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Architecture as a Profession

Addressed to the Young Aspirant

By WM. ROGER GREELEY

ORIGINALLY there were three "learned" professions, theology, law and medicine. Now the professional men are legion; ministers, doctors, lawyers, engineers, writers, actors, musicians, sculptors, teachers, soldiers, etc. These professions have all produced great men. Great men in a profession, however, differ from great men in the "business" world. The latter measure themselves in terms of efficiency and are successful as conforming to a standard type. Organization is their by-word and their ideal, and the man who understands how to make himself a cog in the big machine is a "big" man.

Professional men are of a different nature. Those who profess the arts, such as the musicians, poets and painters, represent individualism and not organization. Their duty is to express their own ideal of life. Even their more business-like brothers, the doctors and lawyers, share in this freedom to "practise" according to their own personal standards. A doctor is praised for charging less to the poor than to the rich for the same service, a privilege which would be esteemed dishonorable for the business man. The various professions, while they are not alike in this characteristic, are generally difficult to organize. It does not follow that the value of organization in the profession is small. On the other hand, if the business man must learn to have everything move as by clockwork, so the artist or professor must so arrange his affairs that every possible moment of his own time will be released for creative work and that in his business dealings with the layman he will not be entirely misunderstood. This means organization for the purpose of promoting the welfare and preserving the high ideals of the profession.

If organization could result in clearly defining to the public *who* were really artists and who were only masquerading, all would be well, but such a feat is beset with almost insuperable difficulties. The artist must be completely eclipsed by his art—forgotten in the success of his achievement. In other words, his art will not be successful until it expresses the life around him, and then it will be received as a natural development not belonging to a person or persons, but to society. So there are two considerations—the artist and the art.

Immediately there springs up in the organization a host of considerations-by-the-way. As it is a difficult thing to raise to a higher level the ideals of a profession, and as the organization *must* do *something* at once, it appoints a ways and means committee and a membership committee. The bushes are beaten to drive all the eligible men into the new society. Money is raised and dinners are instituted, and at these feasts the dignity of the profession is thoroughly and adequately extolled, and more committees are appointed.

It is then found that the profession, like ordinary "business pursuits," has its regular and irregular, or quack, members. This must be remedied. Furthermore, schedules of prices must be drawn up and minimum rates established to insure a fair profit to all. There arises a wonderful interest in the "ethics" of the profession. Codes are manufactured, torn to pieces, patched up again, revamped and prepared for general circulation. Classes of membership are carefully refined and expressed in a marvelous series of by-laws. But amid the flourishing ethics, and under the monotonous sing-song of the by-laws, Homer nods.

With the poets so engrossed in the poet, poetry is forgotten. The artistic mind has become diverted from the realm of pure conception to the ordinary plane of business, and the digression is dangerously interesting and enthralling. Ideally, the artist should be represented in matters of professional organization by a "business" partner, or manager. This arrangement already frequently exists with the musician, the actor, and sometimes the writer, but it

cannot be extended to include all members of any profession. The situation is difficult. It is left for America to produce master-professors of the arts with minds at once visionary and practical. This task we are going to perform, if it takes a century.

If at the present moment the American Institute of Architects stands primarily in the minds of some as a promulgator of ethics, a publisher of policies, and a fixer of fees, rather than as a source of inspiration and encouragement to the young architect to do noble work, it may be well for us all to reassert our convictions as to its future. Otherwise the popular estimate of the profession will suffer. Commercialism will be suspected and, saddest of all, the monuments of the architects themselves will present a sorry sight for the discriminating observer. Take twenty buildings picked at random out of your neighborhood. How many have any distinction and were economically and carefully constructed? "By their works shall ye know them," and so long as their works lack the inspiration of the muse and the stamp of the master-builder, no amount of refinement in codes of ethics can gain for the architects anything but derision.

At the present time in America the profession asks a degree of respect which it cannot command. The architect vainly argues to convince a laity which is too shrewd to be influenced by words when travesties upon architecture proclaim on every hand the ineptitude of the profession. The product of professional skill in this country has been generally dull, feebly imitative, or positively vulgar; in any case stupid. Exceptions show the possibilities which are latent everywhere, but at present are left for a few sincere devotees of the art to develop.

Under such circumstances, with architecture on trial for its life, to focus attention on fees and finances is, almost literally in this case, burning the house to roast the pig, for it is allowing architecture to perish for the sake of punishing the opportunist. The situation is complicated by the fact that the opportunist—the pig—is often the true architect, while the exponent of ethics is just as often unhampered by any ability to practise the great profession which he so primly misrepresents. The fact is, then, that architecture itself has no fixed relation to the emolument of the architect, and so the two things should be dissociated in our minds, and the second relegated to the very small sphere where it belongs. If you are a "man," true and loyal and straightforward, you have all the ethics required, and more, too. If you are not, ethics will not help you nor your victim.

Now, to turn to the major consideration, architecture itself. The first great fault or perhaps weakness, it is needless to say, is in the education of the youth. The school of architecture leads the pupil to believe first of all that architecture is properly to be practised by those who have a talent for drawing pictures and plans; second, that the basis of their education should be a familiarity with classic forms and buildings, and training in "design" or the ability to "make up" buildings of their own, and finally an understanding of the principles if not the details of construction. This is a sad betrayal of trust. It is a false presentation of the subject to the open-minded youth, and graduates him in a frightfully warped condition.

First, the proposition that a candidate for the profession should have a talent for drawing is enormously exaggerated. Some of the most successful producers of *real* American architecture to-day have little or *no* talent for drawing. What is needed is imagination, the power, not to copy or to construct forms, but to conceive them. Once conceived what is then required is generalship to carry out the ideal of the creative mind. The ability to explain a conception by the skillful use of pencil and paper is a valuable but not an essential acquirement. Mere facility in draughting is not the herald but the bane of architecture, and the schools use it to lure into the profession an army of should-be illustrators and picture makers.

Second, familiarity with classic forms and the ability to use them in design has its full quota of mischief. The very knowledge of classic forms serves to conceal any appreciation of *essential forms*, and to stifle the ability to *interpret* building needs and conditions in architectural terms. It promotes *superficial* architecture, namely, the arbitrary decoration, with preconceived items of form, of the skeleton provided by engineering practice. This is only akin to architecture. It may result very prettily in the hands of a man of taste, but is sidestepping the real issue, which is to express beauty *in* the structure, *not upon it*. The Boston Public Library is a consummate example of the lesser type—the decorated building. The surface treatment of the façade, although arbitrary, with its disregard of the involved plan, affords a picture from Copley Square which is such a masterpiece of decorative design that we like to call it great architecture.

The Woolworth tower, on the other hand, is serious architecture. The building expresses beauty in every line of its structure and stands unsmirched by sophistry as an embodiment of the brilliantly intrusive and aspiring, but transitory character of American commercialism.

The library type, when poorly designed, we cannot tolerate; the Woolworth type, no matter how clumsily handled, commends itself as architecture and promises a future for the art.

A third type is the feebly imitative but consistent architecture, notably of house and church. The

land is full of near-Georgian houses, intelligently and faithfully patterned from the work of the Colonial master builders, but without inspiration. They are good as canned music is good. They are good as Chaucer is good transcribed into "cowboy," or even perhaps as the most religiously accurate copies of a "Raphael" are good. In other words, they are mechanical feats, good as far as they go, but not belonging to creative art.

There is to-day as much *real* architecture displayed by the engineer as by the architect. This means that the architect is surrendering some of his proudest and most essential functions and reserving to himself the more trivial. In fact (to review at a glance the history of architecture), the plan and construction of the early Egyptian and Greek temples, of the Roman baths and theatres, of the basilicas, cathedrals, castles, and even of the monuments, were dictated by *practical* and not by arbitrary esthetic considerations. They were built as our biscuit factories are now built, to serve and express a purpose. Could we see this, we should not be erecting Greek temples to house banking establishments, nor Roman baths for railroad terminals. The convenience stations in our parks would not be disguised as pavilions of music, nor our schoolhouses as English palaces, metamorphosed and diluted, no doubt, but unmistakable.

All this misconception arises from the mistaken emphasis given in the schools and in the public mind to the importance of historical forms, instead of to essential principles of design, not that old forms are wrong or outgrown; in fact, not so much even that our forms should be *new* ones, but that they should be *true* ones, sincere in their use.

Finally, an understanding of the principles of construction, as taught in schools of architecture, while essential, should be taught not as a separate consideration, but in its relation to esthetics. It is not enough to know how to design a truss, but to know how to reconcile the principles of mechanics on the one hand and of optics on the other.

Merely as an illustration, the engineer, following purely scientific formulae, will design his columns and floors, each to take the load coming upon it. The result may show us a large hall on the first floor where the columns vary in size and the floor panels above are of different thickness, leaving the ceiling panels at unequal heights. The architect should make no such mistake. The engineer's accuracy has betrayed him into unpractical extremes of refinement. More subtle is the ability to decide between a flat or a pitched roof, where a slight excess in cost of one type over the other might mean a great advantage in appearance. Too much respect for engineering economy is almost as bad as too little.

So, it works out, neither a draughtsman, nor an engineer, nor a devotee of the "styles," nor all three make an architect. Not all the artifices nor acquirements of knowledge, not the utmost probity in business dealings prevail.

Like the poet, the musician, the playwright, physician, statesman, teacher, the one great *practical* need is a "vision"; all other qualities and qualifications are incidental and trivial. Idealism *alone* can fit a man to do a real man's work.

With idealism usually springs up devotion. These two together are invincible. With them an architect must not expect, and will not covet, wealth. His position is that of any idealist, whether poet, preacher or pioneer—a precarious one. He is interpreting the race to itself, and if he does it well his very success will for a time hide all measure of the feat.

He cannot, however, lack courage, as he *is* courage and enthusiasm.

The sun set, but not his hope.
Stars rose; his faith was earlier up:
Fixed on the enormous galaxy,
Deeper and older seemed his eye:
And matched his sufferance sublime
The taciturnity of Time.
He spoke, and words more soft than rain
Brought the Age of Gold again;
His action won such reverence sweet
As hit all measure of the feat.

