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THE AMERICAN INSTITUTE OF ARCHITECTS

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of Architects, 1861

DR. THOMAS U. WALTER
A Founder of American Institution of
Architects, 1836; of A. I. A., 1857

HENRY A. SIMS
A Founder of Philadelphia
Chapter of 1869

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PROFESSIONAL ANCESTRY OF THE PHILADELPHIA CHAPTER*

By GEORGE CHAMPLIN MASON, F.A.I.A.

THE professional ancestry of the Philadelphia Chapter is closely interwoven with the general history of American architecture. It would be impossible to speak of what is strictly local without touching upon the broader field as tilled by our predecessors; particularly so, in connection with the earlier days, when members of our profession were both few in number and widely scattered, yet each in his own field of usefulness working to advance the status of the art, and for its practitioners to win recognition as men of culture, scientific attainments, and devotion to the interests of their employers, or clients, as they have been called in later days.

In such a survey of early efforts it will be necessary to go wide afield, and study not only individual efforts, but also the environment in which those men worked, together with the limitations that hampered them in their progress.

We ourselves are students of the past, practitioners of the present, and trustees for the future race of architects who are, or who hope to advance still further in the development of the art which we pro-

cess, and to which we have consecrated our lives. Let us then review that past as it existed, and do honor to the men of earlier days, both as individuals and as organizers of those professional societies which were the direct ancestors of the Philadelphia Chapter.

The list of names of the men who thus struggled to advance their art is a long one. How numerous they became as time passed on we can scarcely realize. It is only by careful study and investigation of the scattered records of their achievements that we can appreciate what they accomplished in their own day and generation. It has been said of ruined temples and the remains of ancient buildings that "the stones have voices and the walls do live." How true that statement is, we may recognize in these later days, in such scattered works of the older American architects as still remain to us, and which will, as long as they endure, remind us of the names and personality of their designers.

American architects of the olden days "built better than they knew." They not only left to us, their successors, brief and scattered records of their achieve-

*A paper read before the Philadelphia Chapter, and intimately related to the history of the Institute.

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ments, their trials, their sense of unappreciated effort, but, in some cases, their convictions that they had failed through their own lack of educational advantages to win the appreciation of a public that cared little for art and looked upon architects—"Artchitects"—as the exponents of a useless and unnecessary profession.



PETER HARRISON, One of the Earliest Trained Architects to Practice in America

That the position occupied by an architect was a professional one, was for many years disputed; even when some recognition was given, it was but grudgingly accorded. It has been reserved for later days to recall the names of the old architects, and to revivify them as mighty factors in the American development of the "Queen of Arts"—of architecture—which, as said by Sir Henry Wotton, "can want no commendation where there are noble men and noble mindes."

Let us then, for a brief space, endeavor to recall the past; to gather up a few threads from the warp and woof of time; to review, in imagination, the older race of architects, their environment, aims, and ambitions, together with the encouragements that, from time to time, cheered them to persevere. Also, let us recall the discouragements that pressed upon them. Such a study is important and instructive in all professions; but it is important for those practitioners who are still young and in the formative stage of their career.

The older race of architects were true men and earnest workers in the realms of art and science. As their designs materialized, they built their own hearts into their works, and, in one instance, one of the greatest of those men—William Strickland—was accorded by the citizens of a grateful commonwealth, entombment in the solid wall of the Capitol of Tennessee. There, beside the north entrance on one of the granite blocks that form the fabric of its walls, may be read, in deeply cut lettering:

"WILLIAM STRICKLAND, ARCHITECT,
Died, April 7th, 1854, aged 64 years. By
an act of the Legislature of Tennessee, his
remains are deposited within this vault."

In our own day and generation we have to till broader fields than did the older men. Our buildings are on a larger scale, and our responsibilities greater than were theirs. Let us by all means avail ourselves of these great opportunities, of a more appreciative public, and of our own expanding sphere for distinction. At the same time, it is meet that we award to our predecessors the honor that is their due, taking to heart the words of Viollet-le-Duc: "We of the present day should therefore be modest, and hesitate long before bestowing the epithet 'barbarians'

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on those who precede us in the paths of light." The same writer has added: "I am not one of those who despair of the present and look back upon the past with regret. The past is past; but we must search it thoroughly, that we may turn it to good effect."

It is an indisputable fact that the older architects, even in the better age of late Colonial times, had a hard struggle to win recognition and, even, in some cases, to keep the domestic pot a-boiling. Often they were obliged to turn their attention to other pursuits to keep the wolf from their doors. Thus, in 1804, William Bridges, a man of some note, advertised that he was an "Engineer, Architect, and Land Surveyor," and that he was prepared to "furnish plans, estimates, and minute specifications." At the same time, the advertisement sets forth that Mrs. Bridges had for sale a "general assortment of millinery and also ladies' morning dresses and children's coats and pelisses." Of an earlier date was Peter Harrison, in the mid-eighteenth century, who, after having been an assistant of Sir John Vanbrugh at Blenheim Palace, emigrated to America and executed works of great merit, some of which still survive. He was obliged to engage in trade and, in partnership with his brother Joseph, conducted an extensive grocery business.

That such men were trained and capable architects is indisputable. Some of their specifications and contracts, still preserved, show evidences of this. The terms made use of in those old papers are the same as are in use today; while their painstaking detail and the "general conditions," including, in some cases, priced bills of quantities, might be said to be as carefully drawn as the more verbose and complicated "standard documents" of today.

It should be impressed upon the minds of architects, particularly so in Philadelphia, that this city has ever stood in the forefront and battled for the right in the development of the best in professional ethics, in university education and in the founding and expansion of the movements that were responsible for the present high standing of our own Chapter. In the Colonial period, and in what has been called the post-Colonial—the two being generally linked together, as the architects of the earlier time were still practising their art—we find evidences, both in written works and in still-existing edi-



REDWOOD LIBRARY, NEWPORT, R. I. ERECTED, 1745.
Peter Harrison, Architect.

fices, that warrant us in claiming those earlier architects as professional ancestors. Let us first recall, as far as limited time will permit, the environment of those men, together with the elements out of which Colonial architecture was evolved.

American architecture was founded and attained a high degree of excellence on English basic lines. Of such a condition Edward Eggleston wrote: "Men can with difficulty originate even in a new hemisphere." "This country," as stated by another writer, "owes Europe much, and we shall see that the emigrants left their mother country with neither empty hands nor empty heads."

The early architecture of the colonies of

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North America may be, and usually is, divided into three periods, with an appendix—not of the vermiform variety, unless viewed in the sense that it would have been better for the art if it had been cut out. The work of the first two periods, down to about 1730, need not be alluded to here; the work of architects, as professional men, begins with the third period, after 1730, when the growing importance of the seaboard towns and the rapid accumulation of wealth by the merchants of the North and the planters of the South induced a more lavish and elegant style of living. This later period may be termed the golden age of Colonial architecture; it is to buildings of that period that we instinctively turn when speaking of the colonies. Prior to this, all had been tentative. From then on we are confronted with a well-defined and elegant style of domestic and ecclesiastical building; true exponents of the life of the day, and the legitimate offspring of English practice. In fact, so close is the resemblance that, when we are confronted with illustrations of mantels, doorways, and other details, without titles or explanations, one is at a loss to say whether they were taken from Boston, Newport, Philadelphia, the banks of the James River, or from the mansions of Georgian London.

Among the emigrants were many men who had been trained in the London workshops; a few architects, capable designers, who might have been lost in the widely scattered centers of population, had they not been supplemented by the larger body of mechanics who had received their training under the English masters of the day. These men had worked on the houses and public buildings of London, following upon the reconstruction of that city after the great fire of 1666. In emi-

grating, they brought with them not only a knowledge of their handicrafts and the technique of construction, but also their tools and, particularly, their molding planes. A close comparison of the architecture of the colonies with that of England shows all this clearly—everywhere the details and methods are the same. There were, however, local differences; the exteriors of Colonial buildings are distinctly American. At the North built of wood; at the South of brick; in the middle colonies of stone. The gambrel roofs are American; the hipped-in roofs the same; also the lean-to. The greater number of English buildings were erected in cities, on narrow fronts between parti-walls. In America, the building took place in the country or in towns having more the aspect of open country than the close-built streets of the Old World.

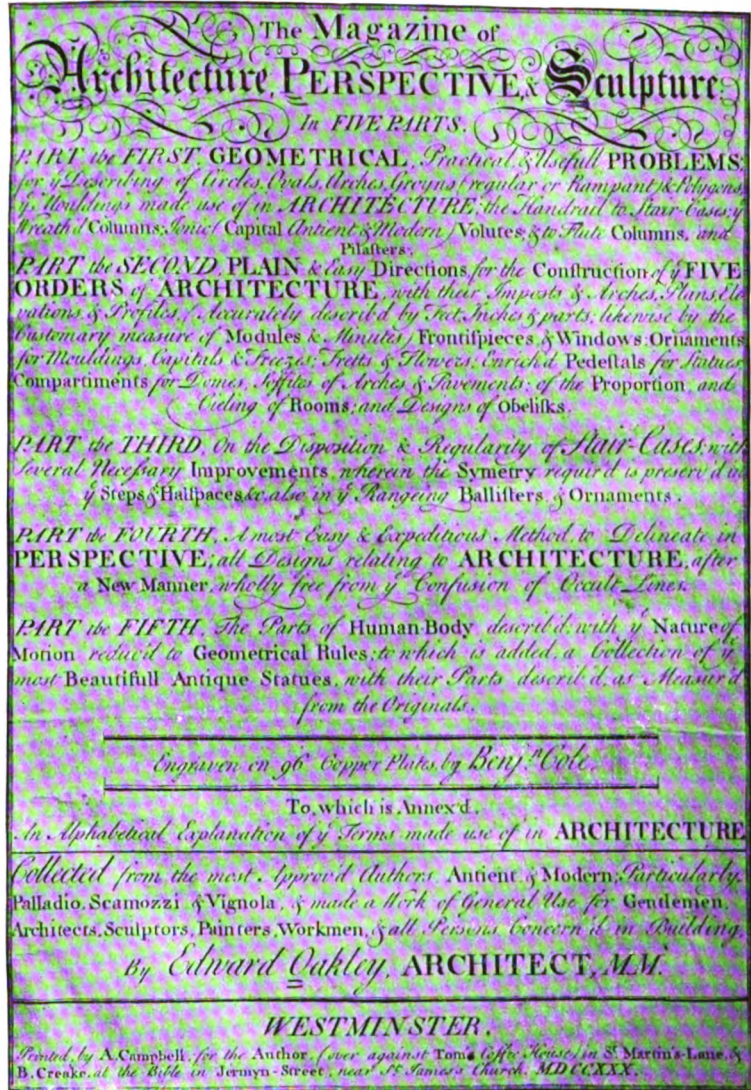
Following close upon this latter period came the so-called Post-Colonial. The times were changing, and the country struggling to readjust itself after an exhausting war. It was distinctly a time of uncertainty. It might be termed a gathering up of loose ends, and a striving to endow the new with some portion of the fast vanishing dignity of the old. Much good work was still executed. Many of the old mechanics who had wrought during the latter part of the strictly Colonial years were still available, while the development of the new and formal society of the Federal Capital in Philadelphia gave an impetus to the work that, for a brief period, was distinctly favorable to progress along well-studied lines. To this time belong the dignified public buildings designed by men of talent for the city of Washington—the Capital that was to be. There was working, however, in the body politic a leaven that presaged evil times for

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architecture as an art. The sudden attainment of freedom and the practical elimination of classes, the speeches of demagogues, claiming that the great public had a voice that should be heard and in all things deferred to, that all things should be American and that all inspirations drawn from the precedents and teachings of the past were out of place in a republic, had their influence upon the popular taste. No better picture of the types of buildings that soon began to "adorn" the country can be pointed to than Cooper's description in the "Pioneers," time, 1793, of the building of the mansion house of Marmaduke Temple on the banks of the Otsego. Hiram Doolittle, empiric architect and traveling mechanic, was put in charge of the work with strange and weird results. Mr. Doolittle had picked up the word "composite," without understanding or caring for its significance as applied to architecture. He did not know that the Composite Order of the Ancients, as duly set forth by all writers on the subject from Vitruvius down, was the fifth so-called order devised by the Romans, combining features of the Corinthian and Ionic, in an attempt to overload the delicate Grecian types with additional richness and a superabundance of detail, to minister to their love of luxury. "Com-

posite Architecture," as defined by Mr. Doolittle, was a remarkable and all-embracing scheme. We will let him speak for himself:

"Composite architecture is an order



AN OLD TITLE PAGE

posed of many others and intended to be the most useful of all, for it admits into its construction such alterations and conveniences as circumstances may require." This was the keynote to the

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whole matter. The day of the empiric, with all the troubles that were to dominate American architecture for many years, had arrived.

Of literature devoted to architecture and the cognate arts, it is remarkable how much and of what a high character found its way to America during those years of early development. The first catalogue of the Redwood Library at Newport, R. I. —1764—contains a remarkable list of books. Among them, and still upon the shelves, may be noted Oakley's, *Architecture*; Palladios' great folio; another and critical edition of the same; Price's, *British Carpenter*, and Smith's *Carpenter's Companion*. Of purely American production there were many works of more or less value. Thus, *The Town and Country Builder's Assistant*, by J. Norman, Architect, was published in Boston prior to the Revolution. The author stated in his introduction that, "The greatest pleasure that Builders and workmen of all kinds have of late years taken in the study of Architecture, and the great advantages that have accrued to those for whom they have been employed, by having their Works executed in a much neater and more magnificent Manner than was ever done in this Country before, has been the real Motive that induced me to the compiling of this work for their future improvement." The volume was extensively illustrated with plates. In 1797, Asher Benjamin, architect and carpenter, published the *Country Builder's Assistant*. This work contained thirty plates on copper, with a printed description of each. Benjamin, who also published other works on the same subject, was an able man and left numerous examples of his skill in design. Among other titles of works on architecture by other writers, published

some earlier, some slightly later in date, may be enumerated *Builders' Jewels*, *Gentlemen's and Builders' Repositories* and *Builders' Companions*.

Architectural works of greater dignity and authority were also acquired and closely followed. Among them may be noted the works of Sir William Chambers, those of the Brothers Adam, the *Antiquities* of Stuart & Revett, as well as Chippendale's great work on furniture. I allude to the latter principally for the reason that the manufacture of furniture attained large proportions in the colonies. Much of it was exported to the West Indies, whence came the mahogany from which it was wrought in close imitation of the designs of Chippendale, Sheraton, and Heppelwhite, the master designers of the age. A long list of the furniture-makers of Newport alone could be given, while an original copy of Chippendale's book, once owned by one of the most prominent of those men, John Goddard, is now in good preservation and used by a modern reproducer of old mahogany furniture.

In 1775, Abraham Swan, Architect, published, in Philadelphia, a folio work entitled *A Collection of Designs in Architecture*, containing new plans and elevations of houses for general use. This work is remarkable principally for the patriotism of its author, who was aided in the production by John Norman, Architect, of Boston. The latter engraved the copper plates, ten in number, with an additional plate of an emblematic type, on which were displayed thirteen hands grasping a column, supported by Magna Charta and cannon; the whole surrounded by a coiled snake—at the time a favorite emblem on flags and the headings of newspapers—and bearing the motto: "United now alive and free, firm on this basis liberty

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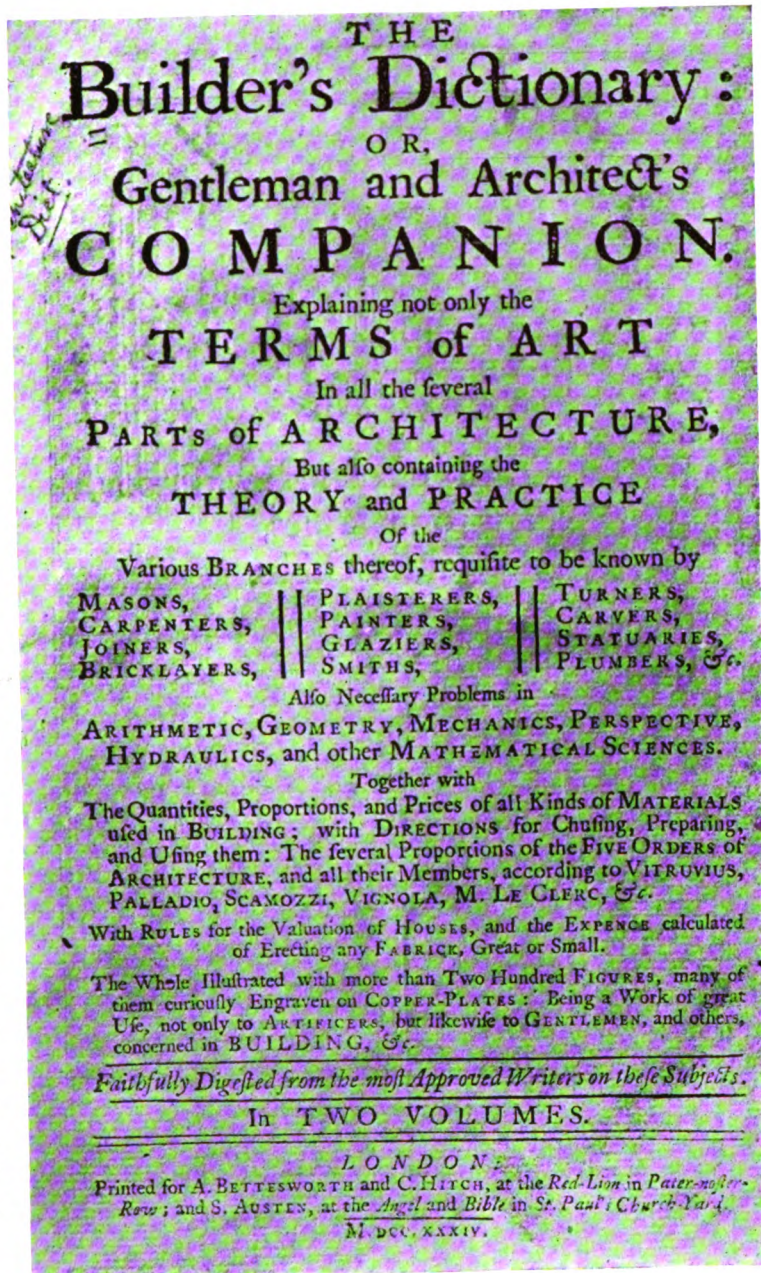
shall stand and thus supported ever bless our land till time becomes eternity."

Another early work on architecture, published in Philadelphia by William Pain, in 1797, was *The Practical House Carpenter, or Youth's Companion*, illustrated with 146 copper plates.

