

THE AMERICAN ARCHITECT

VOLUME CIII.

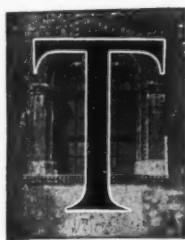
WEDNESDAY, JANUARY 8, 1913

NUMBER 1933

FORTY-SIXTH ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

HELD AT WASHINGTON, D. C., DECEMBER 10, 11 AND 12, 1912

SECOND DAY'S PROCEEDINGS



HE morning session of the second day's proceedings was conducted strictly along the lines laid down in the official program.

The presentation of the usual reports on the various reports of Committees delivered the previous day was made, and

simple routine business transacted.

The afternoon session was one of unusual interest. Mr. E. H. Blashfield, the mural painter, and Mr. C. H. Walker read papers on the respective subjects of mural painting as viewed from the standpoints of the artist painter and from that of the artist architect.

Each man is an unquestioned authority in his chosen work, and the papers contained the most valuable presentations of the subject that could be had. The delegates gave the speakers the closest attention and signified their interest and approval by much applause.

The concluding feature of this session was an account, by Mr. Robert S. Peabody, of the cruise taken last autumn by certain members of the Institute. This cruise, through the islands of Greece, to Constantinople and along the Dalmatian coast to Venice, was described by Mr. Peabody, and illustrated by lantern slide reproductions of Mr. Peabody's sketches. The original of these sketches, together with a number of others by Mr. Julian Clarence Levi, were on exhibition in the convention hall, and were a clever lot of artistic notes of a trip that was full of interest to architects.

At the close of the session the various casts of the designs for an Institute seal were placed on exhibition and a report thereon was made by Mr. Magonigle.

In the lobby and informally on the convention floor as members in groups discussed various topics that had or would come before the Convention, many references were made to the Lincoln Memorial, to the success of which, as outlined by the Park Commission plan, the members believed the Institute was committed.

The spirit of conciliation that in the past characterized the attitude of the Institute towards those who seek to divert the appropriation of \$2,000,000 to the construction of a national roadway to Gettysburg, has now become decidedly militant and the consensus of opinion was that the various societies favoring the Bacon design and the Potomac Park site should unite in action and follow the matter to its conclusion as originally outlined. The present status of this matter is, that the committee appointed by Congress has just made their report. In this report the Bacon design is accepted and the site as proposed by the Park Commission plan is approved.

The opponents of this report, said to be certain interests connected with the motor-car industry, and a group of politicians to whom self-interest appears to be the only gauge of statesmanship, will, it is reliably reported, take every step possible towards the construction of the Gettysburg national roadway.

The Institute has issued an appeal to the various Chapters to take every means to prevent what is believed would be an unfortunate course, and it is hoped that every

one who desires to see the plan of the Park Commission carried to a successful conclusion will make his wishes known to his representatives in Congress.

Colonel Judson, Engineer Commissioner of the District of Columbia, in his address of welcome, sounded a note of warning and placed the matter squarely before the Convention.

He said: "I seek your assistance in a matter in which you ought to be vastly interested. I refer to the Burnham Park Commission plan, and to the necessity for proceeding quickly to acquire the land needed for the execution of the plan. All of these lands are rapidly increasing in value; some of them are being ruined for park purposes, or soon will be. Some are being built over and the acquisition of them will involve great waste through necessary demolitions. The great architects, Burnham and McKim, now passed away, were those of your profession upon that Commission. The execution of the plan was near to the hearts of both of them. I hope you will lend it your very hearty and continued support. I am sure you would find that a labor of love."

This eloquent appeal by a man whose

duties as an engineer have placed him in intimate touch with every phase of this Lincoln Memorial plan, aroused the Convention to a high pitch of enthusiasm.

We have referred to this part of the Convention's activities at some length, believing the subject is one of great importance and that it should receive the most vigorous support of every Chapter of the Institute.

The report of the Committee on Education, presented at the first day's session, is, we believe, one of the best reports on this subject ever written.

The banquet of the Convention on December 12th, which closed the 1912 Convention of the Institute was a most successful and enjoyable occasion.

The principal speaker on this occasion was Dr. Thomas Nelson Page. Other speakers were Mr. Jesse Benedict Carter, Director of the American Academy at Rome, who predicted that the world is just entering on a renaissance of art; Mr. Charles L. Hutchinson, President of the Art Institute of Chicago, who spoke on the Democracy of Art. The banquet which closed the convention was attended by almost every delegate many of whom were accompanied by their wives.

REPORT OF THE COMMITTEE OF EDUCATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

THIS committee begs to "report progress" in many of the matters referred to in its Report to the Convention of 1911. As some members of the Institute may recollect, we announced at that time that we proposed to hold an "Educational Conference" made up of representatives of the several Chapters; this took place, was largely attended, prolonged itself well into the next day, and, whether it was stimulating or not to those who took part, was of the utmost use to the Committee, which, as announced, will hold another conference at this Convention tonight. The Committee is deeply gratified to note that this year other committees will follow the same course. This is all eloquent testimony to the supreme importance of personal association, which is of primary value, not only in committee work but in education, and it is the enforced lack of such association that leads this Committee to oppose the educational scheme of correspondence schools, which, in all good faith, and with the best intentions, cannot possibly give the human and gregarious elements which are absolutely and primarily essential.

At the Educational Conference of last year it was agreed that the Educational Committee should use its best efforts

towards inducing the several Chapters to form Standing Committees on Education (where these did not exist), and to offer its services to such committees, in order that there might be more consistent and energetic activity in this direction, and that it might all be coordinated, in a way, through the Central Committee. The response to our appeals has been most gratifying; several education committees have been established where there was none before, and we have evidence that there is a new activity in this direction. Of course there still remains some Chapters that have taken no action in this matter, and some committees that are apparently content to simply exist. Last year we noted the work of the Boston Architectural Club as an example of what could be done within one Chapter's jurisdiction, this year we wish to call attention to no less active work elsewhere. In Los Angeles, during the past year, a great architectural exhibition has been held by the Southern California Chapter and the Architectural Club acting jointly, the attendance being over 40,000 in numbers. The Chapter has made an appropriation to the Architectural Club Atelier for the purpose of books and equipment, and as a result of this encouragement and support the Atelier has become so strong that it is prac-

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tically a third architectural body. There are as many working members as the accommodations will permit, with a waiting list, and the chairman reports that in all probability these accommodations will be doubled in capacity during the winter.

This is an admirable example of the sort of support which a Chapter can give to the educational efforts of the Architectural Clubs and Ateliers with good returns of enthusiasm and effectiveness.

Another instance showing the constructive results that may follow such concentrated Chapter action is found in the report to this Committee of the Washington Chapter. Here the question has been taken up of restoring the School of Architecture to George Washington University, and the Chapter has succeeded in bringing about this very desirable end, having by its own exertions raised a guarantee fund to provide for salaries, etc., in case the funds derived from the engineering department proved insufficient. As a result the school has been reopened with a new faculty, and there are already thirty-three registered students.

The Washington State Chapter also sends a report indicating great activity, with commensurate results. In Seattle definite educational work was begun in the year 1907 with the organizing of an Architectural Club, and a year later of an Atelier, associated with the Beaux-Art Society of New York. In the same year the Architectural League of the Pacific Coast was organized in Portland, Oregon. Among other work, this organization succeeded in raising the sum of \$1,000 for a scholarship, and after some delay this was first awarded this year. Exhibitions have been held, lectures given, and the registrations have increased from twenty-eight in 1910, to seventy-one in 1911, and to 214 in 1912.

The Washington State Chapter has been actively at work with the Y. M. C. A. in the establishing of evening classes in architectural drawing, and also of a course of architectural lectures; finally it has approached the University of Washington in the matter of the establishing of a department of art and architecture, and it is understood that the recommendations have been received with much interest by the University authorities, and are now being given careful consideration.

We also desire to call attention to the concerted action that has been taken in Pittsburg, towards furthering the education of draftsmen. Every architect knows that, however desirable it may be for his men to take part in Atelier or other student competitions, there is one serious drawback, and that is the necessity of night work and holiday work that puts a strain on him that to a certain extent reduces his efficiency in the office. The problems in the evening classes in design at the Carnegie Technical School were due to be handed in on Monday morning, and it was found that the rush of work on the part of the students in finishing their drawings Saturday and Sunday (both day and night) left the men in no condition for regular work on Monday, while the effect of mental preoccupation as well as of fatigue was observed for several days before.

As a result of the activities of the Committee on Education of the Pittsburg Chapter an arrangement was made with the Carnegie Technical School that the time for handing in the problems should be changed to Saturday night. This enforced automatically a cessation of work on Sunday. In addition the architects agreed to encourage their employees to take the courses and to give them leave

of absence at the time of final rendering of the school competitions of not more than two days for any competition, and not more than eight days in any one year.

It seems to this Committee that there could hardly be a better example of sane coöperation than this, with an underlying spirit of friendly encouragement and assistance, which in its cost to the architect is negligible, and in its stimulus to the student may be incalculable.

We should like to cite one more example of new activity. In Kansas City, after much labor by the Committee on Education, action was taken by the Chapter as follows: There existed an Atelier with eight students taking the problems of the Society of Beaux-Arts Architects. The Chapter arranged to hire a room for the use of the men throughout the year. In addition to this study of design, courses are to be arranged in mathematics and construction and monthly lectures on the History of Architecture and the Theory of Design. Also in the Chapter meetings papers are to be read on various phases of the practice and the ethics of the profession. The students are to pay twenty dollars for the eight months' term, which will entitle them also to attend all Chapter meetings and all lectures held under its auspices. In addition the Chapter has subscribed a sum of money to start an atelier library.

