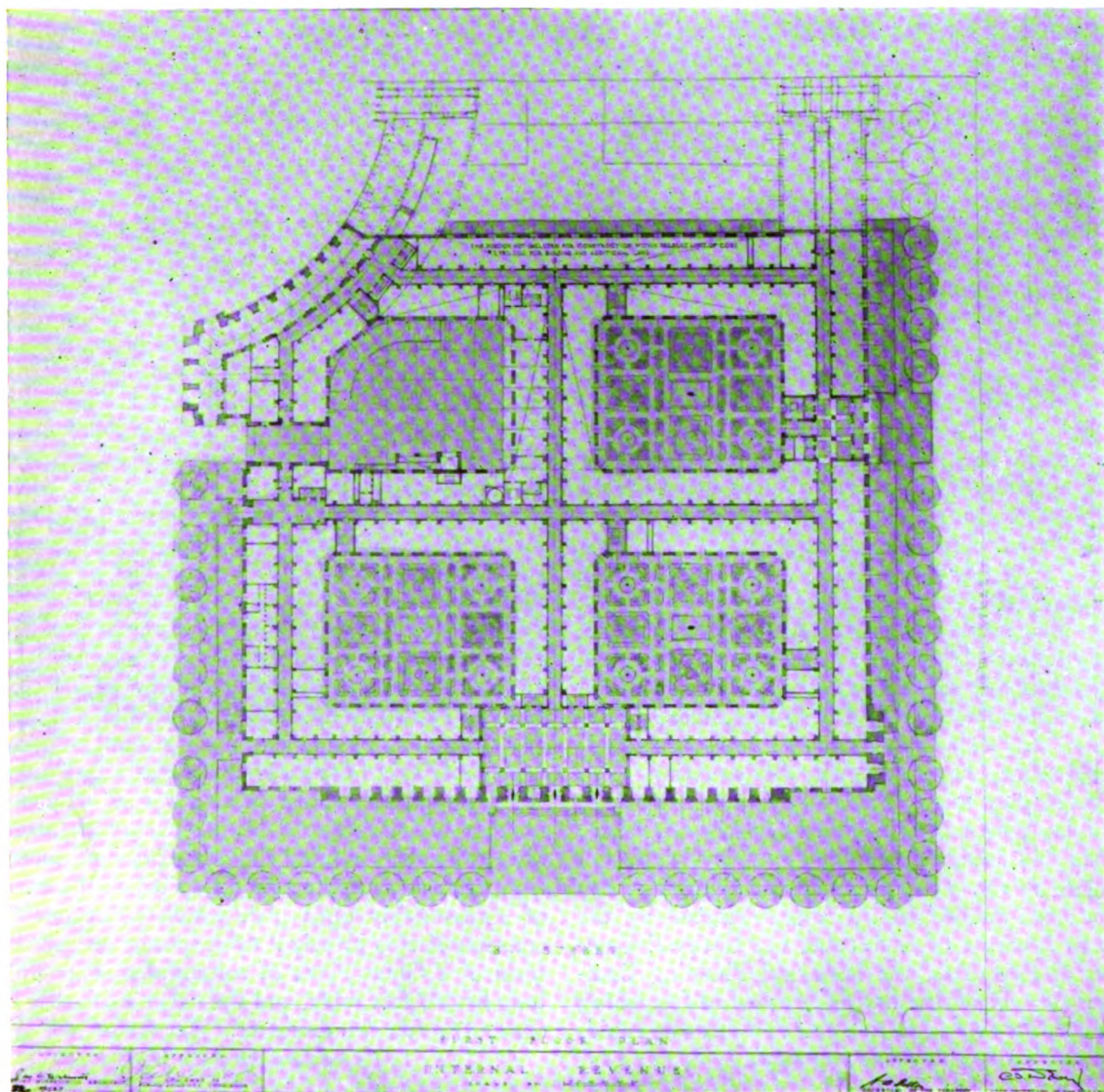
With the developments accomplished and projected, new federal buildings obviously form a very important factor. As a basic condition to be taken into account in deciding on the placement of new buildings, there are certain focal points to be considered, which include the Capitol, the Mall, the Monument, the White House, the Lincoln Memorial with the Memorial Bridge, and public parks.

Whether the business of the Government could best be carried on by placing new buildings for Executive Departments and their bureaus in various parts of the District, and thereby establishing centers of individual activity at widely separated points, or whether the bureaus of Executive Departments might be expected to transact their business better by closer physical contact, is not in all cases the one-sided question as might appear at first glance. Without going into such details as the joint interests of different bureaus, the kind of work involving special requirements, questions of flexibility in personnel organization, matters of peak loads of traffic and a score of basic and sometimes seemingly opposing factors, it may be confidently stated that, sweeping aside secondary considerations and looking to the determining objectives, the situation now and apparently for many years to come, calls for a group of buildings planned to meet urban conditions as they are now recognized, but tempered by a liberal minded policy that never for a moment loses sight of the fact that urban conditions



THE PROPOSED LAYOUT FOR THE NEW TRIANGLE





BUILDING FOR BUREAU OF INTERNAL REVENUE, TREASURY DEPARTMENT,  
OFFICE OF THE SUPERVISING ARCHITECT, WASHINGTON, D. C.



which would be reasonable in centers like New York and Chicago are not to be confused with those which would be acceptable in Washington.

Such a background throws out in instant relief the possibilities created by the passage of the Act of May 25, 1926. This act addresses itself primarily to what Congress considered the more pressing space needs. In Washington, it authorized the construction of buildings for the Department of Commerce, for the Internal Revenue Bureau, and for a building to receive the National Archives. It also authorized buildings for the Department of Agriculture, and extensions for the Government Printing Office, and for the Liberty Loan Building.

It may not be generally known to readers of the JOURNAL that in 1919 Congress created a Public Buildings Commission, the membership of which is made up of two Senators, two Representatives, the Architect of the Capitol, the Supervising Architect, and the Director of Public Buildings and Public Parks, with Senator Smoot of Utah as the present Chairman. The functions of this Commission now include among other things, the designation of sites for public buildings in the District of Columbia.

At the outset it was perhaps not unnatural to have taken the view that such buildings as were intended for the Bureau of the Internal Revenue and the building to serve as a depository for the National Archives might well be placed in locations that would not entail the expense of a monumental treatment. Between the Mall and Pennsylvania Avenue, extending west of 6th Street, there has been for many years an area given up to modest, not to say dilapidated structures—in a sense a back-water between the flow of events east and west on Pennsylvania Avenue and through the Mall. That was the place suggested for several Government buildings which it was thought might properly have a commercial character, with a corresponding stricture placed on the cost.

Now here is where a striking thing occurred. In the handling of public works by municipal and state officials, architects have become accustomed to see many instances of opportunities for the creation of great projects lost through a lack of vision; a failure to sense situations in their true perspective. Architects have seen such happenings and, registering their disappointment, have accepted the situation with what grace they may. Fortunately in this case the decision lay with a broad-minded commission, whose chairman and members exercised a wide vision, and were alert to the possibilities in the Capital of the Nation, open-minded to the appeal entered by the American Institute of Architects, the National Commission of Fine Arts, the Park and Planning Commission, etc. From the limited purpose of furnishing floor space, the evolution to a great project was rapid, and lo, the Triangle Scheme was born.

As happens with all sound decisions, it immediately became remarkable how readily this solution of the space problem fell into its place with the larger issues of the general plan of that part of the city.

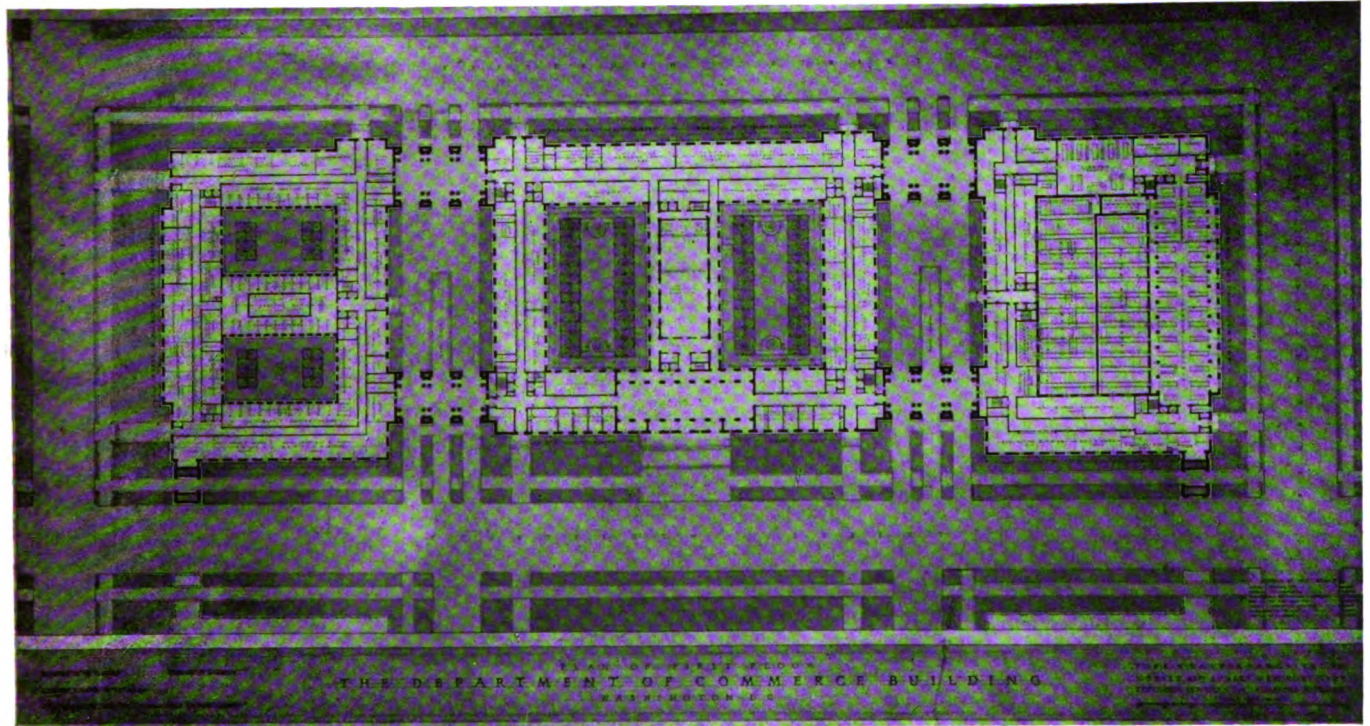
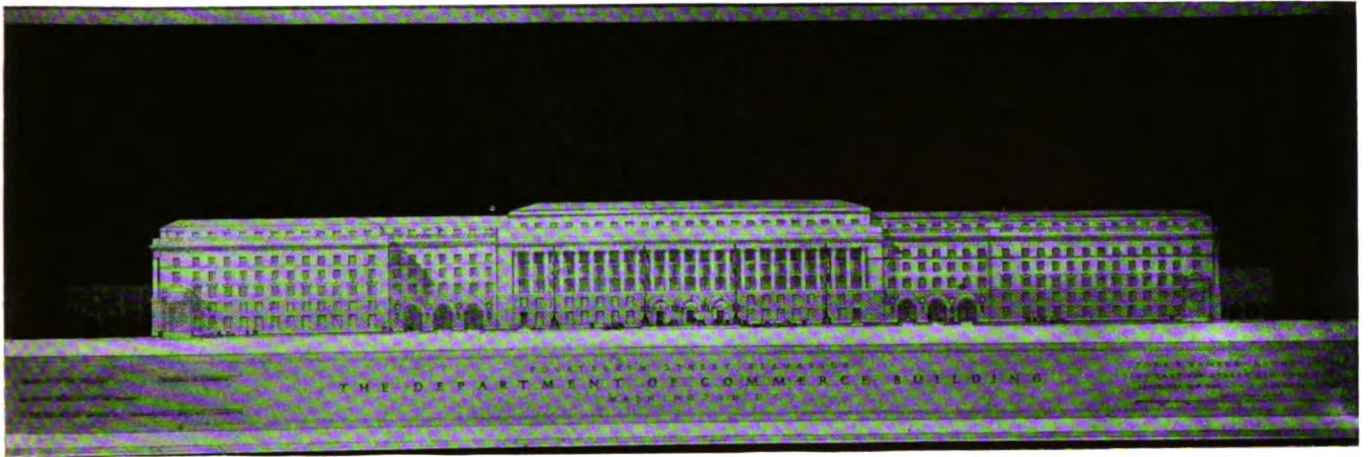
For many years the Government has owned a strip of land bounded by Pennsylvania Avenue, 15th, 14th and B Streets. This strip forms the base of a triangular area of which Pennsylvania Avenue and B Street form the two sides with the apex at 6th Street; this triangle comprises some 74 acres of land. Development of this area makes itself felt in various directions. First, it redeems the south side of Pennsylvania Avenue at that part of its length, a thoroughfare that has long been a source of shame to Americans watching on many occasions foreign dignitaries and native celebrities making ceremonial progress from the Capitol to the White House. Second, it supplies a necessary element to the creation of a second boulevard, B Street, stretching from the Capitol to the Lincoln Memorial, and over the Memorial Bridge to the Nation's Shrine on the hills of Arlington. Third, it furnishes an added buttress to the northerly boundary line of the eight-hundred-foot wide strip that lays down its line of green to form the Mall which marks the flow of the main longitudinal axis of the plan.

With such facts as these in mind, a bill authorizing the acquisition of the required land within the Triangle area was introduced and passed by the Senate during the previous session of Congress. The House passed a similar bill but with some amendments. The closing days of the session found the Senate in a legislative situation that made it impossible to take up the bill as amended, and it failed to become a law. However, the enthusiasm created in favor of the proposed development gives great promise for the telling of a different story when the first session of the Seventieth Congress comes to a close.

The approach to the design of a group of buildings for the so-called Triangle area began with a study of space requirements for such activities as might find place there.

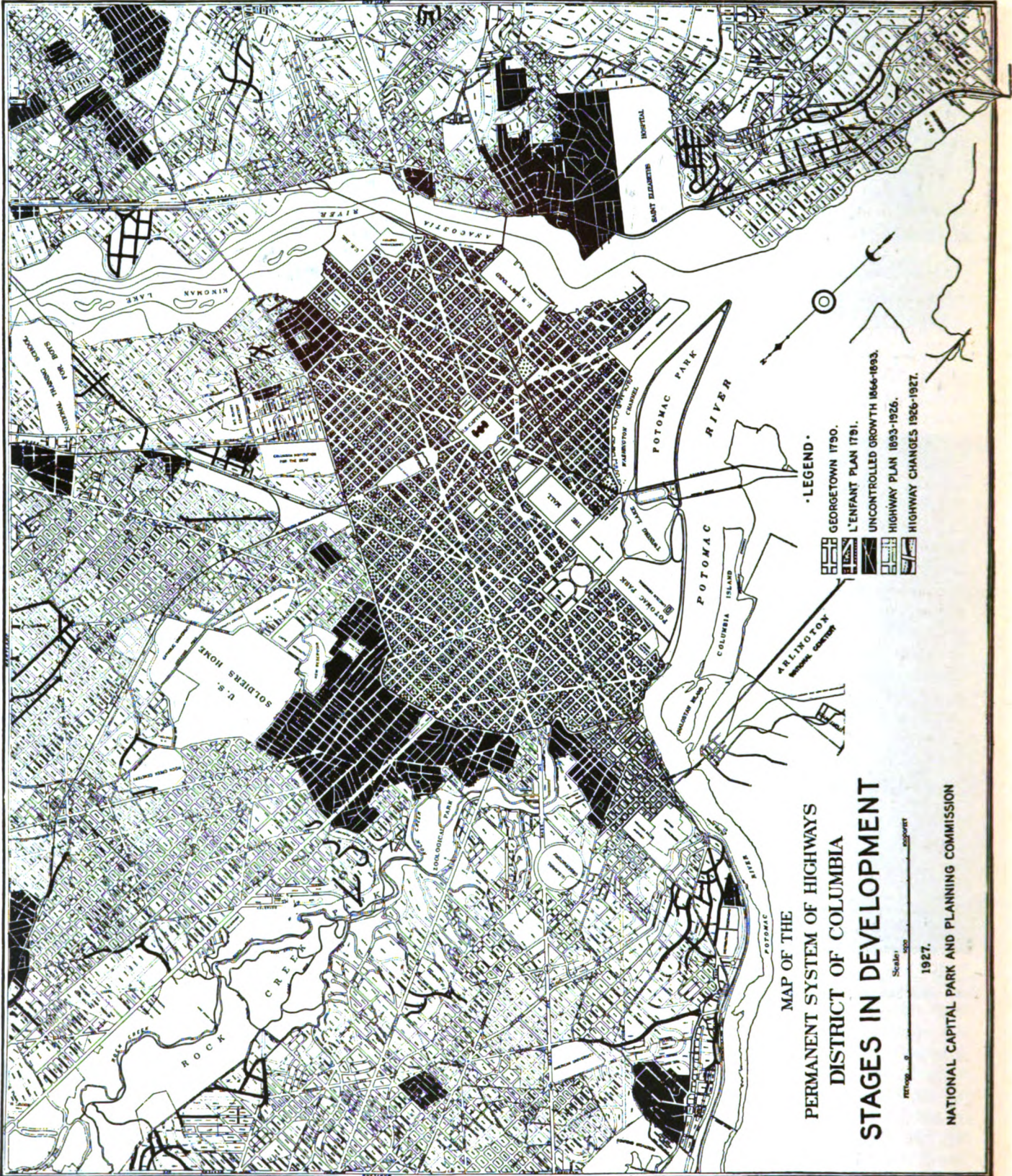
With three of the buildings authorized by Congress, the Department of Commerce, the Internal Revenue and the Archives Building called for first consideration; and yet the impossibility of considering these in any other way than as parts of a general composition necessarily led to the study of the entire area involved. With no predetermined limitations as to the total number of buildings to be placed in this area, but always keeping in mind the danger of over-concentration, the study of the new group led to the adoption of a reasonably open plan which contemplates the creation of two principal open spaces, one taking the form of a Great Plaza of rectangular shape 764 feet long by 597 feet wide, and the other a Circular Plaza, some 375 feet in diameter. To frame the plazas,

*(Continued on page 397)*



STUDIES OF THE BUILDING FOR DEPARTMENT OF COMMERCE,  
YORK AND SAWYER, ARCHITECTS





MAP OF THE  
 PERMANENT SYSTEM OF HIGHWAYS  
 DISTRICT OF COLUMBIA  
 STAGES IN DEVELOPMENT

- LEGEND •
- GEORGETOWN 1790.
  - L'ENFANT PLAN 1791.
  - UNCONTROLLED GROWTH 1866-1893.
  - HIGHWAY PLAN 1893-1926.
  - HIGHWAY CHANGES 1926-1927.

