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No. 4

BEAUTY A CITY ASSET

A CITY with streets convenient for traffic and parks for recreation, with refined and dignified buildings, graceful and inspiring statuary, attractive and well-planted parks, combined in one harmonious composition, becomes a city useful, a city practical, a city attractive, and a city healthful. This combination is an asset which accrues in the culture and refinement of the public and in the enjoyment of the people. At the same time it is a great financial resource.

The ruins of Egypt have for four thousand years brought visitors and money to the valley of the Nile. The temples of Greece for two thousand years have drawn a continuous stream of worshipers to her shrines, and they have contributed largely to the support of the inhabitants. The great amphitheaters and baths for public amusement and the triumphal structures of Rome still draw their thousands, and for hundreds of years have been both a refining and financial asset to Italy.

London, in a design made by Sir Christopher Wren after the fire of 1666, was tendered a great plan for rebuilding the city, which the people failed to have executed, and thereby lost a great asset. Now the people of London are spending hundreds of millions to carry out some of the suggestions of Wren, knowing that it will be a paying investment for the city.

Paris spent two hundred and sixty millions in the revision of the city-plan made under Napoleon III, and has found it such a paying asset that it is going to spend two hundred and fifty millions more in similar improvements.

George Washington left us, in the plan of L'Enfant for the Federal City, an asset of great value. It was a wonderful advance in city-planning, having radial streets from important points, reciprocity of sight between objects of interest, and beautiful structures at the ends of vistas. The Mall, or great public garden, in the center of the composition, is a front yard for both the Capitol and the White House. The design contemplated noble lines of buildings facing this garden on both the north and south, with their most imposing fronts on the Mall

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and their utilitarian fronts on the public streets. How have we as a nation preserved this asset?

It is an astonishing and regrettable fact, that we have been so blind, with this plan always accessible in the archives of the Government, as to have neglected this opportunity for the good of the people. For the past seventy years we have been building helter-skelter, anywhere, treating parks as individual spots, forgetting their connection as a part of the great plan. Another opportunity was given to the nation when the Park Commission presented its plan in 1902, recommending a return to the original scheme and a development in other parts of the city in conformity with this design. While the Park Commission plan has never become a law, it has been a great moral force, and all buildings and monuments of importance which have been erected since 1902 have been placed in conformity with this plan. This moral force has exerted remarkable influence, when we remember that the Union Station, the House and Senate Office Buildings, the National Museum, the Agricultural Department, the Bureau of American Republics, the home of the Daughters of the American Revolution, and the proposed Departments of Justice, Commerce and Labor, and the State Department have been placed in conformity with this design. We must not forget, also, that the monuments to General Grant, and, just recently, the Lincoln Memorial have also been firmly fixed on the sites suggested by the Park Commission. This Park Commission plan is not a legal plan, and at any time the harmonious relations of its parts may be destroyed, and the nation lose the value of a great asset.

One important element is the connecting link between Rock Creek and Potomac Park through the valley between Georgetown and Washington. This is rapidly being destroyed, and its value as an asset dissipated. Rock Creek Valley is now a dumping-ground for refuse near the center of the city, a menace to health and a disgrace to the country. It can, and should be, an attractive park, a part of the great system, a playground for the children, running, as it does, through the poor section of the city. This will be a pleasure- and a health-giving asset. We, as a nation, should use every effort to preserve and foster this plan, as the greatest artistic asset left us by George Washington.

MUSEUMS FOR THE EXHIBITION OF FINE ARTS

SUGGESTIONS ON PLANNING AND INSTALLATION

BY R. CLIPSTON STURGIS, F.A.I.A.

A WELL-PLANNED and well-kept garden is one of the most delightful of spots. Moving from one beauty to another, one is delighted, not only with what nature herself can do, but also with the work of man's hand in using and arranging this material. One of the chief delights of a garden is variety and surprise. Even a small garden may have both of these; but, whether the garden is large or small, it must be subdivided into units that are small enough to be comprehensively taken in at a glance, and large enough to emphasize and give value to the special features of that portion of the garden.

I know well a garden which, in a simple and beautiful way, exemplifies this—a small place, at first glance not remarkable in any way, and certainly with no promise of delightful gardens. Shrubberies (windbreaks in this case) mask even the approach to the gardens. One enters a little square court, green grass and box, a few marble ornaments, a wall, a shelter with tables and chairs—a quiet, restful spot in which to sit and read. From one corner there is a glimpse through winding shrubberies toward an open, sun-lit lawn; but much more fascinating is a long vista, a walk bordered with roses, bounded by a wall. Only this walk shows from the green garden, but on entering one finds the walk to be but the side-path of an oblong garden, roses at sides and at center, trellises covered with them, an enchanting, absorbing place; one sees vaguely boundaries of glass at two sides, the wall where one entered and the high wall with the roses, apparently an end. The greenhouses have nectarines, peaches, and grapes. At the extreme end one finds the side-wall gives place to a heavy trellis, vine-covered, and steps at right angle to the path leading to a lower grade, where is a water-garden, a pool with lilies and the basin surrounded with irises, and all bounded by high hedges and the shrubbery beyond.

Again, this would appear to be all; but the far corner shows an opening, and from this a vista of a path, far longer than that in the rose-garden, which proves to be the side-path of a kitchen-garden. The walks, side and center, have green edging and flowers to make them gay, dwarf pears and apples, and the beds have every variety of fruit and vegetable. The interest is held step by step to the end, and here one finds a winding path through shrubs and native flowers, which opens quite suddenly on a little cup-shaped hollow, a rock-garden, tiny but with every inch of soil having some special delight. Rough stone steps lead up from this hollow and into a real copse; shrubs and small trees, just sufficiently cared for to look well and strong, but quite the little wilderness for all that. As one comes out to the sunlight at the edge, great masses of New England

asters are just coming into bloom, and there, across low shrubs, wild roses, and briars, are goldenrod, ironweed, and Joe-Pye weed, and beyond that again Crimson Eye mallow.

And here we are on the tennis-court; that was what we caught a glimpse of from the green garden at the start, and so we know that we have completed the circuit, and have done so without knowing whether it was far or not, with a feeling of delight at every step, and have finished with a desire to do it all over again, and see it more carefully and more in detail.



FIG. 1. DRESDEN MUSEUM, ROOM XIV

This is just what a museum of the fine arts should be. The visitor, led insensibly from room to room, never given too much at a time, never allowed to see too far ahead, finding beauty and interest at every spot, should finish with a desire to come again and see more. A museum should be just such a series of beautiful units, of delightful

surprises that shall entice the visitor from room to room. Each room should be perfect in itself, a complete unit, and from each room there should be glimpses of other delights.

However beautiful the objects in Room XIV (Fig. 1) of the Dresden Museum, it is almost terrifying to see, down an interminable vista, the suggestion of innumerable rooms like the one we are in. The beautiful objects in the Chiaramonte (Fig. 2) can hardly keep the eye from attempting to measure the distance to the end. On the other hand, when you stand in Room XVII at Parma (Fig. 3) and suddenly catch sight of the Correggio, beautifully placed and lighted in the little room adjoining, you are impatient to reach it.



FIG. 3. PARMA—PALAZZO PILOTTA, ROOM XIX FROM ROOM XVII

Just as in the gardens a stranger would go naturally from one to another, not forced but led around the circuit, so in a museum the sequence of rooms

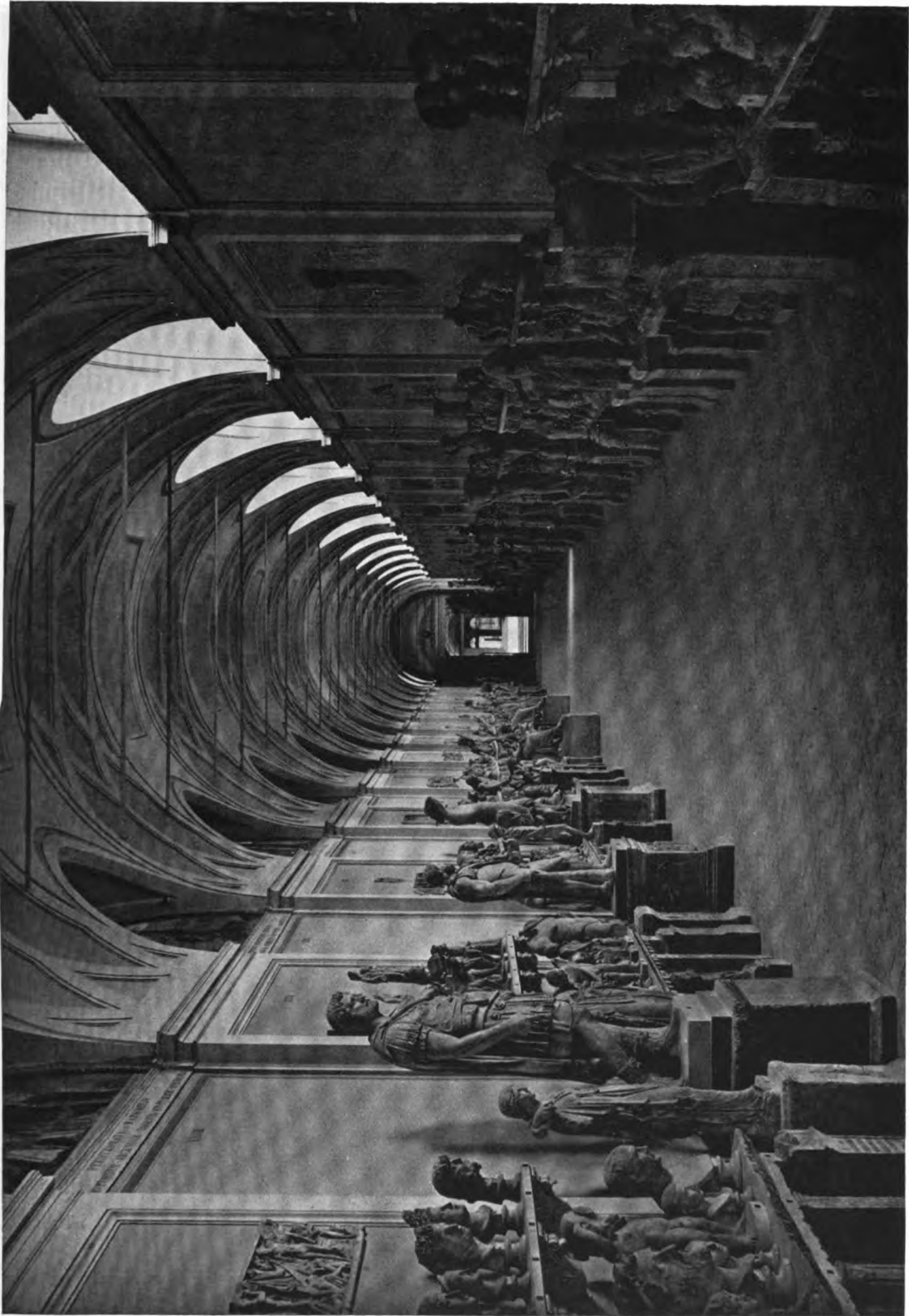


FIG. 2. THE CORRIDOR OF MUSEO CHIARAMONTE

should be fairly obvious. Each room should be perfect and complete in itself, so as to interest and fix the attention while in it, and from each room there should be a natural exit, giving a view of something of promise beyond.