The Committee likes to feel that this activity was very largely stimulated into successful existence by the conference held last year and the assistance and suggestions which this Committee has been able to give and which have been so cordially welcomed.

In such practical accomplishment the Committee finds a satisfaction quite equal to that of the discussion of theoretical ideals of education.

The extension work for draftsmen undertaken last year by Columbia and Pennsylvania is being continued with good results; in both cases the students still show an invincible propensity towards "bread and butter" courses, and they shun architectural history, aesthetics and cultural studies as they would the plague. How far it would be wise to go towards dragooning them into a more well rounded grouping of studies is problematical, but this committee tentatively suggests that whenever a certificate is worked for and given it might be possible for the universities to adopt the group plan of Princeton and Harvard prescribe one or two compulsory studies when the others are elective, so that no student could devote himself exclusively to mathematics and construction or to planning and rendering, but that a general balance should be maintained.

The Committee was much pleased to find last year that there was a general approval by the architectural schools of some instruction in the practice and the ethics of the profession. Each school had its own idea as to methods and the extent to which the instruction could and should be carried. The Committee has gone no further in this matter this year, feeling that with the schools definitely in favor of the idea they could safely be left to work out some solution, each according to its own theory.

Similarly with the cross-breeding of knowledge in the engineering and architectural schools. The need of each profession knowing something of the other seems to be generally accepted and various plans of being experimented with in the different schools, which is a most promising fact.

For several years this Committee has given consideration to the plan of study formulated by the architectural league of America, which the league has been endeavoring to develop along lines originally suggested by a committee

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on the Institute several years ago. The underlying idea was to have a definite outline of work to be accomplished by the students working in various evening classes, and to give credits when any definite portions of the work was successfully completed, the aim of the students to be the acquiring of a complete list of credits which it was hoped might some time be accepted by the Institute as satisfying its educational requirements for membership.

After much consideration we are of the opinion as a Committee that the school is an interesting one which if supported will develop a system that will have some stimulus to a certain type of student and so be of some value, but that present conditions are not of great promise. The schedule last proposed was definitely less in certain respects than what would be insisted upon in an accredited school. Manifestly, therefore, the Institute could not well accept it as on a par with the schools which are recognized as furnishing educational opportunities satisfactory to the standard of the Institute.

There is so much pioneer work to be done in getting practical work under way like that referred to above in Kansas City and elsewhere that we can safely leave to the distant future any scheme that is primarily interested in the correlation of the results of education. Let us take care of the instruction—the knowledge will take care of itself.

So as the Institute appears to have been instrumental in starting work along this line it may properly determine whether in its opinion the work as developed is on the whole worth while. The Institute owes sincere appreciation to many officers of the League for a vast amount of hard work expended on the study of this scheme and it is to be regretted if effort has in this way been wasted. The work they have done cannot fail, however, to bear some good results, even if indirectly.

Owing to the various agencies working towards the education of the public, the profession now is more appreciated than heretofore.

We have referred in past reports to the very serious questions of the student, the draftsman and the junior practitioner in their relation to the profession and therefore, implicitly to the Institute. It is generally accepted that even from the moment when he begins the study of architecture the student should feel, or be made to feel, that he has come into some kind of organic relationship to the whole body of architects, and to their official organization. Just how this should be determined, and on what lines, and how it should be put into practice are questions which apparently open up an infinite vista of conflicting opinions and warring emotions, and since this Committee has been unable after three years to unite on any definite recommendations to the Institute it proposes this year to make the matter a subject for special consideration at the Educational Conference in the hope that the present nebulous condition may so precipitate itself into a definite and coherent form.

This Committee has in recent years swept with nervous fingers the whole gamut of formal architectural education, from the solemn bass of the August schools, through the middle register of the architect and his works, to the shrill treble of the clubs, ateliers and those who are to be benefited by "extension courses," that aid to the injured draftsman. We desire now to speak of yet another aspect of the educational question which is of great importance, yet at present almost wholly ignored. From time to time we have referred more or less casually to the

fact that while we have the most copious and widespread architectural education to be found in any country, we have practically no agencies for the education of craftsmen. The result must be, and is, extremely injurious, if not fatal, to architecture itself. We may on paper create visions that rival those of Coleridge's *Kubla Khan*; we may on arising from a weary drawing board, our creative task accomplished, say with Justinian (and believe ourselves in the saying): "Solomon, I have surpassed thee," but when we see our drawings and our designs materialized in three dimensions we realize that, were we buried within their walls the globetrotting New Zealander, a century hence, looking for our personal monuments would hardly say with Sir Christopher's eulogist, "Circumspice." In the good old days when an architectural monument was a plexus of all the arts, the architect was pretty much at the mercy of the craftsman, and he still is, with a difference, for then every bit of sculpture or painting or carving or metal work and joinery, and glass and needle work, when these latter came into play—enhanced the architecture, glorified it, and sometimes redeemed it as well; now either our carving is butchered, our sculpture and painting conceived on lines that defy their architectural *ton*, our stained glass defiant of every law of God, man or architect, or it is all reduced to a dead level of technical plausibility, without an atom of feeling or artistry—and we are glad enough to take it this way for the sake of escaping worse.

Every architect knows that the success or failure of his work depends largely on the craftsmen who carry it out, and complete it with all its decorative features of form and color, and yet in a nation of 100,000,000 people, with a dozen schools of architecture, practically nothing is done towards educating these same craftsmen, and we either secure the services of foreign trained men, accept tenth rate native work, or go without. Take a case in point: it is decided to build a metropolitan cathedral with little regard to cost; plans are made; what then? If it is to be a great and comprehensive work of art it needs—and exactly as much as it needs its architect—sculptors, painters, carvers in wood and stone, glass makers, tapestry makers, embroiderers, leather workers. Are there enough schools in America to train all the craftsmen needed on this one monument—is there one school, and if so, where? One of the foolish arguments against Gothic is that it is quite dependent on artist-craftsmen, and as we have none we must abandon the style; one of the foolish arguments in favor of classical design is that anybody can learn to carve an acanthus, therefore we had better stick to what we know we can do. Neither argument is sound. If we have no artist-craftsmen then it would be better for us to close up half the schools that are turning out architects and employ the funds so saved for the training of the only men who can give life to the architects' designs.

Apart from the industrial arts in their relationship to architecture, their importance in this country where art manufactures or products are so enormously in demand, is too obvious to need demonstration. Nearly all our expert labor in the artistic trades is imported from Europe. We pay large wages to foreign workmen, but refuse to educate our own people so that this financial benefit may accrue to them. In other words our prosperity results in benefiting the alien, and we allow our own citizens to degenerate, furnishing no new employment for the rising generation, but fitting it only for those limited callings, which are already overstocked, and in which it can command but a minimum wage.

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The lack of industrial art education all over this country is nothing less than shocking, and the elementary nature of that which exists is absurd when compared to its importance. Consider for example some of the schools of art industries in Paris. These exist in nearly every category: tapestry weaving, ceramics, horticulture, landscape gardening, etc., but four in particular single themselves out for especial consideration. These are as follows:

Ecole Germain Pilon, producing artists capable of designing and modeling objects to be executed by artisans; it has 115 students with a budget of \$12,000 per annum.

Ecole Boulle, for highly skilled artisans in the furniture trade, with 290 students and a budget of \$45,000.

Ecole Estienne, for the several industries of the book and printing trade, with 180 students and a budget of \$45,000.

Ecole Bernard Palissy, a school of applied design, with 120 students and a budget of \$15,000.

These schools occupy great individual buildings, admirably appointed, and teach every branch of the trade they stand for, the Ecole Estienne covering no less than seventeen specialized professions in the printing trade, at an expense to the state of over \$250 per student each year. Admission is by competitive examinations so that the students are of the best type, expensive education not being wasted on incompetent subjects. The boys are admitted between the ages of thirteen and sixteen, the course lasts three or four years and includes a general culture course as well as courses which are purely technical.

In the very few American vocational schools we have, there is usually one class room given to each profession. Bookbinding, which for example at the Ecole Estienne is developed into several separate professions, here occupies one room where the same student is supposedly taught everything knowable in the art in the space of a year or two, and then sent off to command wages one-half those paid workmen imported from France or Germany.

Now in comparison, and considering only the question of those two branches of work most intimately associated with architects, decorative modeling and painting, what is offered for example by New York?

The decorative modelers' trade is governed by a society calling itself The Modelers and Sculptors of America of which the local branch in New York has 250 members. These are almost exclusively foreigners, a fact significant in itself. The pay varies from \$35 to \$60 per week. The society admits only a limited number of apprentices, we believe not more than fifteen or twenty at any given time. These apprentices are supposed to pick up what they can learn at the shops during four years, after which they must become journeymen. As they rarely do pick up very much during this time they discover that they are unable to obtain work at the end of their apprenticeship and have to give up the trade, thus having wasted four years. The only means of instruction for these boys are afforded by Cooper Institute, Pratt Institute, the Mechanics' Institute, and the Sculpture Studio of the Society of Beaux-Arts Architects.

The first three of these institutes give the boys simply practice in modeling and drawing from casts; the fourth is this year endeavoring to train them in a knowledge of classical orders, the various styles of modern ornament, the study of natural forms, and original composition of ornament.

Praiseworthy as these efforts are, they are insufficient. No boy, to grow into an intelligent workman, can abandon

all studies at fourteen and enter a shop. He must continue his course of general studies while learning the elements of his craft; therefore, a school is necessary until he is at least sixteen. Again these classes are so overcrowded that the student can come only every other day, while the system of copying casts, stupefying as it is, cannot be productive of good results.

