

THE AMERICAN ARCHITECT

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No. 1877



THE CAPITOL

Designed by Michael Angelo. Building in which the Inaugural Meeting of the Congress was held

NINTH INTERNATIONAL CONGRESS OF ARCHITECTS

By GEORGE OAKLEY TOTTEN, JR., A. A. I. A.*

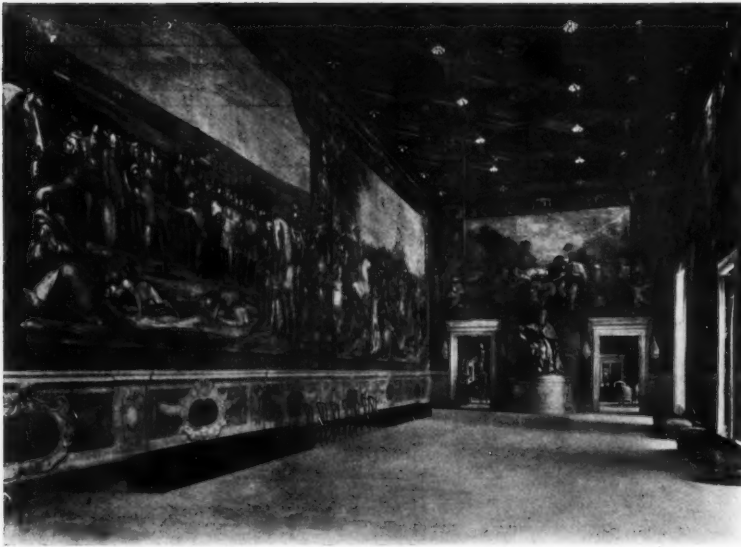


"All roads lead to Rome," quoted Mr. Pond in his interesting speech at the farewell banquet of the IX International Congress of Architects. By these roads come architects from every quarter of the globe. It was truly an International Assembly. There were fewer architects of the country of which we were the guests than had been the case in any preceding Con-

gress, and the visiting architects were given an unusually prominent part. Even far-away China and Japan were represented, and all the countries of Europe save Turkey; Mexico and Central America sent representatives. From our own country we had about twenty members, while there were some sixty in the party that came from England. The total representation, however, was not as great as usual, there being between four and five hundred in comparison with about 1,500 at the Vienna Congress in 1908.

There were several reasons for this: In the first place, from Italy only architects

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SALA DEGLI ORAZI E CURIAZI

The Inaugural Meeting was held in this beautiful room

were admitted and not architect engineers and architect contractors, for in Italy the men who practice architecture only are making great efforts to have all architectural design under their control and not to have the work both designed and constructed by the same man; the cholera scare kept many away, and the threatening war conditions. Notwithstanding these drawbacks, the Congress was a pleasant one, and our hosts had gone to endless trouble to make it a great success.

The subjects discussed were interesting, and no spot in all the world is quite so absorbing to an architect as "The Eternal City." It is always refreshing to return to it and to find ever new inspiration in "The glories that were Rome" twenty centuries ago, in the buildings of the Renaissance, and in the work of today as exemplified in the monument to Victor Emmanuel II, as great in its way as any of the monuments of the past.

The Congress, under the patronage of His Majesty, the King of Italy, with the Minister of Foreign Affairs, and the Minister of Public Instruction and of Fine Arts, as Honorary Presidents, held its Inaugural Meeting October 3, at the Capitol in the *Sala Degli Orazi e Curiazi*.

The address of welcome was followed

by an eloquent speech from the Minister of Public Works, giving to architecture her notable place in the art and work of the world.

Greetings from the countries represented, presented by the official delegates, and a reply from Minister Sacchi, closed the meeting.

A visit was made to the Capitoline Museum, where every opportunity was afforded to study its treasures.

The day closed with a reception at the Capitol.

The preceding day, a meeting of the Permanent Committee had

been held, visits made to the Pantheon and to the monument of Victor Emmanuel II, a dinner given by the Committee of Organization to the official delegates and the members of the Permanent Committee, and a reception by the Artistic Associations of Rome and the Committee of Organization, held in the rooms of the International Artistic Association.

On the morning of October 4th the first regular meeting for the discussion of themes was held at the Castle of St. Angelo, where meetings were continued the three succeeding days.

Theme I. Reinforced Concrete—Its employment in different countries and the opportunity for its application to artistic construction from the technical and decorative point of view.

The principal speaker was M. Cloquet, of Belgium, who, in a long and carefully prepared paper gave a history of the use of reinforced concrete, spoke of its applicability to certain work and the method of employing it. He suggested that it might work a revolution in received ideas of architecture as it afforded an opportunity of erecting entire structures in homogeneous masses.

M. Cloquet spoke of the use of concrete at first in imitation of stone and wood,

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but asserted there must be found for it its own forms. "The main issue," he said, "appears to be, does reinforced concrete present opportunities for new form in architectural treatment? Much can be done with it which is, for various reasons, almost impracticable with ordinary materials, and it must seriously be considered whether these revised conditions afford an opportunity for the creation of an original and modern school of architecture, and for a modification of our conceptions of what is good architectural style. It is, perhaps, too early in the history of the material to give a definite reply to a question of such importance. If our traditional conceptions of architectural form are to be modified, it should only be as the result of careful study, but it is submitted that the change in modern construction can easily be the precursor of a change in what is now accepted as architectural law."

Sig. Boldi presented a paper consisting largely of extracts from his printed work on "Reinforced Concrete and Its Decoration."

A discussion followed.

No vote was taken on this theme.

Theme II. Duties and Rights of the Architect with Regard to his Client.

Herr Bauman offered a series of "Rules to serve as the basis of a bill regarding the legal protection of the architectural profession, the formation of Chambers of Architects, and the laws affecting the profession." The paper, much too long to be given here, did not differ in essentials from the usual rules governing the practice of the profession in America.

It was suggested by Sig. Boldi that it might be best to nominate a committee to take up the question carefully and report at the next Congress.

First vote: The Congress decides that the architect should not receive any com-

mission, except from his client, whether his client be the State, a city, an administration, or an individual.

Second vote: The Congress decides to leave the further consideration of this question to the Permanent Committee.

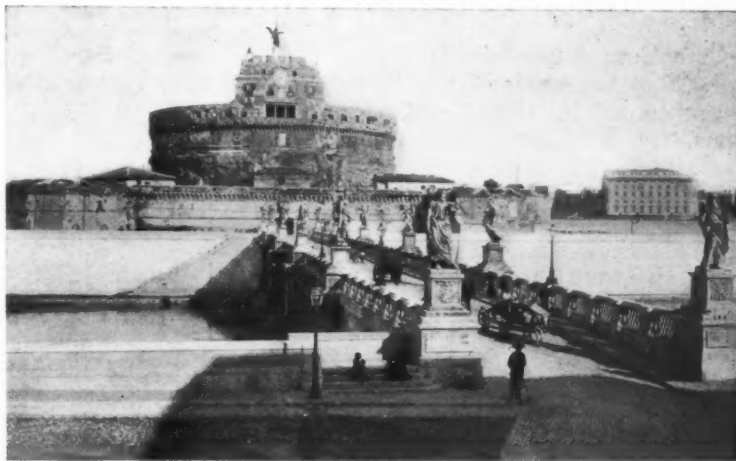
Theme III. The Technical and Artistic Education of the Architect, and the Architect's Diploma.

This subject was in charge of Messrs. Louvet of France, Simpson of England, and Hamlin of America.

Very full statistics and details were given from Italy, Germany, Austria, Belgium, Canada, Denmark, Spain, America, France, Holland, England, Portugal, Hungary, Russia, Sweden and Switzerland, and the following vote was passed:

I. That the right to the title of architect be restricted to those who have obtained it at the close of a regular examination, passed after a course of artistic, technical and scientific studies.

II. That the title of architect be put in the same rank with the title of Doctor



BRIDGE AND CASTLE OF ST. ANGELO

The discussions took place in an auditorium connected with the Castle

of Letters, Doctor of Medicine, etc.