What is true of separate rooms should be true also of the main divisions of the building, and, as in the garden, one finds that the fruit- and vegetable-garden has a beauty comparable to that of the rose-garden, and showing the same good taste in the selection and arrangement of the component parts, so in the museum one should pass from paintings to textiles and find in both departments a series of beautiful units, which make a perfect whole.



FIG. 4. RYKS MUSEUM, AMSTERDAM, ROOM 186

Rooms for the exhibition of objects of beauty fall into two main divisions: Those whose walls display the chief interest, and those where the objects on the floor hold the attention. The most marked in each class are picture-galleries and galleries for sculpture.

Other rooms where objects are displayed in cases may contain both elements. In all rooms, however, both walls and floor are important.

There are, of course, a good many lines along which a short paper on so large a subject might be conducted. The room has been selected as the unit in this case, and the more general problems will be referred to only as they relate to the room.

Now of the first class one may name two examples merely as illustration of the wide range existing: The Brera has a series of three galleries 50 feet square. Each end is terminated by a magnificent and, in one case, very large painting; the rooms, fine in proportion, are very simple and admirably adapted to the huge canvases shown. The little room in the Ryks (Fig. 4) is the other extreme—an intimate, delightful room of domestic size. In both these cases the walls contain the only interest.



FIG. 5. SALLE DE LA PALLAS IN THE LOUVRE



FIG. 6. THE LONG GALLERY, WALLACE COLLECTION, HERTFORD HOUSE

The Salle de la Pallas (Fig. 5), on the contrary, has all the interest on the floor. In some way more interesting than either of these are such rooms as the long gallery at Hertford House (Fig. 6), where furniture of great beauty, carefully placed, adds to the interest of the pictures and of the room; and the gallery,

so delightfully arranged in the old Museum at Berlin (Fig. 7), where furniture and tapestries enhance the beauty of the Renaissance sculpture.

The essential element in all rooms is light, sufficient but not too much, and, most important, well directed. The source of light, whether from top or side, is a necessary part of the design of the room—in some ways the most important factor. The room, if planned properly to house beautiful things, must itself be beautiful, and, however simply walls and floors are treated, the room may at least have the beauty of good proportion.



FIG. 7. OLD MUSEUM, BERLIN, NEW TOP-LIT GALLERY

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The long gallery at Hertford House fails because it has one dimension, its length, which is out of proportion to its height. If the length were reduced, or the height increased, the other dimensions could remain, and in either case the room would have the beauty of proportion it most misses. An eminent art critic and connoisseur once expressed himself as unable to understand what good proportion in three dimensions meant. A wall of good proportion he understood, and he could talk convincingly of the balance and symmetry of the design of an Italian brocade or a Japanese embroidery; but to him the proportion of a room was nonsense.

Most people, one hopes, do not feel this, but do appreciate the good proportions of a room, even if they do not understand it. Most of us do not understand it but think we recognize it when achieved. Architects are constantly seeking it, constantly studying doors and windows, emphasizing horizontal or vertical lines to attain it, and not infrequently succeeding; and if there is no rule it is largely because a wall or a ceiling with a hole or holes in it is a different thing from an unbroken surface, so that each room is a new problem.

An architect will therefore study the position and proportion of his door-opening, and, if there is a door, the subdivisions of the panels; and the same study will be given to the light of either window or ceiling. If these are approximately fixed by the necessities of thoroughfare and light, it is readily seen that he has little to work with to obtain a good room.

It is in the matter of well-proportioned rooms on which one is inclined to place the emphasis as being the most important thing requiring the most serious study. It is unusually difficult, because the room must generally stand on its own dimensions, so to speak, and is not to be rectified by pilasters, nor by dadoes, nor by ornamental ceilings. If the ceiling is pierced by a top-light, the walls will have only doors as architectural factors. If the room is side-lit, the windows must fall properly into the scheme of the room. The architect has few factors to work with, and little to fall back upon if he fails with these few.

As two classes of rooms have been noted, those having exhibits on the floor and exhibits on the walls, so these are again divided into two classes—top-lit and side-lit. It is under these latter headings they are now to be considered and, to make the points as brief as possible, only rooms for painting and sculpture will be taken up. *Every observation in foreign galleries led to the conclusion that top-lit galleries should be large. The small ones, such as No. IX at the Brera, were low and the light disagreeable; yet, where the height of a small gallery is increased, as in the Kann Gallery in Paris, the room is injured.

The best appeared to be those which were square—the 50-foot Brera Gallery or the 40-foot in the National Gallery, London, both oblong, approximating a length twice the width, as Gallery II at Cassel. The height to the ceiling-light

*See "The Museum Commission in Europe," Messrs. Warren, Robinson, Wheelright, and Sturgis

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was two-thirds or three-fourths of the width in the square rooms and, in the best oblong rooms, was equal to the width. The coved ceiling came within these limits. It was also apparent that, in a square room over 40 feet, or an oblong over 40 feet, or even over 35 feet, in width, small canvases were not seen at their best, and that such dimensions were suitable only for very large canvases, as in the Rubens Gallery at the Louvre. Such rooms as this latter (or still more marked because they lack the excuse of the great Rubens canvases—the great central gallery at Antwerp) are wasteful of space, for the same cube could be used to better advantage in a number of small rooms and, therefore, are doubly undesirable except for large paintings.

Given then a room that is a 40-foot cube or a 35-foot double cube, the architect has nothing except the spring of the cove and the door-openings as material with which to design the bare room. The door-openings in these rooms of larger dimensions must themselves be large, and, being prominent, should be placed so as to leave good wall-surfaces. Secondly they should be placed with regard to the next room, to which they lead. On entering, the attention should be drawn to the room and what is in it rather than to a vista of what is beyond it.

The paintings should be so hung as to emphasize the beauty of the individual picture, and yet not disregard the effect of the group, and, finally, the beauty and interest of the room should be enhanced by such accessories, furniture and the like, as is suitable to the time of the paintings.

The side-wall of Gallery XVI, Hertford House, and the group in Room IV, National Gallery (Fig. 8), are excellent examples, although the former is slightly crowded, while the group from Cassel is an example of bad hanging (Fig. 9).



FIG. 8. NATIONAL GALLERY, LONDON, ROOM IV



FIG. 9. CASSEL, SOUTH WALL OF THE THIRD LARGE GALLERY

The picture-gallery at Glasgow (Fig. 10) gives an example of doorways well enough placed, but out of proportion to the size of the end-wall. The Gallery in the Museum at Vienna shows doors of good size but ill-placed. Bologna, Room B in Belle Arti (Fig. 11) and Dresden Room K (Fig. 12) show doorways of good proportion well-placed.



FIG. 10. PICTURE-GALLERY AT GLASGOW

smaller the opening that would admit sufficient light the better, and that the light from a small opening could be reflected and distributed by a coved surface. Some of the best galleries had lights not over one-third of the width of the gallery. The more the light is limited to the center, the less is the trouble with reflections. There is not space here to touch upon the various important



FIG. 11. ROOM B, BELLE ARTI, BOLOGNA

Minor considerations would be the position of doors in relation to the rooms on either side. On entering, there should be something of vital interest to hold the attention; sometimes this might be a vista to a room beyond, but, preferably, it should be something in the room itself. On leaving, there should be something definitely attractive in the room or rooms beyond.

The other architectural feature is the ceiling-light. Here again many examples seemed to show that the smaller the opening that would admit sufficient light the better, and that the light from a small opening could be reflected and distributed by a coved surface. Some of the best galleries had lights not over one-third of the width of the gallery. The more the light is limited to the center, the less is the trouble with reflections. There is not space here to touch upon the various important considerations of aspect, the exclusion of direct sun but admission of warm light. Such matters, however, must be carefully studied.

Before leaving this branch of the subject—top-lit galleries for paintings—all observations abroad seemed to point to the conclusion that nearly all small canvases, and practically all modern canvases, looked best under side-light, and were seen to best advantage in rooms that had some sunlight during ordinary museum hours; that would mean a southwest exposure for afternoon sunlight.

Here are some suggestions, signposts on the way, which indicate the

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probable limitations of the top-lit gallery for paintings. A large room is the only one that can be comfortably top-lit; a very large gallery is suitable only for very large canvases; the height should bear a definite relation to the width, the width a definite relation to the length, and the architectural features, such as doors, spring of cove, and opening in ceiling, should all serve to give good proportion as a room; well-balanced walls, with the necessary doors so placed as to give the best opportunity for hanging well-arranged groups of paintings. The visitor should be given something definite to hold the attention when approaching and entering a gallery, something in the charm of the room to hold his interest there, something in the glimpse of the rooms beyond to attract him farther.

Hardly any of the considerations which seemed to determine the size of the top-lit galleries for paintings apply to those for sculpture, simply because sculpture in the round, which alone can be seen advantageously under top-light, is placed on the floor. (For the limits of this paper sculpture of great size is disregarded, as this is generally shown in reproduction; originals only are now under consideration.) The limitation is, therefore, in the objects themselves, which, standing free, require room about them or a background. This cannot be satisfactorily achieved if the room is so large as to have a large number of objects. The objects confuse each other.

The gallery at the Luxembourg, admirable in other respects, is an example of the confusion resulting from having sculpture with other sculpture as its background. Sculpture may be displayed well in a room of great size, if its width is comparatively small and most of the objects are placed on the sides; but this has the disadvantage of wearying the eye instead of concentrating the interest. The Braccio Nuovo (Frontispiece) is, perhaps, the best of the top-lit sculpture galleries; and this is not what anyone who loves sculpture would wish to see reproduced.

If rooms for sculpture cannot be large to advantage, and if sculpture in the round can be equally well lighted by side-light, the obvious conclusion is that side-lit rooms of a size suitable to the sculpture to be displayed are better than top-lit rooms. When to this is added the fact that reliefs almost always show to best advantage under side-light, which thus enables us to use walls as well as the floor, the top-lit gallery for sculpture may be relegated to the use of casts.



FIG. 12. DRESDEN, ROOM K, TOWARD ROOM J

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One passes then to the consideration of side-lit rooms, taking first those for paintings. Here the ceiling is unbroken and will play its usual important part in the design of the room. The walls are broken by doors and windows, both of which must be considered; the doors as already suggested, and the windows as sources of light and elements in the architectural composition.

Long ago there appeared to be a consensus of opinion as to the wisdom of light from one source, and the German so-called "cabinet" was invented. This wholly stupid and uninteresting machine for exhibiting works of art was repeated *ad nauseam*, but the visitor was given a chance to see what was before him, and to escape.

Such large rooms as the Bardini at Florence seemed to show that it was quite unnecessary to limit a side-lit room to 20 feet in depth. Here was one of 40 feet, with no very favorable conditions of light outside, and not bad even at the ends of the side-walls. At Parma there is a gallery even longer and yet fairly well lit. Two galleries at Munich, Nos. 67 and 69, were respectively 12 feet wide and 37 feet deep, and 22 feet wide and 45 feet deep. In most of these the width of the windows was less than half the width of the room, but, in all the cases, the window extended to near the ceiling, and the ceiling contributed largely to the distribution of the light. Nor was any advantage taken of prisms to carry the light to the far end of the room. The observation of these rooms was confirmed by some experiments with side-light, very partial and incomplete, it is true, but yet of some value; and also by some carefully conducted experiments in Amsterdam, which led to the building of a side-lit room to take the "Night Watch," hitherto seen only under top-light.