The decorative painters form a part of the general painters' union, which in New York is divided up into locals by nationalities; the German local, containing about 1,200 journeymen, is said to have the highest standard, and at one time it had some form of instruction for its members. What this was we are unable at present to find out, but now it has been abolished altogether.

We are told that there is not one American-born journeyman doing commercial painting.

Now if all this is true of architectural modeling and painting it is at least equally true of the other arts, such as wood carving, the making of stained glass, and metal work of all kinds; obviously little is done educationally in any of these directions, and as a consequence when we want really good work we go abroad for it, or employ foreign-trained men who have taken up their residence in this country. Some time ago a member of this Committee was asked to give a list of artist craftsmen who were competent in design and execution, and who were willing to work with due regard to the architectural environment of their products; he reported that there were two Americans who were doing well as beginners in stained glass, but that it would be safer to go to England where the ancient tradition in design and workmanship still maintains in a measure; he named two good sculptors in wood, one a Bavarian, one a German; one admirable iron-worker, a German; one goldsmith, an Englishman, and two architectural sculptors, one a Welshman, the other American.

Of course this is all wrong; there should be a hundred craftsmen in each category, if architectural dreams are to be properly realized and embellished, and these should be our own people, not imported aliens, however competent they may be.

It should be understood that we are not referring to the sculptor and the painter as architectural allies; we have great men in both categories and their relationship to the profession was considered by the Committee on Allied Arts of last year; we are speaking of the craftsmen whose work enters more intimately into ordinary architectural practice, and so speaking we do not hesitate to say that the present state of things in America is barbarous, uneconomical, and in a degree discreditable to the architectural profession.

We do not suggest a remedy; we have none to offer. We beg to call attention to a condition, and to urge each architect individually, and each Chapter collectively, to consider the situation very seriously, and to do everything possible to remedy a crying disgrace. There are two things that might be done, one by the architect, the others by the Chapters: The architect might and should exclude from his general contracts everything that calls into play artist-craftsmanship—as many do even now—such as art-metal work of all kinds, stone and wood carving, tiles, mosaic, leaded glass, and then endeavor to place this work in the hands, not of great organizations, but of individual craftsmen. The Chapters might, through committees, interest themselves in local trades schools, offering their assistance to the teachers, giving perhaps small prizes for meritorious original work, and where

there are no classes for the teaching of some particular craft, they might be influential in organizing a class in some definite field.

Neither of these suggestions goes to the root of the matter, of course, for this lies much deeper than may be reached by any such panaceas, but something must be done, and in default of better we proffer these suggestions.

On the evening of December 11th, Mr. and Mrs. H. K. Bush-Brown tendered a reception to the delegates to the convention. This was a most enjoyable social feature and was very largely attended.

The election of officers and other items attending the close of the convention will be found in the Current News columns of this issue.

THE CURRENT ARCHITECTURAL PRESS

THE December issue of *Architecture* presents among other subjects a number of apartment houses recently erected in New York City. Probably this is the least satisfactory phase of our architecture, although the apartment house from utilitarian and economic viewpoints offers a solution of the problem of living that cannot be overlooked. In exterior design, however, apartment houses have not yet attained the suggestion of domesticity that seems to rightfully belong to human habitations. Perhaps this will come with further study and development. Naturally the problems of convenience and utility are the more insistent ones and demanded first attention. The subjects selected in *Architecture* fairly represent the latest development in this line of work and the inclusion of floor plans adds much to the interest of the presentation.

Other subjects illustrated are the Black, Starr & Frost Building, New York, by Carrere & Hastings previously published; the L. Bamberger & Company's store building in New-

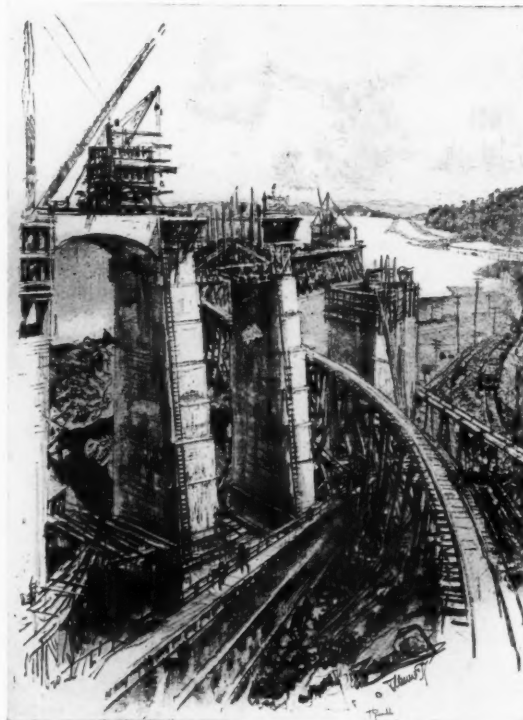
ark, by Jarvis Hunt; the Manice Building, by Wallace & Goodwillie, Arthur Loomis Harmon, Associate; an unusually well designed building of the loft type, and a general view and a number of working drawings of the library of the University of Texas by Cass Gilbert. They show an adaptation of the Spanish that seems well suited to the traditions of the country. A country house at Locust Valley, L. I., by Howard Greenley, presents a pleasing study as showing an adaptation of a type to be found in England, to our

modern materials of construction. Exterior walls of stucco on hollow tile may be said to now have rather extended use in the construction of country houses.

The text of this issue contains the usual comment on illustrations shown, with articles on "Truth in Architecture," and the "Building of Brick," both of which have seen previous publication.

The principal article in *The Architectural Record* for December and which we understand is the first of a series of papers on "Ecclesiastical Glass," appears to be a

(FROM THE INTERNATIONAL STUDIO)



GATUN LOCK, PANAMA CANAL
Lithography by Joseph Pennell

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(FROM THE WESTERN ARCHITECT)



WOODMEN OF THE WORLD BUILDING, OMAHA
MESSRS. HOLABIRD & ROCHE, ARCHITECTS
MESSRS. FISHER & LAWRIE, ASSOCIATES

translation from a dictionary treating of French architecture. While, no doubt, authoritative in its conclusions and accurate in its historic reference, it is also an argument, perhaps, in favor of more effective copyright laws being enacted between this and European countries.

"Darlington," a Jacobean manor in New Jersey, of which Mr. James Brite is architect, is illustrated and described at some length. The building is of the stately type, of which there are not many examples in this country, and has the merit of restraint more largely than many other pretentious buildings that have been erected by wealthy Americans.

Mr. Guy Pene du Bois contributes an appreciative article on the work of Henry Hering, the sculptor. We are not disposed to take issue with the author in his appreciation of this man's work, although perhaps inclined to modify it somewhat as to its real value, aside from its usefulness as a decorative adjunct to architecture. We quite agree with his statement as to the influence of Rodin, not only in his own country but in America as well, and this influence we

(FROM ARCHITECTURE)



LIBRARY, UNIVERSITY OF TEXAS, AUSTIN
MR. CASS GILBERT, ARCHITECT

are prone to regard as not the healthiest and most normal that could be exerted.

Æolian Hall, a commercial building, by Warren & Wetmore, has been given a rather surprising amount of space in the text and illustrations of this number.

An article by Mr. Maximilian Friederang on "Fresco Buono" (or Good Fresco) is interesting both as to its text and illustration.

(FROM THE ARCHITECTURAL REVIEW)

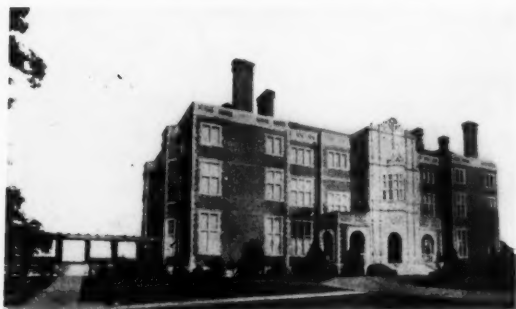


A HOUSE AT BUFFALO, N. Y.
MR. CHARLES A. PLATT, ARCHITECT

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We are unable to understand the reason for a series of interviews under the heading, "Do Architects Read?" If they are justified we would suggest that they might be supplemented by a further series on "Do

(FROM THE ARCHITECTURAL RECORD)



"DARLINGTON"—RAMAPO HILLS, N. J.
MR. JAMES BRITE, ARCHITECT

Fishes Swim?" or "Do Birds Fly?" That architects read is beyond doubt, but that fact does not insure their perusal of the series under consideration, for they are ordinarily discriminating readers, and we can imagine nothing of less value or importance to architects than a statement of each other's habits in this regard.

The Western Architect for November presents little of interest to the general reader either in its text or illustrations, with the exception perhaps of the building at Omaha for the Woodmen of the World, Messrs. Holabird & Roche, Architects, Messrs. Fisher & Lawrie, Associated. This building is commendable on account of its freedom in design, the treatment of its upper stories and the frank simplicity that marks the entire ensemble.

The text treats of current subjects with reference to the practice of architecture, and some editorial matter on architectural education, particularly in the South and West.

The December issue of *The International Studio* is of particular interest to architects, as it contains articles on contemporaneous art and artists that are worth perusal. This issue also contains a series of interesting sketches by Joseph Pennell made along the Panama Canal. Even after having gone through the processes of reproduction, these sketches still retain and convey an impression of color and magnitude of the operations

that make them remarkable examples of the limner's art.

The usual review of current exhibitions and good illustration of current work are continued.