III. That schools of architecture may be varied in different countries, but shall be governed by the same general rules.

IV. That entrance to the schools of architecture shall be obtained only by students who have received in preceding schools general culture the same as, or

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THE VILLA MEDICI, NOW THE FRENCH ACADEMY IN ROME

America and Spain have recently established Academies in Rome and others are soon to be founded by Portugal, Russia, Germany and Great Britain.

analogous to, that demanded for other liberal professions.

On the added theme, Artistic Ownership or the Copyright on Works of Art,

The Congress resolved:

I. That the work of architecture should be protected in all its artistic manifestations.

II. That all architectural designs, of exteriors or interiors, plans, sections, and the decorative details, expressing the first idea of the architect, should be protected.

III. That the edifice is only a reproduction upon the ground of the architectural drawing.

And the Congress renews the resolution:

That the work of architecture and all the designs that compose it, together or separately, as well as the construction, and all other reproductions, be protected during the life of the author, and

for a period of at least fifty years after his death, as also all artistic works in painting, sculpture or other form, in all legislation and in international conventions.

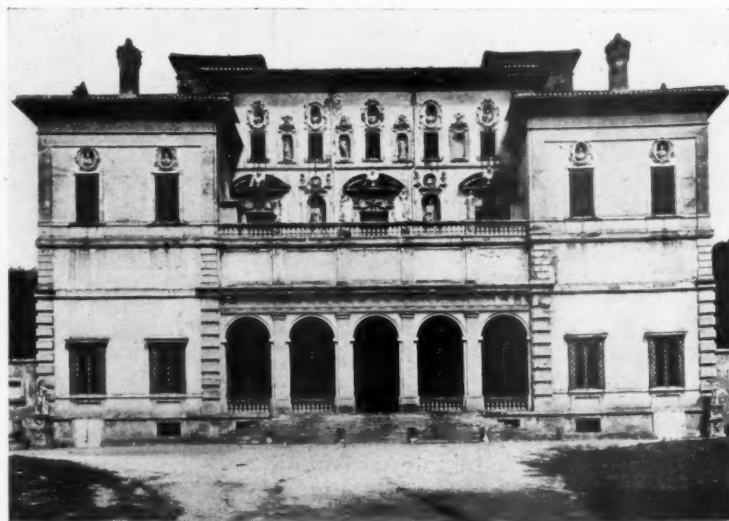
Theme IV. Considerations as to Modern Architecture.

Of the interesting papers presented, the most important was that of Sig. Pasquale Malcangi, from which the following extracts are taken:

"An architecture which is to endure as a monument of an age and of a people, must be intimately connected with the past."

"At the present day, architecture is a play of fancy, a skillful combination of forms. Anarchy in taste is now fashionable under the banner of liberty and fancy, forgetting that fancy must be regulated by reason."

"Art is perpetually being evolved. The Greeks had their temples, the Romans



VILLA BORGHESE

Designed by Giovanni Vasanio. The galleries were visited by special invitation from the Minister of Public Instruction

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TEMPLE OF VESTA AT TIBUR

had their amphitheatres, fora and baths, the men of the Middle Ages their cathedrals and communal palaces, and we of today have our homes. And the house is the symbol of modern civilization."

"Railway stations, markets, abattoirs demand from architecture new and appropriate forms, and the new style should be modest, pliable, varying with the varying needs and characteristics of different countries worthy of the progressive science of this utilitarian age which always seeks the useful, even in the creation of the beautiful."

"The most distinguished artificer has always been the man who could interpret through beauty the most intense feeling that stirred the souls of his own time."

"Fortunately, the

time is gone by when the use of innovations was considered the only way of safety, when every exaggeration was received with applause, and the tedium of its perpetual and restless novelty begins to be felt. The work in which no creative heartbeat nor respect for the purity of art is revealed, must be set aside and forgotten."

"The new architectural creations must express themselves with originality and in every way, never separated, however, from the great tradition of the art of the compasses; there must be no harsh division, no abnormal caprice, but a continuation of the age-long idea of beauty, another flower of that eternal rose which architecture has caused to unfold in the world, a logical evolution of all our previous æsthetic life."

"Creation by leaps and bounds is an absurdity; sudden detachment from the past is folly; prodigal and absolute innovation is a disaster."

On this theme no vote was taken.

Theme V. The Execution of Works of Architecture for the State and for Other Public Administrators.

The Congress meeting in Rome—repeating and confirming the decision in London in 1906, resolves that the distinction between the exercise of the art of architecture and that of the engineer should be rigorously observed,



VILLA ALBANI

At the Garden Party, given to the Members by Prince Torlonia, the Gallery was opened to visitors, for the first time in twenty years.

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And in consequence, therefore decides:

I. That works of architecture to be erected for States, Communes, or other public administrators, after competition or otherwise, should be entrusted only to qualified architects.

II. And in order that monumental constructions may comply with the demands of the Art, in every case the designs, which should be the work of qualified architects, should before construction be approved by an Academy of Fine Arts, or a Commission of Fine Arts, the majority of whose members are architects.

Theme VI. The Utility of a Dictionary of Compared Terms in Architecture.

M. Poupinel, of Paris, the Secretary General of the Permanent Committee, presented a valuable paper showing the need of such a work and the care necessary in preparing it. Two sheets of eleven columns comprising eighty-six words and their equivalent in ten languages, accompanied the paper.

It remained, Mr. Poupinel said, for the Congress to decide whether the work should be continued by the Permanent Committee and developed for the next International Congress.

A vote was taken the following day:

"The Congress recognizing the utility of a dictionary of compared terms in architecture, votes that the Permanent Committee organize an International Commission to continue the work commenced and to present the work at the next Congress."

The Congress suggested that designs and figures accompany the terms to insure precision of details.

Theme VII. Foreign Academies in Rome; Their History; Studies and Work of the Students; Influence Exercised by These Schools in the Countries They Represent.

M. Daumet, of France, the honored President of the Permanent Committee, a former Grand-Prix de Rome and a student in the Academy sixty years ago, spoke of the work of the French Academy. Senor Valesques, of Madrid, gave an account of the Spanish Academy.

and Mr. Totten, of Washington, D. C., spoke on the American Academy. Senor Terra, of Portugal, stated that a church in Rome belonging to Portugal was to be used as a home for their School, soon to be opened. Count de Suzar, of Russia, said the Russian architects were endeavoring to establish a School in Rome, and from England and Germany came word of the same effort.

The following notes from the paper on the American Academy are given, as the subject is of special interest to American architects:

"The American Academy in Rome, established in 1894, was made possible largely through the efforts of Mr. Charles F. McKim and his friends. It is supported by private contributions and has no connection whatever with the United States Government. The Academy was opened at the Villa Aurora in the Ludovisi district. The following year Mr. Henry Walters, of Baltimore, purchased the Villa Mirafiori on Via Nomentana, including the large and beautiful garden which surrounds it, and gave it to the School, a much appreciated



THE BATHS OF HADRIAN'S VILLA

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gift as judicious as it was generous. "Recently the Villa Aurelia on the Janiculum has been bequeathed to the school, which will, in time, occupy this new site."

"Although the general outline of the work at the French Academy was to be followed in the main, it was the desire of the founders that the curriculum of the American Academy should be determined to meet the special needs of the American students.

"The students are chosen by competitive examinations from male candidates, citizens of the United States. They must present diplomas certifying to their completion of the required work of certain schools, or in default of attendance at these schools, must give evidence of the satisfactory completion of certain courses of study. Three students are thus selected every year, one each for the subjects of painting, sculpture and architecture. The course of instruction covers a period of three years.

"The architectural students are required during the first year to make a restoration of a classic building, the second year one of the Renaissance period and the third year either Renaissance or classic at their own option. During their whole course they are constantly occupied with sketches, studies, reproductions and measured drawings. The painters and sculptors during their stay at the school are required to make copies of important works of art, in addition to original composition. One of the problems given the second year is that of a

building designed by the architect, giving space for decorative sculpture and mural painting to be worked out by the painter and sculptor. This work is thus a combined effort in the three arts. The purpose of the school is not so much to train easel-painters and sculptors of detached pieces as to prepare decorative painters and architectural sculptors for working in accord with the principles of architectonic design. The Academy is differentiated from others

in Rome by the co-operative work of the painters, sculptors and architects."