The Germans had splayed the walls of their cabinets, to improve the light at the ends of the side-walls. Observation and experiment alike showed that an unnoticeable angle (see the Sistine Madonna, Dresden) was fairly effective in increasing the illumination, and this would not ruin the room itself. The wall opposite the window was condemned as useless by all who held a brief for top-lit rooms, but it was shown that it was largely a matter of selection, and of immaterial angles, to obviate reflection. The window-wall was also classed with the end-wall as useless, but many examples proved that, with the window in a deep reveal, the distributed light made the spaces on either side of the window admirable for certain pictures.

To sum up, these studies appeared to prove that rooms from 20 feet by 30 up to, perhaps, 24 feet by 40, could be successfully lighted from the end. Here the architect had a real chance for beautiful rooms; both doors and windows were opportunities for beauty, and the ceiling, instead of being a hampering factor, was a helping one. In fact, these units are ordinary domestic units such as have been treated with great success, and have only one limiting factor—the single window in the end in place of the more normal windows at the side. Even the

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latter, however, is by no means ruled out. The old Italian palaces, many of which are themselves museums, have pictures exhibited in rooms lit from the long side, and one who grumbles at the rooms in the Rossa Palace at Genoa, and thinks with loving regret of even the best of the top-lit galleries, say, for example, No. II at Cassel, must be lacking in some sense of what is beautiful.

It would appear, then, that with finely proportioned oblong rooms, lighted generally from the end, but sometimes from the side, the architect would have no excuse whatever if he produced rooms which had not every quality of fine proportion and beauty, such as would be expected in the best domestic or public rooms. Surely this points the way to picture-museums that shall have room after room of absorbing interest and beauty—no stupid panoramas, no soul-wearying vistas, but a succession of delights, as in our perfect garden.

To turn to side-lit rooms for sculpture there is somewhat the same problem, modified only by the fact that these rooms can never have the domestic quality and character which may naturally accompany paintings. Sculpture belongs rather to public and semi-public places; rather in the hall than in the drawing-room. This is, perhaps, not an illogical keynote. The stone of floor and walls, which seems suitable for the halls and corridors of a public building or an imposing private house, is the most satisfactory material for background and base for statuary. Nowhere did sculpture look better than where standing against stone of the depth of tone of our Tennessee marble, and everywhere one felt the desirability of a light floor—a similar marble—to reflect light and soften shadows. This is just the opposite in a picture-gallery, where a dark floor preventing reflection is desirable.

Again, then, there is the indication of the architectural factors which the architect will have at his disposal in designing these beautiful rooms destined to contain beautiful sculptures; and, in studying the rooms, the positions that the objects are to occupy on the floor are important matters to be determined at the outset. A good wall-space in picture-galleries can surely be well hung, but in a sculpture-gallery the position of each object is part of the composition and design of the room. There are, of course, combinations which allow of considerable variety; but the introduction of a new piece into a sculpture-gallery often means the restudying and rearrangement of every piece, if one is to retain the benefit of the first careful study.

There are many ways of approaching the study of an architectural problem, but, whatever method one chooses, a knowledge of the requirements of the separate units composing the whole is indispensable. If the preceding analysis has, in a way, made clear one point of view in regard to paintings, it will serve as the first step toward planning an interesting series of galleries; if what has been said about the exhibition of sculpture is true, it gives the information

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necessary for planning a series of sculpture-galleries. These are halls, side-lit, and the painting-galleries are rooms of large scale but of domestic character.

Abroad, many museums are specialized and contain but one class of material. In London, the National and the National Portrait Galleries contain only paintings. The Kunst-gewerbe at Berlin contains neither paintings nor statuary. The Green Vault at Dresden contains only jewels. In this country, most of our museums are more or less general in scope, and consequently they fall naturally into divisions which represent periods of art. The great sculptures of the classic period will be in a division with pottery, glass, and coins of the time. With the paintings of the fifteenth century would belong the contemporaneous tapestries and textiles. Eastern art would include the manifold production of China and Japan, from prints to sword-hilts.

The museum, as a whole, should be a group of units. In each collection there is always a certain quantity, of differing ratio to the whole collection, which is composed of items that are variants of an example rather than examples. To exhibit the whole of this at once is not only wearisome but destructive to the best results, for the example is overwhelmed by the variants. Each variant may be an excellent example when seen by itself, but when seen collectively is one of a group. In engravings, in kakemonos, in pottery this is evident; it is more or less true in every other department of a museum of the fine arts.

The obvious suggestion would be to subdivide each department. Fine rooms, with the material for exhibition beautifully installed, with ample space in one division; and other rooms where the variants can be more compactly arranged for the use of the student in another. One step more would give the administration, working library, and study for the department in a third division.

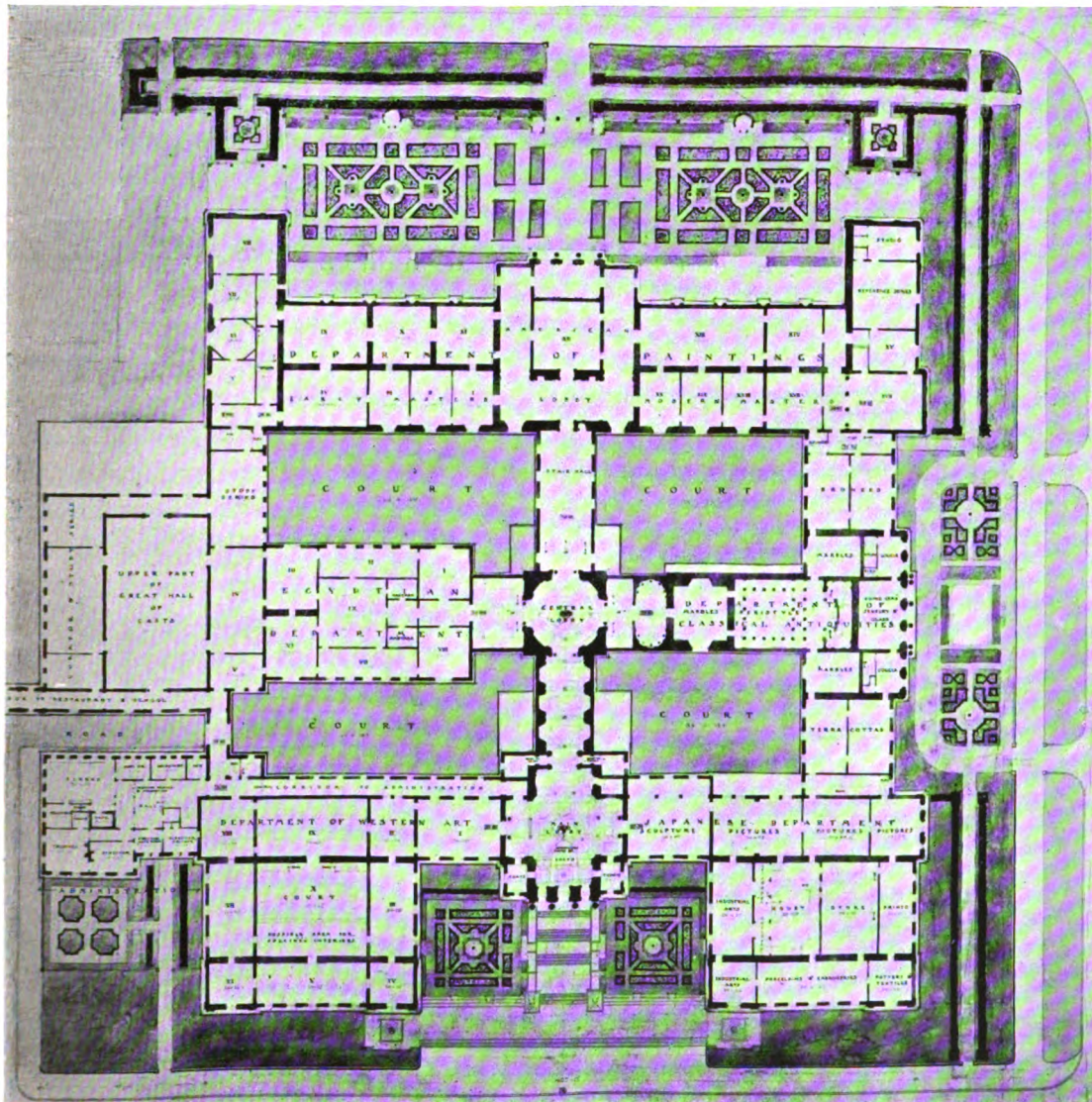
So, step by step, the museum takes form—a series of departments, each divided into exhibition, study, and administration. These departments must, of course, compose one simple whole for the benefit of the everyday visitor, and this, in turn, suggests an inner circle which comprises the exhibition galleries of each department. The entrance to the museum and the corridors should be as compact and as simple as will allow of ready and direct access to each department, without going through another, and yet the shortest route for the one who is making the circuit.

In such a museum one might hope that the visitor making the circuit from one department to the next, finding at every step new beauty, would complete the round without sense of weariness and with the desire to come back again and again. So the casual visitor becomes an amateur—one who loves art; and the amateur becomes the connoisseur—one who knows why he loves art. Such a museum may well compare with the delightful garden with which this discursive and fragmentary talk began. One may perhaps hope that these suggestions may at least lead to a more careful study of what a museum of the

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fine arts should be, if it is to take its place in the community and lead to a fuller appreciation of the value of beauty.

The plan accompanying this is an attempt to put into graphic form some of the ideas suggested. There are five departments: Right and left on entering, eastern and western art; right and left of the central corridor, pre-classic and classic art; at the end, paintings. Each department is really independent, a little museum in itself; each is divided into three parts. The main exhibition part of each leads directly to the main exhibition part of the next; and the end group of paintings has a circuit which, from its central gallery of the school of American portraits, leads on one hand to the galleries of earlier paint-



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ings and on the other to galleries of later paintings; or, if one chooses to proceed chronologically, leads from the first room of the primitive Italian through the great period of Italian painting to Germany, France, and the English portrait-painters of the eighteenth century, and so into the central room of Copley and Allston and Stuart, thence through the great Barbizon school and the impressionist, to the splendid work being done here and now by our own painters. If the whole series starts with a fine drawing-room of colonial type, and is broken by an open loggia and glimpse out-of-doors, and if the rooms are furnished with the things which belonged with the paintings—an altar for the altar-piece of the primitive school; a fine Louis XIV table under a portrait by Lely—every such thing will but add to the interest of the room and the enjoyment and appreciation of its contents.

The garden which served but as an introduction to this article should be a part of the whole scheme; the courts and grounds about the building should be laid out as would be the grounds about a great English or Italian house. The garden is certainly as beautiful as the house, and to plan well a garden is as difficult as to plan well a house. As architecture ranks among the great arts, the planning of gardens and grounds is one of its splendid opportunities and one of its most difficult branches. The garden is a necessary adjunct.

One word more: If the garden is accepted, one would like to see in the ideal museum of the fine arts some place suitable for music; for if any one art may truly be called the inspiration of the others, that one art is music. A beautiful building set in beautiful grounds and filled with objects of beauty needs but the inspiration of music to make it perfect.

The photographs for this article were taken by Mr. Sturgis, with a hand-camera, for the purpose of illustrating specific points, and not as specimen photographs.