With such an amount of professional literature scattered through the colonies in public libraries and in private hands, the statement in the *Journal of Benjamin H. Latrobe*, by J. H. B. Latrobe, that when that noted architect designed the Bank of Pennsylvania (1793), "he had not the means of access to a single work in which were the proportions of the order to which it belonged," seems unbelievable. Latrobe may not have referred to any printed works in connection with the ordinance of the bank. There were, however, available works on the subject had he desired to make use of them. In fact, the commissioners for the laying out of the Federal City wrote to President Washington, under date of October 1st, 1791, that Major L'Enfant "can have recourse to books in Philadelphia and cannot have it here," referring to the city of Washington, as yet on paper.

So far as I have been able to investigate the sub-

ject, it seems that the first attempt to introduce anything like academic architectural education in this country, while slightly post-Colonial in date, yet comes within the bounds usually attributed to



TITLE PAGE OF THE BUILDER'S DICTIONARY

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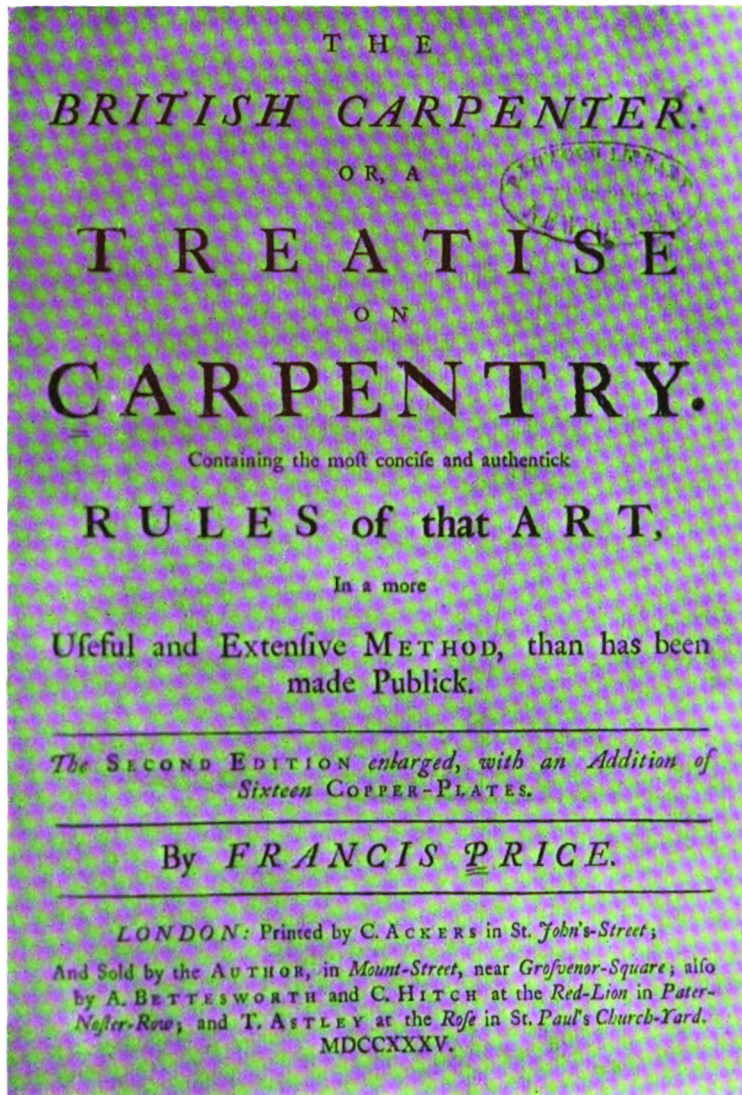
the third period. This attempt grew out of the French alliance in the War of the Revolution. The Chevalier Quesnay de Beaurepaire, who had served as a captain in Virginia in 1777-78, evolved the scheme

even contemplated the removal of the entire faculty of a Swiss institution of learning. Provisional arrangements were made in 1788 for instituting the various schools of art and science, which were to be incorporated into its curriculum—among them one for architecture. In this academy Thomas Jefferson, himself a student of the arts and an amateur architect of ability, was interested. The project did not succeed, being overshadowed by the political troubles then beginning to assume dangerous proportions in France. The building erected in Richmond for its home was converted into a theater, which was later destroyed by fire.

During the "Dark Ages," the Greek temple period, between 1800-1835, little of inspiration could be expected. Strange to say, however, some attempts were made by earnest men to create a taste for the underlying principles of good architecture.

In 1810, on March 13, at a special meeting of the Pennsylvania Academy of the Fine Arts, it was resolved that the Academicians should be restricted to the number of forty, embracing

Painters, Sculptors, Architects, and Engravers; the two latter classes not to exceed one-fourth of the whole number. The architects elected at that time were Benjamin H. Latrobe and Robert Mills.



TITLE PAGE OF THE BRITISH CARPENTER

PROFESSIONAL ANCESTRY OF THE PHILADELPHIA CHAPTER

On November 29, 1826, in the mid-Greek-temple period, Mr. Henry D. Gilpin, at the annual meeting of the Musical Fund Society, spoke thus of architecture and architects: "When, in the progress of utility and wealth, buildings of greater extent and magnificence were required, it occurred here, as I have alluded to before, that looking beyond the countries from which we had sprung, we resorted at once to the fountains of taste, and the temples of Greece were imitated and adapted to the uses for which we required them by artists of whom we are justly proud—Mr. Latrobe, Mr. Strickland, and Mr. Haviland. The uses of architecture are so prominent that they speak in a great degree for themselves, and seem to require less explanation than those of the sister arts."

In 1835 it was resolved by the Franklin Institute that, "A course of lectures on Architecture, delivered annually before this Society, is indispensable as well to accomplish the ends as to promote the prosperity of the Franklin Institute; and it is hereby recommended to the Board of Managers to secure the delivery of such a course next winter."

Under the above resolution, Dr. Thomas U. Walter, Architect, delivered courses of lectures for several years, and in the Journal of the Society his name appears as Professor of Architecture. Dr. Walter, from time to time, also contributed numerous articles on the same subject, which were printed in the Journal.

Thus, and in such fragmentary forms, the seed was sown, and the lamp of learning that was to light the way to greater and better-directed efforts to elevate American architecture to a higher plane, was kept trimmed and burning, were it ever so feebly. Let us now recall the reawakening of American architecture.

In this awakening the city of Philadelphia had no mean share. We may, if we choose, arrogate to our professional ancestors in that city the organization of the first strictly architectural societies, not only in the United States, but even prior in date to the founding of those great societies, the Royal Institute of British Architects, and the Architectural Association. Our record also antedates that of France, whose architectural societies were frankly modeled, in some respects, on the American plan of organization. Let us study the record to see what our ancestors accomplished in their day and generation.

In England, after some informal meetings held between 1834-37, the Institute of British Architects was organized and received its charter under date of January 11, 1837. In 1866 the charter was revised, and, by grace of Queen Victoria, the prefix Royal was added to its title. The Architectural Association, London, was not organized until 1842. This later organization was composed for the most part of younger men, and served as a body from which the membership of the Institute was recruited. Prior to the above dates, no serial publication devoted to the interests of architects was printed in the English language except the *Architectural Magazine* of J. C. Loudon, which made its first appearance in 1834 and had but a brief existence. *The Builder*, London, made its first bow to the public on December 31, 1842, with the statement: "There is no such thing as a builder's newspaper and magazine, using the word 'builder' in its expanded sense." Within the first nine weeks of its issue the circulation had risen from 1,200 to 3,000 copies, which brought the following unusual comment from its editor: "We are astonished it should be so large." In France, prior to 1843, the year

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of the institution of the Société Centrale, there existed only the Société Académique de Lyons.

Now, turn the page, cross the Atlantic to the United States, and observe the record.

On the 6th day of December, 1836, the following eleven architects met at the Astor House, New York. From New York, Alexander J. Davis, Isaiah Rogers, Charles F. Reichard, William C. Cramp, F. Schmid, Thomas Thomas, and Thomas Thomas, Jr.; from Philadelphia, Thomas U. Walter, William Strickland, and John Haviland; from Boston, Richard Bond. Letters favoring the movement, some from far-distant points, were received; from Ithuel Towne and Minard Lafever of New York; Asher Benjamin, Alexander Parris, and William Sparrel of Boston; John C. Trautwine of Philadelphia; Robert C. Long of Baltimore; Amie B. Young of Vermont, and James H. Dakin of New Orleans. Truly, a notable list of men, all architects of high standing and repute.

The number of such architects and their professional standing in that "dark age" seems still more notable when we reflect, that in 1829, only seven years before the founding of the Institution, according to Haswell's *Reminiscences*, there were noted by him only "three architects in New York:" Alexander J. Davis, the architect of the University of the City of New York and of many other prominent buildings; Ithuel Towne and Martin E. Thompson, the two latter being as a firm the architects of the State House of Ohio, completed in 1856. Ithuel Towne was the architect of the Capitol of North Carolina.

Of others composing that group of architects, it may be said that Isaiah Rogers was the architect of the Custom House in New York; the Burnet House,

Cincinnati; the Maxwell House, Nashville; St. Peter's Church and the Astor House, New York, and other well-known buildings scattered throughout the United States. Richard Bond and his partner, Parker, were the architects of the Tremont Bank, Boston; it was of Alexander Parris that the Boston *Traveller* said, at the time of his death in 1852, "to no other person do so large a number of the imposing and substantial edifices which characterize our city owe their distinctive merit." To which was appended a long list, including Quincy Market and the Massachusetts General Hospital, together "with many if not most of the edifices built on Beacon, Tremont, and Summer Streets."

Minard Lafever was the architect of the Central Dutch Reformed and Holy Trinity Episcopal Churches in Brooklyn, N. Y. At the time of the erection of the former, the London *Builder* referred to it as "about the fortieth church" of which Mr. Lafever was the architect. In 1856 Mr. Lafever published a large folio work, entitled, *The Architectural Instructor*, profusely illustrated, which became a standard work in architects' offices of that day.

The careers of Thomas U. Walter and William Strickland are too well known to call for more attention here.

John Haviland, an Englishman by birth, was a pupil of James Elmes, the blind architect and the author of *Life and Times of Sir Christopher Wren*. Mr. Haviland came to America early in life, and soon made a name for himself. He died in 1852, having become an authority on prison architecture and the recognized original designer of the radial system of prison planning. The governments of France, Prussia, England, and Russia sent commissioners to examine the system advocated by Mr.

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Haviland and to obtain plans from him. The *London Builder* of May 29, 1852, contains a long list of his works, with the further statement that he was a Corresponding Member of the Institute of British Architects. As the Institute was at that time only fifteen years old, it seems probable that Mr. Haviland must have been one of the first American architects to be so honored, if not actually the first.

Of John C. Trautwine, architect and engineer, it may be said that his name, in connection with scientific research and calculations, is known all over the world.

Such were the men whom we look upon as the Fathers of American Architecture. It would seem that the motto, "*Il Bello e il Buono*," upon the seal of the lamented Andrew J. Downing, the first of American Landscape Architects, and who perished in the disaster which destroyed the steamboat *Henry Clay*, in 1852, most appropriately describes the personal characters and merits of the life-works of these early men.

The session in New York lasted two days. William Strickland was elected President, and Thomas U. Walter, Secretary, of a permanent organization to be known as the American Institution of Architects.

On May 2, 1837, the Institution reconvened in the old Academy of the Fine Arts in this city; the membership at that time being twenty-three professional, two associate, and twenty-five honorary members.

After long research, I have been able to obtain but little information relating to the history and activities of the Institution. Very few papers, and those only brief and fragmentary, are in the possession of the American Institute of Architects, most valuable being the printed call for its first meeting, signed by Thomas U. Walter as Secretary. We know, however,

the conditions surrounding the profession of architecture at that time, and the widely scattered localities from which the membership of the Institution was drawn. The Institution practically slumbered. Its original officials "held office until their successors were elected" and, practically, died in office without accomplishing much except to blaze the way for a broader and more practical body—The American Institute of Architects, of 1857. Thus, we may say that the Institution of 1836 was the great-grandfather; the Institute of 1857 the grandfather; The Pennsylvania Institute of Architects of 1861, the father, and the Philadelphia Chapter of 1869 the son, now a full-grown and active man of forty-three years of age.

I have not the time to follow out the history of the Institute of 1857, its adoption of the Chapter system in 1867, or its later history. The Pennsylvania Institute of Architects is the all-important link in this present outline sketch.

The scattered activities of the men of 1836 were only, to a somewhat less degree, paralleled by those of 1857. Such conditions were particularly regretted in Philadelphia; this city, apart from its civic pride, which has always been most marked, was the home of a number of architects of marked ability. Philadelphia was, moreover, the literary center of the United States. Here were written and published many works that have attained worldwide appreciation, of which some few related to architecture. Of one of these, published in 1848, some mention should be accorded here. It was not a great book in the usual acceptation of the term, but in the date of its production and in the fact that its author was a woman, are found evidence of the aspirations of our citizens to excel both in art and literature.

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The full title of the book was: *History of Architecture from the Earliest Times; its Present Condition in the United States, with a Biography of Eminent Architects and a Glossary of Architectural Terms*. The author was Mrs. L. C. Tuthill. The work was a volume of 426 pages and was illustrated. It was published in Philadelphia by Lindsay & Company, and appeared simultaneously in London, with the imprint of John Chapman. The London *Builder*, in its early days not usually complimentary to American achievements, gave to the book a notice of a column and a half, speaking of it thus: "The style is clear, the arrangement orderly, and most of the opinions it contains are sensible and sound." Adding—and here we find the keynote of the professional aspirations of the time—"The main object of the writer—and an excellent one it is—is to obtain increased consideration for architecture, and to point it out to the young men of her country as a lucrative and honorable profession."

As time went on, the architects of Philadelphia, some of whom were members of the Institute, felt that local meetings should be held, local activities advanced, and that architects should unite, as it were, under their own flag and create a local organization. Such a condition could have been met by an earlier adoption of the chapter system, but political troubles were rapidly developing, and professional men scarcely realized where they stood or what would be the outcome of the secession movement.

The solution seemed to be the organization of a rival society, or at least in some way an independent body, of the same character as the Institute. The charter of the existing body declared its intention, "to unite in fellowship the architects of

this continent." The new body, while creating an independent entity, was to be local in its character, but with the same high objects as its goal. On February 8, 1861, Judge Joseph Allison of the Court of Common Pleas, in and for the City and County of Philadelphia, approved the charter as offered by the applicants, nineteen in number, under the title, "The Pennsylvania Institute of Architects." This application was signed by the following architects in order as herein set forth:

John Notman	John Stevens
N. Le Brun	Fred'k. C. Merry
Gordon Parker Cummings	Edward T. Potter
John McArthur, Jr.	John J. Mahony
G. Runge	James C. Sidney
Jno. M. Gries	Alfred Bills
John Fraser	George Summers
Chas. Autenreith	Wm. S. Andrews
Geo. S. Bettrue	S. D. Button
Samuel Sloan	

The charter, which is in the usual form, contains twelve articles, with numerous sections, the objects sought to be obtained being: "To perfect the knowledge and elaborate the art of architecture and the sciences in connection with it. To elevate the standing of its professors by affording facilities for a free interchange of thought and a mutual agreement on the laws and rules necessary to be observed in its practices. And on a combined effort to utilize the art so as the better to adapt it to the general public and private wants upon safe and economical principles."

The charter also stated that, "It purposes to accomplish these ends by the meetings of its members for professional conversations, readings of essays, lectures on subjects of general interest to the profession. By establishing a library and a collection of designs, models, photographs, etcetera, as stimulant to the life-growth and practical application of an

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art that tends so much to the comfort and happiness of mankind."

There were to be three classes of members, as in the A. I. A. All the rest of the charter is in the usual form, with duties of officers, members, dues, and so forth.

Following closely upon the organization of the Pennsylvania Institute came the great upheaval of the Civil War. As with the Institute, which practically accomplished little work of importance during those years of strife, the Philadelphia organization also seems to have exerted but little practical influence. In a conversation held some years since with the late Napoleon Le Brun, one of the founders, and the architect of the Philadelphia Academy of Music and of the Cathedral on Logan Square, he told me that 1861 was "pretty far back," and he could give me no information in reference to the officers, or of the work, if any, of the society. Mr. Le Brun's personal connection with the Institute must have been brief and made but little impression on his mind; he left Philadelphia permanently in 1862, and was for many years, in fact until his death, a tower of strength in the Institute's councils. Thus, we find one more partial failure to organize and develop a strong and healthy organization of architects in Philadelphia; the chain, however, was unbroken and the results of early efforts were not lost.

With the close of the Civil War, the loose ends were gathered together: The Institute adopted the Chapter system; the first convention was held in New York in 1867, with one Chapter represented, that of New York; in 1869 the Philadelphia Chapter was organized and our proper history begins.

In 1868, Samuel Sloan, Architect, of Philadelphia, and one of the founders of

the Institute of 1861, commenced the publication of the *Architectural Review*. In his prospectus it is stated, that "No Periodical on Architecture and Construction is, or ever has been, issued in the United States." The standard set for the *Review* was a high one; it is set forth in vigorous language and with a fine local patriotism.

In the number for November, 1868, there appeared in the magazine an article, evidently from the pen of Mr. Sloan himself, on "An American Style." In the course of the writer's remarks on that well-worn subject, he refers to the wide influence for good exerted by the Royal Institute of British Architects, adding: "There are a few architects among us who have shown an inclination to enter on such an enterprise; but, unfortunately, they 'hide their light under a bushel,' and a very limited portion of the community, indeed, is aware that there is in New York an Institute of American Architects."

Again, in October, 1869, Mr. Sloan wrote: "The Institute of American Architects is the entering wedge in the reform movement so necessary to the welfare of our profession, as well as to the full acknowledgment of its claims to distinction as a higher art. O, that we could see banished the petty, unworthy bitternesses, which cause so much contempt in the public mind, and the architects of America rally with one heart to the upholding of our noble profession, thus perfecting an Institute that would be a pride to our own, and a boon to succeeding generations."

The above quotations strike the keynote to a proper understanding of the necessities and aspirations of the time under consideration. They have a further interest for those who can read between the lines and analyze the "petty, unworthy bitternesses," which, as Sloan wrote, kept men

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apart. Even as the last quotation was penned, the Philadelphia Chapter was in course of organization. In this movement the name of Mr. Sloan nowhere appears as an applicant for its charter nor in the list of its first members. Stranger still, at no time during the existence of the *Architectural Review* is there any allusion in its pages to the Philadelphia Chapter. Mr. Sloan was a Fellow of the Institute and took part in its conventions and served on its Board of Education. In the *Review* he published lengthy notices of the convention of 1870, and excerpts from the papers read thereat. He also presented to his readers, in his home city, a lengthy account of the formation of a Chapter in St. Louis in 1870. This later organization apparently did not materialize, as it was not admitted as a Chapter of the Institute until 1884.

