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Twenty-Eighth Annual Convention, A. I. A.

The twenty-eighth annual convention of the American Institute of Architects opened on October 15, in the hall of the Architectural League of New York, in New York city, and continued through three days and evenings of almost continuous sessions. The meeting was most representative though smaller in numbers than for several years. While there were but five architects from Chicago, ten from St. Louis and about twice that number from the state of Ohio, these were representative. Duluth sent one, as did Nashville, but none from the far West were present. The sessions were remarkable for the many surprises in the way of papers read and sentiments expressed. For the first time in history a report came from the Committee on Education. In fact, this committee had become a standing joke because it was always called for and never heard from. Last year Mr. Henry Van Brunt was made its chairman, and that gentleman submitted a report which, in power, force and clear exposition of the educational needs of the future, was superb, creating a sensation such as has not been experienced in an Institute convention since the remarkable report received some years ago from the then chairman of the committee upon professional ethics. Its influence will place architectural education upon a new and better plane and its precepts will be ranked among architectural classics. The papers read were also remarkable for their clear, practical discussion of the several subjects, and one so strongly seconded that of Mr. Van Brunt in the direction of a better educational system that it seemed hardly possible that Mr. Sullivan could have thought so perfectly in line with Mr. Van Brunt without some previous conversation, a similarity of thought, however, which was purely accidental. In the much agitated matter of relationship of Chapters to the Institute but little was accomplished, though after lengthy discussion the by-laws were amended. The subject is still as unsettled as ever, and will be until some broad scheme can be evolved by which all interests can be served and all architects united. When a committee composed of not only the best minds but from among those of the broadest experience in the operation of state and local Chapters in the different states is appointed and has given the subject the fullest consideration, it is only possible that this question will reach a satisfactory solution. It was thought that after continuous sessions from ten o'clock in the morning until five o'clock in the afternoon it would be difficult to obtain a full attendance of members at the evening sessions, but these were, if possible, the more fully attended and the deepest interest was manifested in the various papers read and the discussions which followed. In the discussion of modern high buildings, which was led by George B. Post, we were pleased to hear Mr. Blackall commend the massive effect of the Monadnock building at Chicago as an example of what a high building should be, as it is a building the principle of which has often been condemned, but never, we think, logically, as it is certain that the artistic value of high buildings is in their mass and not in their detail. The twenty-eighth convention of the American Institute of Architects will be remembered as one most fruitful of good results.

EMOTIONAL ARCHITECTURE AS COMPARED WITH CLASSICAL.

BY LOUIS H. SULLIVAN, F. A. I. A.

HOW strange it seems that education, in practice, so often means suppression; that instead of leading the mind outward to the light of day it crowds things in upon it that darken and weary it. Yet evidently the true object of education, now as ever, is to develop the capabilities of the head and of the heart. He therefore who possesses a sound head and a responsive heart is worthy of enlightened guidance, is amenable to educational influence.

Let us now imagine a simple youth so equipped, so gifted, I am almost forced to say, an inborn poet, untaught, unschooled, and living an outdoor life. So familiarly has he fared with sunshine and air, and the living things, that they seem, as indeed they are, everyday and common to him. Yet the mere community of their lives, the similarity in the experiences of the boy, the plants and the animals in that native, simple, naif, unsullied state that we who are perhaps unduly artificial call by contrast natural — this state has drawn him very near to them all.

Breathing the same air as they, maturing in the same glowing sunshine, sustained by the same satisfying moisture, he and they expand side by side, defining themselves intimately to each other; and the boy, growing always, after a while feels himself to be not only with them but of them. His is a brotherhood with the trees; a wistful eye he softens to the flowers; he has a comely friendship for them all.

He knows that the young leaves love the dew; that the tendril reaches quietly for the twig it may cling to. He has seen the fern unfolding its brown spiral to become anon green and regular. He has splashed knee-deep in the marsh; he knows the dank fragrance very well; he parts his friends the rushes to make a way for his eyes that seek what they may devour — his eyes with a keen and endless appetite. His hands touch the warmish water — sniffing the active air, he lives as only a boy can live — his lively sensibilities always in physical touch with his surroundings, in the full and irrepressible enjoyment of his five senses.

These five senses, and they only, stand between him and nature. It is they that interpret her affection; and the ready language that they deal in keeps him in such a natural sympathy, so well in touch, so intimately at ease, that he does not for a moment realize that he is then and there doing that which education, so-called, once having made inoperative in him, he will in after years, poet though he be, reacquire only with the utmost difficulty the power to do.

This something that he is doing, and the physical and psychic state that it implies we call *Touch:* Meaning not the touch of the painter, not the touch of the sculptor, not the mechanical and technical touch of the fingers only, nor quite their negligent contact with things, but the exquisite touch of the sensibilities, the warm physical touch of the body, the touch of a sound head and a responsive heart, the touch of the native one, the poet, out of doors, in spontaneous communion with nature.

So has our youngster started easily and naturally, all alone without premeditation or guidance, upon the road to knowledge, to leadership and power. For this sensibility, this healthfulness, this touch, this directness of apprehension, this natural clearness of eyesight that is his is the first essential prerequisite in the early analytical strivings of the mind: It is that perfect concrete analysis by the senses and the sympathies which serves as a basis for the abstract analysis of the intellect.

Let us not forget our little man, for he is to companion me in spirit through this discourse. I believe he exists somewhere, has in his breast the true architectural afflatus, and will some day come forth the Messiah of our art. For he has that early and sure understanding by the eyes that will survive the future uncertainties of the brain. He has that exalted animal sense which alone can discern the pathway to hidden knowledge, that acute and instant scent in matters objective leading to matters subjective that we call *Intuition.*

This physical endowment, this sense of touch is, decidedly, wherever found, a generous gift of nature; but it is potent for results in so far only as it is urged into sustained and decisive action by a certain appetite or desire.

This desire, this insistence, this urgency which will not be denied; this uncomfortable hunger, this uneasy searching, this profound discontent, oh! so deep; this cry for more, this appetite, this yearning, ever unsatisfied, is not of the body alone but of the soul, and, always and everywhere, in all times and in all places, high or low, wherever found, it is the dominant characteristic of man's eminence in nature — it is the justification of the eminence of a few men among their fellows.

For appetite, in a state of nature, implies not only a keen desire and a search for the food wanted, but, as well, a rejection of all else, thus insuring a wonderful singleness of purpose, a concentration of action, a definiteness of end in the selection of that nourishment of the faculties which, when assimilated, is to become in turn thought and expression through the agency of a second desire equally great, equally intense, equally insistent, namely, the desire to act. This desire to act we call *Imagination.*

These two great desires, which are in essence the desire to absorb and the desire to emit, the desire to know and the desire to test, the desire to hear and the desire to utter, are the basis not only of a true and effective education, not only are they the wholesome body and the enchanting voice of art, but they are greater than these, for they are the animating quality of that higher purpose and significance of art that we call poetry.

Now, the desire to act that in due time follows upon nutrition can assert itself tangibly and fully only by means of three agencies, the which, by virtue of its life-giving qualities, this nutritive power has called into being. All three of them must coöperate in turn in order to produce a fully rounded result. They are first, the *Imagination,* which is the very beginning of action because it is a sympathy that lives both in our senses and our intellect — the flash between the past and the future, the middle link in that living chain or sequence leading from nature unto art, and that lies deep down in the emotions and the will. It is this divine faculty which, in an illumined instant, in that supreme moment when ideas are born, reveals the end with the beginning, and liberates, as an offspring of man, that which before had rested, perhaps for untold centuries, dormant but potential in the inmost heart of nature. This is the supreme crisis. This is the summit of the soul, the fertile touch of the spirit, the smile of nature's bounty — the moment of *Inspiration!* All else is from this moment on, a foregone conclusion, an absolute certainty to the master-mind: a task surely but not a doubt.

Second in this trinity comes *Thought,* the faculty that doubts and inquires, that recognizes time and space and the material limitations, that slowly systemizes, that works by small increments and cumulations, that formulates, that concentrates, works, reworks and reviews; that goes slowly, deliberately; that makes very firm and sure, and that eventually arrives at a science of logical statement that shall shape and define the scheme and structure that is to underlie, penetrate and support the form of an art work. It is the hard, the bony structure, it is the tough, tendinous fiber; it may be at times, perhaps, as limber as the lips that move, yet it is never the need of smiling — never the smile.

Third, last, and the winsome one, exuberant in life and movement, copious in speech comes *Expression,* open-armed and free, supple, active, dramatic, changeable, beautifully pensive, persuasive and wonderful. Hers it is to clothe the structure of art with a form of beauty; for she is the perfection of the physical, she is the physical itself, and the uttermost attainment of emotionality. Hers is an infinite tenderness, an adorable and sweet fascination. In her companionship imaginative Thought, long searching, has found its own, and lives anew, immortal, filled with sensibility, graciousness and the warm blood of a fully rounded maturity.

Thus Art comes into Life! Thus Life comes into Art!

And thus, by reason of a process of elaboration and growth, through the natural storage and upbuilding of the products of nutrition, lifting themselves higher and higher into organization, the physical and spiritual experiences of our lives, seeking reproduction, shall find imaginative utterance, in their own image, in *a harmonious system of thinking and an equally harmonious method of expressing the thought.*

And so it shall come that when our nourishment shall be natural, our imagination therefore fervid, intense and vision-like; when our thinking and our speech shall have become as processes of nature; when, in consequence, from its mysterious abode in visible things, the invisible and infinitely fluent spirit of the universe passing to us shall have made our tongues eloquent, our utterance serene, then, and not till then, shall we possess, individually and as a people, the necessary elements of a great *Style.*

For otherwise and without this unitary impulse our expression, though delicate as a flower, our thinking as abstract as the winds that blow, our imagination as luminous as the dawn, are useless and unavailing to create; they may set forth, they cannot create.

Man, by means of his physical power, his mechanical resources, his mental ingenuity, may set things side by side. A composition, literally so called, will result but not a great art work, not at all an art work, in fact, but merely a more or less refined exhibition of brute force exercised upon helpless materials. It may be as a noise in lessening degrees of offensiveness, it can never become a musical tone. Though it shall have ceased to be vulgar in becoming sophistical, it will remain to the end what it was in the beginning: impotent to inspire, dead, absolutely dead.

It cannot for a moment be doubted that an art work to be alive, to awaken us to its life, to inspire us sooner or later with its purpose, must indeed be animate with a soul, must have been breathed upon by the spirit and must breathe in turn that spirit. It must stand for the actual, vital first-hand experiences of the one who made it and must represent his deep-down impression not only of physical nature but more especially and necessarily his understanding of the out-working of that *Great Spirit* which makes nature so intelligible to us that it ceases to be a phantasm and becomes a sweet, a superb, a convincing *Reality.*

It absolutely must be the determination and the capacity of the artist that his work shall be as real and convincing as is his own life; as suggestive as his own eyesight makes all things to him; and yet as unreal, as fugitive, as inscrutable, as subjective, as the why and wherefore of the simplest flower that blows.

It is the presence of this unreality that makes the art work real: it is by virtue of this silent subjectivity that the objective voice of an art song becomes sonorous and thrilling.

Unless, therefore, subjectivity permeate an art work, that work cannot aspire to greatness; for whatever of imagination, of thought and of expression it may possess, these as such will remain three separate things — not three phases of one thing.

An artist must necessarily, therefore, remain a more or less educated handworker, a more or less clever sophisticator, a more

*A study in Subjective and Objective, read before the twenty-eighth annual convention of the American Institute of Architects at New York, October 16, 1894.

or less successful framer of compromises, unless, when he was born, there was born with him a hunger for the spiritual; for all other craving avails as naught. Unless, as a child, with that marvelous instinct given only to children he has heard the voice of Nature murmuring in the woodland or afield or seaward, no after hearing can avail to catch this revelation.

And thus it is that subjectivity and objectivity, not as two separate elements but as two complementary and harmonious phases of one impulse, have always constituted and will always constitute the embodied spirit of art.

No phase of human nature can contain greater interest for the student of psychology than the history — natural, political, religious and artistic — of the successive phases for good and for ill of Objectivity and Subjectivity. *They are the two controlling elements in human endeavor.* They have caused in their internecine warfare misery and perturbation. They are ordinarily known and spoken of as the intellectual and the emotional, but they lie deeper, much deeper, than these: they lie in the very heart of nature. Coming into man's being they have been antagonistic because of the fanaticism and one-sidedness of human nature, because of its immobility. Because from the beginning man has been beset by beautiful, by despicable illusions. Because one set of men have believed in what they could see and another set have believed in what they could not see. Because it has too often happened that the man who could see with the outer eye could not see with the inner eye; because the other man, rhapsodizing with the clear insight of faith, had no thought for the things of this world. Neither has believed in the virtue of the other. Neither has inferred from the presence of the other, the necessary existence of a balancing but hidden power. Now and then through the ages they have come twin-born in the bosom of an individual man, upon whose brow the generations have placed the wreath of immortality.

So vast, so overwhelming is the power of a great, a properly balanced subjectivity, so enormously does it draw on the spiritual nutrition and stored up vitality of the world, that, soon sapping this up, and still craving, the man possessed of it, urged by it, goes straight to the unfailing bounty of nature, and there, by virtue of his passionate adoration, passing the portals of the objection, he enters that extraordinary communion that the sacred writers called to "walk with God."

There can be no doubt that the most profound desire that fills the human soul, the most heartfelt hope, is the wish to be at peace with Nature and the Inscrutable Spirit; nor can there be a doubt that the greatest Art Work is that which most nearly typifies a realization of this ardent, patient longing. All efforts of the body, all undertakings of the mind, tend, consciously or unconsciously, toward this consummation, tend toward this final peace: the peace of perfect equilibrium, the repose of absolute unity, the serenity of a complete identification.

When, therefore, turning from this our contemplation we compare the outworking of the vital processes of nature with the so-called creative activity of the average man of education and culture, we wonder at the disparity, we seek its cause.

When, after having with joy observed the quality of identity and singleness that nature imparts to her offspring, when with aroused expectancy, with a glowing sense of the richness, fullness and variety that might and should come from the man's brain with the impulse of nature's fecundity flowing through it, we seek — we are amazed to find in this man's work no such thing.

When we, in place of a fertile unity which we had hoped for, come suddenly upon miscellany and barrenness, we are deeply mortified, we are rudely shocked.

We are dismayed at this: That man, nature's highest product, should alone have gone awry, that with remarkable perversity he should have strayed; that for the simple and obvious he should substitute the factitious, the artificial.

The cause needs not a long searching, it is near at hand. It lies precisely in that much-glorified, much-abused word, "education."

To my view no word in the entire vocabulary of the English language contains so much of pathos, so much of tragedy, as this one pitiful word, "education," for it typifies a fundamental perversity of the human soul, a willful blindness of the mind, a poverty of the heart.

For one brain that education has stimulated and strengthened, it has malformed, stupefied and discouraged thousands. Only the strongest, only the masterful can dominate it, and return to the ownership of their souls.

For it is education's crime that it has removed us from nature. As tender children it took us harshly away with stern words, and the sweet face of our natural mother has faded in the unspeakable past, whence it regards us at times, dimly and flittingly, causing in us uneasy and disturbing emotion.

And thus it is through a brutish and mean system of guidance, through the density of atmosphere that we have breathed that we are not what our successors may easily become, a race filled with spiritual riches in addition to the vast material wealth.

That in place of a happy people, open-eyed children of nature teaming with beautiful impulses, we are a people lost in darkness, groping under a sooty and lurid sky sinister with clouds that shut out the sunshine and the clear blue heavens.