Scale: 1" = 1000'  
 1927.

NATIONAL CAPITAL PARK AND PLANNING COMMISSION



# Present Problems of the Federal City

By LIEUTENANT COLONEL U. S. GRANT, 3D

*Director of Public Buildings and Public Parks of the National Capital*

WITHIN the sixty-nine square miles of the District of Columbia, the City of Washington affords many illuminating instances of the benefits of sound city planning, as well as examples of the harmful results of bad planning or of the entire lack thereof, in such close juxtaposition as to permit of easy comparison and of advantageous study. So that, besides the unique interest that necessarily attaches to this city as our National Capital, its plan and development are in themselves of sufficient interest to invite study and careful consideration by every one interested in city-planning.

In compliance with the act of July 16, 1790, President Washington appointed a Commission of three to locate and lay out the new "Federal City," as it was then called. He selected the exact site himself, and he further designated Major Charles Pierre L'Enfant, an Engineer officer who had served with distinction during the Revolution, to prepare a plan for the new capital. This seems to have been a most fortunate choice, as the L'Enfant plan has stood the test of a century and a quarter's growth so well that each competent study subsequently made for its revision and extension has resulted in a confirmation of its excellence and a recommendation for the extension of its principles to the remainder of the District; for the plan made by Major L'Enfant did not cover the entire territory of the District of Columbia, but only the flat and relatively gently sloping land of the peninsula contained between the Potomac River and its Eastern Branch (now more generally known as the Anacostia River) at their confluence.

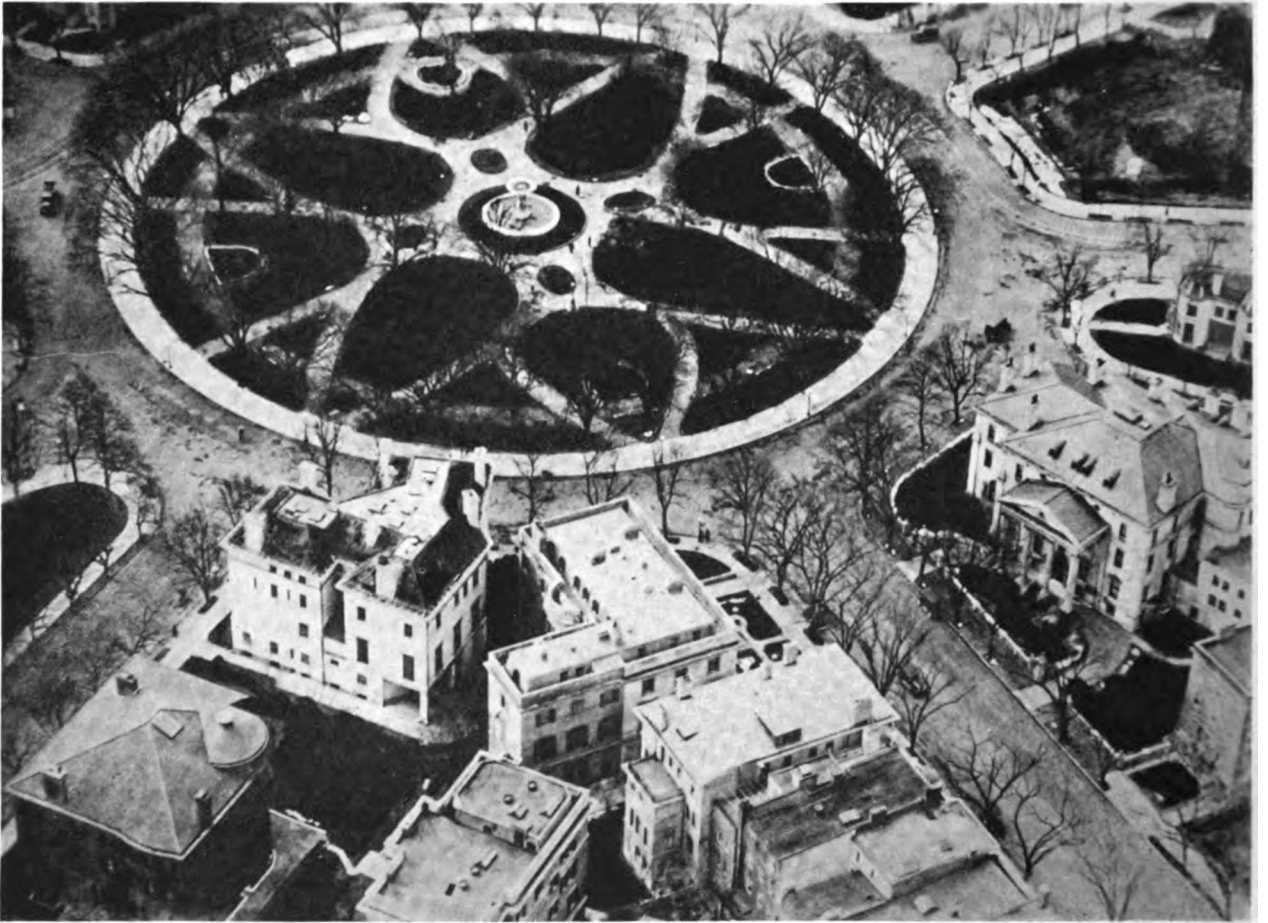
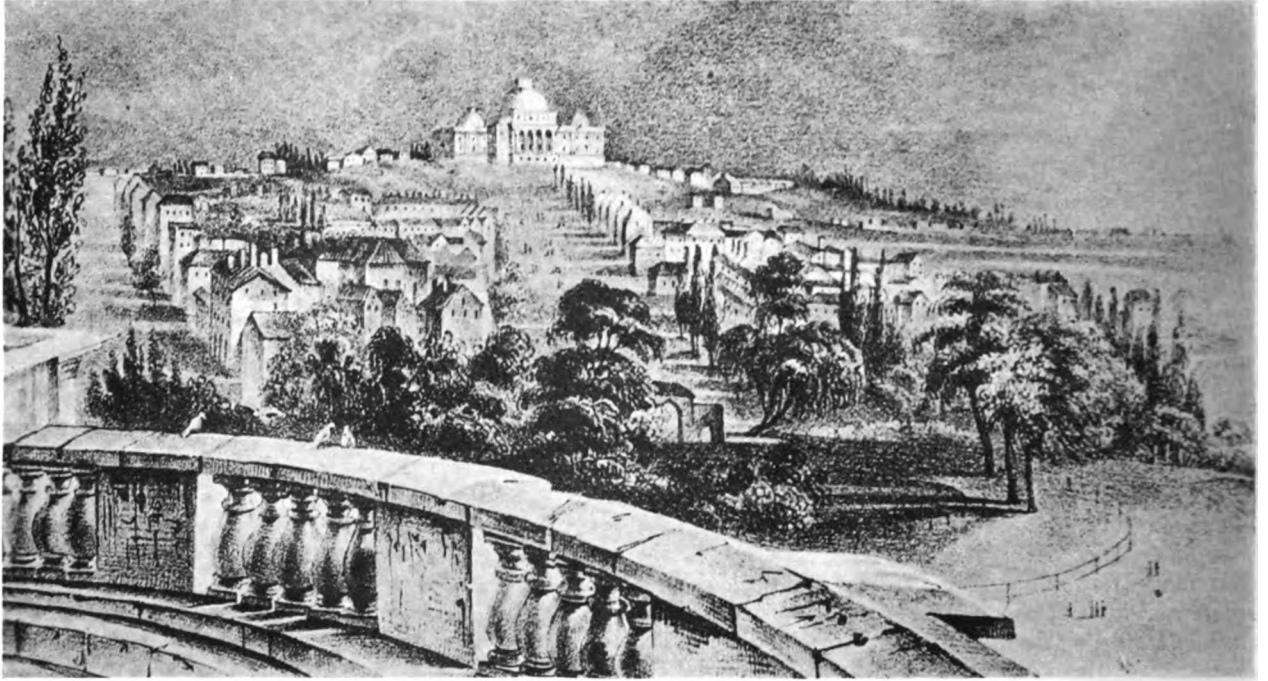
Within this area he selected the two hills dominating the river view for the sites of the "House of Congress" and the "President's House"; from the former he drew a line running westward, and from the latter a line running southward, at intersection of these lines he proposed to place a monument to General Washington; and each of these lines was to be the axis of a broad park area. The park south of the President's House was to be developed in a style suitable to grounds overlooked from the porch of such a gentleman's handsome country seat, while the mile and a half between the Washington Monument and the House of Congress was to be developed as a great formal avenue. He further proposed to join these two buildings directly by an avenue forming the hypotenuse of the right triangle, which has since come to be known as Pennsylvania Avenue.

Other special features of the plan were: a series of

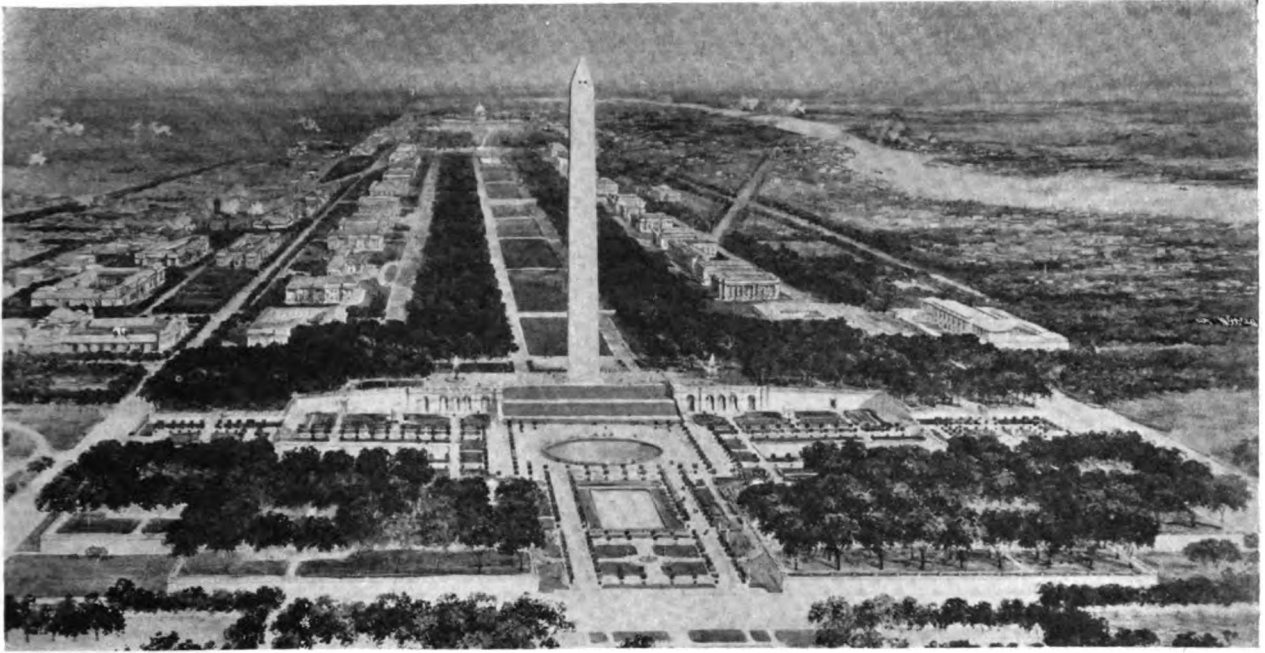
avenues, making angles of approximately thirty or sixty degrees with the meridian, superimposed upon the ordinary grid system of north-south and east-west streets; circles, with small park reservations in their centers, at points where avenues intersect more than a single street; ample reservations for parks of only local importance in various parts of the city; street widths between building lines greatly in excess of the then foreseeable requirements of traffic; and, finally, the planting of trees along the Mall Avenue, and probably the suggestion to the Commissioners of trees along the other streets, for certainly their plans contemplated trees in the principal streets.

Unfortunately the Commissioners were woefully cramped for funds to do even the irreducible minimum of what was essential in preparing the site selected to receive the young Federal government on the date established by Congress for its removal from Philadelphia to the new Federal City, namely, the "first Monday in December, in the year one thousand eight hundred." In lieu of an appropriation for the work with which they were charged, the Commissioners were "authorized and requested to accept grants of money." Under this authority they received \$120,000 appropriated by Virginia, and \$72,000 from Maryland. They were also greatly helped by the favorable terms to which the original owners of land within the new district were persuaded by President Washington to agree, including the dedication of the rights of way for streets and avenues, and the sale of the land needed for public buildings and improvements at approximately \$66.67 an acre, although this price was doubtless a very good one for those wooded and little improved acres, however small it may have appeared when compared to the prices the owners hoped to get for the remainder of their estates in selling them off as city lots within the new Federal City. It would be very helpful if more of the landowners today, who hold property needed for municipal improvements, could see the wisdom of parting with their holdings at a reasonable price in consideration of the general enhancement of values that necessarily results to the benefit of property owners from the execution of such improvements.

The infancy of the new capital was fraught with trials and tribulations. Mr. Daniel Carroll, one of the original landowners, started the construction of a new mansion encroaching seven feet on one of the proposed avenues, which Major L'Enfant proceeded to have torn down. Although called on by the Commissioners



(ABOVE) VIEW FROM SOUTH PORTICO OF THE PRESIDENT'S HOUSE TO THE CAPITOL,  
INTO WHICH THE SOUTH WING OF THE TREASURY BUILDING HAS SINCE BEEN INTERPOSED  
(BELOW) DUPONT CIRCLE IS DECORATED BY THE FRENCH FOUNTAIN IN MEMORY OF ADMIRAL DUPONT



(ABOVE) A PERSPECTIVE OF MALL AVENUE LOOKING EAST, PLAN OF McMILLAN COMMISSION.  
IN FOREGROUND IS SHOWN TREATMENT RECOMMENDED FOR WASHINGTON MONUMENT GROUNDS  
(BELOW) THE LINCOLN MEMORIAL DESIGNED BY HENRY BACON, AND BUILT BY THE OFFICE OF PUBLIC BUILDINGS AND GROUNDS



to desist in this work of destruction, the determined city-planner did not stop, and an argument arose as to whether he had notified Mr. Carroll in advance or not. Owing to an alleged delay by the engraver in producing finished plans in time for a sale of lots, the proceeds of which were urgently needed by the Commissioners for their public buildings program, Major L'Enfant again incurred their displeasure. President Washington's wise comment, when these troubles were brought to him, was, "I know not where another is to be found who could supply his place." Finally, on March 14, 1792, he was notified by the Commissioners of his definite separation from the "business of the Federal City."

After a century and a third his competence and foresight and good judgment as a city-planner are internationally established, and this great and wealthy nation is still reaping the benefits and economies directly resulting from his plan. For instance, the street rights of way are still ample for the tremendous and then quite unforeseeable, automobile traffic of to-day, even in the most congested parts of the town; as it is now only necessary to set back the curb and increase the width of pavement when thoroughfare traffic is found to require it. The circle is still the best solution for the traffic problem where more than two streets intersect, and is being copied by other cities for such crossings; and the interspersal of these small park areas gives greatly needed relief and shade on hot summer days, as well as affording outdoor rest and lunch places for office workers, and suitable sites for the monuments which naturally come to the capital of a great nation. Finally, the magnificence of his conception of a great central parkway from the Capitol to the Washington Monument has been recognized of late years by the extension of this axis to include a memorial to President Lincoln, and then a monumental bridge connecting it with Arlington Cemetery and the highway system of Virginia.

Fortunately, on the recommendation of Thomas Jefferson, Major Andrew Ellicott, also an engineer officer, had been engaged as surveyor to assist Major L'Enfant, and was able upon the latter's separation from the service to finish laying out the city substantially as it had been planned. To the end of his life President Washington took a special personal interest in the city so appropriately named after him, and Thomas Jefferson seems to have succeeded him as its guardian; although the latter did it a real wrong in signing the bill discontinuing the Federal Commission and instituting the usual form of town government. As a result of the latter action the building of the National Capital, except the Federal government buildings themselves, was left for sixty nine years to the enterprise and resources of the local municipal authorities. It is not strange that they occasionally made mistakes, and that the meager resources of so small a population,

much of which had dearer ties and closer interests elsewhere, were inadequate to developing the capital rapidly and in a manner representative of the country. Certain it is that during these years, from 1802 to the Civil War, development was slow and heterogeneous; municipal improvements lagged far behind those of other cities; and the capital was the butt of much sarcasm and many witticisms, being often referred to as the "city of magnificent distances." The wide streets and park reservations and the dispersion of population made the cost of urban improvement beyond the means of the small and not very wealthy population upon which the burden rested.

In their settlement with President Washington, the original land owners had agreed, "in consideration of the great benefits expected," that the conveyance of lots to any purchasers should be "on such conditions as thought reasonable by the President for regulating the materials and manner of the buildings and improvements generally in the said city, or in particular streets or parts thereof for convenience, safety, and order."

This control was exercised by the President in the building regulations he established, which provided, among other things:

"The outer and party walls of all houses within the said city shall be built of brick or stone.

"Where any such building is about to be erected, neither the foundation nor party wall shall be begun, without first applying to the person or persons appointed by the Commissioners to superintend the buildings within the city, who will ascertain the lines of the walls to correspond with these regulations.