The Philadelphia Chapter was organized November 11, 1869, by John McArthur, Jr., John Fraser, Frank Furness, George W. Hewitt and Henry A. Sims. The charter, granted March 4, 1872, contained a list of thirty names of members. Of this original list of charter members it is curious to note, in contradistinction to our present practice, that a goodly proportion of the names are not those of architects. This condition was explained to the Institute Convention of 1870 by the first Secretary of the Chapter, Henry A. Sims, as follows:

"It was the desire of those founding the Chapter to make it partake as much as possible of the character of an art society, rather than a close corporation or a trades union. If the power of speech and of voting were accorded to laymen of the proper class, it was thought that this object would be more certainly secured than if professional architects alone conducted the business. It was the desire that the subjects

for discussion at the meetings should seldom relate to the schedule of charges or other points connected with the pecuniary remuneration for services, and often upon those topics of art and science peculiarly appropriate to such a society." In further explanation of the ideals thus embodied, Mr. Sims added: "We live in a country where money is supposed to occupy a very exalted position in men's minds and hopes and motives, and it is to be feared that there is a tendency in our thoughts to be more frequently occupied with how much our commissions will amount to, rather than how much good and true art we can instill into our work. In short, that we are too often men of business and too seldom artists. We forget that if we are architects in the true sense of the word we are artists, and that as such we enter upon a career of devotion to our art for itself. We live by it, of course; but living by it we live for it, giving our whole talent and energy and time to its practice. If we call ourselves architects and have not the feeling, we call ourselves what we are not; we are only builders—men of business and not artists."

Later, writing to the secretary of the Institute, Mr. Sims again alluded to the attitude of the Chapter. "You will notice that we give amateurs a say in conducting our business. We hope by this means to give a more catholic spirit to our proceedings than we think can be obtained if the power is confined to professionals. It is an experiment and at variance with the practice of the New York Chapter, and we hope and think it will work well." Thus on broad and somewhat unprecedented lines was founded the Philadelphia Chapter.

It would be impossible to present on this occasion even a résumé of the history

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of the Chapter during the forty-three years of its existence; moreover, this article has as its object a presentation of matter relating to its ancestry and to its personnel at the time of its organization. That the men of 1869 were enthusiasts and ambitious in their attempt to develop an *esprit de corps*, until that time utterly lacking among individual practitioners, is evidenced in the records of the Chapter, the true history of which would fill a volume of more than ordinary size and interest. As an evidence of the aspirations of our predecessors, I will refer to one, to whom more than to any other man honor is due for his early and whole-souled work in the organization of the local body; his influence in the development of the national body of the Institute has been widely recognized and honored.

Henry Augustus Sims was elected a Fellow of the Institute in 1869, and was one of the organizers of the Philadelphia Chapter the same year. On November 9, 1870, he was elected Secretary of Foreign Correspondence of the Institute. He at once gave evidence of his great talents and fitness for that responsible position.

In the first year of Mr. Sim's official connection with the Institute he established communications with the following societies:

The Institute of Portuguese Architects.
The Architectural Institute of Scotland.
The Royal Institute of Architects of Ireland.
The Architects' Union of Berlin.
The Architectural Union of Hamburg.
The Austrian Engineers' and Architects' Union of Vienna.
The Imperial Academy of St. Petersburg.
The Archæological Society of Athens.
The Architects' and Engineers' Union of Hanover.
The Architects' and Engineers' Union of Breslau.
The Central Society of Architects of Paris.
The Society of Architects of the Department of the North, at Lille, France.

In connection with these, Mr. Sims had an extensive correspondence with individual architects and scientific men. He also formulated and distributed through Europe a concise history of the Institute, from the first organization of 1836.

The lines of communication thus opened, the advantages soon began to appear. Herr Boekmann, Vice-President of the Berlin Union, wrote that he would "gladly assist in weaving a band which should draw more closely together the Berlin Union of Architects and the American Institute of Architects, and that he was sure that in saying this he was only giving expression to the hope of the Berlinese brethren in art." M. Caesar Daly, author of the great "*Revue d'Architecture*," wrote that he "was so favorably impressed with your system of organization, combining such perfect local liberty with such a powerful common tie, that he had warmly recommended its study to the *Société Centrale des Architectes de Paris*."

The next year Mr. Sims added to the list of foreign correspondence, viz.:

The Royal Academy of Denmark, at Copenhagen.
The Society for the Propagation of Architecture in the Netherlands, at Amsterdam.
The Academy of Fine Arts at Geneva.

In 1873 the seed thus sown began to bear fruits that were stimulating to American architecture. In a letter received that year from the *Societe Centrale des Architectes* there is an account of the formation of a committee "*to examine the analogy which may be made to exist between French societies of architects and our own Institute and Chapters*." The report goes on to state that, "Previous to the year 1843, the year of the institution of our *Societe Centrale*, there existed only the

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Societe Academique de Lyons, but since that period societies of architects have been formed at Besancon, Troyes, Bordeaux, La Rochelle, Lille, Marseilles, Nantes, Rouen, Versailles, and in other places. . . . Your committee, inspired by the forms regulating the American Institute of Architects in this matter, and which have since been followed by the Royal Institute of British Architects, has come to the conclusion that it would awaken a general interest and cement closer union among the architectural societies of France than that which now exists, if we were all to unite annually in a national conference."

The above report is also valuable in that it sets forth the acceptance of the American policy by the R. I. B. A.

In 1874, although in private affliction, Mr. Sims added materially to the amount of foreign correspondence and laid before the convention of that year a scholarly and admirable report, drawing freely in quotation from communications received from societies in Germany, England, Russia, Sweden, and Norway. He closed this, his last report, with the following paragraph: "I think all will agree that one important function of the office I have held for several years is the procuring of such information from foreign lands. Much of such information may be so procured which can be turned to general advantage in our American architecture."

Mr. Sims died July 10, 1875.

It is fitting to bring this narrative to an end with the words of another great Philadelphia architect—Professor of Architecture, 1835, Secretary of the Institution of 1836, a founder of the American Institute of Architects of 1857, second President of that body, 1877–1887, and the sec-

ond President of the Philadelphia Chapter, 1870–1877. It is probable that he would have been one of the founders of the Pennsylvania Institute of 1861, had he not at that time been engaged upon the extensions, to the Capitol at Washington, D. C. Had he been a charter member of the Institute, the Philadelphia Chapter would today have the unique honor of having as one of its founders, one who had been actively connected with every effort made by American architects toward the uplift of the profession. He was one of the first to recognize the benefit to be derived from organization and community of efforts. To use his own words, as spoken in 1886, "I began with you almost at the beginning, and I have been in my place as often as it was possible; I have done the best I could . . . In all matters connected with our profession I am deeply interested, and have been so for nearly sixty years." The words in question have been often quoted but seem ever fresh and applicable—a very creed in fact—for even as I speak, I feel that I can see the commanding presence, the snow-white hair, and hear the impressive utterance of Dr. Thomas U. Walter, the Father of the profession, as standing in his place as President of the A. I. A. in the convention of 1880, he spoke as follows:

"We owe it to our country, to the age in which we live, to our families, to ourselves, to devote the rapidly fleeting hours of our lives to the accomplishment of the greatest possible good to our vocation, ever seeking to discharge our duties in all good conscience toward those whose interests are intrusted to our care, toward our co-workers in the realm of art, and toward Him in whom we live and move and have our being."

ARCHITECTURAL RESPONSIBILITY*

A MANY-SIDED SUBJECT OF WONDERFUL RANGE, IN ITS RELATION TO THE HUMANITY OF THE PAST, PRESENT, AND FUTURE

By ALBERT E. SKEEL

I WONDER if any young man, at the threshold of his career in architectural work, can possibly realize the importance of the step he is taking. I do not believe he does, or architecture would not be the overcrowded profession that it is today.

It is unfortunate that it takes so many years for the embryo architect to find himself.

The average young man's reasons for wanting to be an architect are that he is able to draw and sketch, and he has a liking for that sort of thing.

Ability to draw is a valuable asset, but it is the rock on which many a career has been wrecked.

After spending years of study in school, office, and travel, he finds himself ready to practise architecture. Occasionally at the beginning there are signs of great promise. This is during the period where commissions are not plentiful; several small and very interesting pieces of work are completed; then a number of very showy sets of competition drawings are published, and the profession is ready to acclaim a new star rising in the architectural firmament.

Our young architect then secures larger commissions; later, photographs of completed work begin to be seen in the magazines, and lo, our idol has clay feet. You ask, "Why?" I answer, "Because he has not realized his architectural responsibility. He has taken the husk, and thrown away the heart of his work."

He has deluded himself with clever

drawing of the architectural forms of the past, rather than to present the vital, modern problems of today. The sad part of it all is that he is spoken of as successful. The public, a large proportion of the architectural profession, and the architect himself, are very well satisfied.

I do not quarrel with our young architect for drawing on the records of the past for inspiration; but, having drawn on these records, I do quarrel with him in that he has not seen the lessons that these architectural monuments teach. In fact, he has been a traitor to the mighty present, by merely decorating a building and not producing a piece of architecture.

What a splendid, wonderful unrest is abroad in our old world today, and how impossible it is to register in any one building more than one small phase of this movement of service to humanity. But there are signs of great promise. The great public itself is beginning to feel a growing social consciousness and civic intelligence.

It has now under way compelling reforms in governmental and political affairs. Changes are being agitated in law, medicine, teaching, and other professions that are serving the public. And with these changes most of us are quite familiar.

In our own work of architecture there is, in the mind of the public, a distinct feeling of mistrust of the architect.

The clearest manifestation of this feeling is in the recent repeal of the Tarsney Act by Congress. I was one of the many architects who, at the request of the A.I.A.,

*A paper read at the Cleveland Architectural Club.

sent letters to our senators and representatives protesting against the repeal of this act. But on sober, second thought I believe it was a good thing for Congress to do.

It behooves the architectural profession not to sit back with a stiff neck, and scold over this action of the people's representatives, but to take themselves to task in a thorough manner, and study why and in what manner the public was dissatisfied with its services.

In contradistinction to this spirit of antagonism toward architects, look at the enthusiasm with which modern discoveries in science are met, and the general satisfaction expressed in the works accomplished by our greatest engineers, such as the building of the Panama Canal, irrigation projects, harbors, breakwaters, water-power sites, and the developments of electrical and sanitary works.

See how little architecture has advanced, compared with these other great lines of human endeavor.

In our great buildings of today most of the improvements incorporated are made possible by influences outside of the architect's office. But he has become so proficient in cribbing that he accepts these contributions to his work as his own, and fondly imagines himself as "It" with a big "I" when, as a matter of fact, the allied professions and trades, in connection with buildings, are holding a smaller and smaller opinion of the architect's function. This again is the architect's fault. He does not realize his architectural responsibilities.

Here we have a situation that is unnatural; a great profession that is not performing its functions. We are not leaving to posterity an adequate record of the struggles and aspirations of mankind.

If we are leaving but part of this record

truly, we are but showing the lower, baser side of humanity.

Is this fair to our civilization?

If the architects of the past had not been of nobler caliber, do you suppose the great truthful monuments of the past would have come down to us for our enlightenment?

See the power and mystery of Egyptian life and civilization as represented in her temples and monuments.

The sphinx and pyramids are still the wonder of mankind.

See how the perfect civilization of Greece is represented by the calm serenity and perfect poise of its architecture, which still remains the hopeless goal of architectural attainment.

See the splendid vigor and scale of Roman architecture, representing the vast and world-wide power she wielded. But, alas, those wonderful domes and arches were covered with an incrustation of applied decoration in the form of orders.

It was here that the Roman ignored his architectural responsibilities. He did not complete, architecturally, the wonderful structures evolved in his mind. He borrowed from Greece, which was the easier way.

Then see the rugged strength of the earliest Romanesque — blundering and heavy, but feeling its way toward the light.

Later we see the light of Christian civilization bud forth and flower into the severe and ascetic work of the early Gothic.

I think this was a wonderful period, more nearly approaching the Greek spirit than at any other time in history. I am sure the early builders of Gothic realized their architectural responsibilities, for the severe beauty of their religion and ideals are surely revealed in their architecture.

Then came the middle period of Gothic

ARCHITECTURAL RESPONSIBILITY

architecture, when work came easier. There was precedent at hand. Some used it temperately and with great wisdom and ability. Others cribbed. Generally it showed more self-consciousness and desire for show, and finally degenerated to the excesses and follies of the flamboyant period on the continent, and into the depressed and un-Gothic lines of the English perpendicular.

Then Gothic died out, and the great architects of the Renaissance appeared, and, inspired by the work of the Romans, what wonderful work they produced, fettered, as they were, by the lavish use of applied orders and decorations.

And so on down through the various phases of the Renaissance.

Especially have the French architects left a virile record of the French people and history in this period. Their work at the end of the Gothic period, in its transition into the Renaissance, shows some very charming examples, and later, the architecture showed a wonderful response to the times through which they were passing, but always down, down, down, until they arrived at the absurd follies and distorted imaginations of the Louis XV period. Here I believe the architects told the truth, but their work only mirrored the corrupt and repulsive side of French civilization of this time. And so on down to our present day, we have come to a time when applied architecture or decoration does not suffice. I believe we have arrived at a period approximating the early Romanesque. We are feeling around and blundering along on new paths.

The public, though dissatisfied with our work, is stirring itself, and is demanding new standards for mankind. Shall we be able to follow? Can we and the architects of the immediate future produce work that

will truly represent this wonderful idea that is working through our civilization,—this idea that all the people are a part of and are held responsible for,—the advancement of our ideals? This task of uplift is not much longer to be left in the hands of the governing few who have brought us into this slough, from which we are now striving to deliver ourselves.

It seems to me that the future of architecture is inseparably allied with the acceptance of this situation as a fact. The architect has for too long a time represented only the aristocracy of humanity, and it is for this reason that the public is now in doubt as to whether he shall continue to be the interpreter of its life in outward and visible forms. The architect has desired to be the great man. This must not be. He must detach himself from the idea that all the borrowed finery and ideas he exhibits on his building belong to himself. He must be generous and fair and give credit to whom it is due. He must realize that, while his work is important—probably the most important factor in a building—yet the completed problem is not the result of any one man's work or genius, but is the result of many men's tribute to this general service to humanity; this service that the great public has called into existence.

The architect must be willing to socialize himself—to descend from what the public has grown to believe an isolated and aristocratic niche, and be willing to work shoulder to shoulder in the ranks, and serve the great public.

We do not hear much of the architects of the early Gothic. They were merely workers in the ranks. Somewhat superior workmen to be sure, but not claiming and trying to secure credit for the works of other minds. They were satisfied to labor

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for the love of service, without thought of honor for themselves, or of the greatness of the work which they wrought. They did not consciously strive to produce architecture, therefore they unconsciously produced great works of architecture.

If this great spirit of coöperative effort can be brought into being; if the embryo architect can be made to understand that drawing pictures of the work of the past is not producing architecture, but is merely a preliminary and necessary step in the education which should prepare him to labor with a singleness of purpose to plan and to clothe the buildings he may produce in such a manner that the verdict of the future will be: "Well done, he wrought better than he knew," then, and then only, will the architect live up to his responsibilities.

Now, I want to bring this question of architectural responsibility down to the humblest workers in this glorious profession—the draughtsmen and assistants to the architect. We all know the large amount of drudgery that must be gone through to produce creditable work, and the goal of our ambitions seems so far away and difficult of attainment that the heart grows faint with striving and waiting, and we grow indifferent and careless with our work.

I believe the younger men in architecture are the ones who make the greatest sacrifice. The long weary years to serve, the great demands made on their mental and artistic powers, the indifferent recompense so many receive, the harsh discipline that has to be undergone at times before the proper training is acquired, have often caused me to wonder how architects are able to secure any helpers at all. And it is only because these young men have dreams for the future, and have a great love and loyalty for this wonderful work, that they remain in the harness. This, although most of these young men do not realize it, is accepting architectural responsibility.

This is the point I wish to leave in your minds: However small a part you are doing, do it with enthusiasm, and then, in spite of discouragements, keep striving with every line you make, every molding you outline, to keep this responsibility ever before you.

Then, having arrived at the time when you are ready to produce your own dreams, you will be so grounded in the bedrock of self-sacrifice that this ideal of architectural responsibility will grow, and will grow stronger and not dimmer, as you travel along your chosen path.



FROM A TOMB AT DIJON

SOME OF THE REMARKS WHICH FOLLOWED THE READING OF
THE PAPER ON "MODERN ARCHITECTURE," BY THOMAS
HASTINGS, F.A.I.A., BEFORE THE ROYAL INSTITUTE OF
BRITISH ARCHITECTS

SIR ASTON WEBB: "What more interesting subject could be brought before architects than the story of a nation seeking for a style of architectural expression, but which, as we hear from Mr. Hastings, has not yet entirely been found. That must appeal especially to us English, for we have been at this job for a hundred years or more, and are still in the same dilemma, although we have not given up hope.

"We may well believe with Mr. Hastings, however, that in time the American people will find what they seek. We shall all agree that a modern building ought to be modern. This would seem hardly to want stating, and yet, unfortunately, we must again agree with Mr. Hastings that a large number of modern buildings are not modern in the sense he means.

"The French architects seem to have secured a modern architecture; but I always think of a distinguished Frenchman, who once remarked to me: 'You English are still copying the ancient styles; you are not modern.' That was a rather severe criticism, and it was the more severe because I felt it to be near the truth. Then the question arises as to how we are to acquire an expression which will be modern.

"Last year we had the pleasure of receiving Mr. Cram, who came from America to read us a most interesting paper on 'University Architecture' in his country, and from him I gathered that he thought salvation was to be found in the Gothic. Tonight I gather from Mr. Hastings that he looks upon that as being only the very reverse. He looks to something quite different. I am not here to say which is right, but only to point out how interesting it is to hear these different views. Mr. Hastings thinks we should look to the Renaissance, and he rather suggested that Inigo Jones and Christopher Wren are well worth our consideration. We have tried both; we have tried the Gothic and Wren—and Wren is a very difficult man to follow—but at present we cannot say that we have exactly found our feet, and are progressing toward a fresh and modern expression.

"Mr. Hastings has traced for us the development of styles from the very beginning. We have done it ourselves—perhaps not so eloquently as he has, but we have done it—and we come to a time when we can get no farther, and go back; and in just the same way, if Mr. Hastings will allow me

to say so, America has had to try back. Can, then, nothing be done? We all agree that imitation of old buildings will not do; we have done that, and so have they in America. And what is the good? We are asked to build perhaps an Elizabethan house. I consider it an insult to be asked to build an Elizabethan house, or a fifteenth-century house, or a Queen Anne house in the twentieth century. Fancy asking a painter to paint a Botticelli! Still, we resent the insult, but build the house afterward!