Yet the murky materialism — the fierce objectivity, the fanatical selfishness — of this dark age of ours, in this sense the darkest of all dark ages, is so prodigious, so grotesque, so monstrous, that in its very self it contains the elements of change; from its own intensity, its own excess, its complex striving, it predetermines the golden age of the world.

The human mind in all countries having gone to the uttermost limit of its own capacity, flushed with its conquests, haughty after its self-assertion upon emerging from the prior dark age, is now nearing a new phase, a phase inherent in the nature and destiny of things.

The human mind, like the silk-worm oppressed with the fullness of its own accumulation, has spun about itself gradually and slowly a cocoon that at last has shut out the light of the world from which it drew the substance of its thread. But this darkness has produced the chrysalis, and we within the darkness feel the beginning of our throes. The inevitable change, after centuries of preparation, is about to begin.

Human development, through a series of vast attractions and perturbations, has now arrived at a materialism so profound, so exalted, as to prove the fittest basis for a coming era of spiritual splendor.

To foresee this necessity, consider but a moment the richness of our heritage from the past, its orderly sequence, its uplifting wave of power, its conservation of force.

Think of the Hindoo, with folded hands, soaring in contemplation, thousands of years ago — think of what he has left to us. Think of the Hebrew man coming out of Ur, of the Chaldees, to find for us the One Great Spirit. Think of the somber Egyptians, those giants who struggled so grimly with fate — think of the stability they have given to us. Think of the stars of Israel singing in the morning's dawn. Think of the lonely man of Nazareth breathing a spirit of gentleness of which the world had never heard before. Think of the delicately objective Greeks, lovers of the physical, accurate thinkers, the worshipers of beauty. Think that in them the Orient, sleeping, was born anew. Think of the Goth, and with him the birth of emotion as we know it. Think of modern Science which has taught us not to fear. Think of modern Music, arising in glory as the heart took wings — *a new thing under the sun.* Think deeply of the French Revolution and Democracy — the utterance of freedom, the beginning of the Individual Man. Think now of our own age with its machinery, its steam power, its means of communication, its annihilation of distance. Think of the humanitarianism of our day. Think, as we stand here, now, in a new land, a Promised Land that at last is ours, think how passionately latent, how marvelous to contemplate is America, our country. *Think that here destiny has decreed there shall be enacted the final part in the drama of man's emancipation: the redemption of his soul!*

Think of these things, think of what they signify, of what they promise for us, and think then that as architects it peculiarly behooves us to review our own special past, to forecast our future, to realize somewhat our present status.

Summoned to answer before an enlightened judgment seat, how shall we now give other, alas, than a wretched accounting of our stewardship? How shall we excuse our sterility? We surely need to inquire, for we must need explain the emaciation of our art in the midst of plenty; its weakness in the midst of strength, its beggarly poverty in the midst of abundance.

By what glamour or speciousness of words shall we persuade a wrathful judgment toward kindness? How can our vapid record be made to plead for us?

Shall we summon the clear-eyed intellectual Greek or the emotional and introspective Goth to bear witness that we stand as embassadors in their names — we would surely be repudiated.

Shall we call to the fateful Egyptian or the dashing, polished Assyrian — one would scorn us, the other would flout us.

Who are we then, and how shall we explain our sinister condition, our mere existence?

Shall we claim we are second cousins to Europe, or must we, before we can ourselves behold the truth, so far abase our heads in the ashes as to acknowledge that we of the great and glorious ending of the nineteenth century are the direct lineal descendants of the original bastards and indiscretions of architecture?

Or, still seeking excuses in our fin-de-siècle pocket, shall we plead in the language of myth that our art, like Brünhilde, lies sleeping; that she awaits a son of nature, one without fear, to penetrate the wall of flame, to lift her helmet's visor?

Dreading the storm, shall we seek shelter under the spreading plea that poets are born, not made; that, if Nature for all these centuries has not brought forth a great master spirit in the architectural art, it must be for very good reasons of her own — for reasons definitely interwrought with the beneficence of her own rhythmical movements. That, with her endless fecundity, there must be a profoundly significant reason for this barrenness.

Or, perhaps, shall we simply say that men have now turned to other gods, that they have forgotten the ancient deities?

That there has arisen in our land a new king who knows not Joseph; that he has set o'er us taskmasters to afflict us with burthens?

All these pleadings may be true, yet after all they do not explain why we make easy things very difficult, why we employ artificial instead of natural processes, why we walk backward instead of forward, why we see cross-eyed instead of straight-eyed, why we turn our minds inside out instead of letting them alone; they do not explain why we are so vulgarly self-conscious, so pitifully bashful, so awkward in our art, so explanatory, so uncertain that we know anything at all or are anybody in particular, so characterless, so insipid, so utterly without savor. They do not explain why the intellectual and emotional phases of the

architectural mind do precisely the wrong thing when the right thing is quite attainable.

No! I pretend to advocate the real, the true cause of my generation, of my art. I do not wish to abase them except in so far as he who loveth chasteneth. I know that the secret of our weakness lies not only in our plethoric dyspepsia, in our lack of desire, in our deficiency in gumption and moral courage, but that it lies primarily in the utterly purposeless education we have received.

I know that the architectural schools teach a certain art or method of study in which one is made partly familiar with the objective aspects and forms of architecture. I know that this, as far as it goes, is conscientiously and thoroughly done. But I also know that it is doubtful, in my mind, if one student in a thousand emerges from his school possessed of a fine conception of what architecture really is, in form, in spirit, and in truth; and I say this is not primarily the student's fault. I know that before entering his architectural school he has passed through other schools, and that they began the mischief; that they had told him grammar was a book, algebra was a book, geometry another book, geography, chemistry, physics, still others; they never told him, never permitted him to guess for himself, how these things were actually intense symbols, complex ratios, representing man's relation to nature and his fellow man; they never told him that his mathematics, etc., etc., came into being in response to a *desire* in the human breast to come nearer to nature; that the full moon looked round to the human eye ages before the circle was dreamed of.

Our student knows, to be sure, as a result of his teaching, that the Greeks built certain-shaped buildings, that the Goths built certain-shaped buildings, and that other peoples built other buildings of still other shapes. He knows, moreover, if he has been a conscientious hewer of wood and drawer of water, a thousand and one specific facts concerning the shapes and measurements and ratios of the whole and the parts of said buildings, and can neatly and deftly draw and color them to scale. He moreover has read in the philosophies, or heard at lectures, that the architecture of a given time gives one an excellent idea of the civilization of that time.

This, roughly speaking, is the sum total of his education; and he takes his architectural instruction literally, just as he has taken every other form of instruction literally from the time he was a child; because he has been told to do so, because he has been told that architecture is a fixed, a real, a specific, a definite thing; that it's all done, that it's all known, arranged, tabulated and put away neatly in handy packages called books. He is allowed to believe, though perhaps not distinctly so taught, that, to all intents and purposes, when his turn comes, if he wishes to make some architecture for Americans, or for this generation at large, he can dip it out of his books with the same facility that dubs a grocer dipping beans out of a bin. He is taught by the logic of events that architecture in practice is a commercial article, like a patent medicine, unknown in its mixture, and sold to the public exclusively on the brand.

He has seriously been told at the school, and has been encouraged in this belief by the indorsement of people of culture, that he can learn all about architecture if he but possess the attributes of scholarship and industry. That architecture is the name of a system of accredited, historical facts as useful, as available and as susceptible to inspection as the books of a mercantile house.

Everything literal, formal and smart in his nature has been encouraged, the early and plastic glow of emotion and sensibility has been ignored.

He has been taught many cold and dead things, but the one warm living thing that he has not been taught and apparently never will be taught is the stately and all-comprehending truth that architecture, wherever it has appeared and reached a spontaneous culmination is not at all what we so stupidly call a reality, but, on the contrary, it is a most complex, a glowing and gloriously wrought metaphor, embodying as no other form of language under the sun can do, the pure, clean and deep inspiration of the race flowing as a stream of living water from its well-spring to the sea.

He has not been taught that an architect, to be a true exponent of his time, must possess first, last and always the sympathy, the intuition of a poet; that this is the one real, vital principle that survives through all places and all times.

This seeking for a natural expression of our lives, of our thoughts, our meditations, our feelings, is the architectural art as I understand it; and it is because I so understand it, that, ignoring the viciousness of the past, I gladly make an appeal to the good that is in human nature; that goodness of heart and soundness of head, that ready and natural response of the soul in which I have always trusted and shall always trust. It is to this sane and wholesome quality that I plead for the abiding sincerity and nobility of our art. It is to this *manliness* that I call to come before the judgment seat and make an answer for us.

I know very well that our country will in due time possess a most interesting, varied, characteristic and beautiful architecture; that the time will begin whenever we take as our point of the departure the few and simple elements of architecture and not its complex forms. That this time will come just so soon as the young are relieved of the depressing weight of a factitious education, the benumbing influence of an instruction that insulates them from the vitalizing currents of nature. Just so soon as those having them in charge, coming to the full sense of the fact, realizing how truly dangerous a thing is a little knowledge, a partial knowledge, dreading to assume the responsibility for stunted, for imperfectly developed natures, feeling how deeply necessary it is that a technical or intellectual training be supplemented by a full, a rich, a chaste development of the emotions, shall say to the young that they are free, that from the musty school they may fly to the open air, to the sunshine, to the birds, the flowers, and wanton and joyous in their own fancies, face to face with the integrity of nature, they shall substitute for the arbitrary discipline of the school the natural, the easy self-control of a dignified manhood, to the end that not books but personal feeling, personal character and personal responsibility shall form the true foundation of their art.

It has, alas, for centuries been taught that the intellect and the emotions were two separate and antagonistic things. This teaching has been firmly believed, cruelly lived up to.

How depressing it is to realize that it might have been taught that they are two beautifully congenial and harmonious phases of that single and integral essence that we call the soul. That no nature in which the development of either is wanting can be called a completely rounded nature.

That, therefore, classical architecture, so called (meaning the Greek), was one-sided and incomplete because it was almost exclusively intellectual. That the emotional architecture (meaning especially the Gothic) was likewise one-sided and incomplete, however great and beautiful its development of feeling, because of the almost total absence of mentality. That no complete architecture has yet appeared in the history of the world because men, in this form of art alone, have obstinately sought to express themselves solely in terms either of the head or of the heart.

I hold that architectural art, thus far, has failed to reach its highest development, its fullest capability of imagination, of thought and expression because it has not yet found a way to become truly plastic; it does not yet respond to the poet's touch. That it is today the only art for which the multitudinous rhythms of outward nature, the manifold fluctuations of man's inner being have no significance, no place.

That the Greek architecture, unerring as far as it went—and it went very far indeed in one direction—was but one radius within the field of a possible circle of expression. That, though perfect in its eyesight, definite in its desires, clear in its purpose, it was not resourceful in forms; that it lacked the flexibility and the humanity to respond to the varied and constantly shifting desires of the heart.

It was a pure, it was a noble art, wherefore we call it classic; but after all it was an apologetic art, for while possessing serenity it lacked the divinely human element of mobility. The Greek never caught the secret of the changing of the seasons, the orderly and complete sequence of their rhythm within the calmly moving year. Nor did this self-same Greek know what we now know of nature's bounty, for music in those days had not been born; this lovely friend, approaching man to man, had not yet begun to bloom as a rose, to exhale its wondrous perfume.

That the Gothic architecture, with somber, ecstatic eye, with its thought far above with Christ in the heavens, seeing but little here below, feverish and overwrought, taking comfort in gardening and plant life, sympathizing deeply with nature's visible forms, evolved a copious and rich variety of incidental expressions, but lacked the unitary comprehension, the absolute consciousness and mastery of pure form that can come alone of unclouded and serene contemplation, of perfect repose and peace of mind.

I believe, in other words, that the Greek knew the statics, the Goth the dynamics of the art, but that neither of them suspected the mobile equilibrium of it—neither of them divined the movement and stability of nature. Failing in this, both have forever fallen short, and must pass away when the true, the *Poetic Architecture* shall arise; that architecture which shall speak with clearness, with eloquence and with warmth of the fullness, the completeness of man's intercourse with nature and with his fellow men.

Moreover, we know, or should by this time know, that human nature has now become too rich in possessions, too well equipped, too magnificently endowed that any hitherto architecture can be said to have hinted at its resources, much less to have exhausted them by anticipation.

It is this consciousness, this pride, that shall be our motive, our friend, philosopher and guide in the beautiful country that stretches so invitingly before us.

In that land, the schools, having found the object of their long, blind searching, shall teach directness, simplicity, naturalness; they shall protect the young against palpable illusion. They shall teach that, while man once invented a process called composition, nature has forever brought forth organisms. They shall encourage the love of nature that wells up in every childish heart, and shall not suppress, shall not stifle the teeming imagination of the young.

They shall teach, as the result of their own bitter experience, that conscious mental effort, that conscious emotionality, are poor mates to breed from, and that true parturition comes of a deep, instinctive, subconscious desire. That true art, springing fresh from nature, must have in it, to live, much of the glance of an eye, much of the sound of a voice, much of the life of a life.

That nature is strong, generous, comprehensive, fecund, subtile; that in growth and decadence she continually sets forth the drama of man's life.

That, thro' the rotating seasons, thro' the procession of the years, thro' the march of the centuries, permeating all, sustaining all, there murmurs the still, small voice of a power that holds us in the hollow of its hand.

ARCHITECTURAL EDUCATION.*

BY HENRY VAN BRUNT, F. A. I. A.

THE Committee on Education, on account of the wide separation of its members, has found it impracticable either in person or by correspondence to consult together with that freedom which is demanded by the increasing importance and difficulty of the subject committed to them. But the present condition and future prospect of architecture seems at this moment to be so peculiarly dependent upon the character of the training in the professional schools of the country that your committee venture to present for your consideration a brief and necessarily unstudied statement of the architectural situation, with an inquiry as to the possibility of improving it through a modification of our educational methods.

This statement is made not with the expectation of revealing anything new, but rather to formulate in a more or less definite way a condition of things which, without such formulation, is apt to remain without clear recognition; and the suggestion for improvement is offered, less with the expectation of laying before you a practical scheme for reform, than of stimulating inquiry and awakening discussion.

We consider that the present condition of architecture in this country as a fine art, though there are clear indications of a late advance in academic scholarship and in technique generally, is unsatisfactory, because in this advance there cannot be detected any healthy progressive principle. In fact, it is rather a progress of personal enterprise and skill than of principles, and does not seem to promise any large or characteristically national fulfillment. It is made on irregular skirmishing lines, not without evidence of individual gallantry here and there, but with none of that effective unity of effort which is the only means of achieving results adequate and proper to our especial civilization.

As architecture is now for the first time in the hands of men of education, it becomes very important indeed for us to consider whether this education cannot be such as to inculcate convictions, to make our young architects the agents of a far more definite and orderly progress, and to inspire them with a certain definite consciousness of duty in respect to the development of a system of architectural forms less conventional in character and more accurately adjusted to the expression of our new life.

But it is said, "Let us be content to do our duty to our art and to our clients, each one to the best of his ability and according to his best lights, and let the style of our time take care of itself, as the styles of former ages and peoples have been created. For these historical styles have developed *themselves* out of the political, religious, commercial, ethnological and social conditions, and technique has varied with variations in materials and methods. Why should we attempt to interfere with this natural automatic process of evolution?"

In aniwer to this question is involved a statement of the difference in the conditions of practice in ancient and modern times. But it seems hardly necessary to repeat this statement before such an audience as this, and to say again that our past is a far larger region, a far greater inheritance than belonged to any of our predecessors, and that our minds are preoccupied and our ideas complicated by an infinite variety of architectural monuments.

