

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. I

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Number 10

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# THE AMERICAN INSTITUTE OF ARCHITECTS

THE OCTAGON, WASHINGTON, D. C.

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## THE NEXT CONVENTION OF THE INSTITUTE

FOR a number of years there has been an unwritten law about our yearly Conventions. Two of them are held in Washington, and the third in some other city of the United States; and it is always a question what that city shall be. This year there seemed to be many reasons for the choice of New Orleans; it was only recently that the Louisiana Chapter of the Institute was founded—the third one in the states south of the Potomac—and we believed that the opportunity of extending to our new comrades the good hand of fellowship should not be neglected. And again, a Convention in New Orleans would give many of us an occasion of visiting, for the first time, one of the most interesting cities of our country, under the most favorable auspices, and at the most delightful season of the year.

All of us who have been fortunate enough to be present at these yearly meetings have come to a full realization that the most attractive side of them is the opportunity afforded of meeting men from widely separated parts of the country, whose work is well known to us, but whose

personality is often unknown. But, in addition to this, the Convention this year promises to be one of unusual interest. The special subject of discussion is to be the question of Government Architecture; since the repeal of the Tarsney Act, there have been a good many new developments in this situation, and we believe these will prove of universal interest. But there are a great many other very important matters which will come before us, in regard to which it is of the first importance to obtain the views of all our members.

During the whole year the responsibilities of the Institute devolve upon its officers and upon its Board of Directors. In order that the duties which fall upon them may be faithfully and intelligently performed, it is of the first importance that they should understand the views and the wishes of all the various architectural communities of which the Institute is composed. And so I urge every one of our Chapters to see to it that there is a full and adequate representation in New Orleans next December.

WALTER COOK, *President*



JACKSON SQUARE

## THE ARCHITECTURAL CHARM OF OLD NEW ORLEANS

By ALLISON OWEN, A.I.A.

WHO is better fitted than the architect to sober his restless brain by harking back to the things of the past, and in his search for rest, re-create his energies by seeking new points of view? With what sympathy may he contemplate the work of men of another time and temperament, who strove, with meager means, to solve the problem of a day when life was simple and unaffected.

In dear old Salem he may drink in the sturdy spirit of the early American, as manifested in the stately mansions of another century, with their wonderful stairways, wainscots, and enameled moldings.

In beautiful Charleston he may dream again of Palladio and Vignola, exquisitely revised and readjusted to needs and conditions understood far better a century ago than now.

In Annapolis and in many parts of Old Virginia the same sure sense of fitness still carries its lessons to his eyes to see and to his mind to understand.

But to him who can, without a qualm,

turn his back on the Great White Way, the clang of the trolley-car, the restless boulevards of the "up-to-date," there is, in the narrow, shady streets of Old New Orleans, with its shabby stucco, its rusting iron, and its moldy courtyards, a charm that is restful, an art which is peculiarly its own, and a compensation for him who cares to read its story as he finds it.

He will not find the gorgeous plateresco and faience of Mexico, the stone and terraced roofs of Cuba, the consummate yet conscious art of the Old World; but he will find simple grace and dignity imparted with a master's skill to rotten, old, soft red brick made from the batture mud of the Mississippi, covered for the most part with stucco of lime obtained from the burning of oyster shells, and in which are imbedded good old cypress beams as sound today as when first hewn. He will find exquisite balconies of iron, marvelously wrought, bearing, perhaps, the monogram of the dead-and-gone ancestors of the Creole population, or he will see broad verandas of cast-iron throwing wonderfully inter-

## THE ARCHITECTURAL CHARM OF OLD NEW ORLEANS

esting lace-like shadows on the soft tints of the faded stucco.

The quaint old streets of the Vieux Carré still bear the names of the men and women of the court of Louis XIV, of whose greatness, or whose foibles, Saint Simon has left us such a charming picture, such as, for instance, the Duc de Chartres, La Dauphine, the Duc de Burgoyne, the Duc du Maine, Madame Royle, the Duc de Bourbon, and the Duc d'Orleans. Here are also recalled the patron saints, St. Louis, St. Anne, St. Pierre, or the virtues of Piety and Love, and, lastly, the founder of the city himself, Sieur de Bienville and his brother Iberville. In all of these streets with their huge block pavements will an architect find much that he will enjoy carrying away in his camera or on his sketching-pad.

The foundations of the old city were laid in 1718 by a few sturdy pioneers, who threaded their course through the bays and sounds of the coast of the Gulf of Mexico from the east, finding their way at last through Lake Pontchartrain and Bayou St. John to the banks of the Mississippi, which they called Fleuve St. Louis. There, Sieur Le Blond de la Tour, under the direction of Bienville and Iberville, staked out what was to become the Capital City of Louisiana, with its palisades along Canal, Rampart, and Esplanade Avenues. At the corners of this Vieux Carré later were erected four statues to St. Charles, St. Louis, St. Ferdinand, and St. Joseph.

In the center of the river front was placed the Place d'Armes, now known as Jackson Square, after the hero of Chalmette, who was there crowned with laurel before entering the Cathedral to chant the Te Deum in honor of his astounding victory. The site of the parish church, later to become the Cathedral of St. Louis, was

placed on axis facing the square, with sites for public buildings on either side; the Hôtel de Ville on the left, which, during the Spanish domination and through the generosity of Don Andres Almonaster y Roxas, was rebuilt; the Cabildo as it stands today, and the Capuchin Monastery on the right. The flanking buildings of red pressed brick were built in the fifties by the Baroness Pontalba, the daughter of Almonaster, thus com-



CORNER OF THE OLD ABSINTHE HOUSE  
Drawn by R. B. Mayfield

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pleting the ensemble of the earliest and most imposing civic center in the United States.

In the rear of the city, on axis, was Congo, now Beauregard Square, where the Congo negro slaves held their Voodoo dances on Saturday nights, until the curfew called them to their quarters.

Just outside the palisades was the cemetery of St. Louis which today quaintly recalls Père Lachaise of Old Paris.

The early dwellings were probably of cypress from the surrounding swamps; but in 1788, and again in 1794, almost the whole town was burned, so that with one or two exceptions the city has been rebuilt after that time.

In the rebuilding, the humbler dwellings



THE OLD CONVENT OF THE URSULINES, LATER THE ARCHBISHOPRIC

were of half-timber just as we know it abroad, except that the whole was covered, brick, timber, and all, with stucco. Many of these smaller buildings still stand, the timber revealed through the decaying and falling of plaster, with their low-pitched, broad, projecting roofs covered with flat or round Spanish tiles, and their paneled shutters and quaintly divided transoms. The more pretentious were of brick throughout, occasionally with pilasters at the corners, a marble step or two at the entrance-doors. They seem low now, but this is because the grade of the sidewalks has frequently been raised. In some places in laying pipes, old pavements of brick are found seven feet below the present level.

One of the most important buildings which escaped the conflagrations was the Old Ursuline Convent at Chartres and Ursuline Streets. The Ursuline nuns were sent over in 1727 by the King of France to establish a free school for girls, one of the first in America. In 1730 was completed their convent building. With its high roof, rusticated quoins, its arrange-



THE "SIEUR GEORGES" HOUSE



## THE ARCHITECTURAL CHARM OF OLD NEW ORLEANS



THE OLD ABSINTHE HOUSE

ment of windows, and its picturesque conciergerie, it strongly recalls the contemporaneous French work of the period of Louis XV. The sincerity of its timbering of hewn cedar and cypress, its floor of great planks held down with hand-made nails, its wrought hinges and locks, its stairway of solid blocks of cypress, all bespeak sound, if not skillful, artisans. It is the oldest and most venerable monument in New Orleans. Thither came "Les filles de la Cassett" sent over by the French King to be the wives of the Colonists, each with a trousseau in a chest, the gift of the King, intrusted to these good sisters until its owner was married.

In 1834 the convent was removed to an extensive plantation below the city, where another group of interesting buildings was erected, and the old building became the Archbishop's Palace. Here the archbishops lived in frugal state, as well as the Papal Delegate to Cuba, Porto Rico, and the Philippines.

The Cathedral, which stands on a spot hallowed by divine service for nearly two hundred years, possibly the most venerable

site in the Mississippi Valley, is, as we see it today, hardly more than half a century old, which in this old city is accounted young indeed.

The old parish church was burned in the first disastrous fire, and the new building, made possible through the gifts of the generous Spaniard, Almonaster, withstood the second conflagration to become the Cathedral of the newly set up See after its separation from the ecclesiastical province of Havana in 1794.

In 1819 Benjamin Henry Bonneville Latrobe, the friend of Washington and



OLD HOUSE ON BURGUNDY STREET



A CONTEMPORANEOUS LOUIS XVI HOUSE IN ROYAL STREET

Jefferson, the partner of Robert Fulton, who had been employed by Madison to rebuild the Capitol in Washington after its destruction by the British during the war of 1812, was commissioned to rebuild the central tower and choir tribune. The contract for this work still exists, and is interesting, as it recounts that half the cost shall be met from the City Treasury, perhaps the last echo of the union of Church and State. The foundation of this

construction remains, but the tower itself, during some restorations in 1850, fell and carried with it portions of the walls, rendering it necessary to rebuild most of the front, possibly with the exception of the flanking tourelles, which, during Spanish times, bore the bell-shaped roof so prevalent in Spanish America. Six feet was at this time added to the width of the lateral aisles, and the present sanctuary, with its vaults beneath for the dead archbishops, was built, giving us the beautiful present rear elevation of the building facing the garden extending to Royal Street.

Many an architect may wonder at the subtle grace of the wood moldings to be found in the old buildings, and at the grossness and absence of refinement in the stucco moldings. The secret lies in the fact that these old structures have been repaired and re-cemented time after time during the succeeding generations, until it is a matter of wonder that any architectural merit still survives. But this old building has held many a distinguished gathering, and before its pretentious reredos have bowed the heads of the first



A WINDING STAIR IN THE OLD ST. LOUIS HOTEL

## THE ARCHITECTURAL CHARM OF OLD NEW ORLEANS

American Bishop of Porto Rico, the present Archbishop of New Orleans, and the venerable Bishop of Santiago de Cuba, consecrating their lives to the service of their people.

The building is now the victim of modernism, and is falling asunder as a result of the draining of the subsoil water from its foundation grillage of cypress, due to the installation of the city's new drainage and sewerage systems.

In spite of the heavy hand of the ruthless restorer, and in spite of the mansard roofs of 1851, the Cabildo is still a quaint and imposing monument. Its rich, deep shadows, its fan-lights, and its admirable grills must always charm. In its great Salle Capitulaire took place the actual ceremony of transfer of the Louisiana Territory from Spain to France and from France to the United States, and from its balconies the proclamation was read to the people. In this building resided Lafayette when he paid his final visit to this country, and here, during the storm and stress of reconstruction days, sat the Supreme Court of Louisiana, guarded day



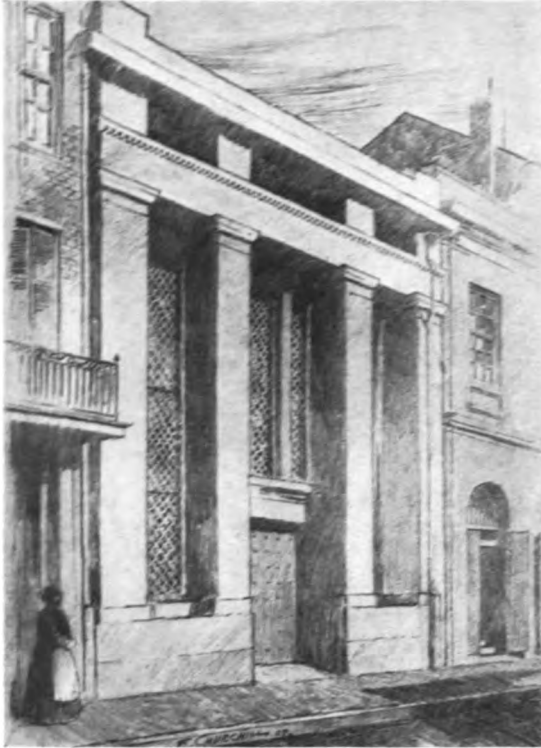
COURTYARD OF THE CRAWFORD RESIDENCE,  
ROYAL STREET

and night by trustworthy citizens, in order to save this last hold of the white population on state affairs when the carpet-bagger and the newly emancipated negro were taxing the older stock out of house and home. It is here that the Presidents of the United States are entertained when they visit the Crescent City.

