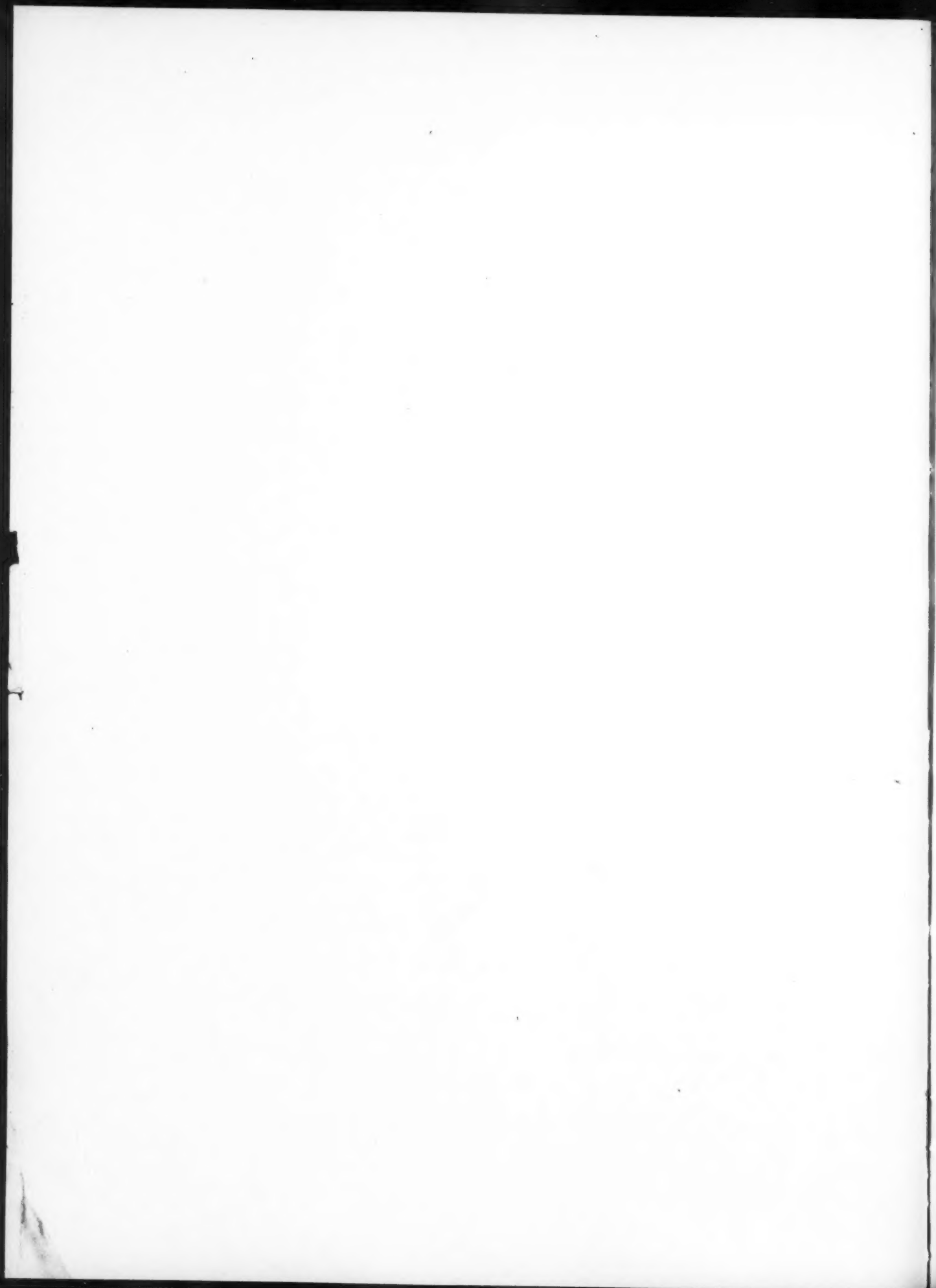


OF ARCHITECTS' JOURNAL OF THE AMERICAN INSTITUTE

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JANVARY 1928



Journal of the AMERICAN INSTITUTE OF ARCHITECTS

Volume XVI

JANUARY, 1928

Number 1

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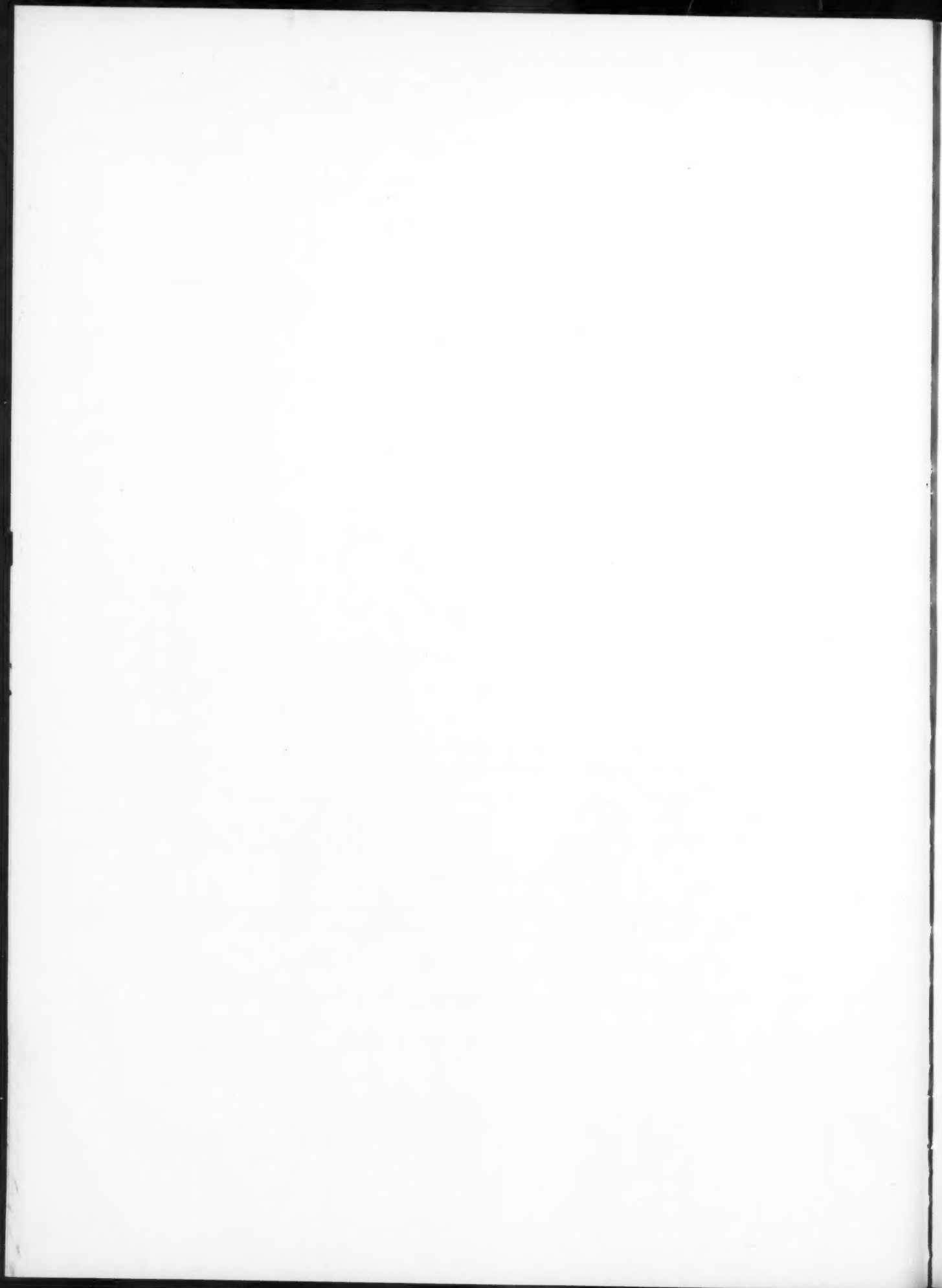
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* Information as to registration laws now in force in the following states may be obtained as follows:
The National Council of Architectural Registration Boards, 175 West Jackson Boulevard, Chicago, Illinois.

ARIZONA—State Board of Registration for Architects, Phoenix. CALIFORNIA—State Board of Architecture, N. D. 537-538 Phelan Bldg., San Francisco; State Board of Architecture, S. D. 1124 Sun Finance Bldg., Los Angeles. COLORADO—State Board of Examiners of Architects, Chamber of Commerce Bldg., Denver. DISTRICT OF COLUMBIA—Board of Examiners and Registrars of Architects, Room 422 Municipal Bldg., Washington, D. C. FLORIDA—State Board of Architecture, 32 West Forsyth Street, Jacksonville. GEORGIA—State Board for Registration of Architects, Atlanta. HAWAII—Territorial Board of Registration, Honolulu. IDAHO—Department of Law Enforcement, Boise. ILLINOIS—Department of Education and Registration, Springfield. INDIANA—State Board of Registration for Professional Engineers and Land Surveyors, State Capitol, Indianapolis. (Architects to practice in Indiana are required to be registered as Engineers in order that they may practice the profession of Architecture.) IOWA—State Board for Registration of Architects, 810 Hubbell Bldg., Des Moines. LOUISIANA—State Board of Architectural Examiners, Hibernia Building, New Orleans. MICHIGAN—State Board of Registration of Architects, Detroit. MINNESOTA—State Board of Registration for Architects, 801 Phoenix Bldg., Minneapolis. MONTANA—Board of Architectural Examiners, Bozeman. NEW JERSEY—State Board of Architects, 665 Broad St., Newark. NEW YORK—State Board for Registration of Architects, Albany. NORTH CAROLINA—State Board of Architectural Registration, Greensboro. NORTH DAKOTA—State Board of Architecture, Bismarck. OKLAHOMA—State Board of Examiners of Architects, Stillwater, Okla. OREGON—State Board of Architectural Examiners, Portland. PENNSYLVANIA—State Board of Examiners of Architects, Harrisburg. SOUTH CAROLINA—State Board of Architectural Examiners, Columbia. SOUTH DAKOTA—State Board of Engineering and Architectural Examiners, Mitchell, S. D. TENNESSEE—State Board of Architectural and Engineering Examiners, Nashville. UTAH—State Board of Architecture, Salt Lake City. VIRGINIA—State Board for the Examination and Certification of Architects, Professional Engineers and Land Surveyors, Lynchburg. WASHINGTON—State Board for Registration of Architects, Olympia. WEST VIRGINIA—State Board of Examiners and Registration of Architects, Charleston. WISCONSIN—Board of Examiners of Architects, Madison. Such laws are pending in Ohio and Missouri.

* Copies of the "Model Form of Law for the Registration of Architects" will be sent complimentary, on request, by the Executive Secretary, The Octagon, Washington, D. C.



SOME GLIMPSES OF SAN ANTONIO
(ABOVE) LEFT, A WINDOW IN THE MISSION "SAN JOSE." RIGHT, ENTRANCE TO THE MISSION "CONCEPCION"
(BELOW) ENTRANCE TO THE "ALAMO"

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Institute Directors Move to Advance the Public Status of Architecture

THE civic responsibility of the architect was a dominant theme at the regular meeting of the Board of Directors of the American Institute of Architects held at San Antonio, Texas, for four days beginning November 30, 1927. The proceedings of the Board as a whole give rise to the plain inference that architecture in America is moving to higher ground.

It was the opinion of the Board that the architect is far less active in civic affairs than he should be, both for the good of the community and for his professional standing therein. The work of the Committee on the Plan of Washington and the influence of the architectural profession in the Nation's Capital were cited as a notable example of what can be accomplished in the sphere of government.

The Sixty-first convention of the Institute, meeting in St. Louis, May 16, 17, and 18, 1928, will quicken the purpose of architecture to meet its responsibilities to the State—a purpose now thoroughly entrenched as conscious tradition.

The Board decided to incorporate in the program of the St. Louis convention the Institute's activity in behalf of the plan of Washington.

The St. Louis convention will be governed by substantially the same procedure as that of the Sixtieth convention in Washington, under which business was postponed until the afternoon session, the opening session being devoted to addresses and papers.

It was the sense of the Board that the Sixty-first convention should carry a step further, and along practical lines, the program for collaboration in the arts of design as initiated at the last convention.

The President of the Institute, Milton B. Medary, who presided, spoke of the proper use of materials by the architect, referring specially to local conditions, important elements of which are tradition, history, geology, climate, and community spirit. One phrase suggested as descriptive of the general topic at the coming Convention was "Character as Expressed in Materials."

Plan of Washington and Environs

Acting upon a recommendation in the report of the Committee on the Plan of Washington and Environs, the Board adopted a resolution empowering the President of the Institute to create a special committee to act for the Institute with regard to the proposed establishment of a gallery of architecture in the new National Museum of Washington. The Board authorized the chairman of this committee, Horace W. Peaslee, to take up with appropriate agencies of co-ordination the proposal to publish a book on the National Capital similar in general character to the report of the Commission of 1901. The book, it was provided, should be prepared with the endorsement and assistance of The American Institute of Architects, the National Capital Park and Planning Commission, and the National Commission of Fine Arts.

A modification of the name of the committee being suggested, the Board left the question of renaming to the President. Names brought forward informally were "Committee of The American Institute of Architects on the National Capital," "The American Institute of Architects' Committee on the Nation's Capital City,"

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and "Committee on the Nation's Capital of The American Institute of Architects."

Chairman Peaslee, in his review of the efforts of the committee, told of the protest against the issuance of a permit for a hydroelectric power dam, which would submerge the Potomac Valley between Washington and Great Falls and destroy the beauty of the Falls.

An Executive Committee of the committee has been appointed. Its first meeting was a joint luncheon with the National Capital Park and Planning Commission. Through the cooperation of the Commission of Fine Arts, a collection of slides on Washington, with explanatory notes and a prepared lecture, has been acquired. Cooperation of the Institute Chapter with the National Capital Park and Planning Commission has been achieved for the purpose of studying major problems which must be solved as the city develops.

Constructive Public Service Asked

Supplementing a report of the chairman of the Committee on Public Works, President Medary declared that the position of the Institute and the architectural profession before Congress and the Executive Departments was never stronger than at present. This situation, he said, must be maintained by a constructive attitude. He pointed out that the time for destructive criticism of governmental agencies—usually willing to do their best under the limitations imposed by law—has passed.

The chairman, Abram Garfield, reviewing the work of his committee, described conditions with respect to the Federal building program in Washington; the accomplishments of the Advisory Committee of Architects appointed by Secretary Mellon to assist in developing the program; the proposal of American Engineering Council to seek legislation for the creation of a Division of Public Works in the Department of the Interior, under an engineering secretary, and to which would be assigned the Supervising Architect's Office, the Architect of the Capitol, and other architectural units; and the meeting of the Committee on Public Works, in Washington, on November 21.

Institute Progress in Education

Speaking on the report of the Committee on Education submitted by the chairman, George C. Nimmons, J. Monroe Hewlett, a member of the Board of Directors, asserted that education should be the principal concern of the Institute. Public appreciation of the arts, he said, has been greatly advanced, and in technical education noteworthy progress is being made.