THE RELATION OF SCULPTURE TO PARKS AND BUILDINGS*

BY HERBERT ADAMS

I AM conscious that it is an honor to have been asked to speak before this body on the subject of the Relation of Sculpture to Parks and Buildings; but I would be dull indeed if I did not recognize that many of you are more competent to do so than I. I would therefore feel less embarrassed if my audience were composed of committeemen and commissioners interested in erecting statues and monuments, rather than of architects.

First, I will speak of the relation of sculpture to our parks. As a sculptor, possibly I am expected to believe that parks should be bountifully supplied with examples of our art; but, as a matter of fact, I feel that the naturalistic park can get along very well with little from our hands,—can be spared, to advantage, even the bronze panther crouching on the cliff, half concealed in the foliage.

In this country, I believe we are far too prone to place the statue of our hero, or our honored citizen, on the sloping bank hard by the popular drive or walk in the naturalistic park; to surround the pedestal with a mound of bedded plants, and then to rest secure in the satisfaction of having at once honored the dead and beautified nature. Perhaps we have dragged a rugged boulder to the lawn, mounted our hero on that, and then congratulated ourselves that we have been very artistic, while, as a matter of fact, we have only been avoiding the architect, or rather the cost of executing his design for a setting.

The boulder idea in general I believe is one to be persistently discouraged; it is very contagious; it is one which has troubled the Art Commission of New York not a little. Had there been no restraining hand in this direction, I fear that the important drives in Central Park and Riverside Drive would have been lined, ere this, with boulders bearing bronze tablets; or perhaps there would have been only the boulders left, for there are individuals in that city who seem to have the idea that bronze, as a metal, has high value, and they frequently attempt to remove accessible tablets without consulting the authorities. It is indeed surprising what care must be used in fastening a tablet so that it cannot be removed by an ingenious vandal, even in the heart of a great city.

Certainly I believe that sculpture may be successfully used in connection with the naturalistic park; but this will be accomplished, not by dropping it down here and there, with reference solely to its conspicuous placing, but rather by treating some spot or portion in the park in a reasonably formal manner, and using sculpture in connection with such treatment. In fact, it seems to me

*Read at the Forty-sixth Annual Convention of the American Institute of Architects

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that the approach or entrance to the naturalistic park offers especially good opportunity for sculpture; indeed, if properly designed, it affords ideal possibilities for the sculptor's art. I believe the approach could be designed so that it would present a satisfactory ensemble before all or perhaps any of the sculpture was in place; thus providing suitable sites for the sculpture of the future. Of course, the general character of the sculpture which was to be added would have to be worked out with the general scheme, and safeguards taken that this scheme should be adhered to.

Think what it would have meant to New York City, if Hunt's scheme of twenty monumental gates for Central Park had been realized. These gates were to have been known as the Merchant's Gate, the Scholar's Gate, the Artist's Gate, the Woman's Gate, the Children's Gate, etcetera. From sketches Hunt left for some of these gates, I believe it was not only his intention that they should serve as memorials to these various groups of people, but that the scheme was so conceived that statues of individuals could be added from time to time, as occasion might arise.

It would be impossible for one who has never attempted to find a suitable place for a statue in a city like New York to imagine what a blessing such a scheme, intelligently carried out, would have been. With our congested streets running at right angles to each other, with our small parks laid out in winding paths and in irregular beds, with our big parks sacred to the landscape idea, the problem of locating monuments in our city is a most difficult one.

We sculptors therefore beseech you, as designers of American cities, to give a little thought to the sculptural monuments of the future when you are planning parks, avenues, and civic centers. You probably realize, quite as well as I, the importance of the setting and surrounding of works in sculpture; that a work of no extraordinary intrinsic merit is sometimes made impressive and important by its setting, while a work of high artistic quality may utterly fail to give its message, purely because it lacks the advantages of suitable setting and location.

It would be presumptuous indeed on my part to attempt to explain to you what constitutes a good setting or a good location for sculpture, or how a city square or park should be treated to provide for sculpture. You, the architects, understand even better than the sculptor the significance of scale, the value of vistas and axes, the necessity of keeping each part of a plan in proper relation to the whole scheme.

There is one essential point, however, which in general has been more fully appreciated by the sculptor than by the architect. This is the rather universal importance of having the sun back of the spectator when he is looking at a statue. If a statue which stands in the open is between the sun and the spectator, of course all modeling is wiped out, and silhouette alone is seen. The

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sculptor, therefore, likes to face his work south whenever possible, and is particularly unhappy whenever it has to be faced north. This is by no means to underrate the value of silhouette, which will always remain an important factor in any achievement in the round.

In locating a public work in sculpture, especially whenever it takes the form of a memorial, there is one element which often prevents the best result, in the broadest sense of the word. This difficulty is the desire, on the part of the promoters, and often, I regret to say, on the part of the authors, to have the work given a position where it will be seen by the largest number of people,—a desire which sometimes warps the judgment. This is one of those elements in human nature that make no end of trouble for the Art Commission of New York. The promoters of nearly every monument or statue ask first for one of these four sites: City Hall Park, Union Square, Madison Square, The Plaza. The policy which has been pursued for so many years has pretty well discouraged people from trying to get their monuments into Central Park; but there is a constant demand for the other places; everyone seems to feel that his monument has some special fitness for one of these sites.

I feel still more embarrassed, if possible, in speaking to architects of the relation of sculpture to their buildings. Of course we all know the importance of having the sculpture suitable to the style of the architecture and the purposes of the building; of having it in proper scale; and of placing it so that it shall not be seen in too violent perspective.

It seems to be a rather difficult problem to determine the right size for a statue or group which is to be placed upon or in relation to a building, without trying a model on the complete structure; and of course this is often, in fact usually, impossible. In case of a relief where there is no great projection, the architect's drawing is very helpful in determining the proper size; but for a figure in the round, especially when placed at some height, I know that often, when the work is executed of a size that appears right in the drawing, either elevation or perspective, the result is a surprise. When a model is made of the entire building, the scale is usually so small that the suggestions for the sculpture are too crude to be really of much value. On the other hand, the sculptor is inclined to make his studies for his part of the work at a scale so large that only the immediate surroundings of the architecture can be shown in the model, and of course these by themselves are of little value in considering general proportion. From my own experience, I think that the most practicable way of determining the scale is to make a model of a considerable portion of the building and sculpture, at such a scale that the figures will be, say six inches to eight inches tall. Then, with the eye in the same relative position in which it will view the completed work, care being taken to cut out of vision everything except the model, I believe a fairly true idea of the effect may be obtained.

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In planning for sculpture in the interior of buildings, the question of lighting is often too little considered. Everyone knows that a painting must have a good light to be properly seen, but few seem to perceive that it is even more important, if possible, that sculpture should be properly lighted. Without its light and shade, sculpture has nothing left but its silhouette; and in case of a relief, or of a figure against a background of the same color, even the silhouette is lost.

Usually the light most favorable for sculpture is from above, but we are thankful if we can get it from any one direction, so long as it does not hit us bang in the face from low down, as is the case when sculpture is placed opposite an entrance, with a confused light coming through the doorway.

The sculptor often feels that the architect is too indifferent to the quality of the sculpture with which the building is to be decorated. I am aware, on the other hand, that the sculptor is liable to forget that his work is only a small part of the whole design, and that it is more important that it should strike the proper note in the entire composition, than that it should be exquisitely modeled, or that it should in any way exploit his personality, with intent to dominate.

Personally, I believe that there is a great field in decorative sculpture, and in this I include both figure and ornament. I think that neither the sculptor nor the architect is doing his full duty in this matter. I think we both feel that much of the so-called decorative work is sadly lacking in artistic merit. How could it be otherwise under the conditions in which it is usually made? The architect replies, "Yes, but you figure sculptors don't understand decorative sculpture, particularly ornament; you consider it beneath you." I admit that most of us are not facile in decorative work; but, for myself, I believe that there may be just as much art in designing an exquisite border or panel from a wild grape-vine, as there is in designing the portrait of a great man or a beautiful woman; but it requires not only skill and feeling, but study; it cannot be turned out by the yard.

I feel that one difficulty here is that the artist-architect and the artist-sculptor have not been in close enough touch with each other. The Society of Beaux Arts Architects and the National Sculpture Society have recognized this, and have seen the need of having our decorative sculpture executed by better-trained men. They have joined hands and formed an atelier, where students and men employed in modeling shops may study, not simply under the instruction of the decorative modeler, but under the criticism of the architect and the sculptor. It is an interesting experiment, and should do good.

The importance of bringing architect, painter, and sculptor into a closer sympathy with each other, and giving them a clearer conception of each other's work, was recognized by McKim, when he conceived the plan of the American Academy in Rome. The value which this institution will eventually be to this

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country is at present not fully appreciated. The influence which it is destined to have on the art of America I believe to be of the greatest importance.

Of course, the Academy will never be great in point of numbers of students there at any one time; this is neither intended nor desired; but they are picked men—men who have learned their trade, so to speak, but still are not beyond the receptive age. They not only see each other's work, but they live under the same roof, they eat together, they discuss together, they visit masterpieces of antiquity together. This is but incidental, but it is no less valuable than is their working out together those problems which involve the three arts. In the great work of bringing together into harmonious relationship the work of architect, painter, and sculptor, I know of no institution, of no influence, destined to do so much for us as will the American Academy at Rome.

FOREST CONSERVATION

MR. WILLIAM M. ELLICOTT, of Baltimore, has taken great interest in, and has presented in a very convincing way the importance of, a national forest reserve along the Patuxent and the Potomac Rivers. This, if the Government will only acquire the tract, might well be made an important element in educating the people in the proper growth and the preservation of trees and forest. It would call attention to the importance of preserving the majestic scenery, including the Palisades of the Potomac, from Washington City to the Great Falls. This section is one of the most picturesque still remaining along the Potomac River, but it is being rapidly encroached upon by the quarrymen who are taking out the blue gneiss on its banks. If it can be preserved, it will be an important asset to the future of the capital of the nation. In connection with this, the "Baltimore Sun," in its issue of January 30, says:

"A SPLENDID PROJECT THAT MARYLAND SHOULD GET BEHIND

"A proposition which should interest and appeal to the whole country, and which is of vast importance to Maryland, was contained in the suggestion, made nearly two years ago by Mr. William M. Ellicott, of this city, that the Government should create a national forest park between the District of Columbia and the Patuxent River and along the upper Potomac in the Great Falls section. As Mr. Ellicott pointed out in his original paper on the subject, the project would not be a very costly one, as such projects go, as most of the lands are cheap, and the first cost would be more than offset by the advantages to the people of the country, as well as of the immediate region in which the reservation would be situated. The plan has received the warmest commendation from experts on forestry, and has gathered strength with discussion. Apart from esthetic and hygienic considerations, it would form a valuable link in the system of national parks, and a logical part of the policy of forest conservation. The Government has already committed itself to the establishment of such reservations in the White Mountains, the Appalachians, and other sections of the country, and it has done so for pressing utilitarian reasons which are familiar to everybody. It is no mere beauty fad that is behind these acquisitions, but the necessity of preserving from destruction forest areas that bear an intimate relation to the character of important streams and water-courses. The work of devastation has been going on so relentlessly and so rapidly of late years that the Government has been forced to put out its hand and stop it, and what Mr. Ellicott has proposed with regard to this stretch of Maryland forest territory is merely the development of what may be regarded as settled national policy.