Of course, the population of the city is, and always has been, French, and its buildings are for the most part French in feeling; but, during the thirty years the Spaniards ruled, from the time Don Alexandrio O'Reilly, in 1769, crushed the first American revolution, bayoneting Lafrère, the Attorney General, aboard a ship in the harbor, shooting five others against



THE CABILDO



THE ARSENAL OF THE ORLEANS ARTILLERY  
Drawn by F. G. Churchill

a wall in the convent garden, and exiling the rest to Moro Castle in Havana Harbor, the wealthy Spanish officials, and the merchants who followed them to New Orleans, undoubtedly greatly influenced the art of building.

This is particularly true when one considers that it was during Spanish rule and following the great fires that the rebuilding of the city was undertaken. To this influence must be attributed the freedom of the use of the arch, particularly the elliptical one, with and without the fan-light transom, which forms such a dominant note; also the terraced roofs with round tiled balusters and the Spanish tiles of the pitched roofs of which so little now remains.

Along the river-front were the warehouses; along Chartres and Royal Streets the shops and banks; and beyond these the city residences of planters, now the modest homes of the poorer classes; out-



"M'ME JOHN'S LEGACY."—Etched by H. R. Blaney

## THE ARCHITECTURAL CHARM OF OLD NEW ORLEANS

side the city, the plantation or country houses are a type to themselves.

One of the oldest bank buildings is the house now known as the Morphy House, where the world-renowned chess enthusiast finally drowned himself in his bath-tub. This structure was built for the Louisiana Bank, and, as was often the case in those days, the dwelling of an official of the institution was placed above. The porte cochère leads to the court surrounding the slave quarters. From rings in the ceiling once slung a yawl, a precaution in the event of flood; the stairway to the residence leads from the driveway into an elliptical hall, from which open the salon and the important rooms, the bedrooms of the cashier being over the vault for its protection.

After years of prosperity the bank became the Louisiana State Bank, and removed to the very interesting and academically designed building at the corner of the same square (Royal and Conti Streets), where the rotunda of the banking-room was domed with a brick vault, and the offices covered with groined vaults, the whole made, so far as the lower floor at least is concerned, fireproof.

The larger dwellings of the people were of two classes—the homes of the merchants and those of the planters, or the professional men. The former were invariably in the story above their counting-

rooms, stores, or shops, and these form a wonderfully interesting series of buildings to be found along Royal Street. In all there is found the porte cochère with a shop on one, or sometimes both sides, leading



HOUSE SAID TO HAVE BEEN FITTED FOR RESIDENCE OF NAPOLEON  
Etched by R. B. Mayfield

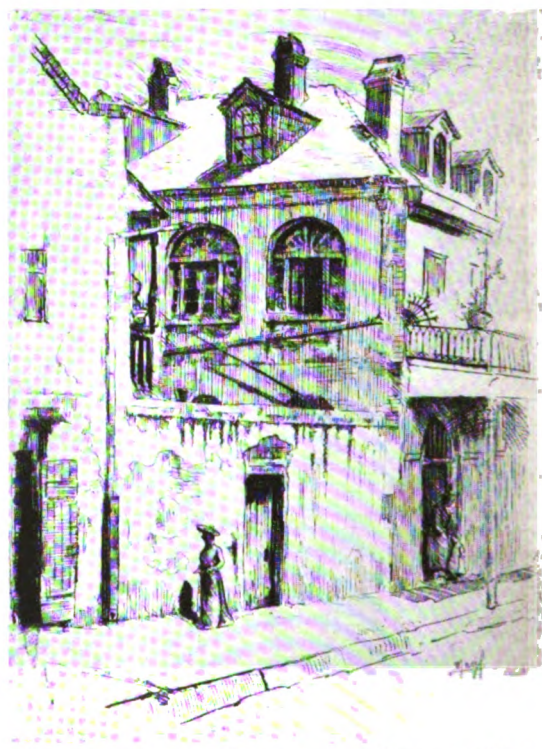
into the court with its offices and servants' quarters, its cypress cisterns for the individual water-supply, sometimes stables, and, occasionally, if the home of a manufacturer, the mechanical plant beyond, as in the Chocolate Shops. The graceful sweep of the stair in the rear of the store opening from the porte cochère, usually brought the visitor to the grand salon and to the other lofty and stately



ORLEANS STREET, SHOWING THE REAR OF THE CATHEDRAL.—After an etching by R. B. Mayfield

rooms. On the second story, with its mahogany doors, white-enameled woodwork and silver hardware, long French windows opened to the balconies on the street front; later the broad veranda took the place of the narrow balconies. Occasionally the story over the shop is a veritable entresol with the great rooms above. People in those pre-elevator days were not afraid to climb the winding stairs even to a fourth story, as in the *Sieur Georges House*, sometimes called the first skyscraper built on this soft alluvial soil. Wealthy indeed must the merchant have been who could divorce his home from his counting-house, yet the proximity of his business did not mar the elegance of his entertainment, or the culture of his charming family. The presence of the store below brought all buildings to the street-line, so that the gardens with their French por-

tieres are in the courts, surrounded with Spanish arches. Of the residences without the shop there are many types, from the humble cottages, with their overhanging eaves and ponderous roof-framing, to the dignified, academic residence, which formed the town house of the wealthy planter wherein his family spent the winter months, their summers being passed either on the broad galleries of the plantation home, or in travel abroad, or in residence in Paris. Of these such is the house said to have been occupied at one time by General Beauregard as his headquarters, just across Chartres Street from the old Archbishopric. Its portico and flanking stairs, with their wrought- and cast-iron rails is often recalled in the houses on Esplanade Avenue and Dauphine Street. In these houses an arched door,



OVERLOOKING THE COURTYARD.—After an etching by R. B. Mayfield

## THE ARCHITECTURAL CHARM OF OLD NEW ORLEANS

usually with wooden Ionic columns dividing the door from the side-lights, opens into a central hall, with the salon on one side, now devoid of its one-time carved and polished mahogany and brocaded hangings; on the other side were the library and dining-room, the bedrooms and service opening on the garden in the rear.

The country house, or as it is generally called, the plantation house, is of a type common in the tropics—two stories high, with a hall in the middle and rooms on both sides; the width of these rooms depends on the wealth and the broadness of the planter's views. The stairway is often outside, at the side or rear, and the whole surmounted on four sides by a broad gallery carried on heavy stucco columns below, the overhanging roof supported by either more slender wooden columns or on lighter brick ones; in some cases, as at Jackson Barracks the columns extend through the two stories. The sense of perfect fitness completely explains the charm of these comfortable and wonderfully adequate old mansions.

In the old city there still remain a few modest houses, such as M'me John's Legacy, to recall these dying country houses, still possessing beauty in the dignity of their decay.

Whose were these designs, often attaining heights of academic skill, we do not know. The men were gone when Latrobe, DePouilly, and the Galliers came. Latrobe and the senior Gallier have left admirable journals of their own architectural careers, and many admirable works of the first half of the last century were the product of the good taste and skill of the Galliers, father and son; but, beyond expressing admiration for the buildings that they found, and bewailing the growth of poor

taste in building, they left no record of the designers of the old days.

Unknown we must leave them with these quaint old relics of yesterday, lingering the while to whisper a prayer in the



OLD HOUSE SHOWING THE EFFECT OF STUCCO  
After an etching by R. B. Mayfield

almost grotesque Dead Church, the Mortuary Chapel of the Cathedral, now known as St. Anthony of Padua, that long may these charming specimens be spared to us, even though we realize that, in their very poverty, they are fading fast away.

## THE DECORATIVE IRON WORK OF NEW ORLEANS

By S. S. LABOUISSÉ, A.I.A.

ON numerous occasions it has been our pleasant experience to act as guide, through the old French Quarter, for some of our architectural friends who were passing through New Orleans on business or pleasure bent, and were interested to know what we had to show.

We have noted with interest that a trip through the old city, with its fast disappearing and dilapidated, but charming, French and Spanish architectural features, is what gives them more pleasure than almost any other sight to be seen in this country, for in some parts of the quarter it must be difficult for an American to believe that he is not in some foreign land. We hope that it will be our privilege and pleasure to show not a few but a great many of the Institute members through the interesting old city next December, when the Convention meets in New Orleans.

The one thing which seems to impress the visitor and attract his attention more than any other feature of the local architecture is the ornamental iron work, so conspicuously overhanging the sidewalks in the narrow streets or, projecting as verandas, covering the entire sidewalk from house line to curb, oftentimes mounting balcony above balcony, three or even four stories to the roof-line.

The early iron work was of wrought-iron, and most of it is still in existence, for the reason that the city, through a fortunate chance of fate, grew away from the Vieux Carré instead of surrounding it on all sides, as is usually the case, and although most of the first residents abandoned their magnificent old dwellings for more spacious grounds in the country, above Canal Street and along the Bayou St. John, their places were not destroyed and taken over by commercial interests, for these developed along and above Canal Street and away from the quarter; thus the places made vacant by the exodus of the old families were gradually seized upon by the incoming Italians and poorer classes. The few older families, together with those of the Creoles who remained in their old homes, were in most cases unable, after the fortunes of war had practically wiped them out of existence, to keep up their handsome homes as in the prosperous ante-bellum days, and it may be that this gradual decadence has added a certain antiquity and charm that otherwise could not have now lent its atmosphere to these ancient fabrics.

The first iron work that we know of was used about 1795 in the old Spanish Cabildo,



CAST-IRON GATES



## THE DECORATIVE IRON WORK OF NEW ORLEANS

or Town Hall, in the Place d'Armes, now Jackson Square. It was here used as a filling, in the bottom of the wide window openings. Later it was used on the residences in Chartres, Royal, and Bourbon



CAST-IRON RAILING OF ORIENTAL DESIGN

Streets for balconies, which would extend entirely across the facade at the second floor and in the story above, in front of each window as basket or Spanish balconies. The lower balcony is usually supported by interesting wrought brackets of most unusual shapes, and the separation between adjoining dwellings—for the iron railing continues in some instances from end to end of the street—is made with a fan-shaped pattern, the end of each member being broken into innumerable spikes.

In the more pretentious dwellings the family initials are worked into the design of the center panel, as is the case in the house of Paul Morphy, the celebrated chess master, and the State Bank Building, on the corner of Royal and Conti Streets.

The climate of New Orleans, with the long summers and hot midday sun, created a climatic condition which was met by covering the balconies with copper awnings in graceful, curved shapes and in widening the balcony to cover the sidewalks, in which case the canopy roofs were sup-

ported by slender wrought-iron posts turned in the graceful shapes of the prevailing Spanish style. This covering of the sidewalks, from corner to corner of the streets, gives an effect, from a utilitarian point of view, much like the arcaded streets of Bologna in Italy and La Rochelle in France, only here the deep masonry arches are replaced by slender cast-iron columns on the first story and lace-like cast pilasters, with railings between, in the superimposed stories.

The first cast-iron of which there is any record is that of the Pontalba Buildings, which flank Jackson Square. The design is characteristic of the period of Louis XV, and is very ornate and beautifully done. It was clear that there were great possibilities for freedom of design in a material which could be worked so easily into such intricate and delicate lines, and the early architects immediately put aside the tendency to appropriate the architectural forms and ornaments of other nations and sought their motifs of design in the infinite variety of plant-growth, so luxurious in



CAST-IRON GATES ON ESPLANADE AVENUE

their own southern climate, where the gardens flower nearly all the year around.

There is the tulip pattern, the grape-vine, the bouquet, the rose vine, the morning-glory, the maize, and live oak, besides many, many others, not taking into account the simple geometrical and Gothic

made by alternating a narrow and a wide section of this motif, as shown in one of the illustrations. This railing overlooks a flower-garden and the effect of the trellis-like ironwork, suggesting the rose bushes in the garden below, is very delightful.

Another very unique pattern is that of the maize, or cornstalk, which is shown in one of the photographs of gates. There you will notice the introduction in very naturalistic fashion of the slender, twining morning-glory vine and blossom, and the butterfly with outspread wings alighting upon an opening ear of corn. In the garden district of the city there were two residences surrounded by some four or five hundred feet of this maize fencing, one of them being the residence of Mr. Charles Leeds, who was the head of the celebrated Leeds foundry, where a great deal of the decorative cast-iron was produced.