On the subject of Plans for the Laying-Out and Aesthetics of Towns; Building Regulations,

Herr Fassbender, of Vienna, advocated the creation of special chairs in technical schools where those studying architecture could learn the rules for the modern construction of cities. The problems of the construction of cities, he said, are certainly the greatest and most difficult required of the modern engineer, and their correct solution is of enormous

importance. As the cities now have their laws regulating the construction of buildings within their limits, so the state should have its laws controlling the construction of cities.

"The construction of cities is the monumental expression of true civic pride, the nursery of the purest love of country; healthful and comfortable housing should be secured for their citizens, favorable circumstances for their industry and commerce; it serves not only municipal and individual interests, but is of immense



TIVOLI. VILLA D'ESTE
A delightful hour was spent in the Gardens

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importance and influence to the country."

Senor Pallares, of Mexico, elaborated a scheme for considering different sections of the city as separate parts of the city plan, giving each division into the hands of an architect or a group of architects working together, thus insuring unity in each section and its correct relation to the whole. He would divide the city into general centers, one for Government buildings, churches, theatres, educational institutions, another for commercial interests, another for habitations, each division to be treated as a whole, but at the same time as a member of the architectonic organism that is called a city.

It is to be regretted, he said, that the laws are not so made or the cities so governed, that there should be assured to each family a place of habitation worthy of the name. Instead of unnecessary monuments and edifices there might well be built structures suitable for human homes provided, if necessary, by the cities as they now provide water and lights. It might even be, he added, that in each country, there should be built one city really beautiful, from which business and speculation should be excluded, where theatres, concert halls, libraries, expositions, gymnasiums, churches, might encourage and make known to all the people the manifestations of spiritual culture and intellectual development, cities that would be shelters for those who felt the "*nost algie du beau*."

Mr. Geo. B. Ford, of America, in a paper on "The Architects' Fatal Error with Regard to Planning Cities," deprecated the failure of the architect to sufficiently consider the point of view of the business man, the economist and the social worker.

Count de Suzar, of Russia, proposed the consideration of a new subject, the study of seismic phenomena in relation to architecture, in order to find, if possible, the best material and method of building in countries subject to earthquakes. A committee was appointed to report later, and Sig. Cannizzaro, of Messina, invited to a banquet the next day, those most interested in the subject, including members from Italy, America, Portugal, Great Britain, Japan, Hungary and France.

The following proposition was added to Theme V:

The Congress begs the Royal Government of Italy to take the initiative in the formation of an International Commission of the representatives of countries subject to earthquakes, in the effort:

(a) To collect all information not only on the subject of seismology, but also regarding the stability of construction in seismic countries;

(b) To formulate rules and methods of construction for use in such countries.

A paper by Max Hertz Bey on "The Conservation of Monuments in Egypt," gave evidence of the great care of the Egyptian Government in regard to the preservation of the treasures of its different epochs, the gigantic creations of the Pharaohs, the remains of the Greco-Roman civilization, the churches and convents of the Copts, and the charming manifestations of Saracenic art. For years, a large sum of money has been annually expended in their care, nearly \$150,000.00 in all having been spent on the Mosque et-Marclani alone, and \$200,000.00 on the Mosque of Sultan Hassan. "Egypt," said M. Hertz Bey, "is keeping step with the other countries in this work."

The "Introduction of the IX International Congress of Architects," prepared by M. Poupinel, of Paris, Secretary General of the Permanent Committee, was an exceedingly valuable paper. In it the subjects to be discussed at the Congress are grouped under four general heads:

I. The Education of the Architect. II. The Architect. III. Architecture. IV. Various Questions.

Under each is a resumé of the subject and, giving page and author's name, a list of all papers relating to it published in the eight volumes of the Reports of the Congress. The paper represented an enormous amount of systematic work.

Invitations to hold the next International Congress of Architects in Russia, Germany, Greece and the United States, were received by the Permanent Committee. After heated debates on the advantages and disadvantages of these various countries the question was put to vote. Russia obtained the largest number of votes, America receiving but two less. The greatest arguments against America were the distance from many other interested countries, and

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the great expense of the journey. The Russian members have cordially assured us they will gladly vote to hold the following Congress in Washington.

November, 1914, is the date set for the next Congress, St. Petersburg, being at that season of the year in all the splendor of its winter regalia. A trip to Moscow is also planned.

For the members of the IX International Congress, numberless visits had been arranged to the expositions and the places of interest in the city, and various excursions to Ostia, Subiaco, Orvieto, Tivoli and Villa Hadrian, Anagni and Ferentino, Corneto, Frascati, Viterbo, and Cori, Fossanova and Ninfa.

A garden party was given in honor of the Congress at the Villa Medici (Vascello), a reception at the Villa Albani, a tea at the Casa Moderna, a reception at the Palazzo Della Belle Arti and an evening festival at Castel S. Angelo.

An excursion to Venice was arranged for the two days immediately following the close of the Congress.

Of the excursions in the vicinity of Rome, that to Tivoli and Villa Hadrian was the most delightful. The location of Tivoli, high up on the hill, reminded one somewhat of Toledo. We went by special train, early in the morning. Arriving at Tivoli station we found carriages awaiting us and first took a drive about the town, that is really located on a peak. We crossed the Ponte Gregoriano to another peak from which we had a wonderful view of the remarkable cascade, more than 350 feet high, formed as the River Anio leaves shafts driven through the rock of Monte Catillo to protect the town from inundations.

The outline of Tivoli is very rugged and beautiful, the plain of the Compagnia, far below, stretches out for miles, and off in the distance is the faint outline of Rome.

After feasting our eyes upon the delightful view, we returned to the Villa D'Este to wander through its enchanting gardens, with their terraces, grottos and fountains.

On our way, on a rock above the water falls, we had passed the beautiful little Temple of Vesta, that most exquisite example of the circular temple.

After a sumptuous luncheon, served in a restaurant perched high above the cas-

cade, we again took carriages, this time for the Villa Hadrian.

What a place to dream in! To let one's imagination take flight! All the plan is distinctly marked and enough left of the architect's beautiful details to bring a picture to one's mind, perhaps even more lovely than the original. We wandered on and on, from lecture halls to baths, to the living quarters, to the library, the exedra, on, on, back to the Greek theatre. One of the French architects exclaimed enthusiastically "Ce n'est pas une Villa; c'est une Villé."

A visit to the Archaeological Exposition was of great interest. At the Diocletian baths, in one room there is a plaster model, a wonderful restoration of Imperial Rome, by M. Bigot, a former Grand Prix de Rome. This restoration, that it has taken seven years to construct, is about eleven meters in length and is a marvelous piece of workmanship. It is sincerely hoped the Metropolitan and other great museums will secure replicas of this remarkable work.

The members of the Congress were much indebted to Prof. Ricci for a lecture on the Imperial Forum, and to Sig. Boni for a lecture on Trajan's Column, and for a personally conducted visit to the Forum and the Palantine, when the eminent archaeologist explained his latest discoveries and his theories in regard to mooted questions.

At the garden party given by His Excellency Senatore Marchese L. Medici, after a very elaborate tea was served, there were delightful strolls through the beautiful gardens, and wonderful views from the observatory. But greatest of all was the interest of meeting the old Marquis and of hearing him relate how, serving under Garibaldi, he had been in this very spot while Rome was being bombarded. The Villa Aurelia, the prospective home of the American Academy in Rome, is but a stone's throw distant, and through the courtesy of His Excellency Ambassador Leishman, who occupies the Villa as the American Embassy, the members of the Congress were invited to visit it. The place is historically important, as having been the home of Garibaldi. The building is very interesting, the gardens wonderfully charming, and there is a marvelous view of all Rome and the surrounding Compagnia.

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The visit to the Monument of Victor Emmanuel II, was made by special invitation of the architect in charge. This monument, designed in the early eighties by Count Sacconi and dedicated last spring, is one of the great monuments of the world. Situated at the end of the Corso on the Capitoline, it dominates all Rome. It is of noble design, beautiful proportion, and exquisite workmanship.

