

# THE AMERICAN ARCHITECT

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VARENNES-EN-ARGONNE—REPRODUCTION OF THE PAINTING BY A. RENAUDIN  
The painter has been evidently attracted to this by the picturesque grouping of the houses, in themselves insignificant

## “Somewhere in France”

BY CLEMENT HEATON

MANY now in America remember days spent in the country places of France that count among the happiest of their lives. The writer is one in this case, and with keen pleasure calls to mind the old houses he has seen at Rouen and Troyes, Chartres and Bourges, Vezelay and Tournus—historic cities once the *chef-lieux* of districts; others in small towns and villages, such as St. Julien du Sault or St. Florentin. The list of beautiful houses seen in such places would cover sheets, they are innumerable—at Le Mans, Chalon, etc.

But with these pleasant memories a feeling of sorrow has grown up. As time went on, and one saw fresh examples to cause it, it gained a deeper

hold. This was due to seeing the evident incomprehension and neglect from which such things had suffered; and still more from the recent buildings put up in country towns, which were so out of sympathy with their surroundings. Some years ago a remark was printed in the London *Studio* to this effect, that on the journey from Paris to Calais, after miles of pleasant country, such as Harpignies and Corot painted, with buildings in harmony therewith, the eye was startled by some modern building which had the character of verjuice. This is true, whether in the larger towns, such as Bourges or Rouen, or in the quietest out of the way places. For even in Burgundy or Savoy one runs against

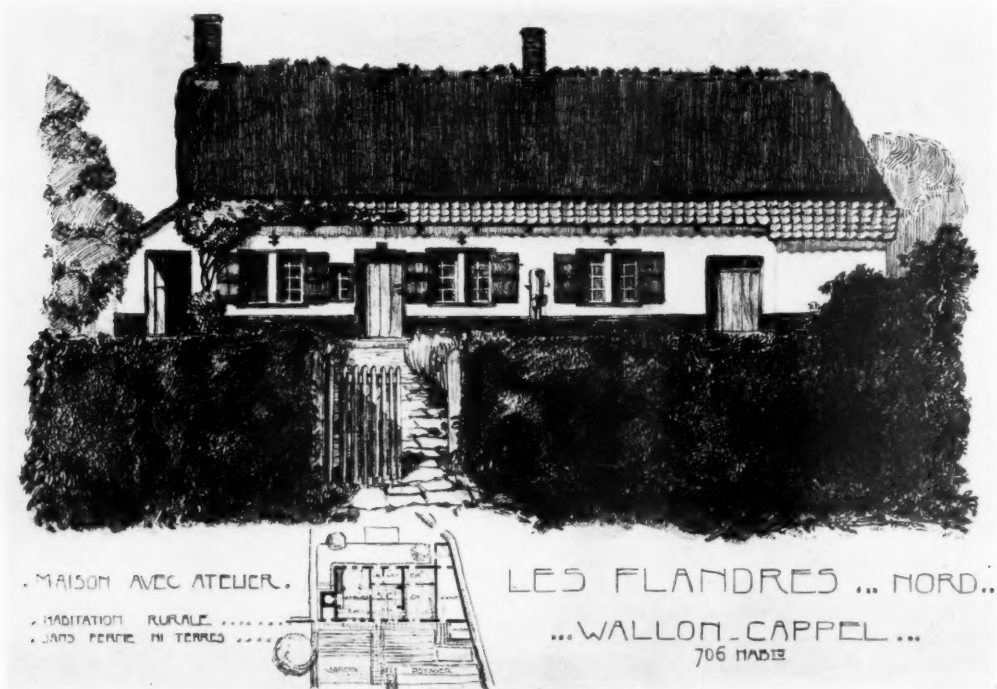
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# THE AMERICAN ARCHITECT



A TYPICAL USE OF FINE STONEWORK IN ORDINARY FARM BUILDINGS

A common sight in Northern France. This appears to be a stone house of the Ile de France



AN ATTRACTIVE EFFECT OBTAINED WITH COMMON MATERIALS:  
PLASTER, THATCH AND WOOD.

## THE AMERICAN ARCHITECT



SKETCH MAP OF THE PRESENT NORTHWEST OF FRANCE AT THE END OF THE TENTH CENTURY, WITH THE PRESENT BATTLE FRONT ACROSS IT, INDICATING THE POINT TO WHICH THE SLAVS FROM BEYOND THE ELBE NOW HAVE REACHED. R, Rouen; B, Beauvais; P, Paris; N, Noyon; R, Rheims; L, Laon; Li, Lille.

new buildings which are as a note out of tune in a mellow symphony. They who do such things, either order and pay for them, or design and superintend them, must be stone blind to the real beauty and charm they are doing their best to spoil.

The *banlieu* of Paris, so rich in attractive buildings of this sort, has been vulgarized and spoiled in no other way than this. At Annecy, in Savoy, a little medieval town with quiet canals and a castle above, one is sharply reminded of this condition of things by a blatant post office and *hotel de ville* with Roman trophies for decoration. At Dijon, near the old castle of the Dukes of Burgundy, another post office, with tawdry decorations in mosaic, vulgarizes the whole district around. At Troyes it is a new station, at Sens a *mirifique hotel de ville*.

Of course these towns need stations, post offices and other new buildings, but why in the name of all that is reasonable destroy the whole district with such incongruity? We have seen at Neufchatel, in Switzerland, government offices erected in an old chateau with absolute sympathy, so that afterward it was better than before. It can therefore be done, and should be done. Many of these strange erections are to be seen in quiet villages; for instance, a new gateway to a school which unnecessarily destroyed the aspect of a street in Savoy.

It is with great pleasure, therefore, we see the French Government has taken steps to restore buildings destroyed by the ravages of war, on lines suggested by the local char-

acter of the architecture which existed. The ruins of the present conflict will, by such a course, be so healed by Nature and Time that the children of to-day will live to see buildings among the trees as harmonious as those which existed in the time of their fathers. But were the villages now destroyed to be rebuilt in the manner we saw one in Switzerland (which had been destroyed by fire), nothing that Nature and Time could do would efface the incongruity, the horror of bad taste. There is a right and there is a wrong in art, and to destroy the local character of an ancient town cannot be right, however it comes about.