Neither can he fail as his life *is* success.

Enamored architect of airy rhyme,
Build as thou wilt, heed not what each man says:
Good souls, but innocent of dreamers' ways,
Will come, and marvel why thou wastest time;
Others, beholding how thy turrets climb
'Twixt theirs and heaven, will hate thee all their days;
But most beware of those who come to praise.
O Wondersmith, O worker in sublime
And heaven-sent dreams, let art be all in all:
Build as thou wilt, unspoiled by praise or blame,
Build as thou wilt, and as thy light is given;
Then, if at last the airy structure fall,
Dissolve, and vanish—take thyself no shame.
They fail, and they alone, who have not striven.

Preliminaries to Taking Bids and Letting Contracts

By Francis W. Grant

Part I—The Invitation to Bidders

ASSUMING that another library building in Houston, if wholly imaginary, will do no harm, the writer proposes, in a series of articles, to discuss preliminaries to the taking of bids and letting of a contract for its erection, and as a text for the first of the series presents the call for bids as it might have appeared:

Sealed proposals addressed to the Board of Library Commissioners, Houston, Texas, will be received until 3 P. M., January 5, 1917, at the office of Pierce & Dix, Architects, Houston, Texas, and then and there publicly opened, for the construction of a library building in the city of Houston, in accordance with certain drawings and specifications, copies of which may be obtained of the above named architects at their discretion and upon deposit of $25.00 as evidence of good faith, which said deposit will be remitted upon the return of the drawings and specifications in good order not later than the day and hour above named.

Proposals must be made upon forms provided for that purpose by the architects and must be complete as the blank spaces thereon shall indicate.

Each proposal must be accompanied by a certified check in an amount not less than 2 per cent of the gross sum named in the proposal made payable to George Olds, Secretary. In the event that the bidder to whom the contract may be awarded fails to abide by the terms of his proposal and to execute a satisfactory contract and bond within five days after being notified of the award, the proceeds of his said check shall become the property of the said Board in full satisfaction of damages accruing to said Board by reason of such default. The proceeds of certified checks submitted by unsuccessful bidders will be returned upon the negotiation of a satisfactory contract, or sooner at the discretion of the Board.

The Board reserves the right to waive informalities at their discretion and to reject any or all proposals.

Date of first publication, Dec. 5, 1916.

The "invitation" should be treated as one of the instruments of the contract, and an important one. Though not specification matter, an exact copy should be bound into the specifications for ready reference and to better insure its incorporation in the contract. It properly precedes the title page and index of the specifications. In preparing copy for insertion in the specifications or for attaching to or incorporation in the formal contract the greatest of care must be exercised that it is identical with the original printed or otherwise published invitation.

In the case of public work specially authorized by legislative enactment it is important that such authority be quoted in full and accurately, or be so referred to in the invitation that all bidders may readily become conversant with all its terms, conditions and limitations. In the case of the library building referred to in the above suggested invitation it is assumed that funds were made available from private sources, hence no empowering act is referred to.

In the case of a public building, all special or general law having a bearing on the manner of taking bids for that building must be carefully looked into and faithfully observed, for all contracts and proceedings subsequent to an invalid invitation are also invalid.

What constitutes a valid invitation to bidders on public work can be determined only by analysis of the particular law or charter provision under which it issues, and no reliance whatever can be placed on previous experience in inviting bids under circumstances merely assumed to be similar. A matter of prime importance in this connection is the observance of legal requirements applying to the publishing or posting of the invitation, involving the length of time advertisement should run and where it should appear. These are usually imperative requirements under the law and must be observed literally, wholly unintentional errors, and to the layman unimportant ones, being generally sufficient to completely nullify subsequent proceedings.

The law by virtue of which the proposed public building is to be erected may be so drawn as to forbid the exercise of such discretionary powers as the waiving of informalities in bids, the acceptance of other than the lowest bid, or the refusal of the right to bid to known incompetents. All this must be investigated by the architect and his course governed accordingly in the preparation of the invitation and in the writing of the specifications and all other instruments of the contract.

Primarily, the end sought by requiring a deposit for drawings and specifications is that bona fide bidders only shall have possession of the drawings and specifications during the competition. A further object sought, and one of considerable importance to the architect, is the assurance that the drawings and specifications will be returned and the expense of additional blueprinting and typewriting obviated. If the architect is in a position to freely exercise his discretion in selecting competitors, as is generally the case with the best private work, this provision may be deemed unnecessary and omitted. If used at all it should be applied with absolute impartiality to all bidders.

The amount required as a deposit at the time drawings are taken out should be a sum sufficient only to insure the return of the drawings and speci-

fications and to guarantee good faith on the part of those applying for the same.

The refund of the deposit should be conditioned *only* upon the safe return of the drawings within some reasonable length of time agreed upon at the time they are loaned. A printed form is recommended as a means of keeping proper record of drawings and deposits.

It is sometimes provided that a portion or the whole amount of the deposit shall be permanently retained, ostensibly to cover cost of blueprinting and typewriting. This practice savors of graft, in fact is unquestionably graft in most instances, and is wholly indefensible in any instance. The owner seeks competition for his own advantage and should at least pay the expense of blueprinting and typewriting incident to the transaction; in fact he should, in equity, pay unsuccessful bidders for the time and expense contributed by them to his material benefit.

In the case of public work open to free competition there must be careful avoidance of any placing of obstacles in the way of would-be bidders, not only so as to keep within the spirit of the law and avoid litigation, but so as to avoid scandalous insinuation involving the architect. Discrimination, which in private work might be an entirely proper exercise of professional caution, would in the case of public work very properly create suspicions of improper motives.

The form of invitation here suggested contemplates the retention by the bidders of the drawings and specifications during the entire time from date loaned to them until bids are submitted. This is the fairest method, but when specifications are in typewritten form this is usually impracticable. The invitation should, of course, be written consistently with the method intended to be followed in this matter. There must be a sufficiency of drawings and specifications in any event to insure complete circulation.

The announcement that all drawings are out but that for a consideration another set will be made, may, of course, imply nothing more than a perfectly honest endeavor to render assistance to a would-be bidder, but it is highly imprudent and should not be tolerated in any reputable office. Dissatisfied customers are to be avoided in all lines, and all but one of the bidders are liable to be dissatisfied with the expenditures made by them in the competition.

The custom of requiring certified checks with proposals on public work is universal and to some extent is practiced on private work. It is generally supposed to have the effect of preventing those without financial responsibility from entering the competition, but unfortunately it does not always so work out. Certified checks for submission with bids are easily obtained and are not by any means a reliable index of the maker's responsibility. Bankers are well aware of the fact that these checks are rarely tested, it being common practice to hold the checks and not to deposit them for collection. It is recommended that all such checks be tested by actual deposit, other checks being issued for the refund. In this connection, attention is called to the propriety of stating in the invitation that it is the "proceeds" of the certified checks and not the checks themselves that, under certain circumstances, are to be forfeited.

Certified checks should be made payable to an individual in his official capacity, and this specifically stated. A check made payable to a city, county or state is sometimes difficult of proper negotiation by endorsement.

Although of somewhat rare occurrence, yet it has been provided in many competitions that in the case of forfeiture of the proceeds of checks submitted with proposals that the sum so forfeited should be divided pro rata between the owner and the architect. By just what process of reasoning this is found proper the writer is unable to discover. Surely the architect is not loser by virtue of an award being made to the next lowest bidder. Possibly, though, some such distribution in case a new competition is necessitated by such default might be reasonable.

A frequent abuse of privilege is that of failure of bidders to submit proposals after having had possession of the drawings and other documents during the whole or a large portion of the time allotted for the competition. Instances have been known of conspiracy to use this method to defeat a free competition, friends of some certain bidder having, in bad faith, taken out plans in sufficient number to so deplete the supply that bona fide competitors are crowded out. Sometimes these fake aspirants go so far as to actually submit proposals, carefully avoiding any danger of defeating the criminal purpose of the chief conspirator by keeping safely above his bid. A little negative assistance by a crooked architect and this scheme works beautifully. One of the best remedies for this is to print the specifications and provide an abundance of them, but a remedy partially meeting the contingency is to provide that the deposit for drawings shall be forfeited if no proposal is submitted by the parties to whom drawings and documents are loaned. The propriety of this latter method is debatable. and it is submitted without recommendation. An honest architect particularly keen in the discernment of character and armed with the power to refuse drawings at his discretion can generally prevent the abuse here mentioned.

Having required the submission of certified

checks and provided for the forfeiture of the proceeds thereof in case of default, it is no more than fair that the program should be literally carried out. To provide the payment of damages and habitually fail to exact it stamps the person or group of persons responsible for that practice as insincere, and lettings under their supervision and authority become mere auctions, the advantage lying with the skillful manipulator rather than with the best builders.

The right to waive informalities is an important one to reserve, as without it an advantageous bid might necessarily be ruled out by reason of some trivial irregularity which might far better be overlooked.

Unless the law applying to the case forbids, as is liable to be the case in public work, the right to reject any or all bids should always be reserved. It carries with it, of course, the right to accept any bid even though not the lowest, and sometimes, even among elective public officials, men with courage and common sense in sufficient degree will be found ready and willing to make the proper distinction between "lowest" and "best," giving due consideration to the matter of competency.

All bids, whether for public or private work, should be opened in the presence of the bidders, they being given timely notice and invitation to be present. Any other method subjects the architect's motives to suspicion; yet in spite of this very obvious fact many persist in the reprehensible practice of opening bids informally and holding them in abeyance for several days and even weeks. If the client insists on this manner of opening and handling bids the architect, in defense of his own reputation, should insist that bids be directed to the owner and by him opened, and by him manipulated if that be the owner's purpose.