One most beautiful veranda is on a house in Third Street. The pilasters are doubled, and the lace-like shadow of the intricate pattern upon the brilliantly sunlit wall is as true and perfect as the cast-iron work itself, and the deep shadow under the veranda floor throws out, in great contrast, the fine, delicate lines of the metal work in front. It is interesting to think what fine casting was necessary in order to make the slender cord supporting the tassel, which hangs suspended



CAST-IRON GATES TO LEEDS RESIDENCE, MAIZE DESIGN

forms which were used in the dwellings of the poorer classes; one of these patterns bore the title of the "Widow's Mite," and can be seen in the railings of the small cottages. One very beautiful rose-vine pattern is composed of a cluster of roses surrounded by the climbing stems of the rose bush. A charming composition was

## THE DECORATIVE IRON WORK OF NEW ORLEANS

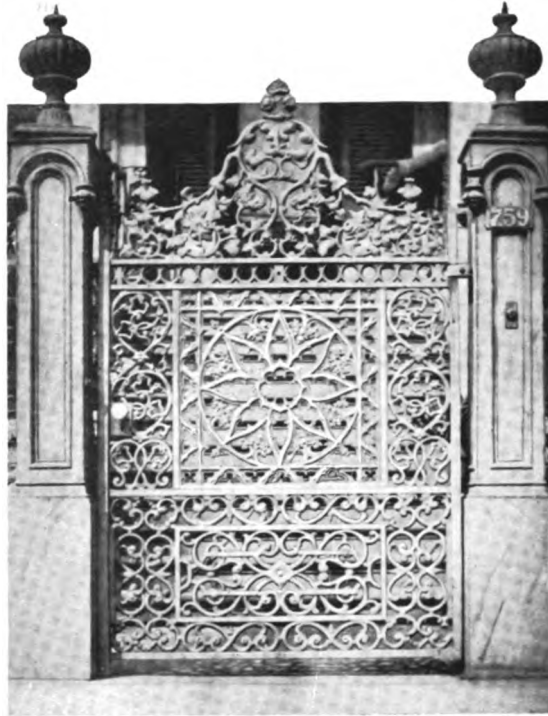
between the coupled pilasters, and what a brilliant spot of high light these tassels make against the deep background.

The Violett residence reveals one of the most excellent examples of the type of house built just before the Civil War, and its iron work is among the most interesting bequeathed to us by that period. There we see a very handsome double gate between four massive piers, and a heavy fence of cast-iron surrounding the entire property. These verandas were topped off, as may be seen in this building, with delicate cast-metal cornices, carefully worked out with dentils, facias, and suspended scallops, and usually crowned with a cresting of the Greek acanthus and honeysuckle pattern.

Another very beautiful example of residential work is that of the dwelling of Bishop Gallagher on Carondelet Street. The gates are of very beautiful design, but are not complete, the upper part having been broken off. The design of the veranda is of a different type from the other examples mentioned, and shows the charming effect obtained by contrasting the more solid substantial round columns with the delicate cast work in the spandrels of the arches.

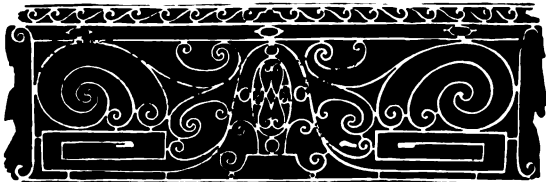
This cast-iron workers' art was at its height during the period between 1850 and 1860. It was then that the original designs were being made by the architects, the models carved in white pine by skillful artists, and cast in the famous old foundries. It must have been a busy time for

those foundries, judging by the great quantity of cast-iron executed in the twenty-five years after its inception, when one takes into consideration the fearful



A CAST-IRON GATEWAY

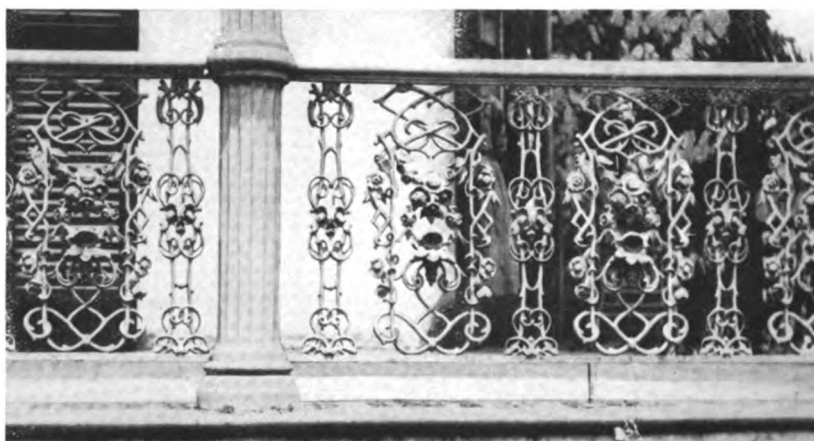
losses of four years of the Civil War, which occurred in the middle of this period. The streets of the French Quarter are literally covered with these cast-iron verandas and overhanging balconies built during the first ten years of its use. After the war the fortunes of the people were so depleted that they were satisfied with reproductions of the original work, and the foundries abandoned the use of their



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skilled wood-carvers and wooden models, and resorted to the metal sections already produced for their models. Stock models were resorted to, numbered, and printed in a catalogue, and this practice soon commercialized the art, which lost its vigor and vitality. Unfortunately, the troubled

times of reconstruction days following made it impossible to continue the use of this material as an architectural feature, except in this commercialized way, so its production gradually ceased and gave way to more modern but not such appropriate or characteristic forms.



CAST-IRON RAILING, ROSE-VINE PATTERN

## THE INFLUENCE OF PARK AND BOULEVARD DEVELOPMENT ON DOMESTIC ARCHITECTURE

By BEN J. LUBSCHEZ, A.I.A.

ANY development of taste and education of the people in artistic matters, of which we speak and dream so much, and for which we architects especially hope so ardently, must, like charity, begin at home. Not with great sculpture-bedecked places and grand public monuments, not with vast art museums and collections, but with the humble home lawn and garden, the dining- and living-rooms with the everyday furniture and utensils within them. In the articles of daily use our manufacturers could do much, but are doing little. It is a deplorable fact that, for instance, imported dishes may be bought, which though of the cheapest sort, are of good design, line, and color, while domestic wares of much more expensive quality are ugly and of meaningless design. In the surroundings of our homes, municipalities can do much by setting the proper example and, fortunately, there seems to be a pretty general awakening among them. To cite the case of one of the earliest of these awakenings in this country, a case where this education we speak of was forced in the most natural way, by precept, to begin at home, and with what results, is the object of this little article.

Twenty years ago the homes of Kansas City were, with very few exceptions, commonplace houses with little architectural merit. Its streets were just as commonplace and uninteresting. Today there is probably no city in the country with such uniformly attractive residence sections and many miles of interesting streets lined with attractive homes and well-kept lawns. This

is not only true of the "millionaire colonies," but just as true of the almost immeasurably more extensive streets of homes of moderate cost. It is no exaggeration to say that the quality of house-design has improved in Kansas City at least 500 per cent in the last fifteen years or so, and a very little analysis will discover the fairy cause of all this to be the municipal development of the park and boulevard system.

When the first boulevard was finished in Kansas City, with its scrupulously kept grass plots and planting, every house-owner whose yard fronted on that boulevard immediately took pains to see that his lawn did not suffer by comparison with the boulevard. After the boulevard lawns were improved, the germ of tidiness and attractiveness spread to nearby streets, and so, gradually, as boulevard mileage and park acreage increased, the whole residence city improved and took on attractiveness. We all know the layman's tendency to plant trees and shrubs and flowers in geometrical orchard fashion on his lawn; but, after seeing the far greater effectiveness of the good grouping and composition of the park plantings, it was a dull citizen indeed who did not go home and at least try to do likewise, usually with very fair success.

But, after all, what have boulevards and lawns and shrubs and flowers to do with architecture? It must be remembered that, in Kansas City, the percentage of home-owners is very large. First, then, there are the numerous beautiful home-sites created directly by the boulevard and parkways.

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Conscience usually deters a man from placing anything very ugly amidst beautiful surroundings. The man with a home-site on a boulevard is very apt to consult an expert advisor, an architect, in the designing of his house. It is a fact that the building of "plan-factory" houses, which looked like specific lengths cut from a giant stick, has greatly decreased, and on the boulevards and better streets has practically disappeared. Then again, when the home-owner with the existing house made his lawn attractive, his often tawdry house suffered much by contrast and hurt his pride. Sooner or later he consulted an architect about a new porch or terrace or other remodeling, or perhaps an entirely new house. It is a very notable fact that several real-estate firms building houses on speculation, and one of which particularly was noted for its very shabby and common houses, have reformed and are now laying out well-planned districts with proper restrictions and building attractive houses under the direction of skilled architects, usually turning over the principal streets, after making all improvements according to and in harmony with the park commission standards, to the park commission for maintenance. Then we have our privately controlled Country-Club district, with its streets all planned in harmony with the boulevard system, and its building-sites all carefully restricted by plat, all making for better architecture, particularly of dwelling-houses. When the real-estate promoter sees the light, and becomes an advocate of artistic city planning and house-building, much indeed has been accomplished.

Kansas City has never had a complete city plan, only its very comprehensive and broad park and boulevard scheme, but

this park and driveway system, with the limitations of the peculiar topography of the city, have automatically and naturally developed a city plan in so far as the disposition of the business, manufacturing, and residence areas were concerned. This plan, being natural, is far more effective than one imposed by legislation. We point with pride to our sixty miles of boulevard and park drives lined with handsome homes and apartments. Perhaps we should point with greater pride to the many times sixty miles of well-kept, attractive side streets which merely profited by the example of the boulevards, whose owners grasped the lesson brought to their doors.

As has been shown, all this has benefited the cause of architecture both directly and indirectly. Although many of our houses cannot be considered the acme of good design, yet the great improvement in a few years is most remarkable, and the total effect excellent. What has happened in Kansas City may happen elsewhere. Had there been a comprehensive, broad, complete city plan, results might have been much more general, instead of helping only domestic architecture.

No more appropriate coöperation is open to the architect than coöperation in city planning and civic development. By taking active part in civic affairs, the architect can help bring about wonderful results in his own community. The architect who helps in this, helps himself, his profession, and the people among whom he lives and works. The reaction is bound to be to his credit and benefit. He helps in not only educating the public, which in this country, is unhappily so uninformed in artistic matters; but, what is just as important, he educates and broadens himself.

## THE FORUM

The Board of Directors decides that the Boston Chapter acted within its rights.

TO THE JOURNAL.

The Boston Chapter took umbrage, and possibly unnecessarily, at the editorial comment which was inserted in the June number at the end of a note which related a resolution that had been passed by the Boston Chapter.

The editorial comment, as a matter of fact, was put in the form of a question, and the Boston Chapter, whether rightly or wrongly, resented this questioning of its action, and referred to the board of directors for a decision as to whether or not it had acted within its rights. The board voted that the Chapter had acted wholly within its rights.

The Chapter further asked the board to rule as to whether it was desirable for the Journal to comment editorially on the action of Chapters, and the board decided that it was a good thing, that it could do no harm, and might do good.

With this point I, as a member of the board, agree, notwithstanding the fact that I had taken the opposite side, as President of the Boston Chapter.

I think, on the whole, none of us should resent, but should rather welcome, anything in the nature of constructive criticism such as will help either individuals or organizations to a clearer knowledge of duties and responsibilities.

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

Arguments which prompted the members of the Washington Chapter to propose the amendment to Article IX of the By-Laws, which appears on page 445 of this issue.

TO THE JOURNAL:

The Washington Chapter has proposed an amendment to the By-Laws of the Institute, which will strengthen the Secretary's office.

Having an intimate knowledge of the duties and responsibilities of this office, it opposes the proposed amendment to create an executive officer, recently submitted, and feels that for the welfare of the Institute the office of the Secretary should be strengthened instead of being made ineffective by the creation of this new officer.

The creation of such an officer not an architect would acknowledge the justice of the criticism of construction companies and others that architects are without executive ability.

It hopes that other Chapters will consider carefully the accomplishments of the Institute during the past twelve years, in the way of public service and of professional welfare.

It would call attention to the important services of the Institute to the public and the profession, which the present incumbent of the Secretary's office has either initiated or in which he has been a factor, as follows:

The delegate system of representation in Convention, giving selected men for the conduct of business.

Securing the passage of the Tarsney Act and putting the law into operation by Secretary Gage, thus raising the standard of design for works throughout the government service.

Transferring the Institute offices to Washington, and the renting and purchase of the Octagon, thus securing a historical, dignified home.

The prevention of crude additions to the White House, which resulted in the masterly restoration by McKim, Mead & White.

Securing a Park Commission and aiding in the development of Washington City in accordance with its plan. This produced an epoch-making report on city planning.

Securing the National Fine Arts Commission, first appointed by President Roosevelt, then authorized by Congress, thus securing a much-needed official art jury.

The prevention of the designing of the congressional office buildings, and the extension of the Capitol, without an architect, thus securing a well-designed building for the public.

The prevention of the location of the Agricultural Building and the Grant Memorial on improper sites and securing their location in accordance with the Park Commission's plan.

The ten years' struggle for and securing the location of the Lincoln Memorial according to the Park Commission's plan, thus giving Lincoln honor before the people.

The prevention of narrowing the building line of the Mall to 600 feet when the plan called for 900 feet, thus saving the beauty of the park for the public benefit.