May, therefore, an affectionate student of ancient French architecture be allowed to express his happiness on the course now taken? Doubtless this is sentiment, but it is not mere sentiment; it is acquiescence based on the very nature of things, which no attack in the name of reason can destroy. For the people now living in any district of France are

the lineal descendants of those living there centuries ago; each district has a racial and a climatic character. Buildings in France, like those of England and Switzerland, are therefore local types, the outcome of local circumstances. Houses in Normandy are diverse from those of Burgundy and other places. It is not right, surely, to ignore this and to send out from one center designs of stereotyped ideas in which this natural variation is not consid-



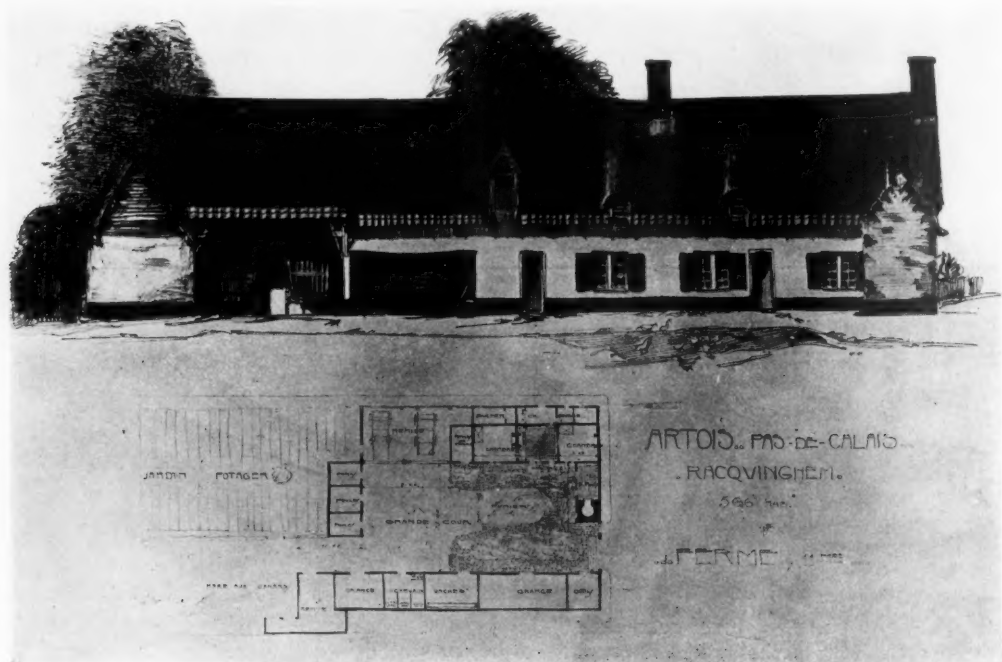
SKETCH MAP OF THE FRANKISH KINGDOM UNDER CHARLEMAGNE, ABOUT THE YEAR 800 A. D. THE DISTRICT OF THE SLAVS, IN WHICH THE PRESENT CITY OF BERLIN IS SITUATED, WAS NOT INCLUDED.

R, Rouen; B, Beauvais; N, Noyon; P, Paris; S, Soissons; L, Laon; R, Rheims; B, Berlin.

# THE AMERICAN ARCHITECT



EIGHTEENTH CENTURY BUILDING IN STONE, PLASTER AND RIB TILES—  
WITH COVERED CHIMNEYS



DORMER WINDOWS IN A THATCH ROOF IN THE PAS DE CALAIS

## THE AMERICAN ARCHITECT

ered. Thus it appears, at least to those from without who travel in France, and we shall be glad if this be recognized. If so, at least something good will come out of the horrors of war.

THE district in France along which the firing line now passes is the most historic of the whole country. To the west lies Normandy, the country ravaged by the Vikings, Scandinavians who forced their way along the River Seine. Settled in the country, they for long maintained their racial habits and deeply influenced the country. Rouen

line of the Meuse to-day, while then what is now divided by a line of trenches was the continuous territory of the Franks, with the rocky castle of Laon as its governing center. Soissons and its territory belonged thereto, far to the north, in the time of the great Charles, who had his seat at Aix la Chapelle. No vestige of distinction existed between this district and that further south, so that the men now in opposing trenches are the descendants of the self-same ancestors who were liegemen of the one emperor, Charlemagne. Far to the north across the Elbe, beyond the limits of this great empire,



A FRENCH COTTAGE INTERIOR—FROM THE PAINTING BY JULES BRETON

This simple interior has a decorative effect, due to the platters ranged on the cornice, the broad moldings of the chimney piece with a curtain below—inexpensive means expressing taste

was their chief city, which speedily became renowned for its linen, and enriched by its exclusive trade with England. Even of late years the farmers exhibited special characters, the old Viking spirit showing itself in an extraordinary aptitude and delight in legal contestations. The Chateau Gaillard and the castle of Gisors on the Seine near Anderlys mark the confines between the kingdoms of the Franks and the boundary of Normandy. Utterly obliterated now, it was as much a line of contested territory for ages as is the

lay the uncivilized country now Prussia. So that the pressure exerted by Prussia on the Frankish race has cut the descendants of this one people in half and set them at each other's throats, no one thinking that this is the case. Meanwhile, as we pass from Normandy to the Beauvaisis, thence to Laon and further east, we pass across districts no more separate formerly in government than are the States of America.

In the architecture of these districts, Normandy, the Beauvaisis and the Ile de France, their political

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separation in the Twelfth Century can be perceived, the Norman characteristics fading away into others proper to the Ile de France, where a local set of masons evolved the famous architecture peculiar to the Parisian center. It is, therefore, in the light of

this past we should examine the illustrations here presented, which are types of no accidental growth, but rather, like the giant sequoia trees in the far West, the result of a growth of centuries.

CLEMENT HEATON.



FROM THE PAINTING BY P. LADUREAU

Another simple form of decorative effect: high gables running far up into a steep roof with arched openings



A FRENCH VILLAGE—FROM THE PAINTING BY DEMONE

Note the value from the free grouping of the simplest elements

## With the American Ambulance in France

BY ALFRED SHAW

*Special Correspondent to the American Architect*

**A**FTER a little service in the Valley of the Marne, where the kids tell you about the Boches who passed, I am now back in Paris. No action out there now, of course, except the booming of distant artillery. Graves with their French and German crosses cover one whole prairie, and an old farmer nearby tells with the greatest pride how Von Kluck had headquarters in his farmhouse for six days, and he didn't see why people shouldn't be just swarming to see the place. At —, where one of us stayed each day waiting for some one to fall, there is a whale of an aerodrome—immense hangars on three sides of a flying field over a mile in one direction and slightly less the other. The hangars are simply a parade of portable wooden trusses covered with heavy waterproof canvas, easily built and taken down. Near each group of

hangars is a shelter from shells during a bombardment. It occurred to me during a flight that the best thing about flying is the way it suggests rendering for plans.