The progress of investigation in archæology has made us familiar with the buildings and arts of every age and race; we have classified and defined the styles; we have theorized infinitely and created a science of æsthetics. We can, therefore, no longer be, like our predecessors, unconscious ministers in the development of style. As our resources have been infinitely expanded, our personal responsibilities to our art have become far greater, and our task far more difficult. Architecture has thus necessarily become a learned profession, and we cannot do our duty without academies, libraries and museums, and a large equipment of photographs and prints. The architects of the great historical eras, dealing with comparatively simple problems and with only one set of forms at a time, were enabled to concentrate their forces, to develop style without affectations, and with infinitely less consciousness of effort than ourselves, who are distracted by our knowledge and perplexed by our exacting reminiscences. These conditions have introduced a new element into the practice of architecture, an element of self-consciousness, of *dilettanteism* and imitation, which have sophisticated modern architectural manifestations, and deprived them of that sincerity, power and simplicity which can result only from concentration of intelligent effort, and from strong convictions, based not upon the traditions of the studios, but upon a philosophical analysis of our vast resources of design.

Without presuming to criticise the methods of instruction in our schools of architecture, as at present conducted, and certainly with a grateful appreciation of what their professors and teachers have already accomplished in the service of a purer and nobler art, we would ask them to systematize and coördinate the study of all the historic styles, as they were successfully developed in their progress from picturesque barbarism to the elegance and refinement of the higher civilizations; to make this study an essential part of the curriculum of the schools; to teach the outlines of history by the architecture which was a part of it; not to select certain of the styles for exclusive study, leaving what seems the less interesting and beautiful, the less highly organized or less applicable to our use to be picked up by chance, if at all. Our project would be to pursue this study of history through its manifestations in architecture from archaic to modern times, or at least to the nineteenth century, not with the minute patient scrutiny of the archæologist, but with the spirit of the artist, seeking to learn how forms and ornament were developed out of the genius of civilizations and peoples, and how, as they were significant of the progress of human culture in the past, they should be used in the service of modern art.

We recognize that the best discipline of the faculties of design can be obtained only by especial and continued practice with the most highly organized of all these styles, and that classic art must continue to be the *means*, but not the *end*, of this discipline.

We believe that this organized study of the historical styles would prevent the graduates of our schools from becoming mere spendthrifts with their inheritance, and that with this new knowledge, apparently never heretofore taught, they would learn to be tolerant. "*Savoir c'est pardonner.*" They would practice, not with unreasoning prejudice in favor of this, that or the other forms of art, nor with the indifference of eclecticism, but with a sense of the deep significance of these forms, to whatever era they belonged, as expressions of the history of our race, and with a conviction that decorative forms in historical architecture are not mere fashions or accidents of the times, nor mere independent isolated phenomena, but symbols, slowly evolved by processes of art from certain definite conditions of human life, as links in a continuous chain of evolution, as genuine and serious manifestations of art, however rude.

Would not this larger comprehension, thus obtained, of the significance of ancient decorative forms and this increased respect for them as means of expression have an immediate effect upon their adjustment to modern uses, and ultimately upon the development of contemporary style? Would they not be used with more intelligence and feeling? Would not our young architects be less subject to undisciplined caprice on the one hand or to academical prejudice on the other? Would they not become in the best sense catholic and more worthy to inherit the inexhaustible wealth of the past? Would they not, above all, perhaps, be freed from the mean virtue of conformity or archæological accuracy, which has done more to retard the progress of architecture as a fine art than any other influence except ignorance and pretense?

There can be no doubt that as the true basis of architectural composition of the highest sort is to proportion and to decorate structure, and that as structure is constantly developing with new methods, new devices of engineering and new materials, the architecture of the immediate future must necessarily assume new character, at least in its outlines, supplanting to a great extent those classic or romantic ideals or standards which custom has arbitrarily imposed upon modern practice. Are our present methods of education preparing our young men to accept these inevitable changes without a wasteful and futile effort to effect a reconciliation between ancient academic prejudices and these new things? Will the architecture of our country in the next decade express in no doubtful terms the civilization of America in its best estate? For this difficult task do we not need a much more scientific coördination of precedent, a much more philosophic analysis of the architecture of the past, than is secured by our present methods of education? The question evidently is, not how are we to effect a compromise between engineering and architecture, but how are we to convert engineering into architecture, how are we to use the immense resources of beautiful precedent at our command in order to translate this prose into the poetry of a high art? The language of form, made accessible to us by a system of study such as we propose, would be as copious as the language of words at the command of Tennyson and Browning, of Longfellow and Lowell. The vast vocabulary of these great masters, these "builders of the lofty rhyme," is made up of words and phrases derived from the entire experience of mankind, not from any especial era, or from any selection approved by any school or academy of learning. They could not have expressed their inspirations with any such arbitrary or scholastic limitations of terms. The duties and the privileges of the modern architect in respect to his art are the same as those of the modern poet in respect to literature, but the prejudices of the architect's education have, by exclusions of language apparently entirely artificial and unnecessary, embarrassed his efforts to express in terms of art the exigencies of modern structure, material and use. He is still trying to write new songs and sonnets and epics in classic Latin or mediæval French, and is still wondering that no one but himself comprehends or enjoys them. We are conscious that this analogy between literature and architecture must not be pushed too far, for the two arts have very different messages to deliver to the intelligence of mankind. Architecture, of course, can express emotions and thought only indirectly by symbols. But the analogy is close enough to support and illustrate our argument.

If the American Institute of Architects should succeed in persuading the schools of architecture throughout the country to teach the whole course of history by architecture and should open to them the whole series of historic forms in the order of their evolution without prejudice, the genius of the more spacious times in which we live, which are the culmination and the result of all that has gone before, would stand a much better chance for adequate expression. Let the schools teach our young men not to conceal or disguise or condone in a mask of cold convention the inevitable changes of form which must come in process of time with the changes in our social and economic conditions, but to welcome them frankly and express them, not with quotations

* Read as the report of the Standing Committee on Education of the American Institute of Architects at the twenty-eighth annual convention, at New York, October 15, 1894.

from other tongues, not with the affectations and pedantries of academical learning, but with the large freedom derived from a comprehensive knowledge of all that has been done or said in forms of art by all people.

It seems to us that it is only by some such process as this that architecture as a fine art can keep pace with science. We are not proposing any such folly as the deliberate invention of a new style, or any possible amalgam of old styles, but we are inquiring whether it is not practicable by an analytic study of precedent, without arbitrary preferences, to apply to the art of our times a synthetic method of evolution. Our art should be an art of scholars and artists, not of antiquarians, nor of amateurs, nor of pretenders. They should be instructed and inspired by the past, not controlled by it. As viewed from a philosophical standpoint, do not our present methods, without such a comparative study of form as this, open us fairly to the charge of empiricism?

If we may not in this way accomplish a revolution in the architecture of our time (we do not desire a revolution, but a reform) we may at least give to the architects of the next decade a far wider point of view and a far deeper understanding of their functions and responsibilities in an evolution of style, which, if it is not directed, will continue to be lost in fruitless and disorderly experiments.

When we see members of the Institute, men of the highest available professional training, repeating at the same times and in the same places chateaux of Francis I, town halls of Henry IV, Italian villas of the cinque cento, palaces of Palladio, decorating casinos and theaters with every form of Arabian or Saracenic art, building libraries in southern Romanesque, country houses like the farms of Normandy, churches like those of Edward IV, or St. Louis, dwellings after those of every era of English history, public structures in every form of the Renaissance—when we see them dissipating their forces in these barren revivals, each one according to his fancy, we may well doubt if this is the best possible use of our knowledge of precedent. Can the discipline of our schools produce no better result than this confusion of tongues? Is it not time for us to consider how we can work together with profitable unity of effort, each aiding the other? Does not the inevitable modern accent which may be detected in all these attempts to speak ancient languages prove that characteristic modern style is possible, and is only restrained from its full and natural development by the prejudices of our education? If the secret of rational progress does not lie in a more scientific and thorough method of studying the succession of the styles and the historical conditions from which they grew, to the end that we may use them not as mere imitators and revivalists but as artists and creators, where else shall we seek for a remedy?

The new type born of such a study must necessarily be infinitely richer, more elastic, more various than any of those which lie behind it—it must include all their virtues and none of their vices. It would substitute a true vernacular for one which is spurious and vulgar. Architectural effort united upon such a type as this would not imply a uniformity, which would soon become wearisome and monotonous. It would rather imply variety in unity, effective concentration of power, and such a concentration means logical and consistent progress. Such a progress with our present methods surely we are not achieving.

Hitherto, it must be sadly confessed, we have treated our great resources, if not like undisciplined barbarians with the spoils of war, certainly more like the arbiters of Parisian fashions than like artists and scholars. The new education, far less pedantic and far more cosmopolitan and generous than the old, and also far more discriminating, must teach us the real value and meaning of our inheritance and how to use it with a full appreciation of our responsibility to art and to the civilization of our time.

THE TWENTY-EIGHTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

THE Twenty-eighth Annual Convention of the American Institute of Architects was held at New York, October 15-17, 1894, in the rooms of the Architectural League, at the Fine Arts Building, the following being in attendance:

Akron, Ohio.—George W. Kramer.

Baltimore, Md.—George A. Frederick.

Boston, Mass.—Robert D. Andrews, W. G. Preston, William Roach Ware, editor *American Architect*, Charles A. Cummings, C. H. Blackall.

Bridgeport, Conn.—W. R. Briggs.

Buffalo, N. Y.—John H. Coxhead.

Chicago, Ill.—D. H. Burnham, W. L. B. Jenney, R. C. McLean, editor INLAND ARCHITECT, Clarence L. Stiles, Louis H. Sullivan.

Cincinnati, Ohio.—James W. McLaughlin, George W. Rapp.

Cleveland, Ohio.—C. F. Schweinfurth, Levi T. Scofield, F. S. Barnum.

Columbus, Ohio.—J. W. Yost, W. A. Linthwaite.

Duluth, Minn.—O. G. Traphagen.

Elmira, N. Y.—J. H. Pierce, H. H. Bickford.

Indianapolis, Ind.—Bernard Vonnegut.

Kansas City, Mo.—Henry Van Brunt.

Louisville, Ky.—Henry U. Frankel.

Nashville, Tenn.—William C. Smith, Julius G. Zwicker.

Newark, N. J.—Jeremiah O'Rourke.

New Orleans, La.—Thomas J. Sully.

New York, N. Y.—A. J. Bloor, Louis De Coppet Berg, Charles I. Berg, A. W. Brunner, R. W. Gibson, Charles C. Haight, R. H. Hunt, Henry B. Ingram, *Architect and Builder*, Arthur B. Jennings, Edward H. Kendall, Theodore de Lemos, A. W. Longfellow, Henry C. Meyer, editor the *Engineering Record*, Napoleon Le Brun, Henry Rutgers Marshall, J. W. Moulton, George B. Post, S. Gifford Slocum, Thomas Tryon, James E. Ware, F. A. Wright, Joseph Wolf, William R. Ware, R. M. Upjohn, C. Powell Karr, George Keister, A. G. Thomson, Alfred H. Thorp, J. F. Harden, R. H. Robertson, A. W. Cordes, R. C. Sconce, Walter Cook, George Edward Harding, G. W. E. Field, Julius Harder, John R. Thomas.

Orange, N. J.—Augustus Eichhorn.

Palmyra, N. Y.—Joseph Blaby.

Philadelphia, Pa.—T. P. Chandler, Henry A. Macomb, George C. Mason, W. L. Plack, William C. Prichett, Jr., Samuel Henkel, Jr., Edward Hazlehurst, Frank Miles Day.

Pittsburgh, Pa.—C. M. Bartberger, T. D. Evans.

Providence, R. I.—F. W. Angell, Alfred Stone, Edward J. Nickerson, Franklin J. Sawtell.

Rochester, N. Y.—Thomas Nolan, Otto Block.

St. Louis, Mo.—C. D. Boiselier, W. S. Eames, W. N. Foster, Charles K. Ramsey, A. F. Rosenheim, William B. Ittner, Theodore C. Link.

Stamford, Conn.—William F. Donovan.

Syracuse, N. Y.—Asa L. Merrick.

Toledo, Ohio.—E. O. Fallis.

Trenton, N. J.—Amos J. Boyden.

Utica, N. Y.—Frederick H. Gouge.

Washington, D. C.—Glenn Brown, J. L. Smithmeyer, James G. Hill, J. C. Hornblower, Robert Stead.

Wilkesbarre, Pa.—Albert H. Kipp.

Worcester, Mass.—E. Boyden, C. Waldo Fisher.

Youngstown, Pa.—L. Boucherle.

The convention was called to order by the president, Daniel H. Burnham, of Chicago; Alfred Stone, of Providence, Rhode Island, secretary.

The first session was called to order by President D. H. Burnham, who addressed the Institute as follows:

PRESIDENT'S ADDRESS.

Fellows of the American Institute of Architects:

GENTLEMEN.—During the last year ten Fellows of the Institute have passed away: J. B. Johnston, Alpheus C. Morse, P. W. Ruehle, George H. Edbrooke, August Bauer, George Walter da Cunha, William Henri Adams, William Worth Carlin, Arthur Rotch and James Douglas.

Mr. Carlin was one of the presidents of the Western Association of Architects and a director of the American Institute. Mr. Rotch's whole manhood was unselfishly devoted to the higher interests of his profession, to which he not only gave much of his time but also a large part of his fortune. We mourn for those who have gone; their honorable lives have left indelible impressions on our hearts and on the records of the Institute.

Since we met together thirty-two new members have been elected and three new Chapters have been formed, the latter being the South Carolina, the Washington State, the Brooklyn. The organization now contains twenty-six Chapters and about six hundred members.

I congratulate you on the continued usefulness of the Institute; it has been conservative, though positive and progressive.

During the last twenty years the methods of practice of our profession show much improvement, due largely to the moral support of this body, the influence of which has been wise and beneficent; for, while it has from time to time recorded its convictions, it has refrained from insisting too rigidly on the observance of its rules. Through it the beliefs of the architects have been crystallized, while each man has been left quite free to pursue his own course. Though as individuals we have been led or constrained by the consensus of the opinions of the Fellows, we have been moved more by a desire to conform to the established standards of professional life than by any fear of discipline.

It is a good thing for the Institute to publicly express its views concerning vital matters of professional conduct. Until the schedule of fees was published, uniformity of charges did not exist, and there was no authority to back us in our demands for reasonable remuneration. Now, however, both the federal and state courts, in the absence of agreements to the contrary, accept that document as conclusive. The people have accepted as reasonable and just what the Institute has decided to be proper and right, and thus many abuses have been cured. I believe the converse will be true, and that the people will believe those things to be unreasonable and unjust which the Institute stamps as *improper* and *wrong*.

In the long run men are dealt with according to their estimate of themselves, and if we seek for higher standing among our countrymen we must live up to the ideals of our more unselfish moments. Let the Institute, therefore, condemn those things which we have all called wrong, but some of which we have continued to do; let this condemnation be printed on the schedule of fees so that courts, clients, and architects hereafter may not fail to understand our views; let the publication continue until custom shall have established laws too rigid to be broken, and until all men have learned to conform. There are clients now who will not deal with architects who are not in good standing among their fellows. This is a growing class of men. We should let them know what is regarded as unprofessional conduct. In his dealings with us I believe the average American will readily conform to the standards that we ourselves set up.

If clients demand and easily obtain preliminary services for little or nothing, it is our fault, not theirs; our own greed and unfairness to each other enables them to use us. We know this well and have often privately spoken of it among ourselves. Let us put a stop to this practice; it has been going on for hundreds of years, but it has always been productive of evil, and the time has come to say so publicly.