The committee's report dealt with a wide range of endeavor, including the Carnegie Art Courses at Harvard, a new project with the American Library Association for the architectural education of draftsmen and building craftsmen, and the proposed organization

of the Architectural Appreciation Association as originated in Santa Barbara, California.

Mr. Hewlett expressed the opinion that the education of the architectural student and of the profession itself as to the arts contributory to the art of architecture were two fields to which the Institute should give appropriate direction.

President Medary thought that the modern tendency is to concentrate too strongly on architectural instruction in the schools. There are many boys who get their training in architectural offices. There are many brilliant men in the profession who did not have the advantage of college courses. Is there danger that the Institute omits from its consideration this large group of young men who are true artists and who may have had no opportunity to go through the architectural schools?

How far has the Committee on Education considered some way of reaching these men through the ateliers, the night schools, and related courses? What are we really doing for this type of student who in the long run may be a more brilliant performer than the man with several degrees?

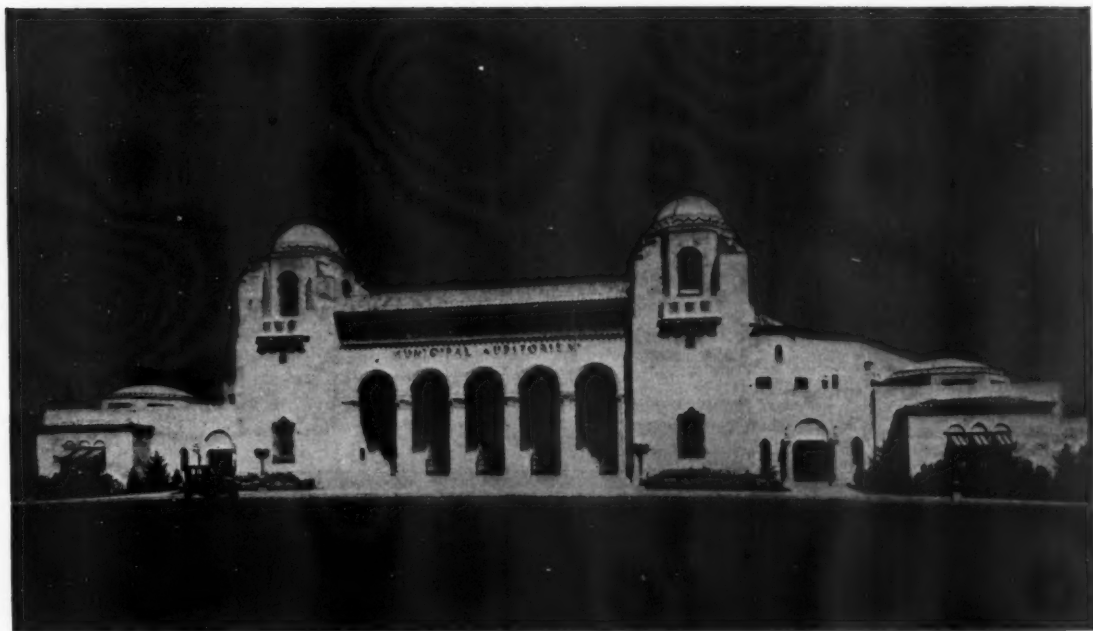
William Emerson of Boston, First Vice-President of the Institute, observed that the architectural schools now take care of this type of student to some extent in the classes of "special students" who have had office experience and who are not required to take entrance examinations. These special courses are to be had in most of the schools. He agreed that the Institute should be specially interested in reaching the class of men to which the President referred.

On the recommendation of the Committee on Education, the Board authorized the expenditure of \$350 to establish what shall be known as the "Henry Adams Medal," to be awarded as an additional prize to the student winning the cash prize of \$150 provided by the Institute through the Beaux Arts Institute of Design.

Board Favors Principle of Honor Awards

President Medary stated that in compliance with a request of the Executive Committee he addressed a letter, under date of October 25, to the President of each chapter transmitting an outline of the "Proposed System of Chapter, Regional, and National Awards of Honor." The chapter presidents were requested to send the views of their chapters.

The Treasurer of the Institute, Edwin Bergstrom, told of the successful operation of a similar plan in the Southern California Chapter, which has been adopted by the Northern California Chapter and by the Washington State Chapter, and is under consideration by other chapters. The Board took the view that some system of honor awards for executed work should be sanctioned. It passed a resolution that the plan as submitted to the Chapters, and the reports thereon from the Chapters, be referred to the Committee on Allied Arts for study in



(ABOVE) MUNICIPAL AUDITORIUM, SAN ANTONIO
(BELOW) LEFT, BELFRY, MISSION "SAN FRANCISCO DE ESPADA"
CENTER, DOORWAY, CHAPEL OF MISSION "SAN JOSE." RIGHT, DETAIL OF "SAN JOSE"

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detail and report with recommendations to the Board at the May meeting.

Mr. Hewlett suggested that it might be desirable to have Regional Awards as proposed, have them all exhibited at the Convention, but omitting the giving of a single national award of honor.

Chapters expressing their approval of the awards plan up to November 26 are: Baltimore, Central Illinois, Chicago, Cleveland, Colorado, Georgia, Kentucky, Louisiana, Northern California, North Texas, Pittsburgh, Southern California, Southern Pennsylvania, St. Louis, Washington State, Washington, D. C. Against the plan are the Boston, New York, and Oregon Chapters. Connecticut and Philadelphia were noncommittal.

Naming of Regional Districts

Director A. H. Albertson, as a member of the Committee on Regional Districts, recommended that names be given to the Regional Districts in addition to their numbers, and he offered a choice of names for each of the nine districts. The Board voted that the Regional Districts be named as follows:

The First District shall be called the New England District; the Second District, the New York District; the Third District, the Middle Atlantic District; the Fourth District, the South Atlantic District; the Fifth District, the Great Lakes District; the Sixth District, the Central States District; the Seventh District, the Gulf States District; the Eighth District, the Western Mountain District; the Ninth District, the Sierra Nevada District.

President Medary referred to Oklahoma as a good example of a large territory, in which there are approximately one hundred licensed architects, and which was not organized in any way until the recent formation of an Institute Chapter with headquarters at Tulsa.

Director Albertson suggested that a summary of the views of the Board with respect to the desirability of smaller geographical units be made and sent to the chapters. Vice-President C. Herrick Hammond was of the opinion that this ought to be done by the Regional Directors as part of their regional work. The sentiment of the Board was that the establishment of new Chapters, through subdivisions of existing Chapters, is a matter which should be given personal attention by the Regional Directors, and that they should decide when and where the initiative in forming new Chapters should be taken.

Problems of Membership

Problems affecting membership were a chief concern of the Board. They will be dealt with in a future number of the JOURNAL. Many other questions were dealt with by the Board, and these, too, will be interpretatively discussed in the JOURNAL.

The Board passed a resolution requesting the Secretary to express to the West Texas Chapter, its officers, and

members, and their charming ladies, the appreciation of the Officers and Directors of the Institute on account of the hospitality and the cordial and friendly manner in which they were received and entertained in San Antonio.

Officers and Directors attending the sessions were: The President, Milton B. Medary; the First Vice-President, William Emerson; the Second Vice-President, C. Herrick Hammond; the Secretary, Frank C. Baldwin; the Treasurer, Edwin Bergstrom; also Regional Directors Goldwin Goldsmith, J. Monroe Hewlett, F. Ellis Jackson, A. H. Albertson, Paul A. Davis, 3d, William H. Lord, Olle J. Lorehn. The Executive Secretary, E. C. Kemper, also attended. Director Dalton J. V. Snyder was absent on account of urgent business reasons. Director Myron Hunt, who is ill, was reported to be improving. A telegram conveying the greetings of the Board was sent to Mr. Hunt.

THE OKLAHOMA CHAPTER HOLDS FIRST MEETING

On November 28 the new Oklahoma Chapter of the Institute held its first meeting in anticipation of the granting of its charter in December. Chas. W. Dawson, of Muskogee, father of the chapter, through whose efforts it was organized, called the meeting to order.

Taking advantage of the opportunity offered by the meeting of the Board of Directors at San Antonio, President Medary, Vice-Presidents Emerson and Hammond, and Directors Hewlett, Jackson, Goldsmith and Lorehn, met at Tulsa to welcome the new chapter and the new members of the Institute brought in by its organization.

A business meeting of the Chapter in the morning confirmed the officers already elected by referendum vote. Charles W. Dawson is President, and A. Thomson Thorne is Secretary.

Mr. John Robb of Tulsa acted as Secretary of the first meeting. In the afternoon the meeting developed into an open discussion. President Medary outlined the services of the Institute in public affairs. Mr. Dawson told of his work in starting the chapter, and practically every member of the Board and the chapter added something of interest. It was evident that the formation of the chapter has already done much to unify the profession in the State.

The local members then drove the members of the Board around Tulsa, a trip filled with interest for the visitors, who were frankly amazed at the growth of the city during the comparatively few years of its existence. Such visits as this, bringing Board members from Boston, Providence, New York, Philadelphia, and Chicago into touch with one of the newest sections of country, and acquainting the chapter members with the aims and ideals of the Institute as a whole, are, it is felt, effective in building up the Institute.

The organization of the new chapter was greatly aided by the courtesies extended by the Kansas City

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Chapter which lost three members from Oklahoma, but thereby enabled the Institute to add three times as many new members.

DIRECTORS VISIT HOUSTON AND NEW ORLEANS

The members of the Institute Board of Directors were met by members of the South Texas Chapter on their arrival at Houston, Texas, from their meeting at San Antonio, on Sunday morning, December 4th, and escorted to rooms at the Rice Hotel. The morning was spent in looking over the points of architectural interest in and about the city of Houston, starting in with a tour of the Rice Institute buildings and ending with the thousand-acre residential development of the River Oaks Corporation.

A dinner at San Jacinto Inn at 1:30 was the feature of the meeting. Here about twenty members of the South Texas Chapter, with their wives, acted as hosts. Impromptu talks were given by each of the Directors present.

An informal buffet supper at the residence of Joseph W. Northrop, Jr., President of the South Texas Chapter, gave some of the townspeople an opportunity to meet the Directors, after which they were escorted to their train for New Orleans.

Regret was expressed at the forced absence from this meeting of President Medary, Vice-President Emerson and Mr. Bergstrom. However, Mr. Hammond, as the

ranking officer among those present, did the honors for the Directors.

Following the Houston meeting, a group of the directors, consisting of Messrs. Hammond, Hewlett, Jackson, Davis, Lord and Goldsmith, with Secretary Baldwin and Executive Secretary Kemper, were guests of the Louisiana Chapter at New Orleans. They attended the formal opening, on December 5, of the New Canal Bank Building, one of the finest buildings in the South, and designed by a member of the Louisiana Chapter.

Several of the New Orleans architects conducted the visitors on an automobile tour of the city, and later were luncheon hosts at the Patio Royal. The scene of the luncheon, which was also attended by approximately forty other members of the profession, was one of the oldest buildings in New Orleans with a typical patio at the rear. The building and patio had been restored several years ago and was of great interest to the members of the Board because it embodies the characteristics of the early New Orleans architecture.

A typical creole luncheon was served, including among other things a creole gumbo and strong Louisiana coffee. Addresses were made at the luncheon by Vice-President Hammond, Director Hewlett and Secretary Baldwin, and by several New Orleans men, among them President Armstrong of the local Chapter. Places of interest in the Vieux Carre, or the old portion of the city, were visited.

Submitting Sketches

By ABRAM GARFIELD

Chairman, Committee on Public Works, A. I. A.

THIS paper is addressed to almost every member of the architectural profession. There are some to whom it does not apply all of the time but there are very few to whom it does not apply once in awhile. It is addressed to those who are beginning to believe that architecture is changing from a profession into a business, and who believe that commissions can only be obtained by ordinary business methods. It is not meant to reflect upon ordinary business methods for business but it does ask whether these methods are suitable for a profession; and the position is maintained that the profession of architecture still exists.

A distinction may be made between a profession and business from the standpoint that in business one sells an article, and a professional man sells something which is a part of his own personality.

It is possible to take the position that so much of our modern building has become standardized that the arrangement of these standardized parts is no longer an

architectural problem. Many engineers and other planning agencies look at the subject in this way and feel ready and competent to do the work that we believe we are trained to do. This makes troublesome competition, and many architects feel sure that this competition can only be met by offering their first services at almost any rate or even offering them for nothing until the prospective client is satisfied. It is not useful to blind oneself to the fact that this thing is going on not only among those who are outside of the Institute but among members of the Institute itself. The whole subject of small irregular competitions is the same thing, and whatever is said here applies in much the same way to this almost universal practice.

In a large part of the country between the eastern and western seaboard this is called "submitting sketches." It is an expression that is not accurately descriptive, and it has a sound that is even faintly ridiculous, but we all know what is meant and are not to suppose that the

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practice is confined to the districts which are more remote from great cities. These practices are growing upon us, and their propriety and necessity are so vigorously defended that it is useful to analyze them and to see where they will lead.

First of all let it be understood that the act of offering to make a sketch for a prospective client does not involve the discussion of right and wrong. The answer is very simple: one has a right to work for nothing if one wishes. It is, nevertheless, quite possible that there is no habit which we have formed which is more insidiously harmful to the profession of architecture.

There is nothing wrong if an architect introduces himself to a possible client and sets forth his qualifications. The client will think no less of the architect if he does this, and if the architect takes no steps to introduce himself he will in many cases be overlooked. This is particularly true with younger men whose achievements are not yet of an outstanding quality. There is no intention of advising that one shall stand on his dignity to the point of destruction. The next step becomes another matter. One cannot claim that the client will immediately think less of the architect if he offers to make a sketch to illustrate his solution of the problem in question. It is, on the other hand, a sure thing that any client who is likely to be a good one will think more of the proposal if the architect explains that any solution which he is willing to present will take so much time and thought that he cannot afford to undertake it unless his time is paid for.

Consider the situation if this is not done. A hastily studied sketch is presented and the likelihood of its being a correct solution is very small. If the client is at all serious he will find faults and will suggest changes; and the architect is once more in a dilemma. It will not do for him to assume that he is regularly employed at this point unless the prospective client agrees that this is so. Otherwise he will go on and the client will feel quite easy in his mind; and at this point his regard for the architect begins to diminish. Suppose further that several architects are doing the same thing at the same time. This is what we call a small irregular competition. Is it not obvious that the client will have very small regard for the whole transaction, and little respect for the members of the group who are so anxious to do his work that they are willing to do almost anything to get the commission? Nothing has been done by these architects that is wrong in itself, except that when a group puts itself into a position where the self-respect of its members has been diminished it has done something to be very sorry for.

If this is a mistake for architects it is fair to ask why it is not equally a mistake in regular business transactions. A salesman has something to sell. He has to show that

the article does what it claims to do for the price. Competition is keen and he offers to install a unit without charge so that the purchaser can see for himself; and he hopes to sell more if the sample proves satisfactory. What is the difference between this transaction and that of the architect?