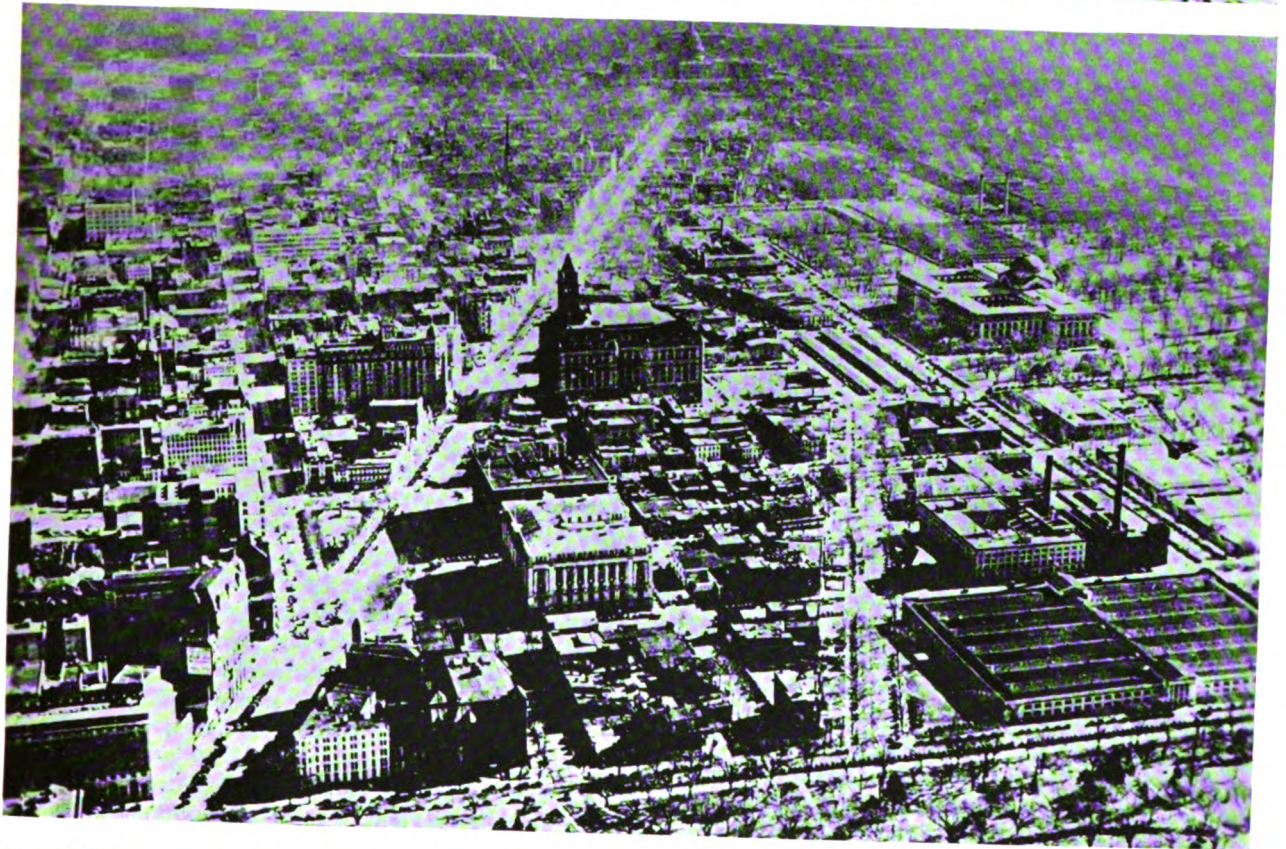
"The wall of no house is to be higher than forty feet to the roof, in any part of the city; or shall any be lower than thirty-five feet on any of the avenues."

President Monroe allowed himself to be persuaded to suspend these building regulations in 1818, and all subsequent regulations have had regard solely to safety and have wholly overlooked appearances and uniformity of height and materials. Consequently, this effort of President Washington to provide architectural control over construction of buildings in the Federal Capital by voluntary mutual agreement failed by the consent of one of his successors to the wishes of the local municipal authorities.

The original building regulations having been superseded by subsequent regulations established by Act of Congress, it seems unlikely that the courts would hold a revival of this exercise of executive control to be legal without specific legislation. Such legislation was sought of the last Congress in a bill introduced by Senator Henrik Shipstead of Minnesota, but did not pass.

With the great variety of buildings, both in size and appearance, which can be economically constructed these days, the question of wording a law for archi-





(ABOVE) THE MALL AS IT IS, LOOKING EAST FROM THE TOP OF WASHINGTON MONUMENT  
(BELOW) AN AIRPLANE VIEW OF REGION AROUND PENNSYLVANIA AVENUE,  
SHOWING THE TRIANGLE TO THE RIGHT, IN WHICH THE NEW EXECUTIVE BUILDINGS ARE TO BE PLACED



tectural control so as to make it practically enforceable is very intricate. However, The National Capital Park and Planning Commission is still working on a draft of a bill intended to overcome the objections made, and feels that the present time is most opportune for the passage of such legislation, if the large expenditures now being made by the Government to secure suitable development of the city are not to be neutralized and largely nullified by speculative and incongruous private building operations.

The expenditure of between \$50,000,000 and \$75,000,000 on land and buildings between Pennsylvania Avenue and the Mall will necessarily increase property values in the immediate vicinity, and seems to justify regulation over the kind and appearance of the buildings, as well as their mere height, on the north side of Pennsylvania Avenue. Similarly considerable expenditures for park areas seem to justify a prohibition against their being blighted by building construction along the edges which will detract from the park character, instead of providing a gradual transition of character from the sylvan park, through an area of detached houses, surrounded by trees and grounds, and then an area of low row houses to the nearest large high apartment house district.

Since there is a great speculative value in the construction of enormous blocks of apartment houses along the edges of such large parks, so as to sell the park value to the greatest number of people ready to pay rents, and also put a tremendous barrier between the park and the home owners in the vicinity, determined resistance, under a great variety of pleas, against such legislation must be expected. It is interesting to note President Washington's foresight in this case and his effort to provide against the present dilemma.

During the years between Jefferson's administration and the Civil War some other developments were made inconsistent with the L'Enfant Plan. The most obvious of these was probably the location of the Treasury Building by President Jackson, so that when the south wing was completed it was interposed between the Capitol and the White House, and it destroyed the symbolism of this direct connection between the quarters of the legislative branch and of the executive. While some very beautiful public buildings were built by the National Government, such as the Treasury Department, the Patent Office, and the reconstruction of the Capitol started, very little was or could be done in the way of municipal improvements by the municipal Government, which was always poor and depended on the taxation of a population largely transient in the District of Columbia.

The condition of the National Capital at the time of the Civil War appears to have been very unworthy of the nation, and it is probably due in large part to the appreciation of this fact by the large number of

people brought into it in connection with the war, that a demand for its improvement and betterment arose after peace was well established. The inhabitants seem to have been still largely dependent upon local springs for their water supply and without any general and effective sewage disposal system. Only a few streets were lighted, and those by oil lamps. Hardly any streets were paved, and many of them still ungraded. The grounds reserved for park purposes were practically unimproved. One railroad was still at the foot of the Capitol, and another located in the Mall with its main lines crossing the site selected by L'Enfant for his great avenue. The trees planted on Pennsylvania Avenue by President Jefferson were gradually dying out. It was evident that this city was not a worthy Capital at all, but the mere beginnings of one. The 60,000 inhabitants still lived pretty well within the limits of the city originally planned by Major L'Enfant.

It was not until the country, so severely taxed and shaken by the Civil War, was again on its feet financially, that President Grant was able to secure a recognition of the Federal Government's interest in the proper development of the National Capital by legislation, doing away with the old municipal form of government, and establishing in lieu thereof a Federal territorial government. The first Governor appointed stayed in office only a few months, but his successor whose aggressive and effective action earned him the nickname of "Boss Shepherd," started energetically to make up for lost time and accomplished a marvelous amount of work before the question, as to how the mounting costs for municipal improvements were to be paid, resulted in a quarrel between the people of the District and Congress over their mutual fiscal relations, followed by a Congressional investigation and the Act of June 11, 1878, establishing the present commission form of government.

During the two and one-half years of his incumbency in office, Boss Shepherd, in addition to many minor things too numerous to relate or now forgotten, graded several of the important streets and resurfaced many others; cleared the street of farmers, and hucksters who sold their produce and provided a central market; started the proper lighting of the streets and installed some 3,000 gas lamps; tapped the water supply conduit which had been started many years before and provided for its distribution; started progressive work on a sewage disposal system; and appointed a park commission, consisting of Mr. John Saul, Mr. Wm. Saunders and Mr. Wm. R. Smith, which during its existence planted some 60,000 street trees. Except for the planting of these trees, which in the streets of Washington do so much to give the city its special and unique character, this work was mostly utilitarian, but it had to be done before funds could be diverted to less immediately necessary purposes of



## PRESENT PROBLEMS OF THE FEDERAL CITY

beautification. However, it was at this same time that the completion of the Washington Monument, the first hundred and seventy-five feet of which had stood neglected for about a quarter of a century, was again taken up, followed by the engineering solution and necessary legislation during the Hayes administration.

With the growth of the city and the increase in the Government's activities, following the great expansion of the country subsequent to the Civil War, there was a considerable accretion in the population; and seeking less expensive homes than were obtainable within the old city, these people gave rise to a number of new sub-divisions outside the limits of the L'Enfant Plan. Located without regard to the street system of the interior city, and often interposing material and expensive obstacles in the way of the extension of the street system, it was soon recognized, after the two grew together, that these sub-divisions were entirely inconsistent with the proper development of the city to the limits of the District. By 1893 the critical condition resulting from this state of affairs in two or three places, and the difficulty of development without any recognized street plan or established grades in the outlying territory had made themselves so strongly felt as to require a remedy. By legislation passed in 1893 and amended in 1898, the Commissioners of the District were called upon to make a complete street plan for the District of Columbia and a Highway Commission, consisting of the Secretary of War, the Secretary of the Interior and the Chief of Engineers of the United States Army, was established to pass upon the recommendations of the District Commissioners, and with authority to fix finally the official location and grades of streets. This work was done promptly, and a highway plan was established for the entire District which has served its purpose and been of real practical value.

This plan was substantially an extension of the L'Enfant street plan, merely skipping over the interposed, already built sub-divisions. Grades were fixed on the basis of equalizing cut and fill, and providing grades which could be easily traveled by animal drawn transportation in a climate where snow was on the ground for a considerable part of the year. The special topography of the District, which is much rougher outside the L'Enfant Plan than within it, was generally disregarded, and the grades established for streets have necessitated a great deal of levelling off in the course of building operations, which has been both tremendously and unnecessarily expensive for the city and for land owners, and which has destroyed much of the beauty that might have been derived from the accidents of the terrain.

In general these grading operations have been blamed upon the builders, but justice would apparently require the blame to be shared by those who

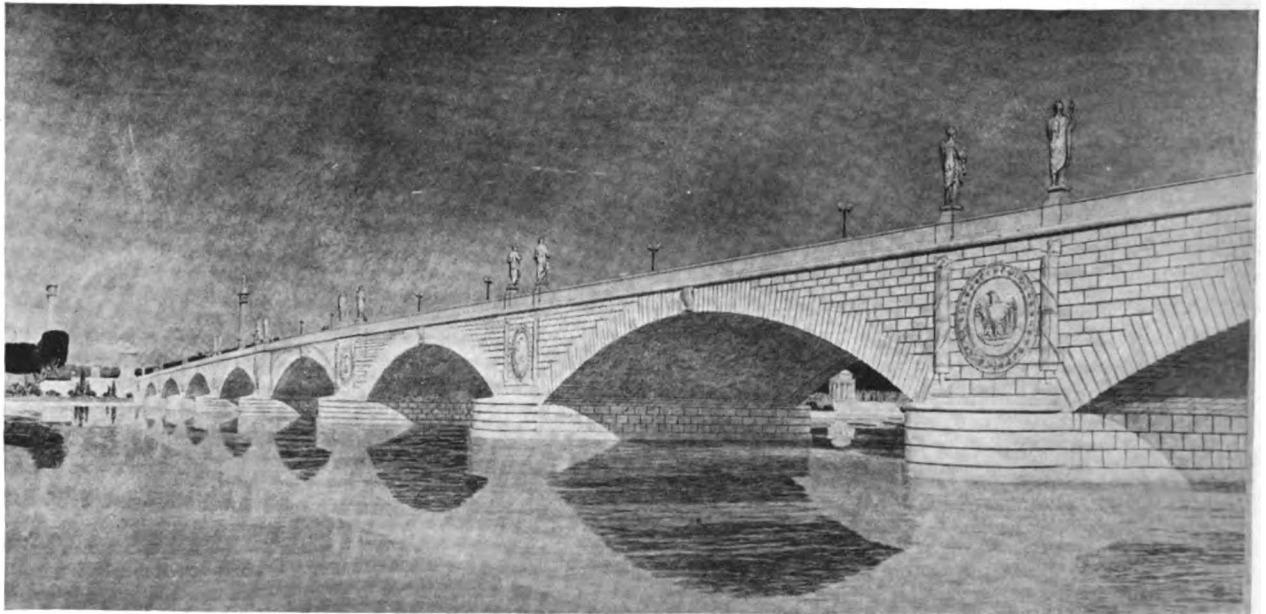
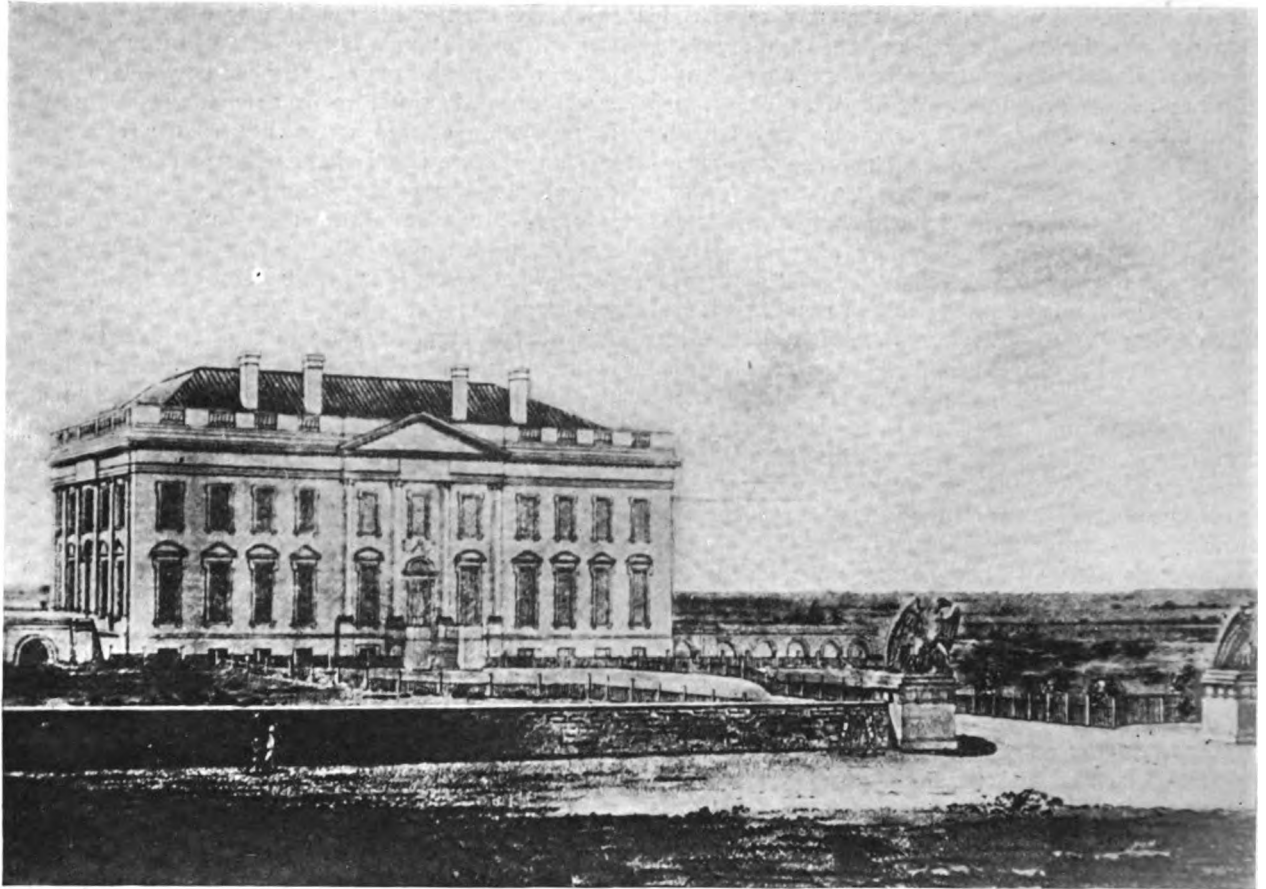
made the studies for the Highway Plan, and who might, though laying out the main thoroughfares on about the grades now established, have modified the interconnected streets so as to preserve the natural features of the ground, and at the same time saved both the municipality and the land owners considerable expenditures for grading, which is, of course, a pure waste of money and an item of expense for which no return is gotten in the houses themselves. The National Capital Park and Planning Commission, which by the Act of April 30, 1926, superseded the Highway Commission, has applied itself diligently to re-studying and revising the Highway Plan in all sections still undeveloped enough to permit a change in street layout and the preservation of the natural topography. In this connection the map, published herewith, showing the development of the street plan should be of interest.

The extension of the Highway Plan under the supervision of the Highway Commission was limited to streets and the accompanying city utilities of water, sewerage and illumination. Except where the crossing of more than two streets made it necessary to establish a circle, the new plan practically disregarded park needs.

Not only was this the case in the outlying areas of the District, but the development of the Mall Avenue, which was such an important part of Major L'Enfant's plan, had been forgotten. It was about to be made impossible when, in the late nineties, the Pennsylvania Railroad, which had its main passenger station in the Mall at Sixth and B Streets, began to agitate for legislation to permit it to build a great viaduct across the Mall. Colonel Theodore A. Bingham, then officer in charge of Public Buildings and Grounds, was very much stirred up over this, and getting the old L'Enfant Plan out of the files made a study which showed that Major L'Enfant's avenue from the Capitol to the Washington Monument was still a possibility. He brought out the fact that it would probably be rendered permanently impracticable should the railroad viaduct be built. He also pointed out the needs of the Federal Government for new office buildings for the executive departments, and the advantages of arranging them in the triangle contained between 15th Street, Pennsylvania Avenue and the Mall. He was able to get the ear of the then Secretary of War and of Senator McMillan, Chairman of the Senate Committee on the Library.