Since our arrival in France the management of our section has been in a state of motion. From Bordeaux we came *Troisième*—a terrible ride. After two sleepless nights in the submarine zone, to have to choose a bed from a slatted seat, the floor and the baggage rack above, shows the astounding lack of variety furnished by the *Etat*.

At one of my numerous awakenings some one was pawing my face, and the heavyweight of the party insisted on sleeping in the baggage rack, thereby keeping us in mental terror.

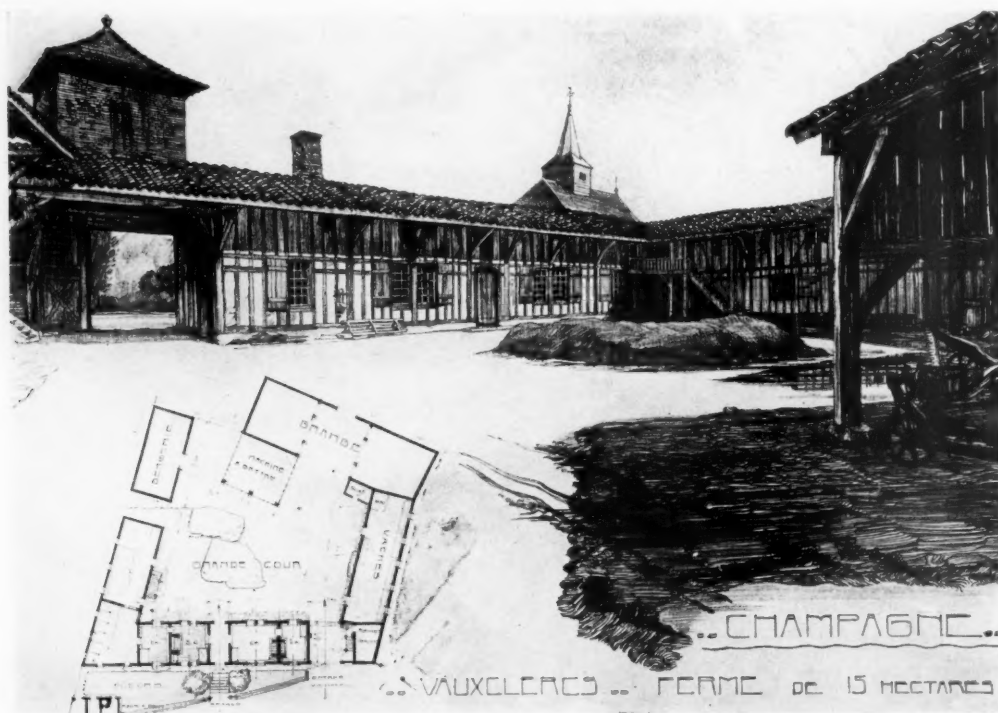
On the 22nd of July our "American Ambulance" passed into history. We all piled into an empty

## THE AMERICAN ARCHITECT

ward, the notables, including M. Joslin Godart, Ambassador Sharp, M. Benet, Mrs. W. K. Vanderbilt and others, sitting on the dais, and unless M. Godart was decidedly off, the "Ambulance" will go down in French annals as something decidedly worth while. We are now a section of American Red Cross, and our Paris work includes evacuations and taking *blessés* from trains to hospitals. The

the profits from the babies and fruit on the walls.) While awaiting a chance to escape to England, the Empress Eugenie was hidden on the premises.

Passing through Versailles on an evacuation, we could see how rain has washed away the grandeur of the place. Gun carriages are piled in the great stable yards and thousands of camions are parked along the boulevards.



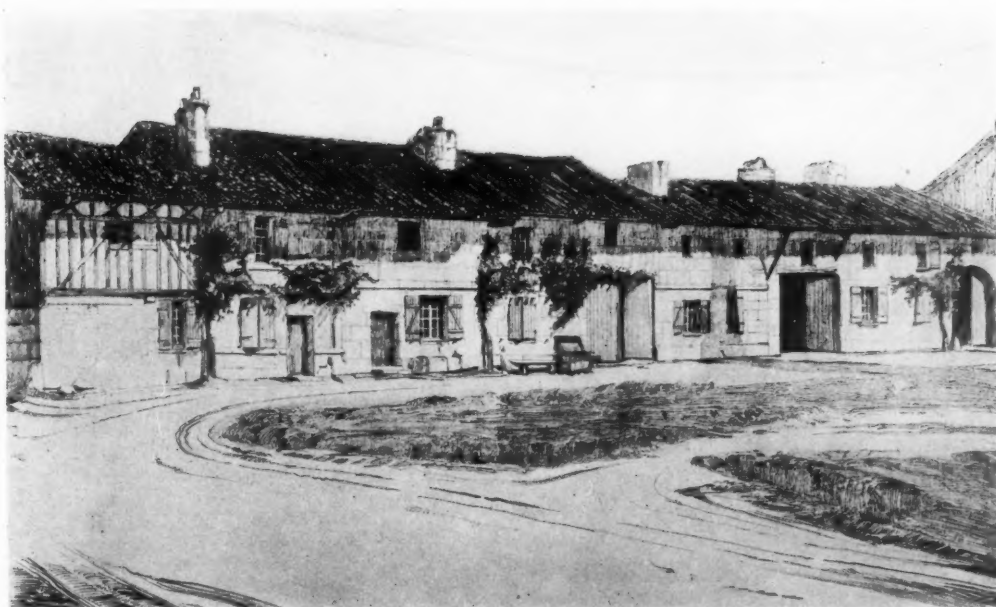
A FARM YARD SURROUNDED WITH NARROW ROOMS, THE ROOF OF WHICH HANGS OVER AND SHIELDS EXTERIOR STAIRS

A picturesque effect obtained by the use of rough sawn lumber and white lath and plaster, very common around Rheims and Troyes

air in the coaches is foul. Pale, unshaven *poilus* turn up sad faces as we come to carry them to our ambulances. Half their life has bled away and that awful smell of gangrene comes from those affected by it. These dejected, suffering *poilus* are certainly bearing the burden of war.