"But, if we do that, and if we think, as I am afraid we are often rather apt to think, that because a thing is old it is therefore beautiful, and because a thing is new it is therefore bad, can we wonder at our clients feeling the same? And so we have our houses filled with imitation old paneling, imitation Old Masters, imitation old furniture, until we hardly care to look inside the house again. And this happens in America as it happens over here. I should like to see Old Masters safe in museums, never to come out again. In such a depository they could be objects of study and of admiration. In the house itself progress will never be made so long as we are not allowed to rely upon our own imagination, taste, and invention to make it essentially fit for the purpose for which it is built.

"Mr. Hastings has mentioned three American architects who greatly influenced architectural development in their own country, namely, Hunt, Richardson, and McKim. The first two of these sowed a seed which came up and flourished where, I suppose, it had no deepness of earth, and when the sowers died it withered away. McKim followed with a later style, and with, perhaps, as Mr. Hastings says, a greater sense of beauty. He followed in a Renaissance manner, and no one yet can tell how far the influence of that beautiful work of his will remain. If I may venture an expression of opinion, I think it is likely to have—and indeed has had already—the most beneficial influence on American architecture that has ever been felt.

"When in America nothing struck me so much as the extraordinary admiration and affection that all the profession there expressed for McKim, and I could not help thinking what a support this must have been through all the storm and stress of the life which so gentle a man as McKim was called upon to live. I should like to mention three architects over here who, I think, like the others in America, have influenced greatly our architecture,

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and who have possessed great individuality. They are Sir Charles Barry, G. F. Bodley, and Norman Shaw. There were many others, of course, but those were three men who worked in certain styles, and yet put a tremendous amount of individuality into the work they undertook.

"The Reform Club in Pall Mall, for instance, is said to be a copy of the Farnese Palace; but, if it is compared with that building, its originality becomes evident. You can see Barry in the general composition and fenestration, in every molding of the cornice, in every architrave, and in every string. It is the same with Bodley. His work was supposed to have been in the style of the fifteenth century, but it would never have been mistaken for fifteenth-century work. You can see Bodley in every portion of his building, and the same with Shaw.

"Regretfully we must admit that these great men, although they have left followers, have not left a school, nor a tradition which will go through the ages and start us on that expression to which Mr. Hastings has called our attention. If architectural imitation will not do any good, if archaeological study will not, what will? Mr. Hastings suggested that education might do good, and there I am entirely with him, and this Institute puts all its endeavors into education on lines very much the same as those he indicated. We endeavor to get young men to work on similar lines, and to work together on one plane, even though, later on, when they come to design buildings of their own, they will, as we hope, introduce their own individuality, which does not seem so necessary while they are learning the first principles of architecture.

"There is another point to which I should like to allude, namely, that we should take more interest in modern work. We are a little prone, I think, not to take as much interest in modern work as we might, and as I think we ought to do. My illustration is a homely one, but it may suffice. If you arrived at a railway station with half an hour to wait, and were told by the porter—which is very unlikely—that there was a very fine old church on one side of the line, and a very fine new church on the other, and that there was time to visit one but not time to visit both, which would you go and see?

"Nine out of ten people in the present day would go and see the old church, and leave the new alone. But I do not think there is very much chance of architecture moving along on really homogeneous lines until that proportion is reversed, and nine go and see the new church and one the old.

"But we must not let this evening pass without expressing our great admiration for what has been done in America in the way of architectural achievement during the past twenty or twenty-five years. There was a time when architectural art in America

was almost a negligible quantity. Now, as we know, we are all eager to see the work of the best men over there, and we gladly acknowledge that we consider it on an equality to what is going on in this old country of ours. They have their own problems to solve; we know that one cannot turn the wheel with the water that is past; it is no good trying to work out new problems on old lines. Mr. Hastings has, I think, perhaps purposely omitted the mention of these problems, but there are problems to face in the height of their buildings and the conditions on which they have to be erected with which we do not have to deal. May we not hope that these two great countries may march on in friendly rivalry toward the goal of finding a national expression in architecture? And may we not also feel that in doing this we are again doing something for our art, and that, as time goes on, if we do it with human sympathy and human interest in each other's work, we are getting nearer the goal than at the present? We must thank Mr. Hastings for giving us an evening in which we are able to spend a short time in thinking of the broader issues of architecture, untrammelled by those ephemeral considerations, troubles, and hindrances which surround our work, and remind us that as gold is tried in the fire, so our work must be tried by pain."

DR. J. J. BURNET: "I have always found the philosophy of architecture to be practically of limitless length and breadth, and I think Mr. Hastings is to be congratulated in reducing it to the principle that we must build as we live. 'As we live' is so comprehensive a phrase.

"One of our present-day difficulties, that 'confusion' of which Mr. Hastings speaks, seems to be due to the fact that architect and client alike fear the simple expression of a new demand, and earnestly look for precedent to support them.

"If we must have a style, I agree with Mr. Hastings, it might be called Modern Renaissance, as defined by him. But why should we, as architects, talk of style, or think of it at all in our practice?

"As students we studied more or less systematically, in the history of architecture, all the styles, with the view of realizing our historical position, and the full responsibility we incurred in proposing to practice architecture, to refine our sense of beauty, and to enlarge our architectural resource.

"Did the Roman architects, to whom Mr. Hastings refers, consciously adopt a style? Did the designers of the aqueducts, or the triumphal arches, or the baths consciously adopt the style in which they worked? As a matter of fact, was each not simply an enthusiastic constructor in full sympathy with the past and the materials at his hand, entering into the problem demanded of him by his day

REMARKS ON "MODERN ARCHITECTURE"

and generation, and, from the basis of the education he had received, interpreting its artistic possibilities? Can we not do as they did—as our engineers and naval architects now do—and as artists approach our problems simply as constructors, enthused by the conditions that each problem imposes, and, unconscious alike of our individuality, and of the style we are working in, leave it to those who follow us to recognize the individuality of the work and to catalogue its style? It should be sufficient for us that the building is eminently suitable for its purpose, that it has been fearlessly yet faultlessly constructed, and that in its proportions and color it gives evidence of the pleasure it gave its designer to express.

"Instead of this we have now, on the one hand, the architect of culture and refinement who, with difficulty, gives attention to the smaller details of convenience, and regrets the changes of modern construction. His work is always interesting, and he invariably finds a cultured clientele. On the other hand, we have a keenly business man, generally a good planner, ready to meet any demand without question—economic in his constructional ideas, though willing to spend any money on ornamenting the outside of his building; truthfulness of 'motif' never worries him, and restraint in the use of detail and refinement and harmony of ornament never worries him; it is roughly suitable for its purpose, and he will never know how much better it might have been; his clients are men who know their business, know what they want, and mean to have it. Meantime such clients seem to cherish the idea that if their architect is an artist they will not get what they want.

"I do not for a moment believe that there are not men now in practice who are at once artists and fearless constructors, but for the time being they suffer from the suspicion of both types of client—the one believing that he will not get what he wants; the other that what he wants will be expressed in forms with which he is unfamiliar, and in which he will not recognize precedent.

"The American architect seems to begin on another plane from us. America is still a new country, where the people have set out to attain their object in a direct and simple way. Many of their architects have been systematically trained at the Ecole des Beaux Arts. They return to their country enjoying the confidence of their countrymen, and give themselves whole-heartedly to the solution of the problems that arise, sympathizing in their clients' objects, and expressing them at once with a directness and culture which alone give it character which is rapidly becoming national. If it has resulted in thirty- and forty-story buildings, these must be held to express the value of the

land, which has risen owing to its geographical position, and it is creditable to the profession there that it has been met with such frankness of motive and refinement of detail. It may be that such height of building should not be permitted by the authorities from the point of view of the health of great cities, but with that the architect has not to deal, and it would be well if, freed from our cultured criticism, which seems at present to confine itself to the appreciation of refinements and precedent in our work, and to ignore simplicity, breadth, and those essential qualities of architecture, of conception, we could meet our problems in a similarly direct and simple way.

"We must all agree with Mr. Hastings in his reference to the involuntary education and refinement of the public, attained by breadth and beauty in the plans of American cities. The newness of their cities gives American architects more or less a free hand, but much could be done here if the authorities would clearly define their requirements, and we had the courage to make our improvements to a scale which would indicate, not only some attempt to meet public convenience in the present, but a greater belief in our continued expansion.

"Perhaps one of the most surprising things in American cities, as well as one of the most encouraging, is the evident belief which those responsible for architectural improvements entertain with regard to their continued expansion. There is evidence everywhere of absolute belief in the future expansion of each city, and it seems to be taken for granted that the citizens may be trusted to use to the best advantage the opportunities which the authorities give. I have felt personally the enthusiasm which such a spirit creates in Washington, although I have not been there since the larger improvements were taken up. The same is true of other cities. It is perfectly wonderful to pass through some of their newly laid out cities, and feel the inspiration of the general hopefulness—I might go further and say the dead certainty—of the future which this bigness seems to indicate."

PROFESSOR MOORE: "Modern architecture is a little out of my line, but I was very much interested in Mr. Hastings' discourse. He gave us a great many points to consider. I quite agree that modern architecture should be modern. But I have never been able to share the interest which many of my friends feel with regard to a modern style, because I do not think that a style of architecture can ever be brought into being by any sort of direct effort to produce a new style. A new style of architecture when it comes will come, like the Kingdom of Heaven, 'without observation.'

"Our business is, I think, to attend to the plain matters of practical building, and let architecture

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take care of itself. We are suffering a little from architecture. If we have a real sense of what is beautiful in design, and if we provide in a straightforward way for the needs of every given case, we shall certainly not make a thing that will be unpleasing to look on, and we shall be on the surest road we can follow to arriving at something pleasant and agreeable to the eye.

"I hardly like to make reference to a case that comes very near home to me, but I had the honor of being Director of the Fogg Museum of Fine Arts in Harvard University. A sum of £50,000 was available to construct a small building suitable for the needs of that museum, and one of our very best architects, a friend of mine and of many gentlemen here, and a most competent man, was employed to design this building; but it is no exaggeration to say that there was not a foot of wall-space provided on which a work of art could be seen to advantage. I do not think that speaks well for modern architecture. The designer was thinking too much of his architecture, and not enough of the uses which the building was to serve. He started with a *parti pris* as to the design of the façade, and sacrificed everything else to this. He made an Ionic order, and surmounted this with a low attic story—the whole being very pretty as an abstract composition, but wholly incompatible with the proper lighting of the interior."

MR. REGINALD BLOMFIELD: "Professor Moore, who is a master, and a writer of great distinction, and who has stimulated us much by his critical writings on Gothic architecture, has—and has every right to have, learned man that he is—very pronounced and definite views on architecture. And he has been first in the field tonight with the view that the architect is the source of all evil! I shall come to that again later. But I can tell you that Professor Moore has the courage of his convictions and opinions. When he came to this country—and we are very glad to have him here, and I hope we shall often have him within these walls—and when he wished to have a house built, he built it himself. So, you see, Professor Moore's opinion of modern architecture is a very deep-seated one, and I do not think that any arguments of mine will dislodge him from it.

"We have been very fortunate tonight for many reasons, more particularly because we have heard so many different views of the way future architecture will develop, and as to the present position of architecture. I think myself that architects must be sometimes tempted to give up all discussion, and simply to do the best they can in their own work, and not discuss it any longer. But I do not think that would be the right thing to do, because we must think what we are doing, and we have to consider

what the next generation will do. I do not think my friend Mr. Burnet, who seconded the vote of thanks in some eloquent remarks, did justice to the modern architect. I understood him to say—and I hope I have not mistaken him—that we should approach our problem simply as constructors. I know Mr. Burnet does nothing of the sort, because I have seen his building, and I do not think it is the right or the proper thing for an architect to do, because that is the function of the engineer, who goes about with his figures and produces some hideous results.

"Our business, being artists in form on the greatest scale it is possible for the human intelligence to aim at, is to try and drive these constructional forms into some beauty and rhythm, and look to such other matters as constitute true architecture. Therefore, I think that the sooner we drop this cant about architecture being mere construction, the better for all of us!

"Our old friend, Sir Aston Webb, made a most admirable speech. I listened to it very carefully, and yet thought it was somewhat disappointing. Here is a man whom we have all known, who has been one of the most prominent and most valuable figures in modern architecture, and who is pessimistic as to the whole issue of the case. He has pointed out that various men—in particular, three distinguished artists—had done great things in their several ways; but where is the result now? Great performers though they were, they lived possibly in an unfortunate time. The last hundred years, as Mr. Hastings pointed out, have been, to a certain extent, years of anarchy, and I often wonder what such men as Shaw and Bodley would have done if they had been trained on the strictest lines of classical tradition. Sir Aston made a very amusing point about the porter at the railway station in the country. As he put it to you, it was most convincing. But I feel, myself, as a mere man of affairs, that it all depends on the porter—that I should have come to the porter with an open mind, and had he been an authority on the subject I should have gone to whichever church he advised me to go. That rather alters the situation, and I feel that many of us, both old and young, if we approach this subject with an open mind, feel that there is good in all directions, but we also feel that our own personal idiosyncrasy has to be considered, which is really the gist of what Sir Aston Webb said.

"You must recollect that Sir Aston is master of a fine and subtle form of irony, and we must not always accept too literally what he says.

"I should like to congratulate Mr. Hastings on the courage and originality of his paper. With every word he said—except one or two historical references, and especially one or two things about

REMARKS ON "MODERN ARCHITECTURE"

the Louvre on which I disagree with him *toto cælo*—I agree. And I admire also his courage, because he did not hesitate to say some very hard things about the Neo-Gothic, the modern Gothic, revived Gothic; and pointed out its unsuitability to modern conditions, and the difficulty that we must have in adapting it to those conditions. We should not complain if we found the original conditions which produced those masterpieces which we all admire. Incidentally, he stamped with a good deal of energy on the cry which has been revived from thirty years ago that the architect is the *fons et origo malorum*, and that the future of architecture is to be found in the unadulterated genius of the British, or the American, or any other workingman. As he said, the workman is completely occupied with the question of long wages and short hours, and not at all with the regeneration of architecture. This, I hope, reinforced with such authority as that of Mr. Hastings, we have now heard the last of; it is a preposterous cry, and Mr. Hastings rightly took his stand on the principle of historical continuity. He is, I am glad to find, a genuine traditionalist; and he said, as many of us have thought, and as I have myself heard Norman Shaw say many times in recent years, we ought to have revived the tradition of the eighteenth century.

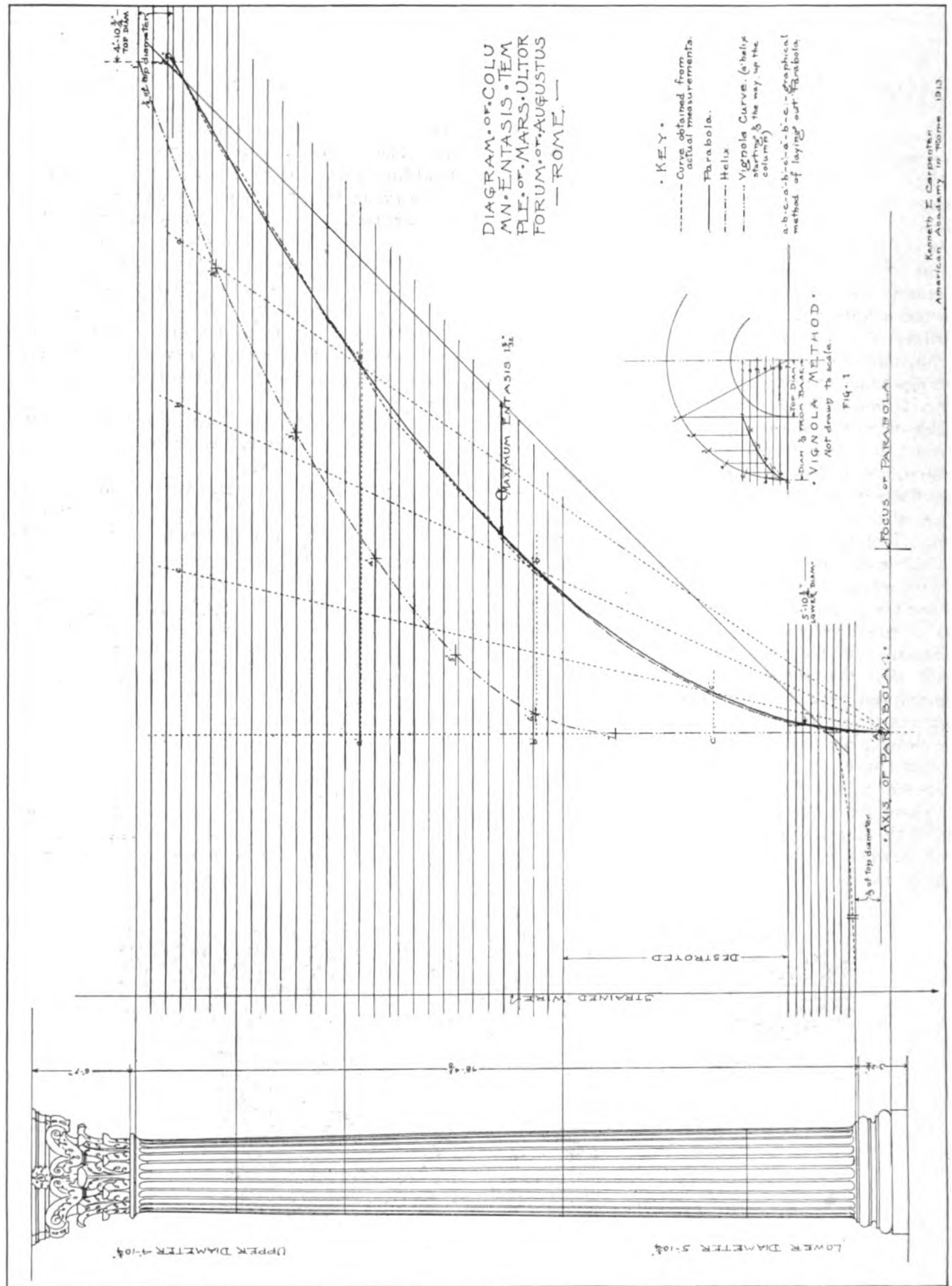
"When we talk about reviving a tradition, we do not mean that we are to replace one revivalism by another. Architecture is different from that if it is to mean anything at all. In the first place, it is

a matter of personal expression, and in the second place, as I have endeavored to advocate in season and out of season for many years, the words and terms of architecture are like the words and terms of language. Words as such are merely so much vocabulary; their whole value depends on the use we put them to. As Mr. Hastings rightly said, 'If we compose rightly there is nothing which will not be new;' and that is the fact of the case. Each new problem means a new solution; it means a new composition, a rearrangement of pattern—with the old familiar details.