Unstinted praise and thanks are due our cordial hosts for their unwearied kindness and generous thoughtfulness in our behalf. The President of the Congress, Sig. Giovenale, President of the Academy of San Luca, was an unerringly skillful, able and dig-

nified presiding officer. To the tireless efforts of the indefatigable worker, Sig. Canizzaro, a member of the Permanent Committee and the President of the Executive Committee, the Congress largely owed its great success.

The farewell banquet, held at the Hotel Excelsior, brought to a brilliant close the nine days devoted to the International Congress in Rome.

The supplemental visit to Venice arranged for the following days was very delightful, full of charming receptions and interesting excursions, Venice in friendly rivalry vying with Rome to honor the International Congress of Architects, held in Italy.



Insignia of the
IX International Congress
of Architects

THE MADISON SQUARE GARDEN

IN response to requests received from subscribers, we are reproducing in this issue the ground floor and other plans, together with sections and exterior views, of the Madison Square Garden, Messrs. McKim, Mead and White, architects. This building will soon be razed to make way for loft and office buildings, which will form an important feature of the development now going forward in the Fourth Avenue section from Union Square to 34th Street.

It is most unfortunate that a building acknowledged to be one of the best examples of modern architecture on Manhattan Island should be allowed to pass. Aside from the fact of its architectural excellence the Madison Square Garden is today practically the only large amphitheatre in New York, available for those civic, military, amusement and social functions, that form such an important part of the city's life. Since its erection now more than twenty years ago, this building has effectively served many purposes until it has become a place of historic interest. No doubt some building will in the course of time supply the city's practical needs, but it can never fully replace "The Garden" in the public mind. Its architectural features need no detailed reference here. Their excellence is conceded. They are familiar to every New Yorker and to millions more who have visited the city.

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CUMBERLAND COUNTY COURTHOUSE, PORTLAND, ME. THE MADISON SQUARE GARDEN, NEW YORK.

FRONTISPIECE:—

HOUSE OF ANDREA PALLADIO.

ANNUAL CONVENTION OF AMERICAN INSTITUTE OF ARCHITECTS

THE programme of the forty-fifth annual convention of the American Institute of Architects now in session in Washington issued scarcely a fortnight in advance of the convention date, gives rich, even if somewhat belated, promise of work to be accomplished. Crowded into the three days' sessions there is apparently enough business of importance to fully occupy the attention of the delegates for a much greater length of time. And in addition to the reports of committees and topics announced there are others that might with profit receive most careful consideration. Among them the matter of appointing a committee

on public information in accordance with a recent recommendation of the Philadelphia Chapter, should not be overlooked. Perhaps this will be brought before the convention in the form of a resolution, but in any form the movement should receive general support. There is probably no matter of greater importance to the profession today than to be understood by the public.

Private owners, building committees, municipal officers, committees of Congress and the popular press all display the grossest ignorance of architectural practice and the ethics which govern it. That this is due in great measure to the apathy which has marked the attitude of members and officers alike of the organizations to which it might be expected the public could look for both information, and in case of published error, correction, there can be no question or doubt. It is equally certain that the time has arrived when this apathetic pose must be replaced by a vigilant and aggressive campaign of education. Appreciation can never precede comprehension. After the public has learned something of the architect's work and ideals from authoritative sources we may hope to receive some degree of public support born of appreciation, but until that time there is little likelihood of such a fortunate condition developing.

Another matter that it is hoped will receive the consideration to which its importance entitles it is a possible revision of the by-laws conferring punitive powers upon proper committees. It seems doubtful whether an organization without power or authority to discipline recalcitrant members can ever command faithful adherence to a rigid code of ethics. Charges have been made by non-members that compliance with the Institute code was in effect optional on the part of members—that delinquencies were often winked at, because there was no penalty attached to an infraction of the code. While this is not strictly true there is reason to believe that a change of by-laws correcting an apparent laxness, followed by a strict enforcement of the amended instrument, would result not only in greatly increased respect for the organization but also in greatly increased membership.

Of course there are many other subjects

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that might properly be brought before the convention, but in the light of events that have transpired within the past year it does not seem that any of them are clamoring

for attention so loudly as are those mentioned above. In the interest of both the American Institute of Architects and the profession at large they should receive it.

SEATTLE'S CIVIC PLAN

THE steps that are being taken by those appointed to solve the civic problems of Seattle, Washington, and to evolve a plan that will meet with approval and prevent those costly errors into which other cities have been inadvertently led, are worthy of something more than passing notice.

There is no question closely allied to the practice of architecture today that is receiving more careful and intelligent study than city planning. It is acknowledged that without the services of the architect, trained to his work, and keenly alive to the place it will have in the upbuilding of cities, the problem will fall short of a successful solution. That the co-operation of the architectural advisor is essential has been at the outset maintained by those who have so energetically and with rare perception, taken up the question of Seattle's future planning. The very voluminous report that has been prepared shows the value of this architectural co-operation, and in the working out of the scheme it may be confidently anticipated that the result will bring fame to its promoters.

The Municipal Plans Commission, to give it its official title, and of which Mr. Charles H. Alden, architect, is chairman, was created by an amendment to the city charter for the purpose of having prepared a general plan for the future development of Seattle.

The work of this Commission, together with the report of Mr. Virgil G. Bogue, the engineering expert, forms the report already referred to. This book is nine by twelve inches, contains 250 pages and more than 100 illustrations in halftone and reproductions of drawings. Unlike many reports, it is not a "dry" uninteresting statement of only local interest, but by reason of the broad treatment of the many details of the proposed scheme, and the introduction of plans and photographic views of other cities that have considered similar problems, this report is so broad in its

treatment of the subject as to be of unusual value.

One of the greatest obstacles to be met by a commission similar to that which has so efficiently served the interests of Seattle, is the representations of a group of sordid people who for reasons readily apparent seek to lead public sentiment along lines that would be of advantage to a few and rob the public of opportunities that once neglected can never be regained. Attempts to locate important buildings on certain sites were so insistent that it was only by concerted action that they could be overcome. Those questions ever present are a menace to civic growth and have so many times been injected into plans of municipal improvement as to have caused the abandonment of well-devised schemes for civic betterment.

The essentials of civic planning are well stated in the report as follows:

"In making such provision for the future development of the city, before its growth makes changes impossible, Seattle is to be congratulated. The necessity of comprehensive planning has been very generally realized by the important cities of the country within the last few years, and many cities have been engaged on the work of planning to secure the development of their municipalities so they might attain their true object of serving the people in an effective manner. Many of the older communities have delayed so long that relief from their faulty and indifferent plan is now practically impossible on account of the large expense involved in removing and altering existing work. The experiences of these communities make it evident that it is a wise policy for Seattle to begin at once its plans for the future. In delegating this task to a municipal plans commission Seattle has authorized the work at an opportune time, when difficulties, met by other cities where a similar course was not adopted, will be avoided."