A young man, immature, not ready for independent professional life, makes sketches, or goes into a competition, without promise of pay; in an evil day for him his design is accepted and at a bound he springs into full practice; he makes a financial success and an artistic failure, and when the fever of youth is past, if he has the soul of a real architect, he looks back with bitter sorrow to the waste of his best possibilities. As he begins, so must he go on; knowing not enough and no longer having the time for study, his last work is like his first, suggesting talent or mediocrity, according to the nature of the man, but bearing the marks of weakness, due to arrested development, and stamped with the author's sad consciousness of imperfection or conscious insolence.

The custom of showing designs to clients without pay, in the hope of "getting the job," is bad for the architect, worse for the client and worst of all for the suffering public who must be inflicted with the crudities of our youth.

Not so long ago practitioners of the law and of medicine solicited patronage; to do this now would lower the standing of any lawyer or doctor, and he would be called a pettifogger or quack. What is true of them should be true of architects, if we are to keep pace with them. A lawyer or doctor may not go about introducing himself and soliciting business, nor may he take fees materially less than the customary ones. No more should an architect. If the Institute condemns these things architects must conform and

stand squarely on its decision, or lose caste in the eyes of the profession and of the public.

Mr. Carrère has printed and circulated a paper on Preliminary Fees; the suggestions contained in it are of high value. Let a new schedule of fees be made, containing his modifications and a statement that it is unprofessional to make preliminary drawings for a competition or otherwise, for less than the regular fees, and I believe the abuses we have so long suffered under will soon disappear. There is great virtue in the formal publication of any truth. On the same document should be printed an expression of our belief that the best way to obtain satisfactory designs is by employing outright an architect known to be skilled in the special work proposed to be done; that the next best method is by a competition limited to a few experienced designers, and that the poorest is by unlimited competitions.

Extensive amendments to the by-laws are proposed, and are to be acted on at this meeting. I do not wish to discuss them, but only to express the hope that nothing will be done tending to lay us open to the charge of being a trade union instead of a deliberative society of professional men.

For nearly a generation there has been a constant effort on the part of the Institute to introduce better methods in the designing of Government work. Our committees have been met courteously in Washington. They have always received assurances of sympathy, but have never until now had the active support of the proper officials.

A bill has now been introduced in both branches of Congress, which has received the indorsement of the Secretary of the Treasury, of the Senate and House Committees on Public Grounds and Buildings, and of the officers and friends of the Institute. There is strong ground for the belief that it will become a law. For this result the Institute owes special thanks to Messrs. Post, Price, Carrère, Kendall, who, together with Messrs. Hunt, McKim, Peabody and others, have brought it about.

The bill provides for a commission of five men, who shall have charge of the selection of the architects of all public buildings erected by the United States. Three members of it are to be architects appointed by the President. Should the measure become a law, it is evident that its success will depend upon the architects of the commission. The President will undoubtedly be inclined to nominate the foremost men of the country, and the question naturally arises whether those selected by him will serve. On this point I wish to say that no one should allow himself to refuse for any cause except ill-health. If an American would serve his country in any public capacity, it must nearly always be done at great personal cost. We all preach this doctrine, but when it comes to the test we are apt to shirk our duties. Let the architects set an example to their fellow-countrymen, should the opportunity be offered to them to do so. Those fitted for the high functions proposed under the bill are the men who have large business interests. If they be requested to serve, and refuse, their example will result in defeating the very purpose for which the bill is framed, the commission will fall into the hands of inferior men, and its operations will become a reproach instead of the great benefit we are looking for. I have no doubt that the passage of this bill will be followed by nominations for the commission of men who can least afford to give their time to the work. But they must accept, because in their hands will lie the fate of this glorious opportunity. If it be allowed to fall into the realm of perfunctory officialism, because the chief magistrate of the nation cannot induce the proper citizens to take the places, the curse of a degraded public architecture will fall on us and we will be justly condemned. The highest expressions of a people's art never rise above that of its public monuments. Remember that the monuments of today are the public buildings, and that to start the work on them aright under this bill the services of the most able men in the profession will be demanded, and that no one may refuse to do his part of the duty.

Secretary Alfred Stone read the twenty-eighth annual report of the Board of Directors, as follows:

REPORT OF THE BOARD OF DIRECTORS.

The twenty-seventh annual convention, which was held in Chicago in July and the opening days of August, in connection with the World's Congress of Architects, will long be remembered by those who were so fortunate as to attend it and to share in the enjoyment of that unrivaled display of architecture which housed the World's Columbian Exposition. The generous hospitality of the Illinois Chapter, the fine drive which was given to the visitors for the purpose of showing the interesting streets, parks, boulevards and architecture of Chicago, and the sail on the lake, ending with the enchanting view of the illuminated White City and the display of fireworks, are among the choicest memories of one's life.

In the fifteen months which have intervened there has been much to engross the attention and tax the energies of your directors, a short resumé of which is herewith submitted.

Mr. A. Page Brown, of San Francisco, was elected by the Institute as a director for three years, the nominating committee having put his name on the printed ballot without ascertaining that he was not a Fellow of the Institute. The board of directors therefore declared Mr. Robert Stead, of Washington, D. C., to be elected, he having received the next highest number of votes cast.

The first meeting of the directors, which occupied two days, was marked by a very full attendance, and at that meeting the Buffalo Chapter officially called the attention of the board to the design of the proposed Buffalo Federal Building and reopened the question of intrusting the designing of the government buildings to the office of the Supervising Architects, or of opening them to a properly devised and equitable competition. The details of the contest and the merits of the case have been so fully discussed in the correspondence of the president and the Board of Directors with the Secretary of the Treasury and the Supervising Architect, in the admirable paper prepared by Mr. Glenn Brown, a Fellow of the Institute, and in the discussions of the architectural journals and the press of the country, that it is not necessary to rehearse the story, but simply to state that the so-called McKaig Bill, which will if passed bring about the desired reform, has been reported upon favorably by the House Committee on Public Buildings and Grounds, and is now on the calendar in the House and with every prospect of its passage in both the House and the Senate, and if passed will probably receive the signature of the President.

The Board of Directors wish to thank the Special Committee of Architects, Messrs. Bruce Price, John M Carrère and E. H. Kendall, who have had this matter especially in charge in Washington, for their untiring exertions and successful work, and also the whole body of the profession both in and out of the Institute, for the interest created in the subject through the local press and for the promise of support which has been obtained by the personal appeal to senators and members of Congress by individual members of the profession.

Before the expiration of the Fifty-third Congress we hope to be able to congratulate you upon the passage of the McKaig Bill.

At the first meeting of the board a committee consisting of Messrs. Kendall, R. W. Gibson, E. A. Kent, J. W. McLaughlin and W. L. B. Jenney, was appointed to consider the relations of the Chapters to the Institute, which committee will make its own report, and together with a committee appointed at the last annual convention — Messrs. Ferry, Illsley and Gibson — have sent to the secretary a long list of proposed amendments to the by-laws which, in accordance with existing by-laws, have been sent to each Fellow of the Institute more than thirty days before the date of this convention and will be properly before it for action at this time.

The death of Mr. W. W. Carlin, of Buffalo, caused a vacancy in the Board of Directors for one year, and Mr. A. Page Brown, who had been elected a Fellow, was appointed by the Board of Directors to fill the vacancy.

The directors have requested the president and secretary to issue charters to three (3) new Chapters, namely:

On July 27, to the Southern California Chapter of the A. I. A., with twenty-two members.

On August 1, to the Washington State Chapter of the A. I. A., with twenty-three members.

On August 10, to the Brooklyn Chapter of the A. I. A., with fourteen members.

There have been three letter ballots issued during the year.

Thirty-two Fellows have been elected and five have been rejected.

A letter ballot will be issued upon the adjournment of this convention containing eight names.

There have been ten deaths of Fellows since the last annual convention — the largest number, we think, in any one year since the organization of the Institute — and three resignations.

There were 475 Fellows at the date of the last convention and there are now the same number as at the last report.

In addition to the statistics given above, the secretary finds that there are twenty-six Chapters of the Institute, with an aggregate membership, not including honorary and corresponding members, of about six hundred.

Mr. William Pitt Preble Longfellow, elected nearly forty years ago a Fellow of the Institute, has, by giving up the practice of the profession, ceased to be a Fellow, but the work which he has done in writing a dictionary of architecture, and in much other architectural literary work, has kept closely in touch with the profession. The board, therefore, takes especial pleasure in proposing him for election as an honorary member of the Institute.

The board also proposes the election of Prof. Charles H. Moore, of Harvard College; John S. Billings, M.D., of the Johns Hopkins University; Baron Henry Von Geymüller, and Prof. Cady Staley and President of the Case School of Applied Science, for election as honorary members.

Mr. S. M. Randolph, who was admitted to the Western Association of Architects in 1884, and has been a Fellow of the Institute since the consolidation in 1889, has resigned because of entering other business, which is, however, closely connected with the profession, and, therefore, and also because of his honorable practice while in the profession, is recommended for election as a corresponding member.

The board also recommends for election as corresponding member Mr. J. S. Walker, of Apia, Samoa, an architect and engineer who is accredited to us by undoubted authority, and who feels more closely connected with this country than with any other, and is desirous of joining with us as closely as our Constitution and By-Laws will permit. It also proposes Prof. Edward S. Morse, of Salem, Massachusetts, the writer of the work on Japanese architecture; Montgomery Schuyler, so well known as a writer on architectural subjects; Charles MacDonald, the eminent engineer, and William Paul Gerhard, sanitary engineer, the last three of New York, as corresponding members.

Since the last annual convention the death roll has been unusually large and death has taken from us some of our most valuable Fellows.

J. B. Johnston died on the 20th of September, 1893, at Ogdensburg, Vermont, aged 52 years.

Alpheus C. Morse died on the 25th of November, 1893, at Providence, Rhode Island, aged 75 years.

P. W. Ruehl died on the 1st day of December at Chicago.

William Henri Adams, Chicago, died May 3, 1894.

George H. Edbrooke, in New York, died on the 25th of January, 1894.

George Walter da Cunha died on the 31st of January, 1894, at Newark, New Jersey.

August Bauer died February 8, 1894.

William Worth Carlin died on the 23d of March, 1894, at Buffalo, New York, aged 43 years.

Arthur Rotch died on the 15th day of August, 1894, at Beverly, Massachusetts, aged 44 years.

The secretary has just learned of the death of James Douglass, of Milwaukee, but cannot give the date.

Mr. Carlin was a member of the Board of Directors, and the vacancy caused by his decease was filled by the election of Mr. A. Page Brown, of San Francisco, who had received enough ballots at Chicago to elect him a director, but he was found at that time to be ineligible.

Mr. Arthur Rotch has done so much for the profession by his own work in this, his native country, and during a long residence in France; by the establishment, in connection with other members of his family, of a traveling scholarship, and by numerous gifts during his life and munificent benefactions by legacy upon his decease, that his name will be perpetuated in after years by the great and personal benefits to generations yet unborn.

In our list of honorary members we have for many years been permitted to print the name of César Daly, who died in Paris, January 12, 1894, distinguished as the author of "L'Architecture Privèe" and other serials; a voluminous writer, a beautiful draftsman and accomplished designer, his reputation is enduring and his fame world-wide. By order of the Board of Directors Messrs. R. M. Hunt and the secretary were directed to prepare a proper minute for the records of the Institute, and to send a copy of the same to the family of the deceased, which was duly attended to.

John Baird, also an honorary member, died in Philadelphia, February 13, 1894, aged 72 years.

The secretary has learned that Mr. S. A Cook, of Tacoma, Washington, died in that city on the 27th of April, 1893, leaving at that time but one Fellow of the Institute — Mr. G. W. Bullard — in the State of Washington.

The report of the proceedings of the Twenty-seventh Annual Convention and the publication of the papers read before the World's Congress of Architects was so voluminous, and the authors of the papers were so widespread, that there was a mortifying and necessary delay in its publication, but it is hoped that the value of the papers which it contains will compensate for the tardiness of their issue, and the board desires to take this method to thank the authors of the several papers for their kindness in preparing them. A large edition was printed and the secretary desires to announce that copies can be obtained from him if desired.

It is especially desired that they should be placed in public libraries, and Fellows can render a service to the treasury of the Institute as well as to their local libraries, by purchasing copies to be forwarded to them.

The board is impressed with the growing demand upon the profession on the part of committees representing state, county, municipal or other public and corporate bodies, to exact bonds for the completion of public buildings within stipulated amounts, a demand which should be resisted as humiliating and unprofessional and fraught with great danger, shifting as it does the best energies of an architect from producing artistic work and conscientiously serving his client to the best of his ability, to a constant study as to how he can manage to manipulate the work so as to be sure that its cost does not exceed the agreed sum without betraying in the work the evidence of the shaving to which it has been subjected. It is suggested that steps be taken to secure the coöperation of the American Society of Civil Engineers to resist the insidious growth of a practice which if allowed to go on unshackled, will become so thoroughly entrenched that it cannot be shaken off.

The decision in the case of Rotch & Tilden vs. Fry shows the great value of carrying cases of assured attempts of infringements of the rights of architects into court and procuring decisions which will as precedents determine authoritatively the rights of architect and client, and great credit is due to them for persistently pursuing the case to a conclusion, and to a conclusion as just as it is important; but it is not often that an architect is able to bear the great expense of carrying a contest to a final decision, especially against a wealthy client who is determined to resort to all of the delays and appeals which a successful counselor can manage to obtain; it therefore seems fitting that some action should be taken to revive an effort that was made by the Western Association of Architects before the consolidation to form a protective league for the purpose of advising and if necessary prosecuting cases which may arise.

Renewed efforts have been made to secure for the daughters of the late President Thomas U. Walter, LL.D., the just compensation for professional services performed so fully and faithfully for the United States Government with such earnestness and enthusiasm that he thought little of himself or of the reward which was his true desert. In consequence he died poor, and those dependent upon him have been for many years trying to secure a part of that which he ought to have received. It is hoped that the present congress will pass the bill before it expires.

Arrangements have been made and committee appointed to secure data for a history of the Institute, and Mr. Bloor, for so many years the secretary of the Institute, has been retained for that purpose.

On motion of Robert Stead the report was referred to a committee of three. The Chair appointed Messrs. Robert Stead, C. F. Schweinfurth and J. W. McLaughlin. In the absence of S. A.

Treat the treasurer, Glen Brown, of Washington, was appointed secretary pro tem. The treasurer's report was received and referred to a committee of three: Messrs. E. I. Nickerson, J. W. Yost and G. W. Rapp, who subsequently reported that it was correct.

A synopsis of reports from Chapters was read by the secretary. They are twenty-six in number and a majority in a flourishing condition. The report on Chapters was referred to a committee consisting of Messrs. A. W. Longfellow, W. S. Eames and E. O. Fallis.

Henry Van Brunt, of Kansas City, chairman of the standing committee, read an extended report (printed on page 35).

The subject of Mr. Van Brunt's paper proved the most interesting topic brought before the convention and was generally discussed.

Moved by Mr. Yost that the report of the committee be accepted, placed on file, and that the committee be directed by the Institute to communicate with the several schools in existence in this country in regard to carrying out the ideas presented by the chairman in this excellent paper.