Digest of Commercial and Financial News

Affecting the Practice of Architecture

SINCE the war is now recognized as the dominant factor in all financial operations, the one great question continues to be, when will the end come? No definite answer is possible, and those best informed are the most guarded in their replies. Whether it will be ended by a smashing victory, or by sheer exhaustion of the weakest side cannot be foretold; but certain facts stand out with undisputed clearness: The Central Powers grow weaker day by day, though still capable of prolonging the fight. The Allies, on the contrary, are growing stronger daily, in spite of the breaking down of Russia and the check to Italy. Great Britain is now at the highest point of efficiency in her history, and France shows as undaunted a spirit as ever. The United States is making strenuous efforts in preparation and will be doing her full share much earlier than originally anticipated. To such a situation there is only one end.

MR. FRANK P. MILBURN, architect, Washington, D. C., in an interview printed in a Baltimore paper, states:

The investing public, in a measure, has been misled, and is under the impression that it is impossible to get building materials such as steel, lumber, etc., at reasonable prices. This conclusion, no doubt, has been formed from the published statements that the Government was taking over all classes of building material, and that private owners would have to pay considerably more for any material that they contemplated using.

We have recently let contracts for two important buildings, and found that the figures from the general contractors are very little higher than they were last year. We do not believe that prices will ever be as low as they were from 1911 to 1913, and there is nothing to be gained by delay in construction of buildings. The building business for the year 1917 has fallen off about 75 per cent, due largely to the false impression of the high cost of building materials and labor.

We have reliable information on the steel situation, as follows: Some of the larger mills are to-day accepting orders for steel from two to four months delivery at the Government price, which is $60 a ton on Pittsburgh structural steel and $65 a ton on plates.

Class A is used for only shipbuilding and Government needs.

Class B is material for the Government, such as buildings built by private concerns, for the making of ammunition and other Government needs.

Class C covers all material not included in the other two classes for general building in open market.

The Government needs for shipbuilding, etc., will not exceed 40 per cent of the output of the larger mills. Some of the larger mills are rolling heavier building sections, such as beams and columns that are not suitable for the Government and are used outside by private owners. There is no demand for this class of material by the Government.

There has been a scarcity of skilled and common labor, but with the finishing up of the cantonments there will be ample labor to take care of the building situation. It is the duty of every business man to encourage business in every line, so as to maintain the normal conditions. If we fail to do this, from what source will the Government receive its taxes?

THAT Great Britain will erect within the first two years after peace half a million or more houses for workingmen, to relieve congested conditions now existing, especially in industrial centers, is forecasted in the report of an American Consul at London recently received by the State Department. "Housing Plans in the United Kingdom," the subject of an article appearing in the current issue of the *Monthly Review* of the Bureau of Labor Statistics, quotes the consul as saying:

"One of the most important questions in Great Britain for several years past, and one which has assumed political prominence at many electoral campaigns, is that of the housing of the working classes. This subject is now being taken in hand by a departmental committee appointed by the Government, while the Local Government Board has requested town and urban authorities throughout the country to report, not later than a date in October, the housing requirements of the people in their towns and districts. It is admitted by the board that 500,000 houses are now urgently wanted, but other authorities, including the joint committee on labor problems after the war, estimate that not less

than 1,000,000 houses are necessary, costing $1,216,625,000.

"On the question of finance, Government aid has been promised, although no stated amount has been named pending the report of the newly appointed committee. In the meantime a grant of $97,330,000 has been asked for by some housing organizations.

"The Government in November, 1914, decided in favor of a free grant from the exchequer, as well as loans, to permit of local councils charging customary rents without incurring loss; and while that policy is still in force it has so far affected only certain munition areas.

"It is recognized that overcrowding has been one of the causes of industrial unrest, especially in districts where war work is particularly heavy, and that bad housing has led to high infantile mortality, notably in the northern industrial centers. In three Scottish districts there is immediate urgent need for accommodation for 100,000 workers.

"Since 1906 there has been a decrease in the building of houses for the working classes. With the outbreak of war practically a complete cessation of small house building set in, except in munition areas.

"The committee's tasks will include the working out of the best scheme by which large numbers of skilled laborers in the building trade can be secured after the war ends; the provision of 120,000 cottages for workers on the land; the supply of adequate accommodation for workers in new industrial districts which will be opened up; the method of applying the policy of grants in aid; the consideration of evidence respecting particular areas where especially prompt measures are necessary; amendment of by-laws relating to construction; and the consideration of types of buildings in urban and rural districts.

"In regard to the last-named point, it is hoped to avoid monotony in design. It is reported that numerous designs and plans already exist of small houses combining the utmost utility with good appearance.

"It is reported as certain that at an early date Government approval will have been granted to plans involving the erection of not less than half a million houses within the first two years after the conclusion of the war, and that, in order to prevent rents being higher than in pre-war times, financial assistance will be substantially provided."

Recent Books

THE DWELLING HOUSES OF CHARLESTON, SOUTH CAROLINA. By Alice R. Huger Smith and D. E. Huger Smith. 128 illustrations from drawings by Alice R. Huger Smith. Photographs and architectural drawings by Albert Simons. Limited edition printed from type which has been distributed. 387 pages, 8 vo. $6 net. Philadelphia, J. B. Lippincott Company.

The history of the old houses for which Charleston has become architecturally famous has been so very thoroughly set down by a great number of authors that there is little that is new to be learned as to these historic old dwellings. There is, however, a certain architectural charm that never palls, and architects may for this reason take up this interesting volume and find much entertainment and profit from its perusal.

Most of the subjects sketched and photographed will be found familiar by reason of their having been many times presented. The text will afford an interesting insight into the social life and customs of a city that at a certain period of its history was the aristocrat of American municipalities.

In its mechanical aspect the book is to be much commended, and as a library volume it will be found attractive and readable not only by the architect, but also by the several members of his family.

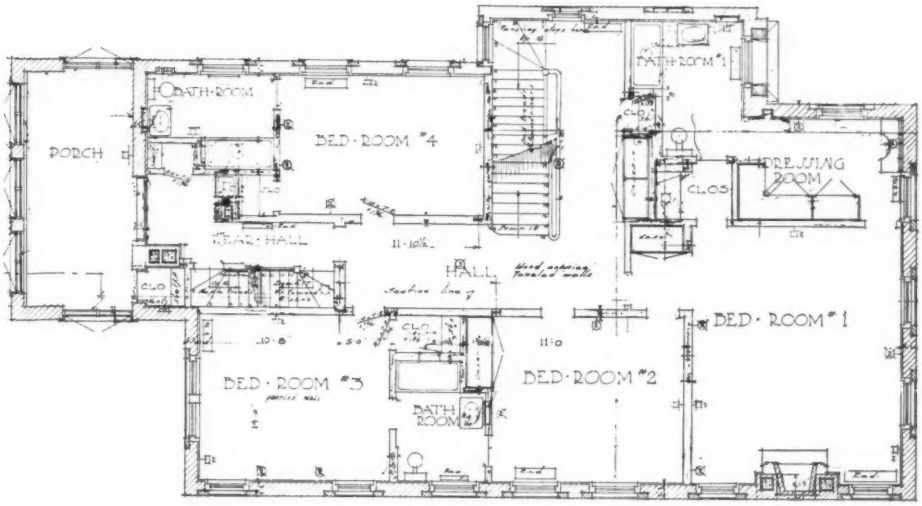
HISTORICAL SILVER OF THE COLONIES AND ITS MAKERS. By Francis Hill Bigelow. Full cloth, 444 pages, size 5½ x 8 inches, price $6.00. New York, Macmillan Co.

While this is a work of particular interest to collectors, it will at the same time be found an entertaining and decidedly instructive book to architects and everyone engaged in any branch of the fine arts. Possibly no one of the various daily accessories of our Colonial period was represented more artistically than silver. In every form of its expression there were men high in the craft who combined with a very great feeling for purity of design a most unusual feeling in craftsmanship. Paul Revere was one of the earliest and best known craftsmen in silver in New England, and at the time that he made his famous ride from the banks of the Charles River to Lexington and Concord he was one of the most important craftsmen in silver of his time. So

PLATE 272

HOUSE OF F. E. WILHELM, CHICAGO, ILL.

W. A. OTIS & EDWIN H. CLARK, *ARCHITECTS*



SECOND FLOOR PLAN

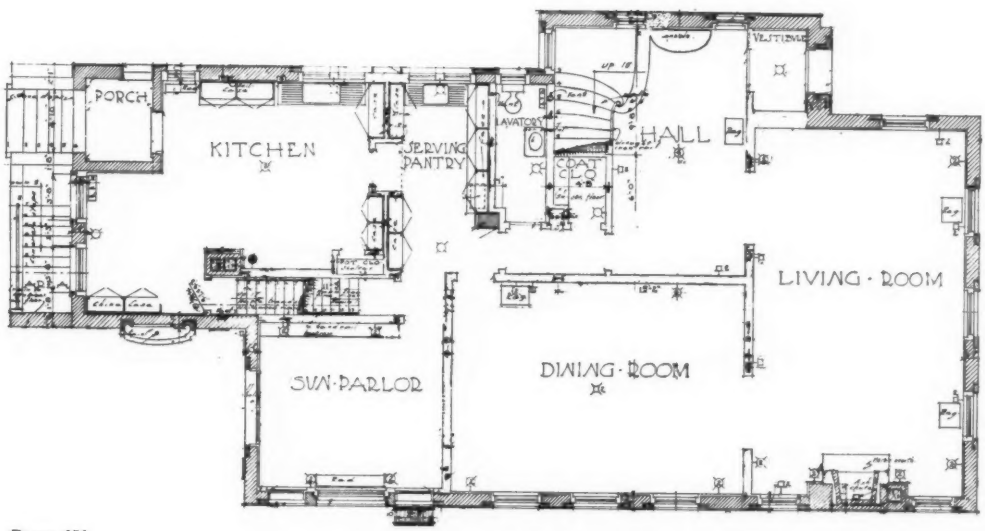


PLATE 273

FIRST FLOOR PLAN

HOUSE OF F. E. WILHELM, CHICAGO, ILL.