CUMBERLAND COUNTY COURTHOUSE, PORTLAND, MAINE

MR. GUY LOWELL, ARCHITECT

MR. GEORGE BURNHAM, ASSOCIATE ARCHITECT

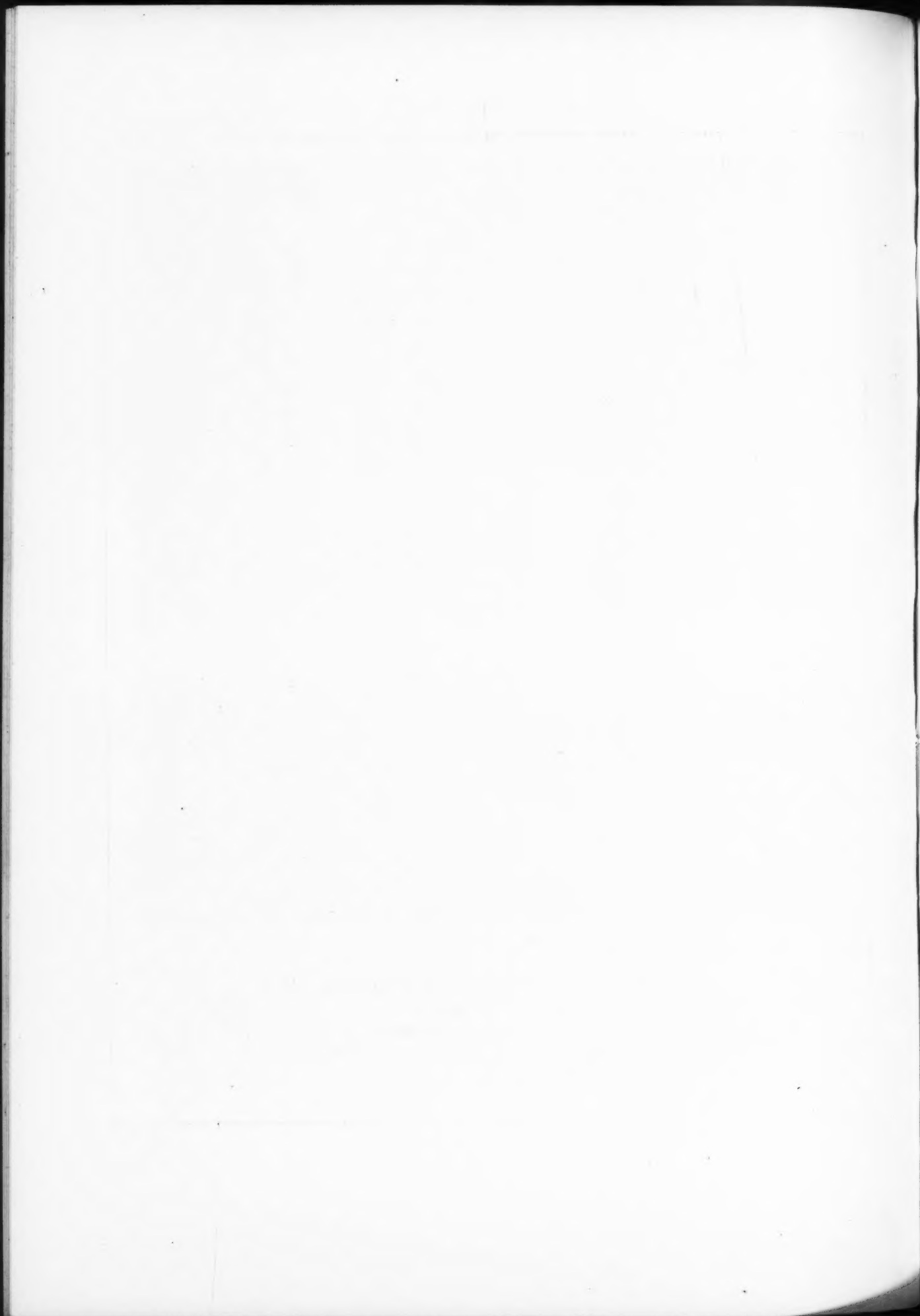


MAIN STAIRCASE

CUMBERLAND COUNTY COURTHOUSE, PORTLAND, MAINE

MR. GUY LOWELL, ARCHITECT

MR. GEORGE BURNHAM, ASSOCIATE ARCHITECT





ENTRANCE VESTIBULE



SUPERIOR COURT

CUMBERLAND COUNTY COURTHOUSE, PORTLAND, MAINE

MR. GUY LOWELL, ARCHITECT