"The conclusion I draw from Mr. Hastings' paper is that we must clear our minds in facing the future of architecture—and I am more convinced of the future of American architecture by the views he has advanced tonight than by all the brilliant work of American architects that we have seen in this room; for if a distinguished and leading architect in America feels these views very strongly, there is no doubt that they will ultimately find their way to his colleagues in that country. I feel that what we want is to master the technique of the past, and apply it to the problems of the present, for in that way only shall we lay the foundations of the architecture which we are all after. And what we also want to do is to throw overboard a great deal of archæology, or rather, of sentimentalism, and to apply to this technique and these problems the dry light of intellect and commonsense."—*From the Journal of the Royal Institute of British Architects.*



PAPAL PALACE—AVIGNON



Kenneth F. Carpenter
American Academy in Rome (1913)

DRAWING TO ILLUSTRATE MR. CARPENTER'S STUDIES OF THE ENTASIS OF THE COLUMNS OF THE TEMPLE OF MARS ULTOR

ROME LETTER

THE ENTASIS OF THE COLUMNS OF THE TEMPLE OF MARS ULTOR

The actual laying out of the entasis of a column is recognized as one of the delicate problems in architecture—the curve is very subtle, and may destroy the beauty of a shaft, unless great care is taken.

In my recent work on the Temple of Mars Ultor in the Forum of Augustus, Rome, I tried to determine the curve used for the entasis. I selected a flute with an arris as nearly perfect as possible. A wire, made vertical by the use of a plumb, was then stretched from top to bottom and readings taken from this wire to the arris at intervals of a foot, roughly. These readings were plotted, as shown on the accompanying diagram (see key), in which the vertical heights are drawn to the scale of one-quarter of an inch to the foot, while the full-size offsets of the horizontal distances are magnified twice, thus giving a more decided curve to work upon. The next step was to determine what kind of a curve this broken line approximated.

The broken curve was investigated graphically by the use of the loci of parallel chords, to see if it was a conic section (cf. Penrose, "Principles of Athenian Architecture," Pl. 47, Fig. 3), with the result that the dotted broken line was found to approximate very closely a parabola. Through four points in the dotted line a parabola was passed, and the close coincidence of this conic section with the broken curve obtained from actual measurements is shown on the diagrams. Note that the axis of the parabola is horizontal and is on a line with the top of the plinth of the column.

A further investigation was made to see how closely the dotted line agreed with the Vignola

method of laying out an entasis, so much in use today. The Vignola entasis is a helix on top of a vertical line, the helix starting at a point one-third of the way up the shaft (see key and Fig. 1). A helix starting at "A" and passing through "B" coincides so closely with the dotted curve that, from the data at my disposal, it is difficult to say whether a helix or a parabola was used on the temple.

The main object of the diagram is to show the mistake of laying out the entasis of a column by the Vignola method, which gives a curve quite different from the subtle entasis of this beautiful column (cf. diagram.)

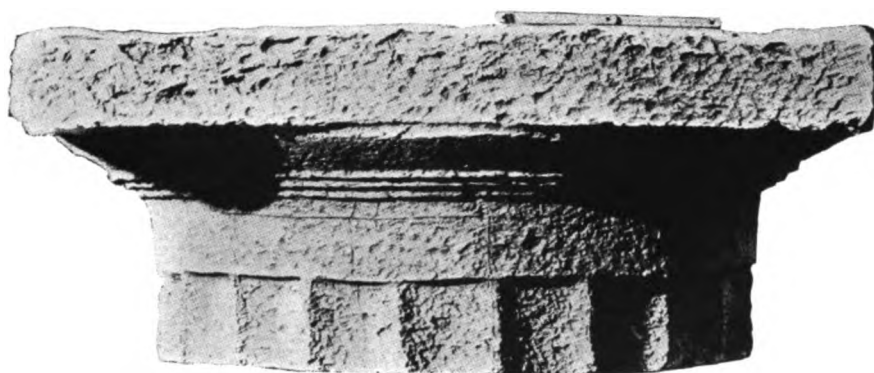
It is interesting to note that, in a height of 48 feet, the maximum entasis was found to be only 1-5-32 inches. (See diagram.)

In closing, a few comparative examples taken from Penrose, "Principles of Athenian Architecture," may be of interest. The figures are given in feet and decimals of feet.

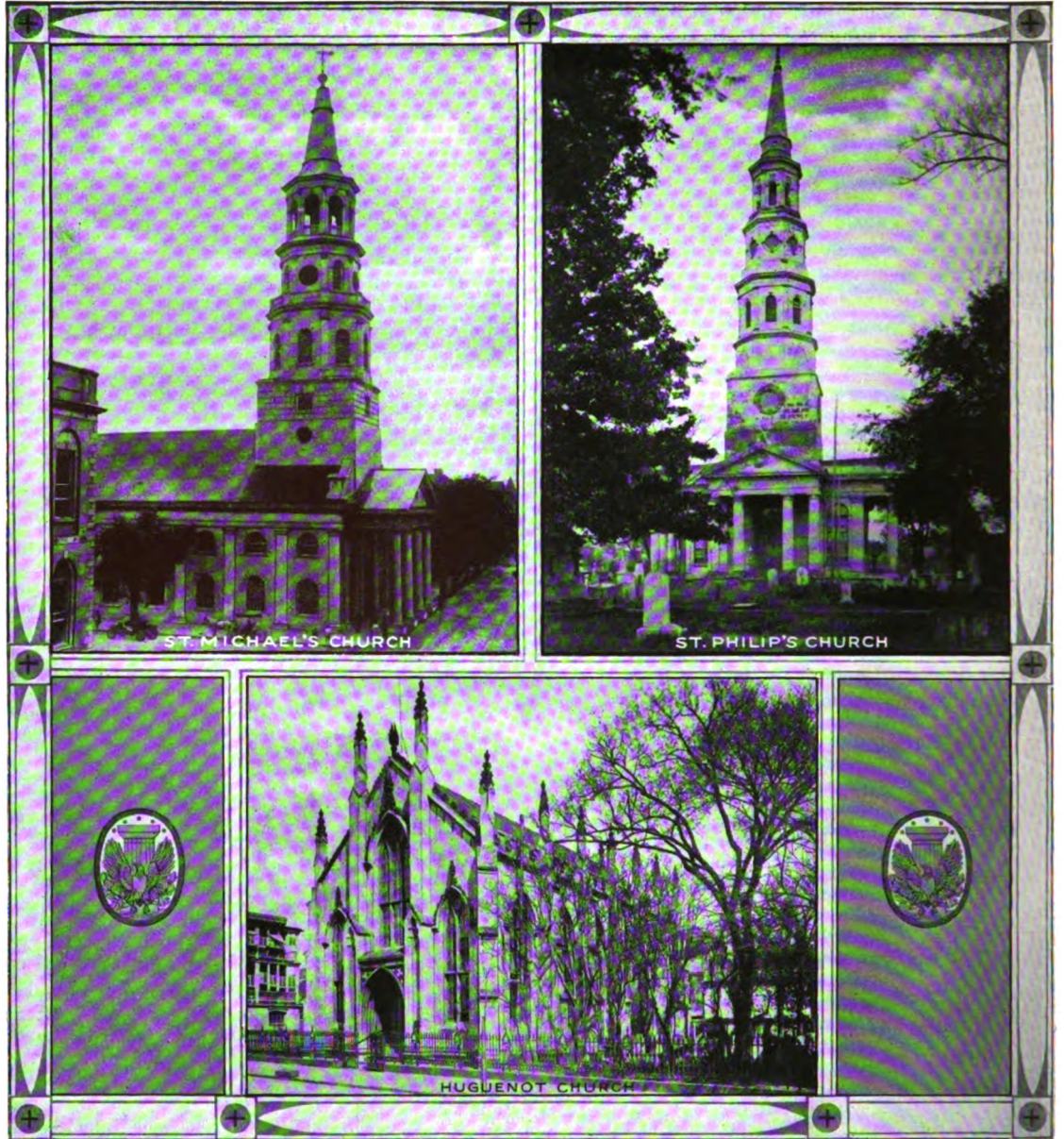
Building	Length of shaft between fillets	Maximum entasis	Height of max. entasis above stylobate
Erechtheum—North portico.	21.12	.0195	10.42
Theseum.....	17.1	.023	8.7
Parthenon from peristyles....	31.43	.057	13.8
Propylæa—Small order.....	17.5	.0343	9.33
Propylæa—Large order.....	25.6	.0627	13.75
Jupiter Olympus.....	43.7	.118	18.4

Results of my investigation on the Temple of Mars Ultor, Rome.....	48.00	.0963	26.00
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KENNETH E. CARPENTER
Fellow in Architecture at the American Academy in Rome.



A CAPITAL—ROME



ST. MICHAEL'S CHURCH

St. Michael's stands today on the former site of St. Philip's Church—called the English Church—the first Episcopal Church in South Carolina, and is possessed of the greatest interest, as it is the center, so to speak, of the historical associations of the city. Its spire, with the far-famed and much-traveled set of chimes, is a famous landmark, the "first glimpse of home to the sailor, and the last to the outward bound." The cornerstone of the present building was laid February 17, 1752, and the church first opened on February 1, 1761. The history of the bells, which together with the clock were imported from England in 1764, is of more than ordinary interest. The bells were seized in 1782 by Major Traile, of the Royal Artillery, and shipped to England, where they were sold. They were purchased by Mr. Rhyner, a former Charleston merchant, and by him reshipped to Charleston and rehung in St. Michael's steeple. In 1861 they were removed to Columbia for safe keeping, but were so injured by the fire that then destroyed Columbia, as to be entirely useless. In 1866 the remains were gathered together and again shipped to England, where they were recast in the same molds as were used for the original bells, and in 1867 the bells were again rehung in Charleston.

ST. PHILIP'S CHURCH.—Blake White, Architect

The first English Church built in Charleston, dating from 1691. It contains the sarcophagus of Calhoun, and is renowned, in lesser manner, as containing what is said to be the only beacon-light now found in use in a church edifice.

HUGUENOT CHURCH.—E. B. White, Architect

The history of this church is said to be coeval with that of the colony of French Protestants sent to Carolina by Charles II, of England, in 1680. They were to introduce the culture of silk, olives, and the vine, and were further strengthened by those Huguenots who fled to America from France in 1683.

The Rev. Elias Prioleau, who came from France in 1687 to become the first pastor of the church, was a grandson of Antoine Prioli, Doge of Venice. This is the third building erected on the site, the two previous ones having been destroyed by fire.

NOTES FROM THE ANNUAL CONVENTION OF THE SOUTH CAROLINA ASSOCIATION OF ARCHITECTS

AT THE ISLES OF PALMS, SOUTH CAROLINA, JULY 28, 1913

"We are not a large body, it is true, nor influential politically or financially in the usual sense, yet the men before me direct the expenditure of some twenty millions of the people's money annually, and on their ability, care, and thoroughness depend, in a very large measure, the safety, health, and efficiency of the people.

"That you have lived up to your responsibilities, that there have been no disasters, that building has improved in character as fast as the means of the people would admit, that you have handled vast sums intrusted to your care without a breath of scandal and without a single investigation, in this day of investigations, is a just source of pride to the profession and of congratulation to the state.

"I do not mean to say that our work has been perfect—far from it; nor can we properly claim greater efficiency than other men; but we are dead in earnest in our endeavors to improve the conditions of life in our state; to give the people better homes, better shops, better schools, better churches, and, when we are dead in earnest, even if we have not genius, nor all the training desired, our work must attain success. Though our work admittedly has not the artistic merit of a century ago, nor that of a few of the great designers of today, we as pioneers

are laying the foundation for the work of the next generation, and such progress are we making that some of the younger men may see the day that South Carolina will again be found in the front rank of American architecture.

"Twenty-five years ago there were not more than three architects in the state, and they were wholly unappreciated; today there are more than thirty, each with an appreciative clientele, and all are finding, year by year, the conditions of practice less humiliating and less onerous.

"This means more than an increased prosperity of the state; it means that we have made an impression; it means the awakening of the people to a sense of architecture.

"Progress in any great cause, as this surely is, depends upon the hearty coöperation of all the workers in that cause. Such coöperation is not obtained solely by rules of practice, however well observed—these are a mere detail. It comes only from intimate acquaintance of these workers and their mutual confidence. To promote such acquaintance and confidence among ourselves and with our friends across our borders is the prime object of this meeting."—*From the address of President Charles C. Wilson.*



THE SMYTHE GATEWAY.—Of wrought-iron and worked into a wooden frame.

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BUSINESS SESSION.

Those present were as follows: Chas. C. Wilson, President, Columbia; A. W. Todd, Vice-President, Charleston; J. H. Sams, Secretary and Treasurer, Columbia. Members: E. D. Sompayrac, Columbia, G. E. LaFaye, Columbia; N. G. Walker, Rock Hill; D. B. Hyer, Charleston; D. C. Barbot, Charleston; J. D. Newcomer, Charleston; H. S. Burden, Charleston; J. D. Benson, Charleston; J. J. Baldwin, Anderson; H. H. Johannsen, Orangeburg; Robert Todd, Charleston; J. H. Casey, Anderson; R. E. Lee, Clemson College.

Visiting Architects: Rutledge Holmes, Jacksonville, Florida; L. A. Bellonby, Augusta, Georgia; R. B. Powell, Augusta, Georgia; J. F. Leitner, Wilmington, North Carolina; Hill C. Linthicum, Durham, North Carolina.

The most important transaction during the business session was a resolution read by Mr. A. W. Todd, which was as follows:

Resolved, that we, the South Carolina Association of Architects, submerge itself into a Chapter of the American Institute of Architects.

This was carried unanimously, and the South Carolina Chapter was organized as follows: President, Charles C. Wilson, Columbia; Vice-President, E. V. Richards, Bennettsville; Secretary and Treasurer, J. D. Benson, Charleston. Executive Committee: Chas. C. Wilson, E. V. Richards, J. D. Benson, E. D. Sompayrac, A. W. Todd, D. C. Barbot.

All the above mentioned members of the association will join the Chapter.

While the South Carolina Chapter will, upon completion of the usual formalities, enter the Institute as the youngest Chapter, the architectural associations of the state it will represent are among the oldest in the country.

Through the kindness of Hill C. Linthicum, A. I. A., the Journal is able to print a few illustrated notes of Charleston.



THE SIMONTON GATEWAY.
Another of Charleston's old wrought-iron gateways.

THE FORUM

The Value of Informal Conferences

New York City, August 21, 1913.

TO THE JOURNAL:

My attention has been called to a number of comments on the fact that there has been a conference on Institute affairs in this city to which all of the members of the Institute in this and nearby cities were not invited. These comments unquestionably refer to a conference held here at my invitation early in May, and to another held early in July. It seems only proper, therefore, that I should explain the object of these unofficial conferences, and the reason why it seemed impracticable to invite everyone who might be interested.

After the last Convention of the Institute, I for one felt that an error of policy had been committed in the election of three New York directors. One of these had been nominated by a group from Philadelphia, and the other two were presented for consideration by a special nominating committee appointed by the directors just preceding the Convention. If I remember rightly, the three New York candidates received such majorities as to indicate that their election was hardly due to the New York delegation. Be that as it may, the fact of their election did give to the East too large a percentage of representation on the Board.

I suggested at the first conference I had with members of the Chapter, after my return from the Convention, that it would be highly desirable for some of our New York members to join with members of the Boston, Philadelphia, and Brooklyn Chapters in the preparation of a ticket for the Convention of 1913, on which western and southern men would be nominated to fill the new vacancies.

After a delay of some months, and after talking with a number of our members, I sent a personal letter to fifteen or twenty New York men whom I thought would be interested. At this first conference I think there were fifteen men. There was a unanimous sentiment in favor of carrying out the program outlined above. During the discussion, it developed that the occasion was ripe to go farther than we had originally intended. The men present decided to consider a ticket for all of the offices to be balloted for at the next Convention, and also brought up the question of the organization in the secretary's office, and the amendments to the By-Laws proposed just prior to the San Francisco Convention. In view of this larger program, we thought it would be well to confer with some of the Boston and Philadelphia men at once. Accordingly, I wrote to the Presidents of each of these Chapters

asking their opinion as to nominations, the amendments in question, and the future organization of the secretary's office.

Before this letter was actually sent, I received a communication from a Philadelphia member suggesting a conference along the same lines, although this member knew nothing of the discussion above referred to. It seemed, therefore, most desirable that this small group should meet again, and that an effort be made to secure the presence of those Philadelphia and Boston men who could best advise us as to the sentiment in their respective Chapters. I sent a personal letter to that effect to one man in each city, and spoke with one or two others personally, including a group of men from Brooklyn with whom I had to confer on State Association matters. By letter or telephone I asked the New York men who had met in the original group to meet me and the "out-of-towners" at the City Club for the second conference. I made no attempt to get all who would be interested. Nominations in the past, when not made by a committee appointed by the Board of Directors, had generally been made by a few individuals circulating nominating petitions. It was my idea that if the conference would agree on some general program, we could then make that program public in our respective Chapters, in some informal way, and find out the sentiment of our own members with regard to what was proposed.

It is certainly desirable that conferences of this sort should be held frequently. Institute business has in the past generally been left strictly to the committees of the Institute, and the average member of a Chapter has had little occasion to discuss Institute affairs except at the Annual Conventions, when an already overcrowded program makes general discussion difficult. Our second conference made clear to those present the desirability of such informal exchanges of opinion. If such conferences occur in the future, as I sincerely hope may be the case, we shall have had enough experience to make them more democratic and more generally representative.

We discussed the problems presented in an entirely informal fashion. The value of the conference may be judged by its results. Two very divergent programs were suggested and I believe will be carried out. Two different tickets were suggested for nomination, and I understand that they are now being passed around for signatures. On only one point was there unanimity. That was as to the desirability of the proposed amendments to the By-Laws.

Officially, the New York Chapter has taken no action on any of the subjects discussed at the con-

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ferences. I have communicated personally with members of a number of other Chapters in order to find out the sentiment in other parts of the country. I have told of our conference to members of the Atlanta, Connecticut, and Illinois Chapters. I think other participants have communicated with men in other parts of the country.

I am writing thus at length about our conference so that, firstly, there may be no mistake as to our purpose, and secondly, in the hope that the example thus set by a few New York, Philadelphia, Boston, and Brooklyn members may be followed by groups of members in other parts of the country. For my part, I firmly believe that the American Institute of Architects will never fully and effectively accomplish its purpose until such a time as the business of the Institute is constantly to the fore in various sections of the country, so that our Conventions when actually assembled, will act on all matters presented in the light of local discussion which has taken place during the preceding year. With that idea in mind, I think our conferences here have been significant.