George B. Post: Mr. President and Gentlemen,—While I sympathize most entirely and heartily with my old friend Mr. Van Brunt in his feelings with regard to the matter of the development of styles, it seems to me that it would be very unwise for the Institute to place itself on record in endeavoring to induce the management of the great architectural schools of the country to pursue the course which he recommends toward accomplishing this result. There is no maxim more true than the old, worn-out "*Ars longa, vita brevis*," and this is particularly so in architecture. The schools of the country bear about the same relation to the practice of architecture that the elementary and primary schools to which children go, or a school that is to prepare them for college, bears to the college education of the country. To attempt the high class of artistic architectural education which Mr. Van Brunt thinks so desirable — which we all think so desirable — in these elementary schools would, in my opinion, be a radical blunder. I have had during my brief career very many young men from several of the great technical schools in my own employment and in my own office, many of them young men of distinguished ability; several of them have become since that time distinguished architects. At the time that they came to my office from the schools they were children as far as art was concerned; they had been simply taught the rudiments, and, in my opinion, in order to teach the rudiments you have got to rub into them the principles of classic art. The sort of education that Mr. Van Brunt is after might well go on in a course which would last for about two or three hundred years. Every architect in this room will feel, I know, that he is learning every day of his life; and that, in order to realize his own conception of what he ought to do as an architect, he would have to live to be about ten thousand years old. Now, to attempt to take young men of sixteen or seventeen years old and introduce them to a school and give them this whole artistic development, it is a manifest impossibility. You have got to teach them what good things have been done in the past, the general principles of design, and they will work out their own artistic salvation after they leave their school. I move, sir, that this resolution be altered, and that the secretary of the Institute be simply requested to send to the direction of each school of art a copy of the report made by Mr. Van Brunt, and without any recommendation.

Seconded by L. de Coppet Berg.

Mr. Berg: Like Mr. Post, we have had a great many young men in our office from these schools, and it has been our experience that the schools give quite time enough to the question of style. In fact, they make them such slaves to it that they are afraid to draw a line, almost, or an elevation, without getting from twenty to thirty photographs at the school first. I think the schools should pay attention to a great many other points; they ought not to stop at that of style.

Mr. Van Brunt: In regard to that part of my remarks which related to a suggestion of the action of the Institute, I recognize the extreme difficulty of dealing with the topic. But when the paper suggested that the Institute should take, sooner or later, some action to make this proposition definite in the schools, I had no idea of imposing upon the committee or the school any very difficult or any very exalted system of learning. My only point was that in the curriculum of the school there should be included an analysis of the styles in their development from archæological to modern times; in fact, that they should learn history by its monuments — surely not a difficult task to do in outline, and surely, while the seed is being planted; if there is any virtue at all in the remedy which is suggested by this report, it should be planted in the beginning and not later. This report is more in the nature of an inquiry. I do not think — I hardly dare to believe — that the project that I offered is a practicable one, but I believe it is worthy of very serious consideration, and I hope that before this convention closes it may see its way to adopt some form of action, some form of procedure, which shall make practicable the main objects which this paper has in view. I do not propose to overload the pupils or the schools with new learning or with learning far beyond their capacity; far from it. I believe it to be entirely practicable, within the limits of the school and within the limits of their time of education, to make this vastly important addition to their lines. In the schools of architecture the history of architecture is taught — in every school. I propose simply to have the history of architecture properly taught. That covers the whole point of the question; that it should be properly taught always.

Mr. Yost: Mr. President, I now make the motion in this form: I move that the report of the committee be accepted, placed on file, and that the committee be directed to communicate with the several schools in existence in this country in regard to the ideas presented by the chairman in this excellent paper. It simply strikes out the words "carrying out" from the original resolution.

The motion was seconded and carried.

The subject of the amendments to the by-laws was then taken up, and the amendments as presented by Mr. Kendall of the Executive Committee read. A report from George B. Ferry, of Milwaukee, chairman of the Committee on Revision of the By-Laws was read, as follows:

MILWAUKEE, October 12, 1894.

Alfred Stone, Esq., Secretary of A. I. A., Providence, R. I.:

DEAR SIR,—Your Committee on the Revision of the Constitution and By-Laws have to report that such suggested changes as have presented themselves to their attention have already been referred to the proper officers of the Institute, and are incorporated with such other material as they deem advisable to present for the consideration of members in the circular issued by them September 8. I trust I may personally be allowed again to express the opinion which I have held since the reorganized Institute came into existence, that the mere matter of numbers was most important in connection with the efficiency and influence of the Institute, and while we might all regret that it might tend to lower the standard, its importance is too great to be ignored. Aside from this, our present qualification for membership practically debars many whom we cannot afford to be without, but whose location is such that they would be either unwilling, or it would be impossible for them to be members of Chapters as now required. I therefore trust that the proposed change, which in the before-mentioned circular will be found in the first paragraph, marked Section 2, under No. 10, on page 2, will receive the approval of members of the Institute. Yours truly, GEORGE B. FERRY.

The Secretary: The clause referred to in "I therefore trust that the proposed change, which in the before-mentioned circular will be found in the first paragraph, marked Section 2, under No. 10, on page 2, will receive the approval of members of the Institute," is as follows:

SECTION 2. A practicing architect whose professional office is at a greater distance than twenty-five miles from the headquarters of any Chapter may apply, in the manner heretofore prescribed, and become a member of the Institute without first becoming a member of any Chapter, and being approved by the officers of the same; but he shall become a member of a Chapter whenever one shall become available within the said limit.

The convention here adjourned until 2 P.M.

The convention was called to order at 2 P.M. by the president, who called for report of the Committee on the Conservation of Public Buildings, Mr. R. M. Upjohn, chairman.

REPORT OF THE COMMITTEE ON THE CONSERVATION OF PUBLIC BUILDINGS.

A short time since I was notified by the secretary of the Institute that a report would be acceptable from the chairman of the Committee on the Conservation of Public Buildings. Really, all that the committee can do is to remark on what they know of passing events as affecting public buildings belonging to the Government, and if anything derogatory to the cause of art is liable to happen, to report to the Institute, so that the Institute in its collective capacity may do what they can to ward off, if possible, the desecration or demolition of public monumental architecture, and that they under proper advisement may recommend, when opportunity occurs, what changes or adornments should be made to such monuments to make them more interesting, and perhaps more complete, adorning them with sculpture, and providing for other needs as may be presented.

The building which I would particularly remark upon is the present customhouse, in the lower part of Wall street, New York; seen as it is in perspective, from the corner of Broadway and Wall street, it is the largest and most monumental structure in the street.

It is built of Quincy granite, in the Greek Ionic order, has a frontage extending from William street to Hanover street, a length of about 200 feet. This building was completed about 1836.

It appears to be two stories high, two-thirds of the building along the front is utilized for a basement story, which is of massive construction. While its four massive bays are occupied for the entrances to the main floor, the rotunda and the portico, by flights of steps and landings between pedestals made of cyclopean blocks of granite — these, with the piers of the basement story, support the colonnade and portico above. The shafts of the columns of the portico are monoliths, eighteen in number; they are thirty-three feet high, are properly proportioned and cut. Each has a carefully molded cap and base. All the details of the building are well considered, and throughout there is the perfection of material and workmanship. Piers and groined arches of masonry support the floors and ceilings of the rooms of the building, and they are as everlasting as the hills. The main features of the building, which are few and grand, give to it great power, which is not obtained in the modern office building.

The portico is the grand feature. The inclosure formed by the portico, with its walls, colonnades, entablature and granite-coffered ceiling, alone form a grand monument — already built. I do not know of its equal in the state. I would suggest that its walls and spaces be appropriated for busts, sculptured panels, friezes depicting historic scenes, and that at proper intervals the floor spaces be occupied by pedestals for statues of departed heroes — all selected and located under proper direction. This opportunity for furthering the cause of art, in completing this architectural monument, should not be neglected by this generation.

The government can easily afford to memorialize at least the most conspicuous of those who have given their lives for its existence, not only in civil life, but in the field, and what more appropriate place could be found for some of them than in this monument, located as it is in this metropolis of America? One of the reasons why this building has been particularly referred to is because its existence is threatened—it is offered for sale. This matter is referred to in the report of the Supervising Architect of the Treasury Department of the United States of 1893, which reads: "Inasmuch as efforts (of sale) in this direction have not been successful, it would seem that further legislation is necessary."

Up to this time nothing has been done in the matter of expunging the name of John Frazee from the walls of the New York sub-treasury building and substituting the name of William Ross, who was the architect of the building, on the wall; also when authority for the work to be done has been afforded by the government. I would recommend that the Institute be at the expense of it. The late Supervising Architect was supplied with all of the details as to why this should be done, having been furnished with a copy of our report made to your body in 1892, and before he resigned his office he wrote me that he had placed the whole matter, with the documents, before the Secretary of the Treasury, hoping that he would act favorably to our views. I would further suggest in the same direction that the name of Isaiah Rogers, architect, be appropriately cut on the wall of the present customhouse. He was the architect.

In anything that I have said in connection with the present customhouse, I do not wish it to be understood that I approve the attic story of the building, which was added about 1862.

All of which is respectfully submitted.

R. M. UPJOHN, Chairman of Committee.

The report was accepted and placed on file.

The entire afternoon was occupied in discussing the amendments to the By-Laws, but until revised by the secretary the result cannot be accurately printed.

At 8 P.M. the convention reassembled, Second Vice-President Levi T. Scofield, of Cleveland, in the chair.

A large assemblage listened to Mr. Russell Sturgis, of New York, who read an instructive paper upon "Modern Style Founded upon Ancient Greek Architecture," which will be printed in a future number.

The following telegrams were received:

D. H. Burnham, President: NEWPORT, R. I.

Regret inability to attend convention. Detained here at Newport by bad cold. R. M. HUNT.

D. H. Burnham, President: CHICAGO, Ill.

Illinois Chapter, at its annual meeting and dinner, forty members present, sends loyal greeting to the American Institute of Architects in convention assembled, and trusts that its deliberations will be characterized by discretion, wisdom and good-fellowship. WILLIAM W. CLAY, President.

After remarks upon the subjects of Mr. Sturgis' paper by Mr. Van Brunt, "Wind Pressure on High Buildings," by W. L. B. Jenney, of Chicago, and a paper by J. W. Yost, of Columbus, on the "Evolution of American Architecture," the session adjourned.

The morning session of the second day assembled at 10:30 o'clock, First Vice-President George B. Post in the chair.

The secretary stated that no meeting of the joint committee upon Uniform Contract had been necessary during the year, but Chairman Treat reported an increase in demand of fifty per cent upon the preceding year and that it was evident that the contract blank was more favored by builders than architects.

The chairman called for the report of the Committee on Competitions, and asking Second Vice-President Scofield to take the chair, read the report of the Committee on Competitions.

On motion by Mr. Post the directors were requested to reappoint the Competition Committee, with instructions to prepare a code for adoption embracing the views expressed in the report.

A communication from John M. Carrère, recommending amendments to the schedule of charges, was read and discussed, and these — being similar to those recommended in the report — were adopted and ordered added to the published schedule of charges. The amendment to the schedule is as follows (note the parts altered or added are shown in italics):

For full professional services (including supervision) FIVE PER CENT upon the cost of the work.

In case of the abandonment or *suspension* of the work, the charge for partial service is as follows: Preliminary studies, *as per table at the foot of schedule;* preliminary studies, general drawings and specifications, two and a half per cent; preliminary studies, general drawings, specifications and details, three and a half per cent.

Competitions.— Competitions will be entered into only for works for the Federal, State, Municipal, County or other public buildings, provided that they shall be conducted under the direction of at least one expert adviser, and will be judged by at least three expert judges whose duty it shall be to select the four best drawings, and place them in the order of their merit; the expert and judges being selected either by agreement with the majority of the competitors, or from a list to be furnished by the American Institute of Architects, or its local Chapter; and provided that the authors of all four designs thus selected shall receive full compensation for preliminary sketches as above noted, and if the work is executed, that the author of the accepted design will be guaranteed his employment in accordance with the schedule of minimum charges of the American Institute of Architects. The four selected designs are to remain the property of the architects, and are not to be used beyond the preliminary stage, without further compensation. All other drawings to remain the property of the architects, and not to be used, in part or in whole, without fair compensation, to be established by the expert. The expert and judges to receive a fair compensation for their services.

NOTE.— No changes in the schedule beyond this point, excepting the addition of the table below.

SCHEDULE OF CHARGES FOR PRELIMINARY STUDIES.

Minimum charge, $50.

For works costing from $5,000 to $50,000, one per cent of proposed cost.

For works costing from	$	50,000	and under	$ 75,000		$ 559.00
"	"	75,000	"	100,000		684.60
"	"	100,000	"	150,000		790.50
"	"	150,000	"	200,000		968.10
"	"	200,000	"	250,000		1,118.00
"	"	250,000	"	300,000		1,250.00
"	"	300,000	"	350,000		1,369.00
"	"	350,000	"	400,000		1,479.00
"	"	400,000	"	450,000		1,581.00
"	"	450,000	"	500,000		1,677.00
"	"	500,000	"	600,000		1,767.70
"	"	600,000	"	700,000		1,936.20
"	"	700,000	"	800,000		2,091.50
"	"	800,000	"	900,000		2,236.00
"	"	900,000	"	1,000,000		2,371.50
"	"	1,000,000	"	1,250,000		2,500.00
"	"	1,250,000	"	1,500,000		2,895.00
"	"	1,500,000	"	1,750,000		3,061.70
"	"	1,750,000	"	2,000,000		3,307.00
"	"	2,000,000	"	2,500,000		3,536.00
"	"	2,500,000	"	3,000,000		3,952.70
"	"	3,000,000	"	4,000,000		4,330.00
"	"	4,000,000	"	5,000,000		5,000.00

NOTE.— The rate is equal to 2½ times the square root of lowest cost.

The remainder of the session was largely taken up with the reading of papers, the most interesting of which was that upon "Emotional Architecture Compared with Classical," by Louis H. Sullivan, of Chicago (printed on page 32). The remainder of the programme included an excellent and comprehensive paper upon "Traveling for Architectural Study," by Frank Miles Day, of Philadelphia, followed by papers upon "Early Italian Church Architecture," by W. P. P. Longfellow, of Cambridge, Massachusetts, read by Prof. W. R. Ware; "The Barbarians of Italy," by C. A. Cummings, of Boston; and "Traveling Scholarships — What Work Must Be Done by the Student," by R. W. Gibson, of New York.

The following nominating committees were appointed:

William C. Smith, chairman, Nashville; L. de Coppet Berg, Brooklyn; C. L. Stiles, Chicago; C. W. Fisher, Worcester; A. F. Rosenheim, St. Louis.

William S. Eames, chairman, St. Louis; J. W. Yost, Columbus; F. W. Angell, Providence; A. J. Boyden, Philadelphia; T. De Lemos, New York.

The evening session of the second day was devoted to an interesting paper illustrated by some excellent lantern slides upon "A Short Study of Greek Detail," by Thomas A. Fox, of Boston.

Thomas Hastings, of New York, read a paper upon "High Buildings and Good Architecture," which was followed by a general discussion of the subject of steel construction, led by Mr. Post.

The third day, final session, of the convention was called to order by President Burnham at 11 o'clock, about seventy-five members being present.

R. W. Gibson offered an amendment to Article X, Section 4, of the By-Laws, defining the term "practicing member." George B. Post moved an addition to the schedule of charges relating to the percentage for preliminary services.

A resolution, offered by Berg, was passed, calling for the appointment of a committee of five to consider the feasibility of direct proportionate representation of the Chapters in the Board of Directors, and to consider the advisability of their selection by the several Chapters instead of election by the Institute.

The president announced the committee upon Mr. Berg's resolution, as follows: L. de C. Berg, of Brooklyn, R. W. Gibson and E. H. Kendall, of New York, A. F. Rosenheim, of St. Louis, and L. H. Sullivan, of Chicago.

Henry Van Brunt made an explanation regarding that portion of his report upon education referring to the educational methods in architectural schools. The remarks in the report were rather in the nature of an inquiry, and did not pretend to give a specific remedy for the disorderly condition of educational methods. The committee did not intend to cast any reflection upon the conduct of the schools, but the convention should in some way express its deep concern in their future methods of education.