Securing the National Charter for the American Academy in Rome, aiding in the dinner which brought the American Academy to the attention of the public, and the collection of \$20,000 from architects for the McKim Memorial in the academy.

The exhibition of Saint-Gaudens' work, and the memorial meeting, in which the ambassadors to the United States from the other countries of the world

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

participated, resulted in this exhibition being held in many cities, and nearly a million people were given the opportunity to profit by it.

Organizing many receptions, dinners, and specialized conventions, which have secured notable results and given publicity to our work.

Increasing the dues of the Institute, thus putting it on a working financial basis.

Increasing the minimum fees, which gives the majority of the architects a larger income.

Fostering intimate relations with all foreign societies, which gives it a world-wide standing in the profession.

Increasing the membership of the Institute from four hundred to one thousand, and the number of Chapters from twenty-two to thirty-six, in twelve years, thus widening its scope and increasing its influence.

Starting the *Quarterly Bulletin*, making it more than pay for itself, and starting for the first time an index to architectural literature, which is highly appreciated by the libraries of the world.

Collecting a library of over a thousand volumes, many rare books among them.

Of our business management ex-Speaker Cannon said in effect: "Your Society is a very strong organization and remarkably well managed, more effectively than other organizations with which I have come in contact. I have bitterly opposed every measure your Society has advocated for ten years, and you have won in every case."

The management of the Secretary's office was investigated several years ago by a business expert, Mr. Cook, with the result of his suggesting more office force under the Secretary and paying the Secretary a good salary, and expressing surprise at the results obtained on the small allowance of the Institute.

The office as managed in the past has had the hearty approval of such men as Van Brunt, Peabody, McKim, Eames, Gilbert, Saint-Gaudens, and Frank Millet.

It is well to consider how measures have been carried forward for the public and professional welfare with the small disbursements through this office.

It has been done by securing the interest and confidence of other Art and Municipal Societies, local and national, among which we may mention the National Sculpture Society, the National Academy of Design, the American Federation of Arts, with its two hundred chapters (the Secretary was one of the founders of the American Federation of Arts, and it was originated to popularize the ideals of the Institute for the advancement of the fine arts), the Archæological Institute of America, and the Institute of Arts and Letters; the Daughters of the American Revolution and the Grand Army of the Republic have aided in securing measures for which the Institute stands.

It has been done by gaining the confidence and support of syndicate writers like Wm. Elroy Curtis, Frederick J. Haskins, Frank Carpenter, F. E. Leupp, editors and correspondents of newspapers and magazines in Boston, New York, Chicago, Washington and other cities, by this means securing syndicate letters, editorials and news notices on matters of public importance.

It has been done by convincing several Presidents of the United States, Cabinet Officers, Senators and Representatives of the merit and the public benefit of the Institute's efforts.

It has been done by seeking friendly relations with foreign societies and individuals, whose advice and commendation from the other side have been important factors.

In accomplishing this work the Institute has made strong friends of those who have worked for the public good.

From what has been accomplished, we, the Washington Chapter, ask the support of other Chapters and members of the Institute in strengthening rather than destroying the effectiveness of the office.

We shall need an efficient office with someone of standing and judgment, and familiar with the affairs in Washington, in the campaign of the Institute to secure the enactment of a law to place government work in the hands of the men capable of producing most artistic buildings and leaving monuments as records of the culture and civilization of our epoch.

LEON E. DESSEZ, F. A. I. A.



# PRE-CONVENTION NOTES

## PROPOSED AMENDMENT TO THE CONSTITUTION

The following Fellows, acting in compliance with the provisions of the Constitution, propose the amendment of Article IV of the Constitution, to be balloted upon at the Annual Convention, December 2, 3, and 4, 1913:

HARRY J. CARLSON  
ALBERT KELSEY  
THOMAS R. KIMBALL  
ROBERT D. KOHN

C. GRANT LAFARGE  
H. VAN BUREN MAGONIGLE  
JOHN HALL RANKIN

ARTHUR W. RICE  
R. CLIPSTON STURGIS  
D. EVERETT WAID

### Present Section of Constitution

#### ARTICLE IV

##### OFFICERS

The officers of the Institute shall be a President, First and Second Vice-Presidents, and a Secretary, who shall also be Treasurer; all of whom shall be Fellows.

There shall be a Board of Directors consisting of the four above-named officers, ex-officio, and such additional Members as shall be prescribed by the By-Laws.

### Proposed Section of Constitution

#### ARTICLE IV

##### OFFICERS

The officers of the Institute shall be a President, a First and a Second Vice-President, a Secretary and a Treasurer; all of whom shall be Fellows.

There shall be a Board of Directors consisting of the five above-named officers, ex-officio, and such additional Members as shall be prescribed by the By-Laws.

## PROPOSED AMENDMENT TO THE BY-LAWS TO BE ACTED UPON BY THE 47TH ANNUAL CONVENTION, AS SUBMITTED BY THE WASHINGTON CHAPTER

### Present By-Law

#### 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

### Proposed Amendment

#### ARTICLE IX

##### *Officers*

##### SECTION 4. *Secretary.*

The Secretary, who shall reside in Washington, shall be elected to serve for three (3) years. He shall be the Executive Officer of the Institute, subject only to instructions from Conventions and the Board of Directors.

He shall conduct and keep on file all correspondence; notify all members, committees, and officers of their election, and keep the rolls of membership, of officers and committees; act as Secretary of all Conventions, Board and Executive Committee meetings, and be custodian of their minutes and records; edit, publish and issue all circulars and publications issued under the auspices of the Institute; arrange for and give out all press notices on matters of public interest and professional information; receive notices of date for all Chapter and committee meetings, and reports on the action of such meetings and keep the data on file. All records, except privileged communications, shall be open to the inspection of members of the Institute.

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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.

The Secretary as Treasurer shall collect all moneys due the Institute, and deposit the receipts in a bank approved by the Board of Directors; pay all bills for expenditures authorized by the Conventions, the Board of Directors or the Executive Committee, and committee expenses when approved by the President; keep the accounts and report as to the financial condition of the Institute annually to Conventions, and upon the request of the President or Board of Directors. The books shall always be open to the inspection of the Board of Directors.

The Secretary shall be paid a salary of at least \$3,000 a year and all actual traveling expenses and disbursements made while in the performance of his duties for the Institute. The Secretary shall have, under his direction, an assistant editor and an executive clerk; a file clerk and book-keeper; and stenographers and typewriters of a sufficient number to carry on the work of the Institute, who shall be paid salaries fixed by the Board of Directors.

## NOMINATIONS FOR OFFICERS AND DIRECTORS\*

[This is one set of nominations which grew out of the conference referred to in Mr. Kohn's letter in the Forum in the September issue.]

The undersigned members of the Institute nominate for Officers and Directors to be balloted upon at the Annual Convention, December 2, 3, and 4 next, the following:

<i>For President—</i>			
	R. CLIPSTON STURGIS . . . . .		Boston.
<i>For First Vice-President—</i>			
	THOMAS R. KIMBALL . . . . .		Omaha.
<i>For Second Vice-President—</i>			
	GLENN BROWN . . . . .		Washington.
<i>For Secretary—</i>			
	D. KNICKERBACKER BOYD . . . . .		Philadelphia.
<i>For Directors to serve for three years—</i>			
	W. R. B. WILLCOX . . . . .		Seattle.
	WALTER COOK . . . . .		New York.
	OCTAVIUS MORGAN . . . . .		Los Angeles.
William D. Austin	Lyman A. Ford	Charles Z. Klauder	Arthur Wallace Rice (F)
C. L. Borie, Jr.	Julius Franke	Robert D. Kohn (F)	Emlyn L. Stewardson
Charles Butler	J. H. Freedlander	J. Lovell Little, Jr.	Egerton Swartwout
Harry J. Carlson	Alfred H. Granger	William O. Ludlow	Alfred S. G. Taylor
Charles N. Cogswell	Edward R. Hendrickson	H. VanBuren Magonigle (F)	Walter H. Thomas
Arthur G. Everett (F)	R. H. Hunt (F)	Lionel Moses	Evarts Tracy
Charles Ewing	A. S. Jenney	Kenneth M. Murchison	D. Everett Waid (F)
Wilson Eyre (F)	Albert Kelsey (F)	Louis C. Newhall	Frank E. Wallis (F)
George B. Ford	Harry H. Kendall	George Bispham Page	John T. Windrim (F)
		Phineas E. Paist	

### Proposed nominations, submitted by members of the Washington Chapter:

<i>For President—</i>		<i>For Directors for three years—</i>	
	WM. RUTHERFORD MEAD . . . . . New York.		EDWARD STOTZ . . . . . Pennsylvania.
<i>For First Vice-President—</i>			T. C. YOUNG . . . . . Missouri.
	JOHN M. DONALDSON . . . . . Michigan.		OCTAVIUS MORGAN . . . . . California.
<i>For Second Vice-President—</i>			E. B. GREEN . . . . . New York.
	MYRON HUNT . . . . . California.	<i>For Auditor for two years—</i>	
<i>For Secretary and Treasurer—</i>			ROBERT STEAD . . . . . District of Columbia
	GLENN BROWN . . . . . Dist. Columbia		

\*The Journal hopes to print the other tickets which it believes to exist, in the November issue.

## PRE-CONVENTION NOTES—INSTITUTE BUSINESS

Through the courtesy of William Ward Watkin, A.I.A., a generous and cordial invitation has been extended to all architects who may find themselves in New Orleans in December, to continue their journey by a night's ride and visit Rice Institute at Houston, Texas.

It is requested that all who intend availing themselves of this opportunity be kind enough to communicate their intention to Mr. Watkin, Scanlan Building, Houston, Texas, in order that suitable preparations may be made for their reception.

### *Cleveland Chapter.*

The nomination of Albert E. Skeel for advancement to Fellowship was unanimously approved.

### *Southern California Chapter.*

Octavius Morgan was unanimously approved by the Chapter as a nominee for the Board of Directors.

The nomination of John C. Austin for advancement to Fellowship was unanimously approved.

### *Rhode Island Chapter.*

The nomination of Norman M. Isham for advancement to Fellowship was approved.

## INSTITUTE BUSINESS

A meeting of the Board of Directors was held in New York City on August 18, 1913.

Present: Messrs. Cook, Sturgis, Baldwin, Brown, Crane, Donaldson, Fenner, Kimball, LaFarge, Magonigle, Medary and Pond.

A number of important matters were brought to the attention of the board but, due to the fact that the most important of these were still left under consideration, no report of them can be printed in the Journal.

It was voted that all publications of the Institute, no matter of what character, shall be published by the Committee on Publications.

It was also voted that the Journal be made the official organ of the Institute, and that the printing in the Journal of such notices to members as are prescribed by the Constitution and By-Laws shall

constitute legal notice to all members, the only possible exception being in a case where the publication date of the Journal prevented the inclusion of such notices as might be required to be sent out at the very last moment, in which case they shall be sent out in the form hitherto employed.

The report of the special committee on the Panama Exposition, Mr. J. M. Hewlett, Chairman, was outlined, and it was the sense of the meeting that the committee take the necessary steps for an exhibition at the Panama Exposition, and that it make a more detailed report in accordance with this suggestion.

M. Jean Louis Pascal was chosen as the next recipient of the Gold Medal of the Institute, to be awarded at the Convention of 1914, subject to the approval of the next Convention.



FROM THE CHURCH OF MIRACOLI, VENICE

## TOWN AND CITY PLANNING

### LECTURE COURSES ON CITY PLANNING AT SWARTHMORE COLLEGE

Swarthmore College is one of the first educational institutions in the country to appreciate the importance of housing and town planning as national problems, and to recognize their educational value as subjects for classroom discussion.

Dr. Carol Aronovici will deliver a course of lectures dealing with the subject of housing and town planning in which he will discuss the fundamental causes of the housing problem from the point of view of the land question; cost of materials and their relationships to American trade; taxation; methods of financing workingmen's homes; causes of congestion; direct and indirect housing legislation.

Under town planning will be considered the method of initiating a town plan; the social significance of a street layout, and its relationship to the community; transportation; distribution of industries; planning for recreation; suburban expansion, and other similar subjects.

Dr. Aronovici is an expert in the field of housing and town planning, and has had a wide experience as a student of housing conditions in many American cities, aside from his long training as a lecturer at Brown University and in connection with other educational and social organizations.

### CITY PLANNING AT HARVARD UNIVERSITY

In recognizing city planning as an art, a science, and a profession, and in establishing a course on city planning as a part of the curriculum, Harvard University has advanced a step beyond other American universities. The action of Swarthmore College is also here noted in the Journal, and it is true that other universities have made city planning the subject of lecture-courses, but the merit of the first full and complete recognition of this "art, science and profession" by an educational institution belongs to Harvard.