W. A. OTIS & EDWIN H. CLARK, *ARCHITECTS*

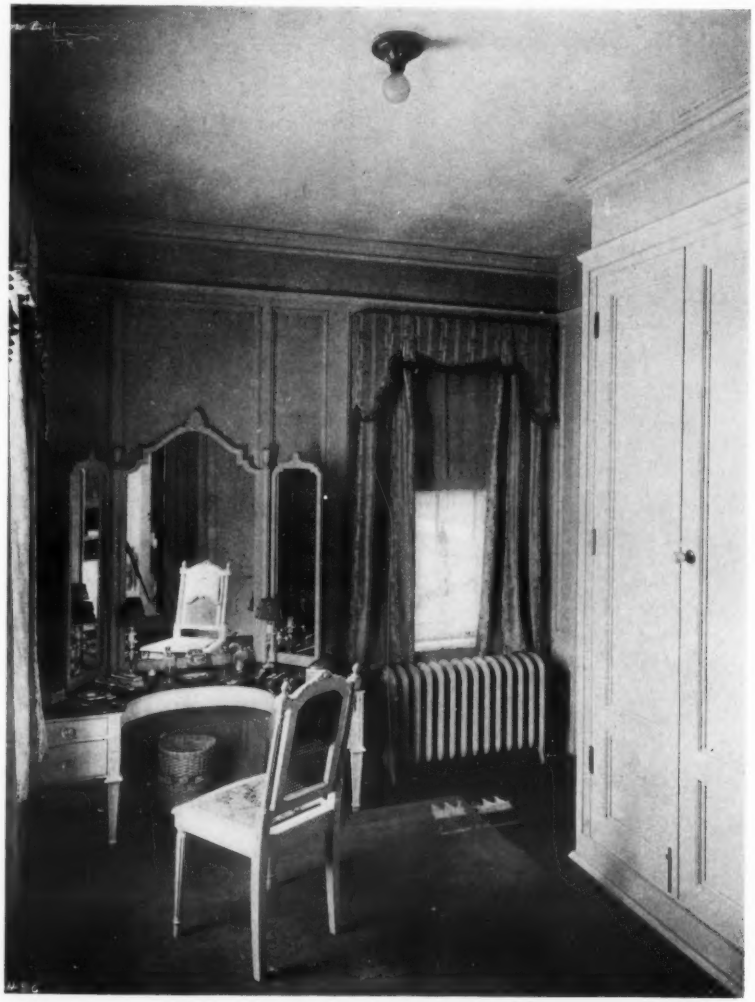
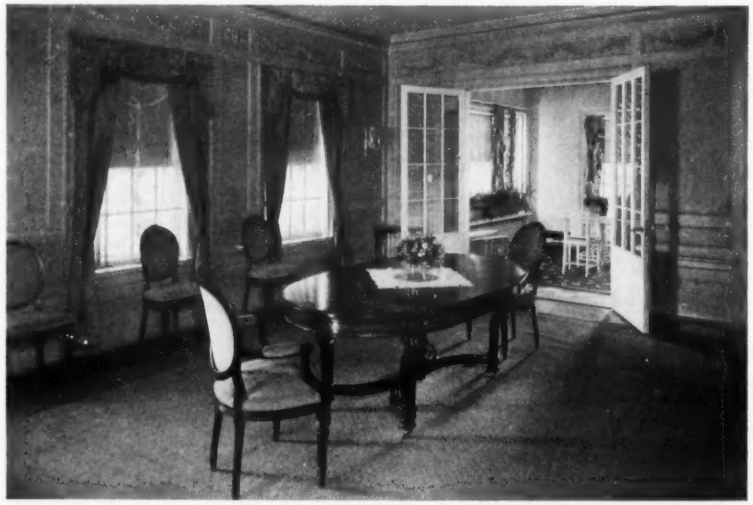


PLATE 274 DRESSING ROOM

ENTRANCE HALL AND STAIRWAY

HOUSE OF F. E. WILHELM, CHICAGO, ILL.

W. A. OTIS & EDWIN H. CLARK, *ARCHITECTS*



DINING ROOM LOOKING INTO SUN PARLOR

BED ROOM

PLATE 275 LIVING ROOM LOOKING TOWARD DINING ROOM

HOUSE OF F. E. WILHELM, CHICAGO, ILL.

W. A. OTIS & EDWIN H. CLARK, *ARCHITECTS*

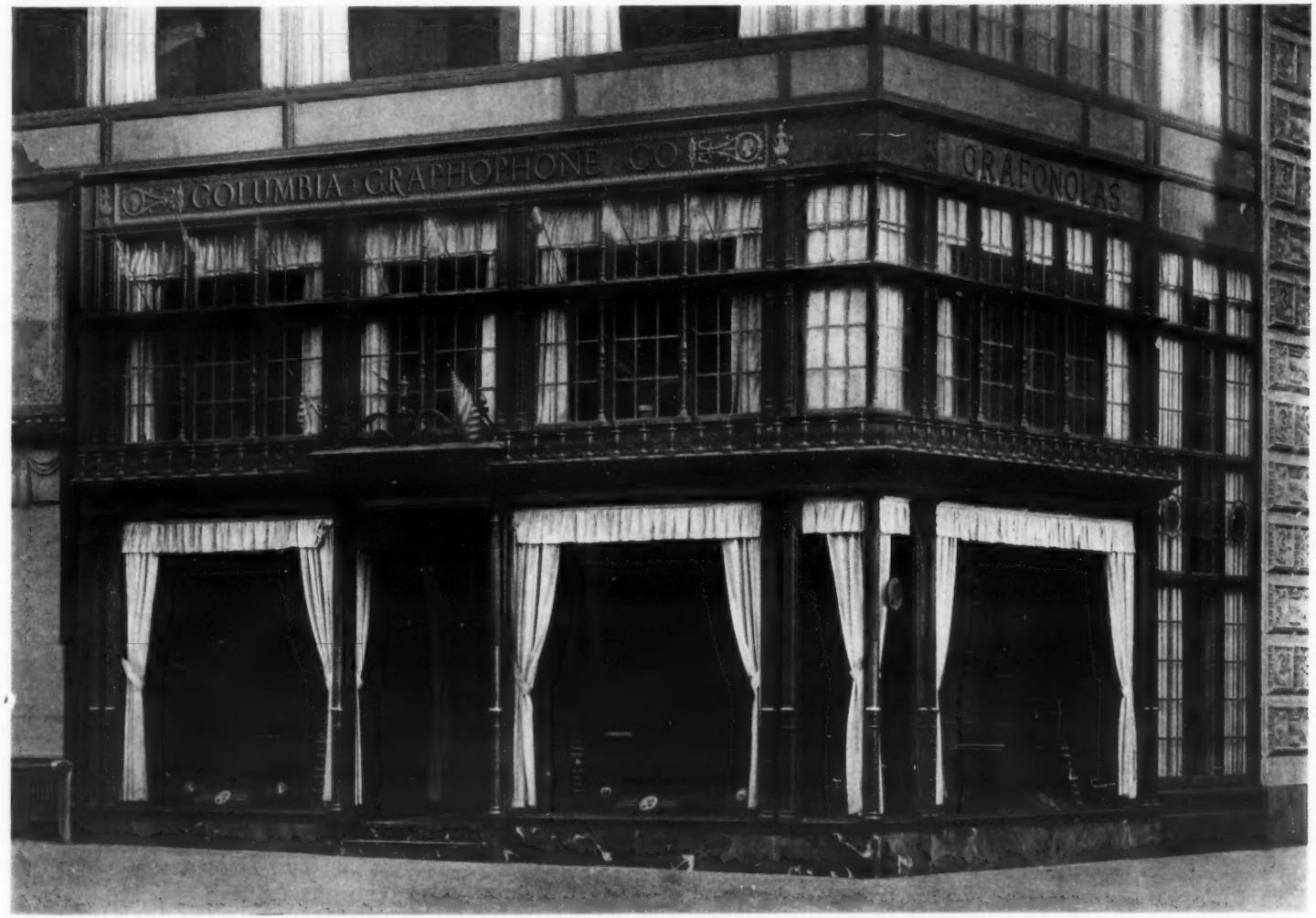


PLATE 276

SHOP FOR COLUMBIA GRAPHOPHONE CO., NEW YORK

STARRETT & VAN VLECK, *ARCHITECTS*

PLATE 277

SHOP FOR COLUMBIA GRAPHOPHONE CO., NEW YORK

STARRETT & VAN VLECK, *ARCHITECTS*

PLATE 278

SHOP FOR COLUMBIA GRAPHOPHONE CO., NEW YORK

STARRETT & VAN VLECK, *ARCHITECTS*

PLATE 279

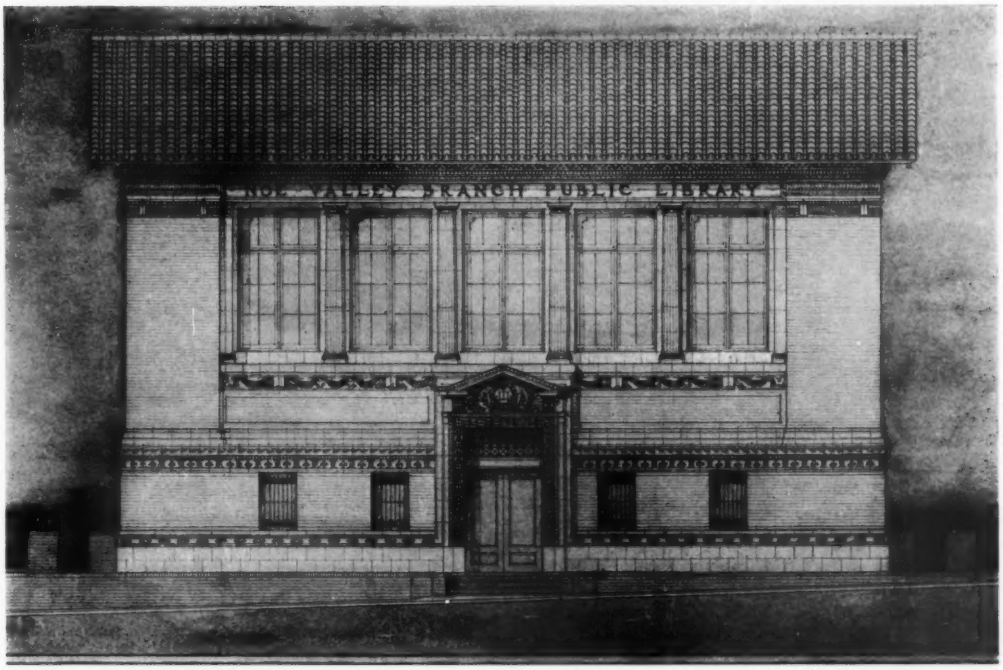
SHOP FOR COLUMBIA GRAPHOPHONE CO., NEW YORK