"The utilitarian consideration is not the only one in this case, however. Such

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a spacious forest reserve would add splendor, dignity, and beauty to the national capital and its environs for miles, and would protect it for all time from encroachments or surroundings that would be out of harmony with its magnificent and artistic development, or that would detract from its general impressiveness. We are building Washington for all time, and the whole nation is interested in making its capital the highest possible expression of national glory and national power. When we add to these arguments the influence on public health that so large an open area will exercise in a region which will, before many years, contain a dense population, the case for Mr. Ellicott's plan is too strong to be combated on any reasonable grounds.

"The first step toward the realization of this fine thought was taken soon after Mr. Ellicott made his suggestion by the introduction in the Senate of a bill by Senator Smith, of Maryland, providing for the purchase of such a reserve by annual appropriations of \$500,000 for four years. Unfortunately, the measure has found many other bills blocking its way, and it seems to have been sidetracked, in spite of Senator Smith's efforts in its behalf. If the Maryland senators and the Maryland delegation want to accomplish a signal achievement for their state, for the national capital, and for the country, they should put their united strength behind this great and far-reaching project, and by ardent missionary work bring congressional sentiment into line for it."

INSTITUTE BUSINESS

BRIEF RECORD OF THE MEETING OF THE EXECUTIVE COMMITTEE

WEST TWENTY-NINTH STREET, NEW YORK, FEBRUARY 14, 1913

After a recess the Executive Committee assembled at 2 o'clock, and the question of the program of the New York Court House Competition was discussed, there being some differences of opinion as to clause 11 of the program, which related to the payment for expert services. After careful consideration, it was voted that the Institute give its approval to the New York Court House Competition program as presented.

Then the question of the program for the competition in Baltimore was discussed, and, as this competition was started under the code before it was modified, it was ruled that the changes in the present code did not have a bearing in this instance.

Mr. Cass Gilbert transmitted letters relating to the establishment of a Forest Reserve in and adjacent to the District of Columbia on the Potomac and Patuxent Rivers. The chairman of the Executive Committee was requested to write to Mr. Gilbert that the Committee on Conservation should be instructed to express the Institute's approval of the scheme proposed, in general terms, without going into detail.

A letter was read from Miss Florence W. Levy, editor of "Who's Who in Art," and from Miss Leila Mechlin, secretary of the American Federation of Arts, regarding the publishing of a similar book entitled, "Who's Who in Architecture," asking for the official sanction and that it be published under the auspices of the Institute. The Executive Committee determined that it would not be good policy for the Institute to give its sanction to "Who's Who in Architecture," while they think it eminently proper that such a work should be published; but that it should be under the authority of the Federation of Arts. The Committee authorized the secretary to give any aid possible to this publication.

Communication was received from Mr. R. Clipston Sturgis, stating that the Boston Society of Architects proposes to make a very definite move toward increasing the membership in the Institute, and contemplates an amendment to the By-Laws, whereby the Executive Committee of the Society would name, each year, members of the Society advanced to membership in the Institute. These men would be officially endorsed by the Society. The secretary of the Institute was requested to communicate with the secretary of each Chapter, calling attention to the action taken by the Boston

Society of Architects, and suggest the propriety of similar action in each Chapter.

The Board was asked to reconsider its action of last year in regard to requiring a fee of \$5 for examination. After discussion, it was determined, as the sense of the meeting, that the secretary should reply, saying that the Board did not consider it expedient at the present time to change its former action.

The declination of Mr. A. O. Elzner, of the appointment on the Committee for Testing Materials was received, and Prof. Clarence A. Martin was appointed in his place.

At the request of Mr. A. W. Rice and Mr. A. S. Jenney, who had been appointed as the Committee on the Greek Cruise, Mr. Robert S. Peabody and Mr. Levi, of New York, were appointed on this Committee.

Acting upon a letter from Mr. E. C. Jensen, of Chicago, the Executive Committee determined that, as the Committee on Public Information and the Secretary of the Institute already subscribe to a clipping bureau, it was thought best that subcommittees on public information should subscribe only to local papers, so as to secure more local news.

The tentative design, by Mr. Henry Bacon, for the commemorative tablet to be placed on the Octagon by the United States Government, was shown to the Executive Committee, and some few modifications of the design were suggested to Mr. Bacon.

The following candidates (having received the approval of the Board of Examiners, and been duly balloted upon in their Chapter, or state where no Chapter existed, and privileged communications having been issued), were declared elected Members of the American Institute of Architects, by the Executive Committee at its meeting February 14, 1913: William Gray Purcell, Minneapolis, Minn.; William L. Steele, Minneapolis, Minn.; Albert Whitner Todd, Charleston, S. C.; Daniel Riggs Huntington, Seattle, Wash.

The following candidate (having been declared elected by the Board of Directors, January 15, 1913, subject to ballot, which was counted February 18, 1913 and resulted favorably, having previously received the approval of the Board of Examiners, and privileged communications having duly been issued), was duly elected a Member of the American Institute of Architects, February 18, 1913: Albert Held, Spokane, Wash.

INSTITUTE BUSINESS

THE PORTLAND, OREGON, AUDITORIUM COMPETITION

REPORT OF THE COMMITTEE ON PRACTICE

TO THE PRESIDENT AND BOARD OF DIRECTORS
OF THE AMERICAN INSTITUTE OF ARCHITECTS.

Gentlemen: Under date of January 24, 1912, there was brought to the attention of the Committee on Practice, by Mr. Frank Miles Day, as Chairman of the Standing Committee on Competitions, a communication from Mr. B. J. S. Cahill, of San Francisco, with reference to the competition for the selection of an architect for an Auditorium building in Portland, Oregon. The Committee on Practice has conducted a preliminary investigation into the facts in relation thereto as contained in the following documents.

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Your committee has found this one of the most difficult cases which has come before it. The committee is entirely in accord with the views expressed by various members of the Committee on Competition, as quoted in Mr. Day's letter of January 24. An examination of the winning design in the competition substantiates many of the statements contained in Mr. Cahill's letter in "The Architect and Engineer," as to the violation of certain apparently mandatory requirements of the program. On the other hand, the slightly veiled insinuations of favoritism and improper motives, contained in Mr. Cahill's letter of January 25, are not borne out by the evidence.

Your committee is satisfied, after a careful reading of all the documents in the case, and especially exhibit J, which is the answer of the jury to the charges, and exhibit P, which is the jury's report to the Public Auditorium Commission, that the jury was more than usually conscientious and painstaking in performing its work. The fact that it spent six consecutive days in the study of the designs, and the analysis of the designs, as it appears in the committee's report, is satisfactory evidence of the painstaking nature of the committee's work.

The jury found that "practically all competitors had violated the cost-requirements of the building," and it came to the conclusion that in view of the urgent importance of getting the building under way, a rejection of practically all drawings submitted would result in a "miscarriage of justice," which would completely nullify the previous good work of the Chapter, and, by failure of the competition, bring the Institute into disrepute. The jury therefore "proceeded to premiate the drawings, bearing in mind the fact that many of the competitors had adopted types of architecture which could not be changed to cheap materials." The problem which confronted the jury was one of

extreme difficulty, and the spirit in which it met this difficulty is indicated by the letter of Mr. Lawrence, dated February 15, to which your committee would call special attention.

The Oregon Chapter is a new Chapter. It conducted a successful campaign for the institution of a competition which would receive the approval of the Institute, in itself a great step in advance for that territory, and, after the award the Chapter, by resolution, approved the conduct of the competition.

The competition was successfully conducted, and was honestly and conscientiously judged. The most serious charge that could be brought against the members of the jury would be that they erred in their judgment. This is not a charge which would require disciplinary action, and, even if it were, your committee does not believe that the jury did err.

In conclusion, the Committee on Practice finds no *prima facie* evidence of misconduct on the part of the jury.

In view of the wide interest which this case has aroused among the profession, if the views herein expressed are approved by the Board of Directors, your committee would recommend that a communication be sent to all members of the Institute explaining somewhat in detail the reasons for such action as the Board may take. The reason for this recommendation is the fact that one side of the case has received wide publicity in the architectural press, while the other side has not as yet been presented.

Respectfully submitted,

(Signed) BURT L. FENNER, *Chairman.*

This report was accepted by the Board of Directors, and the Committee on Competitions was instructed to include in its report to the Convention a brief statement representing the views of the Board of Directors. The following is an extract of that part of the report of the Committee on Competitions which dealt with this matter:

"The Board of Directors also instructs this committee to bring to your attention the case of the Portland Auditorium. The city of Portland, Oregon, being about to erect an Auditorium, the recently established Oregon Chapter conducted a successful campaign for the adoption of proper methods. An advisor was chosen to conduct the competition, and a program was issued which received the approval of the Institute.

"Upon the conclusion of the competition, there appeared over the signature of a member of the

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Institute an article vigorously attacking the Jury of Award.

"The Committee on Practice, acting under instructions from the Board of Directors, conducted a very careful investigation into the conduct of the jury, and transmitted to the Board a report accompanied by twenty-one exhibits.

"The Committee on Practice finds that 'The competition was . . . honestly and conscientiously judged,' and that there was 'no *prima facie* evidence of misconduct on the part of the jury.'

"It is to be supposed that members of the Institute desire to support it in its efforts to improve competition practice. From coast to coast, they have given every evidence of such a desire. Yet in the

case of the Portland Auditorium, where the city had recognized the Institute's advice by establishing an orderly competition, architects themselves, by rushing into print in denunciation of the judgment, have done much to jeopardize all that the profession has gained. The public cannot readily distinguish between an attack upon the jury's judgment and an attack upon the method of holding the competition, the result being that they are given the impression that the well-considered methods commended by the Institute are not better than those of the days when competitions were a stench in the nostrils of honest men."

This report was accepted and approved by the Convention of December, 1912.

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WISCONSIN CHAPTER

The February meeting of the Wisconsin Chapter was attended by nine members. A communication was presented from the Illinois Chapter, containing resolutions of criticism of the design for the Lincoln Memorial Building. The Chapter adopted a resolution in favor of the Memorial, as laid down by the Park Commission of the City of Washington.

It was resolved that a Committee on Education be appointed to formulate and carry out work on the lines recommended by the Institute Committee on Education. A communication from Mr. Brust pertaining to the American Civic Association, and requesting the Chapter to take membership in the Association, was placed on file without action.

The Chapter adopted the following resolution:

WHEREAS, it has been brought to the attention of the Wisconsin Chapter, American Institute of Architects, that a practice has arisen among draughtsmen, of soliciting favors of the contractors and material-men, and

WHEREAS, such practice reflects upon the dignity and integrity of the profession, the Wisconsin Chapter, American Institute of Architects, looks with disfavor upon it,

Be It Therefore Resolved, that the Wisconsin Chapter, American Institute of Architects, requests its discontinuation, and that a copy of this resolution be sent to the Milwaukee Draughtsmen's Club and to all associations of contractors and material-men in this city.



BALTIMORE CHAPTER

The regular meeting was held January 22, at which thirteen members were present, and Messrs. C. Y. Turner, Hans Schuler, and Thomas C. Corner were present as guests.