MR. GEORGE BURNHAM, ASSOCIATE ARCHITECT





DETAIL OF FURNITURE—SUPREME COURT ROOM

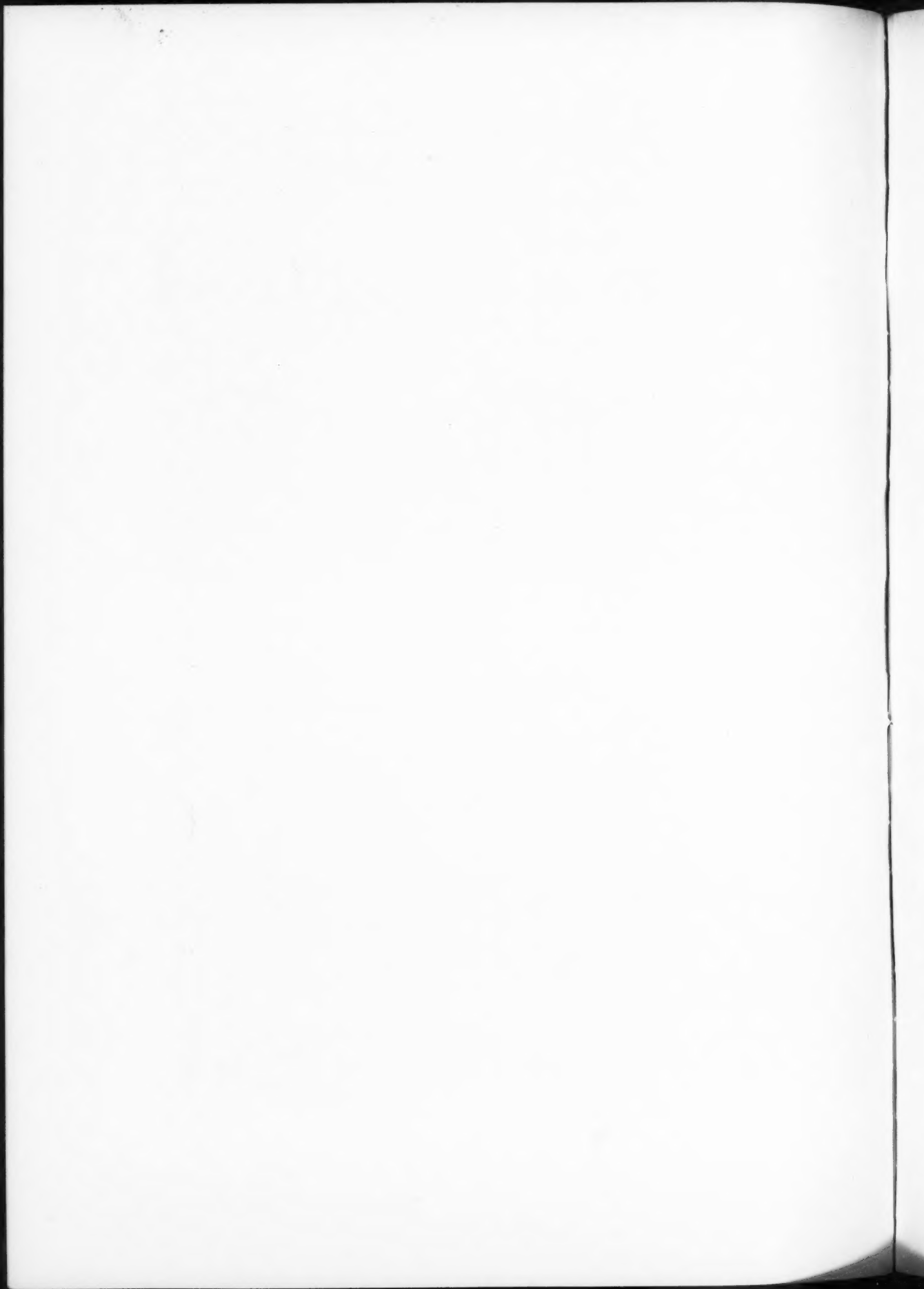


PROBATE COURT ROOM

CUMBERLAND COUNTY COURTHOUSE, PORTLAND, MAINE

MR. GUY LOWELL, ARCHITECT

MR. GEORGE BURNHAM, ASSOCIATE ARCHITECT



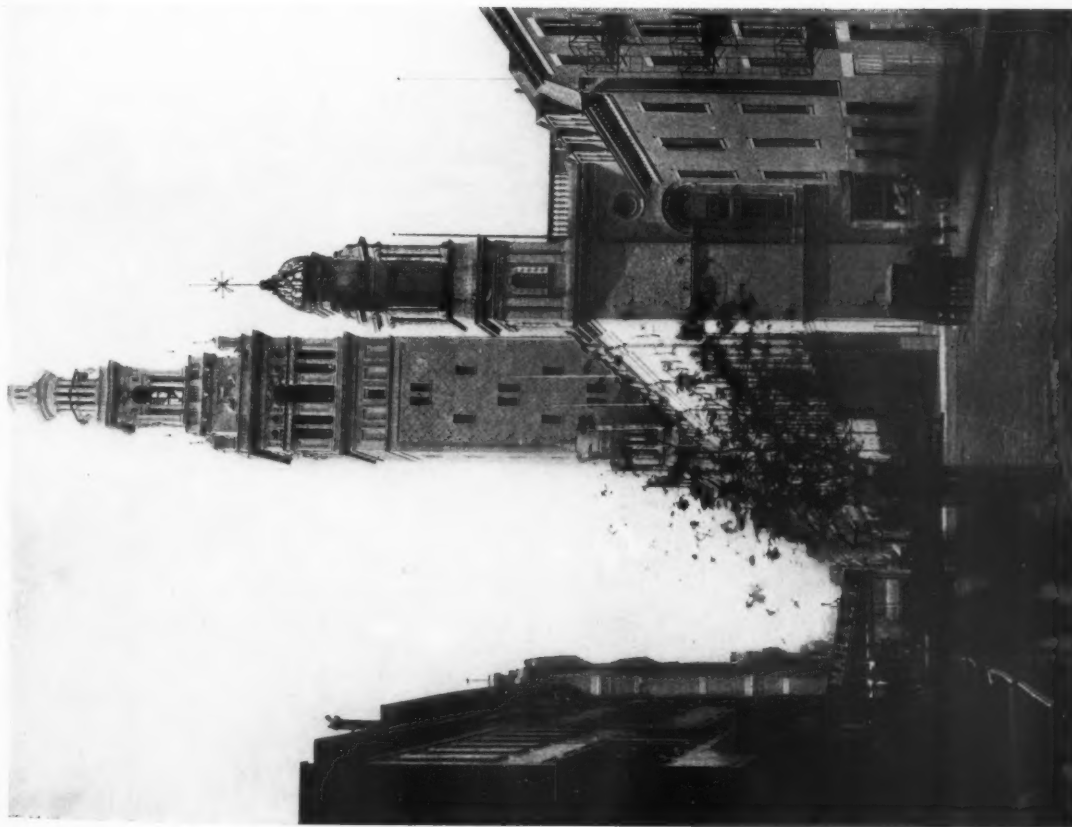


SUPREME COURT ROOM

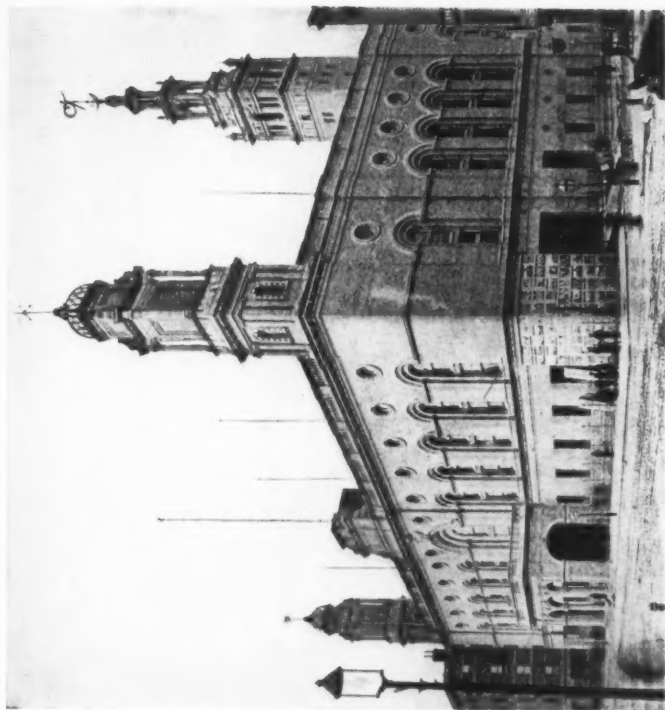
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MR. GUY LOWELL, ARCHITECT