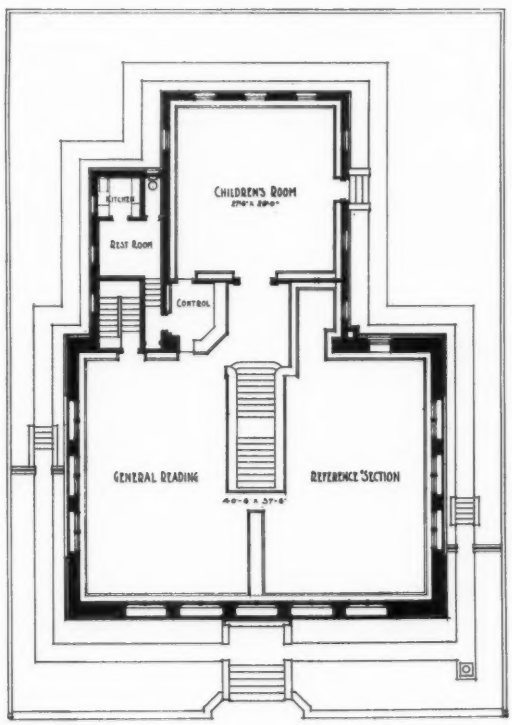
STARRETT & VAN VLECK, *ARCHITECTS*

PLATE 280

SHOP FOR COLUMBIA GRAPHOPHONE CO., NEW YORK

STARRETT & VAN VLECK, *ARCHITECTS*





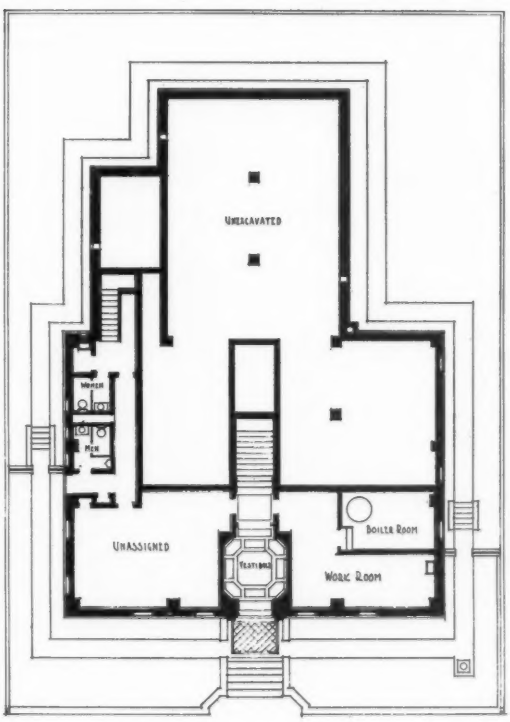


PLATE 281

NOE VALLEY BRANCH LIBRARY, SAN FRANCISCO, CAL.

JOHN REID, JR., *ARCHITECT*

PLATE 282

NOE VALLEY BRANCH LIBRARY, SAN FRANCISCO, CAL.

JOHN REID, JR., *ARCHITECT*

PLATE 283

NOE VALLEY BRANCH LIBRARY, SAN FRANCISCO, CAL.

JOHN REID, JR., *ARCHITECT*

eagerly have these early examples of silver been sought for by collectors that the location of every one of them has been distinctly marked and the preparation of a work of this nature has been confined practically to the collection of a series of photographs about which the author has written a vast amount of valuable technical information and early Colonial history.

Many terms that are commonly used but not as commonly understood are made clear in reading this work. For example, we can learn the difference between a standing cup and a beaker. We know how caudle cups got their name and learn the characteristics that distinguish the flagon from the tankard. The object of this notice is not to write a review of a most interesting and valuable publication, but to stimulate if possible a desire on the part of architects to familiarize themselves with a most interesting phase of craftsmanship and learn of its origin, development and artistic excellence of expression in this country.

CREATORS OF DECORATIVE STYLES. A Survey of Decorative Periods in England from 1600 to 1800. By Walter A. Dyer. Full cloth, 180 pages, size 6 x 9 inches, price $3.00. New York, Doubleday, Page & Co.

Mr. Dyer has gathered in this book a series of magazine articles that have appeared from time to time in different publications. He has also availed himself of illustrations already published.

Reference has many times been made to the creators of decorative styles and to the fact that these periods of style overlap to an extent that creates confusion in the mind of the non-technical observer. It is in a sense fortunate that a book is available which will enable one to trace by periods the present characteristics of expression and the origin of the multiplicity of ornament and detail that may be said to have commenced with Inigo Jones at the close of the sixteenth century and extended through the various periods to Sheraton, who died in 1806.

Mr. Dyer knows his topic, knows how to treat it interestingly, and has the rare quality of knowing just how to eliminate the non-essentials and write the salient things relating to the subject. The book is a very reliable guide to period styles in decoration.

A Historic Structure

The proposed sale of the historic Columbus Cathedral in Havana by the ecclesiastical authorities, and its consequent destruction, have aroused such a storm of opposition that the edifice, which is 213 years old, probably will pass soon into the ownership of the Cuban Government as a permanent national monument. The cathedral, which was completed by the Jesuit fathers in 1704, and to the crypt of which the bones of Christopher Columbus were removed from Santo Domingo in the following year, long has been a landmark for tourists, both on account of its historical associations and because of the beauty of its interior decorations. Towering at the foot of San Ignacio Street, on a spot which witnessed the arrivals, battles, ravages, and departures of invader and conquerer during four centuries, the cathedral occupies a site which never, from the earliest recorded history of Spanish occupation of Havana, has been other than a place of worship. The original cathedral was a modest hut of timber and straw, mentioned as "thatch" in the ancient archives in Seville. It was burned and rebuilt, first during the régime of the early Bishop Ubite, next by the French in 1555, five years after it had been rebuilt of stone by the Spanish Governor Perez de Angulo, and lastly, in its present beautiful form, by the Jesuits, of the peculiarly hued stone which is a characteristic of Cuban architecture.

Noe Valley Bank, San Francisco, Cal.

JOHN REID, JR., *Architect*

The building is a fire-proofed steel frame. The exterior is grayish-brown tapestry brick trimmed in polychrome terra-cotta in three colors. The roof is red mission tile. The walls of the main reading room are done in Cænstone cement tinted to imitate stone. The ceiling ornament is decorated in two colors.

The cost of the building is distributed as follows:

General construction	$21,234.46
Structural steel	3,259.10
Terra-cotta	4,100.00
Plumbing	688.00
Heating	1,345.85
Painting	662.00
Electric wiring	400.00
Lighting Fixtures	439.00
Finish Hardware	475.00
	$32,603.41
Cost of equipment (shades, linoleum, tables and chairs)	$1,216.95

For illustrations of this bank see Plate Section.

BRANCH LIBRARY

NOE VALLEY, SAN FRANCISCO, CAL.

JOHN REID, JR., *ARCHITECT*

(For other illustrations see plate section)

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VOL. CXII DECEMBER 12, 1917 No. 2190

A National Organization

AS a national body the American Institute of Architects at one time was forceful and representative. At the time of its organization the men in the profession who had become architects in the highest sense were few in number. Their banding together to uplift the dignity of architectural practice accomplished a valuable service, and the results of their efforts are to-day everywhere apparent.

As time progressed, practice became a complicated study both in design and building methods, and the number of men in the profession rapidly increased. Through a wise educational policy, largely promoted by the Institute, the leading colleges and universities added departments of architecture, and many young men, now among the greatest in the profession in this country, received their training and instruction in university classrooms.

When they began practicing, some of them became identified with the Institute, others were not disposed to affiliate, and to-day, of the men who are qualified to practice architecture, only a minority have turned to the Institute as a governing society, the majority having ignored the advantages that it has always been held were to be found in Institute membership. To attempt to explain the reasons for the present lukewarmness of the profession toward the American Institute of Architects seems unnecessary. It would involve a statement of the entire history of the organization. It is probably fair to assume, however, that inasmuch as the majority of architects are not Institute members, there is reason for questioning the representative character of the organization. If the profession is not properly or fully represented by any existing body, the further question arises as to whether it can be reorganized into a body that will be in every sense national and representative of the entire profession. It will be granted that the Institute has members in every section of the country but that fact alone does not really make it national. True nationality of an organization means that the body is so strong in numbers, in interest and in prestige, that, when its influence is exerted on any question, that influence will be recognized throughout the country as a force that must be reckoned with.

What is the cure for present conditions and what will best effect a reorganization enlisting support from every member of the profession, and not, as at present, a minority? The advantages to be gained by the profession of architecture throughout the United States in a national organization, one that would in the broadest sense be representative, has been debated in the councils of the profession for the past two years. The address of W. G. Malcomson, president of the Michigan State Society, delivered before a meeting of the Illinois State Society, has served to revive interest in this important matter.

The passage thus far in seventeen states of laws governing the practice of architecture has undoubtedly done more to rid the profession of incompetents and maintain its dignity than any other one occurrence in recent years. So admirably have the laws in these various states served to add to the higher development of architecture that the passage of similar laws in all the remaining states is most desirable. Premising that ultimately every state will have on its statute books proper laws regulating architectural practice, the present would appear to be an opportune moment to devise a plan for a national organization.

The first procedure before enacting laws in the states where no laws now exist would be the codification of all the laws in all the states where they are now in operation and thus evolve uniform laws for enactment in every one of the United States. Much confusion at present exists over the often conflicting laws of the different states and the fact that when an architect is admitted to practice in one state he does not automatically become licensed in every state where there is a licensing law.