Our Neuilly quarters are in a small chateau on the border of the Bois, a fine little place, the acme of French elegance, "drooly" of course, but unquestionably swell. (Some Parisian plasterer retired on

While *en repos* I hooked a ride to Selis on a *camion*, a military truck driven by a *poilu*, and the cargo was beer! When the *Boches* retreated from this town they didn't have time to shell anything but the cathedral, so they just picked out prominent buildings, soaked them with petrol and then threw in the torch. Fortunately enough the only severe loss sustained by the church was one pinnacle from the tower, all the other hits are scars, the mark of the Hun.



"SOMEWHERE IN FRANCE"

MINGLED STONE WALLS AND LATH AND PLASTER



PLATE 154

LORRAINE

ANOTHER EXAMPLE OF CUT STONE AND PLASTER, WITH TILED ROOF

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war*





AN EXTREMELY PICTURESQUE GROUP, OF WHICH THE EFFECT DEPENDS ON THE USE OF LATH AND PLASTER THROUGHOUT, AND SMALL WINDOW PANES

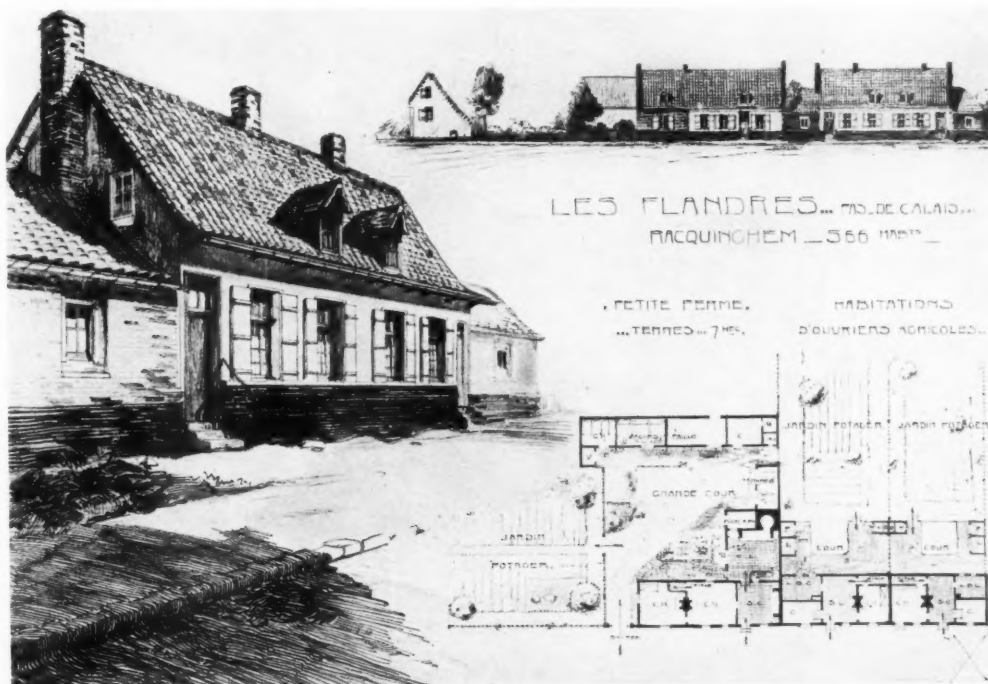
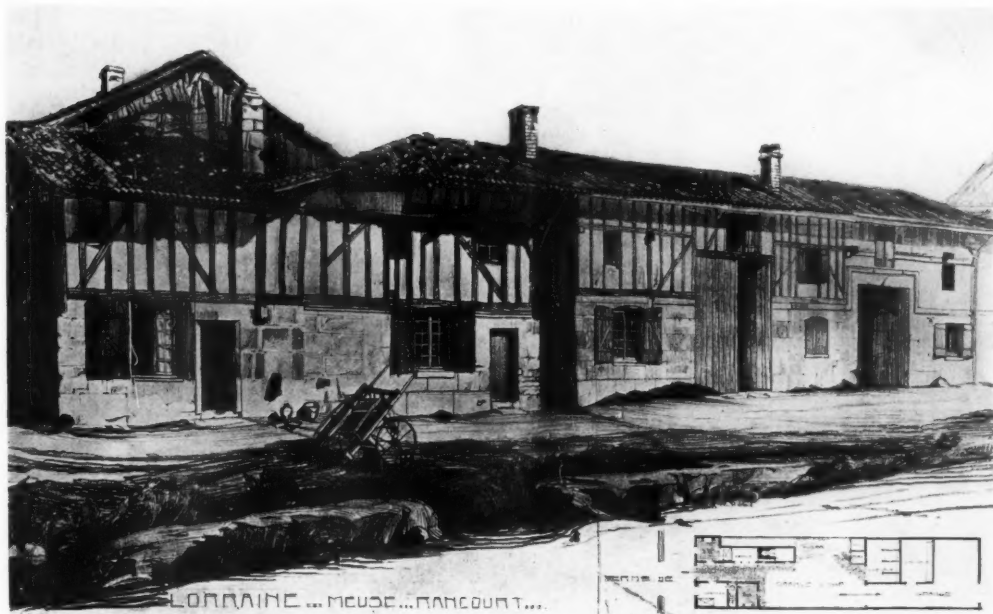


PLATE 155  
A HIGH PITCHED ROOF AND DORMER WINDOWS IN TILES, WITH HIGH SYMMETRICALLY PLACED WINDOWS SIMPLE, THOUGH THIS IS, IT HAS A STATELY AIR.

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war.*





LATH AND PLASTER, ABOVE A CUT STONE FACADE WITH MUCH VARIETY IN THE DOORS AND WINDOWS. AN INTERESTING EFFECT WITH SIMPLE MEANS



PLATE 156

HERE THE INTEREST IS DERIVED FROM THE ROOF AND WINDOWS OF VARIED LEVELS—THE TWO SIDES ARE NOT AT THE SAME LEVEL

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war.*





FARM BUILDINGS IN STONE, IN THE ILE DE FRANCE, FAMOUS FOR ITS MAGNIFICENT BUILDING STONE, USED ALIKE FOR FARM AND CATHEDRAL. THE ROOF SPLAYED AT THE END SAVES THE EFFECT FROM MONOTONY



PLATE 157

A FARMHOUSE WITH A NOBLE ROOF OF A HIGH PITCH—THE MONOTONY OF WHICH IS AVOIDED BY THE SQUARE CHIMNEYS, AND ORNAMENTAL KNOB AND DORMERS. IT IS BENT UP OVER THE WALL