When occasion has offered, I have, during the past six months, talked with groups of members of the Institute in Brooklyn, Philadelphia, Boston, and Cleveland. I have been impressed on these occasions by the lack of familiarity of the majority of Institute members, with the motives that have inspired many of the most important steps taken by the Institute during recent years. It is only through thorough discussion between members of the different Chapters, and through publicity in the Journal, that such matters can be made clear, and a sincere allegiance gained, throughout the country, for the work that we are trying to do. I believe that in the Journal we have the best possible medium of exchange of views, and hope that other groups will be inspired to express their views in the same way in The Forum which the Journal has recently opened.

ROBERT D. KOHN.

Competitions

Philadelphia, August 23, 1913.

TO THE JOURNAL:

This Committee on Competitions is, at various times, in receipt of criticisms of the Institute's circular and of its policy toward competition practice, but in nearly every instance the criticisms are in the form of expressions of dissatisfaction and rarely offer any suggestions for relief. These criticisms are followed up wherever possible, and their authors urged to help the committee charged with the work of bringing the Institute's position in regard to competitions into a form acceptable to as many of its

members as possible. The committee realizes its position as an interpreter of the law of the Institute, as fixed by the entire membership through delegates at the Annual Conventions, and it further realizes its function as the body authorized to use every effort to bring about more ideal conditions by suggesting, to the Conventions, the elimination of any elements of the circular which may be shown to be unwise or not to the best interests of all concerned, or by additions which would make the document more equitable.

This committee cannot raise the standard of practice throughout the country. This can only be accomplished by the membership itself. The Institute can establish a standard of practice. The members themselves can make it a reality, recognized by the public generally. When an architect is offered employment, he must accept or reject the proposition on its merits and as an individual, and not because the Institute tells him he may or may not. If the Institute's circular is in conflict with what might be regarded as good practice, then manifestly there is something wrong with the circular, and a study of the facts, if presented to the Committee on Competitions, should greatly help in improving that document.

A letter appearing in The Forum of the August issue is characteristic of the criticism without constructive suggestion. Is it not addressed to the committee charged with the study of this problem, and does it not, in fact, describe that committee as the enemy of competitions?

This letter offers the committee the opportunity to extend to every architect, whether a member of the Institute or not, the invitation which has been extended in answers to many letters from individuals,—to send to the committee the fullest possible expression of opinion concerning the circular and its operation, pointing out wherein it includes that which it should not include, and wherein it omits that which it should not omit, and above all, offering for the consideration of the Institute, a substitute for anything in the Institute's position regarding competitions which the author regards as undesirable.

To this end The Forum of the Journal opens the way for an exhaustive consideration of this whole subject, participated in by all who wish to be heard, and one which, if taken advantage of, would greatly help the Committee on Competitions, the American Institute of Architects, the whole body of the profession, and all those who, for various reasons, select the architects to whom they intrust their work through the medium of architectural competitions.—M. B. MEDARY, JR., *Chairman of the Committee on Competitions.*

PRE-CONVENTION NOTES

PROPOSED AMENDMENTS TO THE BY-LAWS TO BE ACTED UPON BY THE 47TH ANNUAL CONVENTION, DECEMBER 2, 3, AND 4, 1913.

The following Proposed Amendment to the By-Laws of the Institute having been offered by the New York Chapter too late for action by the 46th Annual Convention, was referred by the Committee on Resolutions of the 46th Annual Convention for the consideration of the 47th Annual Convention.

ARTICLE II.

FELLOWS

SECTION 1. *General Conditions of Fellowship.*

Present By-Law

Fellowship in the American Institute of Architects is conferred upon a Member who is a citizen of the United States, who, in the opinion of an authorized jury of Fellows, shall have notably contributed to the advancement of the profession in design, construction, literature, or education. The above jury shall be composed of the officers of the Institute and such members of the Board of Directors as shall be Fellows. The name of each candidate selected by this jury, after having been submitted to the Chapter of which he is a member and to the individual members of the Chapter-at-Large, if selected from such Chapter, shall be submitted to the convention following the nomination, and, if confirmed, the candidates shall be Fellows of the American Institute of Architects. Individual Chapters may make recommendations for nominations.

Proposed Amendment

Fellowship in the American Institute of Architects may be conferred upon a Member, a citizen of the United States, who, in the opinion of an authorized jury of Fellows, shall have notably contributed in design, construction, literature, education, or otherwise to the advancement of the profession. The above jury shall be composed of the officers of the Institute and such members of the Board of Directors as are Fellows. Not less than three months before the date of the annual Convention, the Secretary shall notify the Secretary of each Chapter that nominations for Fellows are in order; whereupon the Chapters through their authorized committees may nominate for Fellowship each year not more than five members whom they deem worthy of that honor; such nominations shall be returned to the Secretary of the Institute for submission to the jury. The names of such candidates as are approved by the jury shall be submitted to the Convention following the nomination, and if confirmed the candidates shall become Fellows of the American Institute of Architects, after duly qualifying as provided in Article V, Section 2, of the By-Laws. Candidates from the Chapter-at-Large shall be selected by the jury.

Illinois Chapter.

The plan of electing delegates to the Annual Convention two months in advance is one which is worthy of attention by all Chapters. This action was taken for the purpose of enabling such delegates to become more closely acquainted with Institute affairs, in order that they might represent the Illinois Chapter at the Convention in the most efficient manner possible.

Atlanta Chapter.

Voted, unanimously, that the name of Thomas H. Morgan be placed in nomination as a Director of the Institute.

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The following Proposed Amendments have been received by the Secretary of the Institute from the President of the Boston Chapter, acting under instructions of the Executive Committee.

ARTICLE I

MEMBERS

SECTION 2. *Application for Membership*

Present By-Law

Every person desiring to be admitted as a Member shall be required to pass, or shall have passed such examination or examinations as may be directed from time to time by the Board of Directors. An applicant holding a degree in architecture in an institution recognized by the Board of Directors shall qualify in such other manner as shall from time to time be required by the Board.

Proposed Amendment

Every person desiring to be admitted as a Member shall be required to pass, or shall have passed such examination or examinations as may be directed from time to time by the Board of Directors. An applicant holding a degree in architecture in an institution recognized by the Board of Directors shall qualify in such other manner as shall from time to time be required by the Board.

A fee of five dollars shall accompany each application for membership, and upon the election of the applicant this amount shall be credited on account of the initiation fee. In the event of the applicant failing to be elected the Institute shall retain the fee.

ARTICLE V

INITIATION FEE AND ANNUAL DUES

SECTION 1. *Initiation Fee*

Present By-Law

The Initiation Fee of all incoming Members, except Honorary and Honorary Corresponding Members, shall be Twenty-five Dollars. An election shall become void unless this fee, together with the first Annual Due, is paid within three months of notice of same. No Initiation Fee shall be paid by a Member passing to the rank of Fellow.

Proposed Amendment

The Initiation Fee of all incoming Members, except Honorary and Honorary Corresponding Members, shall be *Thirty* Dollars. An election shall become void unless this fee, together with the first Annual Due, is paid within three months of notice of same. No Initiation Fee shall be paid by a Member passing to the rank of Fellow.

Proposed Amendments, submitted by the following members of the Institute:

WILLIAM D. AUSTIN
H. J. CARLSON
CHARLS N. COGSWELL
C. L. BORIE, JR.
D. K. BOYD
CHARLES BUTLER
BURT L. FENNER
GEORGE B. FORD

ARTHUR G. EVERETT
J. FRANKE
J. H. FREEDLANDER
A. S. JENNY
ALBERT KELSEY
HENRY K. KENDALL
ROBERT D. KOHN
C. GRANT LAFARGE

J. C. LEVI
J. LOVELL LITTLE, JR.
H. B. V. MAGONIGLE
JOHN H. RANKIN
ARTHUR WALLACE RICE
R. C. STURGIS
EGERTON SWARTWOUT
D. EVERETT WAID

PRE-CONVENTION NOTES

Present By-Laws

ARTICLE IX

Officers

SECTION 4. *Secretary.*

The Secretary, who shall serve also as Treasurer, shall be elected at the Annual Convention, to serve for one year.

He shall keep a record of the proceedings of the Institute, and of the Board of Directors and of all matters of which a record shall be deemed advisable by the Institute in convention or by the Board of Directors. The Secretary shall notify the members of their election, shall keep a roll of the members of the Institute, shall issue notices for all meetings of the Institute, and shall conduct its correspondence. He shall also be the keeper of the Seal of the Institute.

The records and the correspondence, except in relation to qualifications of candidates for membership, shall at all reasonable times be open to the inspection of Fellows of the Institute.

The Secretary, as Treasurer, shall collect and, under the direction of the Board of Directors, disburse the funds; he shall keep the accounts of the Institute in books belonging to it, which shall be at all times open to the inspection of the Board of Directors; he shall report at every Annual Meeting, and oftener if required, on the state of the funds.

Actual traveling expenses and necessary disbursements of the President, Secretary and Board of Directors shall be paid by the Treasurer, when audited by the President, who shall also have power to approve and audit like expenses and disbursements of committees and the auditors.

There shall be an Assistant Secretary resident in the District of Columbia, who shall be appointed by the Board of Directors. He shall be in attendance at the headquarters of the Institute in Washington, and shall perform such services and receive such salary as the Board may determine.

SECTION 5. *Auditors.*

In addition to the above officers of the Institute, there shall be elected by ballot of the delegates at the Annual Convention of 1898, two auditors, not directors, one for a term of one year, the other for a term of two years. At each succeeding Annual Convention, one auditor shall be elected for a term of two years, beginning January 1 and expiring December 31. The auditors shall at all times have access to the books containing the records and accounts of the Institute. These records and accounts they shall audit at least once a year, and when so instructed by the Board of Directors or the President. They shall further consider the legality of expenditures made, and report to the Board of Directors and to the Convention annually upon these and all other matters properly affecting the financial inter-

Proposed Amendments

ARTICLE IX

Officers

SECTION 4. *Secretary.*

The Secretary shall be elected at the Annual Convention to serve for one year.

The Secretary shall approve and sign the records of the Annual Convention of the Institute, of the meetings of the Board of Directors, and of the Executive Committee. The Secretary shall conduct the correspondence of the Institute. He may delegate such portions of it as he sees fit to the Executive Officer.

The Secretary shall be the keeper of the Seal of the Institute.

The Secretary shall prepare on behalf of the Board of Directors an annual report which he shall submit to the Board for consideration and approval at its meeting preceding the Annual Convention.

The records and correspondence of the Secretary shall at all reasonable times be open to the inspection of the Institute.

SECTION 5. *Treasurer.*

(Replacing present 5, which will be Section 6.)

The Treasurer shall be elected at the Annual Convention to serve for one year.

The Treasurer shall act as custodian of the funds of the Institute. He shall furnish a bond for the faithful performance of his duties in such sum as the Board may require; such bond to be procured from an incorporated guarantee company, at the expense of the Institute.

The Treasurer shall receive, and by order of the Board of Directors disburse the funds of the Institute, placing in the hands of the Executive Officer a sum not to exceed the amount of the bond of that officer. He shall reimburse the Executive Officer from time to time upon the presentation of vouchers audited by the Executive Officer, duly approved as required under Article XIII, and receipted by the payee. The Treasurer shall make no other disbursements except upon special action of the Board.

The Treasurer shall be *ex-officio* a member of the Committee on Finance.

The Treasurer shall report at the Annual Convention and, when required, at any meeting of the Board of Directors.

SECTION 6. *Auditors.*

(Section 5 to be Section 6.)

Change last sentence to read:

Expense for expert assistance will be paid for by the Institute, but only when specifically authorized by the Board and the amount stated in such authorization.

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ests of the Institute. They shall have power under this by-law to incur expense for expert assistance when such assistance is essential to the right and full performance of their duties as herein defined.

ARTICLE XIII

AMENDMENTS OF BY-LAWS

These by-laws may be amended at any meeting of the Institute by a two-thirds vote of the delegates present and voting, provided notice of any proposed amendment shall have been sent to each member at least thirty days before the amendment is to be voted upon.

ARTICLE XIII

(Present Article XIII to be Article XIV)

EXECUTIVE OFFICER

There shall be an Executive Officer, not necessarily a member of the Institute, who shall be appointed by the Board on such terms as the Board may determine, and he shall be directly responsible to the Board or, when the Board is not in session, to the President. He shall have his offices in the headquarters of the Institute at Washington, and will have charge of these offices.

The Executive Officer shall conduct such correspondence as may be delegated to him by the Secretary. He shall act as Recording Secretary at the Annual Convention, and at all meetings of the Board of Directors and of the Executive Committee, and also when directed by the Board or the President at meetings of standing or special committees. The records of the Annual Convention, and of the meetings of the Board and of the Executive Committee shall be subject to revision by, and shall be signed by the Secretary.

The Executive Officer shall, under the supervision of the Treasurer, have charge of the books of account of the Institute. He shall be under such bond as may be fixed by the Board. He shall never be given funds of the Institute in excess of the amount of his bond. After having once been put in funds to the amount of his bond, further moneys will be given him by the Treasurer upon vouchers audited by him and properly approved and receipted.

All funds received by any person for the Institute shall be delivered to the Executive Officer. He shall immediately enter them in the books of account and deposit such funds to the credit of the Institute in a bank to be designated by the Board of Directors and to be known as the Treasurer's Bank.

The Executive Officer shall make and collect all bills against members or others. He shall have charge of all bills against the Institute and shall keep an account of the same, and shall present them to the proper authorities for approval before payment. He shall pay no bills against the Institute except such as are covered by appropriations of the Board of Directors and have been approved by the proper authorities. All bills against the Institute connected with the Conventions, the Board of Directors or the Executive Committee shall be approved by the President and the Treasurer. All bills against the Institute connected with the work of committees shall be approved by the chairman of each committee and the Treasurer. All other bills shall be approved by the President and the Treasurer.

He shall perform such other duties as the Board may direct. [Continued in column at left

The records and correspondence of the Executive Officer, except in relation to the qualifications of candidates for membership, shall at all reasonable times be open to the inspection of members of the Institute.

CHAPTER ACTIVITIES

HEIGHTS OF BUILDINGS

New York City.

The Advisory Commission to the Heights of Buildings Committee of the Board of Estimate and Apportionment of New York City, at its rooms, 115 Broadway, Manhattan, has had weekly conferences with representatives of various societies and organizations. These meetings were suspended the middle of July, and will be resumed about the first of September. In the meantime the staff of the commission will be at work systematizing the material already obtained and preparing new maps and statistics.

A large number of societies and boards already have special committees working on the subject of height, size, and arrangement of buildings, with the purpose of assisting the Board of Estimate Committee and its Advisory Commission. The public interest shown at the meetings and by the submission of written opinions has been remarkable. Without any exception the organizations that have been communicated with have sent representatives, and in almost every case these representatives have said that, in their opinion, the time had come for the city to impose height limitations on buildings for the benefit of all. The unanimity of this opinion has, perhaps, been the most striking feature of the conferences thus far.

The methods proposed have, however, been various. Few have made an exact study of the subject. Already it has become apparent that the problem for New York is special and unique. This is on account of the peculiar topography and growth of Greater New York. In other words, the problem is largely a local one, although the experiences of other cities may assist in coming to right conclusions.

Ten years ago the suggestion of height limitation raised protests from many quarters. Now the situation appears to be entirely different. High buildings have not been so successful as it was thought they would be. Injury to semi-developed land has resulted in many cases. Owners of buildings, whether great or small; organizations, whether charitable or financial, all appear to consider that the future development of the city requires a more strict control of the height, size, and arrangement of buildings.

The commission is collecting the laws and ordinances of all the large cities of the world on this subject, and is ascertaining the degree of success obtained by various methods of control. No conclusions have been reached nor will any be formulated by the commission until the fall. Public hearings will be held later.—*From a statement given out by the commission.*

GENERAL LEGISLATION

England.

"Every instance in which an architect has been the central figure in expensive litigation—and in recent years such instances have been numerous—has tended to confirm the feeling that where the architect has the moral support of the entire profession he ought also to have the material support, especially when, as frequently happens, he is fighting single-handed not only his own battle, but one in which, in a manner, his professional brethren stand or fall with him. At length the full enormity of looking on, not unsympathetically, perhaps, but quite helplessly, while some ill-starred architect was being well-nigh ruined for asserting a right or maintaining a principle, has dawned upon the R.I.B.A., and the ineptitude is in a fair way to be remedied. A resolution was proposed at a meeting of the Royal Institute that the 'Board of Professional Defence be instructed forthwith to prepare a detailed

scheme for the creation of a fund for mutual aid and advice (legal) for members of the Institute as necessity may arise.'"—*From The Architects' and Builders' Journal.*

[EDITORIAL NOTE: In proposing the above resolution it was stated that such a fund "would give the Institute a hold over the profession which it did not now possess. Men who might not be attracted by the feeling that the Institute could give them anything in the way of professional status, or who cared little for those other objects connected with the advancement of civil architecture on which they set value, might be attracted to the Institute by those closer motives of self-preservation and self-interest, which, after all, must be in the mind of every practising architect." At first glance this would appear to be rather a weak argument for the establishment of such a fund; but, after a lengthy discussion, during which it was stated that "the most deplorable thing about the

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whole business was that whenever a cruel case against one of their brethren was in the courts, some member of the Institute would always be found ready to give evidence against him," the resolution was unanimously carried.]

Illinois Chapter.

The Committee on Liability Law, appointed to consider the architect's liability under the Illinois statutes, and the best method of protecting himself, and also the owner's liability and the architect's duty in regard thereto, has coöperated with a corresponding committee of the Chicago Architects' Business Association, and all committee meetings have been held jointly.

It was deemed advisable to submit the legal questions involved to a competent legal authority. A memorandum was drawn up, outlining the questions which had arisen, suggesting several possible means of meeting the obligations growing out of the statutes and asking for a legal opinion. This memorandum was submitted to a lawyer.

The queries concerned three distinct statutes: First, that approved June 3, 1907, "providing for the protection and safety of persons in and about the construction, repairing, alteration, or removal of buildings." Second, that approved June 4, 1909, "providing for the health, safety, and comfort of employees." Third, the so-called Liability Law, approved June 10, 1911.

First: With regard to the Act of 1907, Section 8 makes it the duty of the architect to provide in his specifications and drawings for all the permanent structural features or requirements specified in the act, and subjecting the architect to a fine for failure so to provide. This is an obligation which cannot and should not be avoided, and is merely a demand that when the architect assumes to do engineering work he shall do it properly. Section 9 provides further that, in case of wilful violations of the act, or, wilful failure to comply with any of its provisions, right of action shall accrue to injured parties, their widows, heirs, etc. The lawyer holds that these are the only provisions of the Act of 1907 that create any duty, obligation, or liability so far as the architects are concerned.