As at present constituted, the American Institute of Architects has become a more or less unwieldy body, and meeting in deliberative session only once

a year and then for not exceeding three or four days, a large portion of which is taken up by purely routine matters, it very often occurs that subjects that deserve consideration fail to receive it, or if they are taken up it is only in a perfunctory way. Might not this condition be ameliorated by the formation in each state of a State Society in which, because of the ease of getting together, meetings could be held more often? There could be gotten together a greater number of the representative men of the section and because of the personal effect any action would have on its members it would be to their advantage to attend. These State Societies organized in a manner similar to the State Bar Associations in the legal profession, should be recognized as the representatives of the architectural profession in their respective states, with power to pass on and regulate all matters that were purely local in character. Matters involving policy or affecting the general interests of the profession over the entire country being required to be submitted to and approved of by a higher body, composed of representatives from all the various State Societies in an annual assemblage, this latter body or parent society would have functions similar to the Senate in the National Congress.

When an architect has successfully passed the examining board in his state and received his certificate entitling him to practice, such certificate should also entitle him to membership in his State Society. The majority of the members of the Examining Board should be architects selected by the Governor of the State or whoever had the appointing power from a list of names presented by the State Society.

One of the most frequent criticisms of the present organization of the American Institute of Architects is that it lacks dignity in its inability to punish recalcitrant members except by a formal censure which to the general class of offenders carries little if any weight or punishment. This might be corrected by again taking a leaf from the Bar Association and incorporating in the laws establishing the Examining Board a clause making it responsible for the proper conduct of those to whom it issued certificates, with fixed penalties in case of proven offenses. If the offense was sufficiently serious an order disbarring the offender from practice could be issued by them. This procedure would impress every man with the knowledge that he must avoid even the semblance of irregularity unless he was willing to risk his professional standing and the possible permanent loss of his right to practice.

The advantages of a plan such as has been outlined will be apparent to architects. The objections are not so great nor the disadvantages so many that they could not be readily eliminated by a conference of those engaged in the preliminaries of a national organization. A certificate to practice would be necessary for every architect and the fact that he was eligible to become a member of his State Society would mean that he was amenable to the laws governing his profession and that by no legal means could he evade his responsibilities or act in a way that would impair its professional dignity.

The plan here presented has been set down only in a tentative form. It would need much discussion and the benefit of the counsel of the many men who have in the past been actively engaged in executive work in the Institute and State Chapters. It is believed that it is a plan worthy of consideration and it is urgently asked that there be sent to THE AMERICAN ARCHITECT letters that will indicate the attitude of architects toward this question.

Lighting Past and Present

By F. Laurent Godinez

LIGHTING progress, as an aid to architectural expression, is being retarded by a series of obstructive conditions, one of which is a general lack of interest on the part of the architect's client in a subject which has become one of the annoying and complex problems associated with architecture. Always a secondary consideration with the client and a recipient of appropriation remnants, it is not strange that the architect should be inclined to accept his client's attitude toward the "detail" of lighting, but it is regrettable that a realization of the consequence of this attitude and its influence as a sociological factor has not awakened the architectural profession to this critical status of the situation in its several phases.

Fig. 1.—That proverbial feeling of drowsiness is not always caused by the spoken word. Exposed lights in the visual field impose a great burden upon optical controlling muscles followed by a reflex which inspires sleep through sheer fatigue. And the removal of lamps and their equipment from direct lines of vision does not always improve conditions, since reflected light, entering the eye at too acute an angle with the horizontal, is exceedingly irritating.

Light, as a revealing agent, presumably depicts conditions as they are. Actually, however, it fails to do them justice in the majority of applications, owing to the impossibility of exercising the function of normal vision under abnormal and unnatural lighting, which conceals rather than reveals. While artificial light has been regarded by the general public as a necessary evil (since the sale of energy in luminous form), the architect has always appreciated its function as a revealing agent and followed its development with interest sustained by anticipation of ultimate visualization of ideals.

Before the advent of gas and electric light, the oil lamp as a symbol was utilized with a fidelity of period reconciliation which is not encountered in lighting fixture treatment of the present day. Then the limitations of illumination were quantitative rather than qualitative, and the phenomena of an interior illuminated with a brilliancy unknown to nature or art was restrained by the absence of utilitarianism and its by-product, commercialism. In those days the light which left something to the imagination often concealed defects which would have been painfully apparent in the blinding glare of today's illuminants; yet, has it been possible to duplicate the charm of candle light? When gas was introduced as an illuminant it was hoped that it would possess all of the candle's virtues and none of its faults, sustaining its predecessor's role in effect, but without the highly objectionable feature of constant replenishment. Fixtures were designed in replica of the candle, and every effort was made to insure conformity with established ideals.

The radical upheaval occurred with the invention of the electric lamp. Here was a device so hideously utilitarian that its reconciliation with architecture seemed impossible, but the awe and mystery of the thing triumphed and architectural

expression became disfigured by the crude paraphernalia of the engineer who can never learn to keep his stage accessories behind the scenes. On one hand, the commercializing of a new idea inspired capitalists with the ruthless ambition (not without commensurate public returns) to establish universally the new mode of illumination, urging as a basis for its adoption (in lieu of other attributes) the argument of "economy." From that

Fig. 2.—The idea of introducing a glaring atrocity like the one illustrated is just as effective as a blot of ink would be on a fine drawing. Both obliterate detail. Cover the blot with your finger and note the instant improvement. The window is lighted from without—a method which will become more and more popular because of its sympathy with Nature, and the possibility of duplicating and imprisoning the very mood of natural light at any hour between sunrise and sunset.

day to this, so far as the user of artificial light is concerned, that same "economy" is the one and only argument which has been presented in choosing between illuminants or illuminant improvements. "More light for less money" has been the sordid, economic slogan, and it has left a devastating trademark upon lighting expression which can never be effaced without supreme concerted effort by the entire architectural profession.

An impression of architectural sentiment regarding the advent of the electric light may be gathered from the opinion of one who in those days was thoroughly in sympathy with the architect. Even the first electric lamp—whose rays were quite tolerable to the eye compared with what we suffer to-day—invoked the ire of Robert Louis Stevenson thirty-seven years ago when, in commenting upon the electric lamp at the *Figaro* office in Paris, he wrote: "In Paris, at the *Figaro* office, a new sort of urban star shines out nightly, horrible, unearthly, obnoxious to the human eye; a lamp for a nightmare! Such light as this should shine on only murderers and public crime, or along the corridors of lunatic asylums—a horror to heighten horror. That ugly, blinding glare may not improperly advertise the home of the slanderous *Figaro,* which is a backstop to the infernal regions. But where soft joys prevail, where people are convoked to pleasure and the philosopher looks on smiling and silent, where love and laughter and defying wine abound, there at least let the old mild luster shine upon the rays of man."

How Stevenson's pen would be inspired could he but gaze upon our latest type of electric gas-filled nitrogen mazda bulb, with its concentrated, dazzling, blinding filament, exceeding the limit of ocular safety many thousand times! (Fig. I.)

The entire history of illuminant development is a drama in ocular vivisection which is never termi-

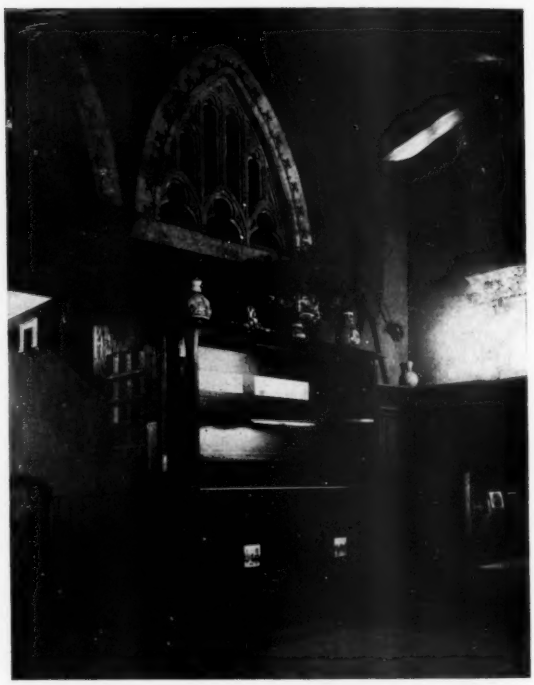

Fig. 3.—Instead of revealing, the bracket light obliterates surroundings in a burst of glare, aggravated by its position in the visual field. How senseless and meaningless to employ illumination as a means of distortion and distraction! From the above illustration the character of the wall light and its surroundings are absolutely obscured by "glare" impenetrable by the human eye or its prototype the photographic camera. An inspection of Fig. 4 and Fig. 5 will convince that here is a case requiring architectural censorship.

nated, with the engineer as the vivisectionist, the public as the unoffending victim and the architect as a casual spectator.

The superficial observer might be inclined to regard the drama in the light of comedy, but those who have watched the abnormal increases in the number of practicing oculists and opticians each year since the advent of the Tungsten-mazda lamp

(now entirely eclipsed by its glaring successor) must admit the gravity of the situation from the viewpoint of visual conservation alone. There is a peculiar though generally unrecognized analogy between lighting which is physiologically bad and architectural expression. Fundamentally, *anything* must be seen to be appreciated, and bad lighting (by glare obliteration) prevents seeing. It seems strange that the function of good lighting should be so underrated when we consider the significance of its diametric opposite, darkness. Given a lighted interior, miserably illuminated, and its occupants will invariably attribute their headache, indigestion, irritability, insomnia and other recognized symptoms of depressed visual function to almost any other cause, yet, when the lights are accidentally extinguished, there is a tremendous wail of anguish. "Fiat Lux!" To the psychologist this should seemingly confirm the ancient axiom that "extremes meet," but below this plausible surface explanation lies the deeply

Fig. 4.—For economic reasons it was considered necessary to install shades like "B," which are as common as dirt and equally attractive. An ideal design to harmonize with the fixture and its ground is illustrated ("A"), but the expense of reproducing this lantern in quantity was slightly in excess of the appropriation. Fig. 5 shows the result of searching the commercial market in the attempt to approximate the desired ideal, usually a hopeless task, but in this particular instance the "exception" ruled.

rooted evil of that first and lasting psychological impression so thoroughly instilled by the everlasting economic doctrine of "more light for less money," and the subconscious obsession impressing each victim with the belief that light is a "necessary evil"—nothing more.