For one thing the purchaser of an article is very often equipped to judge the value of what he is offered, first by its appearance and finally by the way it works. In the case of the architect the client is very rarely able to judge the value of the offering on paper, and he has no chance to see how it works until he has gone the whole length of building. A more important difference between the salesman of a thing and the salesman of an idea is that the architect is putting up something of himself, and the damage to his soul is an important thing if he makes it cheap. Furthermore the better class of business salesman will not cheapen his goods and knows when to stop making offers that go beyond the bounds of dignity. How much more sensitive should be the dignity of one who is offering something of his own personality; but in neither case is it possible to say where the line shall be drawn.

Certainly it is not wrong to offer to do work for nothing but it is impossible to estimate the cost of such salesmanship; and the resulting loss of self-respect to the individual may easily constitute a wrong. If this loss of self-respect extends to a whole group those who are responsible for it truly have something to answer for. It is hard to put one's finger upon the point where the public is injured but if an entire group of architects is doing a thing which is lessening the value of their output, and a loss of self-confidence and self-respect does this, they are injuring their community.

The subject is a hard one. There is no analysis that does not suggest experience which apparently breaks down the argument. If it is based upon the resulting loss of self-respect we are all able to point to someone who seems to achieve success by almost any means and who, again, seems not to have been damaged. This, I truly doubt. We all make mistakes sometimes but we may not keep it up with immunity. To whatever extent we make our service and our profession cheap to that extent we bring about a self-induced inferiority, and that is very bad.

This is what will happen. Some architects will hold on and some clients will approve of their position. The time will eventually go by when standardized arrangements are all that is required by a public which is truly looking for something besides utility; and those who have preserved their professional position will be found yet fulfilling the functions which we believe an architect should perform. And, curiously enough, there will be some in this group who do not call themselves architects today who will have assumed the birthright which some of us are so ready to sell.

The Washington Monument Gardens

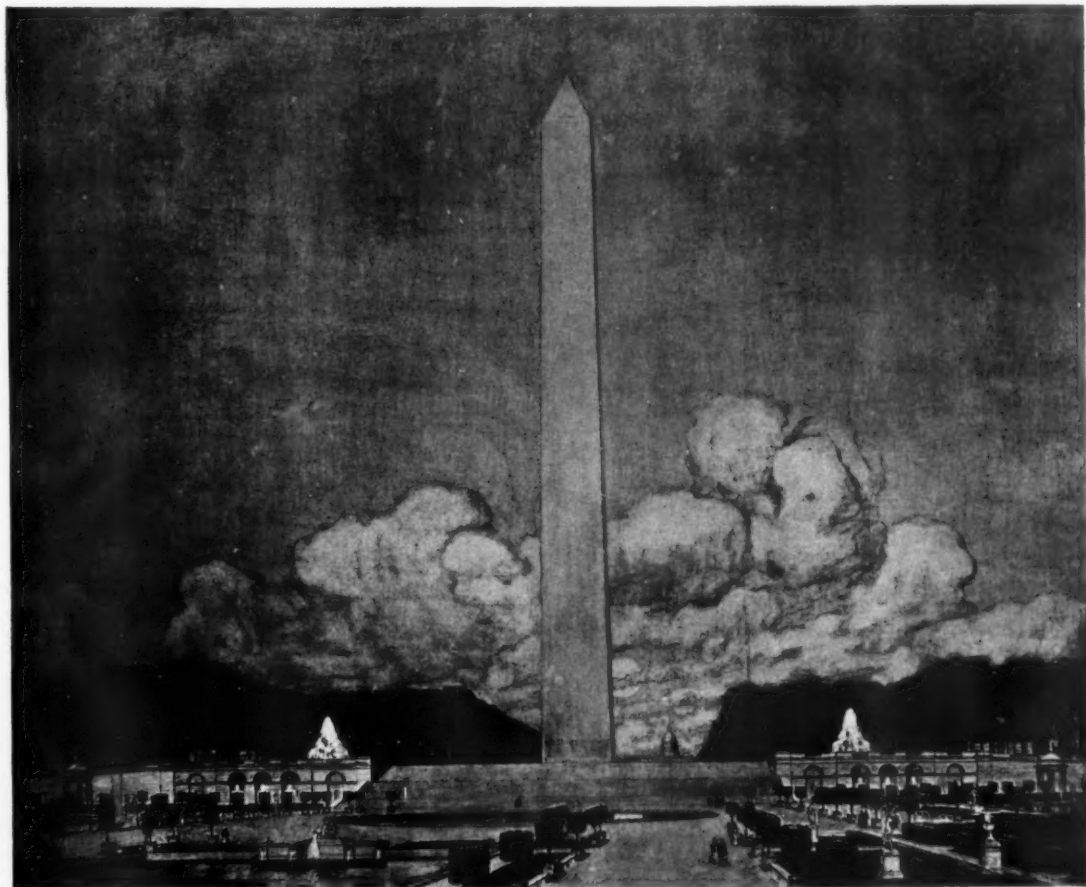
A DETAIL OF THE PLAN OF WASHINGTON WHICH MIGHT PROPERLY BE CARRIED OUT
IN CONNECTION WITH THE CELEBRATION IN 1932 OF THE BICENTENNIAL
OF GEORGE WASHINGTON'S BIRTH

By CHARLES MOORE

Chairman of the National Commission of Fine Arts

THE Washington Monument not only dominates the City of Washington, but its dominion extends far out into Maryland and Virginia. Begun in 1848 according to a design prepared by Clark Mills, it was built to a height of 152 feet by private subscriptions and contributions of stones for the interior surfaces, given by States, foreign governments and various organizations. Edward Everett, whose eloquence was at the service of many good causes in pre-civil war days,

raised the greater portion of the money for the building; but the distracted conditions prevailing in the country caused the flow of money to cease and the work to stop about 1855. On July 4, 1876, Senator John Sherman, moved by patriotic fervor, secured the passage of a bill for the completion of the Washington Monument by the United States. The dedication took place February 21, 1885. In the course of building, the colonnade in the Mills design disappeared and the structure was carried



THE WASHINGTON MONUMENT GARDENS
PLAN OF 1901

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to the height of 555 feet, or ten times the width of the base, those being the proportions found in the best examples of Egyptian obelisks.

The site selected by Mr. Everett and the other members of the committee was on a gentle mound overlooking the Potomac. The location had no reference to the L'Enfant Plan, which places a statue of Washington (voted by the Continental Congress) at the crossing of lines drawn west from the center of the Capitol and south from the center of the White House—the pivotal point in his central civic composition.

The Senate Park Commission, at the very outset of its work, saw that the restoration of axial relations among Monument and Capitol and White House was a fundamental necessity. The Capitol-Monument axis could be restored readily. The deflection of the line would not be noticeable in the distance of a mile and a half. The White House-Monument axis was a more serious matter. The best solution was found in the creation of gardens to the west, as will be discussed later.

Both axes were carried to the curving Potomac. The White House axis continued through playgrounds to its junction with Maryland Avenue, where a site was marked for a great memorial. "Whether this memorial shall take the form of a Pantheon (the Report says), in which shall be grouped the statues of illustrious men of the Nation, or whether the memory of some individual shall be honored by a monument of the first rank may be left to the future; at least the site will be ready."

This is the location for the development of which Congress authorized the Roosevelt Memorial Association to have plans made. After a competition, notable for the distinction of the participants, the design of John Russell Pope (with sculpture by James E. Fraser) was awarded first place. Opposition developed to the location of the Roosevelt Memorial on this site, and no action has been taken by Congress. The prevailing opinion seems to be that the time has not yet come to develop this monument site.

The Capitol axis was terminated by the memorial to Abraham Lincoln. Here, too, opposition arose, but the clouds of misunderstanding were dispelled and both monument and landscape setting have been developed substantially according to the Plan of 1901.

It is necessary thus briefly to review the steps already taken in order that the present situation may be understood and appreciated. The Senate Park Commission, having in plan restored the axial relations, turned their attention to the treatment about the Monument itself. The design of the obelisk requires the support of a plane rather than a mound. The height and bulk of the Washington Monument make the foundation seem altogether inadequate; and the more inadequate will it appear as the development of the Mall progresses.

The general treatment planned for the Mall is a carpet of green stretching from the Capitol to the Monument. Four rows of elms border this *tapis vert* on each side.

Through the elms are seen public buildings of museum type. As the Report puts it, "The bordering columns of elms march to the Monument grounds, climb the slope, and, spreading themselves to right and left on extended terraces, form a great body of green, strengthening the broad platform from which the obelisk rises in majestic serenity. The groves on the terraces become places of rest, from which one gets wide views of the busy city; of the White House, surrounded by its ample grounds; of the Capitol, crowning the heights at the end of the broad vista; of sunny stretches of river winding at the foot of the Virginia Hills.

"Axial relations between the White House and the Monument are created by the construction of a sunken garden on the western side of the great shaft, the true line passing through the center of a great round pool, to which marble steps three hundred feet in width lead down forty feet from the Monument platform. Surrounded by terraces bearing elms, laid out with formal paths lined by hedges and adorned with small trees, enriched by fountains and templelike structures, this garden becomes the gem of the Mall system. Seen from the lower level, the Monument gains an additional height of nearly forty-five feet, while at the same time nothing is suffered to come so near as to disturb the isolation which the Monument demands.

"At present the immediate surroundings of the Monument are so inadequate as to cause the beholder near at hand to lose that very sense of grandeur which it inspires when seen from a distance; and the lack of harmonious relationship between it and the great structures with which it comes into juxtaposition disturbs one's sense of fitness. No portion of the task set before the Commission has required more study and extended consideration than has the solution of the problem of devising an appropriate setting for the Monument; and the treatment here proposed is the one which seems best adapted to enhance the value of the Monument itself. Taken by itself, the Washington Monument stands not only as one of the most stupendous works of man, but also as one of the most beautiful of human creations. Indeed, it is at once so great and so simple that it seems to be almost a work of nature. Dominating the entire District of Columbia, it has taken its place with the Capitol and the White House as one of the three foremost national structures."

Congress has created a commission made up of the President of the United States, the presiding officers of the Senate and the House of Representatives, four Senators, four Representatives, and eight other persons appointed by the President, to consider and report plans for the celebration, in 1932, of the bicentennial of the birth of George Washington. The Act contemplates cooperation with State commissions organized for local celebrations and for the participation of foreign governments in thus paying honor to an American who has

THE WOLTERSDFORF COLLECTION

taken place among world heroes of all time. The legislation further provides that plans prepared by the celebration commission, in so far as they may relate to the fine arts, shall be submitted for the consideration and approval of the National Commission of Fine Arts.

Although the Act creating the "United States Commission for the Celebration of the Two Hundredth Anniversary of the Birth of George Washington" was passed in 1924, no plans have as yet been formulated for such observances. Seventeen years of experience with the approval or disapproval of plans led the Commission of Fine Arts to address a letter, on April 20, 1925, to Senator Fess, Chairman of the celebration commission, saying that obviously the most satisfactory method of carrying out the intentions of Congress was to call the Fine Arts Commission into consultation when plans involving artistic features were being considered. Thus the two commissions would avoid working at cross-purposes, and delays and misunderstandings be provided against.

Again, during 1927, the project of the creation of the Monument Gardens was brought to the attention of the President both by letter and verbally. It was pointed out that the excavations required for the foundations of

the new departmental buildings could be used to make the gardens not only without cost to the Government, but also with positive saving of expense, since the fill for the gardens presents the shortest possible haul for the dirt.

Here the matter rests until the celebration commission shall take action. It is evident from past experience that the four years remaining before the celebrations begin is none too long a time in which to prepare plans for nationwide observances, and for participation by foreign countries. The action of Congress in specifying submission and approval of the artistic features of such plans by the Commission of Fine Arts originated in Congress itself, without prior knowledge on the part of the latter Commission. The Commission is concerned chiefly that the plans shall be submitted at such a time as to allow due consideration on the part of all concerned.

Of course the celebration commission may adopt projects other than the Monument Gardens. The Commission of Fine Arts merely points out this particular feature of the Plan of Washington as one calculated to carry out fully and appropriately the objects already indicated by Congress in legislation for the celebration of the bicentennial of the birth of George Washington.

The Woltersdorf Collection

AN exhibition of about five hundred examples of architectural structures, comprising practically a complete history of German architecture from the 11th Century down to today, was held November 16 to 28, under the auspices of the Art Center, in the new North wing of the Architects' Building, 101 Park Avenue, New York City. The subjects in the exhibit were selected by some of the foremost architectural critics of the Continent.

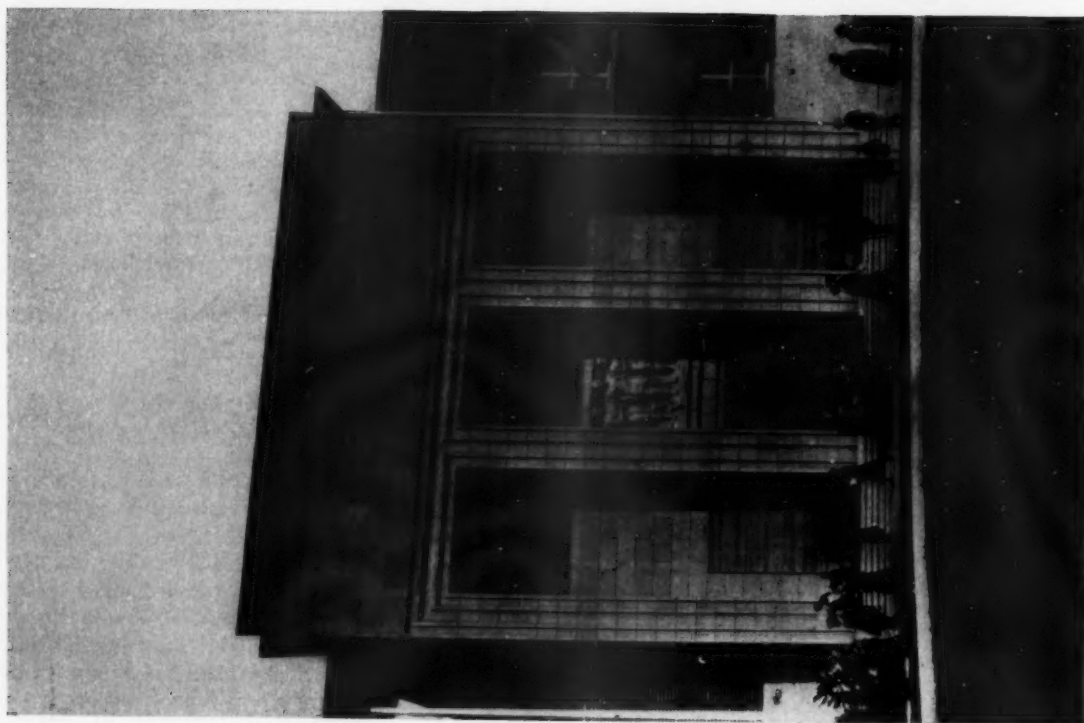
The extent and scope of the collection represented every type of building, the older specimens including all of the best known ecclesiastical structures and public buildings as well as the gates and towers originally erected as part of the network defenses against invasion. The modern group contained examples of nearly every kind of building constructed, ranging from small one-family houses to large office buildings, manufacturing and governmental edifices.