The following officers were elected for the ensuing year: President, J. B. Noel Wyatt; Vice-President, George Worthington; Secretary, Thomas C. Kennedy; Treasurer, W. W. Emmart; Committee on Admission, Messrs. Emmart, Friz, and Nolting.

Mr. Turner addressed the meeting, and discussed the most desirable methods of instruction to be pursued at the Maryland Institute, especially in connection with the Architectural School, pointing out its present weaknesses and making suggestions for improvements, whereby satisfactory results might be obtained. After a discussion on this subject, the President was instructed to name a committee to frame suitable resolutions endorsing Mr.

Turner's suggestions, to be presented to the Board of Directors of the Maryland Institute.

The Secretary read a communication from the Illinois Chapter, on the matter of the Lincoln Memorial. After much discussion, the President was instructed to appoint a committee of three, including himself, to frame a strong appeal to Congress to adopt the Memorial on the Mall Site, as already designed and approved by the Park Commission; a copy of this resolution to be sent to the Illinois Chapter in response to their communication, and this committee was requested to personally wait upon the Congressional Committee in furtherance of this resolution.

The Secretary read a letter from Mr. Glenn Brown, Secretary of the Institute, stating that jurisdiction of the Baltimore Chapter governed the entire state of Maryland.

A communication was presented from D. Knickerbacker Boyd, Chairman of the Institute Committee on Public Information, urging this Chapter, in connection with others, to accept the offer of Mr. Franklin H. Wentworth, to deliver a lecture on the subject of "Better Fire Protection for Buildings." The officers of the Chapter were authorized to make such arrangements as might be necessary for this purpose, and the Secretary was instructed to so inform Mr. Boyd and Mr. Wentworth.



SOUTHERN CALIFORNIA CHAPTER

The fifty-ninth meeting of the Chapter was held in Los Angeles, February 11, 1913, with twenty-one members present.

For the Committee on Legislation, Mr. John P. Krempel read the report of Mr. J. J. Backus, who was sent by this Chapter as delegate to the California State Legislature. The report showed encouraging progress with reference to bringing about important legislative amendments, as proposed by this Chapter, notably the substitution for the California State Law of 1872 and the various proposed amendments to the Burnett Tenement House Act.

Mr. Lyman Farwell, member of the Chapter and of the State Legislature, then explained that the matters in question had been placed in the hands of a special committee of the Legislature, which seemed in favor of all the measures recommended by the San Francisco and Southern California Chapters, American Institute of Architects, and that the matters would be brought up for action at the session of the Legislature to be held in March, 1913.

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It was suggested by the President that the Committee on Legislation procure letters from members of the Los Angeles Board of Education and the County Superintendent of Schools, setting forth their disapproval of the California State Law of 1872.

It was suggested that Mr. Backus should again go to Sacramento to the California State Legislature on behalf of this Chapter, and the Secretary was instructed to address the Los Angeles City Council and Los Angeles Board of Public Works in behalf of this matter.

The Chapter's Legislative Committee was authorized to provide for all necessary expenses of Mr. Backus on account of his work for the Chapter in the State Legislature, in case the City Council failed to act at the request of the Chapter.

The Subcommittee on Public Information presented communications from Mr. D. Knickerbacker Boyd, Chairman of the Institute Committee on Public Information, referring to the report of the progress of the tour being made by Mr. Franklin H. Wentworth, the Secretary of the National Fire Protection Association, in the interest of coöperation of the Institute with the National Fire Protection Association.

Various discussions followed, concerning reinforced concrete buildings, and the issuance of architect's certificates to contractors on schoolhouse work, for which said architects were not retained to supervise the work.

These discussions were ordered continued for the following meeting.



INDIANA CHAPTER

The annual meeting of the Chapter was held in Indianapolis, November 9, 1912, with seventeen members present.

The Secretary was instructed to issue bulletins as often as necessary, advising members regarding the various matters under consideration by the Chapter and the Institute, reviewing the work of the Chapter committees, and providing a medium for the transmission of reports and news items of special interest.

The Chapter appointed a Committee on the Housing Law and one on License Law; the members of these two committees to act as a Standing Committee on Legislation.

The proposition of Michigan Chapter, relative to securing greater uniformity in the size of trade catalogues, was referred to the Executive Committee, with power.

A Chapter Committee on Public Information

was created, and the expense of subscription to a press-clipping bureau was authorized.

The Committee on 1912 Exhibit and Catalogue submitted its report, which showed a deficit of \$118. The deficit was ordered paid, and a special vote of appreciation was tendered the committee for the splendid financial showing and the high character of the exhibit and catalogue.

The Committee on Public Information was instructed to collect data concerning the Fourth National Conservation Congress, held in Indianapolis, October 1 to 4, 1912, and to report further on the proceedings of this Congress.

The following officers were elected for the ensuing year: President, Rolland Adelsperger; First Vice-President, M. S. Mahurin; Second Vice-President, Ernest W. Young; Secretary-Treasurer, Herbert W. Foltz; Member Executive Committee, E. O. Hunter.



LOUISIANA CHAPTER

The annual meeting was held January 7, at which the following officers were elected: President, Charles A. Favrot; Vice-President, S. S. Labouisse; Secretary, M. H. Goldstein; Treasurer, Leon. C. Weiss.

The President appointed the following committees: Education, S. S. Labouisse, M. H. Curtis, M. H. Goldstein; Public Information, F. J. MacDonnell, Victor Wogan, Leon C. Weiss; Competition, Charles A. Favrot, M. H. Goldstein, S. S. Labouisse, F. J. MacDonnell.

The Chapter resolved to accept the offer of Mr. Franklin H. Wentworth, to come to New Orleans and address the Chapter and its invited guests on the subject of "Fire Protection and Better Standards of Buildings."



BOSTON CHAPTER

The regular monthly meeting was held February 4, with an attendance of sixty members. Messrs. Nathan Matthews, Homer Albers, and Arthur D. Hill were present as guests.

Mr. Charles Killam read an excellent report for the Committee on Heating and Ventilation Laws, and the Society voted that the recommendations in this report about the ventilation of schoolhouses should be referred to the Schoolhouse Commission, who should be urged to make tests to determine whether:

(a) Less than thirty cubic feet of air per minute per pupil can be introduced into classrooms in some

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cheaper way than at present, with satisfactory diffusion of sufficient air, and without discomfort to the occupants;

(b) Results satisfactory to the occupants can be obtained from fresh air admitted through or under windows, the exhaust being mechanical.

The Secretary reported for the committee on the changes in the By-Laws. These changes were made in accordance with a vote of the Society, instructing the Executive Committee to take up the matter. It had been found that the term "Chapter" Members was misleading. The relation of members of the Society, who were not members of the Institute, to the Institute were confused by the term "Chapter," and, in order to make it clear, the word "Chapter" has been dropped, and under the new classification there would be Institute Members, Members, and Associate Members. The suggestion to make the dues of members outside the thirty-mile limit two dollars, annually, also necessitated a change, and there were some slight changes made in the paragraph referring to Junior Members.

The President called attention to the fact that each year certain changes, sometimes very small, were made in the Institute Code of Competitions and of Ethics. This year certain points covered in the code of competitions were transferred to their proper place in the code of ethics, which necessitated a new edition of both codes. On the motion of Mr. Rice, seconded by Mr. Little, the Society adopted and agreed to be bound by the 1913 codes.

The President then introduced the guests of the evening.

Mr. Nathan Matthews spoke in a general way on the relations between the architect, owner, and builder. He said that while it was difficult to draw the line, that architects should be near-lawyers just as lawyers should be near-architects. The function of the architect is much the same as that of a trained nurse toward the physician. He or she must know a good deal, but not too much.

With a single owner, the architect usually does not require a great deal of legal advice. Most of the law is left to the imagination, though it is well to have everything in writing, and to have it in writing before rather than after. When an architect is dealing with a public municipal corporation, it is up to him to find out just where he stands, and get a real contract. No legal customs are applicable to a building job.

The architect is not the owner's agent in law, although the builder would have it so. In the matter of professional duties between an architect and owner, Mr. Matthews said that the architect's duty is to the man who pays him. By that he did not mean to say that he should try to cheat the

builder, but that, on the contrary, he should deal fairly with him, it being to the owner's advantage that he should do so. Apparently inconsistent with this position, but usually carried out successfully, is the question of arbitration, where the architect assumes a disinterested position to arbitrate some question between the builder and the owner.

Mr. Arthur D. Hill spoke in a general way on the easy methods of architects as to the methods of the law. He laid stress on getting everything in writing, and particularly in keeping facts, and an orderly sequence of facts, to save trouble.

Mr. Homer Albers spoke with wit and authority. He started off with a good story and quoted a definition of an architect which would certainly be hard for us to live up to.

He said it was not generally known, but it was a fact, that building contracts, with rare exceptions, do not require that the contract should be in writing. Legal, business, and architectural expediency advise it, however, and over and over again the value of a written contract is proved.

Mr. Albers then spoke of a few definite points of law. It has been settled that the architect's determination of what is due as a payment is final, even though he errs.

He then spoke of extras and changes, and whether they affected the original contract. A radical change, such as cutting up, by partitions, a large room, which the original plans and specifications had plainly shown, and by which it was evident that no such change was contemplated or considered, was not an extra to the original contract, but a new contract entirely.

An owner might telephone to his builder and order oak floors in place of spruce. If the builder stated that he would lay oak floors, but told the owner that they would cost more, and received his assent, the old contract was unmade and the new one was made. He brought up these points to show the legal difference between extras and allowances to a contract, and the evident intention of discarding an old contract and taking on a new.

"Make everything in your specifications and contracts absolutely plain. If you say that the builder is to tar a basement wall *for the purpose of making it waterproof*, you have no legal redress if the cellar leaks. The terms so often seen, such as 'proper, sufficient, and first-class material,' are not good legally."

The question of penalties and liquidated damages was discussed. It is not necessary to have a bonus clause if the forfeit demanded of a builder is a reasonable pre-estimate of liquidated damages. For instance, it would be fair to assume that a forfeit of fifty dollars per day on a building not completed on a certain day was fair average loss to the

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owner. A thousand dollars would be purely a penalty, as it does not show pre-estimate of liquidated damages. Of course, a bonus coupled with a liquidated damage clause is helpful, as showing that the owner is willing to pay as much to get his building ahead of time as he required for delay.

In regard to the architect's liability, Mr. Albers said that the architect must pay when he miscalculated the strength of the natural foundation, and the foundations which he designed and specified settled or fell. The architect must pay for damage by failure to have his plans and specifications comply with the building laws. He must pay for failure to make personal inspection, when the clerk of the works is not giving satisfaction. He must pay if he makes plans for a \$20,000 house, which estimates show would cost \$30,000. He cannot hold the owner liable for his work on these plans, if he has accepted the obligation, without protest.

Messrs. Huger Elliott and W. J. J. Garrity were elected to Chapter membership in the Society.



BROOKLYN CHAPTER

The February meeting of the Chapter was attended by twenty-five members. Mr. Franklin H. Wentworth and Mr. Henry Kirby were the guests of the evening. Mr. Wentworth delivered an extremely interesting address on "Fire Protection," and described the work of the National Fire Protection Association in its efforts to bring about better standards. Mr. Kirby talked about Italian architecture and art and their influence upon the architecture of this country. He exhibited some sketches, which he modestly called "imaginative," and he held the interest of those present throughout his entire talk.