The Brickbuilder for November continues the serial articles on "Recent American Group Plans," and "Modern Domestic Stairways." Its illustrations, more particularly set down in the index in another column, are of recent good examples of modern brickwork, some of which are already familiar by reason of their publica-

(FROM THE BRICKBUILDER)



CHURCH OF ST. JOSEPH, BABYLON, L. I., N. Y.
MESSRS. RILEY & STEINBACK, ARCHITECTS

tion in other architectural journals. A Chapel at Babylon, L. I., Messrs. Reiley & Steinback, architects, is somewhat reminiscent of a chapel in this city, but yet interesting in its presentation.

The method of illustrating "a small brick house by Charles A. Platt," published in *The Architectural Review*, of Boston, for November, reminds us strongly of a character portrayed by Dickens. We, of course, do not in any way criticize the excellence of Mr. Platt's work but, as over-illustrated in this issue of *The Architectural*

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Review it is so Pecksniffian in its suggestion of space-filling and effort-saving that we can not forebear the allusion.

The promised "authoritative treatment of the Tarsney Act," is continued in this number. The statement that:—"The Tarsney Act had obvious faults that were lost sight of in the efforts to prevent its repeal," is one to which we suspect the members of the special committee of the Institute who labored to prevent this repeal will not heartily subscribe. While there undoubtedly were certain provisions of the Act that members of the profession would gladly have changed—as a whole it was considered a fairly satisfactory regulation of government architecture, as shown by its fruits.

It seems unfortunate that any architectural publication, however restricted its sphere of influence, should attempt to create a sentiment in this country opposed to the Institute and its activities. This seems to be the purpose of the articles referred to. Nor are we so sanguine that a new and

better act will come from within the department itself, as *The Review* believes. The framing of a new act will doubtless only be effected after a committee of the Institute has performed its work and signified its concurrence with the provisions of the proposed legislation. It is therefore suggested that any failure to uphold the Institute in its efforts will be in the nature of an interference that will make the work of its Committees correspondingly harder to accomplish.

We are still under the ban of *The Architectural Review* as to our selection of material for illustration.

The interesting illustrations of "The Log of the Dorian," which probably supply the excuse for publishing the text of this series, are continued.

There are six full-page halftones of English ecclesiastical work in this issue, and two pages of reproductions of American work in addition to the "small brick house" above referred to.

REPORT OF THE COMMITTEE ON ALLIED ARTS, AMERICAN INSTITUTE OF ARCHITECTS

Your Committee on Allied Arts has held two formal meetings, both in New York City, and each with a full attendance. There have also been many informal conferences between its members during the year. This Committee for 1912 has been organized on democratic lines, each art being represented by a prominent member of its own cult. The result of this experiment has been highly satisfactory to the Chairman, who believes in Committees rather than Chairman, and who hopes that a truly representative Committee on Allied Arts may become an Institute fixture, and that it may seem proper to add a representative of the landscapist's art to its regular personnel. We have this year essayed to investigate conditions existing among architects, sculptors, and painters in connection with their collaborative work. Your Committee regrets having to report that it finds in recent American architecture, particularly in the *ensemble*, so little evidence of the successful collaborative effort of architect, sculptor and painter that it hesitates to proceed on the basis that their arts are, in fact, allied in anything but name. We recognize the seriousness of this condition, both in the loss of the arts in question of their rightful share in the architectural work of the country, and of the loss to the country itself of its birthright, a finished architecture.

While the present condition may be perfectly natural, where ordered effect in any art is of such recent infancy, it is none the less deplorable.

We believe that the trouble is lack of education, that is to say, special education in sympathetic collaboration. At present such education with us seems confined to individual experiences, and in the work of most of us, experiences involving collaboration with sculptor and painter is unfortunately extremely rare.

It is not enough that the sculptor, painter and architect realize the necessity for unselfish collaboration—they must be taught how it may be had. Your Committee feels that in this matter of education lies both the cause and cure of the trouble, and recommends that the attention of the Institute's Committee on Education be directed especially to this lack of co-operative study. We suggest that the American Institute of Architects foster to the utmost in every legitimate and proper way the sympathetic coeducation of the Allied Arts throughout our own country, and that it support the Academy at Rome, and ask of its Trustees that they specially encourage such collaborative education in that Institution. This Committee further believes that the American Institute of Architects could well afford to, and should, establish an annual money prize to be given for the best accomplishment in third-year collaborative work at the Academy in Rome—the prize to be awarded and paid by the Institute each year upon the return to America of the successful student or students.

In conclusion, it is hoped that opportunity for such collaborative education may be early provided, and that

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through its agency there may come into our architecture that something which it now lacks and which is only found where sculptor, painter and architect have learned to merge their several individualities in a common love for a great ideal.

Respectfully submitted,
(Signed) E. H. BLASHFIELD
HERMAN A. McNEIL
H. VAN BUREN MAGONIGLE
THOMAS R. KIMBALL

THE MANURSING ISLAND CLUB, RYE, NEW YORK

SATTERLEE & BOYD, *Architects*

The Manursing Island Club House is situated on an island, now joined to the mainland by filled ground, near the village of Rye, New York, and is essentially used as a bathing club, being located on a naturally sandy beach which slopes gradually away from the clubhouse and stretches for a half mile in length.

The foundations are built of field stone piers. The superstructure is a frame construction sheathed and covered with shingles exposed about ten inches to the weather, giving the effect of old colonial work.

The clubhouse consists of a main reception room, which is designed in the period of Louis XVI, the walls being treated with panels in which are placed trophy ornaments composed of sea shells, conventional water, etc. This room is treated with round arch French casement windows and at one end of the room is a large Louis XVI mantel and fireplace, balanced at the other end with a musicians' gallery. The ceiling is decorated with a running ornament, also composed of sea shells arranged in the form of a wreath, connected with garlands. The reception room is decorated and finished in tones of French gray. The main building is flanked on either side by two bath house wings, one for men and one for women, which are built in the form of a hollow square with sand baths in the centre.

The upper portion of the main building is used for the steward's apartments and club rooms. A feature of the beach side of the building is the large portico and brick terraces. The upper deck of the portico is reached by a small staircase, the whole being treated like a ship's deck.



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REPORT OF THE INDIANA CENTENNIAL COMMISSION

THAT a group of intelligent men should formulate and publish the report which has appeared in the Indiana daily press concerning the proposed competition for a Centennial Building, is nothing short of amazing. In its essential features, this document appears as one containing inaccurate and misleading statements with reference to the practice of architecture, and particularly the conduct of competitions, equal to any that have ever come to our notice. It characterizes the American Institute of Architects as an architects' "trust," and charges that it has prevented the Commission from securing plans for the proposed Centennial Building. Specifically the following statements appear in the report:

"Section five of the law required the Commission to invite the competition of architects in the formulation of plans for the building and advertise the fact that the Commission was considering such plans, and this requirement was complied with. The surprising fact was thereupon disclosed that there exists in the United States a combination of practically all architects, amounting to what is now commonly denominated a 'trust.' This combine calls itself the American Institute of Architects. Your Commission was notified that no plan could be submitted by any architect belonging to this combination unless the Commission first formulated a program setting forth many details not necessary here to recite since they fully appear in the correspondence. * * * In a good-faith attempt to meet this objection the Commission procured a program to be drawn up by Bohlen & Sons, members of the Ameri-

can Institute of Architects. This being submitted to the authorities of the Institute, was after months of delay rejected, not because of any defect in the program, but because Indiana had not yet by law appropriated the funds for the educational building, and for the further reason that this Commission could not guarantee that the architect whose plan might be approved by you, would be paid his fee and receive the contract to act as supervising architect. In other words, this body of architects, having first put the Commission to the expense and trouble of getting up a program, then raised a question, which if it had been raised in the first place, would have rendered the program unnecessary. Your Commission was so anxious to obtain plans that it sought some way in which it could give a legal guarantee and satisfy these particular gentlemen, but no way could be found, although the Attorney General was appealed to for an opinion. Because of these rulings, members of the American Institute of Architects, comprising, as already stated, substantially all the architects in the country, would not compete. The law required the competition. Hence no plans could be procured to present to you, and your Commission so reports."

If all the foregoing statements were true, the Commission could not be blamed for the indignation it either felt or simulated. But let us examine the facts. As early as May, 1912, the Indiana Centennial Commission submitted a memorandum of the conditions for the competition and requested the approval of the Institute. It was so obvious from this memorandum that the Commission had not legally been placed in a position to conduct a competition on an equitable and business-like basis, that the Institute deemed the announcement of the competition premature and declined to give its approval. In order to make certain that the Commission might not receive the impression that this was an arbitrary action on the part of the Committee on Competitions of the Institute, letters were written to the Commission detailing the Institute's reasons for withholding its approval, calling attention to the fact that the Commission was without any appropriation to pay for services and was without authority to enter into contract with the winning architect. In other words, was not in a position to give any definite assurance concerning the outcome of the competition or even the ultimate erection of a building as the result of the competition. It was therefore suggested that the Commission appeal to the legislature for the necessary authority to enable it to enter into a definite agreement that the winner of the competition would be the architect of the building

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if it were ever constructed or would be adequately compensated for his efforts in case of the abandonment of the project. In response to these suggestions the Commissioners submitted a second program, which provided for a competition in two stages, but still contained the fatal defect that existed in the program first outlined. Naturally, the Committee on Competitions again withheld its approval. The Commissioners thereupon took an appeal to the Board of Directors of the Institute, and after full consideration the Board confirmed the action of its Committee and declined to accord the program its approval. Thus the matter stood at the time that the Commission rendered the report containing the paragraphs quoted above.

After examining this report, the Chairman of the Institute Standing Committee on Competitions, made the following categorical denial of the allegations:

"First. The statement that the Institute is 'A combination of practically all architects' and that it comprises 'substantially all the architects in the country' is without foundation in fact. The Institute has a membership of 990 practicing architects. The number of architects in the United States is generally stated at 5,000. Of all the architects in Indiana, only seven are members of the Institute. The statement that 'practically all architects are within the Institute' must be an amazing one to its members who have rightly imagined their admission a recognition of their ability and honorable conduct.