In the meantime the American architects were quick to appreciate the situation, and to take up the cudgels for a worthy and beautiful development of the National Capital.

The centennial of the City of Washington as the seat of the Federal Government offered a special opportunity to focus popular attention upon it. Advantage was taken of this for the publication,



(ABOVE) THE PRESIDENT'S HOUSE AS IT APPEARED BEFORE THE WAR OF 1812  
(BELOW) PERSPECTIVE OF ARLINGTON MEMORIAL BRIDGE, NOW UNDER CONSTRUCTION  
BY OFFICE OF PUBLIC BUILDINGS AND PUBLIC PARKS. MCKIM, MEAD AND WHITE, THE ARCHITECTS

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under the auspices of the *American Institute of Architects*, of a book, edited by Mr. Glenn Brown, setting forth fully the city's predicament, and treating in a variety of articles some of its most urgent problems.

This agitation resulted in the appointment in 1901 of an advisory body of experts, generally known as the McMillan Commission, to assist the Senate Committee on the District of Columbia "to consider the subject and report to the Senate plans for the development and improvement of the entire park system of the District of Columbia." The experience and character of the members of this Commission, which consisted of Mr. Daniel H. Burnham, Mr. Charles F. McKim, Mr. Augustus St. Gaudens, and Mr. Frederick Law Olmsted, sufficiently indicate the quality of the work done by them. As their studies resulted in the reaffirmation of the soundness of the L'Enfant Plan, and in the effort to extend its principles to the area surrounding the old city, so every study since has only resulted in the adoption of their recommendations and an effort to carry out the projects they suggested, revised, of course, in the light of more thorough investigation and modified to fit altered circumstances.

The McMillan Commission interested itself particularly in drafting the outlines of an extended park system, in perfecting the plans for the development of the Mall and for its extension westward of the Washington Monument to include a new Memorial to President Lincoln and a monumental bridge to the Virginia shore, in suggesting a congruous and balanced development of the Federal office buildings and such semi-governmental public buildings as the National Museum and art galleries.

Much opposition was felt at first to the plans of this Commission. They were thought to be much too expensive and grandiose. Even some of President Lincoln's greatest admirers objected to locating the Memorial to him in the but recently reclaimed tide-water swamp beyond the Washington Monument, and expressed the fear that, if so placed, "it would shake itself to pieces with loneliness and age" in a short time. One of the wonders of America, it now stands there in quiet dignity and beauty, a unique and visual demonstration in the possibilities of architecture and landscape treatment for the million or so Americans who visit it annually.

The Arlington Memorial bridge is also an adopted project, and good progress is being made in its construction. The changes proposed for the grounds about the base of the Washington Monument have not yet been attempted, nor the actual development of the Mall Avenue. Progress on the latter has been limited to the location of various new public buildings on sites fitting into the plan; and to the removal of the Pennsylvania Railroad from the Mall, and the construction of the new Union Station, a monumental gateway to the National Capital appropriately related

to the Capitol itself and subordinated thereto. This important step, which has probably contributed as much as any one thing could to help along the development desired, was made possible only by Mr. Burnham's powers of persuasion and the vision of Mr. Cassatt, at that time President of the Pennsylvania Railroad.

The new public buildings program, in accordance with which a group of buildings for the executive departments, so expanded in recent years as to have outgrown their former quarters, is to be built in the triangle contained between Pennsylvania Avenue, Fifteenth Street and B Street, seems to justify the hope that the opening up of the Mall Avenue itself may be started in the near future. A beginning has already been made by the construction of the Grant Monument at the foot of the Capitol, as the central feature of a great plaza from which the avenue is to take-off, and of a recently unveiled monument to General Meade as another important ornament of this square. Very strong and determined opposition to the removal of the old Botanical Garden, in the midst of which these two monuments now stand without relation to their surroundings and hidden by a miscellaneous growth of brush and some very handsome trees, prevented passage of the legislation needed to make the first step towards completion of the sites of these two monuments until the last session of Congress. Even then the appropriation for the purchase of the new Botanical Garden site failed of passage.

The McMillan Commission's recommendations and plans were never formally adopted, nor given legislative sanction as a whole; although, as already stated, many of the individual projects have been adopted from time to time during the quarter century that has elapsed since the report was made. Some progress in park projects has been made in this way, as well as in the developments more closely connected with the main axis of the city and its public buildings. In 1910 a Commission of Fine Arts was instituted, which consists of three architects, a landscape architect, a sculptor, a painter, and a writer, all of national reputation and serving on the Commission patriotically without pay or emoluments. While this Commission's primary function is advisory, its recommendations have been so uniformly good as to have been almost invariably convincing. Besides the help it has been able to give to the friends of Washington, and more especially to the officer in charge of Public Buildings and Grounds, in securing legislative sanction and appropriations for desirable new projects, it has been able to render great and rarely appreciated public service in preventing avoidable accessions to the "Horrors of Washington." The present chairman, Mr. Charles Moore, was Secretary to Senator McMillan and also to the latter's Commission in 1901. With his intimate knowledge of that Commission's work and



intentions he has been able to be the watchful guardian of the city's right development these many years.

In spite of so much accomplishment, this piecemeal and unsystematic development did not keep up with the growth of the city, which seems to have been accentuated since the World War, as it was immediately after the Civil War. The vacant lots, once ample for all the irregular baseball and football and shinny teams of the town, were rapidly filled with houses, many of them with apartments which stepped up the concentration of population perceptibly. The streets, for over a century safe and convenient playgrounds for the smaller children and recreation spaces for the aged, were suddenly filled with lethal deathdealing automobiles. Search for the areas previously designated as suitable for parks, to relieve just such a need, found many of them in the neighborhoods most highly developed, and therefore most in need of them, built upon, or otherwise so "improved" as to make them no longer suitable for park purposes, or so enhanced in value as to make their cost prohibitive.

Moreover, the proposed park system was necessarily, to a large extent, a matter of personal judgment, in which there was often a difference of opinion between the park officials, the citizens living in the locality, and the Committees of Congress having the ultimate decision. Finally, no general progressive park program having been given formal approval, and park development not being a part of the highway map on which the municipal authorities based their urban improvements, it was becoming harder and harder to prevent unsuitable and inconsistent developments at the edges, where streets and parks met, requiring excessively expensive expedients to rectify them. In places heavy expenditures were made for municipal improvements, which might have been avoided if the possibility of retaining natural topography and storm drainage had had formal recognition as an approved project.

Recognition of this state of affairs and of the extravagance of postponing the acquisition of such tracts as could be foreseen to be necessary for park purposes, and the popular hostility aroused by each large scale building operations because of the painful effects of the leveling-off process required by the grades fixed in the highway plan—all these, as well as a growing consciousness throughout the Nation of its interest in the suitable development of the National Capital, gave the impetus necessary for the establishment, by the act of June 6, 1924, of a National Capital Park Commission, and for its expansion the following year by "four eminent citizens well qualified and experienced in city planning," with an increase in the scope of its duties to include the "preparing, developing, and maintaining a comprehensive, consistent, and coordinated plan for the National Capital and its environs," as well as making "recommendations to

the proper executive authorities" on all "proper elements of city and regional planning." Inevitably, as absolutely essential to the performance of these duties, the new Park and Planning Commission was given the authority over the street plan, formerly exercised by the Highway Commission, and the latter was discontinued.

The composition of this Commission is worthy of a moment's notice, as it will assemble about the same conference table those who exercise legislative authority, those who have to execute the plans decided upon and are therefore most familiar with the cost and practical difficulties of their execution, and in immediate contact with them, technical experts and experienced city-planners. This should afford the greatest obtainable security against harmful differences between the technical and the local points of view; should help to reconcile the theoretical solution with practical conditions, both material and financial; and should ensure the work's being done without material deviation from the plans. It should avoid public differences of policy and the possibility of deadlocks between the city planning force and the local officials, who must be depended upon to secure the funds needed, and to execute the plans.

The Chairmen of the Senate Committee and of the House Committee on the District of Columbia are members, thus giving the Commission the advantage of competent advice as to what legislation can be hoped for, and what the attitude of the legislature is towards various projects; as well as ensuring the presence in each house of one member fully conversant with the plans and views of the Commission. Executive members, having direct knowledge of local conditions, and of the difficulties they will encounter in attempting to carry out any plans under consideration, are: The Chief of Engineers, formerly member of the Highway Commission, in charge of the city water supply system and river and harbor work; the Engineer District Commissioner, representing the municipal authorities and charged with all such municipal works as road, sewer, and water line construction, the building inspector's office, the city survey work and street lighting, and who is also chairman of the Public Utilities Commission and of the Zoning Commission; and the Director of Public Buildings and Public Parks, whose duties as executive officer of the Public Buildings Commission and of many other Commissions familiarize him with the special interests of the Federal government in the National Capital, as well as with those of the park system and its monuments and public buildings. In addition, the Directors of the National Park Service and the Chief of the Forest Service bring to the Commission broad experience and knowledge of similar government work outside the District of Columbia, and how it is done.

*(Continued on page 395)*

# Editorial

## PUBLIC WORKS

The American Institute of Architects does not favor the plan of the engineering profession to reorganize the Department of the Interior. The Institute's disapproval of the engineering proposals is a reassertion of the doctrine, consistently maintained, that any organic changes in the structure of this Department should involve adequate official recognition of the status of public architecture.

The position of the Institute at this time is expressed in the following statement by the Chairman of its Committee on Public Works.

"The Committee on Public Works of the A. I. A. has received from the American Engineering Council a draft entitled the Proposed Revised Form of the Wyant Public Works Bill.

"This is a bill similar to others which have been proposed by the Engineering Council during the past years.

"The present Administration and Congress do not favor any new Departments and this proposal does not attempt to bring this about. It transfers from their present allocation many of the commissions and bureaus having to do with construction into the Interior Department. Newspaper accounts of the bill reported that all of these elements of construction, including the office of the Supervising Architect and other activities related to the fine arts, would be organized under an assistant secretary who should be an engineer.

"The American Engineering Council asks for the endorsement of the American Institute of Architects and this endorsement has been withheld upon the following grounds:

"First: The transfer of different commissions and bureaus from one department to another results only in a certain convenience unless those divisions are organized into a major division under two or more assistant secretaries.

"Second: The Institute is not interested in such a major division unless the elements representing the Fine Arts are grouped by themselves and are headed by an assistant secretary whose qualifications are appropriate to this work.

"Third: The Institute vigorously objects to any change in the disposition of the Commission of Fine Arts by which it would have its complete independence of judgment and action modified.

"The officers of the Institute are well acquainted with the situation and remain in the same position which they have consistently taken. This is that the construction work of the Government is of two kinds; that which is related to the fine arts, and that which

is related to engineering construction and that each should be represented in a major bureau, if not in a separate Department, by an assistant Secretary whose training is appropriate to the task."

Developments which may accompany the introduction in Congress of the Wyant measure will be met with appropriate action by those to whom the dignity of public architecture is not only a professional responsibility but a sacred trust.

## COMPETITIONS

The Institute has carried on over many years a battle for proper architectural competitions where competitions are insisted upon by owners which so often happens in public work. This battle has been a winning one, but slow and discouraging at times.

The public is beginning to appreciate the position of the Institute and, we are glad to say, in many cases where improper and unfair competitions had been started, they have been made to see their mistake and revised the program so as to meet the requirements of the Institute with gratifying results. This has been brought about largely by the firm support of the members of the Institute of the competition code and their refusal to take part in competitions which do not bear the approval of the Institute. Without their support, the fight is useless.

Unfortunately, there are called to our attention from time to time cases where the fight has not received the undivided support of the Institute members, and this weakness encourages doubtful owners to waver and the desired results are not accomplished. Such a case has lately been called to our attention in Miami, Florida, for the Miami Convention Auditorium.

The facts, as we get them in this case, are that the Miami City Commission invited architects to submit sketches for the Convention Auditorium, thereby helping the old time wildcat competition, and some half-dozen Miami architects did submit sketches.

Other Miami architects tried at once to take the matter up with the Commission, but without results. Later, after an attack upon their position in the press, the Commission consented to meet the Committee and apparently all would have gone well had not one of the architects on the committee put the matter before them in such a way that they compromised upon a questionnaire as a substitute solution. In doing so, the architect played into the hands of the Commission. The result was a boomerang.

The moral of all this is how can the architects expect the public to believe in properly regulated competitions unless they themselves unanimously support them!

# Reflections Upon Pan-American Impressions

By W. L. PLACK

IN response to requests which have reached me since my return from a recent mission to Buenos Aires, as one of the delegates of The American Institute of Architects to the Third Pan-American Congress of Architects, I am pleased to give the readers of the JOURNAL a brief summary of my observations and, incidentally, make some relevant comments upon an evident transition which the Latin-American architects are approaching through organization.

This apparent transition is not one of a new renaissance, as generally understood, but is even more significant in some respects. For example, it is the natural sequence of an awakening attended by a conviction that the psychological moment has arrived to transform the static attitude of the architectural profession into a dynamic force, a latent potentiality as it were now being released in the attainment of their ideals, as did the priesthood in the promulgation of theology, the advocates of law and order in establishing a system of jurisprudence, and the physicians, in conjunction with their various allied associates, in the development of the science of medicine; and, incidentally, whose students must undergo a rigid academic course of training to qualify them, and then must observe a drastic code of professional ethics in the conduct of a legal practice.

Neither one of these so-called learned professions, with all of their venerated traditions, have a background comparable with that of architecture in its actual contributions from time to time towards present day civilization; yet, for obvious reasons referred to later, the architectural profession never did impress the general public with its relative importance as an economic factor commensurate with the character of service rendered in stabilizing civilization.

Just how this deplorable neglect escaped rectification for so long a period is problematic; evidently the fundamental law of supply and demand had more to do with it than any other single entity involved. The situation may have been apparent to a few analytic minds, but there seemingly was no initiative awakened forceful enough to establish a proper equilibrium. Consequently, the status of the architect was more or less unstable, and so vibrated back and forth, subject always to the idiosyncrasies of conventional dictation, which, as a rule, influenced the intellectual groups as well as the bourgeoisie of every period in every country, and, strange as it may seem, the adversities of war, with all its attending vicissitudes, actually gave the architects innumerable opportunities to lift their profession above all others as a distinctive

occupation, but they allowed it to drift—just drift along in a fatalistic manner.

This neglect to exercise their inherent prerogative only became apparent with any marked degree of significance during the first half of the 19th century and has ever since become a matter of much concern, first, perhaps, to the Royal Institute of British Architects, next to the American Institute of Architects, and now to the Pan-American Congress of Architects.

Even the older European nations are now conscious of the fact that some comprehensive procedure is imperative in bringing about a more uniform understanding among themselves upon the eligibility of men to practice architecture, if it shall ultimately acquire and permanently maintain its relative recognition as a distinctive profession.

Only three years ago the Royal Institute of British Architects became more or less alarmed at the imminent radicalism of a large group of English architects, who were not in sympathy with the Royal Institute's viewpoint on disciplinary regulation; but the most serious situation was the apparent lack of unanimity among the schools upon—just what should be the minimum curriculum for the proper training of architects. This led to the calling of an International Congress, which assembled in London in July, 1924. The program was prepared with extraordinary skill by Evarard J. Haynes, Executive Secretary of the Board of Architectural Education of the Royal Institute of British Architects; and it provided for a step by step presentation, designed to lead to a definite objective in a most simple and logical way, even to utilizing the psychology of auto-suggestion.

The most eminent professors of architectural schools and deans of national universities in France, Italy, England and the United States, also Argentina and the delegates from other nations participated in the discussion which followed the reading of papers, designated as the topic of each particular day. The first was to review the past; the second, to analyze the present, and the third, to determine what the future should be.

The final summing up was a brilliant exposition of the problem of education; and its presentation was, indeed, an authoritative symposium, which dealt with the elucidation of definite, incontestible fundamentals, and, as such, were accepted by unanimous acclamation.

The logical conclusion to be drawn is that if the profession of architecture is to develop into a distinctive species among the numerous specialists in the



## REFLECTIONS UPON PAN-AMERICAN IMPRESSIONS

Arts and Sciences, which, after all, are the real civilizing agencies. It therefore becomes imperative that the students, from now on, should be instructed in the basic fundamentals of their chosen profession; and then be properly directed in the pursuit of a definite minimum curriculum to be as near uniform as possible in every country. Then the probabilities are that a vast majority of those who manage to build up a private practice will subconsciously follow the precepts instilled during that formative period of their special training, and the few, who through their innate conceit or other distorted mental reactions, should evade the observance of conventional integrity to any marked degree—they must either submit to disciplinary canons of professional ethics or suffer ostracism.

The primary objective in the preparation of this discourse is—to record what has actually occurred in isolating the architect from all other professional groups, and to inform those directly interested upon what is now being systematically accomplished by the united efforts of a few prominent leaders in the American Institute of Architects and the Pan-American Congress of Architects. These are separate and distinct organizations, but their purpose and intent are practically identical in so far as seeking the same ultimate objective is concerned. However, their internal problems differ in several respects.

Each of the twenty-one Republics which constitute the Pan-American Union may send duly accredited delegates to the Congress, and the fact must not be overlooked that the United States of North America is one of the component units of this Pan-American Union. The American Institute of Architects was represented by two delegates at the Second Congress, and by five at the Third. This manifestation of interest in the solution of their special problems resulted in the consummation of a definitive affinity between these two groups of distinguished men who are devoting their lives to the uplifting of social order, exemplified in the creation of a beautiful and enduring architecture with its attending refinements consistent with the ideals of a highly developed culture, which will in the course of time be realized in North and South America, both of which, previous to the middle of the 19th century, were new and very sparsely settled countries, in which no governing restrictions whatever relative to buildings for any purpose were deemed necessary until accumulated wealth demanded some semblance of architectural display, which, with an occasional exception, progressed along ordinary utilitarian lines until these exceptions became more frequent; love of the beautiful more widespread, and a discriminating refinement more pronounced.