An outline of the manner in which it is proposed to treat the subject is disclosed in the following excerpt from the announcement:

"The course aims to supply a comprehensive view of the subject of city planning, and particularly to develop the idea of the modern city as an organic whole, the perfect efficiency of which demands attention not only to the best service of many separate functions, but also to the perfect interrelation of its component parts. It is a course in the principles of organization of the city's plan, and in the application of these principles to some of the problems of the modern city, and particularly to the more rational planning of our American cities.

"Among the subjects taken up and developed, so far as the limitations of such a course permit, are the following: City planning as an art, science and profession, its scope and its relation to other subjects; the city-planning movement; city-planning legislation; the fundamental considerations on which the functional planning of the modern city is based—topographic, climatic, social, hygienic, economic, historic, and esthetic.

"While the fundamental, practical needs in the

functional organization of the city are necessarily dominant, the attention of the student will be particularly called, during the above discussion, to the possibilities of increasing civic beauty, both directly and by proper regulation of activities primarily concerned with other ends, and the artistic design of objects intended for other purposes."

It is both interesting and encouraging to chronicle an event of this kind, and to look upon it as the possible and probable forerunner of other recognitions of city planning as one of the most vital factors in our social and economic systems. Such recognitions cannot come too quickly nor in too great numbers. All the pressure possible will be none too much, and nothing but an incessant activity will make any headway against the natural conservatism and cultivated opposition with which the average citizen views the movement. This is no doubt due, in a large measure, to the fact that the esthetic side of city planning has been over-emphasized. It is even charged that this error is largely the fault of architects, and this charge is frequently repeated in the public press. They are said to have been too deeply immersed in the study of public squares and monuments, and in the application of the principles of their art to the design of public buildings and to the laying out of civic centers and group plans, while devoting little or no attention to the economic aspects of town-planning problems.

It was stated at the City-Planning Conference in Chicago last spring, that the plan of Washington, as laid out by architects and approved by the Institute, was a rank failure, from a scientific and economic standpoint, in that it made no provision

## TOWN AND CITY PLANNING

whatever for the proper housing of its citizens of moderate means, and in this statement may probably be found the crux of the general charge laid upon architects.

Now it is only through a proper understanding of the economic side of city planning that the public can be won over to take the serious steps in advance which are vital to its progress. And it is equally true that only through this economic understanding shall come, in a full-flowing tide which will not be denied, the desire for a beautiful city and an intelligent appreciation of what the architect has to offer society. After all, is not economy the foundation of beauty? Nothing is beautiful that is wrong, and all wrong means both ugliness and waste, the open enemies of economy. It is the unspeakable waste of our towns and cities that must be pointed out—waste of life and waste of property in every form.

Until these things are firmly grounded in the minds of all men, the beautiful city will remain merely a vision.

For that reason, if for no other, it is most earnestly to be hoped that the long-merited and tardily bestowed attentions upon city planning, which are here narrated, shall soon react in some way to cause this subject, in some elementary manner, to be made a part of the meager enlightenment now doled out to the pupils in our public schools. It is because the citizen of today was there persistently denied all vision of a life where economy ministered to beauty, where the means was more important than the end, where the effect of the job upon the man was more important than the effect of the man upon the job—it is for these reasons that civic beauty is today a minor consideration. But it is also for the very same reasons that architects have occasion daily to deplore the narrow vision of their clients. That the position architecture shall occupy in the future is more dependent upon the attitude of the architect to the city-planning movement than he at present seems aware, would seem difficult to dispute.

### AN IMPORTANT AMERICAN CITY-PLANNING EXHIBITION

An exhibition devoted to the development of American and foreign city planning is to be held in New York City, from November 24 to December 6, 1913, under the direction of the Heights of Buildings Committee, which has for some time been engaged in the study of all factors related to the subject indicated by their title.

The importance of this exhibition is fully set forth in the report of the Committee on Civic Improvements, which appears elsewhere in this issue.

The scope of the exhibition is illustrated in the following subjects into which it will be divided:

#### 1. Aims and Methods of City Planning.

- (a) Posters containing brief statements of city planning, meaning and scope, aims and methods.
- (b) Theory of growth of cities; maps at different periods.
- (c) Effect of topography and individuality.
- (d) Advantages of city planning, e. g., cost of opening or widening streets made necessary because of lack of planning; removal of encroachments on streets.
- (e) Methods—See "Procedure."
- (f) Planning and replanning.

#### 2. Bridges, Culverts, and Viaducts.

#### 3. Civic Centers and Public Buildings.

- (a) Grouping of buildings.
- (b) Settings of buildings.
- (c) Details of settings.
- (d) Effects of style and material.
- (e) Administration buildings; city, federal and state buildings.

#### 4. Educational Buildings.

- (a) School and college types.
- (b) Library types.
- (c) Museum types.
- (d) Educational group plans.
- (e) Relation to recreation.

#### 5. Factories and Industrial Buildings.

- (a) Relation to transportation facilities.
- (b) Economic and esthetic treatment of buildings and grounds.
- (c) City vs. suburbs.
- (d) Industrial development as affected by lot and block units, types of streets, etc.
- (e) Location and treatment of gas tanks, power stations, etc.
- (f) Freight and zoning regulations.

#### 6. Fire Protection.

- (a) Relation of heights of buildings and width of streets to conflagrations.
- (b) Location of fire-houses in relation to city plan.
- (c) High-pressure fire-fighting systems.

#### 7. Housing.

- (a) Value and methods of housing surveys.
- (b) Types of one- and two-family houses and model tenements.
- (c) Contrasting views of good and bad housing conditions. Effects of congestion.
- (d) Copartnership housing.
- (e) Relation of building and loan associations to the housing problem.
- (f) The shape, size and dimensions of the plot, the block and streets.
- (g) Alleys.
- (h) Interior courts.
- (i) Garden cities, suburbs and villages.

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- (j) Employer's housing schemes.
  - (k) Vacant lot uses.
8. Legal Restrictions.
- (a) Billboards and advertising signs. A comparison of some American billboards with the advertising kiosks in Paris, Berlin, and other cities.
  - (b) Height and area limitations; courts.
  - (c) Prevention of smoke.
  - (d) Setbacks.
  - (e) Zoning system in Germany and Austria.
9. Markets and Food Supply.
- (a) Types of buildings.
  - (b) Relation to transportation system.
  - (c) Wholesale terminal markets.
  - (d) Farmers' markets.
  - (e) Milk supply.
10. Monumental Architecture.
- (a) Monuments.
  - (b) Arches.
  - (c) Fountains (ornamental and sanitary).
  - (d) Statuary.
11. Organizations, Commercial and Civic.
- What some of them have done to promote city planning.
12. Parks and Parkways: Cemeteries.
- (a) Maps and photographs of well-designed park systems.
  - (b) Special features such as zoos, games, and buildings.
  - (c) Cemeteries.
  - (d) Public squares.
  - (e) Waterfront parks. (See "15f.")
  - (f) Formal and informal designs.
  - (g) Planting design.
  - (h) Effect of parks on land values and on life of people.
13. Procedure.
- (a) Surveys; topographical, historical, social, economic.
  - (b) Publicity methods in a city-planning campaign.
  - (c) Organization. (See "11.")
  - (d) City-plan commissions; legal status, organization, and relation to other departments.
  - (e) Art commissions; examples of accepted and rejected designs.
  - (f) Methods of recording and presenting adopted plans.
  - (g) Some of the best of the hypothetical plans prepared for the National Conference on City Planning and for the Chicago City Club.
  - (h) Relations with public service corporations.
14. Recreation.
- (a) Photographs of playgrounds in use, summer and winter.
  - (b) Plans of playgrounds and neighborhood parks.
  - (c) Field houses, gymnasiums, etc.
  - (d) Municipal auditoriums and band concerts.
- (e) School-buildings as social centers.
  - (f) Uses of roofs.
  - (g) Recreation piers.
  - (h) Use of streets.
  - (i) Open-air theaters and motion pictures.
  - (j) Baths and swimming pools.
15. River and Harbor Improvements.
- (a) Docks, municipal and private.
  - (b) Terminal railways.
  - (c) Ferries.
  - (d) Methods of handling freight.
  - (e) Reclaiming water-front.
  - (f) Beautification of river-banks.
  - (g) Flood prevention: levees.
  - (h) Canals.
  - (i) Quays.
16. Streets and Roads.
- (a) Cross-sections of highways having various widths and pavements.
  - (b) Location and spacing of streets.
  - (c) Effect of good roads on real-estate values and on high cost of living.
  - (d) Different types of pavement and their relation to amount and kind of traffic and grades.
  - (e) Streets with and without curbs and gutters.
  - (f) Methods of street cleaning.
  - (g) Relation of street widths to traffic.
  - (h) Curved or straight streets.
  - (i) Skylines and effect of bordering buildings.
  - (j) Substructures: pipe tunnels.
  - (k) Arcades.
  - (l) Sidewalks.
  - (m) One-way streets.
17. Street Fittings and Architecture.
- (a) Street names.
  - (b) Street lights.
  - (c) Trolley or telegraph poles and removal of overhead wires.
  - (d) Kiosks, subway, and comfort stations.
  - (e) Islands of safety.
  - (f) Fire-alarm and letter boxes.
  - (g) Hydrants.
  - (h) Watering troughs.
  - (i) Street-name signs.
  - (j) Street planting; trees and protection.
  - (k) Temporary festival architecture.
  - (l) Window flower-boxes.
18. Study of City Planning.
- (a) Bibliography.
  - (b) University courses.
19. Taxation and Assessment Methods.
- (a) How the city-planning bills are to be paid.
  - (b) Land value taxation.
  - (c) Excess condemnation.
  - (d) Unearned increment.
  - (e) Assessing abutters.
  - (f) Municipal ownership.
20. Transportation and Traffic.
- (a) Radial and circumferential highways.
  - (b) Subways.
  - (c) Elevated railroads.
  - (d) Street railways.

## TOWN AND CITY PLANNING

- (e) Auto busses and motor trucks.
  - (f) Elimination of grade crossings.
  - (g) Relation of railroads to local transportation of passengers and freight.
  - (b) Design of railroad and trolley terminals—interurban street railways.
  - (i) Beautification of railroad terminals and rights of way.
  - (j) Freight yards.
  - (k) Freight tunnels.
  - (l) Value of traffic records on streets.
  - (m) Street traffic regulation.
  - (n) Relation of recreation centers to transportation.
- 21. Waste Disposal.
    - (a) Sewage-disposal systems: location of plants.
    - (b) Methods of collecting and disposing of garbage, rubbish, snow, etc.
    - (c) Dangers of stream pollution.
  - 22. Water Supply and Water Works.
    - (a) Location and design of reservoirs and aqueducts and their surroundings.
    - (b) Filtration and pumping systems.
    - (c) Artistic standpipes, water-towers and waterworks.

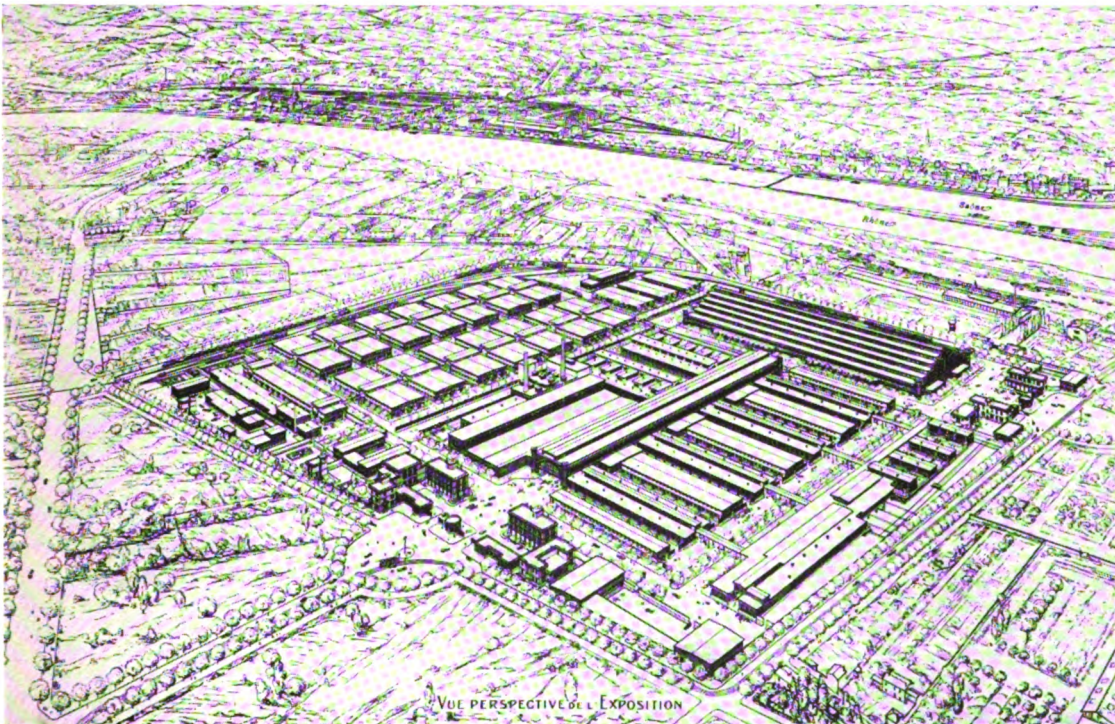
Photographs, drawings, models, or other material or suggestions for the Exhibition should be sent to The American City Bureau, 93 Nassau Street, New York.