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war.*





LORRAINE

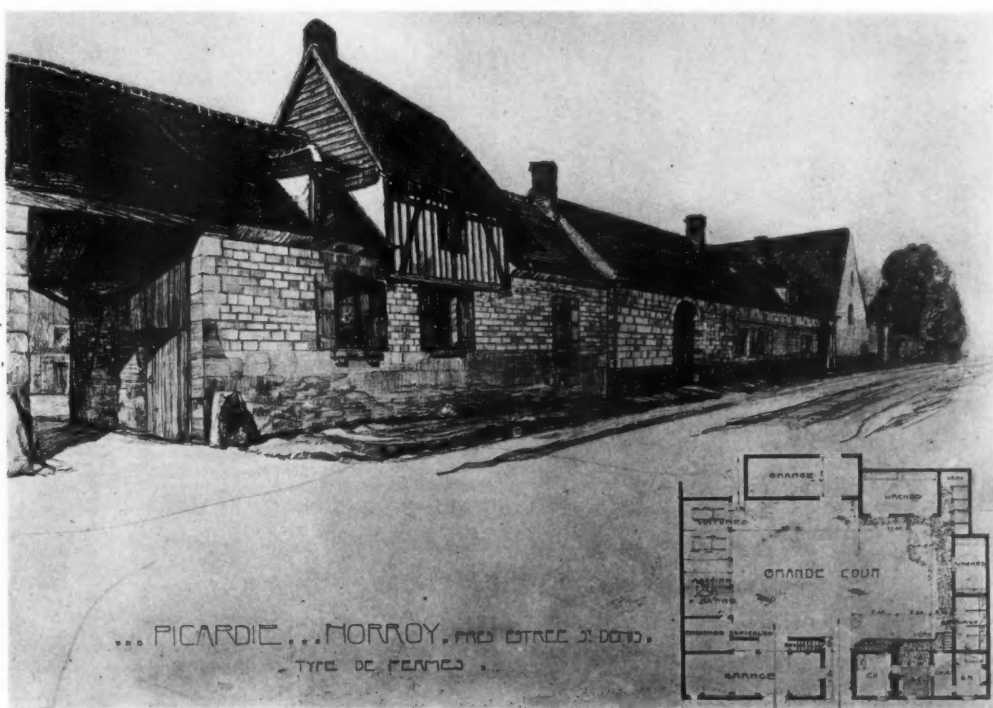


PLATE 158

PICARDY

THESE VIEWS GIVE A LOW PITCHED ROOF AND A HIGH PITCHED ROOF IN CONTRAST. THIS IS SAID GENERALLY TO BE DUE TO A DIFFERENCE OF CLIMATE, A STEEPER ROOF INDICATING A LARGER RAINFALL.

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war.*





"SOMEWHERE IN FRANCE"



PLATE 159

### ILE DE FRANCE

STONE HOUSES IN THE ILE DE FRANCE WITH A STEPPED WALL ON EITHER SIDE OF A THATCHED ROOF.  
THE USE OF THATCH ROOFS EXTENDS FROM ENGLAND TO SWITZERLAND

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war.*





## LORRAINE-MEUSE

THE MINGLED LATH AND PLASTER AND STONE APPEARS TO BE DUE TO THE POSITION OF THIS BUILDING ON THE BORDER-LAND OF THE MEUSE AND LORRAINE

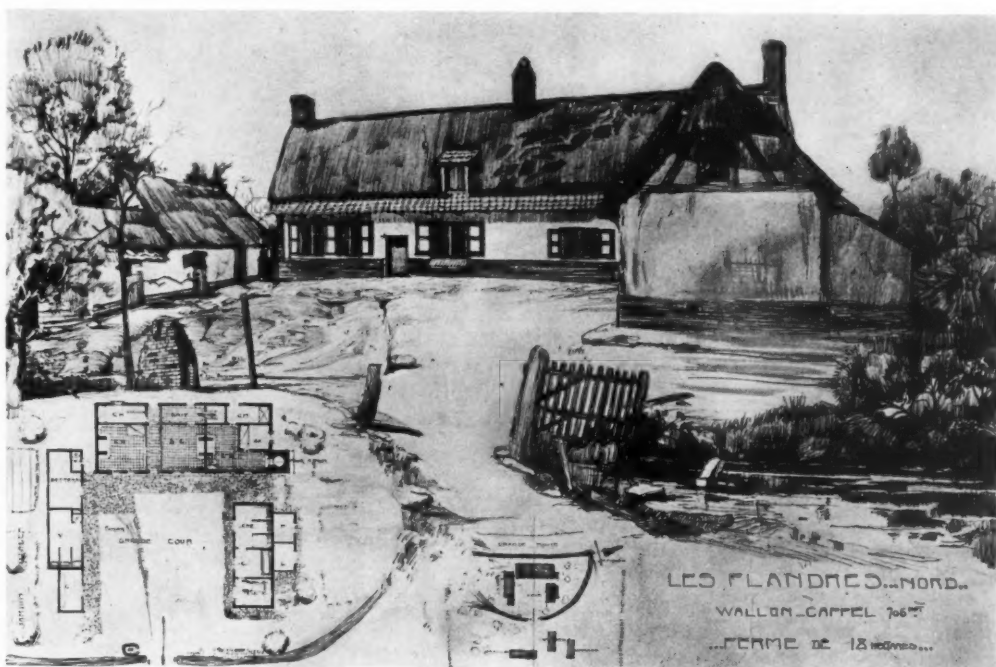


PLATE 160

## IN FLANDERS

A NORTHERN FRANCE HOUSE WITH THATCH ROOF. THE WOODEN BEAMS SEEN IN THE GABLE ARE PEGGED TOGETHER FIRST LIKE THE STEEL IN AMERICAN BUILDINGS AND THEN FILLED WITH LATH AND PLASTER