Weighed in the balance of philosophical analysis, the gradual feeling of disgust which has prompted the architect's withdrawal from the personal consideration of lighting as one of a thousand details of his work, is but the natural and logical outcome of uncontrollable circumstances, of too complex an origin to be regulated by the efforts of any individual factor.

Fig. 5.—Particular attention is directed to the expression of detail in the above picture as compared with Fig. 4. Cones of paper (fire-proofed) within the lantern directed the requisite light downward upon the tables, the white covering of which reflected sufficient light upward to convey the desired balance of light and shade as illustrated.

Throughout the course of lighting development, the lighting fixture manufacturer of the better sort has proven the architect's ally, but their combined efforts have failed to curb or to correct the damage caused by the fixture manufacturer—of the other sort—the sort that is governed absolutely by the most unprincipled commercial motives and who has succeeded, until quite recently, in stifling any awakening on the public's part for lighting which in its expression tends to deviate from the vulgar and the commonplace.

What I ask of the architect is a *broad* consideration of the influence of lighting upon the welfare of humanity. This subject is more worthy of serious consideration than the presentation of detailed suggestion for general or specific lighting application. An architect may feel that the treatment of artificial light as applied to his work is beyond criticism. If he will look about him he will appreciate that he is one of a decided minority, the majority being constituted of architects who

have allowed the close personal supervision of their lighting problems to be handled lightly.

The impressions of the public mind are gathered subconsciously and by surface indications. The influence of good decoration and good lighting in the home is not so far-reaching as the influence of bad lighting in store and office. That the public lacks discrimination is evidenced by their wholesale adoption of such crude lighting in their homes, where, we are told, "builders" give what the tenant wants. In any event, it is an indisputable fact that in houses of the average, and of not bad architecture, lighting prevails which is neither useful nor beautiful. Here, again, the sordid, economic dogma is directly responsible, for these undesirable fixtures are offered in lots of hundreds of thousands on the deferred payment plan as an inducement to "wire" houses for electric light, the fixtures and the wiring being merely a means to an end, i.e.: the cumulative, regular monthly revenue and profit resulting from the sale of electrical energy to the consumer by the public utility corporation.

You may ask how and why the architect should undertake to concern himself with the lighting of houses which in the main are constructed from "stock" (or stolen) plans. Even a casual inspection of the "fixtures" used for these wholesale operations will satisfy the architect that for the same manufacturing cost a product could be offered which would be immeasurably superior and, from the standpoint of design, more akin to beauty in a conformity with simplicity.

The moving picture, unquestionably the most potent educational factor of the day, is educating millions sub-consciously to an appreciation of the essentials of interior decoration. But the vast majority pay rent and must put up with the lighting fixtures which are literally a "fixed" part of the premises. This awakening has inspired a desire to acquire the actualities of good taste, and this imitative faculty places the architect who is designing an apartment or a series of detached residences in a position to give tremendous impetus to the cause of better lighting by making his work exemplary in that respect. In a comparatively short time he will find his reward in a widespread general improvement directly traceable to his pioneer initiative.

Many sincere workers in the lighting field, imbued with a desire to help the architect, and sharing the ideals cherished by kindred workers, have been deflected from their purposes through confused practices which were interpreted as standard. These might be alluded to as the fads and fancies, or "styles" of lighting which have ebbed and flowed with the constantly rising tide of civilization. Some of these transient fallacies have left their mark in permanent methods of practical value, but there have been few entirely new ways evolved of improving established principles.

In the first days of electric light, the huge mechanical problems of light generation prevented any detailed consideration of utilization refinements. The vital necessity was to obtain sufficient light, and then, as now, to meet the tremendously effective economic competition of gas as an illuminant. The fixture manufacturer was hampered by this insufficient quantity of light and by his lack of knowledge regarding the most effective mode of utilization. Despite these difficulties, it must be admitted that in the days just prior to the introduction of the glaring Tungsten lamp, lighting fixtures were as effective by night as by day and were not obliterated by glare when lighted.

Then came the propaganda of prismatic glass, heralded by grotesque theatrical publicity, as a universal solution of all lighting applications. Architects were asked and expected to indorse the use of these hideous "ribbed" shades of prism glass of three types (equally indistinguishable in their vulgar mediocrity), on the grounds of their "efficiency." A nationally conducted campaign literally flooded the country with this trash, creating a monotony (Fig. 3) of expression in shop lighting which insidiously affected the home. But eventually the very success of the prismatic epidemic became its failure, and the shopkeeper and the house owner began to wonder why they should indorse the lighting typical of the saloon and the commonplace. Following the reaction there came an interval when "white" glass shades in a tediously overdone Sheffield motif (Figs. 4 and 5) were in favor, and then came the radical innovation of indirect lighting.

I am quite sure that every architect is in sympathy with the fact that no one system, fixture or method of lighting will ever be evolved which can satisfy all lighting requirements. Were this possible it would be necessary to standardize one type of architecture, one size of building and one period of decoration for exclusive use.

Unlike direct lighting, indirect lighting reversed the former order of things by lighting the floor indirectly from the ceiling, and by virtue of this abrupt departure from the conventional rut, it was at first condemned and censured as a disturbing and undesirable element. The fact that it has prospered and that direct, semi-direct and indirect lighting are all being used to-day is an indication of the complexities of the lighting problem.

Also it is quite disconcerting to learn that the sale of candles is increasing enormously each year, although that mode of illumination can only be enjoyed by the wealthy classes.

ROLL OF HONOR

Members of T-Square Club, Philadelphia, Pa., in the Service of The United States

IN FRANCE

Arnal, Leon Eugene, for French Government, Marseilles.

Cret, Paul P., for French Government, Paris.

Howe, George, Ambulance Corps.

Lewis, George M. D., Aviation Corps.

ON THE HIGH SEAS

Zantzinger, Clarence C., for Department of State, U. S. A.

IN AMERICA

Antrim, Walter, Ensign, Naval Reserve.

Atkinson, Howard Stanley, Field Artillery.

Barney, W. Pope, Sergeant, N. J. Reserve Artillery.

Campbell, Wm. M., Officers' Training Camp, Fort Oglethorpe, Ga.

Cornelius, John C., Fortress Monroe, Va.

Delk, Edw. Buehler, 2d Lieut., Aero Const. Squadron, San Antonio, Tex.

Dillon, Theodore F., Naval Reserve.

Edwards, E. Nelson, Camp Meade, Md.

Gravell, Wm. Henry, Capt. Engineering Corps, Washington, D. C.

Hamilton, Hugh A., Lieut., Infantry.

Hastings, Frederick W., Ensign, Naval Reserve.

Heim, Harvey Wm., Camp Meade, Md.

Hunt, David M., 1st Lieut., Field Artillery.

Kirkpatrick, Donald M., 1st Lieut., Infantry.

Laschenski, Sigmund J., 2d Lieut., Infantry.

Lister, Brooks, 1st Lieut., Infantry.

Love, S. Arthur, 2d Lieut., 68th Aero Const. Squadron, San Antonio, Tex.

McBroom, Leland A., 2d Lieut., Field Artillery.

Meigs, Arthur I., Officers' Training Camp, Chattanooga, Tenn.

Muhlenberg, Frederick A., 1st Lieut., Infantry.

Register, H. Bartol, 1st Lieut., Const. Div. Signal Corps.

Robinson, Reah de Bourg, Camouflage Co., 24th Engineers.

Rush, Louis H., 2d Lieut., Quartermasters Corps.

Sims, Joseph P., 1st Lieut., Ordnance Dept., Winchester Arms Co.

Wigham, Edward H., Officers' Training Camp, Fortress Monroe, Va.

Awards in New York for Best Building Construction

Awards for the best building construction during the past year in the Fifth Avenue district, New York, have been announced by the Fifth Avenue Association. Gold medal, first prize, to Harris & Maurice Mandelbaum, for the Postal Life Building, Fifth Avenue and Forty-third Street, York & Sawyer, architects. Second prize to Guaranty Trust Co. for its building, Madison Avenue and Fiftieth Street; Cross & Cross, architects.

Southern California Chapter A. I. A.

The one hundred and eleventh regular meeting of the Southern California Chapter of the American Institute of Architects was held in Los Angeles November 13th, 1917.

The appointments made by the president of a committee of delegates to represent the Chapter at the Conference of the League of the Southwest, to be held at San Diego, November 14th to 16th inclusive, were announced.

Communications were read as follows:

From the Portland Cement Association of Chicago, requesting the Chapter to join in the campaign to "boost the use of concrete" and asking for a list of members to whom they might send their literature.

From the executive secretary of the A. I. A., by direction of President Mauran, stating that the call for men to accept commissions in the Signal Corps has been filled, and there are on file enough names for all future calls.

From the secretary of the A. I. A., announcing a resolution passed by the Board of Directors condemning the issuance by architects of monographs of their work in book or pamphlet form, which are supported by advertisements as contrary to the spirit of the Canon of Ethics.

From Mr. George McDougal, State Architect, announcing the institution of a competition for State buildings at Sacramento.

A resolution was next presented by Mr. Withey—a copy of which is to be spread upon the minutes of the meeting—proposing that the Chapter petition the City Council to draft a City Planning Ordinance. The resolution was unanimously adopted.

The new constitution as prepared by the special Committee on Constitution and By-Laws was tentatively accepted, pending the approval of the secretary of the A. I. A.

Mr. D. C. Allison expressed appreciation of the services rendered by the former secretary, Mr. A. R.

Walker, in the past four years, and moved that the secretary formally communicate the Chapter's thanks for this service in a letter to Mr. Walker.

A further motion made was to the effect that the secretary should write a similar letter to Mr. J. E. Allison, expressing the Chapter's appreciation of his services as presiding officer of the Chapter for the past year.