This exhibit is known as the Woltersdorf collection, for the idea arose with Mr. Arthur Woltersdorf of Chicago, Fellow of the American Institute of Architects, who, traveling in Germany a few years ago, visited a collection—the nucleus of this group—then on display in the Academy of Arts at Charlottenburg, Berlin. Impressed by the character of the work shown, he prevailed upon the German Government to have a much larger and more typical exhibit collected for

display in the United States. Dr. Edmund Schueler of Berlin, at that time Privy Councilor, and for many years connected with the German Foreign Office, was commissioned to perform the task because of his connection with German embassy buildings in other countries. Through the cooperation of leading architects and judges of art in Germany, many hundreds of illustrations of German architecture were gathered, and out of these the present collection was selected as most representative of the field.

After being on review in New York, the collection was sent to the Cleveland Library, Cleveland, Ohio, where it was open to the public on December 5th. It will then be exhibited in the principal cities of the United States, and eventually will be donated to an American college of architecture.

Probably the oldest examples of architecture standing today in Germany date from the 2nd Century, when the Romans invaded Germany. The Eastern seat of the Roman Empire was for more than two centuries in the town of Treve, in the valley of the river Moselle, in Rhenish Prussia. Today the ruins of those old palaces, built in alternate layers of brick and limestone, with palatial gardens and sunken baths, all give evidence of a surprisingly developed excellence of architecture.



(LEFT) ART BUILDING, DÜSSELDORF. WILHELM KREBS, THE ARCHITECT
(RIGHT) EXHIBIT, EXPOSITION FOR BRICK BUILDING, BERLIN ART ACADEMY, 1927

THE WOLTERS DORF COLLECTION

When the Goths invaded that section of Germany in the 5th Century and drove the Romans back across the Alps into Italy, many of the Roman structures were destroyed. What remains now, through the wear and tear of Time, still shows the remarkable architectural progress made there by the Romans.

The present day architecture of Germany—so termed—had its beginning in the 11th Century when, as a result of a strong spiritual uprising, the Wends, then the possessors, were driven out. Under heathen occupation buildings in this territory had suffered extensively, and with their expulsion reconstruction of architecture was undertaken by the new government. Need was felt for new churches, convents, castles and other less important structures. Cities were founded and grew rapidly, and the entire architectural development of the country followed along well-ordered lines.

The builders of the new Germany realized that, while immediate needs of the country were great, it would be a short-sighted policy to build temporary structures. As a result of their foresight a great number of the buildings then erected are still standing. These, largely, have been built of brick, due, no doubt, to the Italian influence, since those in charge of the planning and directing of the work had previously dwelt in Italy. The condition of this material today has justified its use, and, for that reason, utilization of brick has extensively increased, as shown by the exhibit.

The American architect is particularly interested, not only in the long life of brick as architectural material, but in its artistic possibilities. Textures and manner of laying brick developed by the present as well as by the older leaders of German architecture show considerable originality. The exhibit is not entirely confined to brick. In many cases it is used in combination with wood, stone, and stucco. By varying combinations of these materials, many of the most interesting effects have been attained. However, brick predominates in this collection, both from the standpoint of architectural treatment and as a dependable building material.

At the time of the reconquest, colonization and Christianization of Eastern Germany, Northern Italy was united with Germany and was governed by the Hohenstaufen emperors, who had for many years resided in Italy. Much credit is also due to the work of Teutonic Knights and the Cistercian and Premonstratensian Orders of Monks, the former particularly exerting the greatest influences, and it was further carried on in Southern and Western Germany by companies of burghers. It is only natural that a great deal of this work showed Italian influence during the earlier years of the Renaissance, as the Grand Master of the Teutonic Knights had his seat in Venice. Nevertheless the artistic study of the German artist and architect has gradually evolved effects which are unique and somewhat startling to those not familiar with develop-

ments in modern German architecture and craftsmanship.

Through the cooperative study and effort of the architects, artists and craftsmen of Germany for some eight hundred years, a style of architecture has finally evolved that is distinctly individual in character and possesses a point-of-view different from that seen anywhere else in the world.

The exhibit has been brought to America with the idea of creating professional and general appreciation of the architectural beauty existing in other countries, and to support further the movement being extensively endorsed by architects for a more careful, comprehensive and studied plan of development for our cities and towns. Such a plan would have as one of its basic requirements acceptable architecture, and general appreciation of the possibilities and importance of this truth must be fostered by education gained through studying visual evidence of results secured in other localities.

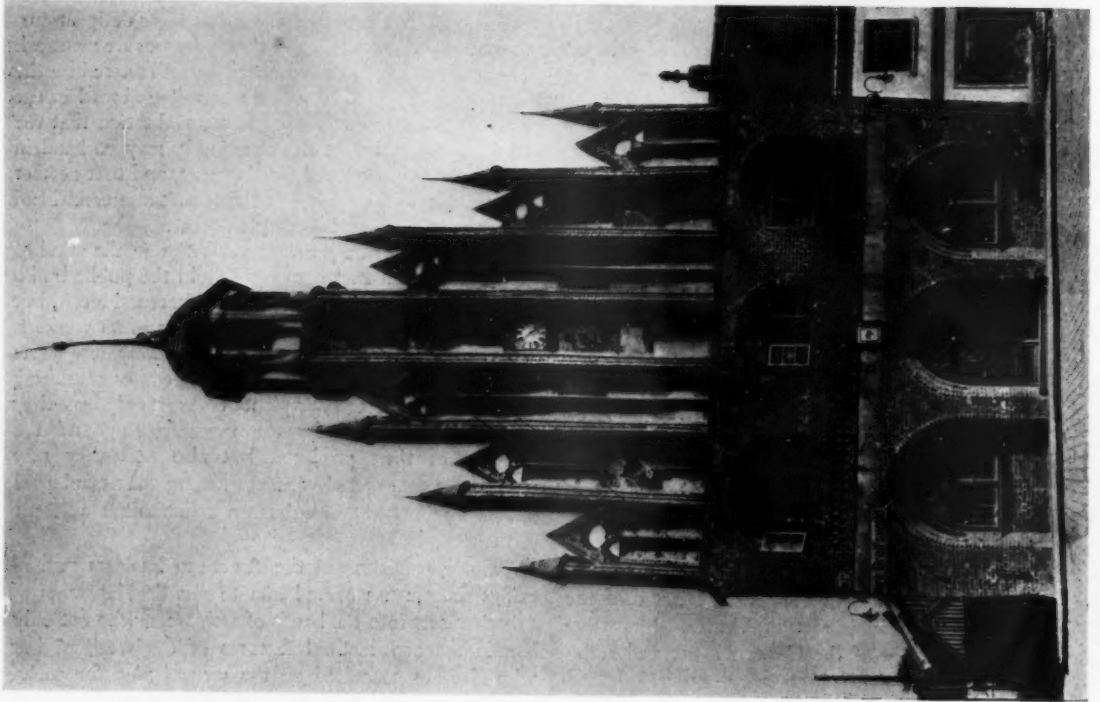
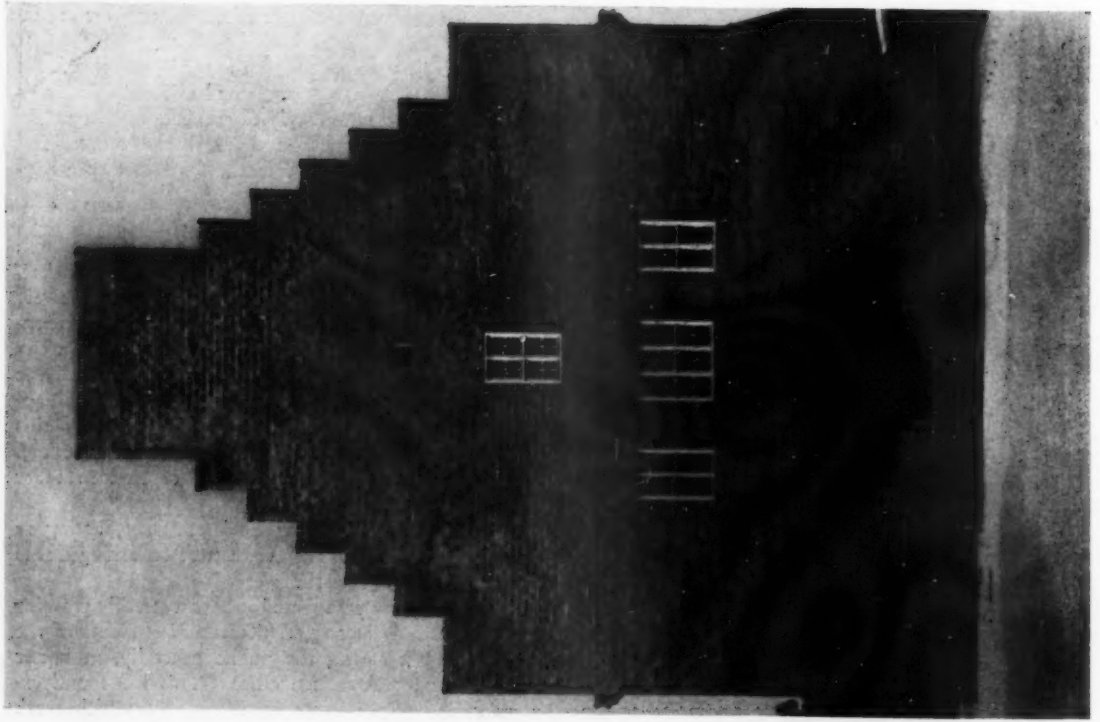
John T. Briggs, a New York architect, acting as chairman of the New York committee on arrangements for the exhibition, remarked:

"For some years past there has been a steadily growing interest not only among architects and students of the profession, but among the public generally, in better architecture for American cities. This has found expression in various movements, some of which work under such names as Municipal Art Commission, Committees on City Planning and various other designations.

"To a great extent many of their purposes are identical. America, thanks to a broadening interest fostered by the increasing number of its citizens traveling abroad in the past few years, has awakened to the realization that the artistic development of the community may go hand in hand with its commercial development, and that neither is a handicap to the other, but rather that commercial and artistic progress complement each other.

"There has been a growing conviction in the mind of the business man that not only should the public buildings of his community exemplify architectural merit, but so also should his factory and the homes of its workers. Although unheard of even a comparatively few years ago, it is common practice today for large manufacturing concerns so to locate their plants that not only may they have ample facilities for the manufacturing and the shipping of their products, but also that they may acquire the commercial values of having their employees housed comfortably in suburban communities adjacent to their employment.

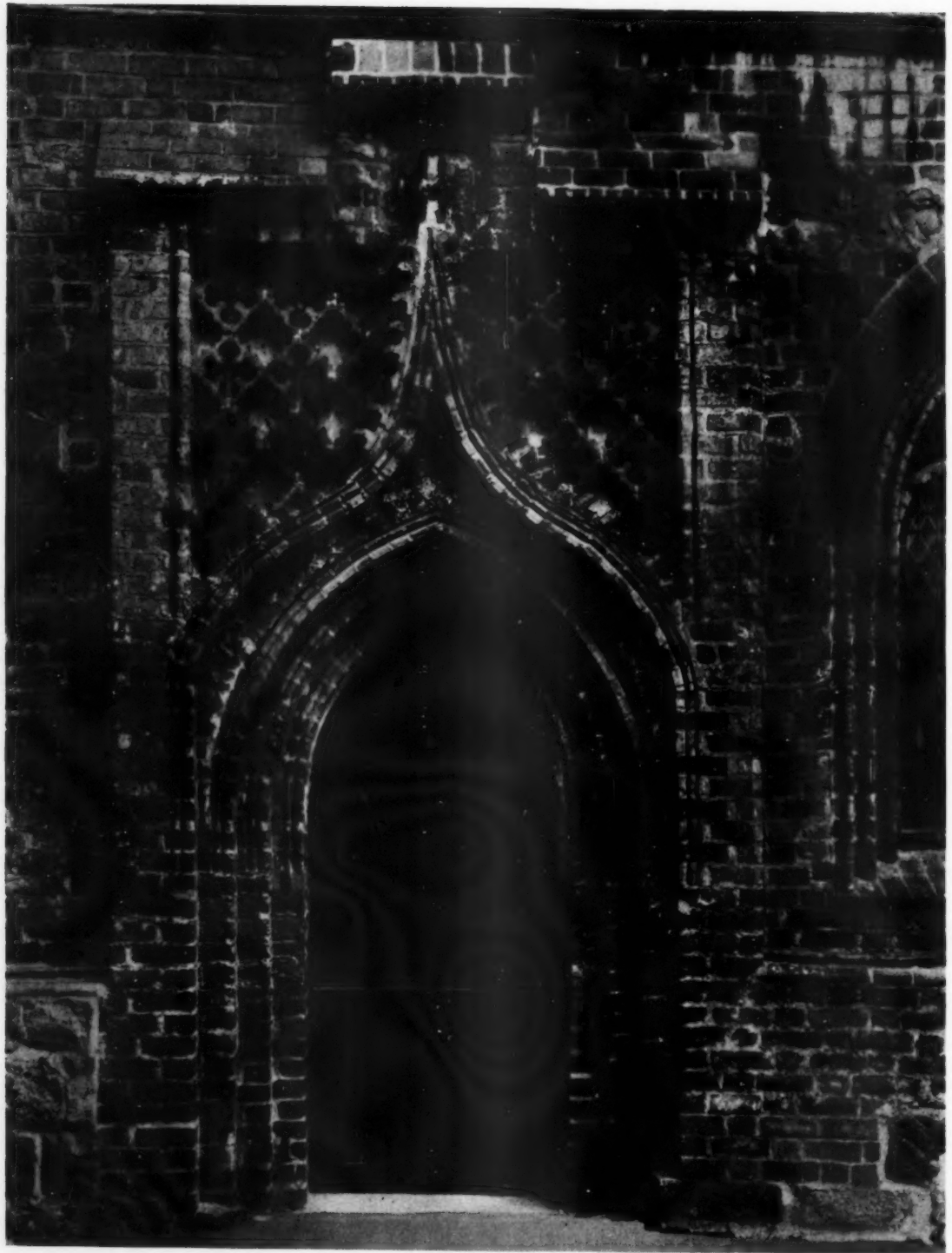
"The appreciation of the American business man of things artistic has caused him to put developments of this character into the hands of architects, who not only handle the architectural features of the workers, but who also are consulted on the general plan for parks, playgrounds and similar community enterprises.



(LEFT) TOWN HALL, GRUMMEN, GERMANY
(RIGHT) FEDERAL BANK, SPANDAU. PHILIPP NITZE, THE ARCHITECT



(ABOVE) GARNISON CHURCH, ULM. THEODOR FISCHER, THE ARCHITECT
(BELOW) MAIN ADMINISTRATION BUILDING, DUESSELDORF. WILHELM KREB, THE ARCHITECT



SOUTH PORTAL, ST. STEPHEN'S CHURCH, GARTZ, GERMANY

NOTABLE COMPETITIONS OF 1928

"The exhibition should further, to a marked degree, attract the interest of the industrialist who is given the opportunity of seeing what large foreign concerns have accomplished. There is, of course, no question but that the architectural profession in the cities will find many new ideas in the subjects which have been selected to comprise this exhibit.