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war.*





LORRAINE

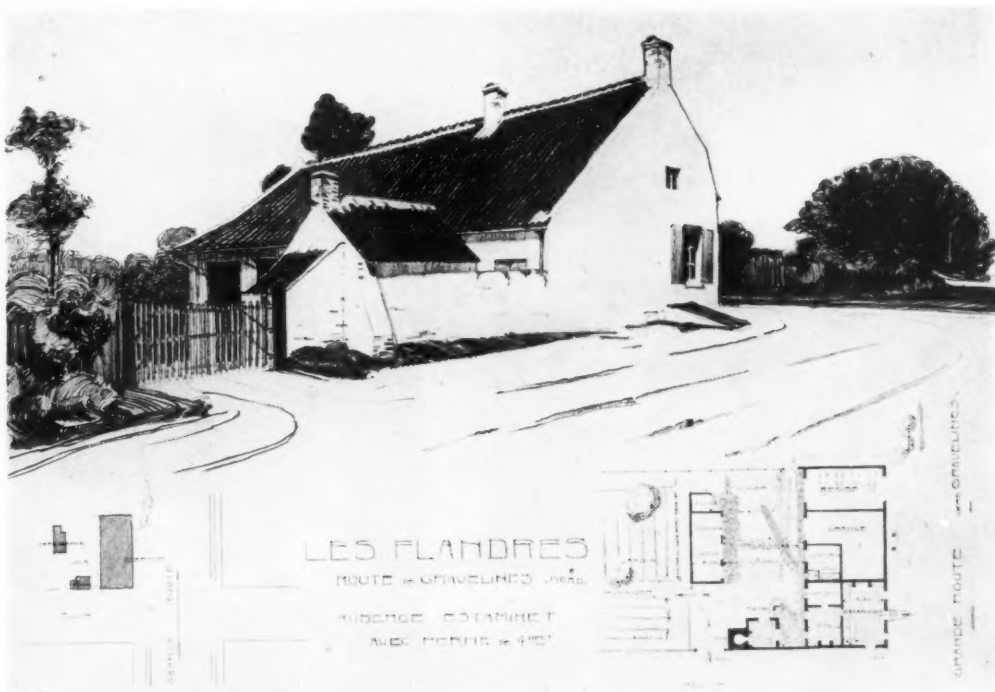


PLATE 161

IN FLANDERS

A HOUSE NEAR GRAVELINES, DEPARTMENT DU NORD, FRANCE

*Reproductions of a series of photographs collected by the French Government, to insure the preservation of the traditional architectural aspect of rural France, in the reconstruction to be carried forward after the war.*



# THE AMERICAN ARCHITECT



TYPICAL SMALL SHOP IN TOKYO



A GODOWN IN A COUNTRY VILLAGE



THE ATTRACTIVE ANCIENT AND UGLY MODERN



A COMBINATION OF JAPANESE AND EUROPEAN



A CHARACTERISTIC "BIT" ON CANAL IN THE HEART OF TOKYO



ALMOST SWITZERLAND. ROOF HELD ON BY LARGE STONES

SNAP-SHOTS IN JAPAN, BY HI SIBLEY, ARCHITECT

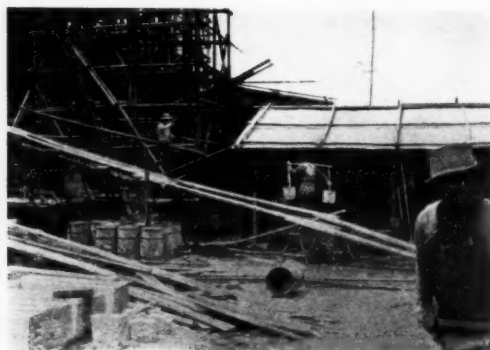
# The Architectural Desecration of Tokyo

By HI SIBLEY.

**J**APAN'S aboriginal architecture was Malay, namely, a steep thatched roof on stilts and not much else. Then followed intercourse with the more civilized Chinese race and the Japanese found much in China to their liking which they transplanted to their native soil. Notable among the introductions from the Celestial Empire was the

ambition, viz., to be like Occidental nations and to take their place among the great powers of the world. And so they adopted our architecture, too, and thereby hangs a tragic tale.

Architecturally, Tokyo, the capital and metropolis, is in a fair way to be ruined. New buildings, of hideously mediocre Occidental design, are obtrud-



SHOWING RUNWAY EMPLOYED FOR RAISING MATERIAL TO TOP OF A BUILDING. AND METHOD OF HANDLING MATERIAL



SHOWING THE STYLE OF LATH TO RECEIVE PLASTER. THIS IS MERELY STRIPS OF SPLIT BAMBOO

Chinese architecture. In time it came to dominate the entire country, for it blended admirably with the picturesque Japanese landscape and had other advantages in a land where earthquakes were frequent and the climate went to extremes.

Came along Occidental civilization some sixty-odd years ago and very considerably brightened the ideas of the erstwhile medieval Japanese. Our "western" civilization appealed to them even more than the Chinese, for they found our modern inventions to be great national developers. They adopted our steam railways, our trolley cars and our clothes. The men have, that is. These things sped them on in their great national



WASHING "SHOJI" FRAME PREPARATORY TO PUTTING ON FRESH TISSUE PAPER FOR THE LIGHTS

All Japanese houses have paper windows, which become easily damaged. Periodically the householder puts on new tissue paper, which, when dry, is drum-head tight.

ing in what were formerly the most attractive sections of this ancient city. Last spring there were probably twenty of these monstrosities going up within a mile of the Imperial Palace. They are of every design and material, without any particular trend in style except that they are pitiful attempts to look like the buildings one sees in America and Europe. They can only be classified under the head of excrescences, and they are most horrible contrasts to the really classic architecture of old Tokyo.

Within sight of the Imperial Palace are half a dozen of the great gaunt, ugly structures, their gray

(Continued on page 269)

## THE AMERICAN ARCHITECT

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### Rebuilding France

THE series of drawings and paintings reproduced in this issue have been furnished by the *Section Photographique et Cinématographique de l'Armée Française*. They represent but a small part of the work now being carried forward by the Department of Fine-Arts of France in the collection and preservation of such documents as will serve to be of suggestive value in the work to be carried on after the war, in the reconstruction of the many villages that have been laid waste.

This series of illustrations refers particularly to farm houses and laborers' cottages. Their architectural excellence will not be questioned. Their suggestiveness in design is of the highest value. As far as it has been possible to determine, the approximate location of the several subjects is given, but all at this time necessarily bear the now well recognized description of "Somewhere in France."

We are indebted to Mr. Whitney Warren, through whom our request for these pictures reached the proper department.

### Movement for Better Industrial Art

MANY vital and perplexing questions concerning our Nation's present industrial position and future prosperity are constantly before the citizens of our country demanding instant consideration and action.

A right solution for all these problems must be found if our country is to remain really independent and if American Architecture and the varied building crafts are to prosper permanently. Confronted by new and novel circumstances that have been suddenly thrust upon us by the present war, it seems the duty of all architects not actually in the trenches to consider carefully the status of their profession and its necessary relation to the industrial life of the whole Nation.