A telegram announcing the death of Louis De Coppet Bergh was read, and a committee was appointed to draft proper resolutions with respect to the deceased member.



NEW YORK CHAPTER

The regular meeting of the Chapter was held February 13, 1913, with forty members present.

The Chapter awarded its Medal of Honor for 1913 to Messrs. Cram, Goodhue & Ferguson, of New York.

The Committee on Professional Practice submitted the following report:

"Your committee takes this opportunity to make a statement as to what it believes the attitude should

be toward the cases placed before it for consideration, and toward the individuals concerned in such cases.

"The committee recognizes that the rules laid down for the conduct of competitions are such as have been framed and endorsed by architects of the widest experience, and having an unselfish interest in the welfare of the members of the profession, and also with the knowledge that competitions governed by the Code serve the public and individuals benefiting by this practically gratuitous service, by our profession, in a better way than by the old method through which honest effort and true merit were more than frequently unrewarded, and the public deprived of the best to which they are undoubtedly entitled.

"If this is true, and the Code a worthy method of eliminating conditions odious and offensive to the sense of justice of both architects and the public, it should be adhered to strictly by all of the members of the Chapter and the Institute, and its restrictions should not be allowed to limit the activities of those only who are so conscientious as to follow its dictates, and often do so at what may appear to them to be a self-sacrifice, if not a distinct loss.

"It is manifest to all that the desired conditions cannot be successfully carried out if there are to be no penalties for infringement of the rules laid down by the Competition Code. There have been cases showing a disregard or misunderstanding of these rules by some of our members; self-interest, perhaps, dominating that more creditable interest which we should have in the welfare of the profession at large.

"The committee believes that it should be democratic in all of its investigations, and that the Chapter should mete out suitable punishment, without respect of persons, whenever the committee has placed before it satisfactory evidence of guilt on the part of any of its members.

"The committee also believes that if there exists an impression on the part of the members of the Chapter that the provisions of the Code may be violated with impunity, such impression should be corrected at once by drastic measures to prevent the defeat of the very proper purposes of the Code, with the inevitable result that the Chapter and its principles shall become objects of ridicule before the public."

Acting upon this report, the Chapter adopted the following resolutions:

WHEREAS, A firm establishment of proper professional standards is dependent on the earnest co-operation of every member of the Chapter, with its executive and other committees, in the enforcement of the principles of the Code of Ethics and the Code of Competitions,

CHAPTER NOTES

Resolved, That it is essential to this end that any member who knows of participation by another member in a competition not duly approved by the Committee on Competitions of this or any other Chapter shall notify the Committee on Professional Practice and give the name of such member;

Resolved, That it is the duty of every member of the Chapter who hears of a competition not bearing the Competition Committee's approval, to communicate directly with the Committee on Competitions, giving such details as he may be possessed of;

Resolved, That, as the Committee on Competitions of the Chapter is prepared to advise owners as to the desirable forms of competitions, members of the Chapters are required to use their best efforts in all cases toward securing proper forms of competitions, where competitions are proposed, and are

at liberty to call upon the Committee on Competitions in such cases.

The question of appointing a special committee of three on expert advice, who might be consulted and called as experts by members in trouble, was referred to the Executive Committee for consideration.

The Executive Committee was directed to prepare amendments to the By-Laws, providing for the penalty of suspension, as well as censure and expulsion, already covered therein.

It was further resolved that, in view of the very general ignorance of the courts in regard to canons of ethics and schedule of charges, the Executive Committee be directed to consider ways and means of bringing this information before jurists.

NEWS ITEMS

AMERICAN INSTITUTE OF ARCHITECTS COÖPERATES WITH THE NATIONAL FIRE PROTECTION ASSOCIATION IN FIRE PREVENTION PROPAGANDA.

Tour of Franklin H. Wentworth
February and March, 1913

Members of the American Institute of Architects and others who attended the forty-sixth Annual Convention of the Institute in Washington last December will remember the forceful address delivered by Franklin H. Wentworth, Secretary of the National Fire Protection Association, in which he made a convincing appeal for the coöperation of the Institute in the work for which his association stands.

Within a few weeks of that occasion, Mr. Wentworth and D. Knickerbacker Boyd, the Chairman of the Institute's Committee on Public Information, after conferences with the officers of the respective organizations, were considering the possibility of a speaking tour by Mr. Wentworth, under the auspices of the Institute.

The proposition was placed before those Chapters of the Institute which Mr. Wentworth could reach in a month's travel, and it only remained with them to signify their approval and to assure, on the part of each, an enthusiastic meeting devoted to Fire Prevention, in order to determine the project.

In spite of the comparatively short time which remained to conclude these arrangements, the responses from the Chapters addressed were so cordial and enthusiastic that no doubt remained as to the desirability of undertaking the tour, and the start was promptly provided for.

Even after the itinerary was apparently completed, other possibilities disclosed themselves, because of the interest manifested in the spreading of the fire-prevention propaganda, and additional Chapters were placed on the list, as well as state architectural associations, not integral units of the American Institute of Architects, in three states through which Mr. Wentworth would pass.

Announcement can now be made of the complete schedule, which is as follows, including those addresses which have already been given up to this writing. About one-third of the tour had been completed before the final arrangements had been made for the concluding portion of the trip:

Brooklyn Chapter, A.I.A., Brooklyn, January 27.
New Jersey Chapter, A.I.A., Jersey City, January 30.
Pittsburgh Chapter, A.I.A., Pittsburgh, February 3.
Buffalo Chapter, A.I.A., Buffalo, February 4.
Cleveland Chapter, A.I.A., Cleveland, February 5.

Michigan Chapter, A.I.A., Detroit, February 6.
Indiana Chapter, A.I.A., Indianapolis, February 8.
Illinois Chapter, A.I.A., Chicago, February 11.
Louisville Chapter, A.I.A., Louisville, February 15.
Cincinnati Chapter, A.I.A., Cincinnati, February 5.
St. Louis Chapter, A.I.A., St. Louis, February 17.
Kansas City Chapter, A.I.A., Kansas City, February 18.
Texas State Association of Architects, Dallas, February 19.
Louisiana Chapter, A.I.A., New Orleans, February 21.
South Carolina Association of Architects, Columbia, February 24.
North Carolina Architectural Association, Raleigh, February 25.
Baltimore Chapter, A.I.A., Baltimore, March 6.
Philadelphia Chapter, A.I.A., Philadelphia, March 7.

While this tour has been arranged under the auspices of the Institute, through its Committees on Public Information in various parts of the country, to better inform the public on matters pertaining to architecture and sound building construction, too much credit cannot be given to Mr. Wentworth and his Association, and particularly to him personally for his willingness to undertake the arduous task of such an extended tour.

Full details of the important results achieved will be given after the tour has been completed. For the present it needs only be said that, in each instance, the local Chapter or State Association has arranged for the widest possible benefit from these Fire Prevention meetings. The public has been freely invited to hear Mr. Wentworth's addresses, and the discussions by prominent city officials and various other authorities which will follow. In many cases the Mayor of the city and, in one case, an entire State Assembly, are expecting to participate in the meeting, and in almost all of the cities the coöperation has been secured of important civic bodies, engineers' societies, builders' exchanges, fire underwriters, credit-men's associations, and, where they exist, the Fire Prevention Commissions and the Fire Marshals. In some cases luncheons and dinners have also been arranged as a part of the program.

The American Institute of Architects, through its Chapters, in thus bringing the public in general and architects and professional men in particular, to a realization of what can be done by all of them in lessening the fire risk, and in aiding in the conservation of human life and property, is placing itself before the country as a public-spirited body of men quite as much interested in the community welfare as in the advancement of the profession which it represents.

NEWS ITEMS

MESSAGE TO THE INDIANA LEGISLATURE FROM THE LEGISLATIVE COMMITTEE OF THE INDIANA CHAPTER OF THE AMERICAN IN- STITUTE OF ARCHITECTS

Every legislator is aware of the numerous attempts made by the legal profession to secure the adoption of an amendment to the State Constitution which will enable the General Assembly to enact a law making the possession of suitable educational qualifications a pre-requisite for admission to the bar.

These proposed amendments have failed, not because majorities have voted against them, but because not enough voters were sufficiently instructed or sufficiently interested to make a choice between "yes" and "no."

The attitude of the General Assembly in so often appealing to the people for this reform is most commendable.

Two important professions, medicine and pharmacy, have the qualifications of their members defined by licensing laws, as the lawyers want theirs defined. And there is complete popular approval for these laws. What a wave of protest would sweep over the state if it should be intimated that the General Assembly was going to consider the passage of bills repealing the acts safeguarding the practice of these professions!

This year the architects, another body of professional men, are asking that their profession be similarly safeguarded. The architects recognize that there is no great popular demand for such legislation. This is so solely because the public generally has a very inadequate conception of what architecture is and of what sort of men its practitioners should be.

"Architecture is, fundamentally, a fine art; but it is a fine art which may be expressed on so large a scale that a deep and comprehensive knowledge of engineering science is necessary to make its expression stable."

"Stable," in this definition, means *safe*. The meaning may well be extended to include safety through provisions for lighting, ventilation, and sanitation, as well as safety to life and limb.

The public good, therefore, demands that architects be competent men.

Mr. H. B. Wheelock, an architect of authority practising in Illinois (one of the states which has passed a license law), says:

"Because our nation is so young, has grown so rapidly, and has necessarily been so occupied with developing its vast outlying territories, its ideas of what is good architecture are, to say the least, very immature, very narrow, very absurd. The majority of buildings erected in this country are bad from

every standpoint; they are inartistic, unsafe, unsanitary—even when the owner is able and willing to pay for a creditable structure. We all know this, and we all know the reason for it. How can it be otherwise when any man or woman who chooses may hang out his shingle as 'Architect' and may design and construct any building for public or private use, without question as to his fitness or preparation, or even his knowledge as to the common laws of safety and hygiene?"

The passing by the General Assembly of an act for licensing architects, and requiring that proper educational qualifications be possessed by all those seeking license after the law shall have gone into effect, is the only way in which the competence of Indiana architects can be assured.

The good effect of such a law will not be immediately apparent, but it will surely come.

Such an act will be no experiment. Architects have been licensed in Illinois for fourteen years.

In 1898, when the law went into effect, 744 licenses were issued—701 without examination to architects already in practice and 43 to architects who successfully passed the examinations.

Today, fourteen years later, 846 licenses are in effect. Of these 431 are of the original 701 issued without examination; the other 414 were issued after examination. The two classes are now almost equal in numbers, and it is a fair inference that all of those practising today are competent. Fourteen years' experience is a good teacher.

License laws are in effect in seven states.

License laws compel applicants for registration to make greater special effort in preparation for the examination than they otherwise would, thus becoming better fitted to practise from the very beginning of their careers.

Because this is so, many state universities and technical schools have revised their curricula, added thereto, and modernized their courses to meet the present demands.

In states in which license laws are in force, the laws have created higher ethical and moral standards in the practice of the profession as well as competency in planning and designing.

In these states, the public has already learned that the man who has not a license is a questionable man to deal with.

The inevitable result of all this will be that in a few years only thoroughly competent men will dare attempt to practise architecture.

An objection that will be heard to the passage of a license law is that it will help to create an "Architects' Trust."