A few American students sought training abroad,

with the result that the American Institute of Architects was founded by five young men of noble aspirations. They secured a Certificate of Incorporation April 25, 1857. Since then its membership gradually increased to more than three thousand. Its seventy-two chapters are composed of the most prominent architects in each and every State of the Union; and it has influenced the conduct of perhaps double that number of reputable practitioners of the smaller inland cities, who are eligible but have not yet become affiliated with the Institute.

This phenomenal advancement in four score years clearly illustrates the natural sequence of that intuitive urge which inspired men to make personal sacrifices for the benefit of their immediate confreres. It was men of this type who brought about the preparation of a series of official documents from time to time on professional practice, which have not only directed public attention to the real function of the architect, but they have been wonderfully effective in establishing order with some semblance of unanimity among the reputable practitioners throughout the territory in which the American Institute of Architects exercises jurisdiction.

In the meantime, the more progressive architects in most of the Latin-American Republics realized that as individuals they could not command a forceful influence strong enough to combat the adverse conditions which then prevailed. For example, when important government buildings were projected the authorities employed European architects to design them, and many private citizens, contemplating palatial homes, did likewise.

By and by, the architects conceived the idea of uniting in self-defense. This procedure resulted in the formation of local societies in the larger cities; then in the founding of a department of architecture in their national universities; and finally in the joint organization of the Pan-American Congress, which through parliamentary procedure and sympathetic cooperation has in less than one decade lifted the profession of architecture in parts of South America from comparative impotency, in the promulgation of some constructive innovation, to a position of dictatorial power, in one after another of the constituent Republics in which the architect is now regarded as the director general in administrative command on almost every project from conception to completion. He is no longer expected to compete with the construction engineer as a designer of strictly monumental structures, and it has been decreed by resolution that the architect should not assume the functions of a contracting builder, but it is permissible for architects and engineers to collaborate in the execution of important public works.



THE STUDY IN THE CADET MESS HALL  
OF THE UNITED STATES MILITARY ACADEMY, WEST POINT

# Arnold Brunner's Work Permanently Placed in Cooper Union

IT is particularly appropriate to remark about Arnold W. Brunner's collection at Cooper Union in an issue that is essentially devoted to the L'Enfant plan of our national capital. President Roosevelt, recognizing Arnold Brunner as one of the American architects best qualified for city planning, appointed him a member of the National Commission of Fine Arts, in which position he played no small part in carrying out the long-neglected plan for the embellishment of Washington.

The group of buildings, architectural drawings and water colors that have been given to Cooper Union for permanent exhibition show the versatility of the man. He was an artist in the fullest sense. He possessed sound judgment and quick appreciation of his art, backed by a broad culture.

In 1910, when a new era in American architecture was fervently active, the L'Enfant Plan of Washington was taken up again by the authorities at the Federal capital. An intensive study of the plan was undertaken, and a scheme was devised for architectural competition for three buildings that were to be grouped as an element in the general plan. There were three sets of competitors, numbering twenty for each of the buildings. The three independent juries to judge the submitted plans had a common understanding, by official instruction, that the buildings must be studied in design as a problem of harmonious relation. Outstanding American architects competed. Among the plans submitted, Arnold Brunner's design for the Department of State was chosen, and he was commissioned to do that part of the work. It is unfortunate that the interest of Congress fell into apathy, when the amount of money to be appropriated for construction of the buildings was considered. Arnold Brunner never lived to see the fruition of his plans. But in this plan of Washington he took the keenest interest. From it city planning in America absorbed more and more of his attention.

The long list of public buildings that he designed and erected, and the city plans that he laid out in Baltimore, Rochester, Denver, Albany, Cleveland, and Toledo, besides counsel that he gave to many other American municipalities, testify to his high rank in his profession. At Cooper Union are shown many of these plans as well as pictures of buildings which stand as a lasting monument to his genius.

Among these pictures are the city plan for Cleveland; the School of Mines at Columbia University, New York; the Stadium of the College of the City of New York; the interior of the United States Post

Office, Customs House and Court House in Cleveland; a bridge for the New York Connecting Railroad, Queens Boulevard, Long Island, New York; the proposed building for the Department of State, Washington; Mt. Sinai Hospital, New York; and the cadet hospital at West Point.

The water colors in the exhibit evidence his vivid imagination and his keen understanding of human nature. When looking at a building, he saw not only that building but its relation to all the other buildings surrounding it. It was not only roof that stood out vividly, but a group of roofs that fell into a harmonious picture of delicate colors—the whole picture was a pattern—an idea. The water color of a dignified, kindly, white-haired monk, with a scholarly beard—leaning against a pillar—portrays stability of character in man and the building wrought by him. There is something profound in this characterization.

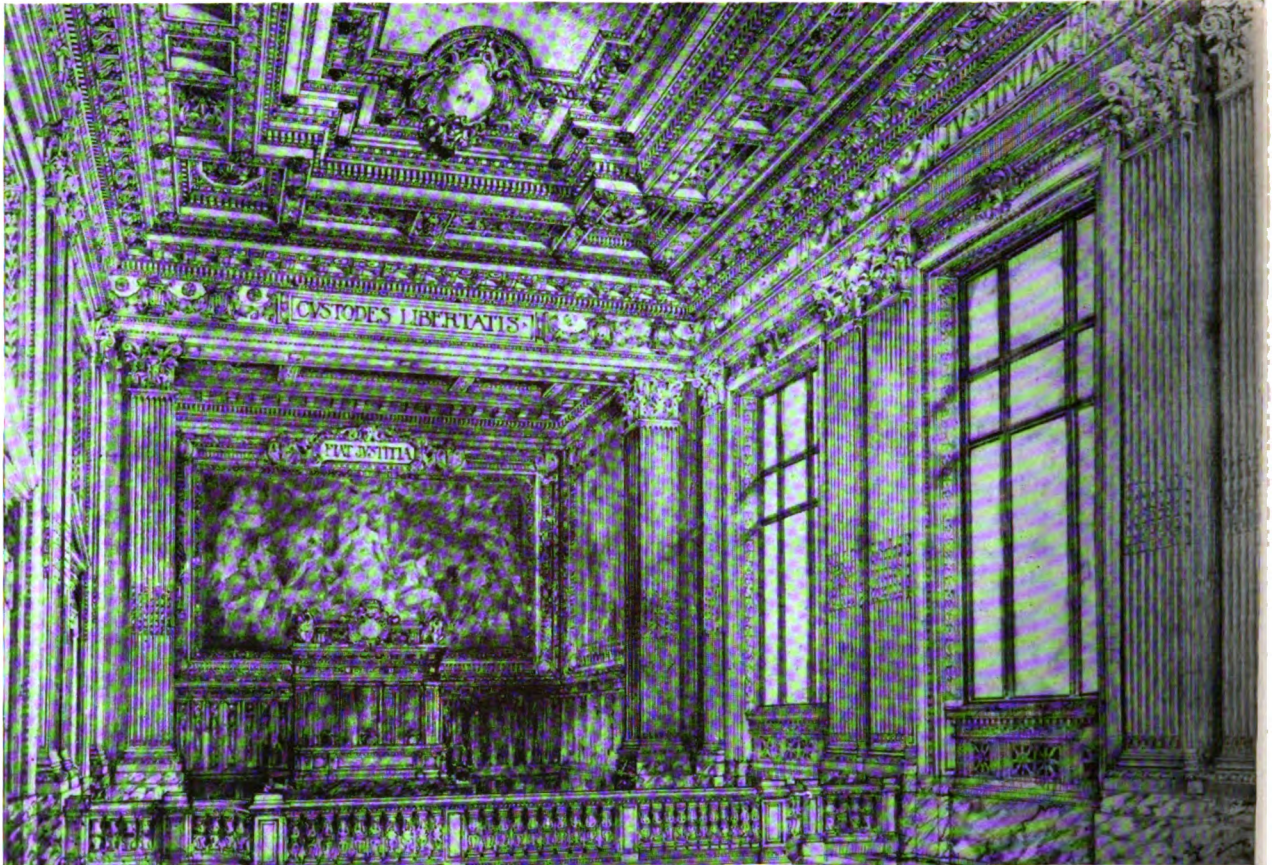
Mr. Brunner was a staunch believer in collaboration, and he recognized sculpture as a decorative essential of his buildings. On the exterior of the post office building in Cleveland, and on the Cuyohoga court house he made sculpture a prominent feature. He engaged sculptors to make groups and single figures, applying them to his structures with a realizing sense of the value that sculpture had to architecture.

With a knowledge of the character of the sculpture that he desired and the architectural requirements into which it must fit, he allowed the sculptor to work out his own solution of the problem rather than hampering him with embarrassing restrictions. He never failed to keep control of the whole scheme and to put the impress of his own ideas upon the work, but he was always considerate of the sculptor's point of view and did not worry him with immaterial details.

That his conception of city planning was sound and very different from the thought based on many of the relatively ornamental critics of Europe, in which beauty sometimes acts as a front for squalor, was well proved when in his memorable Baltimore report, written in 1910, he said, in addressing the mayor and the government of that city, and speaking as well for his associates, John M. Carrère and Frederick Law Olmsted:

"I shall not speak of the city beautiful, which seems to imply sculpture, fountains and a world of pretty things; that is not what our Commission has in mind at all. The City Sensible is more to the point . . . A city should be treated as a whole and should have a plan the same as a building. It may not be built from plans and specifications and finished according to contract,

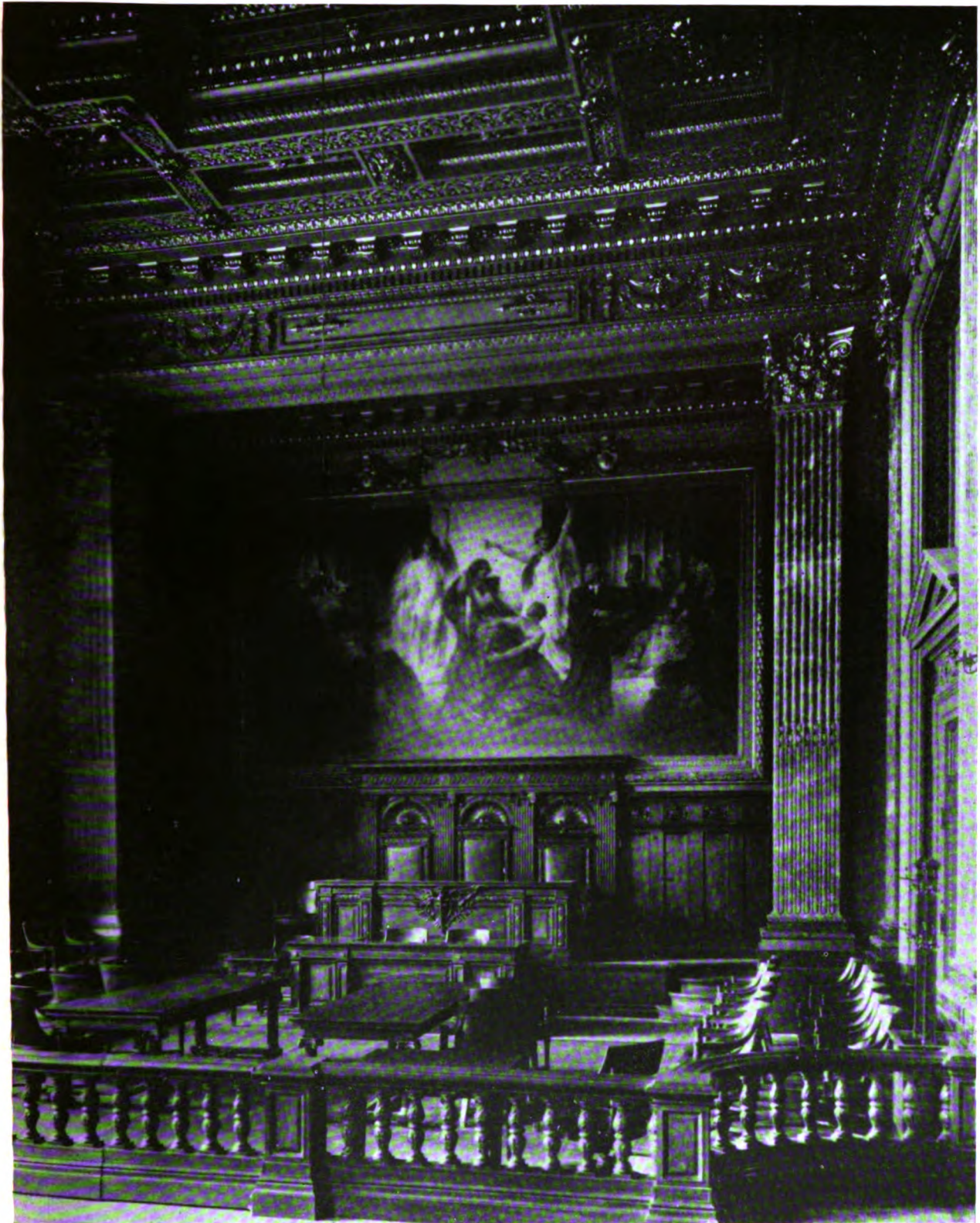




(ABOVE) THE INTERIOR OF COURT ROOM OF THE FEDERAL BUILDING, CLEVELAND, OHIO

(BELOW) THE CORRIDOR OF THE UNITED STATES POST OFFICE, CUSTOMS HOUSE AND COURT HOUSE, CLEVELAND, OHIO



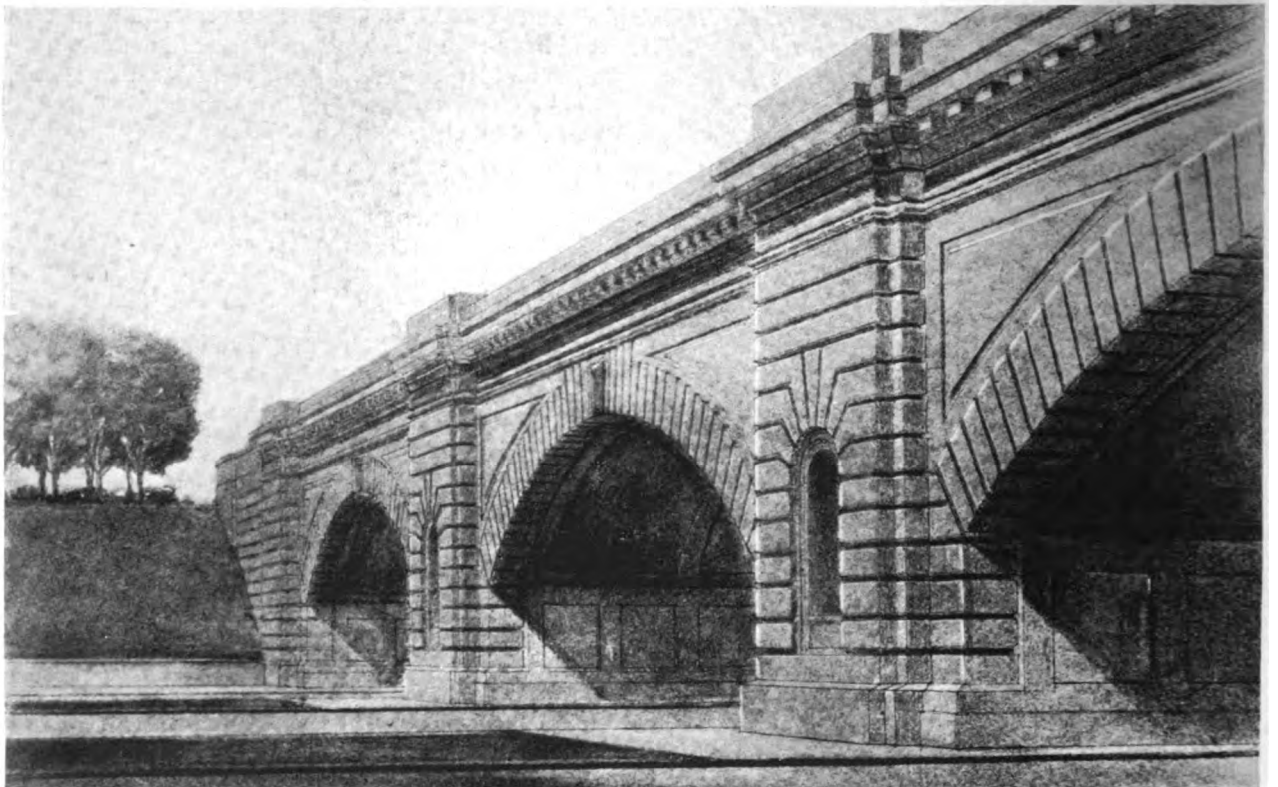


INTERIOR OF UNITED STATES POST OFFICE, CUSTOMS HOUSE AND COURT HOUSE  
IN CLEVELAND, OHIO. EDWIN H. BLASHFIELD, THE PAINTER



(ABOVE) THE CHAPEL AT DENISON UNIVERSITY, OHIO

(BELOW) BRIDGE FOR THE NEW YORK CONNECTING RAILROAD, QUEENS BOULEVARD, LONG ISLAND, NEW YORK







THE CONCERT GROVE OF DENVER, COLORADO



A PROPOSED MUSIC AND ART CENTER FOR NEW YORK CITY

but it must follow some definite prearranged scheme.