The prosperity of the arts and industries in modern times is closely related not only to the financial prosperity of nations and to the happiness and contentment of the people, but is also intimately bound up with the great forces which make ultimate victory possible on the field of battle. These great principles of national development are better appreciated in Europe than with us. In 1871 two days after the signing of a treaty of peace between France and Germany the then Crown Prince, speaking for the Imperial German Government at the opening of the great Kaiser William Museum of Industrial Art in Berlin, expressed clearly and unmistakably the fixed intentions of the Teutonic nations. At the beginning of his oration he said: "We have conquered upon the field of battle in war, we now are conquering upon the field of battle of commerce and industry."

To fortify German conquests in art, industry and commerce, Industrial Art Museums have been instituted in every German city, widespread and powerful industrial unions have been built up, strong associations of artists, artisans and craftsmen have been encouraged, while a vast system of artistic and industrial education has been perfected and had prospered wonderfully till the present mad war was instigated, with such disastrous results. As one of the victories of a world-wide industrial effort among our present enemies during the last fifty years, many of America's arts and industries were made tributary to Germany's great prosperity, and the German people were encouraged by our supine conduct in their singular contempt for, and hostility to, all our cherished democratic institutions.

It is now a clear necessity that the industries and crafts allied to architecture in America must not only be more intelligently organized to meet the present vital and perplexing circumstances which confront us in these days of war, but must also be organized for self protection in anticipation of

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the days of peace which will follow our military victory.

We know by past experience that the Teutonic thoughts of conquests upon the fields of battle, of commerce, art and industry, are not idle fancy, but are, on the contrary, a grim reality, a reality on which the ultimate fate of our whole country may depend. To meet this ever present menace to our prosperity, to compete with a bitter and unscrupulous foreign competition, and to fortify our own artistic and industrial independence for the future, great exertions are necessary in all our arts and industries. We must quickly organize for collective action and co-operation, or that natural prosperity enjoyed by our people will ultimately be taken from them.

To make such collective action possible and to render real artistic and industrial co-operation effective, several different artistic and semi-artistic associations are now working along constructive lines.

The commendable efforts of these various associations are somewhat similar in character, and, as indicated in the preceding sentences, tend to the greater glory of America.

On page 271 of this issue will be found an account of two important meetings. The efforts of the committees of the Architectural League of New York and of the Federation of Allied Home Furnishing Industries of America are concentrated in effecting, as far as possible, the high purpose of co-operation between architects and those engaged in the arts allied to architecture.

An undertaking so commendable will undoubtedly receive the support of every architect.

### Quantity Surveying

**P**ERIODICALLY, and always spasmodically, the subject of quantity surveying is discussed in this country. It is generally conceded that some method that would replace the present wasteful and therefore costly system of estimating should be

evolved. Thus far, progress toward any tangible result has been so slow that nothing of moment has been accomplished. Possibly the principal reason for these conditions, and the failure to adopt a well-defined system of quantity surveying, is the absence of concerted effort on the part of the large national associations.

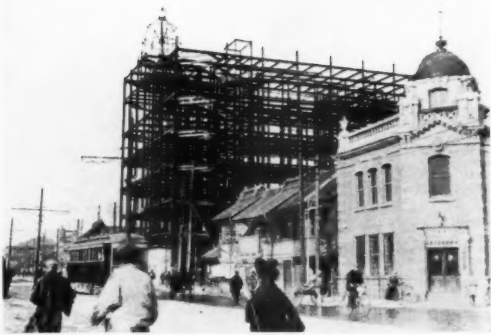
The present would seem to be a propitious time to inaugurate a movement for the adoption of a well-considered system, and it may be suggested that it would be an interesting and instructive subject of discussion during the convention of the American Institute of Architects to be held at Washington in December. Debate on this topic would serve the excellent purpose of determining whether or not quantity surveying would be advantageous to the client, the architect, and the contractor.

Every one is aware, in a perfunctory way, of the enormous duplication of time, labor and expense that accompanies the present method of asking for estimates from contractors, even in figuring on the smallest work. But few architects have given sufficient attention to the subject to fully realize what this duplication actually amounts to, in hard cash. It would therefore seem that in these days of conservation of all the activities of the country the introduction of some method whereby some of this useless effort could be eliminated would be of very material benefit. It also appears that now would be an opportune time to make a start in this direction.

If the present war conditions continue, those interested in construction face the possibility of a period of comparative quiet in which architects and contractors will have ample time, which might be with profit devoted to familiarizing themselves with the subject of quantity surveying with a view to jointly working out a plan whereby some such method could be put into operation when normal times once more exist and a new impetus in building has taken place. The suggestion is an important one, and we are in hopes that the Institute will take up the matter and carry it to some definite conclusion.



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ERECTING A STEEL SKYSCRAPER IN TOKYO

### Architectural Desecration of Tokyo

(Continued from page 266)

walls rising above the picturesque gardens and street life of Japan. On the Ginza, the Broadway of Tokyo, are a score of them sandwiched in between the two- and three-storied stucco-and-tile structures that embody everything that is beautiful in the Chinese design. Others are being built and one is just as unattractive as another. The Ginza is rapidly assuming the appearance of a third rate European city street.

On a recent visit to Japan a prominent American architect said:



BETWEEN IMPERIAL PALACE AND TOKYO CENTRAL STATION

The grass screen is a guard against falling building material

"Tokyo certainly has all the fundamentals for a splendid capital city—the Imperial Park with its wonderful trees and impressive moat, as a center; the surrounding avenues, broad arteries for traffic, generous and beautiful parks, picturesque canals, a good water front, and perhaps best of all an indus-

trious and beauty loving people. Certainly her future is a worthy problem for her architects' best efforts.

"I believe that the Japanese architects of to-day, descendants of the builders of her wonderful tem-



HOUSE OF A WELL-TO-DO JAPANESE

It is entirely surrounded by a fence and has an ornamental garden in inner court

ples, have it in them to develop the Japanese architecture of the past and to adapt it to the needs of modern life and commerce to make Tokyo a worthy capital for Japan's best traditions, rather than a second or third rate European city by copying mediocre western architecture. There is some excuse for America adopting European architecture; she had no past architecture of her own but the Indian wigwam, and her people, coming from Europe, have brought with them the traditions of Europe.

"The result is a restless, unfinished effect in all



THE NEW AND THE OLD, TOKYO

her cities, and as yet no national style has been developed. But why should Japan abandon her wonderful art and tradition for poor European stuff? Of course, in a crowded city buildings must be

## THE AMERICAN ARCHITECT



A FIREPROOF STORAGE VAULT

All houses of the better class have one of these. After a fire in a country village these "Godowns" are about all that remain standing.