No trust is possible. All the bakers may agree to raise the price of bread, or all the packers the price of meat. The commodities in which these

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deal are material things which are essentially alike, and it makes little difference where they are bought. The commodity which architects deal in is brains, and just as long as architects' brains differ, just so long will the best architects receive more for their services, just as the best doctors and surgeons receive more for theirs. No agreement for a uniform fee can be enforced. With fees equal, the less competent must be forced out of business.

The architects ask that they themselves be regulated; they do not ask interference with the rights of anyone else.

THREE YEARS IN ROME

(From the "Standard," Syracuse, New York. January 14, 1913.)

"Of all the organized professions in the United States, none is attempting and achieving more for the higher benefit of its membership, and of society in its relations with it, than the profession of architecture. The American Institute of Architects, intent only upon a higher development of an art which has an important and intimate relation with national welfare, is exercising a great and growing influence in elevating the standards of public and private building projects in this country. As its work proceeds, it will gradually reduce the crudity and sham in American buildings, and create traditions that shall be an honor to the nation.

"The profession of architecture and the kindred arts of sculpture and painting have a valuable ally in the work of the American Academy in Rome, whose announcement of annual fellowships in architecture, sculpture, and painting has just been made. Each of these fellowships has an annual value of one thousand dollars a year, and means to the successful competitor three years of work in Rome.

"Competitions for these prizes will have a stimulating effect upon schools of art and architecture everywhere in this country, and will appeal with particular force to members of the College of Fine Arts in our own University."

COLUMBIA UNIVERSITY, IN THE CITY OF NEW YORK,
AVERY LIBRARY, THE WHITNEY WARREN EXHIBITION

As a feature of the movement which has for its objective the establishment of a French Institute and Museum in New York, a lecture on French Architecture was given by Prof. A. D. F. Hamlin, Thursday evening, February 27, in the Avery Library.

At the same time there was initiated a fine exhibition of material related to French architecture, selected by Mr. Whitney Warren from his abundant collections, and loaned by him to the Avery Library for two months or more.

The chief feature of this exhibition is a series of French architectural engravings of the seventeenth and eighteenth centuries. Four of these are large plates; two representing the Galerie des Glaces, and the grand stairway at Versailles, and two representing the decorative architecture of extensive fetes at Versailles. The remaining forty-eight plates are smaller and represent various decorative motives. These are arranged so that similar subjects are brought together, and only one or two by the same master are exhibited. In this manner an extraordinary variety of stylistic effect is secured.

The seventeenth and eighteenth centuries in France were prodigiously fertile in these inventions, which were frequently engraved directly upon the copper with great skill.

In addition to these engravings, Mr. Warren exhibits several drawings from his unique collections of designs for ships, made in the same period, when ships, like everything else, were expected to carry as much magnificence as possible. His collection of ships was made to assist in the design for the Yacht Club building in New York.

Mr. Warren has also placed upon easels a rather complete series of the brilliant sketches for the decorative sculpture of the Grand Central Station, by Sylvan Salieres, Second, Grand Prix de Rome, originally from Toulouse, and now in New York City.—E. R. SMITH, Reference Librarian, Avery Architectural Library.

BOOK REVIEWS

SUCCESSFUL HOUSES AND HOW TO BUILD THEM, by CHARLES E. WHITE, JR., M.A.I.A. Published by The Macmillan Company, 1912. 520 pages. Fully illustrated. \$2.

This work is apparently written more to instruct the general public in the various details relating to building than it is for the instruction of the professional man. The data and information given throughout the work will be found very useful to householders who contemplate building. The

chapters discuss the various questions as to Why We Should Build a Home, giving data as to what would be the saving to the owner in securing a home for himself rather than renting his house. It then discusses carefully the various questions relating to the selection of sites. The author treats of the architectural styles, giving the characteristics of Colonial work, English half-timber houses, the type of the English brick house, and quaint Mexican dwellings. The latter seem to be a good type for con-

BOOK REVIEWS

crete structures. He treats of what might be called the *nouveau art* of our country, the character of design presented by Frank Lloyd Wright and his disciples. Attention is called to the fact that this style may be considered a development of Japanese architecture. Mr. White then mentions details which attract attention and add to the comfort and pleasure of the household. A large section of the book is given to the subject of the legal aspects of building, the relations between the owner, the builder, and the architect, and a point is made of the importance of proper planning both for convenience, comfort, and appearance. He goes quite thoroughly into the small points which add materially to the comfort of the householder, such as fitting up pantries, closets, kitchens, and other necessary utilitarian features. Methods of construction to be avoided, the importance of the roof and the plumbing, the heating apparatus in the house, are all given due attention and sufficiently detailed to be of interest and value to the householder. The book will be found useful and interesting to anyone who contemplates building.

DAS BURGERHAUS IN DER SCHWEIZ (La Maison Bourgeoise en Suisse). II Band, Das Burgerhaus in Genf. Published by Ernst Wasmuth, Berlin, 1912.

This book, on the medium-sized Swiss house, is very attractively printed and illustrated, and is a compilation which shows very careful historical research by the Commission on Dwelling-houses of the Swiss Society of Engineers and Architects. First a careful selection is made of the houses that are worthy of note, then historical data is given relating to the individual structures, together with detailed information as to the names of the owners, when they were erected, and the alterations that may appear in them. The illustrations are particularly attractive, showing a bird's-eye view of Geneva and a view of the city from the quays. The street views are quaintly interesting and instructive, while the details of carving shown are well worthy of careful attention. The work illustrates thoroughly, by measured drawings and reproductions of photographs from the actual buildings, each individual building treated, showing its location in reference to the street, its sections, elevations, and details. The care with which these studies have been made, showing the characteristic features, interesting and artistic, of the Swiss house, makes this a valuable work for reference. There are 107 full-page royal octavo plates, and each page has from five to eight independent cuts, making altogether five to six hundred illustrations. Some of these houses are charmingly picturesque in their high overhanging roofs, in their towers and projections, whereas the interiors of many of them are well worthy of careful

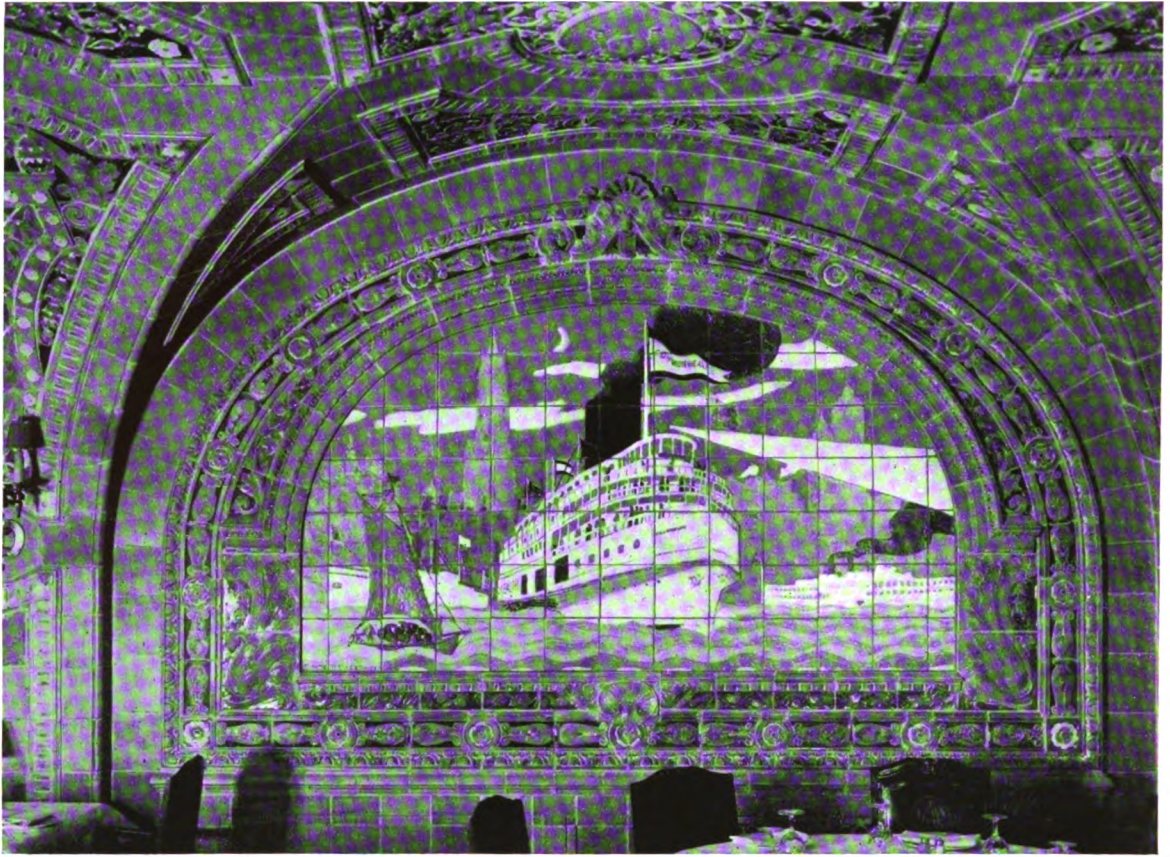
study and may be used as an inspiration for some of the work in this country. The carving on the woodwork, the carved beams and the great fireplaces, in many instances, are notable for their charm. Many of these structures seem to suggest types for the concrete structures which are coming into vogue at the present time.

PAMPHLETS RECEIVED DURING JANUARY, 1913

- Presented by the United States Department of Agriculture, Washington, D. C.
Bulletin No. 46. Oil-mixed Portland Cement Concrete. By Logan Waller Page. 1912.
Bulletin No. 115. Mechanical Properties of Western Hemlock. By O. P. M. Goss. 1913.
Bulletin No. 122. Mechanical Properties of Western Larch. By O. P. M. Goss. 1913.
Presented by the Department of the Interior, Bureau of Mines, Washington, D. C.
Second Annual Report of the Director of the Bureau of Mines to the Secretary of the Interior. 1912.
Presented by the Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, N. Y.
Catalogue of a collection of Small Bronzes. 1913.
Catalogue of an Exhibition of Contemporary German Graphic Art. By Martin Birnbaum. 1913.
Presented by the Commission Board of the State Capitol of Missouri.
Report to the Governor of the State of Missouri. 1912.

SOCIETY PUBLICATIONS RECEIVED DURING JANUARY, 1913

- The Canadian Society of Civil Engineers, Montreal, Canada. Transactions, Vol. XXVI, Part 1, January to June, 1912.
The Ontario Association of Architects, Toronto, Canada. Proceedings, Eleventh Annual Volume, August, 1912.
The Royal Institute of British Architects, London, England. Journal, Vol. XX, Third Series, Nos. 2 and 3, Nov. 23, 1912 and Dec. 7, 1912.
The Society of Architects, London, England. Journal, Vol. VI, No. 63, January, 1913.
The Royal Society of Arts, London, England. Journal, Vol. LXI, No. 3136, December 27, 1912, to Vol. LXI, No. 3139, January 17, 1913.
The Royal Sanitary Institute, London, England. Journal, Vol. XXXIII, No. 10, Nov., 1912.
Societe Centrale des Architectes Francais, Paris, France. L'Architecture, 25e Annee, No. 51, 21 Decembre 1912 and 26e Annee, No. 3, 18 Janvier, 1913.
The Royal Victorian Institute of Architects, Melbourne, Australia. Journal, Vol. X, No. 5, November, 1912.



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