The reports of the nominating committees were presented, and the number of votes received by each candidate is as follows:

For president, Daniel H. Burnham, Chicago, 61; for first vice-president, George B. Post, New York, 64; for second vice-president, William S. Eames, St. Louis, 41; for secretary, Alfred Stone, Providence, 64; for treasurer, Samuel A. Treat, Chicago, 64; eight directors to serve three years—Louis H. Sullivan, Chicago, 36; George C. Mason, Jr., Philadelphia, 39; Theodore C. Link, St. Louis, 58; Samuel Hannaford, Cincinnati, 38; Charles A. Cummings, Boston, 45; Edward I. Nickerson, Providence, 39; C. J. Clark, Louisville, 29; John M. Donaldson, Detroit, 27; place of next meeting, St. Louis, Missouri.

For president, Daniel H. Burnham, Chicago; for first vice-president, George B. Post, New York; for second vice-president, Levi T. Scofield, Cleveland, 22; for secretary, Alfred H. Stone, Providence; for treasurer, S. A. Treat, Chicago; eight directors to serve three years—W. L. B. Jenney, Chicago, 43; T. C. Link, St. Louis; R. D. Andrews, Boston, 33; E. O. Fallis, Toledo, 27; O. G. Traphagen, Duluth, 18; T. D. Evans, Pittsburgh, 12; J. H. Coxhead, Buffalo, 26; Wilson Eyre, Philadelphia, 35; place of meeting, 1895, St. Louis, Missouri.

W. S. Eames, of St. Louis, and W. C. Smith, of Nashville—chairmen of the committees—were appointed tellers.

Mr. E. L. Ransom, of Chicago, read an interesting paper upon "Concrete Construction and Concrete as a Protection to Wrought Iron and Steel."

The secretary read a paper upon "The Electric Elevator in Relation to the Modern Office Building," presented by George Edward Harding.

Robert Stead offered a vote of thanks to the League and the Chapter for courtesies extended, which were heartily accorded.

The election by the board of directors of the following honorary and corresponding members was announced by the secretary:

Honorary Members — W. P. P. Longfellow, Charles H. Moore, J. S. Billings, Cady Staley, Thomas N. Ely.

Corresponding Members — S. M. Randolph, Prof. E. S. Morse, Montgomery Schuyler, Charles McDonald, W. Paul Gerhard, J. S. Walker.

The following officers and directors were elected:

President — Daniel H. Burnham, of Chicago.

First Vice-President — George B. Post, of New York.

Second Vice-President — William S. Eames, of St. Louis.

Secretary — Alfred Stone, of Providence, R. I.

Treasurer — Samuel A. Treat, of Chicago.

Directors for three years — Louis H. Sullivan, of Chicago; George C. Mason, Jr., of Philadelphia; Theodore C. Link, of St. Louis; Samuel Hannaford, of Cincinnati; Charles L. Cummings, of Boston; Edward I. Nickerson, of Providence; W. L. B. Jenney, of Chicago; Wilson Eyre, of Philadelphia.

Place of holding next annual convention, St. Louis.

William C. Smith, of Nashville, Tennessee, in behalf of the Nashville board of trade, presented a cordial invitation to the Institute to hold the convention of 1896 in that city.

The convention adjourned to meet in St. Louis, Missouri, in 1895.

Following the last session of the convention, the Builders' Club, of New York, gave an informal reception to the architects, at which they were entertained most royally. A number of architects and others were the guests of W. F. Donovan, at the New York Club. The dinner was creditable to that famous club, and many incidents which contributed to the evening's enjoyment will long be remembered by those who participated.

OUR ILLUSTRATIONS.

Houses, Chicago.

Residence. Manly N. Cutter, architect, New York.

Hotel Cadillac, Detroit. John Scott & Co., architects.

Store Building, Cleveland. C. F. Schweinfurth, architect.

Farm House near St. Romein. E. C. Jensen, del., Chicago.

Armory Building, Cleveland. C. F. Schweinfurth, architect.

Residence, St. Louis. Peabody, Stearns & Furber, architects.

Design for residence. E. G. W. Dietrich, architect, New York.

Residence of Stewart Spalding, Chicago. J. K. Cady, architect.

Residence of A. B. Towers, Chicago. George W. Maher, architect.

Telephone Exchange Building, Detroit. Gordon W. Lloyd, architect.

Dining Room for V. A. Wilder, Warwick, New York. E. G. W. Dietrich, architect, New York.

Rural Sketches, Cobb's Tavern, Canton, Massachusetts. E. Eldon Deane, del., New York.

Interior view, Third Presbyterian Church, Rochester, New York. Orlando K. Foote, architect.

Rendering from Photographs: Medici Gardens; Colonial Gateway at Westover, Virginia. John A. Rogers, del., Chicago.

Photogravure Plate: Residence of Architect Myron H. Church. Church & Jobson, architects, Chicago.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure edition.

Conservatory of George M. Pullman, Chicago. S. S. Beman, architect.

Residence of W. H. Reed, Chicago. Beers, Clay & Dutton, architects.

Residence of F. R. Barnheisel, Chicago. De Witt Taylor Kennard, architect.

Residence of Dr. Frank S. Johnson, Chicago. Shepley, Rutan & Coolidge, architects.

Residence of Professor McLaughlin, Chicago. H. Langford Warren, architect, Boston.

Callahan Bank Building, Dayton, Ohio. Willliams & Andrews, architects. The building is fireproof construction. The first three stories are of Massachusetts pink granite and the upper stories of Berea sandstone. Halls and vestibule and bank rooms are wainscoted with marble and laid with marble mosaic floors. The basement floors are of marble tile. Cost of building is $100,000.

The Tamalpais Apartment Building, Chicago. Ernest Flagg & Walter B. Chambers, architects, New York. Style, Italian Renaissance. A large interior court gives outside light to every room. The first story of the exterior is of buff Bedford stone, and above that a fine pressed brick, pink in color, is used, the whole being surmounted with a sloping roof of bright red circular tile. Cost, $115,000.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than $5,000 are not published.

Buffalo, N. Y.—Architect John H. Coxhead: For J. B. Craven, a two-story residence, stone and brick, all modern improvements; cost $15,000.

Architects Lansing & Burl: For George Gorham, a two-story frame residence; cost $7,000.

Chicago, Ill.—Architect J. W. Keneval: For Messrs. Perham & Durbin, a three-story and basement flat building, 120 by 50 feet in size, to be erected at Forty-ninth and Atlantic streets; it will have a handsomely designed buff Bedford stone front, hardwood interior finish, mantels, gas and electric fixtures, the best of sanitary plumbing, electric bells, speaking tubes, etc.; the cost will be about $110,000. Same architect has completed drawings for a two-story flat building, 25 by 45 feet in size, to be erected at Henshaw street near Garfield boulevard, for John Gee; the front will be of pressed brick and stone, the interior have hardwood finish, the modern improvements, mantels, gas fixtures, furnaces, etc.

Architect Thomas Kissack: For F. Hall, two three-story and basement residences, 50 by 30 feet in size, to be erected at Washington boulevard; to have Ashland stone fronts, hardwood finish, and mantels, gas fixtures, heating, etc.

Architect H. M. Hansen: For F. D. Turner, a four-story apartment house, 50 by 100 feet in size, to be erected at Wrightwood avenue near Clark street; it will have a front of pressed brick with stone trimmings, hardwood finish, all the sanitary plumbing, gas fixtures, mantels, etc.

Architects Dinwiddie & Newberry: For R. Stebbins, a two-story flat building, 50 by 56 feet in size, to be erected at Austin avenue near Oakley avenue; the front will be of pressed brick with buff Bedford stone trimmings, have the interior finished in hardwood, mantels, gas fixtures, furnaces.

Architects Marston & Hotchkins: For L. H. Jackson, a handsome, two-story residence, 28 by 55 feet in size, to be erected at Oak Park; it will be of frame construction, have stone basement, hardwood interior finish, mantels, gas and electric fixtures, hot-water heating, etc.

Architects J. F. & J. P. Doerr: Made plans for a three-story school, 50 by 88 feet in size; to be erected at the corner of Sixty-fourth street and Woodlawn avenue; it will have a pressed brick and stone front, slate roof, plumbing, gas fixtures, steam heating, etc.

Architects Jones & Stoddard: For D. M. Farson, five stores, to be erected at the corner of Western avenue and Monroe street; to be of common brick and galvanized iron, iron store fronts, plumbing, etc. Also made plans for a three-story flat building, 34 by 70 feet in size, to be erected at Jackson boulevard near Rockwell street; to be of pressed brick and stone fronts, have the sanitary plumbing, mantels, gas fixtures, electric bells, speaking tubes, furnace, etc.

Architect J. M. Van Osdell: Made plans for the Y. W. C. A. building, to be erected at Michigan avenue forty feet north of Eldridge court; it will be a handsome structure, 80 by 161 feet in size, seven stories and basement; the basement will be of stone and the remainder of pressed brick with terra cotta trimmings, hardwood finish, electric light, etc.

Architect Joseph Bettinghofer: For G. Young, a two-story, store and flat building, 24 by 65 feet in size, to be erected at Webster avenue; the front will be of pressed brick with blue Bedford stone trimmings, interior to be finished in Georgia pine, have all the sanitary arrangements, gas fixtures, mantels, furnaces, etc.

Architects Elmendorf & Park: For H. L. Childs, a three-story, store and flat building, to be erected at Madison street near Sacramento avenue; it will have a stone front with copper bay window and cornice, all the modern plumbing, hardwood finish, mantels, gas fixtures, furnaces, etc. For F. Taylor, at Twelfth and West Fortieth streets, a two-story flat building; all improvements.

Architects Curtis & McDonald: For C. F. Hovey, two pressed brick front houses, to be erected at Marshfield avenue near Sixty-third street.

Architect A. G. Ferree: For D. Walden, a two-story, frame country residence, 42 by 38 feet, to be erected at Bear Lake, Michigan.

Architect W. G. Barfield: Making plans for a Congregational church, to be erected at Western Springs; to be of frame with stone basement, have plumbing, heating, etc.

Architect Charles Eppinghausen: For M. J. Burke, a three-story flat building, 50 feet front; to be erected at Forty-third street and Wabash avenue; stone front, hardwood interior finish and mantels, gas and electric fixtures, heating, etc.

Architect W. H. Milner: For the Illinois Screw Company, a factory, 175 by 75 feet in size; to be erected at Chicago Heights. For M. M. Brown, just started on another section of the three-story block of flats at Calumet avenue between Forty-seventh and Forty-eighth streets; there will be six buildings, three-story and basement, 120 feet front; to be of stone front, have hardwood interior finish, the modern plumbing, mantels, gas fixtures, etc.

Architects Hessenmueller & Meldahl: For William Anderson, additions to building at 668 North Leavitt street. For Antone Anderson, at 518 Evergreen avenue, a two-story double flat building, 22 by 75 feet in size; to be of pressed brick and stone front, have all modern improvements. For C. Hansen, at 717 Shober street, alterations—new front, etc. For Mrs. T. K. Russell, at Oak Park, additions to Plaza Lodge Hotel; three stories, 50 by 50 feet in size; steam heating, electric light, etc. For John Leseth, at California avenue near Adams street, a three-story store and flat building, 23 by 93 feet in size; to be of Roman pressed brick and stone front, have all improvements; cost, $10,000.

Architect I. C. Zarbell: For M. D. Tamble, at Jackson and Quincy streets, a seven-story factory, 50 by 165 feet in size; to have a pressed brick and stone front, plumbing, elevators, etc.

Architects Hallstrom & Peterson: For E. A. Modene, a three-story apartment house, 50 by 57 feet in size; to be erected at Buckingham place near Wells street; to have front of pressed brick with buff Bedford stone trimmings, hardwood finish, mantels, gas fixtures, furnaces, etc.

Architects Bright & Burfeind: Making plans for the Evangelical Lutheran church, to be erected at Grand Crossing. It will be of frame construction with brick and stone basement, have Georgia pine interior finish, gas fixtures, heating, etc.

Architect T. C. Goudie: For F. W. Schaeffer, at Twenty-second street and Central Park avenue, a three-story store and flat building, 50 by 74 feet in size; to have a pressed brick and stone front, all the modern sanitary arrangements, gas fixtures, steam heat, etc.

Architects Brompton & Lawson: For A. W. Ring, a three-story and basement flat building, 46 by 70 feet in size; to be erected at 1736 and 1738 Buckingham place; to be of stone front, have hardwood interior finish, mantels, electric light, etc. For J. B. Fox, a three-story and basement flat building, 25 by 83 feet in size; to be erected at 553 Dearborn avenue; stone front, electric light, steam heating, etc.

Cincinnati, Ohio.—The condition of the building business is not such as to make contractors feel very happy, as their books are closed. Building permits showed a decided falling off both in point of numbers and values. The causes therefor are too well known to be mentioned again. Let us hope for better times, and in this connection I am glad to say, that a round of the architects exposes a healthful, hopeful outlook for the spring. Of the nature of the improvements, not much can be foretold as yet.

Architects S. Hannaford & Sons report as follows: For Mr. James M. Glenn (Cincinnati *Tribune*), a store building; materials: pressed brick and iron, elevator, steam, asphalt roof; size, about 50 by 90 feet; four stories high; cost not given. High school building at Hillsboro, Ohio; materials not stated, as well as cost; but will be complete in every detail. Town Hall at Danville, Kentucky; materials: pressed brick, steam, slate roof; cost, about $8,000. Residence for Dr. R. H. Reemelin (Elm near Fourteenth streets), Cincinnati; materials: pressed brick, tin roof, furnace, grates, mantels, etc.; cost, $10,000. Residence for William Scully; materials: pressed brick, slate roof, grates, mantels, furnace, stained glass, etc.; cost, $9,000.

Architects Crapsey & Brown report: For Ninth Street Baptist Church a mission chapel; materials: frame, slate roof, furnace, gas, plumbing, stained glass, etc.; cost, $3,500.

Architects Richter & Wessling report: For C. C. Long, care Eighth District School, Cincinnati, a residence; materials: pressed brick, slate roof, gas, plumbing, mantels, grates, furnace, stained glass, etc.; cost, $5,000.

Architect A. O. Elzner reports: For himself, a residence, to be built of frame and brick, slate roof, gas, plumbing, furnace, stained glass, etc; cost, $4,000. A dwelling for Cassily C. Cook, Cincinnati; materials: pressed brick, slate roof, gas, plumbing, grates, etc.; cost, $3,500.

Architects Brink & Kunz report plans for a flat for Mr. Philip Krug, Cincinnati; materials: pressed brick, slate and tin roof, wood and iron mantels, gas, plumbing, etc.; cost, $20,000.

Architect Gustave W. Drach has prepared plans for a fine residence for Mr. Cesimer Werk, at Westwood, Ohio; materials: stone, slate roof, gas, plumbing, furnace, grates, mantels, stained glass; cost, $20,000.

Architects Giannini & Moorman report: For Joseph Trevor, Cincinnati, two houses in Avondale; materials: frame, shingle roof, gas, grates, mantels, plumbing, etc.; cost, $9,000.

Architects Boll & Taylor have prepared plans for a residence for A. Erkins, Seventh near Vine streets, Cincinnati; materials: buff brick, slate roof, furnace, grates, mantels, stained glass, gas, plumbing, etc.; cost, $4,000.

Architect W. W. Franklin has prepared plans for a fine residence for A. Baum; materials: pressed brick, slate roof, stained glass, gas, plumbing, grates, mantels, electric fixtures, etc.; cost, $10,000.

Architect S. S. Godley reports: For Charles Fleischman Company, at Riverside, Ohio, a large warehouse; brick and steel construction; cost, $20,000. Also, for Joseph Freiberg, Cincinnati, a residence; materials: pressed brick, slate roof, hardwood finish, gas, grates, mantels, furnace, hot-water heat; cost, $20,000.