## THE LYONS EXHIBITION

The Journal is in receipt of the prospectus of the International Urban Exhibition, to be held at Lyons, France, from May 1 to November 1, 1914. A note of this project has already been made in these pages, but the comprehensive plan under which this exhibition has been organized, and which is revealed in the prospectus, is worthy of special mention.

The appeal for this exhibition is based upon the sound premise that the exhibition of today, in order to be instructive and interesting, must specialize. In thus treating the vast problem of organized

society, through the means of an exhibition devoted toward increasing our store of knowledge of all those factors which unite to produce the modern city, one might feel inclined to protest at the emphasis laid upon the problems of that portion of organized society which dwells in cities. If it is objected that this is the only portion of society which is organized, the answer might be that such an organization still appears as a merely superficial element and that, aside from that particular question, the country dweller needs organizing quite as badly. It is



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probably true, however, that the problems of country dwellers are being more and more closely linked with those of city dwellers, and that a universal good will be the outcome of the exhibition under consideration.

No better illustration of the broad scope of the plan can be offered than in the list of fifty-two sections in which the exhibition will be divided. It is impossible to print the list of subdivisions of these subjects, although one or two examples selected at random will suffice to illustrate the care and thought which have been expended upon the details of the organization. An idea of the extent and location of the exhibition may be had from the accompanying illustration and, although the only mention of architecture, strictly speaking, is found under that section devoted to the arts, it would be sad indeed were architects to feel that this was the only feature of the exhibition which awakened their interest.

There are even those who would point out, with what degree of justice we are not prepared to say, that this apparent meager recognition of architecture as a factor in an exhibition devoted to organized society might be accepted as convincing evidence of the failure of architecture to recognize its true relation to organized society. That such a feeling is widespread, at least among large numbers of thinking and intelligent men, who are devoting themselves to the social and economic problems of organized society, is not to be denied. It is, perhaps, safe to assume, however, that the educational opportunity to be offered by this exhibition possesses a value to architects which is not exceeded by its value to any other profession, industry, or business.

A partial list of sections is herewith appended:

- Streets and Highways.
- City Plans (Old and Modern)—Plans for Extension of Cities.
- Paving and Tarring.—Dust Prevention.
- Sweeping and Watering.
- Smoke.
- Streets and Open Spaces.
- Signs.
- Fire Services (Organization and Equipment).
- Protection against Floods.
- Hoisting Machinery.

## *Cleveland Chapter.*

Voted: That the Municipal Art and Architecture Committee, with the President, Vice-President, and Secretary of the Chapter, be instructed, with power, to immediately proceed with the collection of data for and the preparation of an ordinance for submission to the council of the city of Cleveland, covering the City Plan Commission provision of the recently enacted charter of the city of Cleveland, which provision is as follows:

"Section 77. There shall be a City Plan Commission, to be appointed by the Mayor, with power

## Dwelling-Houses.

- The Modern House.
- Cheap and Hygienic Habitations.
- City Gardens—Suburban Gardens.
- Building Material.
- Paints and Glazes.
- Painted Wall-paper.—Waterproof Wall-paper.
- Hygienic Wall-coverings (Faience, Ceramic, etc.).
- Hygienic Floors.
- Anti-dust Apparatus and Products.
- Toilet and Bath Fittings.
- Locks and Hardware.

## The School.

- School-Buildings.
- School Furniture.
- Materials used for Instruction Purposes.
- Art in the School.
- School Medicine.

## Instruction in Arts and Crafts, and Domestic Economy.

## Hospitals and Charitable Institutions.

- Public and Private Charitable Institutions.
- The Modern Hospital (Plans, Models, etc.).
- Children's Hospitals.
- Sailors' Hospitals.
- Hospitals for Contagious Diseases.
- Portable Field Hospitals.
- Insane Asylums.
- Maternity Hospitals.
- Hospital Fittings and Appliances (with several sub-classes).
- Lazarettos—Quarantine.
- Ambulances.
- Municipal Poor Offices (Boards of Charity).
- Night Shelters.
- First Aid to the Injured.—First Aid to the Drowned.
- Orphan Asylums.
- Hospitals for Convalescents.
- Hospitals for Incurable Diseases.

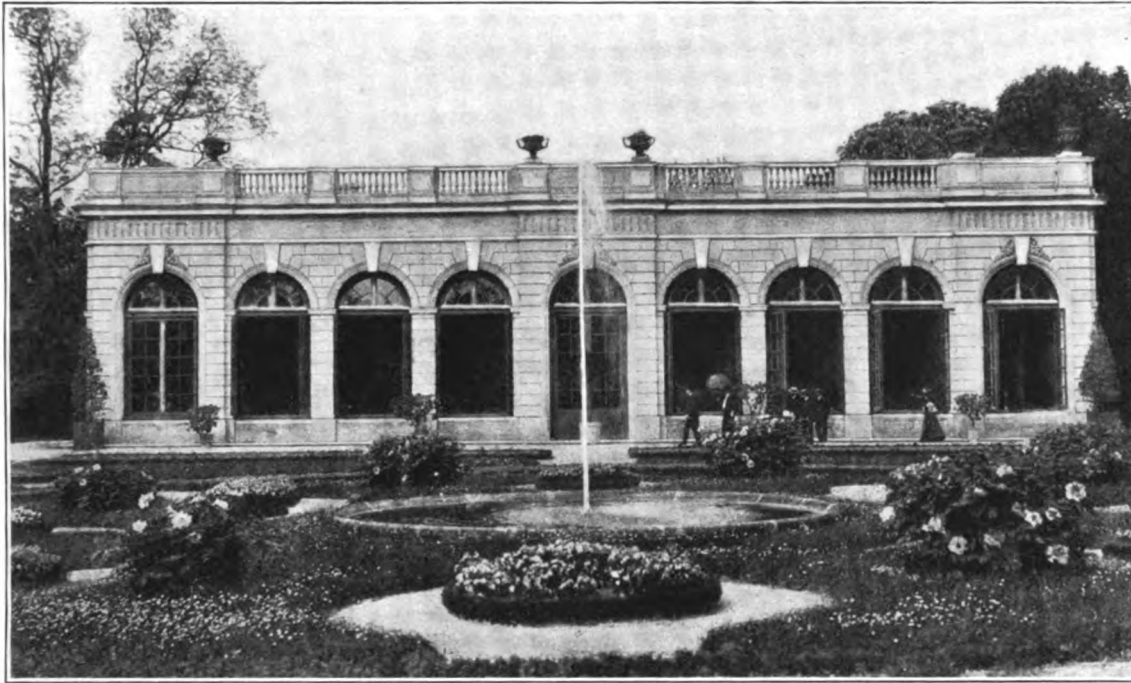
## Arts.

- Painting.
- Sculpture.
- Engraving and Design.
- Decorative Arts.
- Architecture.
- Music.
- Theaters.

Application for space should be made to the Bureau of Administration, Lyons International Urban Exhibition, Hotel de Ville, Lyons, France.

to control, in the manner provided by ordinance the design and location of works of art which are, or may become, the property of the city; the plan, design, and location of public buildings, harbors, bridges, viaducts, street fixtures, and other structures and appurtenances; the removal, re-location, and alteration of any such works belonging to the city; the location, extension and platting of streets, parks, and other public places, and of new areas; and the preparation of plans for the future physical development and improvement of the city."





CHATEAU DE BAGATELLE.—Orangerie

## PARIS LETTER

Paris, September 7, 1913.

Today, I have taken great pleasure in the thought that perhaps I might be able to persuade those readers of the Journal who are so disposed to go with me to the Parc de Bagatelle in the Bois de Boulogne. This was the charming decoration which furnished the setting for the *folies* of the Regence, and, amid the charm which still hovers over the scene, echoes still seem softly to whisper the names of the Duchesse D'Estrées, Madame de Monconseil, and Marie Antoinette.

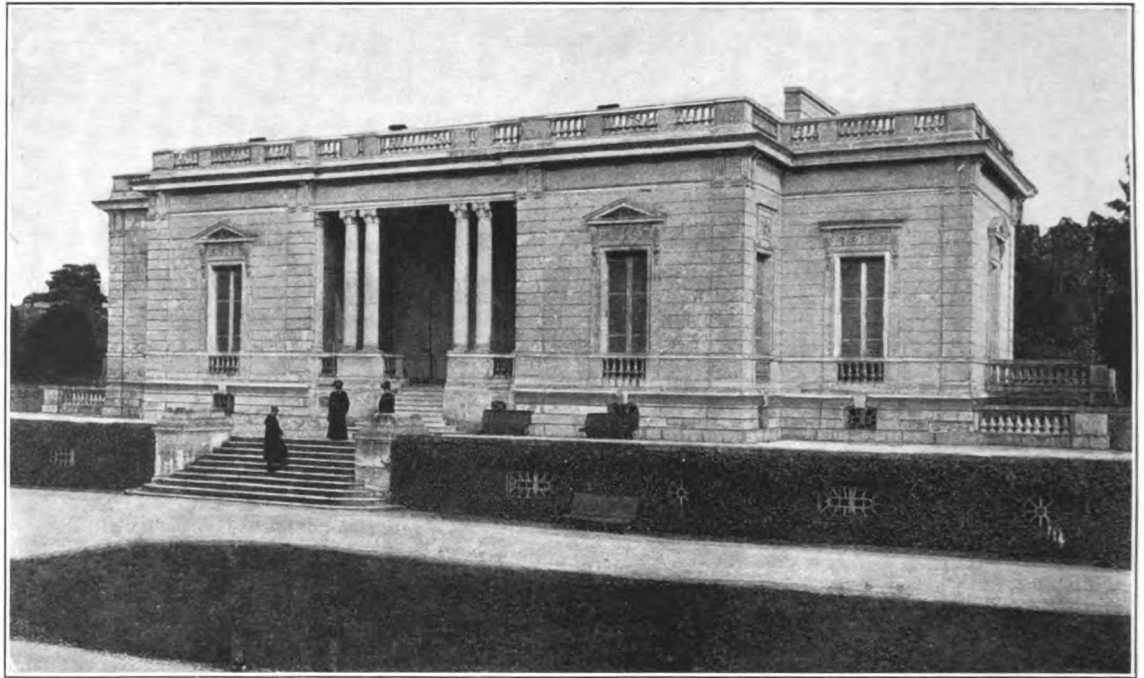
The memoirs of that time tell us that the Comte d'Artois, upon acquiring the property of the Bagatelle, offered to wager a hundred thousand livres with the Queen, Marie Antoinette, that upon it he would build a chateau in sixty-four days. The wager was accepted, and nearly a thousand workmen soon swarmed upon the scene to labor incessantly, night as well as day.

The soldiers of the regiment of Swiss Guards were sent out upon the main roads, where, upon royal authority, all wagons loaded with material were intercepted and compelled to direct their way to the Bagatelle. The chateau was built within the time prescribed by the wager, and several months later the Queen came to lend her presence to the festivities attending its opening.

The fete was a memorable one. The rendezvous for their majesties was fixed at a *rond-point* marked by six statues, symbolizing Mystery, Folie, Night, Pleasure, Silence, and Reason. The Comte d'Artois led the King and Queen among the wonders of the chateau. Dinner, served beneath a vast tent, was preceded by a *petit opera comique* played by comedians who were no less personages than Madame de Polignac, the Comte d'Artois, and Marie Antoinette.

At one moment during the performance, the King took occasion to hiss the Queen, who, stung to the quick, advanced to the front of the scene and said to him: "Monsieur, since it is evident that you do not find my acting to your liking, pray be kind enough to take the trouble to withdraw. Your money will be returned to you at the door." The King thereupon asked the Queen's pardon and she was loudly applauded.

One is in truth astonished at the extraordinary rapidity with which the artists of that time must have worked in order to create, in so short a space of time, the charming decorations and the *merveilles* which here abound. Within the chateau were gathered sculptures by de l'Huillier, arabesques by Dusseaulx, paintings by Hubert Robert, furniture by Jacob, chimney pieces by Gouthières,—a complete series of *chefs-d'œuvres*, seemingly created by



CHATEAU DE BAGATELLE.—Trianon

the magic of a fairy wand, and many of which are still in existence.