Subsequently to this opinion having been rendered by him, it was reported to the committee that a certain architect has paid \$2,800.00 in settlement of a claim of a mechanic who was injured by falling down an unprotected hoistway. So far as your committee was able to ascertain the basis on which this payment was approved by the attorney for the architect in question, it seems to have rested on an interpretation of Article 5 of the "Uniform Contract," or some similar article in the contract entered into between the owner and the

contractor for the building in question. The architect, or his superintendent, noted the absence of the enclosures or barriers called for by Section 7 of the law of June, 1907, and gave an order to the contractor to supply the barrier. Before the barrier was put in place, however, an employee fell down this hoistway. Suit was threatened by the injured party against the architect of the building.

The attorney for the architect noted the provision of the contract that, in the event of the failure or neglect of the contractor to do his work according to contract, the owner, at the instance of the architect, had the right to serve a three days' notice on the contractor, and at the expiration of the three days to have the work in question done or corrected, at the expense of the contractor. The attorney argued from this that it was the province of the architect, having noted the contractor's failure to comply with the law, to follow up his order and see that the three days' notice was sent and the work done; that the failure of the architect so to follow up the matter made it not impossible that the architect would himself be held responsible if the case went into court. On this theory the architect's attorney recommended a compromise settlement. Apparently then, the wording of the contract in this instance has placed on the owner and architect operating under the contract an obligation which did not primarily rest on the owner and architect under the statute of 1907; and the presumed obligation in question arises not out of the statute alone, but as a result of the combination of the particular wording of the contract and the statute.

The remedy for this situation seems to be in the form of contract used. The Uniform Contract is imperfect in that it covers only part of the field of what may be called the general duties of owner and contractor. It makes no reference to laws and ordinances covering the work, and assumes that matters of this sort will be provided for in the so-called general conditions of the specifications. The documents recommended by the A.I.A. (Article 53) and the Illinois building contract documents (Article 51) expressly provide that the contractor shall "comply with all laws, ordinances, rules, and regulations relating to the work and to the preservation of the public health and safety."

Our lawyer suggests that the contract documents should provide, in order to cover a case of this sort, that the contractor should faithfully comply with all provisions and requirements of the statutes of the state and ordinances of the city of Chicago in relation to the work covered by his contract, and that, in the event of his failure to do so in any respect, the architect shall have authority promptly to take such steps and cause such work to be done

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as may be necessary to comply with the requirements of such statutes and ordinances, and to deduct the cost thereof from the amount due the contractor under his contract. Such a requirement and procedure in accordance therewith would obviate the three days' delay, during which a dozen men might fall down a hatchway, and would give the architect authority, without serving notice, to supply the deficiency at the contractor's expense.

The committee is unanimously of the opinion that the contract should not contain such a provision, and that the architect should not contemplate taking any such obligation upon himself. Inasmuch as the presence of such a provision might be held to make it the duty of the architect to give express and continuous oversight to matters of this sort, which pertain solely to the method by which the contractor does his work and not to the fulfillment of the contract as regards the character of the work, which latter is primarily the function of the architect as superintendent. The committee, —assuming that the contract documents should and do call upon the contractor to obey the state laws and municipal ordinances and regulations—believes that it would be wiser to insert in the contract documents a further provision to the effect that it is not the duty of the owner nor of the architect, as superintendent, to see that the contractor obeys such state laws and such municipal ordinances and regulations with regard to the processes followed in the execution of the contract; that the contractor shall be solely responsible for any damages arising from his neglect to follow the procedure and injunctions with regard to the safety of persons or property enjoined by such statutes, ordinances, or regulations; and that the fact that the architect in any instance may call attention to the negligence of the contractor in regard to such matters shall not be held to mean that the architect has assumed responsibility for the correction of such negligence of the contractor, and with the result of relieving the

contractor of such responsibility or of sharing such responsibility.

Second: The lawyer finds no requirement in the statute of June 4, 1909, affecting the architect, except the requirement as to his responsibility for the character and adequacy of his own drawings and specifications.

Third: As to the Act of June 10, 1911, the lawyer holds that it is possible that an architect might be held to be an employer in the construction of a building, and therefore subject to the provisions of the law, so far as concerns his own superintendents and other of his employees whom he may send to a building for any purpose. The committee is of the opinion that the architect will be wise, in view of this opinion, to take out and carry, by the year, liability insurance suited to the requirements of the Act of 1911.

As to the further question of the architect's duty toward the owner in connection with the Act of 1911, the committee is of the opinion that the architect's specifications for all contracts of any magnitude should require of contractor that he carry liability insurance suited to the Act of 1911; that the architect should call attention of the owner to the fact that the specifications make this requirement, but should state that the architect does not and will not undertake to check up and to ascertain whether the contractor has or has not policies suitable in character and in amount in force; and that if the owner desires that this checking up be done he will have to do it through some other source; and that it be further suggested to the owner that it would probably be wise for him, during process of building operations, to take out and maintain in force what is called an owner's contingent liability policy to protect himself in the event of a contractor having failed to furnish the protection specified, leaving it to the owner to decide for himself whether he will or will not follow the architect's advice.

CONTRACTS AND SPECIFICATIONS

Electrical.

"At the thirteenth annual convention of the National Electrical Contractors' Association, held in Chattanooga from July 16 to 19, it was proposed that every member of the association should undertake to carry out interior wiring contracts in strict conformity to the rules in force, the association to stand back of the guarantee by agreeing to indemnify the employer of any of its members against bad workmanship or materials, and that any member failing to remedy defective work after being notified

by the association to do so should be dropped from the organization.

"The scheme suggested called forth a very general discussion, and it was felt that its adoption would redound to the credit of the association as a whole, and give it and its members a better standing with the central stations and with the communities in which the contractors were engaged in business. On motion, the suggestion was referred to the executive committee of the association, with instructions to investigate the proposition in all its details and to report its

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findings at a subsequent meeting."—*From The Electrical World.*

Segregated Contracts.

"At the convention above referred to the contractors expressed themselves freely on the policy followed by architects of making a general contract to cover all work, so that the successful general contractor in sub-contracting the electrical work used one contractor against another to the detriment of the entire trade. It was the sense of the meeting that the National Electrical Contractors' Association suggest to the American Institute of Architects the segregation of contracts so that this practice of using one contractor against the other might be stopped.

"Attention was also called to a law recently passed by the Pennsylvania legislature enacting that in the preparation of specifications for the erection, construction, and alteration of any public building, when the entire cost of such work should exceed \$1,000, it shall be the duty of the erecting engineer or other person preparing such specifications to prepare separate specifications for the plumbing, heating, ventilating, and electrical work, and it shall be the duty of the person or persons authorized to enter contracts for the erection, construction, or alteration of such public buildings to receive separate bids upon each of the said branches of work, and to award the contract for the same to the lowest responsible bidder for each of said branches."—*From The Electrical World.*

REGISTRATION OR LICENSING OF ARCHITECTS

Washington Chapter.

The bill to provide for the licensing of architects and regulating the practice of architecture as a profession has been prepared by the Washington Chapter and submitted to the Commissioners of the District of Columbia, in which district the bill is designed to apply. The bill has been submitted by the commissioners to the corporation counsel, who has made a number of suggestions and amendments in which the Chapter has concurred. It is believed that the bill will now be presented to Congress at its December session.

Illinois Chapter.

Voted: That it be referred to the Executive Committee to decide whether or not the Illinois Chapter should join with the Architects' Business Association in employing investigators and attorneys to prosecute violations of the architects' license law in view of the absence of appropriations.

South Africa.

"At the annual general meeting of the Cape Institute of Architects, held on the 24th of April, the outgoing president, Mr. Arthur H. Reid (F.), who for the last thirty years has been actively identified with the movement for the registration of architects, in delivering his valedictory address reiterated some of the leading points for registration, and gave some hints for the guidance of the new president and council in piloting through Parliament the architects' registration bill which they have in prospect. It was evident from the reports of the select committee's findings that they would in all probability view with disfavor: (1) the control of a registration roll of architects by

any body composed exclusively of architects; (2) the compulsory enrollment of registered architects as members of any professional institution; (3) The absence of appeal from the decision of the council of any registered governing body. Their draft registration bill would follow the lines adopted by the medical act of the Transvaal, which governed the allied professions of dentistry, chemistry, and nursing, in the same manner as in their bill they sought the control of quantity surveyors. There was no wish or proposal to interfere with the rights or privileges of persons at present practising as architects within the Union of South Africa, even if they were not qualified to the extent that was desirable in the public interest, but the control of that class of practitioner was absolutely necessary.

"Sir Frederic De Waal, Administrator of the province of the Cape of Good Hope, said he believed the profession would be wise if they did not seek power that they should not have; but if they would ask Parliament for power to deal with their own affairs, without seeking to deal with people not belonging to their Institute, he believed Parliament would grant them that without any difficulties. He believed that, having regard to the fate of the accountants, architects would be wise in being moderate in their request, by demanding only the power to provide proper professional status, to see that the people were not over-charged or under-charged, and to see that things were done properly in their professional household. They would be wise to remember that there were such things as vested interests, and that Parliament would never allow them to prevent anyone joining their profession who has passed the necessary examinations, and would never sanction any man being penalized who was already practising as an architect. What

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Parliament would be prepared to do was, whilst protecting those people who are at present practising and are not members of the Institute, to give the Institute the power to prevent the ranks of those people becoming enlarged, and would see that only proper people entered the ranks of the profession."—*From the Journal of the Royal Institute of British Architects.*

England.

"Much though one is bound to admire the pluck and persistency with which the Society of Architects continues to fight for registration, the chastening thought will intrude itself that these fine qualities are largely wasted in any effort of the society to carry a bill through Parliament. Yet the society has again drafted a bill, and is vigorously circularizing 'those whose assistance is essential for passing it.' Such energy and resolution deserve a better reward than they are at all likely to reap. For Parliament, being fully cognizant of the existence of an older and more representative body, is but little likely to entertain the proposals of a society, whose claims to attention must inevitably suffer in the comparison. That is the main reason for regarding the fate of the bill as a foregone conclusion. On the other hand, it must be conceded that any sincere and courageous attempt, however hopeless as to the direct issue, is sure of its moral effect. Perseverance with the bill not only puts beyond question the comparatively negligible fact that the society, having the courage of its convictions, is prepared to back them with perhaps rather desperate energy, but it likewise demonstrates the vitality of the principle advocated. But to these advantages there is a serious set-off. While there can be no harm in familiarizing the public with the idea of registration, and incidentally winning converts to it, there is some reason for fearing that to familiarize Parliament with it will produce an adverse effect. The House is apt to become very impatient of importunity, and to get into the mere habit of rejecting automatically the bill that they have come to regard as a hardy perennial. It is, therefore, unwise to trouble Parliament any further until a bill representing the solidarity rather than emphasizing the division of the architectural organizations can be presented. It is clear, moreover, that these observations do not apply exclusively to the Society of Architects. In order to have any chance of success, a registration bill requires the utmost united support of the full effective force of the architectural profession."—*From the Architects' and Builders' Journal.*

"A special article in the *Globe* of July 5, entitled 'An Urgent Problem,' deals with the question of the Registration of Architects in a sympathetic spirit.

Under the subhead of 'A Sentimental Objection' we are told that a great many object to registration on the ground that architecture is more akin to the work of the literary author or painter than to that of the doctor or lawyer, and therefore, 'Why,' they ask, 'should there be registration of architects?' To argue thus is to ignore the special circumstances of the case. 'Bad architecture cannot be put on the fire and destroyed as a bad canvas or a bad book. Once a building is up the public must endure to look at it for years to come. Extra precaution, therefore, to prevent bad architecture would be fully justified, and surely it is possible to frame a qualifying examination which, without being narrowly academic, will insure that those who have passed it will have some knowledge of their craft and of the essential principles of design.' This sentence brings home to us the essential difference—we might almost say conflict—which centers around the question. The opinion of many is that architecture as an art cannot be taught, and that no system of examination will enable us to test a man's power of design—the *sine qua non* of an architect's wants. On the other hand, it is abundantly clear that the institution of a measure of registration would be tantamount to the creation of a ring fence, those inside of which would have the monopoly of what work there is to be done. This is, we may say, the trade-union or business aspect of registration as it appeals to many. We ourselves hold what may be described as a middle position, for while we do not believe any course of training can produce genius, we do not feel that it can destroy genius, nor do we feel that knowledge of architectural matters can fetter a designer's power. But with regard to the second or business aspect of the question, we feel that the amount of effective legislative protection which architects may obtain from any measure of registration may, through the opposition of powerful interests opposed to it, be small; on the other hand it may well be wise to make a beginning."—*From The Builder.*

[It is because of the widespread interest now being taken in this particular phase of the profession that the *Journal* is led to print rather extensive excerpts from articles taken from journals which cover a large part of the world.

Perhaps it is in order to explain that the printing of such articles does not indicate that the *Journal* advocates any particular policy in a matter of this kind. The material is printed in order that it may become easy of access whenever the question becomes active in any particular Chapter.

The *Journal of the Society of Architects (England)*, for August, is largely given over to a discussion of registration.]

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VENTILATION

Use of Ozone.

At the semi-annual meeting of the American Society of Heating and Ventilating Engineers, held at Buffalo, July 17 to 19, "Mr. Frederick Bass, of Minneapolis, reported experiments in schoolroom ventilation with reduced air-supply through individual ducts. In these tests made at Minneapolis, ozone was introduced in the proportion of one part to 1,000,000 parts of air. It was found possible to 'renew' the air in a fully occupied schoolroom for a period of three hours without admitting outside air, all the time keeping the air within sweet and comfortable, and the occupants at full normal efficiency. Continuation of these conditions five hours a day for three weeks had no perceptible effect on the children who were under the inspection

of expert physiological and psychological observers. 'Apparently the ozone was an important factor in keeping the air of the room in a comfortable condition,' commented the author, for once during the test the small fan supplying the ozone was put out of commission temporarily and the effect was noticed by the teacher within twenty minutes. The results obtained show conclusively that in rooms and halls only occasionally used the revolving and renewing of the air by proper treatment are as desirable as the introduction of outside air. Persons may occupy such rooms ventilated by renewed air for long periods of time without suffering or exhibiting any effect, either consciously or unconsciously. Air leakage will supply more than enough oxygen."—*From The Electrical World.*

STANDARDIZATION

Wire and Cable Conduits.

"Another movement toward standardization comprises a set of six charts of standard sizes of conduit for the installation of wires and cables adopted by the National Electrical Contractors' Association, and explained in detail during the meeting. The disposition in the past has been to use conduits of too small interior diameter, and in the preparation of the charts care has been taken to recommend conduits of sufficient size to cover all work, bearing in mind at the same time that economy in installation should be considered and extravagant sizes in conduits discouraged. The charts adopted were prepared after careful study of the actual conditions encountered in making installations and show the conduit and conductors full size so as to give a visual representation of the

actual condition, in addition to showing the size of conduit needed for each combination of wires. The charts gave the actual diameter of the conduit and the current-carrying capacity of the wire used in accordance with the changes made in the National Electrical Code. The complete set comprises six charts, which show the proper size of conduit for one, two, three, four, and convertible three-wire systems, combinations of duplex wires in sizes of Nos. 10, 12, and 14; single-wire combinations of No. 14 wires up to No. 90 wires; combinations of No. 16 and No. 18 fixture wires up to 150 wires, and combination of telephone wires up to 50 pairs. The charts are substantially framed, hinged together, and provided with a backing for convenient hanging, two charts being mounted on each sheet so that there are only three frames in the set."—*From The Electrical World.*

EDUCATIONAL WORK

France.

"In an elaborate criticism of the Beaux-Arts budget in the French Parliament, M. Couyba demands that the decorative arts shall receive equal state encouragement with the others. Incidentally, he falls foul of the Ecole des Beaux-Arts, where he complains there is too much of what in our own country would be called pot-hunting. Masters and pupils alike concentrate their energies on the one vainglorious aim of winning medals. There are, he says, too many competitions and too many prizes; and some important tendencies of French art are

ignored in the schools. He is particularly severe on the Prix de Rome, the course leading up to it being, he declares, exclusively theoretical, and quite out of touch with modern requirements. With regard both to the Ecole des Beaux-Arts and to the Villa Médicis, M. Couyba demands for the students greater liberty of thought and production, and from the professors greater eclecticism. As to the decorative arts, there exists, he acknowledges, a Conseil Supérieur that is supposed to foster them, but does not. Its members do not include a single artisan, but that matters the less since the majority of the members are never convoked. There exists also a

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School of Decorative Arts, in which, according to M. Couyba, there is a hybrid system of education, which converts into indifferent artists those who might otherwise have become excellent craftsmen; a kind of achievement in which our own polytechnics need fear no rivalry, only these rather seem to specialize on turning respectable carpenters into execrable architects."—*From The Architects' and Builders' Journal.*

Atlanta Chapter.

Francis P. Smith, Professor of Architecture at the Georgia School of Technology, was appointed Chairman of the Committee on Education. Mr. Smith will communicate with the Professors of Architecture at Auburn, Tulane, Texas, and other places, with a view to ascertaining whether they will coöperate in a plan for awarding medals or architectural books to meritorious students in southern architectural schools.

Voted to urge the library to supplement its list of architectural books, and to ask that all such books be placed on the circulating list.

University of Michigan.

At the last meeting of the Board of Regents of the University of Michigan, an important step was taken toward placing the Department of Architecture on a better footing. When that department was organized seven years ago, it was made a sub-department of the Department of Engineering for convenience of administration. The action just taken by the Board of Regents makes the Department of Architecture coördinate with the Department of Engineering. While henceforth there will continue to be one dean for the new organization, known as the Departments of Engineering and Architecture, the latter department will admit its students and have complete control of its courses of study as in the case of other major departments or colleges of the university. The recognition thus granted the Department of Architecture will be of great advantage in many respects, and will help create an even better spirit than formerly, while the Board of Regents believes that this step accords directly with the opinion of leading architects.

QUANTITY SURVEYING

England.

In view of the article in the August issue of the Journal, and of the possible impending movement toward a quantity survey in this country, the following article is of interest as showing one of the difficulties with which the ancient and well-established "Quantity Surveyor" in England is now suffering.

"We print a letter from a Leicester quantity surveyor, protesting against the growing practice of many public bodies in asking for tenders for the preparation of quantities. We are entirely in sympathy with this protest, for the laborer is worthy in this and other cases of his hire, and quantity surveying is now established as a profession, which fills

an honorable and useful rôle in connection with building operations. There is no more reason why quantity surveyors should be put in the false position of having to undercut each other to obtain work than that architects, lawyers, and doctors should do so. The remuneration which is considered adequate and fair among quantity surveyors of good repute and position should be the remuneration offered by public bodies when they need the services of professional men. We are sure in this, as in other subjects connected with their difficult and complicated calling, we are right in saying that quantity surveyors will have the hearty and thoroughgoing support of the architectural profession, whose task they help to simplify and who well understand their position."—*From The Builder.*

TOWN AND CITY PLANNING

New York City.