"Second. The statement that the program upon 'being submitted to the Institute was after months of delay, rejected,' is without foundation in fact. The Commission was so anxious to secure the Institute's approval that it twice submitted the program and then took an appeal from the decision of the Standing Committee to the Board of Directors. A decision was given each time with all speed consonant with a careful consideration of the program.

"Third. The statement that the program was rejected not because of any defect in it, is without foundation in fact. It was an absolutely fundamental defect of the program that it contained no contract with competitors or the winner.

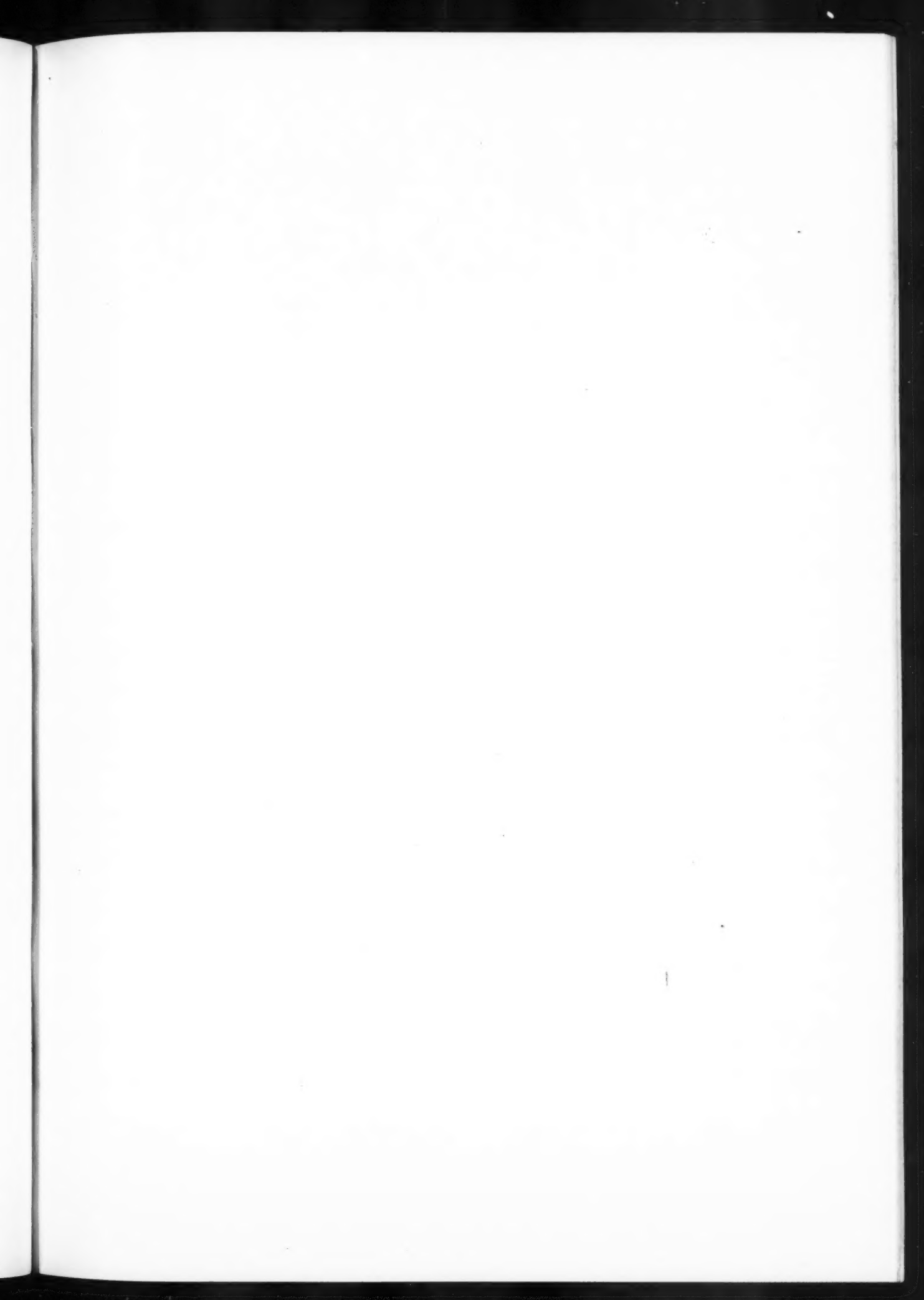
† "Fourth. The statement that having 'put the Commission to the expense and trouble of getting up a program, the Institute then raised a question which

if it had been raised in the first place would have rendered the program unnecessary' is without foundation in fact. The Institute states in its 'Circular of Advice Relative to the Conduct of Competitions' that it does not approve a program unless 'the program constitute a contract between the owner and the competitors guaranteeing that an award of the commission to design and supervise the work will be made to one of the competitors.' This pamphlet was in the hands of the Commission and of its professional adviser. In addition to this at the time approval was first refused, the Secretary of the Commission was informed in writing that such a contract was prerequisite to approval.

"Fifth. The statement that because no member of the American Institute of Architects took part in the competition, no plans could be procured, is without foundation in fact, as is obvious from the great number of architects not members of the Institute.

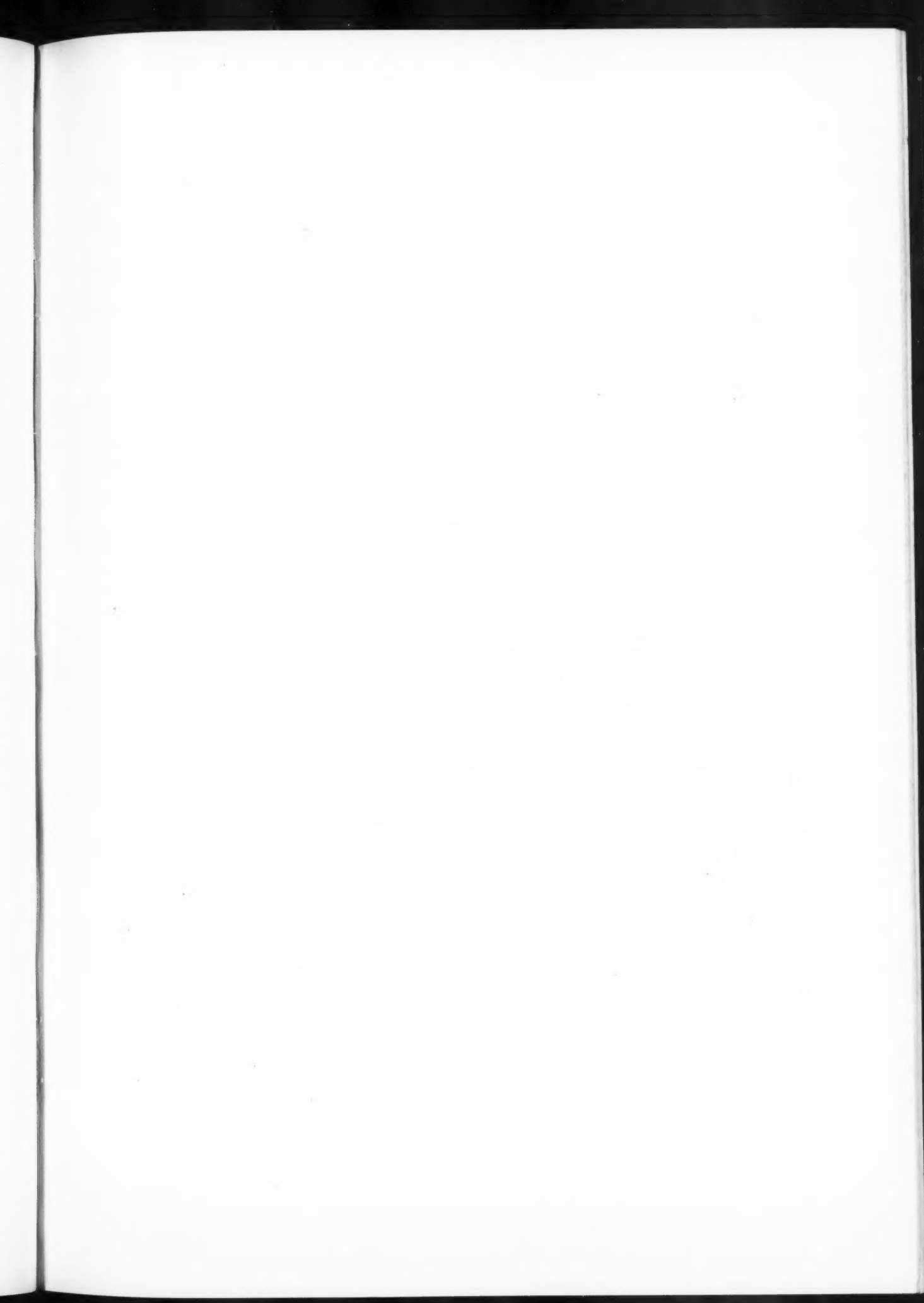
"Sixth. The statement that the Institute is a 'trust' is without foundation in fact, but the many years of honorable service that the Institute has dedicated to the public and to the arts, render it unnecessary that it should enter into the discussion of such a matter."