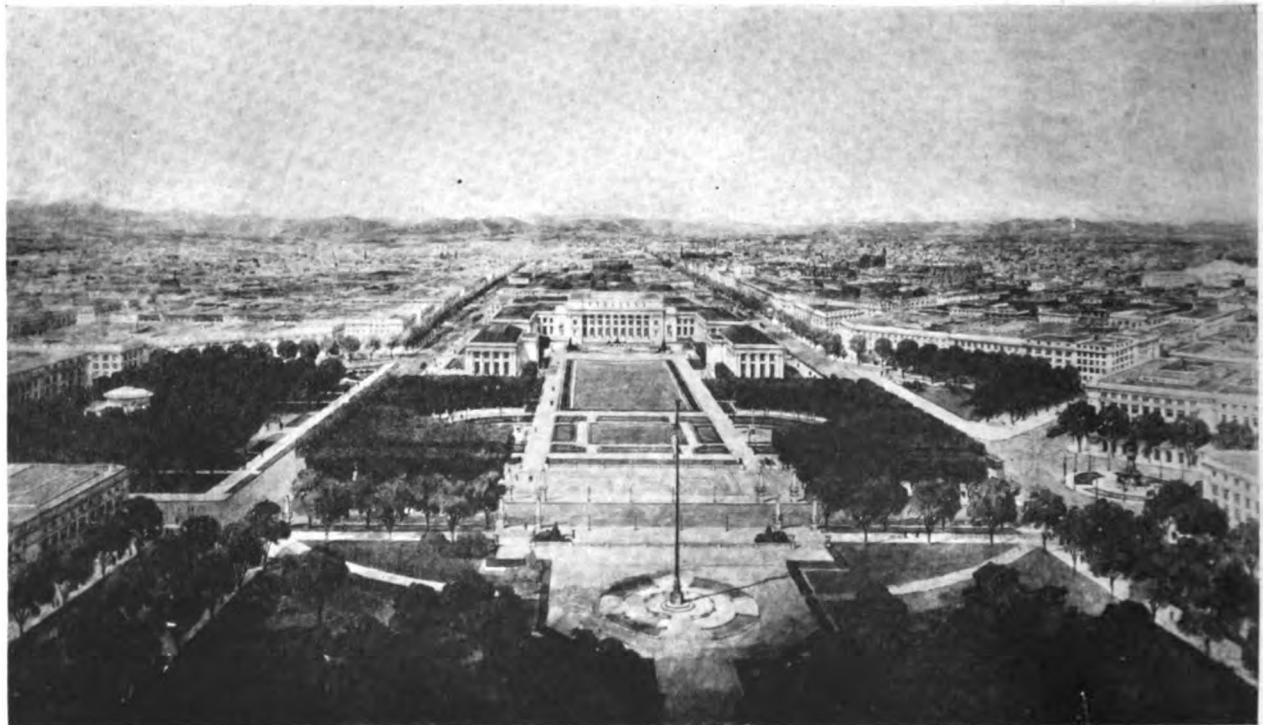
"Most of our cities straggle and develop in a haphazard fashion. The majority of them "just grew" like Topsy. No one would undertake a business operation of any magnitude without looking ahead and making some provision for the future. The average city does just the contrary, and with few regulations for guidance and no provision for future expansion and growth, congestion and irregularity occur which are the cause of great inconvenience. Mistakes are made and much unnecessary expense is the result of the changing and rechanging found necessary.

"It is quite possible to regulate the growth of a

city. We regulate the traffic in the streets and naturally submit to the rules of the Fire, Health and Building Departments, and so the control of expansion of streets and buildings is logical and proper. A crowd left to its own devices becomes a mob; the same crowd drilled and properly led becomes an army.

"A number of ornate buildings scattered here and there and built on streets that are too narrow to receive them, and expensive monuments, placed on inadequate sights, cannot make a beautiful city. Buildings that are excellent in themselves are ineffective unless properly placed. Fountains and statues

*(Continued on page 397)*



THE CIVIC CENTER OF DENVER, COLORADO





THE STADIUM OF THE COLLEGE  
OF THE CITY OF NEW YORK



# Progress In Architectural Control—I

By CHARLES H. CHENEY

**P**ROUD as we are of many things in Washington, why is it that after a hundred years of building, and despite the many millions spent by the Nation, we find in our national capital, only 25 per cent of a city? Why do we as a nation, who know how to organize and do other things so well, continue to permit that 75 per cent of ugly, depressing and absolutely out of place buildings in the one city that should be as near perfect as we can make it?

Why is it that only about 10 per cent of the buildings of New York City, or of Philadelphia, Chicago, San Francisco or of Los Angeles, are sufficiently good or attractive to be worthy of permanent life? In fifty years more than half the buildings in most of our cities will be torn down not because they are unsafe in framing, but because their exterior appearance ruins the value of the street. How long will we continue to put a premium on the careless builder, the cheap contractor and the ugly junk, the shoddy building, the off-color and bad design, which not only depreciate their neighbors so insidiously and unfairly, but, worst of all, blight the attractiveness and the value of what little good architecture there is, and break down that love of home and of the finer things of life, which must be the mainstay of every city?

These are pressing economic and social problems, of far-reaching importance, not only to real estate and business, but to the whole human structure of a city. Behind them there are deeper, less tangible but very important and precious spiritual values of life that must be conserved at any cost.

A new consciousness is abroad today demanding a constructive answer and a definite solution of these problems. At many scattered points across the country definite steps are being taken. Any city planning or any city planner overlooking them will be left behind in the advancement of our cities during the next decade. We must have reasonable architectural control of building design in all cities. It is a necessary objective in every city building scheme.

## *Architectural Control a Part of the City Plan:*

Architectural control and the architectural program of the city are as definite and inseparable a part of a comprehensive city plan as zoning, the major traffic street plan, the unification of rail lines and terminals, rapid transit, the park, playground and school system or the grouping of civic centers and public buildings—the recognized parts of a complete city plan. It is astonishing that, with the marked progress in municipal planning and government in this country, some of

our chief authorities overlook this important matter—the architecture, the biggest, closest mass on the horizon of every city and of every life in it.\* Cities consist of buildings and their sites, commonly called architecture, although really only a small part of the buildings can be accurately dignified by that term.

The extreme importance of environment in moulding our lives, our thoughts and our actions, is every day given more importance by modern psychologists. If 90 per cent of our environment is needlessly ugly and depressing, the lives of all of us suffer for it. What kind of a civilization is it that allows such a large proportion of its people to suffer for such building conditions? Certainly no comprehensive city planning, such as pretends to look to a better future, can sidestep or omit plans for definite architectural improvement and control. Zoning alone cannot stop the blighting and ruin of neighborhoods.

By architectural control is meant the setting up of some competent machinery to stop bad design and bad color before they get started, to insure a reasonably good architecture before a building permit is issued.

The trouble is we have still too much amateur planning, too many "planless planning commissions," too little understanding and constructive cooperation as yet from the architects and others who should take these matters in hand.

A number of letters protesting bitterly against the cutting of long rows of existing street trees in street widening proceedings have come to me during the past year from women's clubs and others. Strong reaction is bound to arise to any city planning which neglects or destroys the spiritual values of life. This particularly is true in fast growing cities like Los Angeles, where over \$60,000,000 of street openings and widenings of the Major Traffic Street Plan Program have been put under way in two years. Proper city planning will see to it that where trees are removed new ones shall be planted in the same proceeding that new setback lines and a constructive program for the architecture of the street be provided.

The spiritual values of life, the amenities as they are sometimes called—life, liberty and the pursuit of happiness—are crushed and thwarted by this 90 per cent of bad environment. It is time that we as a people definitely took them in hand to guarantee every man his rightful heritage (not leaving to just the 10 per cent of well-to-do, the protected home neighborhood with architectural control) and to give assur-

\* Munro omits it entirely in his "Municipal Government," used so widely now as a college text-book.

## PROGRESS IN ARCHITECTURAL CONTROL

ance to all that no badly designed or off-color building can be built that will spoil their environment or depreciate their investment. The ordinary man is just as much entitled to this protection as those who now have it by wealth. In the next ten years he will be given it, as generally as he is now given the protection of zoning.

"To best promote the amenities of life, health, safety, etc.," and "the improvement and control of architecture, and general embellishment of the area under its jurisdiction," shall be, among other things, the legal purpose of the planning commission in preparing a master plan, authorized of every California city or county, or region, by the new planning act passed by the 1927 legislature. (Senate Bill 585.) The rest of the act is largely the standard law recommended by Secretary of Commerce Herbert Hoover for all states, but these important phrases broaden the city plan to its proper scope and should be adopted also by other states.

### *Zoning came from Small Beginnings:*

You will recall that municipal zoning under the police power, which in ten years has become so universal in all our cities, really grew out of the demand of the ordinary citizen that his home and even his factory be given the same protection from the invasion of ruinous and inappropriate uses into his neighborhood, as had for several decades been offered to a very limited group in tracts privately restricted by real estate covenant. Zoning had small beginnings, was an experiment at first. But we went ahead and solved our problem, gave people the protection they needed and the courts sustained us. (See "Zoning in Practice," by the present writer, in Proceedings Nat. Conf. on C. P. Buffalo 1920.)

Now the same 90 per cent of ordinary people are beginning to demand that they be given protection from architectural blight by the city under its police power, and we have good reason to believe that our courts will sustain this wider use of the police power for public welfare.

### *Courts Recognize the Spiritual Value of Parks:*

Long ago we began to have decisions recognizing the spiritual values of life. Yet it is only seventy-five years since we had no public parks. To acquire them with public funds was unprecedented. As we did it, contests arose. Then in a famous Connecticut case their highest court said, "They (parks) are expected to minister not only to grosser senses but also to the love of the beautiful in nature, in the varied forms which the changing seasons bring. Their value is enhanced by such touches of art as help to produce pleasing and satisfactory effects upon the emotional and spiritual side of our nature. Their influence should be uplifting and, in the highest sense, educational. If wisely planned and properly cared for they

promote the mental as well as the physical health of the people. . . . Their æsthetic effect never has been thought unworthy of careful consideration by those best qualified to appreciate it." (Olmsted *vs.* Camp, 33 Conn. 532, 551.)

### *The Mind of the Court is Progressing:*

In Minneapolis and Cleveland zoning cases, more recently decided, the social and æsthetic considerations of life were emphasized by the court as coming reasons for exercise of the city's police power for the general public welfare. As Mr. Musick will summarize the legal situation in regard to architectural control in a supplementary paper, it is unnecessary to mention it further, except to call attention to the Chicago decision, affirmed by the United States Supreme Court, that outdoor advertising can, under zoning regulations, altogether be excluded from residential districts, because it is out of place (Cusack Co. *vs.* Chicago, 267 Ill, 344, affirmed 242, U. S. 526-1917. For further discussions of this and other decisions, see Williams, "The Law of City Planning and Zoning", Part VI).

The mind of the court is changing and advancing with the change of public opinion in the country. Writers on law sense this, as may be seen from the following passage quoted by Mr. Williams. "It is certain that much of the legislation (in the United States) of recent date, particularly during the past two decades, has been induced largely by æsthetic and artistic considerations, and this desire to render the urban centers more attractive has found a firm lodgement in the popular mind. It is destined to increase with the years, and in the development of the law in this respect courts will be inclined to give a broader interpretation to such regulations, and finally sanction restrictions imposed solely to advance materially attractiveness and artistic beauty." (McQuillin on Municipal Corporation, Sec. 929.)

### *Strong Economic Grounds for Architectural Control:*

But we do not have to base our hopes of having the courts sustain architectural control on æsthetic considerations alone, important as they are. There are sufficient economic grounds, sufficient business reasons why this great matter will be firmly taken hold of and effectively handled, once our business leaders, city authorities and people generally understand there is a way out.

For at least 50 years developers of the higher class real estate sub-divisions have realized the value, not only of protective restrictions imposed by covenant in the deed or contract of sale, but have gone so far as to say that the architectural design of all buildings in their tracts must be submitted either to the seller or to a competent committee, often of trained architects, for approval to insure that nothing unattractive or

depreciating should get in. Experience had shown that profits from the sale of any tract can only be taken out after the first half or the first three-quarters of the tract is sold, as the overhead and improvement costs must first be paid, before touching the profit.

Long before half of any tract of considerable size is disposed of, many buildings must be built, to insure sub-division success. If any one of these buildings is of bad design or off-color, and in most cases a large percentage of them are, buyers hold off and it is difficult to dispose of the rest of the tract, except over a long delayed period, eating itself up in taxes and interest. A surprisingly large percentage of sub-division promotions in this country have to sell out the last quarter of their lots at a greatly reduced profit, or at a loss, simply because they did not establish proper architectural control.

*Decency in Design and Color:*

Reasonable decency of design and color must be assured in every real estate sub-division operation or the promoters and financial backers are flirting with ruin. Hence the real estate men of the country have been educating the public steadily, over a good many decades, to the value of protected home and even business neighborhoods and to the necessity for reasonable architectural control. Realizing that the public should insist upon municipal protection of the same kind, the Department of Public Welfare of the Commonwealth of Massachusetts last year sent to every city and town of the State, a bulletin entitled, "Planned for 1960—and After", pointing out what was being done in the Palos Verdes Estates development near Los Angeles, with the following comment: "Control in this way, even to the design of the buildings, points clearly to what all places will have to do if the prevailing medley of uses and design is ever to be overcome. The art jury is legally established because the entire area is group-controlled instead of being left to private whim and private profit, yet great profits are sure because the value of a home depends upon its value as a home, and not upon its value as a pile of building material."

*Greatest Economic Loss of our Time:*

The greatest economic loss of our time is in the 90 per cent of bad building that we allow to go up in our cities. There is little or no excuse for it. Building inspectors in practically all the large cities will give you estimates, varying at most a few per cent, that only about 10 per cent of the plans for buildings built today are prepared by trained architects or others with any competency in design.

They say that builders and contractors bring them as little as possible in drawings in order to get by the building code provisions for safety and strength of

materials. Unless some checkup, some architectural board of review, is set up as carefully to insist upon reasonable decency of design and color, as is now done by the building inspector in most cities as to safety of materials and framing, exits, light and air, we cannot expect much improvement. The loss and waste will go on, the junk and depreciating ugliness of our cities will multiply.

The economic value of consistently good architecture and good environment is very large. Real estate developers, in practically every city, can point to tracts that were architecturally well protected, where the land values are generally two to three times, sometimes ten times, what they are in unprotected districts equally well situated.

*How Does Your City Rate?*

Suppose we rated our cities according to the percentage of good architecture and good environment they offer. A frank and yet reasonably liberal and unbiased board of inquiry would have to report somewhat as follows:

Washington.....	25 per cent
New York City.....	12
Philadelphia.....	15
Boston.....	12
Chicago.....	8
San Francisco.....	11
Los Angeles*.....	12
Oakland, California.....	10
London.....	9
Paris.....	90

Contrast with this some of the cities and suburban communities that have established definite architectural control:

Roland Park, Baltimore.....	95 per cent
Forest Hills, Long Island.....	95
Shaker Heights, Cleveland.....	80
Country Club District, Kansas City..	75
St. Francis Wood, San Francisco.....	85
Palos Verdes Estates, Los Angeles...	95
Santa Barbara.....	40
Nantucket (100 years old).....	95
Yorkship Village, Camden, N. J....	95
Paris, France.....	90
Amsterdam, Holland.....	85

While England has been as backward and careless as the United States—London and Liverpool are as depressing, dingy and depreciated as large parts of our own Chicago, New York and Philadelphia, to say nothing of the terrible main streets of our thousands

\* Many architects think all of these percentages are too high. However, they must be considered relatively, each in connection with the percentages assigned other cities. At a joint meeting of the Southern California Chapter of the American Institute of Architects and the Los Angeles Architectural Club in October, 1927, it was voted that the 12 per cent for Los Angeles should stand. The percentages for Paris and London are probably too high and too low, respectively. Architects should remember that these percentages are only approximations made to give the public some idea of how little good stuff we really have in our cities.—C. H. C.



## PROGRESS IN ARCHITECTURAL CONTROL

of small cities—the cities of the continent of Europe have been much more forehanded. Practically all of the latter have some kind of definite architectural control. Seventy-five years ago Paris set out deliberately to be the handsomest city in the world. Paris is reported in 1926 to have taken in \$226,000,000 from visitors who came to enjoy its loveliness.

We are beginning to have places in this country with similar ideals. A number of the new towns of Florida have started well. The proposed new New Orleans zone ordinance prohibits the modification, alteration, or construction of any facade out of architectural harmony with surrounding buildings in the Vieux Carré or old French Quarter. Santa Barbara, Riverside, Palos Verdes, Sante Fe Rancho, among others in California, have taken or are taking distinct steps for architectural control and arcading of streets, group design of plazas and business buildings, establishment of arcaded towers out over sidewalks to relieve the terrible monotony of the checkerboard, plan, etc.

It is time that the powers of the Fine Arts Commission of Washington be extended to make it an Architectural Board of Review with veto power over all buildings and structures (private as well as public) and their color, in the national Capitol. Until that is done Washington can never be more than 25 per cent of a city.

### Present Problems of the Federal City

*(Continued from page 380)*

As the four eminent citizens, well versed in city planning, the President has appointed: Mr. Frederick Law Olmsted, of Brookline, Mass.; Mr. Milton B. Medary, of Philadelphia; Mr. J. C. Nicols of Kansas City, Mo.; and Mr. Frederick A. Delano of Washington, D. C. A year's association with these gentlemen has convinced the ex-officio members, though no such test was needed, that the Nation's Capital has secured priceless expert advice and services with their patriotic acceptance of their appointments. Their presence on the Commission is ample assurance that the plans recommended will be practically sound and technically correct.

The Commission has now been organized and working about one year and a quarter. During this time, besides taking care of the routine work of acting on changes in the highway plan and giving advice on special questions that have arisen, it has made special studies leading up to a regional plan for highways, a regional plan for parks, a program for highway improvement and widening and for park acquisitions within the District of Columbia, a rearrangement of street car lines, a schedule of railroad and other terminal needs.

The special needs resulting from the new public

buildings program, the requirements and possibilities of a system of neighborhood recreation centers, the effects and tendencies of six years' administration of the zoning law, and the legislation required to provide for quicker and fairer condemnation proceedings, and for the protection of the capital against incongruous and inappropriate developments, have all been the subjects of special investigations. Technical advice has been given and touch maintained with the planning commissions of the neighboring counties in the States of Maryland and Virginia.

The Commission has taken a special interest in discovering and, as far as practicable with its rather limited staff, in revising the highway plan so as to save the natural features of the terrain, and to save the taxpayers any unnecessary burden by reducing the cost of street grading and paving with their complementary urban improvements.