In connection with the exhibition of the data and material gathered by the Heights of Building Committee of the Board of Estimate and Apportionment, it is also proposed to hold a city-planning exhibition, which shall include both American and European work. The final date for this exhibition has not been announced, but it is expected to be about the first of December.

The Bennett Plan for Detroit River.

Some time before the death of Daniel H. Burnham, the Detroit City Plan and Improvement Commission, acting on his advice, entrusted to Edward H. Bennett the task of making a plan for that city. This plan is now under way. Naturally much of Mr. Bennett's thought was given to the treatment of the Detroit River, the great strait twenty miles in length and about three quarters of a mile in

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width, joining Lakes Saint Clair and Erie. The first-named lake, about twenty miles in diameter, not only is traversed by the commerce of the lakes, but also furnishes the course for yacht and motor-boat races; its western shores are occupied by the large and well-kept estates of Detroit's suburban population. At its head the River Saint Clair enters, through many channels, between which are vast areas of rushes and wild rice, the resting-place of the wild duck, while rising out of the water are hundreds of hotels, clubhouses, and private residences which go to make up "Little Venice."

Detroit River is naturally picturesque. It is strewn with islands large and small. At its source, Isle a la Pêche, once the home of the Indian Pontiac, and now a prospective park for the use of the patrons of the ferry company, scarcely rises above the surface of the lake. Then Belle Isle, comparable only with Inodoten Insel at Copenhagen and Margarethen Island at Budapest, parts the waters of the river, forming on the American side a great basin for pleasure boating, while through the Canadian channel passes a constant procession of freight and passenger steamers. The island itself, some 700 acres in extent, was laid out as a park by the elder Olmsted in the 80's; it is traversed by numerous canals for canoeing; the upper portion is maintained as virgin forest, while the lower end is laid out in parks and playgrounds. At the foot of the island Detroit planned to build a peristyle designed by Stanford White and his associates, but the scheme was more ambitious than the city could accomplish twenty years ago. The design then prepared is very similar to the one now being carried out at Put-in-Bay, to commemorate the one hundredth anniversary of Perry's victory in the War of 1812. The plan now is to add some seventy-five acres to the park by filling the shallow waters at its lower end, and there constructing a great basin adorned with fountains, for which work a bequest of about \$500,000 will be available.

Just before the river enters Lake Erie it is again

divided by islands, one of the largest of which has been highly developed for pleasure-grounds, by the same steamboat company that is preparing the upper island, and thither are carried every pleasant summer day, thousands of persons, mainly women and children. Moreover, the general government has recently completed in the river a ship channel cut through solid rock for a distance of several miles, and the banks are susceptible of park-like treatment.

With such elements for the composition, it is small wonder that, after studying the situation, Mr. Bennett conceived the idea of treating Lake Saint Clair and the Detroit River as a continuous park, through which the enormous traffic of the Great Lakes shall pass, and the entire extent of which shall afford a play-place for the people of the cities and towns along its shores and banks.

The plan contemplates a boulevard along the lake front, with outer islands and lagoons similar to those now in course of construction at Chicago; an elevated driveway along Detroit's water-front, similar to that existing at Budapest and to the one planned as the connection between Potomac and Rock Creek Parks in Washington; a park treatment for all of the islands in the river, and especially for Grosse Isle, which is now largely occupied by country places; and a river-front boulevard along the Canadian banks, with considerable park area flanking the mouth of the river on each shore.

The plan is certainly comprehensive. To carry it out will require the coöperation of several cities (including the newly projected Canadian city, which the Steel Trust is about to build opposite the lower end of Detroit) and a considerable number of towns. Indifference, local jealousies, and a rampant commercial spirit must be overcome. On the other hand, the conception is so fine in itself, is so obviously the plan which should be carried out, and is so thoroughly in accord with the coöperative tendencies of the times that, sooner or later, the people are sure to accomplish it.

CHARLES MOORE

FELLOWSHIPS AND SCHOLARSHIPS

Atlanta Chapter.

Voted to submit the names of John Robert Dillon and Edward Emmett Dougherty for advancement to Fellowship.

MEMBERSHIP

Atlanta Chapter.

Voted, at a special meeting held for the purpose, that Article I, Section I, of the Constitution be amended to read as follows: "The name of this Society shall be the Georgia Chapter of the American Institute of Architects."

Voted, that the President appoint a committee to revise the list of architects and draughtsmen to whom it is proposed to extend an invitation to join the Chapter.

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MEDALS AND HONORS

Illinois Chapter.

At the annual meeting the Chapter Gold Medal was awarded to the firm of Perkins, Fellows & Hamilton for the "Lion House," at Lincoln Park, Chicago.

EXHIBITIONS, MEETINGS, AND REUNIONS

Illinois Chapter.

The attendance of members at Chapter meetings during the year ending June last was as follows:

June 12, 1912.....	29	members
October 8, 1912.....	24	"
November 12, 1912.....	33	"
December 17, 1912.....	29	"
January 14, 1913.....	31	"
February 11, 1913.....	21	"
March 11, 1913.....	25	"
April 8, 1913.....	34	"
May 6, 1913.....	31	"
Average.....	28.5	"

The average attendance for the preceding year was 28.3.

Last fall a few of the members got together on several Saturday afternoons and visited a number of buildings, the recent work of some member of the party. These visits of inspection, or of apprecia-

tion or criticism, led to a better acquaintance and understanding, and this spirit of fellowship has also been greatly augmented during the year by the informal lunches held at one of the restaurants every two weeks, affording, as it does, an opportunity of meeting with many members who cannot attend the regular evening meetings. It is the recommendation of the Executive Committee that these luncheons be authorized by the Chapter, and also the expense of sending out notices, which has so far been borne by one or two individual members.

The report of the annual meeting shows that the Chapter meetings have been of live interest during the year. From the list of committees appointed it is evident that the Chapter has taken active part in many phases of professional matters, and ends the year in a vigorous state of health, with a larger membership, a satisfactory condition of the treasury, and an awakened interest in many lines of work.



GATES, TOWER OF ST. MARK'S, VENICE.

BOOK REVIEWS

Perspective. An Elementary Text-Book by Ben. J. Lubschez, A.I.A.

This is a book to welcome rather than to criticise in a review. Both typography and format are capital, and though the lucidity of the written work almost does away with the necessity for illustrations, the author's explanatory diagrams are as good as his text.

In these days of "elevations rendered in wash with shades accurately cast at an angle of 45 degrees," one human figure (generally, be it confessed, wretchedly drawn) to give scale, and no other accessories whatsoever, a book that describes, clearly and concisely, how to lay out perspectives may seem useless to those who trust to such elevations to make clear to clients and committees as well as to themselves the character of their design; but to those of us who distrust the ability of the layman to visualize in three dimensions any drawings in but two, Mr. Lubschez's little treatise must be cordially welcome.

As the author quite frankly states at the beginning of his preface: "This book is intended principally for the struggling student who is endeavoring to better himself by home study and who can get but little assistance, if any, either personal or from books, the latter usually being too difficult for him to read. It is intended to give him a beginning so that he may be able to solve the ordinary problems of everyday practice, and to qualify him for the reading and study of the more profound books on the subject." This function it fulfils quite perfectly, and nowhere within its cover does the author permit himself to be drawn away from the subject in hand,—the besetting sin of other books on the same subject.

The general plan of the book, whereby practically the very first step taken is to have the author and reader collaborate in the laying out in perspective of a simple form and to follow this with another of the same form from another point, could not be improved upon.

The method of explanation is precisely what is needed by the beginner and to those of us who have made perspectives for many years, the infinite patience and good nature with which, in the early portion of the book, the author describes the veriest commonplaces of perspective is quite marvelous.

Many of the points brought out will be novel to the hardened perspective maker and to one such, at least, some of them have appealed as short cuts to be hereafter adopted.

There are frequent little marvels of elucidation

as, for instance, this from page 36: "The vanishing point of any line may be found by looking along that line; this is obvious, for if we look along a line its image is a point—its vanishing point;" and this on page 53: "The perspective center of any rectangle may be found by drawing the diagonals of its perspective. This is quite obvious. Two straight lines can intersect in but one point; the diagonals of a rectangle intersect in its center, therefore the intersection of the perspectives of the diagonals is the perspective of the center;" while on page 62 is described a simple method of getting both vanishing points on a board of a given size that must come as a godsend to those hitherto unfamiliar with its workings.

The vexed question of distortion is given short shrift by Mr. Lubschez, for one paragraph suffices to make it no longer a vexed question. This particular paragraph is worthy of quotation in full here:

"Among draughtsmen much is usually said of distortion, and a world of sins in perspective this word is made to cover. Within the legitimate meaning of the word there is no such thing as distortion in a correctly drawn perspective. If a perspective is accurately made, it is an accurate projection or image of an object as seen from one point—the point of station. If the eye, in viewing the picture, is placed at this point, the drawing appears correct and no distortion is apparent. Here lies the whole trouble: Usually the picture is viewed from a point very much at variance with its point of station, and the drawing appears distorted, especially if it has been made under extreme conditions of vanishing points or point of station—when these have been inordinately close together, for instance. Here is another hint for the location of the point of station. It should be so located that the point from which the picture is to be viewed will not be very much at variance with it. This is, of course, very important in the hanging or placing of pictures. Place them so that they may be viewed as nearly as possible from their point of station. In looking at or sketching from nature, we are accustomed to view an object from several—sometimes many—viewpoints. We are constantly shifting our eyes, our point of station; but when we make a perspective, we record the image as seen but from one of these points, and when looking at this image, if the eye is not in the same relative position as the point of station for the image, we necessarily see things awry. So-called distortion is one of the shortcomings rather than the sins of perspective."

The last chapter is given over to variations in method from the one strongly advocated by the

BOOK REVIEWS

author, that of the "perspective plan," the very first variation described being that of the "direct projection."

Despite the author's statement that the "perspective plan" is "the more scientific, the more compact and clean-cut method of the two, and is much preferred by up-to-date draughtsmen," the reviewer is perhaps out of date enough to fancy this variation is still the method most in use in architect's offices, since it requires, as indeed the author confesses, the mere pinning down on the drawing-board of a plan already made. As most perspective drawings need to be produced quickly and are prepared to accompany more or less roughly presented "preliminary sketches" at small scale, this advantage should not be minimized.

But any fault-finding with a book of this sort which, as is admitted even on the cover, is merely an "elementary text-book" is in the nature of hyper-criticism, for it certainly presents with perfect conciseness and clarity the very matters the beginner most needs to know, and is altogether of such sturdy worth that it is certain to receive a welcome everywhere.—BERTRAM GROSVENOR GOODHUE, F.A.I.A.

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- Tektonische und Stratigraphische Beobachtungen am Sudwestrande des Limburgischen Kohlenreviers. W. C. Klein.
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PORTA PALATINA, TORINO

NEWS NOTES

On the 10th of June last there was presented to the Illinois Chapter a portrait, by Allen E. Philbrick, of Peter B. Wight, who was admitted to Fellowship in the Institute in 1866. Mr. Wight was Secretary of the Institute in 1869-70-71. He was one of the organizers of the New York Chapter, from which he resigned on going to Chicago. He was elected a member of the Chicago Chapter in 1872. Mr. Wight has been a well-known contributor to the fine arts and architecture, and has had an architectural career of exceeding interest. There are only four other members in the Institute whose terms of membership are longer than Mr. Wight's. On presentation of the portrait the following ode was written and delivered by William W. Clay:

Certainly in name, if not in the habiliments of long ago,
This home of dwellers in the cliffs
Is a happy choice for such a meeting as we have tonight:
Where old and young are come together.

I did say "old and young," but I apologize;
For who'll admit the thing called Age?
Not any one of us who merely look it.
At least we'll not admit tonight.

If we only count the eons that have passed,
We might confess to Age;
But if we dream of the eternities to come,
We all are young!

And really!
Not so very far apart are kids and graybeards,
Or those who file along in life between:
Add to the ages that are past the futures yet to come.
And then compare that total with those tiny spans
Which we call Youth and Middle Age, and Age itself.
Each will shrink so infinitely small
That even Brother Winslow's sliding scale
Cannot compute the difference.

Thus for tonight we'll not admit of Age.

But of experience: That's a different thing.
Of knowledge: That's a different thing.
Of culture, dignity, broad sympathy,
And deep devotion to a cause, and that Our Cause:
All these are different things.
Things to be cherished; things to be remembered;
Things to be recognized.

I might write heroic lines forevermore;
Might read historic pages and biography;
Describe minutely every detail of appearance—
Yet there would be something lacking,
Something in it all, unsatisfying,
Something else—that nothing but portraiture can tell.

The Portraiture—The Portrait is the Thing.

There's where the brush defeats the pen
And I am conquered.

But, Mr. President, before I make retreat,
Permit me to complete the act which you have com-
plimented me to do.
For this is a befitting time;
A most befitting place;
A most befitting deed for time and place and company.

I present you—through the good grace of those who
have commissioned me,
In trust for all of us,
A tribute to our Fellow Member
And his Portrait for our Hall of Fame.

An English Appreciation of the New York County Courthouse

"The powerful and arresting design, which has recently won the competition for the New York Courthouse, together with Mr. Hastings' paper at the Institute, bring again very forcibly to our minds the extraordinary achievements of recent American architecture. We cannot blink the fact that not only are such designs as Mr. Guy Lowell's not made in this country, but that it is impossible at the present moment for us to conceive them. We may excuse ourselves by saying quite truly that the opportunities are lacking for work on this scale, that our towns possess no sites or characteristics suitable to monuments of such majestic simplicity; but at bottom we realize, in making such excuses, that we are only accusing ourselves. The deeper question is, whether as a nation we have in our hearts the desire for such things, or, if we admit the desire, whether we have the courage and imagination to conceive them. We talk of Empire, and we are said to possess one-fifth of the inhabitable globe; but what building have we made during the last hundred years which in any way reflects this Imperial position? Is there a single English monument built since we have possessed an Empire at all, which its inhabitants have seized upon as a symbol? What modern building has touched their imagination? To Frenchmen all over the world the Paris Opera House is just such a symbol. It stands worthily for a great deal of what is best and most typical in their civilization. It seems very possible that this Courthouse of Mr. Lowell's will take the same position for Americans. It appears to represent a people who have faith in themselves and their destiny. It is a conception of great power and directness. If the bickerings which even in America unfortunately follow all competitions prevent its erection, it will be a calamity of national significance. No public building of modern times seems to us to epitomize so finely the best characteristic of the age—power, law, and order."—*From The Architects' and Builders' Journal.*

NEWS NOTES

Domestic Architecture and Personality

"Those who think, realize that, after all, the house is identified closely with the owner, so that when one is seen, the world gets a fairly close view of the other, and that the architect has been, as it were, momentarily intrusted with the personality of the owner. Certainly there is personality everywhere; but in the home, which stands in the open, is the man very much in view of the world.

"It has been the privilege of *The House Beautiful* on more than one occasion to point out with some little regret the over-decorated abiding-places of our citizens. Here, today, we are privileged to present an admirable essay without words, which reveals a cultivated mind and a reasonableness in so adjusting a house (the Collier House) to a fine old hillside property as to give, with all the unconscious charm of a timely lesson, an illustration of just how the province of the architect is related to our daily life. It goes without saying that in his tiny principedom, the architect is the 'whole thing;' but at best he is servant to all. Certainly servant to the living more than the dead, and to the sunshine more than to the gloom of ancient proportions, ancient traditions. To him the needs of a living family are more potent than the proportions of a venerable tomb. It is delightful to find this proper assignment of building elements and proportions wherein shelter for the family, pleasingly arranged, has been given prominence over academic ideals."
—From *The House Beautiful*.

Doors and Windows

"To keep the eyes open and the mind ajar to all sweet and gracious influences is to admit the moral sunlight and the spiritual fresh air where most we live.

"Some of us believe that we need castellated architecture and wide velvet acres and abysmal forests round about us, and ample space for the soul to spread her wings, that happiness may know no limitations; and some of us are well aware that there may be room enough and peace enough with love in a cottage. It is not the size of the house, but the amplitude of the spirit, that matters. Happiness upon this earth depends on soul-content, rather than body-comfort.

"Prudent householders may keep the windows of their houses spotless and translucent, letting the windows of the innermost being remain begrimed and cobwebbed, so that they behold nothing in the world fairly and truly and clearly. Why should not the doors of the mind, for the exit or the entrance of ennobling thought, be as hospitably wide-flung as the portals of the dwellings that are made with

hands? Never was there an age that held so firmly to the creed of the open air, and the medicine of the sun, as this era that we live in. But it isn't just the body that needs the tonic, unpolluted atmosphere."
—From the *Philadelphia Public Ledger*.

The Scott Fountain Competition at Detroit

"Prof. Eugene Duquesne, one of the leading architects of France, who is now a member of the architectural faculty in Harvard University, and Prof. John S. Humphreys, of Harvard, spent Saturday in Detroit looking over the location for the Scott Fountain, Professor Duquesne having been engaged by the City Plan and Improvement Commission to arrange the program for the competition for the design of the fountain.

"At a luncheon in their honor, Charles Moore, Chairman of the City Plan Commission, introduced Professor Duquesne, telling of his achievements in architecture, especially his work in restoring the palace and grounds of Versailles for the French government, these grounds containing some of the most beautiful fountains in the world. He said that Professor Duquesne had been influenced to take up the work on the Scott Fountain by Frederick Law Olmsted, a member of the Harvard faculty, whose father laid out Belle Isle, and there is an additional sentimental connection inasmuch as the palace of Versailles was built by Louis XIV about the time the charter for Detroit was granted by that king.

"The City Plan and Improvement Commission has had the cordial and hearty support of the trustees of the Scott will,' said Mr. Moore, 'and if we are not able, working in harmony, to produce for Detroit one of the greatest works of art in the world, we shall have singularly failed.'

"Professor Duquesne spoke in French, Professor Humphreys acting as interpreter.

"I hope to be able to produce a work of art for Detroit that will be worthy of the beautiful spot on which it is to be built,' he said. 'Your beautiful city, your river, and your Belle Isle would be an inspiration to any artist. I cannot indicate at present what shape the competition will take. It is something that requires a great deal of study. I will comply with the wishes and conditions which may be laid down by the City Plan and Improvement Commission, and I am sure that your city will be beautified by a great work of art.'

"Professor Duquesne, Professor Humphreys, Charles Moore, Commissioner Dust, and about twenty-five members of the Michigan Chapter of the American Institute of Architects attended a banquet Saturday evening."—From the *Detroit Free Press*.