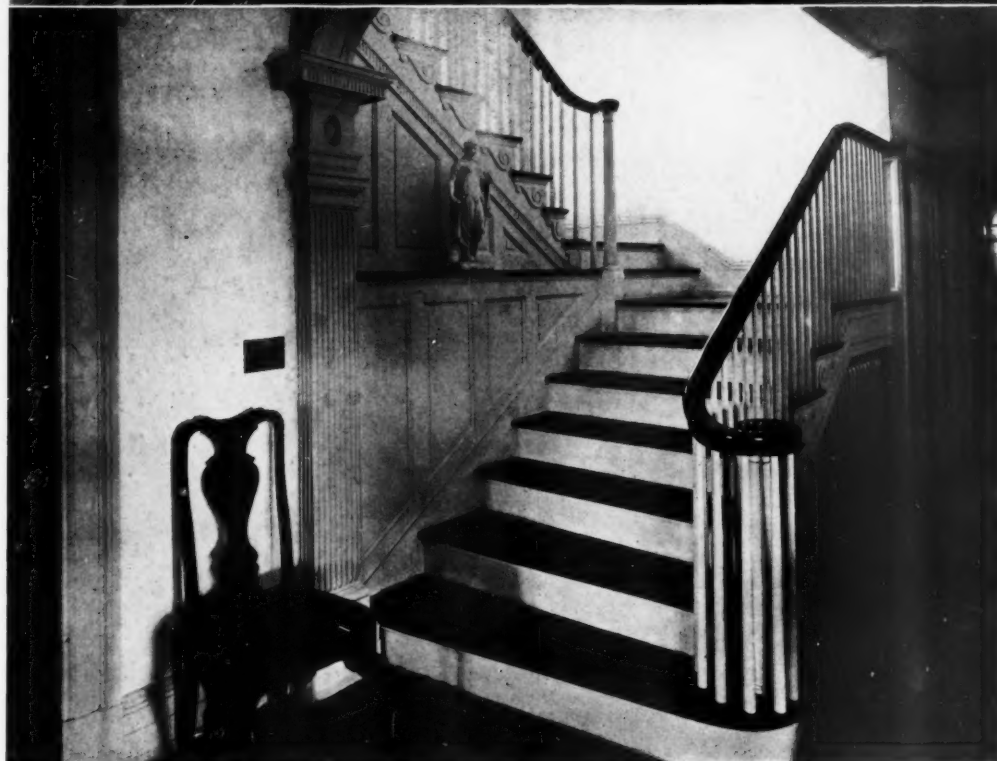
It is difficult to regard the subject with patience or treat the unwarranted attack of the Commission with tolerance. That the American Institute of Architects should be constantly compelled to refute the most bitter strictures and combat the apparent ignorance of men placed in office to conserve the public interest, is unfortunate and in a sense mystifying. It is a fact however, that within the last few months a spirit of intense antagonism to the American Institute of Architects has been noticeable. Whether it is a coincidence that it has apparently emanated principally from the state of Indiana is by no means certain. At any rate, the Chairman of two committees, to whose efforts more than anything else the repeal of the Tarsney Act may be charged, and the authors of the spiteful and unjust report quoted herein, are representing Indiana in these matters. Are the citizens of the state satisfied with their representation? Perhaps the chain of circumstances of which these are the visible links would bear the weight of a searching investigation.





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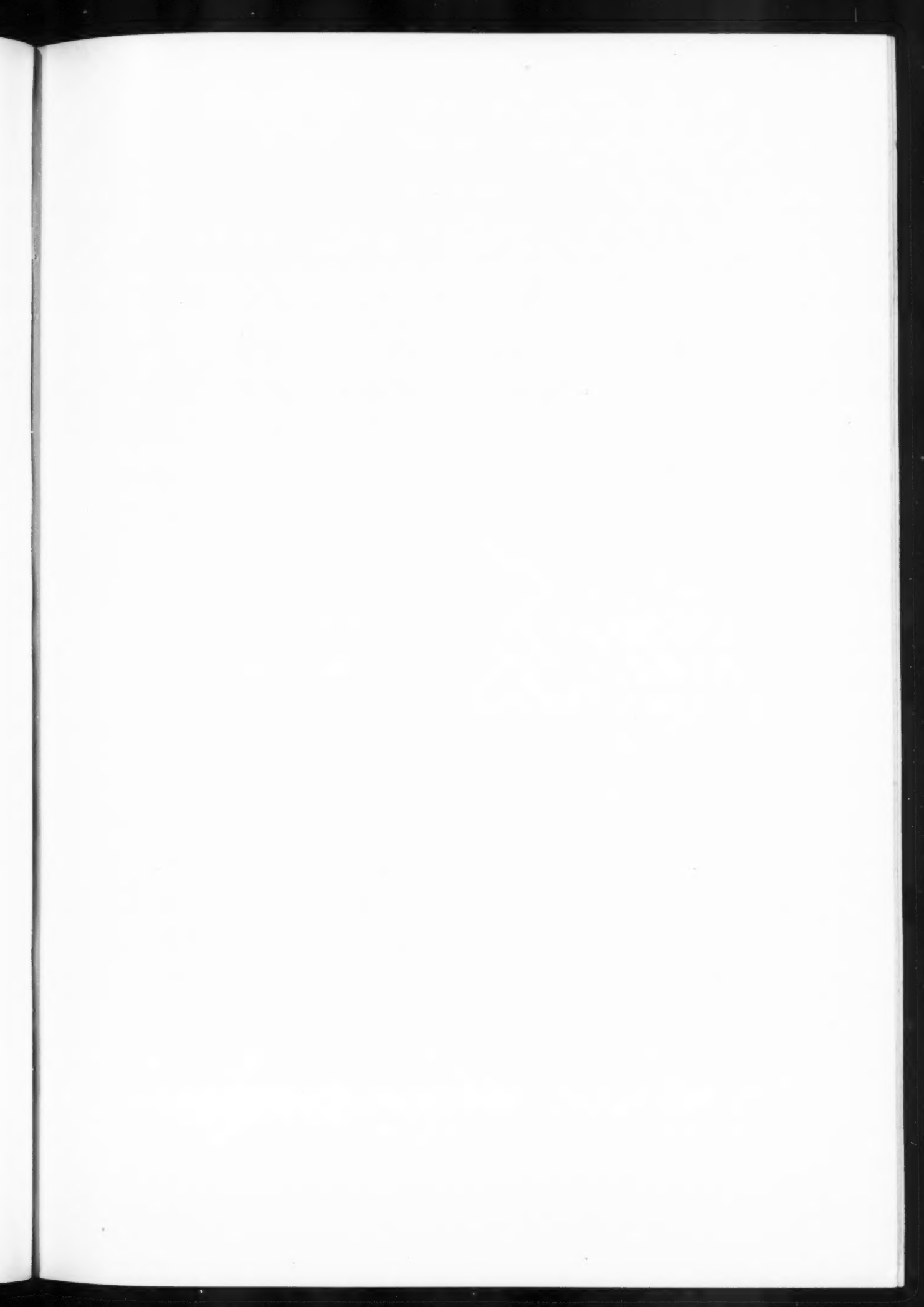