"While New York has unquestionably many buildings of a very high architectural quality, nevertheless there is considerable room for improvement, and I feel that exhibitions such as this cannot but leave their mark upon the work which will be done by architects of the coming generation."

Assisting Mr. Briggs on the committee were Professor Talbot F. Hamlin, of the School of Architecture of Columbia University; Oothout Milliken, of the Society of Beaux Arts Architects and chairman of the Committee on Education; James F. Bly, assemblyman and Brooklyn architect; Emile Angelon, decorative painter; and Walter Faddis, president of the Building Employers' Association.

In the selection of illustrations of many of the interesting structures in this exhibit, a previous limitation must be considered, for it was necessary to receive a cabled permission from Germany before pictures for reproduction could be obtained. This delay made it necessary to take the ones already sanctioned. There are in the collection many structures excelling in beauty and originality of which a photograph could not be immediately had. However, there are certain definite characteristics which are typified by the accompanying pictures. The Portal of St. Stephen's Church in Gartz, Germany, shows the dignity and solidity of brick in Gothic rendering.

Interesting detail in brick has been worked out in the Chile House at Hamburg by Fritz Hager, the architect. At Ulm Theodor Fischer has created an original effect in the Garrison Church. The Town Hall at Grimmen

and Philipp Nitze's Federal Bank at Spandau show decided characteristics, as does the Old Town Hall in Bremen.

The outstanding feature of the whole exhibition is the original and individual manner of handling brick for ornamental detail. One feels that the trying period through which Germany has passed since the War has, perhaps subconsciously, not only turned her natural frugality into productive utility, but suffering has been directed toward original thinking along constructive channels.

A visitor to the exhibit will be impressed not only by the diversity of the character of the work shown, but with the large number of examples of a school of architecture which in most cases is not familiar to Americans. The characteristics of the German people are, of course, considerably different from those of other European nations, and these differences in character, education and training are reflected in the work of their architects.

Practically no works have been published on German architecture except those in the original German, probably the best known of which is "Backsteinbauten—in Norddeutschland und Danemark," by Professor Otto Stiehl.

The formal opening in New York was preceded by a luncheon at the Hotel Commodore, after which the exhibition was opened for a private showing. Among those present were D. Everett Waid, past president of the American Institute of Architects; Kenneth Murchison, president of the Society of Beaux Arts Architects; Professor Charles I. Richards, Director of Industrial Art of the General Education Board of the Rockefeller Foundation; Alon Bement, Director of the Art Center; H. Van Buren Magonigle, president of the New York Chapter of the American Institute of Architects; William Harmon Beers, treasurer of the Institute, and Dr. Otto Hirschfeld, representing the German Consul General.

Notable Competitions of 1928

NINETEEN TWENTY-EIGHT will be a year of notable competitions in architecture. Of special significance, owing to the broadening influence of the American architectural profession in other lands, is the International Competition for a Memorial Lighthouse to the memory of Christopher Columbus.

The announcement of this competition by Secretary Frank B. Kellogg, of the Department of State, follows action by the Board of Directors of the American Institute of Architects, which at its sessions in San Antonio, Texas, early in December, voted to bring before the Sixty-first Convention of the Institute at St. Louis next May the question of extending the membership of

the Institute, or of establishing a new class of membership, to include architects of other American countries than the United States. The Board decided also to consider at St. Louis the extension of a formal invitation to the Pan American Congress of Architects to hold one of its triennial meetings in Washington. The announcement of Secretary Kellogg, as Chairman of the Governing Board of the Pan American Union, follows:

"Definite steps have just been taken toward the consummation of the plan to honor the memory of Christopher Columbus by the erection of a monumental lighthouse at the City of Santo Domingo, capital of the Dominican Republic.

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"Pursuant to a resolution adopted at the Fifth Pan American Conference, which met at Santiago, Chile, in 1923, the Governing Board of the Pan American Union appointed a Permanent Committee on the Columbus Lighthouse, composed of the Ambassador of Argentina, Hon. Honorio Pueyrredón, the Minister of Honduras, Hon. Luis Bográn, and the Minister of the Dominican Republic, Hon. Angel Morales. This Committee appointed as technical adviser, Mr. Albert Kelsey, one of the architects of the Pan American Building. Mr. Kelsey was authorized to proceed to Santo Domingo for the purpose of selecting the site, to study the situation and to write the competition program.

"The Permanent Committee has just approved the program that will govern this competition, which will be open to the architects of the world. It will be conducted in accordance with the rules of the American Institute of Architects. There will be a preliminary and final competition judged by an international jury, which will meet first in Europe, preferably in Madrid, and in some South American city to be selected later. Fifty thousand dollars will be distributed in prizes. Within a short time a special booklet, setting forth the terms of the competition, will be published and may be obtained by practicing architects who register for participation.

"Applications should be addressed to Mr. Albert Kelsey, in care of the Pan American Union, Washington, D. C."

Plans for the Columbus Lighthouse are progressing rapidly. Under a resolution previously adopted by the Governing Board of the Pan American Union, this competition will be open to the architects of all the world, without distinction of nationality. An airport will be an integral part of the design.

The idea of honoring the memory of the Discoverer by the erection of a lighthouse is not a new one. As early as 1852 the suggestion was made by the Dominican historian, Antonio del Monterey Tejada, in his "History of Santo Domingo," that a lighthouse should be erected in Santo Domingo "as an act of recognition of the greatness of Columbus," and "paid for with funds raised by popular subscription in all the cities of Europe and America."

In 1892, on the four hundredth anniversary of the discovery of America, the Dominican Government created the "Junta Nacional Colombina, for the purpose of constructing a tomb worthy to hold the remains of the Illustrious Discoverer." This committee, with funds derived from a special tax, built an impressive monument now temporarily in the Cathedral, the records stating that it was hoped by the committee that later on, when more funds would be available, the tomb "would be moved to an appropriate temple crowned by a lighthouse."

The campaign was renewed in 1914 by Mr. William E. Pulliam, Dominican General Receiver of Customs, with

the cooperation of a group of distinguished Dominican citizens. Largely through the efforts of this group the subject began to receive attention in other countries of the American Continent, and at the Fifth Pan American Conference, held at Santiago, Chile, in 1923, a resolution was adopted "recommending to the governments of the American Republics to honor the memory of Christopher Columbus, Discoverer of America, by erecting a monumental lighthouse, to be called 'Columbus Lighthouse,' on the coast of the city of Santo Domingo, capital of the Dominican Republic, and to be built with the cooperation of the governments and the people of America, and also with that of all the nations of the world."

It is on the basis of this resolution that the more recent steps have been taken to bring to successful fruition the long series of efforts to honor the memory of Columbus. To secure the practical cooperation of the governments and people of America, as contemplated by the resolution of the Fifth Pan American Conference, the Permanent Committee of the Governing Board of the Pan American Union has been authorized to communicate with the cultural and civic centers of the respective countries, in order that the necessary interest may be aroused and a proper atmosphere developed for the eventual appointment of national committees in each country to cooperate in carrying out the plan of erecting the lighthouse.

Mr. Albert Kelsey of Philadelphia, selected as Architectural Advisor by the Governing Board, informs the JOURNAL that the International Jury will first meet in Madrid, where a great public exhibition, to be opened by the King and Queen of Spain, will be held. At the Madrid meeting the International Jury will determine its first judgment, and award ten first prizes of \$2,000 each, and ten honorable mentions of \$500 each.

The International Jury will meet for the final judgment in some Latin-American city, and will award \$10,000 as a payment on account of his commission to the winner, within thirty days; also the design placed second will receive \$7,500; the design placed third \$5,000; the design placed fourth \$2,500. Each of the other ten competitors will receive \$1,000.

Should actual work on the lighthouse not start within five years, the winner will then be paid \$15,000 additional thus terminating the transactions.

Public exhibitions of the designs submitted in both contests will be held under the auspices of the highest local authorities; and traveling exhibitions of many of the designs will be shown in a number of the principal cities of Europe and America.

Architects who intend to participate are asked to register with Mr. Kelsey, a Fellow of the American Institute of Architects at the Pan American Building, Washington, at once stating their age, training and experience, and whether they desire the program in English, French or Spanish.

NOTABLE COMPETITIONS OF 1928

OTHER COMPETITIONS TO BE HELD IN 1928

The annual Prix De Rome Competitions for Fellowships in architecture, painting, and sculpture are announced.

In architecture the Katherine Edwards Gordon Fellowship recently endowed by the late Mr. George B. Gordon and Mrs. Gordon, of Pittsburgh, in memory of their daughter is to be awarded. In painting the Fellowship is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. The Fellowship in sculpture is supported by the Parrish Art Museum Fund, given by Mr. Samuel L. Parrish.

The competitions are open to unmarried men, not over 30 years of age, who are citizens of the United States. Fortunately the Academy has been able to increase the stipend to \$1,500 a year, and also to grant an allowance of \$500 for travel, in addition to the present annual allowance of \$50 to \$100 for material and model hire. Residence and studio are provided free of charge at the Academy, and the total estimated value of each fellowship is about \$2,500.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

In architecture, graduates of accredited schools will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of the American Institute of Architects.

Entries for all competitions will be received until March first. Circulars of information and application blanks may be secured by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

The Governing Committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the third competition for this Fellowship, to be held in the Spring of 1928.

This Fellowship is founded in memory of James Harrison Steedman, M. E., Washington University—1889. First Lieutenant U. S. Naval Reserves, Assistant Engineer Officer U. S. S. Oklahoma in 1917 and 1918, who at the age of fifty, suffering from a malady curable only by rest, refused to quit his post and knowingly made the great sacrifice.

The value of this Fellowship is represented by an annual award of \$1,500, to assist well qualified architectural graduates to benefit by a year in travel and the study of architecture in foreign countries, as determined by the Committee and under the guidance and control of the School of Architecture of Washington University.

This Fellowship is open on equal terms to all graduates

in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens of good moral character, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and shall be between twenty-one and thirty-one years of age, at the time of appointment to this Fellowship.

Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, Mo., to whom all candidates are required to forward their application blanks properly filled out. The Governing Committee consists of Louis LaBeaume, Gabriel Ferrand, and J. Laurence Mauran, Chairman.

Arrangements for next year's French Traveling Fellowship of the American Institute of Architects have been completed by Mr. Paul Leon, Director of Fine Arts at the French Ministry of Education and Fine Arts, and Julian Clarence Levi of New York, chairman of the Fellowship Committee.

Director Leon has published an announcement of the terms of this Fellowship in the French press, asking for the early submission of the qualifications of all candidates so that the selection may be made in January, 1928, the successful applicant arriving in the United States late in February or the beginning of March.

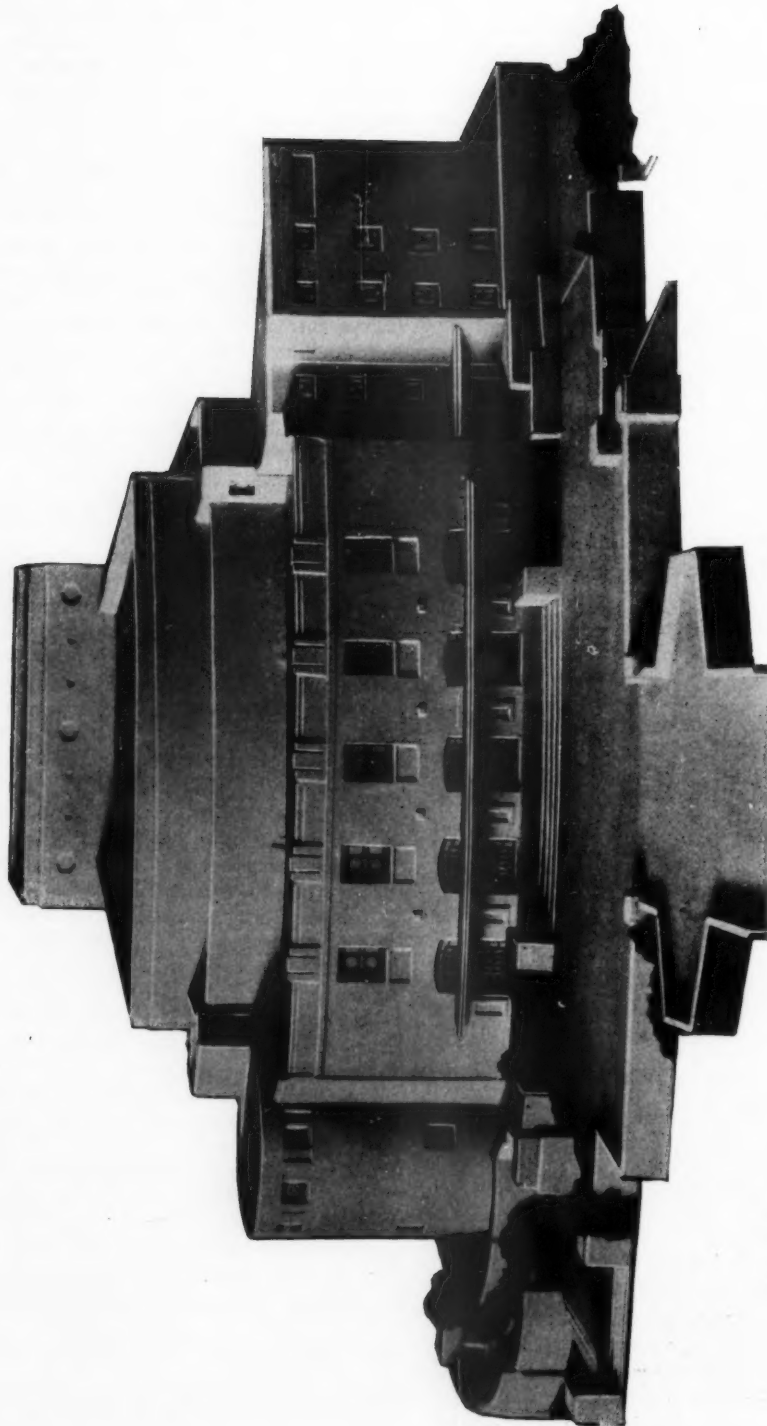
Mr. Leon is President of the Jury of Selection, other members of which are: Secretary, Mr. Lamblin, Chief of the Department of Instruction; Mr. Legros, President of the Society of French architects holding the Government diploma; Mr. Tournaire, President of the Central Society of Architects; Mr. Pontremoli, Chief of Atelier at the Ecole des Beaux Arts; Messrs. Arfvudson, Duquesne and Greber, architects.

The Executive Committee of the New York Chapter of the American Institute of Architects, as Trustees of the Traveling Scholarship founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The program calls for drawings to be delivered about March 15, 1928.