The secretary then presented designs submitted for the medal to be awarded for meritorious architectural work in January. These designs were referred to the Committee on Public Information.

A resolution was duly carried that copies of the Institute's book on City Planning Progress be sent to each of the City Council and to the mayor.

Following is

COPY OF CITY PLANNING RESOLUTION

WHEREAS, This Southern California Chapter of the American Institute of Architects, appreciating the need of a more efficient constructive policy for the physical development of the city of Los Angeles, and recognizing the demand from many sources for such city planning, and

WHEREAS, Having taken up the study of the subject in conjunction with several of the civic organizations, and from such study coming to the conclusion that it would be for the best interests of the city and its citizens from points of governmental efficiency, financial economy and esthetic reasons, that a survey should be made showing the present physical conditions of the city and its needs, followed by the drafting of a comprehensive plan outlining the future development, and

WHEREAS, It is believed that this work will be best accomplished by the creation of a new department, governed by a commission as a unit to the present official government.

Be it therefore resolved, That this Chapter in regular session assembled, Nov. 13, 1917, petition the City Council of Los Angeles to take the necessary measures toward drafting an ordinance for the creation of a City Planning Department, and when so done, to submit a copy of the same for consideration to this organization, the City Planning Association, the Municipal League, the City Club and other civic organizations that may be interested; and be it further

Resolved, That, after this ordinance has been drafted, a hearing be granted by the Council to the above-named societies for the purpose of considering its provisions and making the same an official ordinance; and be it further

Resolved, That a copy of this resolution be spread upon the minutes of this meeting and that a copy be sent to the City Council.

Joseph Pennell Guest of Philadelphia Chapter of Institute

At a meeting of the Philadelphia Chapter of the Institute held in that city on November 12 Joseph Pennell was the guest of honor and spoke on the topic of "The Experience of Architects and the World War." He cited the Remington munition plant at Washington as a finer example of architecture than any cathedral in the world, and told his experiences on the French battle grounds, declaring that war had taken architecture into the realms of industry. He pointed out the characteristics in the modern industrial plants which are in full accord with the highest forms of ancient Greek and Roman art. Referring to the rebuilding of France, Mr. Pennell said that architects would have an opportunity to do their utmost in this work, but that they must let the French take the initiative in that country.

The Menace to Venice

It is reassuring to learn that should the invading army now so close to Venice, get close enough to storm that city, the military authorities will withdraw without an attempt to defend it, in order that bombardment may be avoided.

The many alarms of air raids and the closeness of the army under the Germans, has served to drive a large part of the population from Venice, and the usual population of approximately 160,000 has been, it is stated, reduced to not more than 20,000.

Meanwhile every possible precaution has been taken to safeguard a priceless heritage of art. All marbles have been transferred to safer locations, and buildings inside and out covered with such protective material as was available.

We can only await the course of events. Every one who realizes what Venice means to the art of the world will await with anxiety the progress of the German-Austrian army through Italy and devoutly hope that the devastation that has laid waste Belgium and Western France be not visited on the Queen of the Adriatic.

Olympia Abandons its Capitol Group Design

After much discussion and the expression of professional opinion in the public press, the Capitol group design at Olympia, Washington, selected in competition six years ago, has been abandoned.

This competition included many individuals and firms of architects throughout the United States. The first prize was awarded to Wilder & White, and their drawings illustrated in THE AMERICAN ARCHITECT, issue of September 13, 1911.

The reason given for the abandonment of the design is because the large expense that it is believed would be incurred in its carrying forward. A new arrangement will be attempted, and one that it is believed can be brought to completion within the amount of money available.

The Lincoln Highway

By following the Lincoln Highway through a continuous, well-marked route, leading across five States, a party of motorists have established a new record. From New York to Chicago, the entire trip, a little less than one thousand miles, was made in record time.

This announcement is made as indicating the splendid condition of this important highway between New York and Chicago. As it was largely through the influence of the American Institute of Architects that this highway was decided upon, its satisfactory condition at the present time will be of interest.

Pittsburgh has Exhibition of Municipal Art

An exhibition of city planning and municipal art was held in Pittsburgh during November. The exhibits ranged from photographs of local conditions that should arouse civic pride to a collection of illustrations that civic pride might well be aroused in correction.

Maps and photographs showing the division of New York City into building zones were on exhibition in order to educate citizens into the practical working of a scheme that it is hoped to place in operation in Pittsburgh.

The exhibition was largely attended, and like all similar and well conducted displays of this character, had a very valuable educational result.

State Housing Code for Pennsylvania

The Pennsylvania Housing and Town Planning Association decided in a recent meeting of the directors in Philadelphia to draft a housing code in co-operation with the State authorities. This code, by which it is proposed to regulate the construction and maintenance of dwellings in order to safeguard public health, will be based on the best practice in all the various cities and States.

Reported Shortage of Brick

The Sub-committee on Supplies and Prices of Building Materials of the Mayor's Committee of New York City on the alleviation of building stagnation has made its report with reference to the prices on important materials and the stock on hand. According to this report there is little brick now in reserve in the Hudson River district. The price for common brick now ruling is said to be $8.25 as compared with $7.75 at the same time last year. The normal winter reserve in common brick in this market is 500,000,000. The present reserve is but 350,000,000. This shortage is accounted for by the difficulty in securing labor and fuel. Under normal conditions the supply would have been burned by December. This year many plants are but just starting. Indications are for a price tendency sharply upward this winter, as little brick will be placed under cover owing to a shortage of barges.

Utilizing Connecting Bridges for Display Purposes

We note that in the annex to a large department store in Philadelphia a new construction feature has been incorporated, being the adaptation of a series of bridges connecting the main building with the annex for the display of merchandise and for sale purposes. The bridges are built one over the other and are each 25 feet wide and very thoroughly lighted.

Heeding the Architect's Advice

The Scottish Rite Masons of Fresno, Cal., having decided to erect a temple and having selected an architect, were disposed, owing to war conditions, to defer this scheme until some time in the future. Before arriving at a definite decision, they very wisely called on their architect, who, with his knowledge of materials and costs and a good professional foresight, was enabled to impress upon them the advisability of proceeding with the structure and not waiting for the future when building material prices might be very largely advanced.

Rodin Memorial to Whistler

Joseph Pennell directs attention to the fact that in all the newspaper notices of Rodin's death and consideration of his work no notice has been made that almost the last work to be completed by Rodin was the memorial to Whistler, a replica of which will be set up in this country at the latter's birthplace in Lowell, Mass. The original will be erected at Chelsea in London, where Whistler lived and died, and another replica will be set up in Paris, where he studied.

Personal

Alfred H. Granger of the firm of Granger & Young, architects, at 332 South Michigan Avenue, Chicago, has left this country for France, where he will serve as a captain of engineers.

Industrial Information

Auditorium Acoustics

Perhaps one of the subjects which usually remains more or less of a mystery to the average layman is that of acoustics. Why sounds reverberate in one auditorium, while in another they do not, is difficult of explanation.

According to a bulletin issued by the National Lime Manufacturers' Association of Pittsburgh, the problem seems to be practically reduced to a question of wall finish. A smooth, hard-surfaced wall, for instance, it is stated, reflects the sound waves, while one that is porous absorbs them, the latter therefore being preferable. Quotations are given in support of this theory from a book written by one of the professors of the University of Illinois.

As the manufacturers of Hydrated Lime Plaster, this association claims that their product fulfils every requirement in regard to the acoustic properties of auditoriums.

Linoleum

Perfected methods of manufacturing and the bettering of design in artistic expression have served to extend the many uses to which linoleum might be satisfactorily adapted. Messrs. W. & J. Sloane, 573 Fifth Avenue, New York, are the selling agents for the Nairns linoleum and have issued a leaflet describing battleship and plain linoleum, inlaid and printed and pro-linoleum rugs. They will be glad to mail this leaflet to architects on request.

Flood-Lighting Systems

Electrical engineering has reached so high a state of development that, as far as illumination is concerned, the entire twenty-four hours of the day are now available for purposes that heretofore could only be undertaken between sunrise and sunset. The development of flood lighting, for example, has greatly extended the hours of our normal activities. Just to what extent darkness has been turned into light may be learned from an extremely interesting pamphlet issued by the Western Electric Company, whose offices are in every principal city.

Whether employed to light the now always-busy railroad terminals, or our concentration camps, where the need for haste speeds up every drill hour in the twenty-four, the use of flood-lighting results in a saving in time and money that cannot be even approximately calculated. Architects are unquestionably becoming interested in the subject of flood lighting and they can add to their store of information by studying such pamphlets as this.

Sanitary Plumbing

Sanitary Pottery, the monthly publication of the Trenton Potteries Company of Trenton, N. J., presents unusual illustrations of new devices and accessories made by this corporation, in addition to articles interesting to those engaged in the sanitary equipment of buildings.

Dr. William Paul Gerhard, an expert of national reputation, has contributed an article called "The A-B-C of House Drainage." The subject is presented in a thorough and authoritative way, and it will be found to possess many valuable suggestions to architects.

An interesting description, with illustrations, of the equipment of an important Court House in a Southern state is also a valuable feature.

Expanded Metal

Interesting examples of various uses of concrete in construction are shown in the November bulletin published by the Northwestern Expanded Metal Company, 37 West Van Buren Street, Chicago. Illustrations are shown of several California houses, and a Los Angeles office building of recent construction, in both of which Expanded Metal, it is claimed, has been used with the best results. Particular attention is directed to methods of constructing concrete ceilings, and there is illustrated and described a small bridge of unique character both in design and the construction methods employed. Architects will receive these bulletins monthly on request.

Interlocking Tile

The American Clay Products Company of 175 Fifth Avenue, New York, in a recent booklet set forth some of the many advantages claimed for Denison Interlocking Tile, particularly with reference to its fire-resisting qualities. A list of important buildings where this material has been used would seem to indicate the wide range of its adaptability to building construction.

DETAIL OF CLOISTERS, CHURCH OF S. GIOVANNI IN LATERANO, ROME