While the securing for future use of ample width of right of way for thoroughfares is one of the most urgent problems before the Commission, the fact that the existing highway plan reserves 29.3 of the total area of the District for street purposes indicates that restudy of the plan for the side streets in detached single family house residential districts should prove a promising field for economy. As 7,509 acres within the District limits—and some of them are of the roughest ground—still remain practically undeveloped, there is every assurance that relocation of streets and modifications of grades in these undeveloped areas should permit great savings, not only in the expense to the city of grading the streets themselves, but also to the owners of property in developing their holdings.

The acquisition for park purposes of hills and rills having steep side slopes has already eliminated the necessity for several very expensive storm water sewers, nearly as costly or even more expensive than the cost of the land itself. With the establishment of a well defined general project for park development, it will now be possible to avoid any waste of funds by the needless construction of such municipal improvements, and if funds become available with reasonable promptitude for the improvement and development of the areas acquired for parks, the assessed values of adjacent property will be so enhanced as to materially increase the taxable wealth of the city. But the park program and the development of a regional plan in harmony with the authorities of Maryland and Virginia are two sizeable subjects, for even a summary discussion of which there is not space here.

This article cannot be better concluded than by quoting a recent statement of Mr. Olmsted's, which clearly enough indicates that the greatest practical difficulty of the Commission is the choice of the best and most urgent step in a welter of well meant but often uninformed or only partially informed advice, and the

securing of popular support for the most farsighted and ultimately wisest procedure:

"The most striking shortcomings of the situation [at Washington], as it begins to be studied closely, are not in the quantity but in the quality of the planning that has been done in the past and is being done to-day. The readiness and self-confidence with which all sorts of people—those acting for private investors not less than officials representing the public—have made and are making final decisions of enormous consequence on the basis of superficial study,—shirking that expenditure of effort and time and money toward perfecting their plans in advance which would be a justifiable

insurance against wasteful expenditures in construction,—are impressive in Washington as elsewhere; are of course characteristic of our hurried time; are a danger which besets planning commissions no less than others. The recognition of the recurring mistakes of others from this cause which is forced by an honestly intensive and inclusive view of any large ground of urban developments, when combined with a recognition of similar pitfalls in one's own path narrowly escaped or blindly entered, should make for a salutary humbleness of mind and stimulus to effort on the part of anyone who takes city planning seriously."<sup>1</sup>

<sup>1</sup> Note: Quoted from "City Planning" for October, 1927.

## Washington

(Continued from page 357)

account the more or less accidental location of the Washington Monument, but this new plan would have been destroyed by the proposed location of the Agriculture Department except for the energy of those few members of the Institute who understood the danger, backed up, finally by Executive order and assistance. Before that time the Library of Congress had been so placed that an important view of the Capitol Dome was cut off from the southeast. The War, State and Navy building was built upon a plan balancing that of the Treasury building as required by the wording of the law, but with an elevation which met that expression of beauty which the then architect in charge believed was an improvement upon the Treasury Building.

These last two operations were carried out before the Institute or a public which we believe has become more discerning had begun to take a hand, but even after that happy period when everything that was done was splendid there was trouble about the Lincoln Memorial. Does anyone believe that it was so placed because of the McMillan plan? It was so placed after a hard struggle in which the opponents to its present and obvious location had attempted to locate it almost anywhere else in Washington. Even the younger members of the Institute may remember the success of those who knew what to do without advice when the present Navy buildings were built so that they encroached upon the Mall. You will also remember the victory of those who understood the Washington plan when the Power House on the Potomac, ruinous to everything that is beautiful, was finally abandoned. This last victory was so costly that almost to this day, after ten years, hostilities which were then aroused come to the surface.

These are a few things but they should be remembered. The Mall plan of McKim, Burnham and Olm-

sted exists on paper, the models may be seen by a visit to the remote upper stories of the National Museum and we may look upon it as an established thing, but the fact is and, in the face of elements of this plan which have been adopted, it depends not upon the authority of Congress but upon its merits; and it is for us to understand and uphold these merits.

Therefore let it be always understood that the plans of the City of Washington, well as we may think of them, are always in need of defenders because they have never been adopted.

Congress may be depended upon to carry them out if Congress is well and sufficiently informed of their merit, but Congress has many things to do and may easily forget and lose track of these things which we care about unless we see to it that it is constantly reminded. You will read, in the columns of the JOURNAL, full descriptions of the projects that have been studied for the purpose of making our National Capital a thing whose ultimate beauty will equal that of any Capital which has existed, but you may not take final satisfaction because of that vision. It is necessary first to understand, and you will be given that opportunity, and next to follow up and guard carefully these intentions and plans lest they be forgotten. The American Institute of Architects is that body of citizens upon which this burden must rest.

We have no desire to return to the days of Kubla Khan. His decrees may have been like the laws of the Medes and the Persians, and when once promulgated could be looked upon as final. This is no longer so and it is well that it is so. An understanding by all is necessary, and when that understanding has been reached we will have a beauty that represents the nation and not that beauty achieved by one and seen by others only from a distance.

## THE FEDERAL BUILDING PROGRAM IN WASHINGTON

### The Federal Building Program in Washington

(Continued from Page 368)

buildings of monumental character are proposed, five stories in height between the grade and the main entablature, the lower two stories forming the base where the three story order occurs above; one additional story occurs back of the balustrade.

Pending the completion of drawings now being made, the accompanying studies may serve to indicate the general scope of the development. When the drawings for this group are further advanced they will show a rather unusual assemblage of space, in the aggregate giving an estimated volume of 125,000,000 cubic feet, and a net floor area approximating 5,000,000 square feet, applied to a long array of purposes by a personnel variously estimated, but probably approximating 25,000 in number.

The Act of Congress by which the new program for Federal buildings in the District of Columbia was authorized, places the responsibility for its execution on the Secretary of the Treasury and makes the Office of the Supervising Architect the Government agency through which the various projects will be carried forward. With the discretionary powers conferred upon him by the Act, Secretary Mellon has been enabled to call in private practitioners for architectural and other technical services to the extent fixed by the legislation. Coordinating the work of these with the regular establishment, the Secretary arranged to carry on the work through the following organization:

Assistant Secretary Charles S. Dewey (recently resigned).

Assistant Secretary Carl T. Schuneman, now in charge of Federal buildings under the Treasury Department.

Office of the Supervising Architect, James A. Wetmore, Acting Supervising Architect.

Board of Architectural Consultants:

Edward H. Bennett, *Chairman* William A. Delano  
Louis Ayres Milton B. Medary  
Arthur Brown, Jr. Louis A. Simon

To any American citizen, and perhaps at this particular time more especially to architects, the District of Columbia Federal Building Program now getting underway is an important event. Accustomed as the architect is to create through the stamp of his craft, environment that gives inspiration to every-day life, the possibility of an impressive forward movement toward the ideals of a real setting for the Nation's business is full of interest. It is true that a superficial view of the new program may seem to be in ill-accord with public clamor for tax reduction, but may it not be that future generations will acclaim an old saying paraphrased to read "They also serve who wisely see, and spend."

Looking back to the time of Washington's early builders, one is struck by the almost prophetic foresight with which they laid down their plans on the basis of a great Government; and this at a time when an untried form of Republican government had hardly emerged from the fiery ordeal that gave it birth. Fortunate is it that this country has now, as it had then, men in positions of authority still capable and eager to estimate a situation in terms of life's finer values—to see far and plan large.

From a city crowned with a wealth of cherished traditions, a great people is still sending its message to the world; again as in the days of George Washington and Thomas Jefferson its men in authority are recognizing as a great principle, that architecture is one of the basic elements for the expression of a larger national life.

### The Washington Plan

(Continued from page 364)

to B Street, the east and west traffic being carried through the structure as in the Louvre in Paris. The architects are York & Sawyer, who won the competition in 1910.

Plans for a building for the Internal Revenue Bureau, prepared in the Supervising Architect's office, have been approved by the Commission of Fine Arts.

Plans for buildings for the Departments of Justice, and of Labor, for the Hall of Records, the Interstate Commerce Commission, and the Independent Offices, are in preparation under the direction of the Secretary of the Treasury, who has the advice of Edward H. Bennett, City Planner, who acts as chairman of the board of architects.

The significant fact in regard to this building program is that the architects concerned are working in collaboration to realize a unified result, such as was achieved first in this country at the Chicago Fair. The entire area is being studied by the concert of architects, who are working in cooperation to create a great composition at once dignified, practical, properly restrained, and altogether harmonious.

### Arnold Brunner's Work in Cooper Union

(Continued from page 390)

demand proper positions and well defined surroundings, or their beauty is lost."

He had indeed a genius for this kind of work. "Nobody," to quote from Brand Whitlock, "gave thought or deeper study to the problem of building cities than he; no one was more intimately or responsibly associated with the remarkable movement in favor of municipal order and beauty in America, and nobody achieved more lasting, practical results."



# The Bi-centenary of John Wood of Bath

*Correspondence of THE JOURNAL*

*London, November*

ON November the first began at Bath the bi-centenary of one of the few English architects whose name is almost as familiar as those of Christopher Wren and Inigo Jones, but one who, unlike his companions in historical celebrity, has always remained an architectural enigma. It is astonishing how John Wood of Bath should have attained his fame, considering how extremely difficult it is for any architect to pierce through the wall of public indifference which has always surrounded architects, but which does not seem to exist for painters.

It is not that Wood was devoid of merit, but as a man he has left few records which can give a true idea of his life and actions, and, as a rule, the public becomes truly interested only when the personal element can be introduced to humanize the facts of architectural achievement. Perhaps the fame of Wood is partly due to the Royal associations of the city where king and courtiers purged themselves of the impurities of London indiscretions; for whenever an architect has approached royalty in his professional career he has always found himself provided with a niche in history, however exiguous it might be.

The bi-centenary of Wood is also the anniversary of the foundation of Bath as we know it to-day, though Wood himself has claimed that in the days of Paganism Bath was already at the zenith of its story, and was the summer seat of Apollo himself. The legendary founder of Bath rejoiced in the name of King Bladud, and according to Wood, who himself found a great deal of recreation in writing a savoury blend of philosophy and nonsense, he was "the most eminent philosopher of all antiquity . . . shinned in Greece at the very time Pythagoras flourished" and was "a colleague to that celebrated philosopher."

Be that as it may, it is John Wood and not King Bladud who has given to Bath a fame more enduring than that of her waters, since he has provided England her only real example of a city which contains a still visible nucleus of architectural lay-out as it is understood in the finest sense.

Here is a town which is a surprise to every English visitor and a joy to every foreigner. As Nancy is to Paris, so is Bath to London. It is the only town in Britain which really bears the stamp of one master hand in planning and design, and it produces in consequence a homogeneous effect which lends to it a dignity unattained in all the magnitude of London.

For this effect the restless and endlessly creative brain of Wood must have the credit. He was living in the hard and cautious atmosphere of Yorkshire when, in 1725, he first commenced to dream of Bath in the grand manner. With a plan of the city before him, and doubtless inspired by talks of the glamorous wealth and wickedness of Bath, he schemed for architecture which would clothe it in an imperial magnificence. He did not deal in buildings, but in streets; not in squares or gardens, but in Forums and Grand Circuses; in vast terraces and crescents, and grand Places of Assembly.

It was the unlimited scope of his creative imagination

which makes the reality of Wood's achievement so astonishing, for when his schemes began to crystallize his ideas expanded; and it is small wonder that in those days, nearly two hundred years before the advent of the Town Planning Act, his "plan for the rebuilding of the Town before it should be extended" was regarded by the Corporation of Bath as "chimerical."

At this time Wood was only 23 years old, but he was already in negotiation for property in that part of Bath where Gay Street now stands, and had publicly signified his intention of building a street 1,225 feet long, and 50 feet in width" for a way to the Grand Part of the design. This "grand part" consisted of three main centres: one a grand place of assembly to be called the Royal Forum of Bath; another place, "no less magnificent," to be known as the Grand Circus, to be devoted to the exercise of sports; and "a third place, of equal state with either of the former, for the practice of medicinal science, to be called the "Imperial Gymnasium of the City."

In 1727 he began to build his street, and at the same time received various private commissions for Assembly rooms, a dwelling house for Allen, and "a court of Houses for the Duke of Chandos." As he built it became very evident that, far from being a chimerical, Wood was a very far-sighted town planner, and a practical architect combined. Helped by workmen brought from the North, he built Queen's Square and Gay Street, and finally attained a part of his ambition in the Grand Parade by the river, in the vicinity of the spot where once he had planned his Grand Forum, of which he says that "Prejudice and ignorance robbed the city of the glory of that design."

The architecture of Wood's buildings is dignified and simple. He attained the classic spirit without pedantry, though both his buildings and lay-out, as those of his son and successor, Wood the younger, have received some harsh criticisms in their time. Of these some of the most amusing appear in Smollett's *Humphrey Clinker*, where Bramble writes disparagingly of the Circus and other centres. "The great number of small doors belonging to the separate houses, the inconsiderable height of the different orders, the affected ornaments of the architrave which are both childish and misplaced, and the areas projected into the street surrounded with iron rails destroy a good part of the effect on the eye . . . the Circus is inconvenient from its situation . . . the only entrance to it, through Gay Street, is so difficult, steep and slippery, that, in wet weather, it must be exceedingly dangerous, both for those that ride and those that walk afoot . . . In blowing weather, I am told, most of the houses on this hill are smothered with smoke, forced down the chimneys by the gusts of wind reverberated from the hill behind. . . . The same artist who planned the Circus has likewise projected a crescent. When that is finished, we shall probably have a star; and those who are living thirty years hence may perhaps see all the signs of the Zodiac exhibited in architecture at Bath."

Perhaps it is because of strictures such as these that John Wood was so bashful as not to have his portrait painted.

## THE BI-CENTENARY OF JOHN WOOD OF BATH

At any rate no pictures of him can be found, and no one has been able to discover even his place and date of birth.

It seems a pity that the authorities at Bath should have chosen just this moment to decide to close its famous Pump Room on Sundays. Not a drop of the water described by Sam Weller as having "a strong taste of warm flat irons," can be obtained on the Sabbath, which is a pity for those who only have their week-ends for water drinking. Such are the regulations which help to drive the patriotic Englishman to the Continent.

Brighter days are dawning for Piccadilly, for the great army of occupation which settled down upon the thoroughfare at the beginning of the summer has actually completed its work two weeks ahead of schedule, and the last bus for some years to come has driven past Buckingham Palace. The war of mechanical drills has cost the tradesman a lot of money, however—one firm calculating that it lost £500 a week through the inability of customers to reach its premises.

Changes in the neighborhood are still in store, in addition to the new façades of a big bank, a hotel, new flats, and the new premises for Fortnum & Mason which are gradually altering the street from the aspect of Oliphant's days.

The triangular site occupied by the Pavilion theatre in Piccadilly Circus is now for sale, described by the agents as the "hub of the world." If the Pavilion is pulled down it will rid the Circus of some of London's ugliest sky-signs. A new building on the site would help to complete the Circus architectural scheme which, in view of the difficulties involved, must be considered a fine one, for the buildings are urbane and refined, owing something to England and a good deal more to France of the 18th century.

The last of Nash has disappeared; but the pulling down of old buildings in the Strand, which were built in Nash's period, has recalled his building methods, since the neighbourhood has been subjected to a perpetual rain of dust. A year or two ago, when Nash's own house in Lower Regent Street was being demolished, such a volume of dust arose that it was found necessary to play upon the buildings with a hose pipe to convert it into something not so volatile. Nash's buildings came down easily enough, and so did Grosvenor House with its memories of the "Grosvenor Gallery," so neatly immortalized by Gilbert.

Some of the Victorian era builders were made of stern stuff, and it is said that the stones of Dorchester House in Park Lane, which is up for sale and probably demolition, were all dowelled into each other, so that the house could stand for all time. Evidently they did not foresee our restless age, in which even havens of refuge like the Inns of Court are being rudely disturbed by the demolition fiend. Gray's Inn is the sufferer, the South Square of which has drowned for over two hundred years; while its sparrows waxed fatter and fatter under the moody gaze of a statue of Francis Bacon.

An old house is being pulled down to make room for an extension of the Inn's famous library which is to be designed by Sir Edwin Cooper, and which is said to have as its main feature "three stately Renaissance windows," which will doubtless help to make it worthy of its setting.

After all, many old buildings seem to be passing just now through a critical period of decay, and every day one hears of some fresh example. It is our ancient enemy, the death-

watch beetle, which is undermining the Treasury in Whitehall by burrowing into its four hundred years old oak beams. Workmen were engaged in laying a new floor, and on pulling up the old one they were nonplussed to find that the beams came away with the nails.

Something similar must have happened at Chequers, the country house which is held in trust through the generosity of Lord Lee of Fareham, as a residence for the Prime Minister in being. The beams of the roof have broken at the touch, and are being replaced with steel, just in time to prevent an accident. As if this were not enough to disturb the peace of Mr. Baldwin, there has come an urgent summons to underpin his town house at number 10 Downing Street, where liquid cement is being pumped into the foundations, to prevent what the experts call "considerable danger of collapse."

There may be some who think that these untoward happenings are the deadly work of Red supporters who are taking revenge, through the channels of building elements, for the public outcry which has greeted some of their own constructional activities.

Already in a "London Letter" mention has been made of the new block of flats which were christened, by a majority vote of the Communist-Socialist controlled council of Bethnal Green, as the "Lenin Estate." These flats are now complete, and prove to be flats-de-luxe, costing £800 each, compared with £500 for the usual London County Council type. The name of "Lenin Estate" is to be proclaimed from the building's frontage by a sign which, at night, will spell the title in letters of fire (thoroughly symbolical); and there is a tablet at the main entrance on which the names of the Communist and Socialist councillors are cut in marble and set with golden capitals!

For the thirty-two flats provided was a waiting list of over 1,500 applicants; and great, therefore, was the public wrath, when it was discovered that the first flat to be finished was already in occupation by the Chairman of the Housing Committee!

An inquiry is being instituted, but in the meantime the Councillor in question has stated that his name was on the Waiting List; that he appeared before the Housing Committee, whose chairman he was, in the ordinary way; was asked the usual questions, and obtained a flat. It does not sound too good, and it is rumoured that the Socialist-Communist group is making inquiries into the cost of whitewash.