Fourteen hundred dollars is to be awarded to some deserving and meritorious architect or architectural draughtsman, resident anywhere in the United States, to aid him in paying the expenses of a European trip, lasting not less than six months. All those wishing to enter the competition should arrange at once for nomination by a member of the American Institute of Architects. Nomination blanks may be had of the Secretary of any chapter, A. I. A., or of the Le Brun Scholarship Committee. Nominations should be sent to Le Brun Scholarship Committee, Room 530, 101 Park Avenue, New York, N. Y. The chairman of the committee is Otto R. Eggers.

MISS ELISABETH SCOTT WINS SHAKESPEARE AWARD

Miss Elisabeth Scott has been awarded the prize in the architects' competition to design and build the new



WINNING DESIGN FOR SHAKESPEARE MEMORIAL
THEATRE AT STRATFORD-ON-AVON

Elizabeth Scott, the Architect

NOTABLE COMPETITIONS OF 1928

Shakespeare Memorial Theatre at Stratford-on-Avon, it is announced by the American Shakespeare Foundation, 150 Nassau Street, New York, N. Y., following cable advices from England. Not only did Miss Scott, who is 27 years old, win the award from a field of American and English architects who had entered designs, but she also has the distinction of being the first woman who ever has handled so notable a building.

The winning plans, which were selected from designs submitted by three English and three American architects in the final competition, are for a modern theatre of dignified simplicity, to be built at a cost of approximately \$750,000. It will have a seating capacity of 1,000 and will be placed on the bank of the River Avon in the midst of an immense formal garden. The walls and stage of the old Memorial Theatre, still standing after the fire which destroyed the playhouse in 1926, will form the rear of the new theatre, this section being for use as a conference hall.

Raymond Hood, New York architect, who was a member of the committee which made the award, said that Miss Scott had shown a "real conception of the Shakespeare idea" in her design for the theatre. "Shakespeare's heritage to the drama and letters is timeless," he commented, "and the poet himself paid little attention to time in his plays. Miss Scott wisely has not put an architectural 'date' on her design by attempting to imitate Elizabethan, Adam or Wren forms of composition, but rather has created a big, broad simplicity which you can tie up to such a character as Shakespeare. In addition, the new theatre will be in keeping with its surroundings. It seems to cling to the river which Shakespeare loved."

The approach to the theatre will be through a large garden and grove of old trees. A terrace and promenade, from which a number of large doors lead into the auditorium, rests on the bank of the Avon, which is reached by two flights of broad steps leading down to the water. The building probably will be constructed of cream colored brick and natural stone. Ample space is provided for an interior promenade, refreshment and rest rooms, and committee rooms. The stages of the new and old theatres will be separated only by a fireproof drop and can be combined when desired, giving a stage depth of more than sixty feet.

The selection of the young Englishwoman as the architect of the new Memorial Theatre recalls the circumstances which started her cousin, Sir Giles Scott, on his career as England's most noted architect. When only 22 years old he won the contest for the plans for the Liverpool Cathedral, and, in spite of a storm of criticism directed at him because of his youth, he completed this building, which is now considered the most beautiful of English cathedrals. He was knighted for this work. The design for the Memorial Theatre submitted by his niece promises to make her a part of English architectural tradition, with which are associated her great-uncles, Sir Gilbert Scott and George Bodley.

Funds for the building and endowment of the new theatre are now being raised in English-speaking countries throughout the world. The American fund, with a quota of \$1,000,000, now totals nearly \$700,000, which has been obtained from more than 7,000 contributors in donations ranging from a few cents to \$250,000, the latter amount having been given by John D. Rockefeller, Jr. Those aiding the movement include Edward S. Harkness, Thomas W. Lamont, Charles Evans Hughes, John W. Davis, Elihu Root, Frank L. Polk, Thomas F. Ryan, Solomon R. Guggenheim, Clarence H. Mackay, Archer Huntington, Mrs. August Belmont, Mr. and Mrs. Francis Rogers, Myron C. Taylor, Mrs. Vincent Astor, Miss Jane Addams, and others. The names of all contributors will be entered in the large American Book which will be placed on permanent display in the Memorial Library at Stratford. Plans have been completed for a Shakespeare Celebration at the Metropolitan Opera House on January 29, the proceeds from which will be added to the American fund.

The report of the Assessors, who formed the committee of award in the final competition for designs, follows:

"The Assessors, E. Guy Dawber, A. R. R., F. S. A., P. R. I. B. A.; Raymond Hood, A. I. A., A. D. G. F. (New York); and Robert Atkinson, F. R. I. B. A., Director of the Education Architectural Association, having met and considered the six designs submitted in the final competition for the Shakespeare Memorial Theatre, Stratford-upon-Avon, beg to report as follows:

"The six competitors selected in the preliminary competition having complied with the conditions therein laid down, and also with the supplementary conditions for the final competition, have therefore all been admitted to the final competition.

"The six competitors all return their preliminary designs with very few alterations. The additional drawings required in the final competition have been very useful to the Assessors in elucidating the details of the various schemes.

"The Assessors congratulate the Governors on the high standard of the designs submitted, the whole of the series being admirably illustrated and in every way worthy of their subject.

"Most of the competitors have fully appreciated the value of a careful study of the site of the proposed buildings, and have endeavoured to harmonize their schemes with the town and locality.

"The Assessors do not consider that any of the designs completely solve this very difficult problem, but further developments will undoubtedly remove any defects in the design chosen.

"The problem of a modern theatre on this exceptional site, worthy of Shakespeare's memory, is one which the Assessors feel to be so important that time for very deliberate and mature consideration should be allowed to the selected architect before the work is commenced. For this purpose and for the study of foreign theatres,

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

they suggest that at least twelve months should be allowed to the architect, accompanied perhaps by the Director of the theatre.

"The Assessors also suggest that the Governors should employ an independent expert in theatrical equipment as a technical adviser to the architect; they feel that the opportunity to secure a really fine building should outweigh any financial considerations in securing the best possible advice.

"The Assessors have unanimously chosen design No. 3 as the most suitable design submitted.

"They consider that design No. 3 in its general conception, in its acceptance of the site difficulties and their solution, and in its architectural character, shows great ability and power of composition. It has a largeness and simplicity of handling which no other design possesses. Its general silhouette and modeling to fit the lines of the river are picturesque and the character of the design shows consideration for the traditions of the locality; if any criticism is offered, it would be that brick for the external facings would be warmer and more harmonious with the general aspect of the town, and would at the same time be more economical.

"The general layout of the site is admirable. The new Bancroft Gardens are made to lead up to the buildings very successfully and parking spaces for cars are provided as suggested in the conditions.

"Good river terraces, steps and approaches are also incorporated, the treatment of the river being one of the great features of this scheme.

"The central approach across the gardens might be omitted, as it appears to cut the ground up rather needlessly, and the carriage approach to the main entrance is not ample enough and needs fuller consideration.

"Internally, the scheme gives substantially the requirements asked for, the stage being admirably arranged and the sighting and planning of the auditorium satisfactory.

"The Assessors do not need to specify the details of the scheme, as the drawings will be able to express themselves, but they would point out one or two features where improvements could be effected.

"The duplication of foyers and refreshment rooms is needlessly extravagant. The boxes as shown are too large and their approaches too spacious. Some of the staircases do not comply with theatre regulations in the fact that they have no external lighting. The gallery pay-box and approach might be better if planned further away from the main entrances.

"The author in his report makes mention of a model—this model was not received by the Assessors and was not seen by them; but a sheet of photographs of the model was admitted in lieu of a perspective drawing.

"The terraces and garden layout are not included in the cost of building.

"Cost: The Assessors have checked the estimate of cost submitted and are of opinion that the cost as stated

(£150,677) is too low, but they do not think that the total cost will exceed the 10 per cent allowance as laid down in the general conditions.

"The cost of the scheme could be reduced in execution if the suggestions made by the Assessors were adopted.

"A list of the cubical contents and costs, as estimated by the Authors of the six schemes submitted, is appended:

"No. 1.	1,312,499 Cube Feet:	£149,872-0-0.
2.	1,391,500 Cube Feet:	130,000-0-0.
3.	1,491,772 Cube Feet:	150,677-0-0.
4.	1,540,551 Cube Feet:	164,868-7-3½.
5.	920,000 Cube Feet:	No cost given.
6.	1,600,000 Cube Feet:	150,000-0-0.

"(Signed) E. GUY DAWBER,
RAYMOND M. HOOD,
ROBERT ATKINSON."

The names in the final competition: No. 1, Messrs. Percy Tubbs Son & Duncan & S. Rowland Pierce (English); No. 2, Mr. D. F. Martin-Smith (English); No. 3, Miss Elisabeth Scott (English); No. 4, Messrs. Albert R. Mohr & Benjamin Moscovitz (American); No. 5, Mr. Albert J. Rousseau (American); No. 6, Mr. Robert O. Derrick (American).

Obituary

Alexander Campbell Bruce

Associate A. I. A., 1873; Fellow 1889

Mr. Bruce, one of the oldest, if not the oldest, member of the American Institute of Architects, died at his home in Atlanta, Georgia, December 10, 1927, in his ninety-third year. He was born in Fredericksburg, Virginia, March 16, 1835.

He moved to Nashville, Tennessee, when he was 12 years old and there received his academic education. He studied architecture under H. M. Ackeroyd, at that time a well-known English architect. After the Civil War he moved to Knoxville, Tennessee, and began the active practice of architecture.

In the spring of 1879 Mr. Bruce moved to Atlanta, Georgia, and formed a partnership with Mr. W. H. Parkins under the name of Parkins and Bruce. This partnership continued until January 1, 1882, at which time Mr. Parkins retired and the firm became Bruce and Morgan. Mr. Bruce continued active with this firm until January 1, 1904, at which time he retired permanently.

During Mr. Bruce's long connection with the practice of architecture in the South, extending from the close of the war between the States to 1904, he saw the South slowly recover from the effects of the strife, and as it prospered the character of his work grew with it. With his associates he designed several residences, school, college, business and office buildings in Atlanta and nearby cities that attest his careful and conscientious work. He was a close student of architecture, possessed a lovable character and enjoyed the friendship of every one of his professional brothers.

THOS. H. MORGAN

Editorial

NINETEEN TWENTY-EIGHT

The JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS starts 1928 with a new cover design suggestive of a broader sphere of usefulness within Institute policy and tradition. This design is the work of Mr. H. Van Buren Magonigle, evidencing afresh that spirit of service by which he has been distinguished.

Mr. Magonigle's reward is the satisfaction that he has served art and architecture. It is in keeping with this announcement to recall the response of the New York Chapter, of which Mr. Magonigle is the president, to New York City's call for the assistance of the architect in solving difficult problems of school buildings affecting health and safety. Mr. Magonigle appointed a committee to aid the New York Board of Education, and his letter to the Board expressing the chapter's readiness to act was a noteworthy statement of volition tempered by restraint characteristic of sincere public effort.

For Mr. Magonigle avoided, as architects should avoid, pretension in the nature of purposes foreign to their field. He made it plain to the municipal authorities that, while the chapter was willing to aid the city, it was not an investigating body and would confine its sphere of action to professional advice. In this declaration other professional bodies may find a sound principle of guidance, and the people unfailing springs of confidence. Mr. Magonigle said:

"The chapter is always most happy to serve the public. We wish, however, to make it very clear that the New York Chapter of The American Institute of Architects is not an investigating body, but is willing to act in an advisory professional capacity in the public interest. The instructions to this committee are: To enter a preliminary conference with you and the committees from the other societies you have called upon, ascertain the intended scope of the desired service, and report back to the Executive Committee of the Chapter through the President. Upon their report, we will formulate our decision as to the scope of the work we believe can be effectively undertaken."

With the January number, also, the JOURNAL is published from Washington. This change accords with the determination of the Institute to make The Octagon the center of its National activities. Other plans, now maturing, will, it is hoped, develop an editorial policy that will greatly enhance the influence of the JOURNAL within and without the profession of architecture.

The Institute faces the new year with the fixed aim of promoting the public status of the fine arts. Through its officers and its membership it will work with responsible

agencies, Federal and private, to safeguard Washington City. "There must be no return to the days of Kubla Khan," declared Abram Garfield, chairman of the A. I. A. Committee on Public Works, in his story of Washington in the December JOURNAL.

A fitting slogan is this. Already the vigil of the architect over the plan of Washington is on, and it should be maintained unceasingly by both this and succeeding generations. We see the Institute supporting wholeheartedly the National Commission of Fine Arts, and in turn we see the Institute supported by it. The commission is unquestionably making durable progress. It is winning the respect and the gratitude of the Nation through its devotion to the ideals inherent in the logic of the L'Enfant plan. Only recently it won a notable victory for beauty over unsightliness in the triangle area of the National Capital.

Collaboration is deriving new meaning from the Federal building program. As Mr. Charles Moore, chairman of the commission, points out:

"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."

This characterization should hearten the Institute's Committee on Allied Arts and their co-workers who are furthering the practicable idea of collaboration in the arts of design, a theme which will receive merited impetus at the St. Louis convention and occupy conspicuously the pages of the JOURNAL during the coming months.

Education is another field in which the Institute will be active. The tendency of the Institute to foster correct principles of architectural instruction was unmistakably manifest at the December meeting of the Board of Directors in San Antonio. Divergent practices in the architectural schools and the gaps that exist in architectural education as a whole seem to demand the counsel of architecture's wisest leaders.

All this is but a fragmentary summary of what the architect must unselfishly do. The Institute's tradition of public service is long and honorable. Associated with it are names inseparable from the upbuilding of America. There is every indication that the architects of today will strengthen the standards by which they test the past, and by which, with greater rigor, others yet to come will test them.

THE INSTITUTE

Church Architecture

A two days' conference on church architecture was held in Chicago, October 5 and 6, under the direction of the Conference of Church Bureaus and Departments of Architecture and the Home Missions Council of the Protestant Churches, 102 E. 22d St., New York City.

Mr. A. F. Wickes, A. I. A., 425 De Baliviere Avenue, St. Louis, head of the Department of Architecture of the Disciples Church, was Chairman, and Rev. E. M. Conover, 1701 Arch Street, Philadelphia, Director of the Bureau of Architecture of the Methodist Episcopal Church, Secretary.

The conference was attended by a very considerable number of architects, clergymen, denominational officers and others.

Addresses were given by Professor Watson of the University of Illinois on Acoustics; Dr. Von Ogden Vogt on Art and Religion (Dr. Vogt is author of a notable book on the subject); other addresses were on the church organ, stained glass, financial methods, promoting building campaigns. The addresses were followed by discussion. The following architects were especially helpful in the discussion periods: Mr. Frohman, of Frohman, Robb and Little, of Boston and Washington; Mr. Corbusier of Cleveland; Mr. William J. Smith, Chicago; Mr. H. F. Foltz, Indianapolis; Mr. Elmo C. Lowe, Chicago. An interesting letter from Dr. Ralph Adams Cram on architectural education was read. Stereopticon views of many modern churches and floor plans were shown. It was quite apparent that the Gothic is the prevailing style employed to-day.