MR. GEORGE BURNHAM, ASSOCIATE ARCHITECT



LOOKING WEST ALONG TWENTY-SIXTH STREET



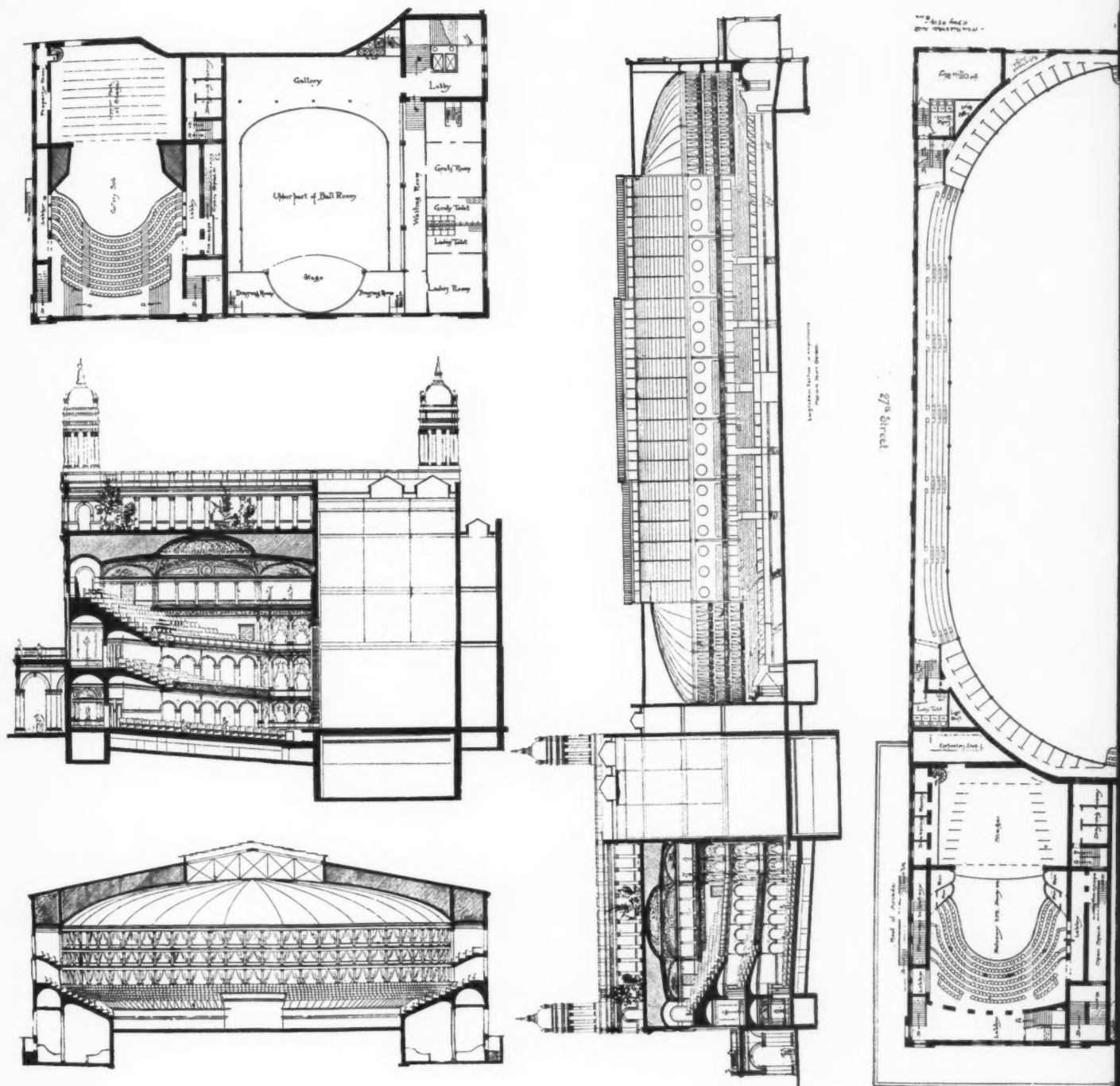
LOOKING SOUTH ALONG FOURTH AVENUE

THE MADISON SQUARE GARDEN, NEW YORK

MESSRS. MCKIM, MEAD & WHITE
ARCHITECTS

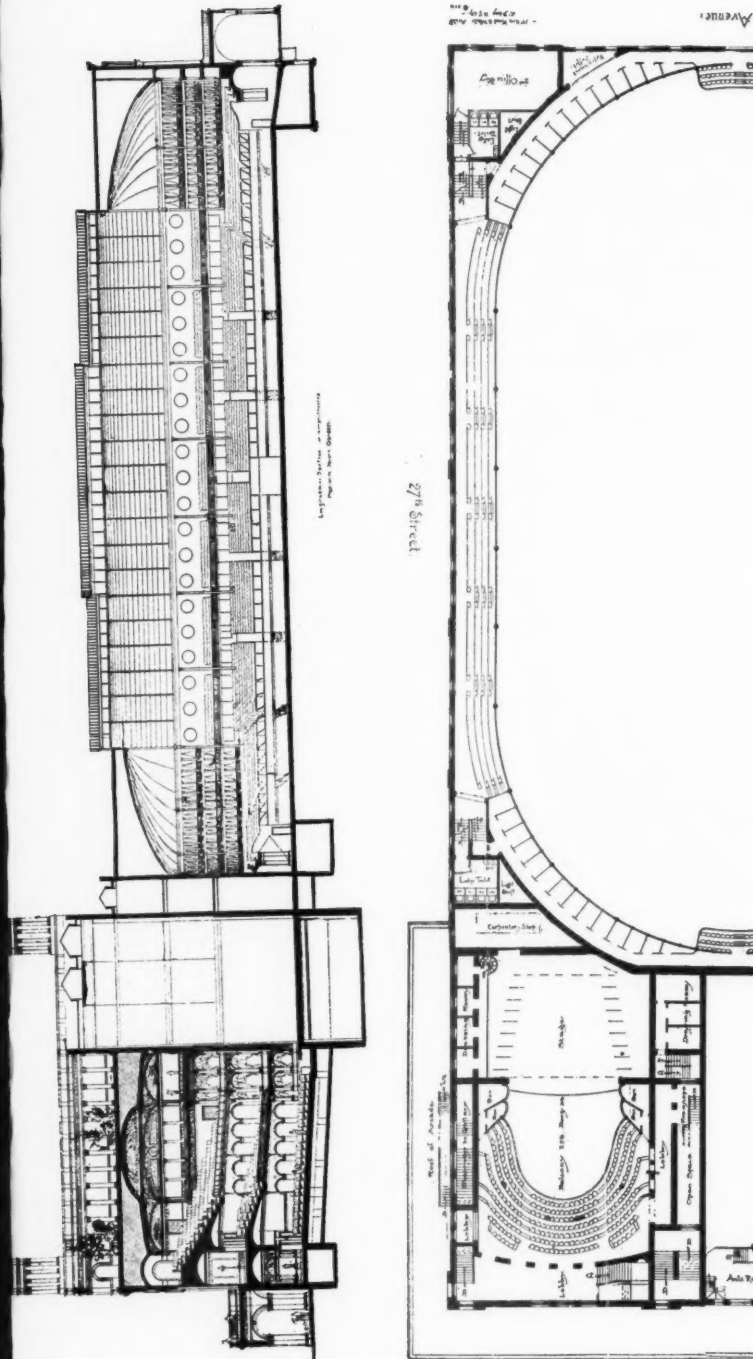
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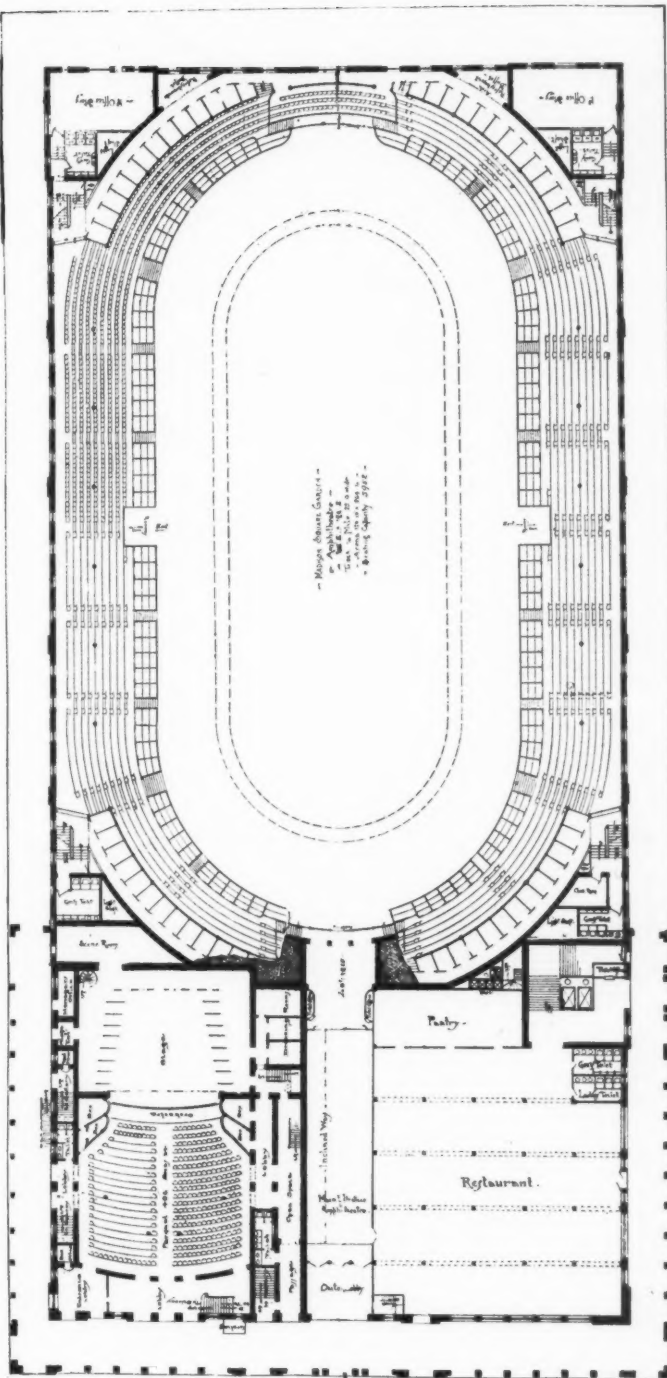
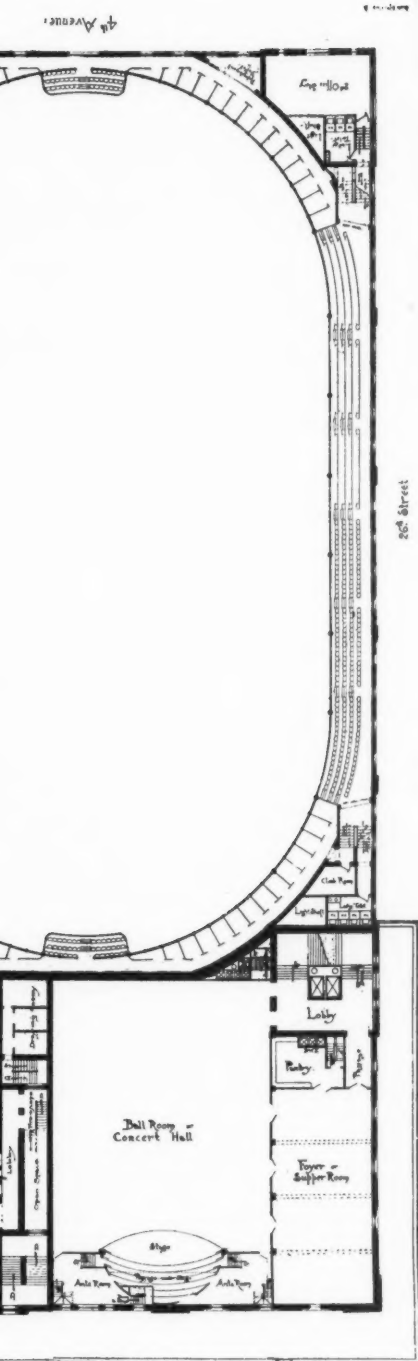
THE MADISON SQUARE GARDEN, NEW YORK