In another quarter of London the Socialist Mayor and Councillors of Bermondsey, which has enormous rates, an urgent housing shortage, and 17,000 people out of a population of 110,000 in receipt of Poor Relief, have just completed a palatial bathing establishment at the cost of £150,000. While it may be true that in its appointments, as its sponsors claim, "it is better than the best," with marble halls and stained glass windows, it has one of the feeblest architectural exteriors of any important new London building.

No doubt there is a good deal of truth in the criticism levelled against expenditure on such a scale in a quarter where ratepayers are already groaning; but baths and wash-houses in overcrowded London are a real necessity. In catering for this need there is no reason why a city of the size of London should lag behind, for example, Vienna,

*(Continued on page 402)*

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## The Institute

### *Fellowship*

The attention of the membership of the Institute is directed again to the present procedure for nominating Fellows.

The Sixtieth Convention specifically changed the by-laws putting the whole responsibility for the election of Fellows in the hands of the Jury of Fellows.

The names for advancement to Fellowship cannot be acted on by the Jury of Fellows until twelve months have expired from the date of the receipt of the proposal at The Octagon. All members who have in mind such nominations should request the Executive Secretary of the Institute at The Octagon to forward them a special form of proposal which will be furnished upon application.

CHARLES A. FAVROT  
*Chairman, Jury of Fellows, A. I. A.*

### *Architects' Monographs*

The Architectural Monograph is still catching the attention of the profession and questions are asked indicating that some architects still have the impression that the Institute has given its wholehearted approval to booklets of this nature. The solicitors of one publishing house are quoted as having definitely stated that the May Convention of last year went on record stating that Monographs were all right and that it was proper to have the contractors pay for them.

If such a statement has been made, it has, of course, no relation to the facts.

There is one feature of the situation which was referred to in the August Journal and which apparently needs another word. The members of the Producers Council are looked upon as natural advertisers by the publishing companies. So far as the Institute is concerned, these gentlemen and their companies have certain relations with it, but the limits of this obligation have been determined. It is obviously improper for a member of the institute to make use of this relationship to urge a particular consideration and favor for himself.

The whole discussion of architects' monographs is out of proportion to its value or importance. The first ones issued had a real value to the architect and to the public and may have had some value to the advertiser if advertisements were used to help pay for the publication. If every architect should issue such a booklet the value to the advertiser would be almost nothing and the value to the architect very little. It would be only a more convenient method of exhibiting his work and in that case the architect should pay for it himself. Any architect who thinks about this clearly or fairly will see that this is so.

ABRAM GARFIELD, *Chairman,*  
*Committee on Ethics, A. I. A.*

### *Institute Cooperation*

The Board of Trustees of the Foundation for Architecture and Landscape Architecture, Lake Forest, Ill., at a recent meeting adopted a resolution thanking the Institute for its assistance during the past year. The resolution, conveyed

to the President of the Institute by the President of the Foundation, Walter S. Brewster, follows:

"Resolved, that the Trustees of the Foundation realize how completely its success has been due to the cooperation of the American Institute of Architects, the American Society of Landscape Architects and the Alumni Association of the American Academy of Rome and to those members of these three organizations who have given generously of their time and their advice to the Foundation; that we deeply appreciate, as have the students, the disinterested, intelligent and effective attention that these busy gentlemen have shown; that to them more than any other factor must be ascribed the accomplishment of our enterprise; and that the Trustees direct the President to express on their behalf to the Presidents of the American Institute of Architects, the American Society of Landscape Architects and the Alumni Association of the American Academy of Rome our gratitude, and to beg a continuance of their interest."

### *The Producers' Council*

The Producers' Council, with the approval of the Directors of the Institute, has prepared a pamphlet for the purpose of acquainting the members of the Institute with the organization, aims and achievements of the Council.

The foreword, approved by the Board of Directors of the Institute, recognizes the reciprocal interests of the architect and the producer, declaring that "obviously, what has been needed is a new relationship between these group interests, in which the energy, time and money that have been wasted in attempts to bridge the gulf of doubt which separated them may be devoted to building a foundation of mutual confidence, resting on a firm bottom of close association and secured against failure by adherence to high professional ideals."

### *Toronto Centenary*

As the delegate of the Institute, Arthur N. Gibb, F. A. I. A., of Ithaca, N. Y., attended on October 6th a Centenary celebration of the University of Toronto. In addition to Great Britain and Dominions other than Canada, delegates were present from the United States, Europe, Asia, and South and Central America.

On October 7th an informal luncheon for the delegate of the A. I. A. and Mr. L. Sylvester Sullivan, F. R. I. B. A., of London, England, was given by a group of Toronto Architects at the Crafts and Letters Club.

### *Membership Policy*

Adoption by each chapter of a definite policy of membership attractive to the younger members of the architectural profession was urged by the President of the Institute in a letter read at the Conference of the Fifth Regional District which met in Cincinnati November 11 and 12. The letter said:

"One of the subjects I would like the Conference to consider is that of membership, and I would be glad to have you read this letter to the Conference. The Schools of Architecture and the various offices are recruiting the ranks of the profession with trained and qualified young men at a rate which compared with the growth of the Institute would



## THE INSTITUTE

indicate a lack on the part of the profession of encouragement to these younger men to become members of the national society of the profession.

"I feel sure that if each Chapter would inaugurate a definite and continuing policy with committees on membership whose special responsibility this subject was the American Institute of Architects would very soon include in its membership a very much larger percentage of the younger men who undoubtedly need such encouragement from the older local men.

"In nearly all of the other professions, the younger men naturally desire and seek affiliation with the national societies representing their profession. This would undoubtedly be true of our own, if the responsibility for keeping in touch with the newer recruits to the profession was felt more keenly by all our chapters.

"I should also like to have the Conference discuss the status of the architectural profession in the public life of the communities in which it functions. As a result of some experience on the Committee on Public Works, I am convinced that the status of our profession would be greatly strengthened by a helpful rather than a critical attitude toward public work and the officials responsible for it.

"The architectural profession is as responsible for the public architecture as the medical profession is for the public health. This fact is quickly recognized wherever unselfish service is offered by the profession. The confidence of national, state and local officials should be cultivated by the chapters and chapter members by a genuine interest in the physical problems confronting every community.

"The planning of streets and thoroughfares, present and future, and their relation to the multiplicity of activities in any community, the anticipation of future growth, the provision for parks and playgrounds, are all architectural problems, and their correct solution makes for economy, health and safety in city life.

"Architects as a rule are too prone to remain inarticulate until some obvious blunder has been made, generally through ignorance of the fundamentals which it is part of the training of the profession to understand and which is part of the service which its members should supply.

"Too often the profession shows its interest in public work only when some immediate construction is imminent and when selfish interests discount to some extent the value of suggestions made at such a time.

"In general, I would like to call the Conference's attention to the subject stressed at the last Convention, that is, the inter-relation of the several arts and crafts and of the sister professions having to do with the development of materials and methods. With the increasing complication of the building industry specialization has become necessary and has led to complete segregation of its component parts.

"All of these parts have sufficiently developed now to realize that their true function and real strength depends upon a coordination of them all. As architecture represents this coordination, it is the peculiar duty of our profession to foster a true understanding of the obligations and responsibilities which must be recognized in bringing together all of the elements necessary to full architectural expression. It should be borne in mind that this is equally true of great and monumental structures and of the simplest problems which confront the architect."

## From Our Book Shelf

### *Books Cover Too Much Ground*

*Cement, Concrete and Bricks* by Alfred B. Searle, Second Edition, 1926, is a 441-page book by an Englishman whose other writings referred to in the book under discussion give the impression that his principal interest is in the technique of brick-making, but more than three hundred pages are devoted to cement and its products! It describes the raw materials and methods of manufacture of Portland cement, including the physical and chemical changes during burning, and also covers limes and the more modern materials like aluminous cements. This part of the subject is covered as fully as any architect will need, but the raw materials are, of course, English. Tests of cements, mortar and concrete are described, together with some discussion of aggregates, proportions and water content, referring to Abrams' researches in this country, which would lead to the use of the smallest amount of water consistent with workability. The author, however, calls attention to the fact that after several months the strength of both wet and dry mixes are likely to be approximately equal, the increased strength for the dryer mixes being most marked in the first few weeks. Like some other thoughtful authorities on reinforced concrete, he emphasizes workability at all costs thoroughly to fill spaces around the reinforcement. He prefers gritty, sharp and angular sand without explanation. In this country this requirement is no longer considered necessary. His mention of tamping concrete in six-inch layers until water flushes to the surface, as well as his timidity as to winter work also seem out-of-date. There is a chapter on stresses, fire resistance and the effects of various destructive elements, and a chapter on testing.

The discussion of the theory and practice of reinforced concrete is so inadequate that it would be better omitted altogether. He recommends against cinder concrete, even in its use for slabs between steel beams now almost universal in high buildings in New York City. As far as practice is concerned there is too much emphasis on patented floor systems and concrete piles, and not enough discussion of fundamental precautions which the architect must observe in supervision, for, after all, any such limited space as is here given to the subject can only suffice to help the architect in supervision, not in mathematical design. There is no description of flat slab, trough floors, or combination floors of reinforced concrete joists with hollow tile fillers. The author is evidently more at home in the discussion of the chemical phases of the subject than in mathematical theory. The bending moment formula on page 238 is incorrect. The caption of Figure 47, page 237, "Shear Diagram for Beam under gradually increasing Load" is indefinite, but the diagram is that for uniformly distributed load. Figure 48 has the same indefinite heading for a moment diagram, and the curve itself is probably intended to represent the diagram for a uniformly distributed load, but is an arc of a circle instead of a parabola. Figure 49 shows shear members with inadequate end anchorage.

The discussion of bricks covers the English raw materials and methods of moulding and burning, which latter apparently do not differ much from our own practice. There is a chapter on the non-clay bricks like the sand-lime, the cement,

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the silica and another on magnesite and bauxite bricks. The physical and chemical changes during burning are discussed as well as the physical properties of the completed product.

The book is of little value to American architects. It has shortcomings which raise two or three general questions. It seems inadvisable to combine a discussion of cement and bricks in the same volume. Architects and engineers waste far too much money buying expensive books, soon out-of-date, which attempt to cover too large a field and, as a result, cover it too thinly, as well as compelling purchase of a whole book when a large part of its contents are outside the particular field of the practitioner. For example, there is no satisfactory book on reinforced concrete buildings which sticks to that subject and covers it. Every author thinks he must cover the materials, theory and practice of buildings, bridges, retaining walls, dams, chimneys, sewer pipe, pavements and fence posts, instead of writing definitive monographs on each subject. As a result every architect who wants information on building construction must take with it a much larger amount of matter about which he cares nothing and his library is three-quarters repetitive. The profession needs a complete book on the theory of reinforced concrete as applied to buildings with nothing else in it. It also needs another book which covers the specification and supervision of plain and reinforced concrete as applied to buildings with nothing else in it. This latter book should cover both large and small jobs, and should particularly discuss practical methods to aid the architect on the smaller jobs where the importance of the work does not warrant continuous expert supervision. These smaller jobs are, in the aggregate, of tremendous volume, and a book which would reasonably reconcile the latest theories with the habits and prejudices of the smaller contractor would be invaluable.

CHARLES W. KILLAM

### *A Good Job*

One has at hand to review, a new edition of "French Renaissance Architecture" by the late W. H. Ward, an English architect. And one is happy to enjoy that privilege, for it is a fine book—altogether a "good job." Altogether, that is, except for the very ugly and much too small type of the letterpress. Architects perchance do not bother much about type (witness the average Institute Document), but goodness knows they should. However, this is quite by-the-way.

There is something in the air of France that makes everything in France typically French. Everything, that is, excepting the American (or English) tourist. And a tourist, of course, is never typically anything at all save only "tourist"—a weird sort of nothing on the shady side of zero. But this, again, is quite aside from the point. The point being that, although the Renaissance was an importation from Italy, it turned out to be quite French when it was realized on French soil—and this two-volume history with countless illustrations very clearly shows that. And in the showing it makes one fearfully "home-sick."

The book is a fine historical effort. It is just as complete as a perfect specification—and just as orderly. From 1495 to 1830 every reign is accounted for, with the names, qualities, strengths and weaknesses of the monarchs (their var-

ious wives and sweethearts even), the names and principal activities of the various architects and the names, locations and detailed characteristics of the important (and some of the lesser) buildings. There is a very complete bibliography at the end of each volume. It is a thorough and a very illuminating, interesting and instructive piece of work.

One regrets the use of the word "Renaissance" in the title, for that phase of French architecture was not nearly so much of a *renaissance* as is generally supposed. It would have been better called simply "One Phase of French Architecture." But why quibble about words? There are altogether too many of them, and they are mostly so futile.

One of the most interesting things in the book is the Preface by Sir John W. Simpson, who gives a brief outline of the life of the author, his friend, and who makes the following significant statement: "The learned architect, so frequent in the past, is rarely found in these days of stress, . . ." This is a sad statement to read and to ponder over, and it is (to quote from Cabell's Music) "moreover a regrettably true" statement.

But the book is a mighty fine book!

HARRY F. CUNNINGHAM.

*Note.*—The Architecture of the Renaissance in France, 1495–1830 by W. H. Ward, M.A., F.S.A., F.R.I. B. A.

Published in London by Batsford and in New York by Scribner's. 2 volumes—\$15.00.

## The Bi-centenary of John Wood of Bath

(Continued from page 399)

with its great new establishment of the Amalienbad.

While the Socialists build luxuriously, the capitalists are not to be outdone. The great Midland Bank, in the new headquarters which have been designed for them by Sir Edwin Lutyens and Messrs. Grotch & Saunders, had gone one better. In the ground floor section, where, incidentally, American business is conducted, there are about a score of pillars of a blue green hue made of a marble, which is rarely seen in England for the simple reason that it is prohibitive in cost. It is called green African verdite. To secure it in sufficient quantities the Bank authorized a special expedition into the interior of Africa to seek out and collect all the verdite which could possibly be found. The pieces are very small and very hard, and each shaft contains from 1,000 to 1,500 of them put together at an enormous expense of time and money. Now that the columns are finished, the Bank Directors can have the satisfaction of seeing that, like a lot of expensive things, they are very ugly.

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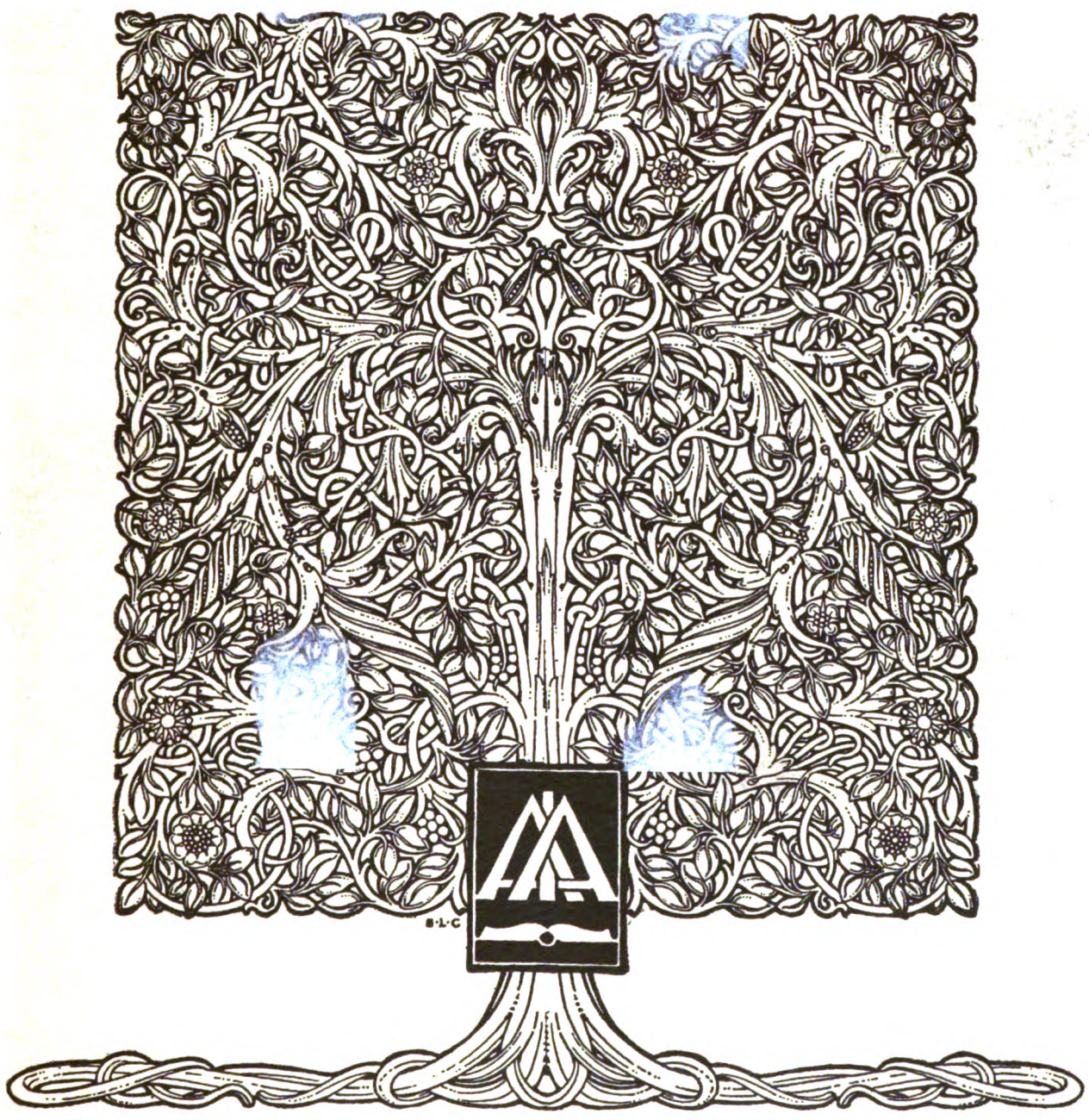


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# JOURNAL

OF THE  
AMERICAN INSTITUTE OF ARCHITECTS



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