The matter of securing well-trained architects who are intelligent as to the whole architectural history of the Christian Church and who are sympathetic with the ideals and objectives of the Church was discussed at length. The churchmen claimed that the architectural colleges are giving little recognition to the needs of the modern Protestant Church, though some give problems on chapels for millionaires' estates, circular or octagon chapels and synagogues. The situation was rather sharply criticised in view of the apparent utter lack of sympathy on the part of the colleges with the Gothic and also from the fact that one Protestant denomination alone spent \$40,000,000 on new church construction in 1926.

The obtuseness of church committees came in for a good share of criticism, but the churchmen claimed that the taste of the people is improving and that the churches realize better what they need to provide for.

A committee on education and general promotion was appointed consisting of E. M. Conover (Methodist Episcopal); H. M. King (Methodist Episcopal South), and George E. Merrill (Baptist), New York City.

The conference has tentatively planned to meet next time immediately before the American Institute Convention.

ELBERT M. CONOVER,
Secretary, Bureau of Architecture,
Philadelphia, Pa. The Methodist Episcopal Church.

Institute Matters

William P. Bannister, F. A. I. A., of New York, Chairman of the Committee on Registration Laws, asks stricter observance of the laws governing interstate practice in architecture. Mr. Bannister's statement, addressed to the members of the American Institute of Architects, follows:

"For your information in the event that you are engaged in interstate practice in architecture, please be advised that registration is required in the following named States and territories of the United States:

"Arizona, California, Colorado, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Louisiana, Michigan, Minnesota, Montana, New Jersey, New York, North Carolina, North Dakota, Oklahoma, Oregon, Pennsylvania, Philippines, Porto Rico, South Carolina, South Dakota, Tennessee, Utah, Virginia, Washington, West Virginia, and Wisconsin.

"In addition to the above architects may register as architectural engineers, with the Engineers' Registration Board of Indiana.

"The chairman of the Committee on Registration Laws has received complaints that some architects do not properly observe the registration laws in interstate practice. This places the State Boards in the embarrassing position by compelling them to prosecute.

"One State Board complains that some eminent architects fail to furnish information required by law when filing their applications for registration in interstate practice. It will be understood that the official record must be so complete that the Board will be justified in its action."

Request for December Journals

All copies of the December JOURNAL have been exhausted. There is still a great demand for this issue, and members of the Institute who do not preserve their copies are requested to send them to The Octagon, which will dispose of them to advantage.

Applications for Membership

The following have been elected members of the Institute, effective December 30, 1927, and assigned to the Chapter indicated:

BOSTON CHAPTER.....	Felix A. Burton
BUFFALO CHAPTER.....	Alfred W. E. Schoenberg
CHICAGO CHAPTER.....	George B. Helmle, Edward F. Jansson, Arthur Howell Knox
CINCINNATI CHAPTER.....	Clifford O. Boyce
CLEVELAND CHAPTER.....	Antonio Di Nardo, Edwin Julius Truthan
CONNECTICUT CHAPTER.....	Alfred W. Boylen, Douglas Wm. Orr
DETROIT CHAPTER.....	John C. Thornton
FLORIDA CHAPTER.....	Gerald R. Tyler
GEORGIA CHAPTER.....	Lewis E. Cook, Jr.
INDIANA CHAPTER.....	Carrol O. Beeson, Joe H. Wildermuth
KANSAS CITY CHAPTER.....	R. W. Shaw
NEW JERSEY CHAPTER.....	John H. Liebau, Frank Tripputi
NORTH TEXAS CHAPTER.....	John P. Curtis, William P. Preston
NORTHERN CALIFORNIA CHAPTER.....	Frederick H. Reimers
PITTSBURGH CHAPTER.....	Jacob A. Altschuler, David M. Cooper, Raymond M. Marlier, Lyle Swiger, Harry Viehman
SOUTHERN CALIFORNIA CHAPTER.....	Claud Beelman, Arthur Wellesley Hawes, F. W. Stevenson
ST. LOUIS CHAPTER.....	R. K. Knox
VIRGINIA CHAPTER.....	Courtenay Sommerville Welton
WASHINGTON STATE CHAPTER.....	Frederick W. Bockerman, Clarence W. George, John W. Maloney

Early Small Dwellings and Shops in the French Quarter of New Orleans

By N. C. CURTIS

WHEN the Americans began to come to New Orleans in great numbers immediately after the Louisiana Purchase they found a compactly built city of about one hundred squares, laid out in the form of a rectangle "stretching some seventy-eight arpents," as the phrase went, along the curving river front and surrounded on the three other sides by

improved area in the vast swamps that stretched out indefinitely on every hand.

For purposes of reference, if for nothing else, the territory just outside the city was divided into three faubourgs: the upper the Faubourg Ste. Marie, the lower the Faubourg Marigny, and at the rear the Faubourg Treme.



CORNER OF BOURBON AND ST. PHILIP STREETS
"BRIQUETTES ENTRE POTEAUX" CONSTRUCTION

earthen ramparts. There was a fort at each corner and one extra one in the center of the rear embankment. It was a little city, but it *was* a city, for it had a cathedral-church and convent, a municipal building, a public place, a charity hospital, a theater and opera house, public markets and a college, besides barracks for a military establishment.

Abutting the lower ramparts the plantation of the Marquis de Marigny, where two generations earlier there had been located a sawmill near the river and a canal running back to bayou and lake, was the only

Short stretches of road extended up and down the river. It was possible to reach the settlement at the headwaters of the Bayou St. Jean over a former Indian trail, then, as now, known as the Bayou Road. But New Orleans could not be approached from any distant place except by the river or over long stretches of coastal waters.

Finding a town well consolidated and apparently satisfied with itself, these enterprising Americans soon began to look around for something to develop, and it was natural that they should make advances to



(ABOVE) TYPE OF SMALL DWELLING AND SHOP OF "BRIQUETTES ENTRE POTEAUX," CONSTRUCTION, PERIOD 1730-90
 (BELOW) STREET FACADE OF A TYPICAL SMALL DWELLING AND SHOP IN THE "VIEUX CARRE," PERIOD 1750-1800

EARLY SMALL DWELLINGS AND SHOPS—FRENCH QUARTER OF NEW ORLEANS

M. de Marigny looking toward the subdivision of his partly improved tract of land. "With this object in view," it is related, "Bernard Marigny was approached by the parties, and, after considerable haggling, consented to yield at a fabulous price a large space of territory constituting nearly the whole of his ancestral plantation. When every necessary document had been drawn up, all the parties at interest met at the notary's office to ratify the agreement and conclude the sale except Mme. Marigny, who, it was surmised, had purposely absented herself at her husband's suggestion. As her dotal and paraphernal rights were involved in the matter of transfer, her refusal to ratify the contract broke up the project." Presumably M. Marigny had decided to subdivide his property himself, and the Americans could retire to the *marais* if they sought to develop something.

Greatly exasperated, Mr. Peters and his associates were forced, through the Marigny's refusal to cooperate with them, to transfer their field of operations to the trembling quagmire along the upper reaches of the waterfront, and thus the beginning was laid for the splendid modern city which stretches and spreads out above Canal Street—always away from the "vieux carré de la ville."

This episode is mentioned because it has a direct bearing, along with one other factor, on the preservation of the original architecture of New Orleans. Instead of enclosing, throttling and finally obliterating the old quarter, it was left to itself, and the march of progress proceeded in the opposite direction.

The other factor tending to preserve the original architectural character of the quarter was the custom of combining in one building the living and business location of the occupant. There were no streets or sections reserved strictly for residences, which the encroachments of business or changing character of occupancy might obliterate; as has been the case in the American part of the city, where streets and avenues formerly purely residential have become almost entirely commercialized. Lovers of historic architecture certainly owe some thanks to Monsieur Marigny for a decision for which he must have been roundly cursed in his own day.

Since the "French Quarter," as it is popularly called, is situated very nearly in the geographical center of New Orleans, it is very convenient to visit. One has just to step across Canal Street, walk a few blocks down Royal, and he is there—right in the heart of it.

Passing immediately from the cosmopolitan and up-to-date atmosphere of Canal Street, one is at once assailed by a confusion of strange and novel impressions. Chief among these is the character of the architecture. The general absence of exposed surfaces of brick is at once noticeable. Here, as in most semi-tropical places, the preference is now, and has always been, for lighter

colored effects than those afforded by the somber or ruddy tones of brickwork. Various explanations have been advanced to account for the preference for plastered and painted surfaces in the early years of the city's history, but it is certain that custom and repeated use have served to establish it, so that now buildings of red brick seem distinctly out of harmony in the city or anywhere along the gulf coast.

The first settlers of New Orleans were Frenchmen, and a little later many Spaniards came to join the colony. Obviously they would be inclined in their buildings to reproduce as near as they could what they had been accustomed to at home, and this we find to be the case with the exception of certain modifications forced upon them by climate and the materials available.

Brick came into use in New Orleans at an early date, but for a long time it was of very poor quality—that is, poor in strength and durability—and it was necessary to plaster or paint it in order to preserve it, and render the wall waterproof. This is the real reason why brick surfaces were not left exposed.

The weakness of their brickwork led to a very peculiar method of construction, traces of which are by no means scarce today along the streets of the old quarter. This was known as *briquettes entre poteaux*—brick between posts. During the period before two-story houses were attempted—that is, just before 1800—the majority of shops and dwellings were built by this method. A strong framework of hewn cypress posts and timbers was set up, eight inches thick and stiffened by diagonal braces between the openings. This formed the structural system of the house on which the rafters rested. Then the spaces forming the solid portion of the wall were filled in with brick; and the whole was plastered inside and out, over brick and timbers alike, to an even thickness.

Roof coverings were first of segmental tiles cradled directly on rafters beveled to receive them; while all flashing and chinking was done with mortar. Later flat shingle tiles were used, and still later slate. To-day there is not a single segmental tile roof left in the quarter. The last one, standing at the corner of Chartres and Ursulines Streets, was demolished about ten years ago. But there are many buildings remaining which were originally roofed in this manner.

Age and the character of their occupancy has imparted a most attractive picturesque charm to these small dwellings and shops. Frequently it will be noticed that some of the plaster has fallen off, exposing parts of the greyed cypress timbering and the rich chrome-orange of the soft brick infilling; while the remainder of the wall has taken on myriad gradations of tone, due to countless applications of rotting paint. It has always been the custom to paint shutters and other woodwork green, but it is a sort of green that cannot be imitated. There is something in the atmos-



ON DAUPHINE STREET, NEW ORLEANS
NOTE CORNICES. LIGHT WOODEN OVERHANGS SUPPORTED ON
WROUGHT IRON BARS GIVE PROTECTION FROM SUN AND RAIN



DORMERS OF VARIED DESIGN ARE SEEN EVERYWHERE
(LEFT) 1119 BURGUNDY STREET, (RIGHT) 914 DUMAINE STREET

phere that soon breaks up the uniformity of the pigment and blends it into hues of emerald, lavender and blue of indescribable charm.

Signs in odd places painted in brilliant colors directly on the plaster walls add greatly to the pictorial effect. Barbers seem to have a flair for advertising their shops by ingenious arrangements of red and white striping; sometimes the inside of shutters will be striped diagonally, or chevrons will run around the corner. It is not uncommon to see set up on the curb a barber's pole, the graceful turnings of which suggest that it once formed a column in some neighboring balcony; and they never seem to stand up straight. Hand forged iron castings add their part to the unity of effect; solid paneled blinds and doors furnished with immense strap hinges and with long, dangling hooks and an occasional knocker.

In the rear of these houses are little paved courtyards, glimpses of which can be seen down the narrow alleys between them. Many are squalid in the extreme, but not infrequently a glint of greenery will intrigue the eye, perhaps a vine or an oleander or myrtle peeping around

the corner, or maybe just a row of pots of aromatic plants—geraniums, pepper corns or the fragrant rosemary

Plans are simple in the extreme, either two or four rooms of equal size separated by brick partitions. Usually one chimney, coming out through the middle of the roof, served for all. The space under the roof was invariably utilized for sleeping quarters, hence attention was given to dormers which in their variety and charm of proportion form one of the most attractive features of the exteriors.

The stroller along the narrow banquettes of the Vieux Carré will be agreeably amused by the diminutive shop windows that project themselves at frequent intervals a little before his path. He will no doubt wonder how so many shops of such varied and unusual character can find enough patronage to exist, but they do apparently and each adds its bit of color and interest to the wealth of picturesque compositions with which he will be confronted on every hand.



QUITO, THE CAPITOL CITY, ON THE ANDEAN PLATEAU
SIXTEEN MILES SOUTH OF THE EQUATOR

Quito*

By BLAIR NILES

THE mighty Andes encircle the basin in which the capital of Ecuador lies, 9,300 feet above the waves which break along the coast. It is remote, this lofty capital. And it is old. No one knows how old. Nearly four hundred years have passed since the Spaniards took possession of it in the name of their king and their cross. Before the Spaniards there were the Incas; before them the Caras; before the Caras a vague people whom they are said to have conquered; and before them? We do not know. Quito does not tell its past nor its age. It has the air of remembering more years than it troubles itself to reckon. Yes, Quito is old.

Although there remain no ruins of its former civilization, Quito seems not to forget. Even its most modern streets and squares somehow whisper of the past. Despite its flowery *parques*, its new and handsome buildings; despite even the brilliant white light of vertical sun-rays, the city conveys an impression of melancholy and mystery. Its very odor is ancient.

Incredibly narrow streets climb and descend steeply. The paving is of rough cobbles. In the center of the street is a line of flat stones over which the burden-bearing Indians have trotted so long and in such numbers that their bare feet have worn in the stones deep depressions; and, as they have thus worn away the very rock, they have polished smooth its surface.

The houses of Quito are of one, two and, more rarely, three stories. Balconies overhang the narrow sidewalks. Shops often occupy the ground floors, or families of Indians are found dwelling in squalor directly beneath the establishments of the prosperous. Ecuador does not, as we do, shove out of sight its poor. They kneel in the most gorgeous churches. They wander in the proudest squares. The same roofs shelter silks and rags. Lazarus actually dwells at the very doorstep of Dives. This, some Ecuadorians maintain, is true democracy.

Many of the houses are weather-stained; others are freshly pastel pinks and blues; others still are blindingly white. In the older parts of the city, houses are often perched so high on the hillsides that long steep steps lead up to them, with occasional foot-bridges to connect the sides of the street. Deep precipitous *quebradas*, or ravines, carve the city into sections; and these are, at intervals, united by masonry bridges over which vehicles may pass. There are many churches, built to withstand earthquakes—massive Moorish churches with low square towers. And in the towers hang bells.

*From "Casual Wanderings in Ecuador." The Century Company. Photographs copyrighted by Robert Niles, Jr., 1927.

Quito gave us a sense of remoteness. Its altitude, its isolation, the life of its streets, all combined to produce that effect.

With the outside world, communication was irregular. The local newspapers were preoccupied with South American affairs. They chronicled some European news, but North America took so subordinate a place that the only item concerning us which we can recall had to do with a boxing match in New Jersey.