It is true that the question of cost played not the slightest part; an examination of the accounts appears to disclose the fact that the chateau cost the *bagatelle* (from which no doubt its name) of three million francs.

This was only the commencement of the *folies* of the time, for the young Comte d'Artois, whose name was later to become familiar to many ears, had barely turned eighteen.

Let us not chide him, however, at so prodigal an extravagance, for it at least affords us the delight of looking upon this charming pavilion, so elegant in its simplicity and so thoroughly in keeping with the garden which surrounds it.

Access is had through a double court of honor. One enters by the larger court and finds one's self before the chateau; to the right appears the pavilion called "Trianon," the principal axis of which is marked by a loggia ornamented by two *motifs* of faultless columns. The architecture is of the simplest, yet of what scholarly proportions! How perfect an expression of the taste of France at that period, whose motto might well have been "rien de trop, mais tout a sa place."

In many other monuments of this period we find the same careful study of refined proportions and delicate detail which here exists, of which at the moment, I particularly call to mind the pavilion of Madame du Barry at Luciennes.

The stormy breath of the Revolution swept over the country, and the occupants of these exquisite creations disappeared; but the fabrics remain as silent witnesses of the grandeur which has fled. It is easy to revive this epoch, the elegance of which still haunts the architects and decorators of our time to such a degree that those who have the courage to create modern work find no little difficulty in winning an appreciation of their taste from an uninterested and unenthusiastic public.

It was, however, wholly the connection with the movement in modern art which inspired this year's exposition at Bagatelle, of which I wish to say a few words. Its title was "The Art of the Garden," or Garden Art, if you will, and the undertaking was organized by the Société Nationale des Beaux Arts in coöperation with the Union Centrale des Arts Decoratifs and the Société des Amateurs de Jardin.

Sculptors, painters, architects, and decorators were invited to exhibit such work as was neither a copy nor an imitation of the period of Louis XV or XVI, nor of any other ancient style. The work was divided into three groups, consisting of the work exhibited in the park that assembled in the orangery and that shown in the pavilions of Bagatelle and Trianon.

The aim of the organization was to inspire renewed interest in the art of the garden, which, since the creations of Le Nôtre, seems to have remained almost stationary; and yet, what accomplishments

## PARIS LETTER

are possible when one adds to the art of the garden the infinite resources of nature! Color effects produced by plants and foliage; perspective afforded by masses of pruned trees; terraces made possible by the different levels; water effects, by means of fountains, sparkling cascades, and the shadowy reflections of pools.

Since the time of Le Nôtre, it would be difficult perhaps, to find a single work which, while adhering to tradition, was yet plainly different from that of the master, and possessed of that rare and wonderful charm which is at once imposing and calm. Some happy attempts have been made, however, and one might cite the charming garden of M. Rostand at Cambo. There the villa is reflected in a stately stretch of water; a spacious lawn framed with roses stretches away until the lines of perspective are lost in the blue mountains, the profiles of which, soft with the haze of distance, rise faintly above the horizon.

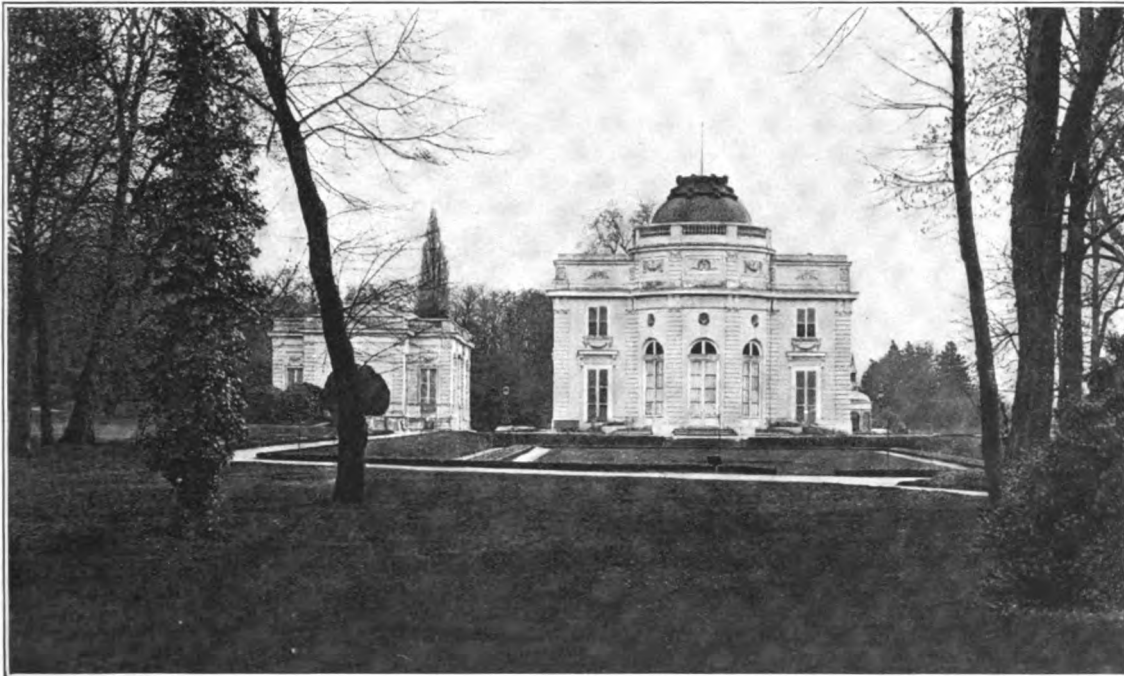
The ingenuity of the artists who exhibited was remarkable in the choice, variety and character of the work produced; vases, rustic benches, pedestals, fountains, sun-dials, statues, and jardinières gave way to work of an entirely original character, among which bowers, trellises, rustic towers and alcoves indicated no lack of good intentions, although rather precocious in their character.

In the orangery was gathered the work of a

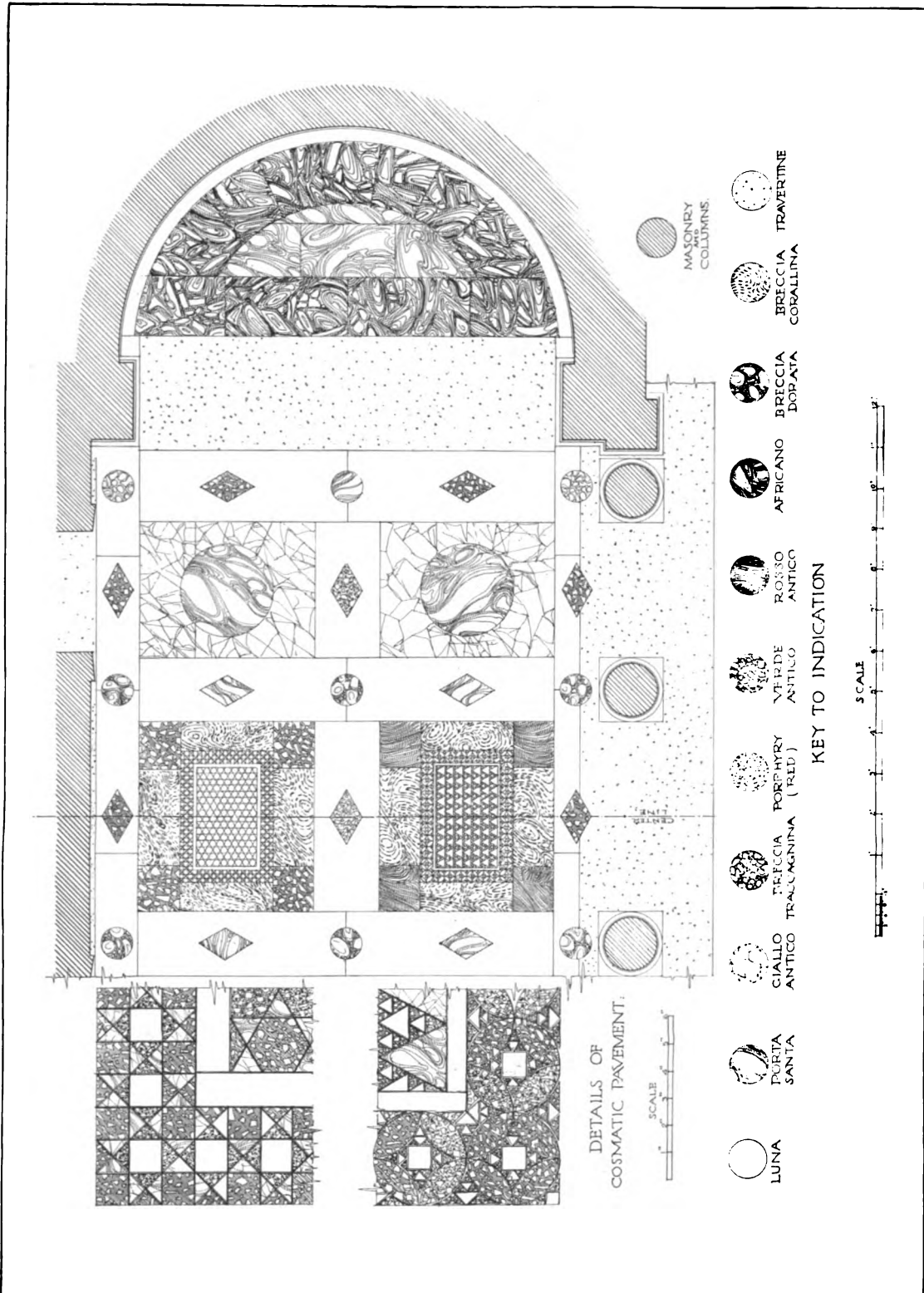
number of artists who had collaborated to produce ensembles, and wherein the modernized movement was frankly and liberally expressed. One found rustic furniture clothed in colors whose tones lacked nothing in boldness, models of gardens, *projets* for parks and open-air theaters, and some plans and sketches of old-time gardens, among which I had myself been able to show the result of a bit of my own work of some years ago while visiting the fine old gardens of the Alcazar at Seville.

Let us hope that the result will be found in an awakening of ideas and in the opening of a larger field to artists; the love of gardens which already exists in the United States has there encouraged landscape architects to produce some very successful work. But here we must escape from the beaten paths.

It is true that originality and picturesqueness may sometimes be trusted to overcome fundamental defects in composition; witness the garden of Monsieur Kahn, at St. Cloud, a garden which one cannot visit without being delightfully surprised at each step. Here, within a space which is extraordinarily limited, one finds an English garden, a *coin des Vosges* (pines and rocks), a French garden, (*roseaie*), and the most gracious, meticulously minute and spiritual Japanese garden which it is possible to imagine. When you chance to visit Paris again, try to see this garden; it is well worth the journey.



CHATEAU DE BAGATELLE, FROM THE PARK



PAVEMENT FROM VILLA PIA, ROME.—George S. Koyl, American Academy in Rome

## ROME LETTER

### A MARBLE PAVEMENT FROM THE VILLA PIA, ROME

A beautiful example of marble pavement may be found in the vestibule of the Villa Pia, Vatican Gardens, Rome. The design is so excellent and the selection of the colored materials so tasteful that this work has served as an inspiration to a well-known firm of architects in the designing of pavements for such monumental works as the Boston Public Library, the Morgan Library, and the Municipal Building for the city of New York.

The Villa Pia was begun by Pope Paul IV under the Neapolitan architect, Pirro Ligorio, who strove to imitate an ancient villa. The casino was finished by Pius IV and, although changes occurred in the direction of the work and, consequently, in the execution of the building, the antique spirit was not lost sight of, as is shown by this particular pavement, whose simple lines and dignified design are reminiscent of Roman taste.

The accompanying drawing may serve to give an idea of the design of the pavement, together with

its color values; but the beauty of the marbles themselves may be appreciated only by a personal visit. The design of the floor conforms to the architecture of the vestibule. It will be observed that the panels are separated from one another by slabs of Luna marble, with insertions of alternate diamond and circular disks of rich color. The two large central panels are extremely rich, consisting of *cosmato* center-pieces surrounded by slabs of *breccia corallina*, there being in one case *verde antico* at the four corners and in the other *rosso antico* (*porphyry*).

The remaining four panels are similar to each other in design—within a rectangular field of *giallo antico* is a round disk of *porta santa*. As should be expected, these panels are less vigorous in points of contrast than those on the axis of the vestibule.

The semicircular ends are strong in color, but quite uniform in tone, and they, therefore, form fitting extremities for the pavement as a whole.

TABLE OF MARBLES.