Detroit, Mich.—Architects John Scott & Co.: For the Ireland & Mathews Manufacturing Company, a three-story brick factory building; size 40 by 120 feet; cost $12,000.

Architect R. E. Raseman: For John C. Sheerer, a two-story double brick residence; to cost $5,000. For the German Evangelical Lutheran Church Society, Ann Arbor, Michigan, an 80 by 100 feet church building, brick and stone, heated with blower system; cost $30,000.

Architects Mortimer L. Smith & Son: For J. B. Wilson, a three-story brick factory; size 50 by 175 feet; cost $12,000.

Architect George W. Meyer: For J. H. Leppee, a two-and-a-half-story brick and stone residence, on Lincoln avenue; cost $70,000. For Miss Mattie Cooper, a brick and stone residence; cost $10,000.

Architect E. A. Walshe & Son: For Mrs. Phil S. Chapoton, a two-and-a half-story field stone residence, to be built on Sheridan avenue; size 32 by 48 feet; cost $5,000.

Architect Harry W. Chamberlain: For Henry W. Holcomb, a six-story brick and stone apartment building; size 48 by 103 feet; cost $55,000.

Architect William S. Joy: For E. S. Dean, a two-story frame residence; to cost $5,000.

Architect S. C. Falkinburg: For the United Presbyterian Society, a brick parsonage; to cost $5,000.

Architect J. E. Mills: For E. Reynolds, a two-story brick and frame apartment building; to cost $7,000.

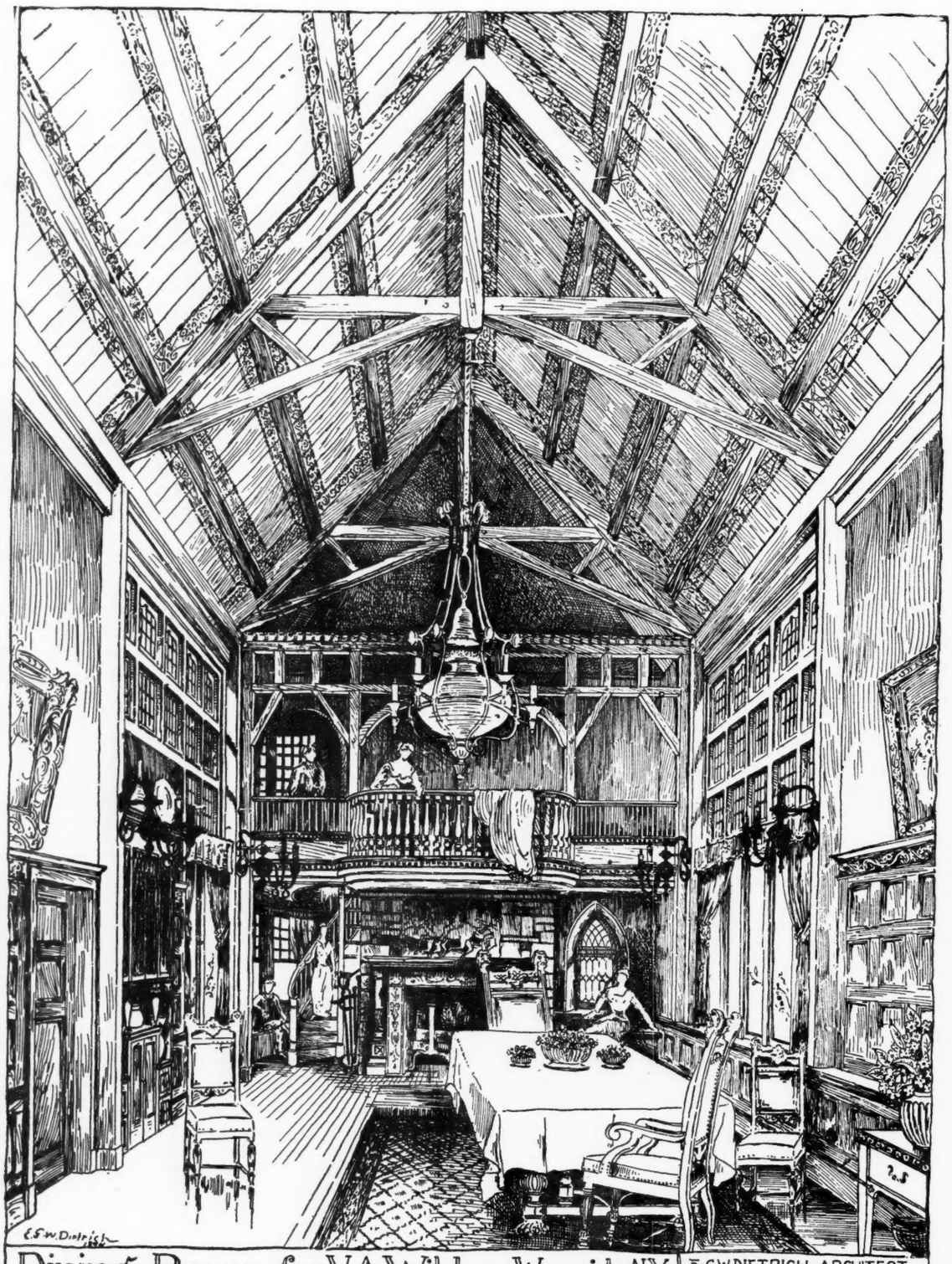
Architect E. C. Van Leyen: For T. B. Sibley, a brick warehouse; size 25 by 80 feet; to be erected on Atwater near Riopelle street. The Third German M. E. Society will erect a brick church on Livernois avenue near Michigan avenue; to cost $6,000.

RESIDENCE OF A. B. TOWERS, CHICAGO.

GEO. W. MAHER, ARCHITECT.

ARMORY BUILDING, CLEVELAND.

C. F. SCHWEINFURTH, ARCHITECT.

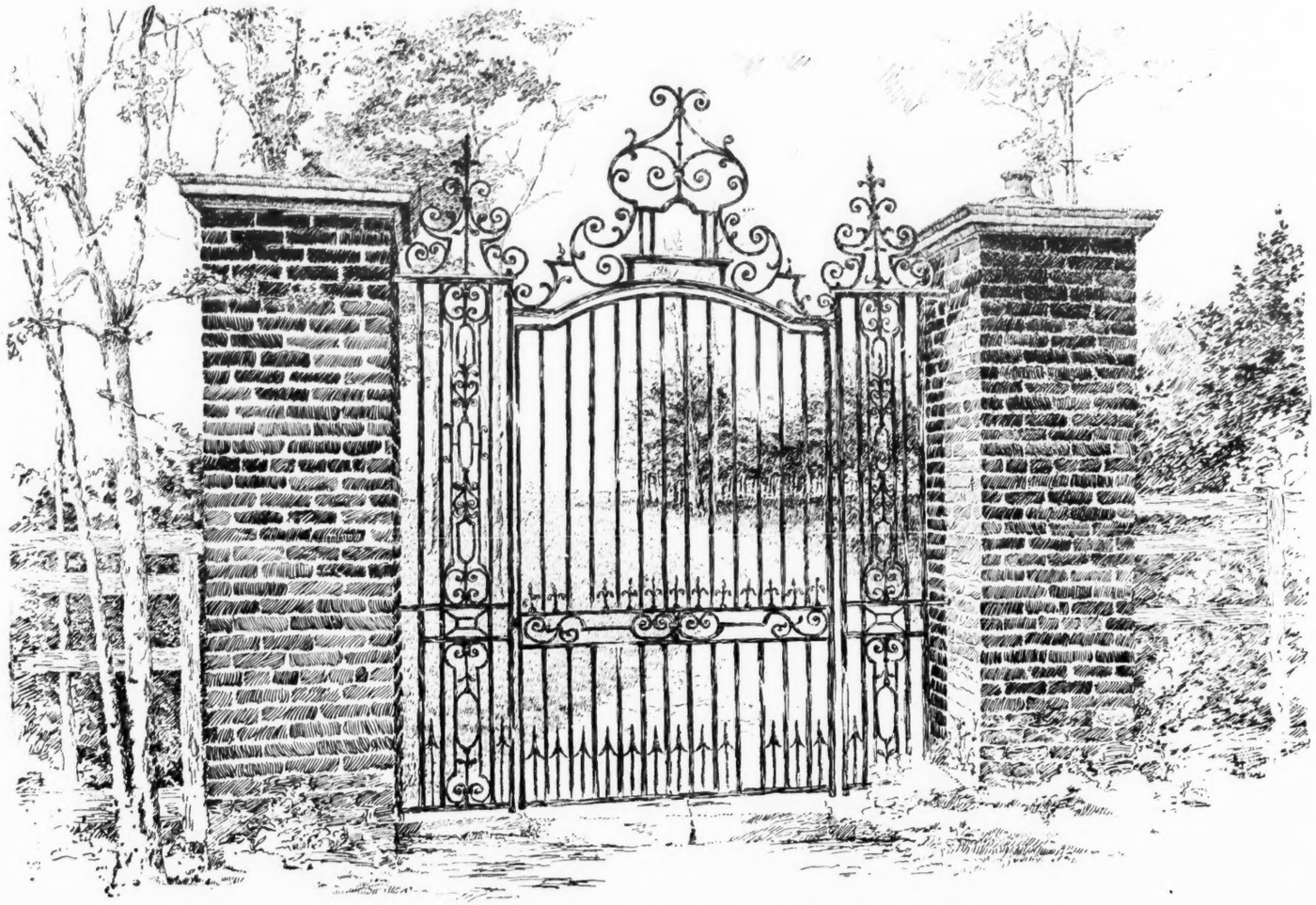


Dining Room for V.A. Wilder. Warwick N.Y.

E.G.W. DIETRICH · ARCHITECT · 18 BROADWAY · NEW YORK

INTERIOR VIEW, THIRD PRESBYTERIAN CHURCH, ROCHESTER, NEW YORK.

ORLANDO K. FOOTE, ARCHITECT.



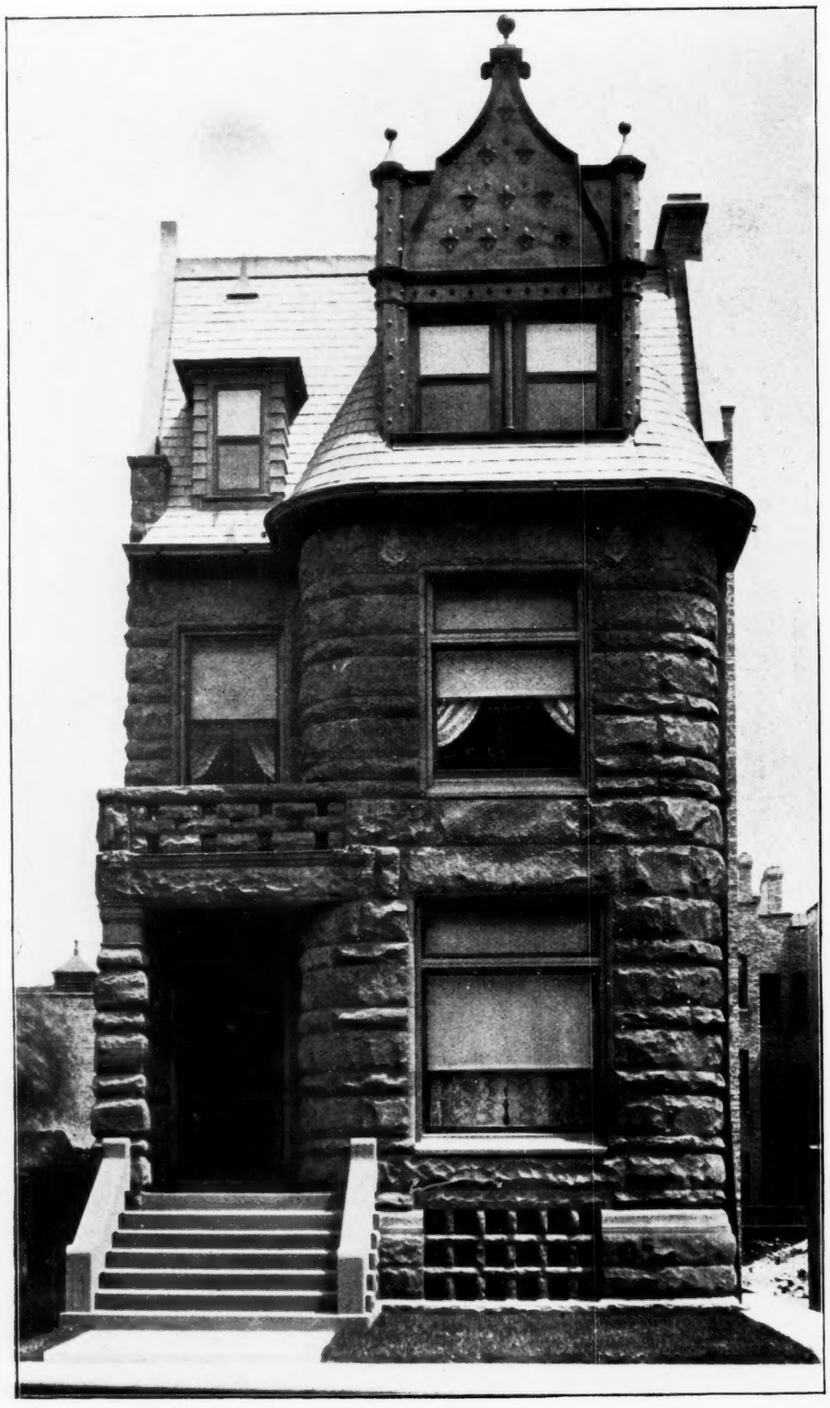
COLONIAL GATEWAY AT WESTOVER, VIRGINIA.

RENDERING BY JOHN A. ROGERS, FROM PHOTOGRAPH.

STORE BUILDING, CLEVELAND.