In the streets of this far-away Quito the centuries paraded. Caravans of mules came and went. They provided the only means of transportation between Quito and the towns of the northern frontier: Otavalo, Ibarra, and Tulcán in Ecuador, Ipiales in Colombia. The mules entered the city in long weary lines, gray with the dust of the desert *paramo* of Mojanda. They imparted an added atmosphere of far-away-ness. They stumbled mutely over the cobbles. Yet their dejected figures were eloquent of great distances, of exhausting and perilous trails. They brought into the strange little mountain capital the very breath of the great lonely wastes beyond; as the camels which pass through the gates of the Great Wall bring into Peking a consciousness of the mystery of the Gobi Desert.

It is impossible to think of Quito without seeing the holy fathers of the church moving always up and down those narrow streets, passing almost invariably in couples, as certain birds fly always two and two across the sky. There were the members of the Order of La Merced in their long white gowns and flat black hats; the Dominicans in white robes with black cowls; the Franciscans in coarse brown, with their bare feet in hemp sandals; the Hermanos Cristianos in black cassocks and black hats; and the *frailes* of San Agustin in black-hooded cowls.

These priestly robes, passing continually up and down the streets, seemed almost to equal in numbers the women who hurried from mass to mass, pallid women like sombre wraiths with black mantas drawn closely about their heads: priests and manta-ed women contrasting sharply with young officers in truly gorgeous uniforms and with occasional señoritas who, with slim bare arms slipped into muffs, contrived an air of coquetry even in the black garb of mass.

These figures of Spanish-American civilization shared the streets with those aboriginal people who trotted under heavy burdens. A woman carried on her back the grewsome heads of three oxen, to which their menacing horns were still attached. Many carried whole pigs, stiff and stark and looking pitifully undressed. A family would undertake the contract to move an entire house,



THE CLOISTERS OF QUITO'S LARGEST MONASTERY
ATTACHED TO THE CHURCH OF SAN FRANCISCO



UPPER TIER OF THE CLOISTERS OF SAN AGUSTIN
ONE OF THE OLDEST OF QUITO'S CHURCHES



THE CARVED FACADE OF THE "NEW" CATHEDRAL OF RIOBAMBA, BUILT AFTER THE DESTRUCTION OF THE OLD CITY BY THE EARTHQUAKE OF 1797. RIOBAMBA LIES 9,000 FEET IN THE AIR ON THE ANDEAN PLATEAU, IN THE SHADOW OF THE GREAT SNOW-CAPPED, SLEEPING VOLCANOES OF CHIMBORAZO AND ALTAR



THE "CAPILLA DEL SAGRARIO" STANDS IN SOMBRE CONTRAST
TO THE DAZZLING WHITE WALLS OF THE CATHEDRAL



(LEFT) SAN FRANCISCO OF DUAL PERSONALITY. SOLID SPANISH ARCHITECTURE WHICH HAS WITHSTOOD THE EARTHQUAKES OF TWO CENTURIES, TOPPED BY MODERN TOWERS, WHICH MAY BE GONE TOMORROW
 (RIGHT) THE DOME OF THE IGLESIA DE LA COMPAÑIA DE JESUS, WITH A BACKGROUND OF THE FOOTHILLS OF THE VOLCANO PICHINCHA
 THE INTERIOR OF THIS DOME, AS WELL AS THE PIERS AND THE WALLS OF THE ENTIRE CHURCH, ARE LAVISHLY ORNAMENTED WITH GOLD LEAF

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and one day we saw twenty-four men hurrying under the weight of a great iron water-wheel—and yet all moving in perfect harmony of step.

Sometimes a costly limousine would dispute the way with a flock of sheep or a drove of rebellious pigs. The Indian women who shepherded these beasts showed a complete indifference to limousines. A motor in their own village would have been a sensation, but the sights of Quito did not concern them. They were there but to drive their flocks to market and then return to their own place. Dust veiled the barbaric color of their skirts. They walked with an air of great aloofness, as though they were as removed from the world of motor-cars as the year 1535 is removed from 1927. As they walked, they were busily spinning, occupied only with affairs on the Indian plane of existence, where the behavior of pigs and sheep is important, and where there is always need of much spinning.

Once a scrubby little parade passed through the

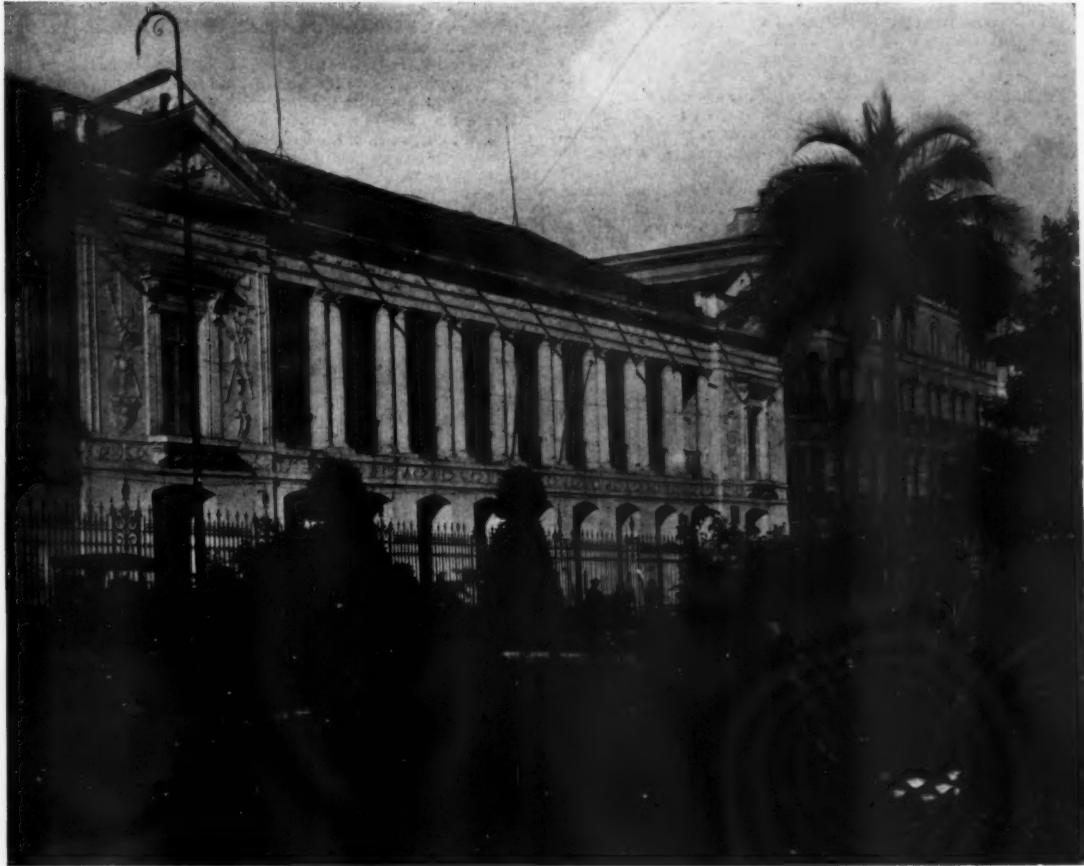
streets. A band played and banners announced a bull-fight. And all one day servants were to be seen carrying great floral pieces: wreaths and hearts and loving-cups and baskets, entirely constructed of roses.

"Why the flowers?" we heard one cholo coachman ask of another, as, drawn up to the sidewalk, they flicked their whips and awaited possible customers.

"Oh," was the reply, "It's the saint-day of the Marías."

"So it is . . . I didn't remind myself that it was the birthday of the Marías . . . That's why there are so many drunk to-day."

Often we rested in the Parque de la Independencia, and there child servants were sometimes offered us: little cholos standing wide-eyed, fixedly gazing, while parents or relative in a flood of Spanish represented how faithfully such a child would serve us in return only for food and lodging, and what simple garments we might consider necessary.



THE MODERN PALACE OF THE ARCHBISHOP OF QUITO
FACING THE PLAZA DE LA INDEPENDENCIA

Sitting thus in a flowery spot where all day little Andean white-throats trilled cheerily in the sun, there would come to our ears the bizarre shouts of passing Indians, the shriek of an automobile horn, and suddenly the crashing clang of bells. . . .

And Quito, which had at first appeared to us so unreal, began, because of its very unlikeness, its very remoteness, to seem after all the one reality. It was the rest of the world that was strange and infinitely far away.

From Our Book Shelf

Dust

Critics, of course, are the worst enemies Art can boast—or complain—of. The book reviewer is only a sort of cheaptakes critic at best, and so, I suppose must be content with a minor place behind the critic in the ranks of the poisonous parasites that civilization so loves to have around. But critic and book reviewer alike do nothing in the world but throw dust—and dust will always brush off. Sometimes they throw star dust. Not very often if they are honest—but sometimes. More often they throw brick dust. And very often it is nothing but ordinary dust.

The last time I reviewed a book, a dear chap didn't recognize the dust and threw bricks back at me. They made such painful dents in my rhinoceros hide that I vowed to lay off the dust-throwing forever and buy my own books. But while I was busy on a "charette" (see foot note) a while back, the Editor left various and sundry books on my table. And they are too tempting to send back to his Nibs. So here goes the dust!

First there is a fine blue-bound book off the Pencil Points Presses, and I love it. Chalk up one on the plus side for P. P. P. with the book on Versailles by Leigh French, Jr., and the versatile Mr. Eberlein. This book should be on the reception room table of every Architect's Studio where houses are done, and the client should be required to spend an hour in the atmosphere of these charming gentlefolks' houses before the architect will talk house with him. There is nothing in it to copy, thank Heaven! For the culture that produced these precious gems has perished from the earth, and they are too simple and too elegant to go over with Mr. and Mrs. Babbitt. But Mr. and Mrs. B. might be greatly inspired in the right direction by a half hour with this book and that would be good for the Babbitt children if synthetic gin doesn't get them.

From out of the West comes the *Western Architect*, which should have a wider circulation east of the Alleghenies. One has been accustomed to think of the Alleghenies as the cultural dead line—going west—but Mr. North's "Passing Show" in the *Western Architect* proves that once more one mistook cabbages for onions, and was behind the times. And the *Western Architect* is dragged in because it has published a joyous little portfolio of sketches—mostly in color—by Charles L. Morgan, A. I. A., with a preface by Professor Rexford Newcomb (also one of E. C. K.'s 3,000 Idealists). This man Morgan knows how to sketch. His sketches are just what architecture should always be and generally isn't—simple harmonies in form and color. Some of them are exquisite bits of indication; for example, the little statue in the Luxembourg garden. Mr. Brangwyn himself might have made the sketch of a bridge somewhere or other. He couldn't have done it a bit better, although he would have gotten many more shekels for it than Mr. Morgan probably did—or will. Bully for Mr. Morgan and the *Western Architect*—and the clever professor is in good company.

But here comes the sad news that the dear professor "dropped his watermelon" in the book over the Lippincott imprint called "The Spanish House for America." If the Spanish Ministry of Fine Arts ever sees this book the professor will never get a visa for Spanish travel. And it is really too bad, for Dr. Newcomb knows better. But perhaps

¹For the meaning of this unusual term see the vocabulary in the back of "The Study of Architectural Design"—Pencil Point Press.

even a professor can find a use for royalties, and this is one of those terrible things that the man-in-the-street will buy.

The good professor has illustrated many of the ridiculous extravagances that make one so giddy in Coral Gables. Perhaps he never saw them up-close as I have, and he may not realize how perfectly awful, how thoroughly un-Spanish, how completely un-American, they really are. The hurricane did its best, but one cannot expect too much, even of a 150-mile hurricane, and many of them still stand. Myron Hunt proves that one can create a "sun-bred" architecture without covering it up with alien—and now meaningless—forms. Unfortunately, the illustrations of Mr. Hunt's houses are too few to keep the average above the waves. If his illustrations—and a half-dozen others by Mr. Price, Mr. Smith and Messrs. Marston, Van Pelt and Marbury—were taken out, and the text printed in Spanish, the title might be changed to "The American House for Spain." And how the Spaniards would laugh!

Monsieur G. Van Oest, of Paris and Brussels, has added two little books to his collection "Architecture et Arts Decoratifs." There is "La Renaissance du Mobilier Francais," with charming text and excellent reproductions of the most fearful furniture one ever saw anywhere. But these atrocious things represent the first efforts of a brave group of men who were trying to crawl out of the dust and see the sun of creation. These men were hampered by too much traditional background which looked like foreground, and by the necessity of not too greatly shocking the very essential "meal ticket." They have all been gathered to their fathers, and wild though their efforts were, the thinking they did and the fearless steps they took outside the beaten track, have profited much to their artistic progeny.

Beulé (Membre de l'Institut), in 1860 said, "Finally art will condemn alike, all imitations. One must be of one's own time. I believe it is equally regrettable to copy one's furniture from Pompeii or from the Cluny Museum. Is it not pitiable to hear manufacturers talk endlessly of the 17th, the 18th and the 19th century, and to see nobody bothering in the least, in the midst of these sterile efforts, as to what might be the 'style' of our own century?" And M. Guichard, of the staff of the Exposition of 1867, said: "We lack the power of invention; we copy most cleverly, but that is not enough; one might say that our epoch fears to go to the 'expense' of new creation. As though our forebears had used up all of invention's resources!"

The little book in the same series on "La Ceramique du Pays d'Ange" is a gem. What lovely floor tiles came out of this little Normandy village! What marvelous roof finials in polychrome terra-cotta, what astounding platters! Many of these things are jealously guarded in the little Museum of Old Houffleur. This village industry, which at one time furnished over 10,000 glazed tiles for the old Trianon, exists no more. Most of its remaining products are in museums or private collections in Normandy—although there is a fine bit of floor in the Abbey Church of St. Pierre-sur-Dives. Some brave souls tried to revive the manufacture in 1879, but the on-rushing Machine Age would have none of it. It is only a memory—like so many other charming things that men once made with their hands and hearts—but a pleasant memory withal, and well recorded in this little book by the Conservateur of the Museum of Lisieux.

And I have another of Mr. Van Oest's books to decorate with star dust—"Le Louvre et Les Tuileries de Louis XIV" by M. Louis Hauteceur (who needs no introduction to an architectural audience), with an introduction by M. Pierre de Nolhac, de l'Academie (who needs no introduction to anybody—unless it be to a hundred percenter who doesn't read). This is the sort of book that architects should study—and generally don't. To quote the title page, it is the "History of the Châteaux of the Louvre and the Tuileries as they were newly constructed, enlarged and embellished during the reign of His Majesty the King Louis XIV (called the Great) by the most clever architects, painters and sculptors of the time, and an account of the councils the King held there, the ceremonies he celebrated, the fêtes he ordained and the diversions with which it pleased him to regale the ladies of his court.

A picture is given in words, of the civilization, the life that demanded, and for which was created, the architectural "frame" that we know today. And one comes to understand not only *what* was done and *how*, but *why* it was done as it was. The illustrations show many detailed plans of most interesting bits of these historic buildings, the various "projets" are illustrated fully, and there are many fine photographs of the works as executed. It is indeed a "noble" book and done in the thorough and exquisite manner that prevails abroad.

HARRY F. CUNNINGHAM.