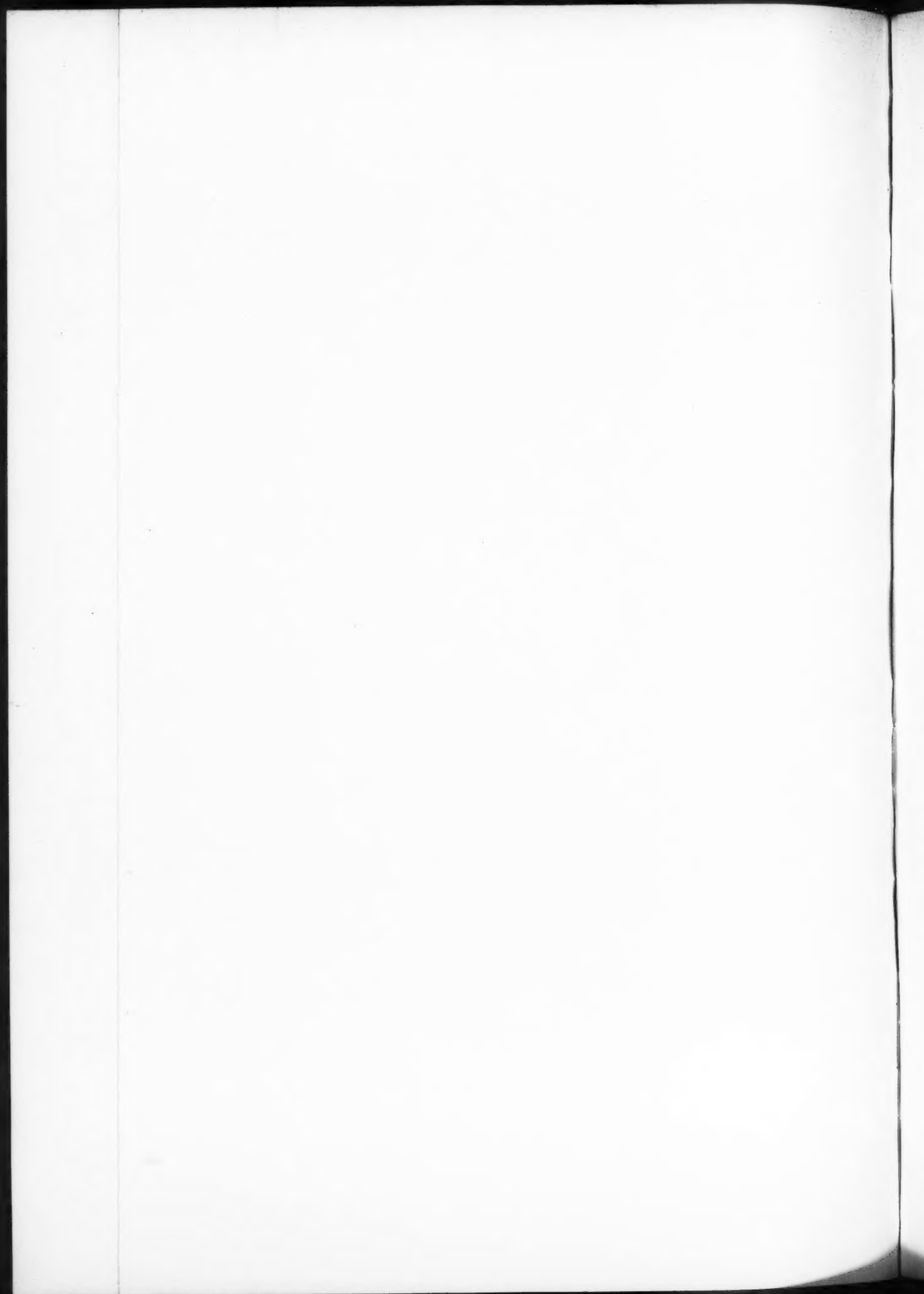
MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS



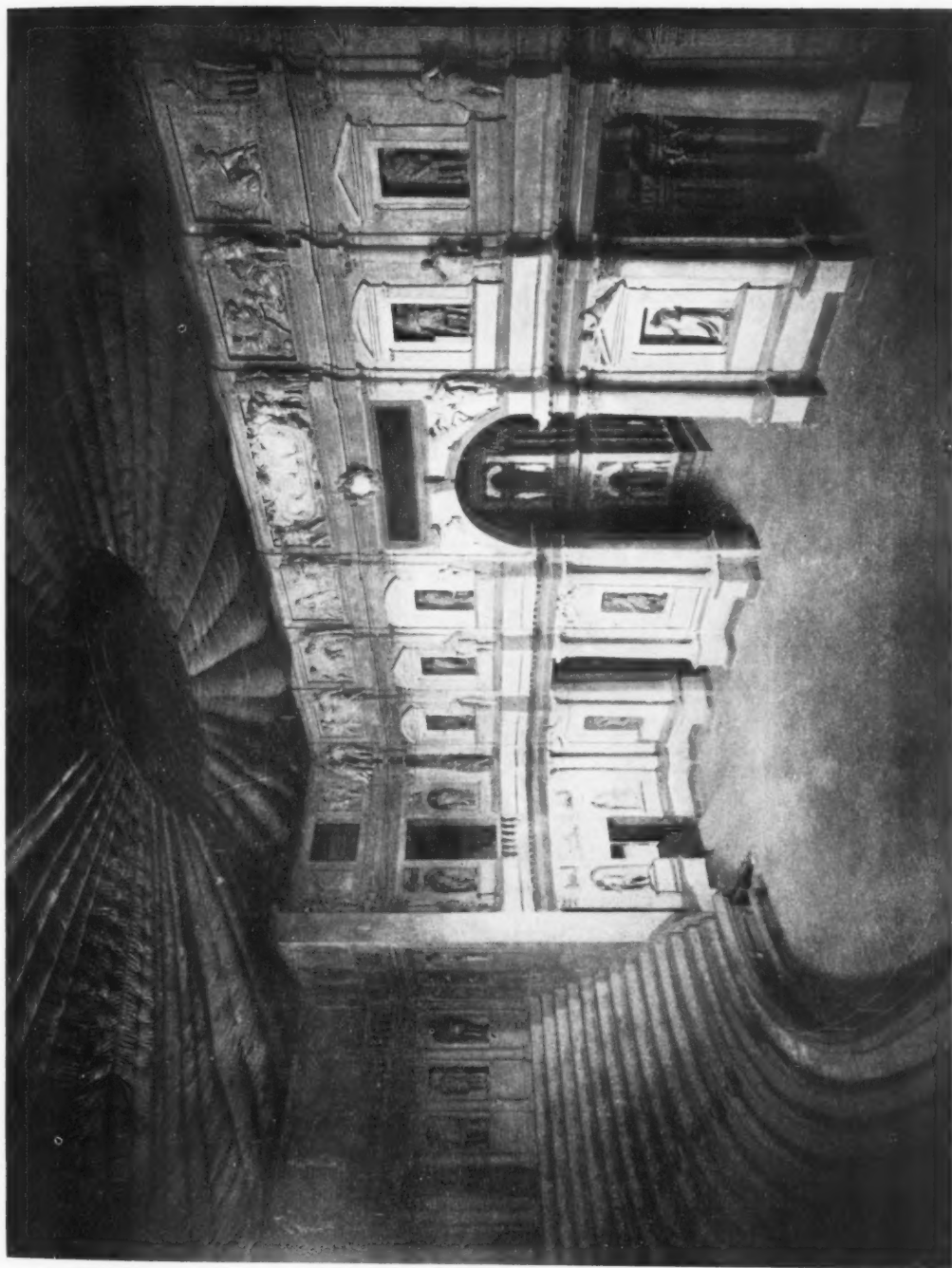
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THE AMERICAN ARCHITECT



OLYMPIC THEATRE, VICENZA, ITALY, ANDREA PALLADIO (1518-1580), ARCHITECT

The first of modern theatres, modelled on those of antiquity and according to directions of Vitruvius, but with original and independent arrangement. This is the original of all later modern theatres. The setting of the stage is stationary with splendid statuary decoration in stucco, which is the material of the front. There is a remarkable setting of the background of streets and buildings in timber and stucco, so diminishing in size as to produce perspective illusion.