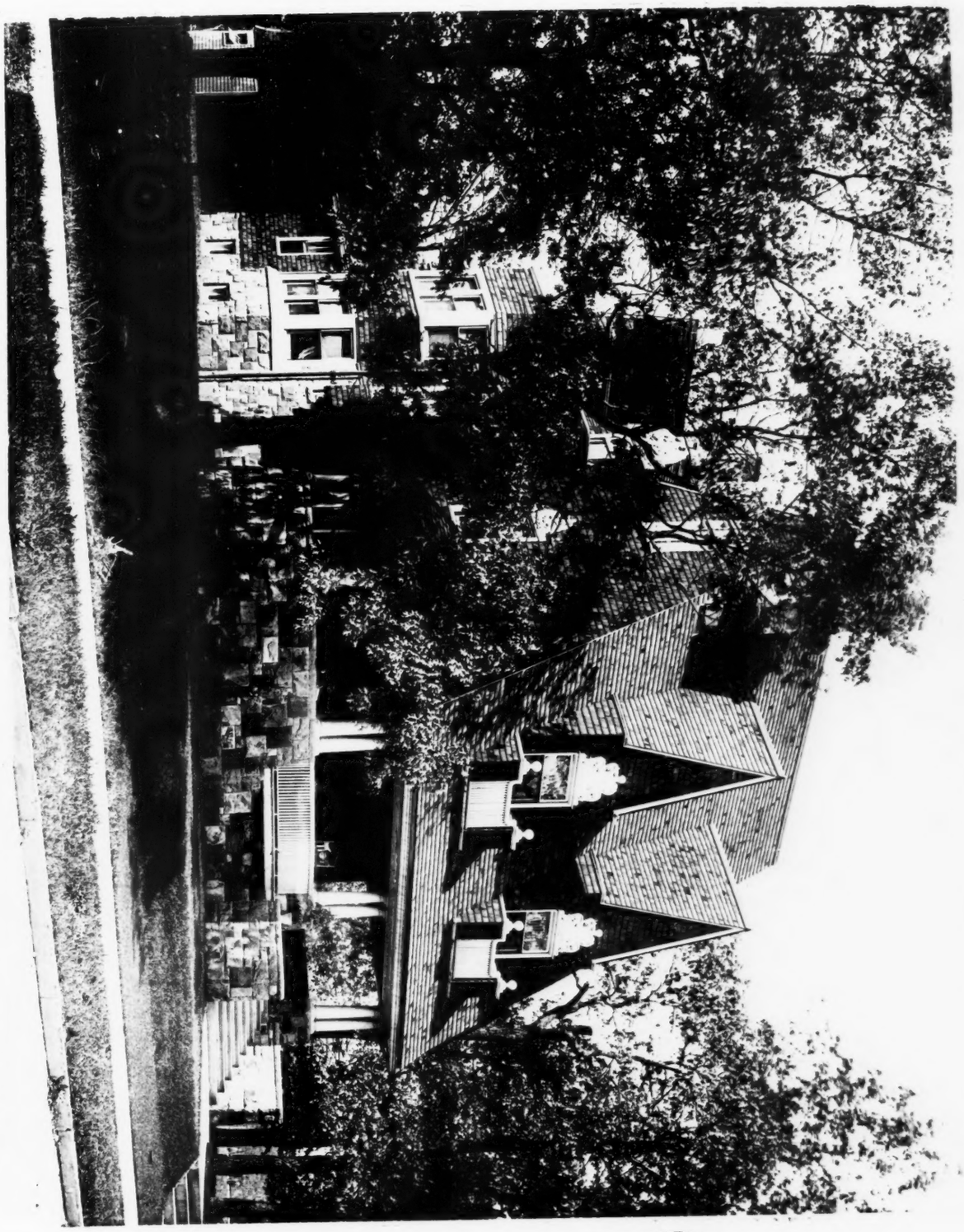
C. F. SCHWEINFURTH, ARCHITECT.

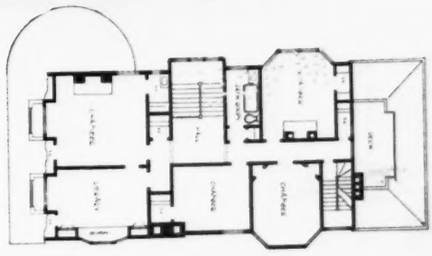
MANLY N. CUTTER ARCHT.
203 Bro'way New York City.



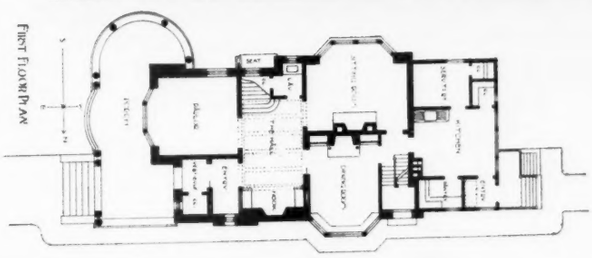
RESIDENCE OF STEWART SPALDING, CHICAGO.

J. K. CADY, ARCHITECT.





SECOND FLOOR PLAN



FIRST FLOOR PLAN

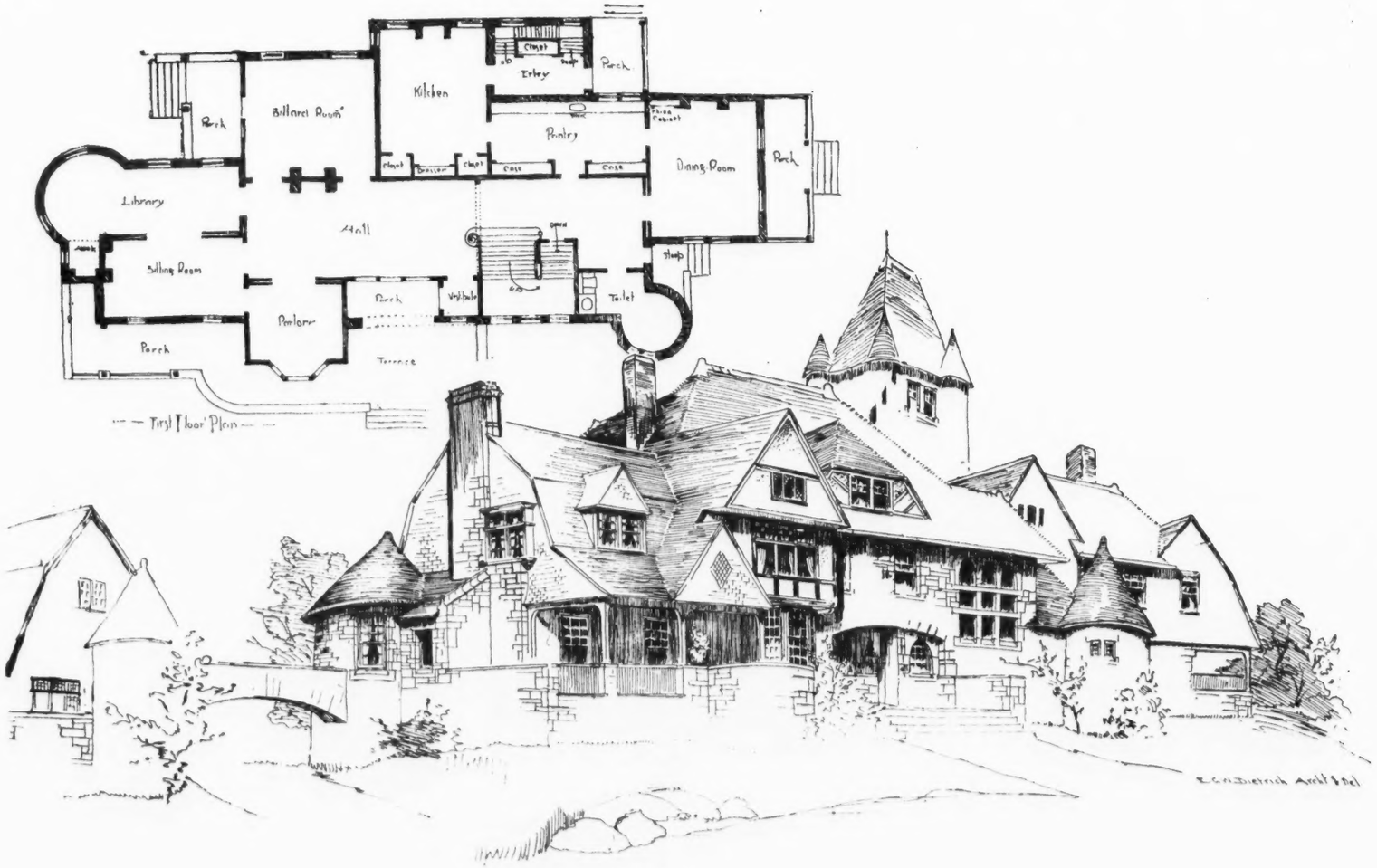
RESIDENCE OF ARCHITECT MYRON H. CHURCH, CHICAGO.

CHURCH & JOBSON, ARCHITECTS, CHICAGO.

INLAND ARCHITECT PRESS.

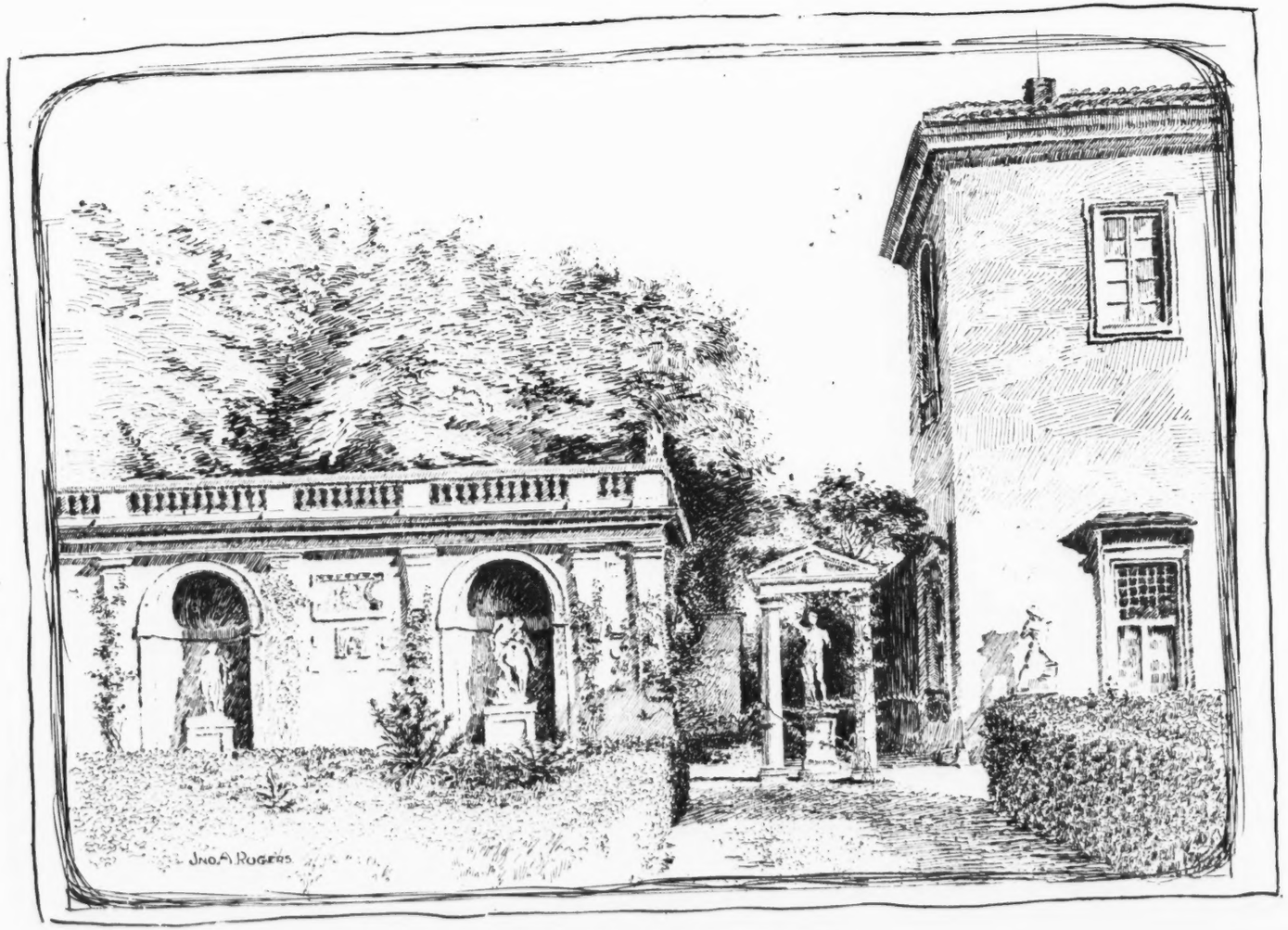
RESIDENCE, ST. LOUIS.

PEABODY, STEARNS & FURBER, ARCHITECTS.


Kitchen
Entry
Closet
Porch
Billiard Room
Pantry
Dining Room
Porch
Library
Hall
Sitting Room
Porch
Parlor
Porch
Vestibule
Toilet
Terrace
First Floor Plan

DETROIT TELEPHONE EXCHANGE BUILDING.

GORDON W. LLOYD, ARCHITECT.



VIEW IN THE MEDICI GARDENS

RENDERING BY JOHN A. ROGERS, FROM PHOTOGRAPH.

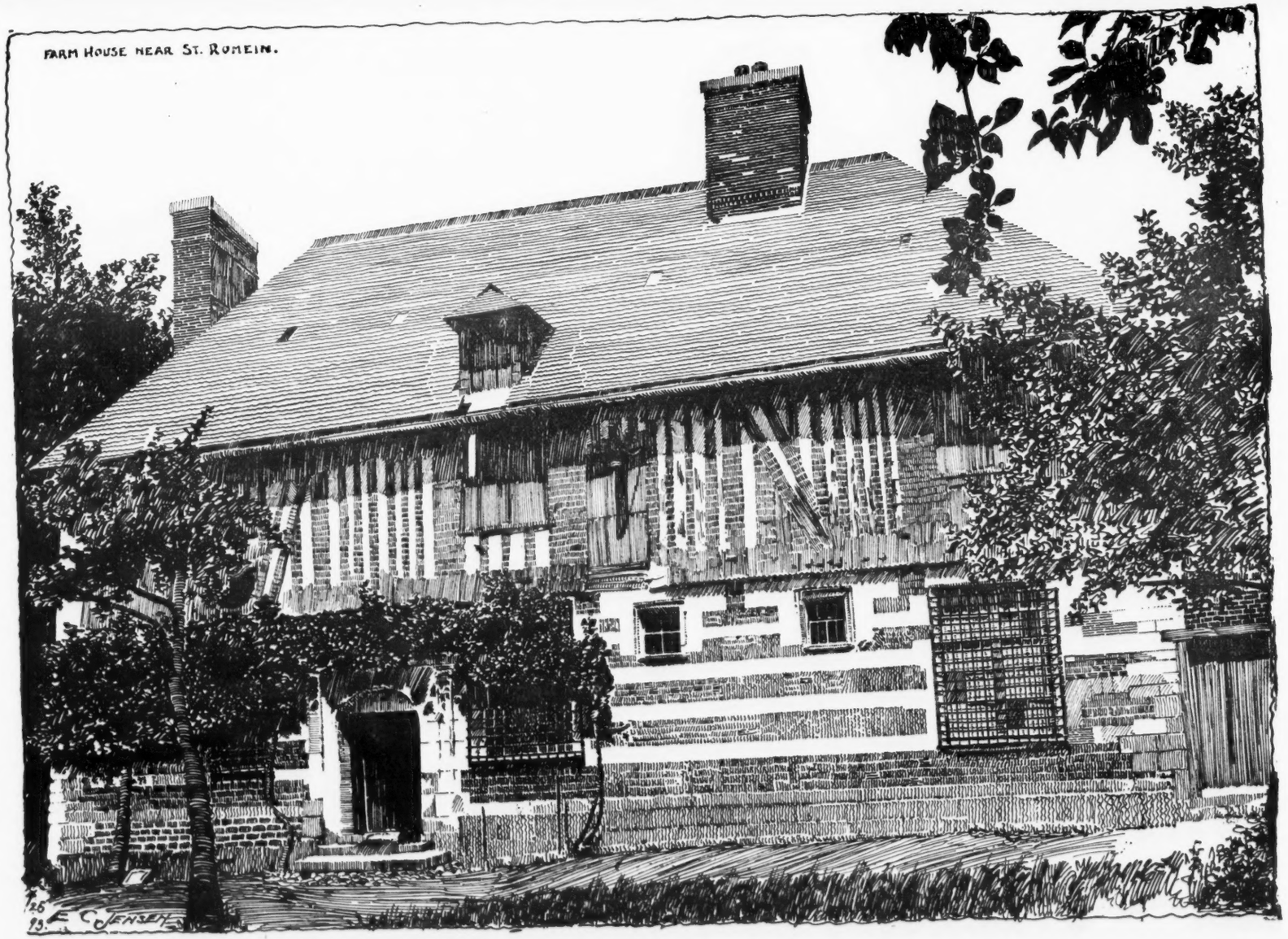
HOTEL CADILLAC, DETROIT, MICHIGAN.

JOHN SCOTT & CO., ARCHITECTS.

"Rural Sketches."

Cobb's Tavern
Canton. Mass.

HOUSES, CHICAGO.


FARM HOUSE NEAR ST. ROMEIN.
E. C. JENSEN