AN ARCHITECT'S OFFICE IN TOKYO

This man, a native, studied in California and has introduced bungalow architecture successfully in a certain quarter of Tokyo.



TYPICAL SMALL SHOPS IN TOKYO, INCLUDING A DIMINUTIVE GARAGE



TYPICAL GATEWAY TO AN ARISTOCRATIC CLUB IN TOKYO



A MOVING PICTURE HOUSE IN YOKOHAMA



A SHOP IN YOKOHAMA

SNAP-SHOTS IN JAPAN, BY HI SIBLEY, ARCHITECT

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fireproof, but concrete and the excellent local brick and tile lend themselves readily to Japanese design, and it is to be hoped that wise legislation or the fear of seismic disturbance will limit the height of the buildings and establish some harmonious symmetry



THE PRODUCT OF A FEVERED BRAIN,  
TOKYO

and restfulness in her streets before it is too late.

"Obvious first steps for beautifying Tokyo would include underground wires, getting rid of the hideous poles and network of overhead wires which now disfigure many of the important streets, and some control of the worldwide sign board evil."

In the matter of homes, the Japanese cling consistently to the picturesque native style, although



ONE OF THE BETTER CLASS OF EUROPEAN  
BUILDINGS. THIS IS AN INSURANCE OFFICE

one Japanese architect who spent many years in California is introducing successfully an adaptation of the American bungalow among his Japanese clients. Some resident Europeans live in, and prefer the Japanese style houses, but the great majority have built homes in western style.

It is the downtown district of Tokyo, however, that shocks the visitor's sense of the esthetic, and other cities are being desecrated with the same intrusion of European architecture of a low order. The most notable of these is Osaka, the industrial center, and that city has little to recommend it architecturally. Some Japanese citizens of means and education speak of the modern trend in architecture with obvious pride, while others who have traveled much abroad admit that the Japanese architect's only hope for individuality is to adhere to the native design.

### Two Important Meetings

ON September 26th the Committee of Building Crafts for the Architectural League of New York met in the League rooms to consider ways and means suitable to bring about a closer and more general spirit of co-operation between skilled architects and those many industries and crafts which contribute to the construction and embellishment of fine buildings. Chief among the different forms of collective effort considered were the opportunities now offered by the League's annual exhibition for the display and commendation of the most artistic products of industrial craftsmanship to be found in the great manufactories and shops that minister to the material needs of Architecture.

Committees have been appointed to obtain suitable exhibits of all the forms of industrial art that go to make our present-day architecture beautiful and convenient. Without close knowledge of and intimate association with these and all the kindred arts and industries, a modern architect cannot design or build artistic structures worthy of his calling. And the enterprising leaders in the several crafts cannot succeed without a working knowledge of the architect's requirements and necessities.

To make this mutual understanding more perfect is one of the constant objects of the Architectural League.

On the 27th of September the Committee on Organization for the Federation of Allied Home Furnishing Industries of America met at the Aldine Club to adopt a constitution and create a permanent organization of manufacturers, art societies, artists, educational institutions and art museums. The constitution then presented and favorably acted on was formulated by a committee of nine selected to represent the diverse interests of the Federation. The members of this committee were Herbert Adams, president of the National Sculpture Society; Henry Burn, representing the Wall Paper Manufacturers' Association; J. A. Conrey, of the Federation of Furniture Manufacturers; John R. Clarke, a retail

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merchant; Dr. James Parton Haney, director of art in the New York High Schools; John W. Snowden, of the Upholstery Manufacturers' Association; C. Victor Twiss, president of the Art in Trades Club, Charles F. Snyder of the Carpet Association of America, and William Laurel Harris, the mural painter, who was chairman of the committee.

To form some idea of the potential force of this new organization it is interesting to note that during the year 1914 there were in the United States 2305 manufacturers of home furnishing products who individually had an output rated by the Government as over \$100,000. These 2305 manufacturers of objects useful in furnishing or decorating American homes produced goods in 1914 valued in the factories at the total sum of \$919,000,000.

The ultimate consumers paid for these varied objects the good round sum of \$1,500,000,000 or about three-quarters of the amount required for the first Liberty Loan. The greater portion of this vast annual expenditure for household furnishings by our citizens was, or at least was supposed to be, closely related to the decorative requirements and architectural necessities of each home for which furniture, curtains, wall coverings, carpets or other interior furnishings were bought.

The first and the chief efforts of this new Federation will be directed towards an educational propa-

ganda intended to develop a greater love of home and a keener appreciation of the beauties and joys of home making among our American citizens.

With this end in view, the aid of the art museums, the educational organizations and the Women's Federated Clubs in every State will be asked for or expected. In many cities this widespread and generous aid has already been promised and guaranteed. The greatest difficulties do not appear to be found among the numerous art societies or educational institutions, but among the men who would reap naturally the greatest profit from the movement. The manufacturers and dealers are so unused to working collectively for their common good that they find it difficult to whole-heartedly cooperate with each other.

Realizing the vital character of the questions involved, THE AMERICAN ARCHITECT will from now on give particular and special consideration to the economic and artistic conditions prevailing in the arts and industries which minister in many ways to the perfect development and final success of Architecture.

If greater and happier collective efforts can prevail among the building crafts and industries, our people will all have better homes and our Nation will be stronger and more prosperous in times both of war and peace.

### Robert S. Peabody and John Goddard Stearns Dead

Robert S. Peabody and John Goddard Stearns, who formed the widely known architectural firm of Peabody & Stearns of Boston, are both dead. Mr. Stearns died on September 16, and but seven days later Mr. Peabody died.

There is a certain pathos in this unusual dissolution of a partnership to which both members brought the highest development of professional ability.

Mr. Peabody died at his summer home at Peek's Point, Mass. He was a past president of the American Institute of Architects, chairman of the Boston Park Commission, and for a number of years one of the overseers of Harvard University. He was born in New Bedford, Mass., in 1845.

Mr. Stearns died at his home in Roxbury, Mass. He was a graduate of Harvard University and a Fellow of the American Institute of Architects.

### Personal

H. W. Whitsitt, architect, of the firm of Whitsitt & Schulzke, Moline, Ill., has been commissioned captain in the Ordnance Department and has charge of construction of buildings at the Rock Island Arsenal.

The Department of Architecture of the University of Washington, Seattle, desires to obtain catalogs of building materials. Please address communications to Carl F. Gould, head of the department.





CHURCH OF S. STEFANO, FLORENCE

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