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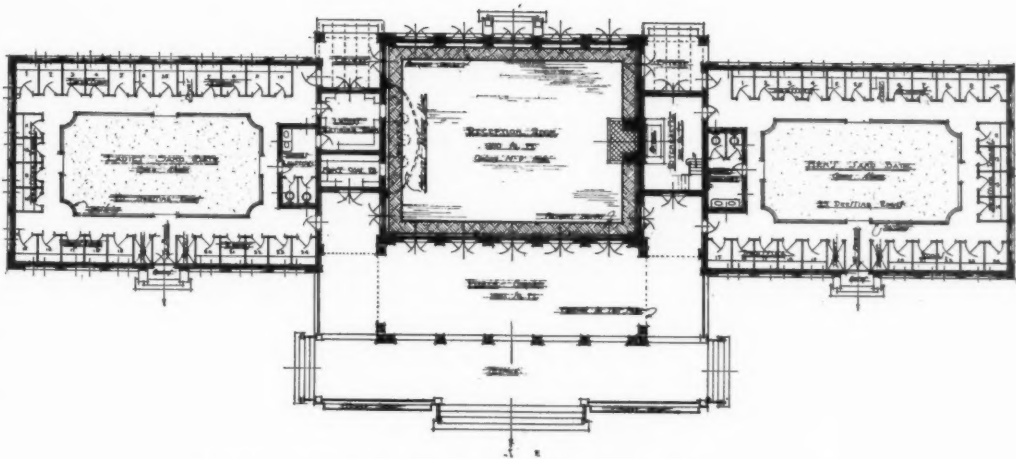
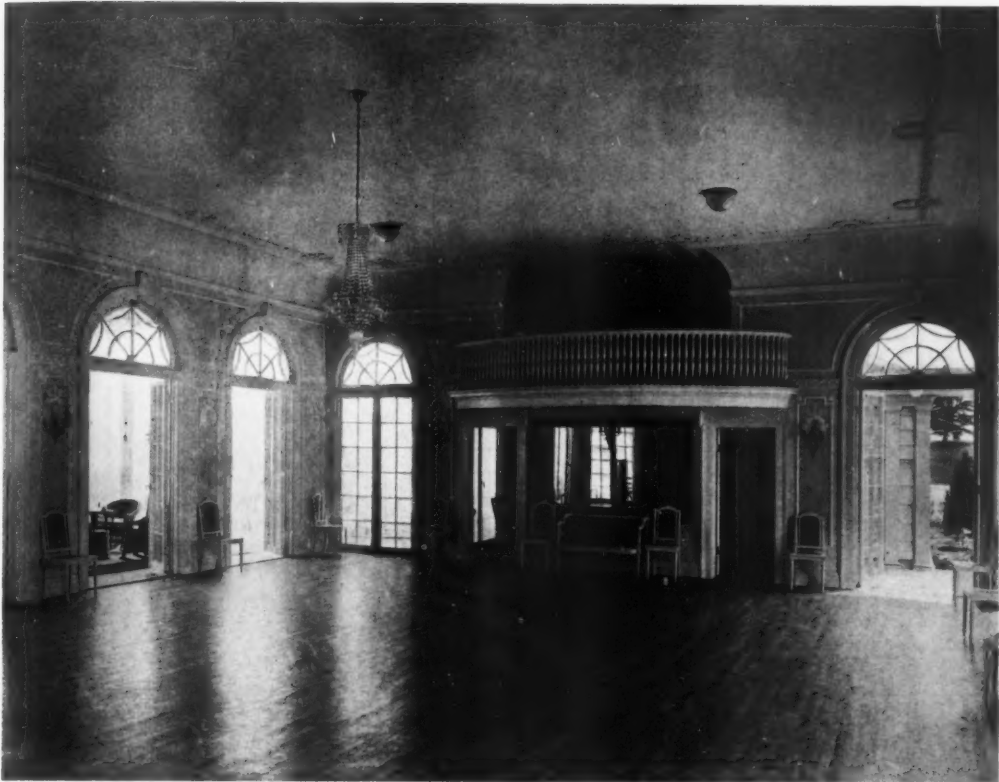
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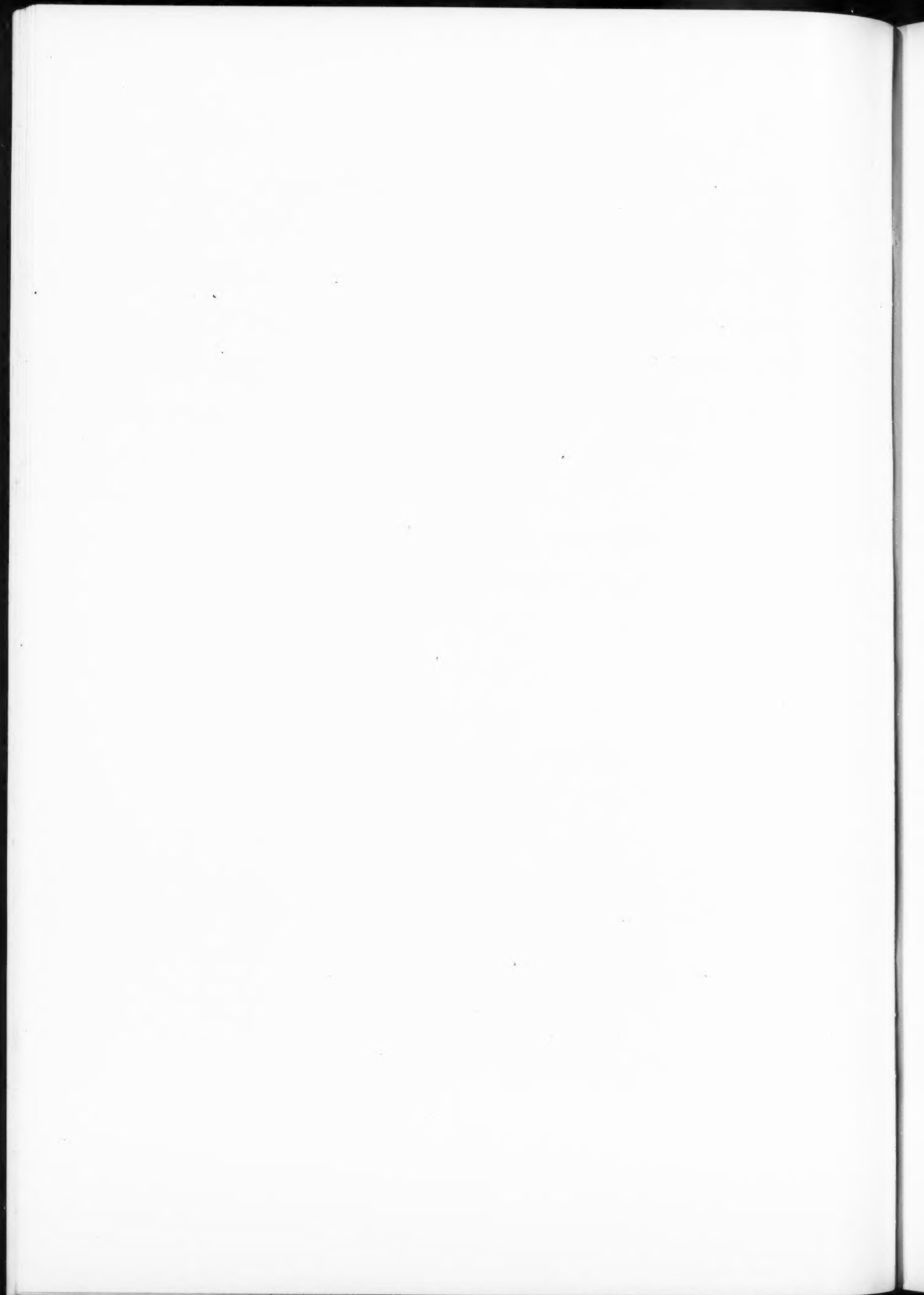


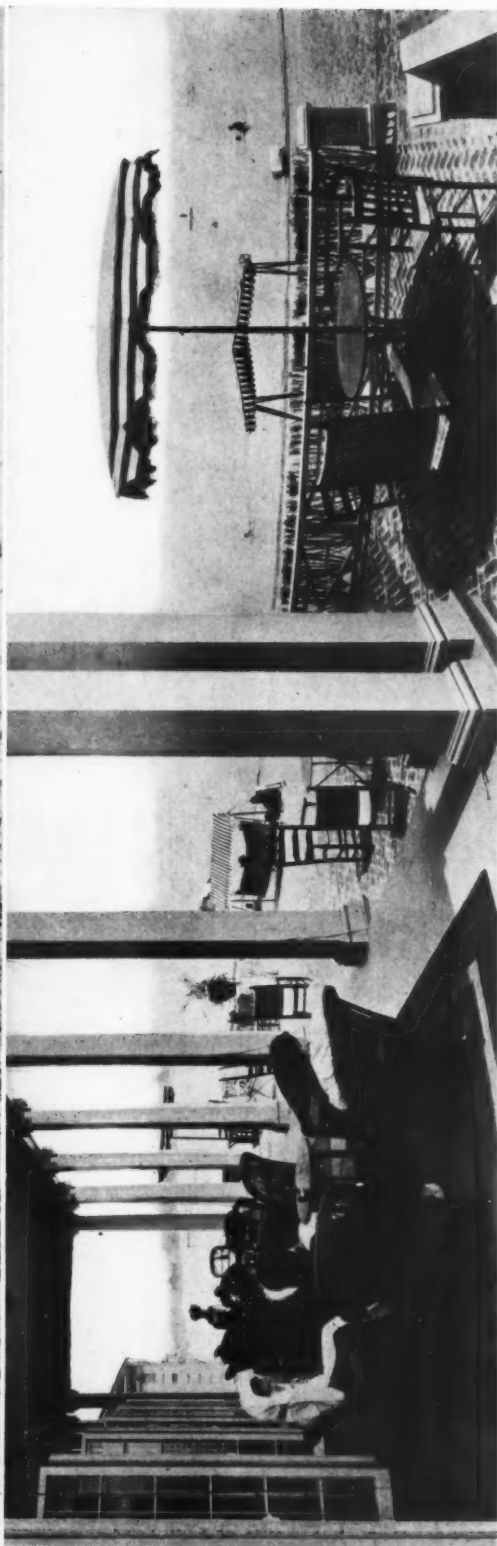
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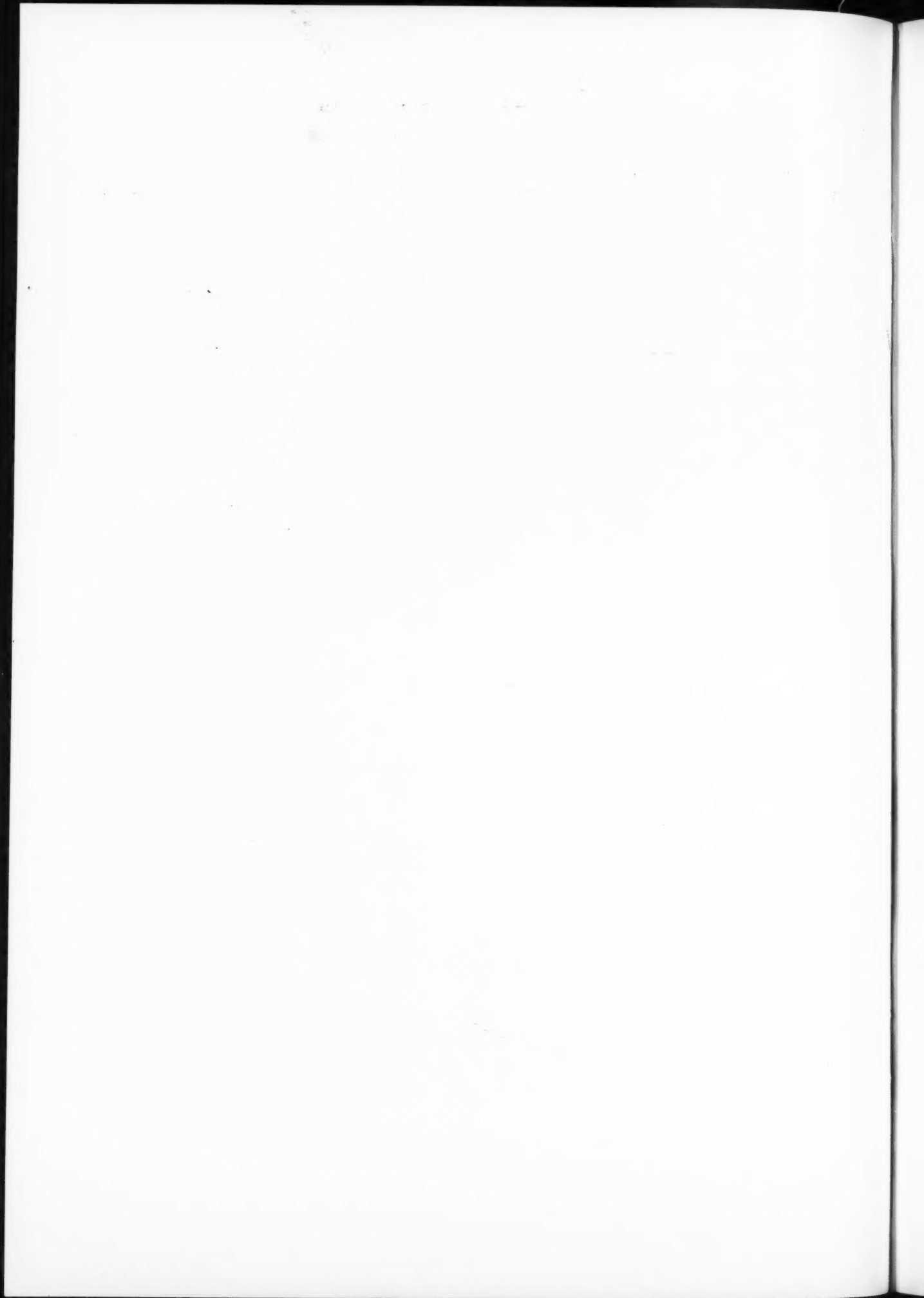
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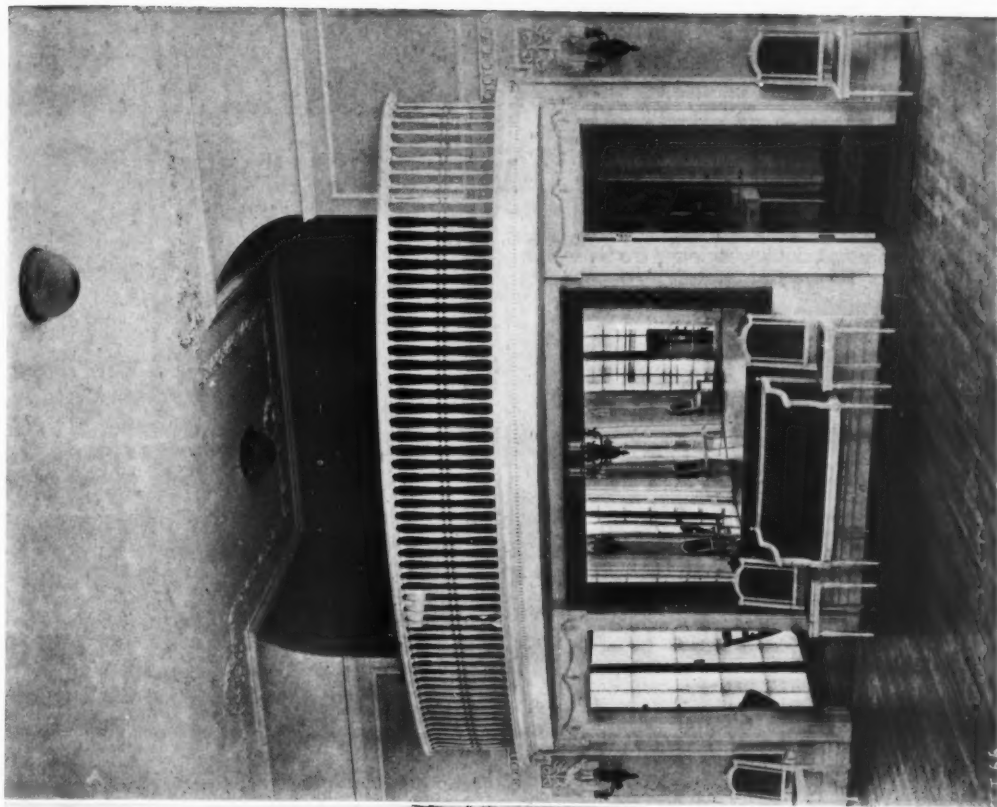
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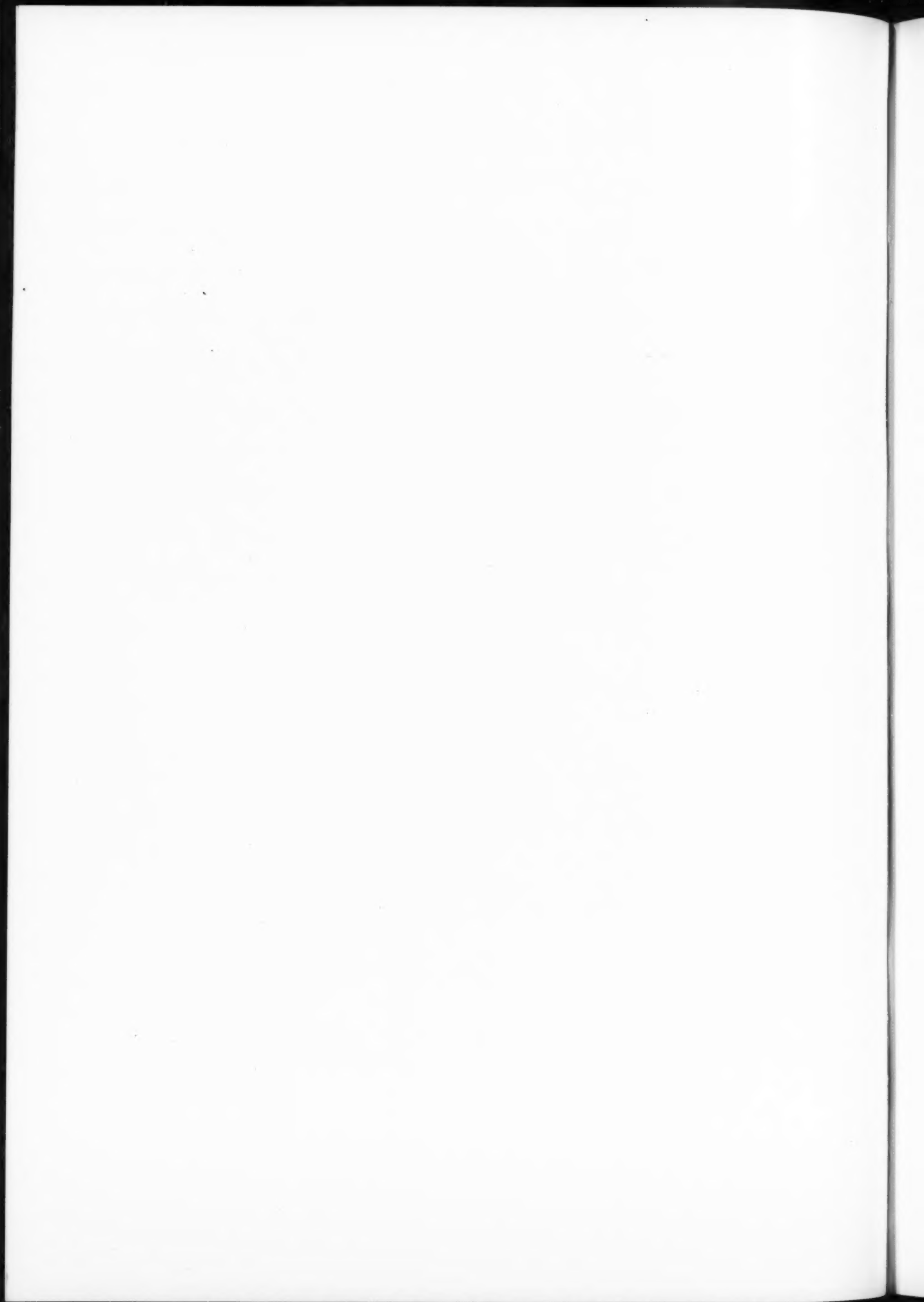


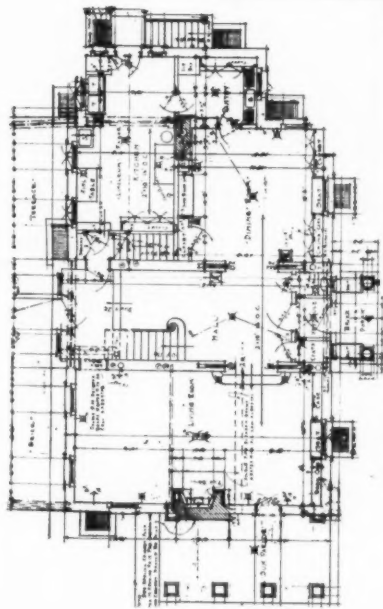
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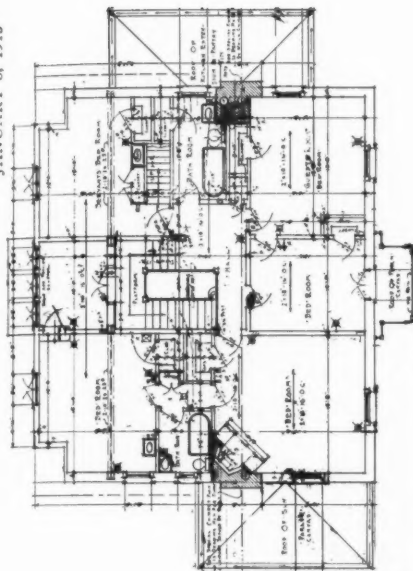


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