Kind	Color	Where quarried	Quarried today or not	Cost today in Rome, 1 sq. ft., 1 inch thick
Verde Antico	Dark green	Near Sparta, Greece	Yes	Antique, \$2.25 Modern, .75
Bianco Statuario (Luna)	White	Near Carrara, Italy	Yes	.60
Porta Santa	Yellow—white field, with brown veins	Caria, Asia Minor	Yes	Antique, 2.10 Modern, .85
Giallo Antico	Ochre to pink	Algeria Numidia Libya Northern Africa	*No	2.70
Breccia Corallina	Coral-red	Unknown	No	2.70
Breccia Traccagnina	Many colors	Unknown	No	2.70
Breccia Dorata	Rich brown-yellow	Unknown	No	2.70
Rosso Antico (pomato)	Dull bluish red	Laconia, Greece	Yes	2.70
Africano	Greenish veined	Island of Chio, Greece	Yes	2.70

\*Those marbles which are not quarried today are in the market in the form of antique fragments.

GEORGE S. KOYL,

*Fellow in Architecture, American Academy in Rome.*

## COMMITTEE ACTIVITIES

### COMMITTEE ON CONTRACTS AND SPECIFICATIONS

GROSVENOR ATTERBURY (F)  
FRANK C. BALDWIN (F)

WILLIAM A. BORING (F)  
FRANK W. FERGUSON (F)

FRANK MILES DAY (F)  
ALLEN B. POND (F)

Since my report at the time of the Convention, this committee has had no meeting, and only such questions have been discussed in correspondence as have been raised specifically, from time to time, as to the interpretation of our contract documents and the preference of their use by Institute members.

Mr. Soltman states that there have been sold about 10,000 copies since last January.

From the actual use of the documents there are now beginning to come in various questions and criticisms pertaining to the different clauses, as was expected by the committee. In this connection, the National Building Trades' and Employers' Association of the United States of America, through its secretary, has asked for a conference in the early fall, at which the documents may be discussed and, to that end, it is the intention of the committee to meet a representative from that organization.

At the time the documents were written, there appeared to exist no representative organization of the building interests with whom we could officially

discuss the matter; in consequence, the opinions of representative builders in various cities were asked individually, and their advice, in many cases, was followed in the various revisions of the documents before publication.

So far as the personal experience of the members of the committee is concerned, I think the general opinion is that the documents are working out satisfactorily. I know that they have been in actual use in the case of many operations, both large and small, and I trust that before long a sufficiently practical test will have been made to enable an intelligent revision to be made of them.

The only other matter passed upon by the committee was that relating to the attempt to bring about a standardization in size of the catalogues and printed matter issued by manufacturers for use by architects. The movement was recommended by the committee as one likely to be of help to the profession, and its adoption is, I believe, now being urged.—GROSVENOR ATTERBURY, Chairman.

### COMMITTEE ON CONSERVATION OF NATURAL RESOURCES

CASS GILBERT (F)  
W. M. ELLICOTT (F)

GLENN BROWN (F)

JAMES KNOX TAYLOR (F)

This committee has, after careful consideration, approved the project suggested by Mr. Wm. M. Ellicott, of Baltimore, to establish on the confines of the District of Columbia a large forest reserve and pleasure park to contain about 100,000 acres.

The plan has already received considerable support, and there is a bill in the Senate introduced by Hon. John Walter Smith, of Maryland, to authorize its investigation and purchase. The bill calls for an appropriation of \$2,000,000 to be expended in the purchase of the lands selected. The map herewith shows the general scope of the project, and, in order that it shall be more clearly understood, we quote as follows from a report on the subject by Mr. F. W. Besley, State Forester of Maryland:

"A forest survey of the Maryland counties, partly included in the proposed national forest, was made by the writer in 1907-1910, and furnishes the forest data upon which this report and the accompanying map is based. In establishing a national forest, such as is proposed, it is very desirable to include, so far as possible, lands that

are now largely wooded. The large wooded areas lying between Washington, Baltimore, and Annapolis, afford a rare opportunity for carrying out such a plan. The area shown on the map, lying between Washington and the Patuxent River, to the west of the Baltimore & Ohio Railroad, covers approximately 16,000 acres, of which about 8,300 acres, or 50 per cent, are now wooded. For the purpose of the forest description, any given area is considered wooded where there is a tree-growth on the land at least ten feet high, and where the trees are close enough together to form a stand. The main body of forest lying east of the Baltimore & Ohio Railroad, including spurs extending along South River and the Severn River, covers approximately 84,000 acres, of which 50,200 acres, or 60 per cent, are wooded. The portion south of the Patuxent River is more largely wooded than the rest, amounting to 70 per cent. The portion to the northeast is 50 per cent wooded. The forests differ in character and composition, dependent upon soil conditions, especially as to moisture content, and also dependent upon the extent of previous cutting.

## COMMITTEE ACTIVITIES

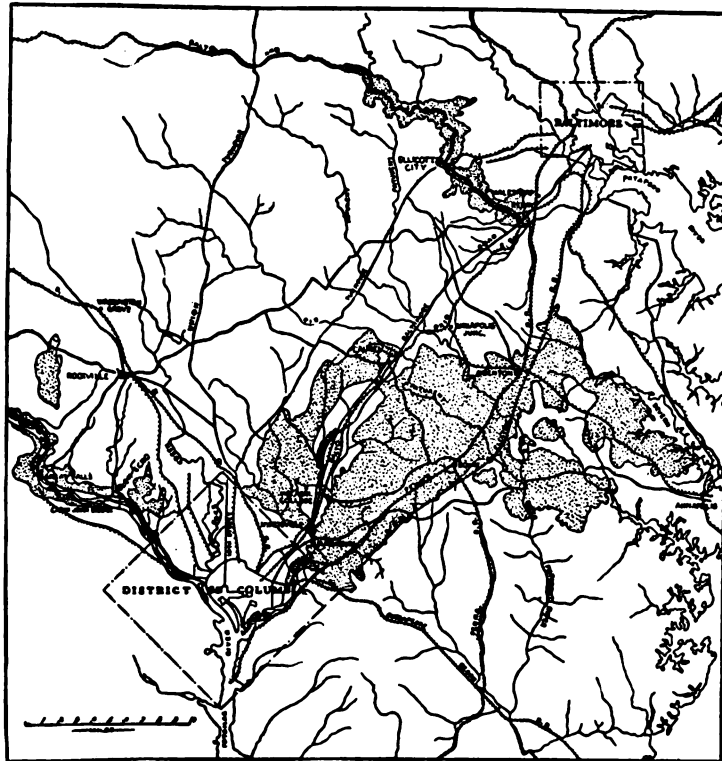
On the few high gravel ridges along the edge of the Piedmont Plateau, the characteristic species are rock, post, and black oaks. The higher slopes generally throughout the area are covered with scarlet and Spanish oaks, and chestnut; while on the lower slopes are found hickory, white oak, yellow poplar, walnut, and black gum as the predominating trees. Along the streams a great variety of species are found, notably the maple, sycamore, beech, ash, birch, elm, etc. The characteristic trees of the swamps are red gum, willow, pin oak, and willow oak.

The forests of the region have been cut over rather closely, so that they consist principally of young growth, with scattering trees of larger size. Since it is easier to develop a young forest into good form than it is to improve an old one, the present situation has decided advantages. Furthermore, a forest largely composed of young growth can be purchased at a much more reasonable price than one containing timber of merchantable size. The probable cost of these lands can only be approximated. The average for the woodlands, exclusive of timber, would probably not exceed \$20 per acre. The value of merchantable timber based on the average stand for the entire area is approximately \$6 per acre, giving an average of \$26 per acre for the land and timber. Some of the land can be purchased for much less than this, while some, if included, will cost more, depending upon location and the value of the timber thereon.

"The proposed extension of the national forest along the Potomac River, above Washington, includes a section noted for its natural beauty. The steep hills on the Virginia side of the river are well wooded, almost all the way from the District line above the Great Falls. On the Maryland side of the river the slope is less abrupt and there is more cleared land. The area indicated on the map, including a large tract west of Rockville, which is very largely wooded, is approximately 10,000 acres, of which about 6,000 acres, or 60 per cent, are now wooded.

"The combined areas available for forest reservation as indicated on the map comprise about

110,000 acres, of which practically 64,500 acres, or 58 per cent, are now wooded. By making the boundaries more irregular, or excluding tracts that are nearly all cleared land, the area might be reduced and the percentage of woodlands correspondingly increased. The presence of cleared lands within



MAP SHOWING IN THE DOTTED AREAS THE PROPOSED NATIONAL FOREST

the forest boundaries would not be a disadvantage. The best of the farm land could be used as experimental farms in coöperation with the Department of Agriculture, while those less adapted for agriculture could be planted in forests. It is safe to say that 85,000 acres of the tracts mentioned are typical forest lands already in forest or suitable for reforestation. There are many foreign trees that have not been fully tried in this country under forest conditions. The rate of growth of most of our native species under the most favorable conditions as would result in planting have not been determined. The field for forest experimentation is a large and promising one which would find here the ideal conditions for its fulfillment."

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## COMMITTEE ON CIVIC IMPROVEMENT

H. V. B. MAGONIGLE (F)  
W. R. B. WILLCOX (F)  
CHARLES L. BORIE, JR.

GEORGE B. FORD  
WALTER BURLEY GRIFFIN

GLENN BROWN (F)  
THOMAS R. KIMBALL (F)

This committee has forwarded to the editor of the *Journal*, for publication in this issue, advance sheets of a program, which shows the scope of the Exhibition of American and Foreign City Planning to be held in New York from November 24 to December 6 next, under the direction of a special commission appointed by George A. McAneny, President of the Borough of Manhattan, and under the general auspices of the Heights of Buildings Commission of the Board of Estimate and Apportionment of the city of New York.

At the suggestion of our committee, this program, with other documents, will be sent to the secretaries of every Chapter of the Institute, with the request that the Chapters assist the American City Bureau, in the hands of which have been placed the details of collecting and arranging the exhibits, by contributing any material that may be suggested in the formal request which they will later receive. Our committee urges a prompt and adequate response to this request.

This exhibition is not by any means to be local in character; on the contrary, the strongest possible effort will be made to make it representative of city planning in the United States as well as of foreign countries. It is essential, therefore, that the communities with which the Chapters of the Institute are identified should be as fully represented as possible.

Every architect should not only do all in his power to make this exhibition a success, but should endeavor to visit it; and the committee recommends

that wherever possible, delegates from Chapters should attend for the purpose of making reports to the Chapters. They will find many valuable suggestions for aiding in the development of the city-planning movement in their own communities.

The range of the subjects to be illustrated is so wide that the citizens of every town in the country may find something germane to their own special problems. If the exhibition does no more than to emphasize the fact that the "Civic Center" is not the only aspect of this great subject, it will have accomplished much.

It is rather humiliating to scan the lists of the various lay societies that are taking the lead in the Civic Improvement program, and to realize how little the architects of the United States are concerning themselves with the work. In a matter in which their whole training should fit them to exercise a controlling influence and even to lead, it is left to publicists, social workers and reformers, commercial organizations, and bodies of lay citizens to organize and carry on a movement whose significance cannot longer be doubted.

Possibly the usual preoccupation of the architect with the esthetic side of the problem may be responsible for this—but we are beginning to see the importance of the many other factors, and to realize that order, cleanliness, sanitation in its every aspect, to mention only a few of these factors, are in themselves the foundations upon which the beautiful city must be erected.—H. VAN BUREN MAGONIGLE, *Chairman*.

## COMMITTEE ON PUBLIC INFORMATION

D. KNICKERBACKER BOYD (F)

FRANK C. BALDWIN (F)

One of our activities, which has extended over several months and has been earnestly entered into by many of the sub-committees, has been to enlist the coöperation of the daily press in more fully informing the public on architectural and allied subjects.

This has inevitably included that part in the advancement of civilization played by the Institute, and by the profession in elevating the standard of design and improving the construction of buildings and their accessories—subjects which are more and more becoming of vital interest to the public by reason of their close relationship to the enjoyment, the comfort and the safety of the whole people.

We have sought to bring about a clearer under-

standing and an acknowledgement of the potent force of the profession in furthering all those co-related activities which lead to better housing conditions, improved educational facilities, safer working and playing places, better arranged cities and more orderly living.

The aims of a profession which is taking such a helpful part in the welfare of our communities cannot fail to appeal to all people, and the enumeration of its activities in the daily papers constitute items of interesting news, and also of information to that public whose opinion they will gradually and inevitably mould.

In recognition of their educational value, the newspapers themselves have, in large part, wel-



## COMMITTEE ACTIVITIES

comed the proffered suggestions of the chairmen of sub-committees, which now exist in nearly every Chapter, including North Carolina, which was organized as recently as September 16th. In several instances they have not only given more space and a more marked attention to the presentation of architectural and allied subjects, and of news concerning professional activities, but have made a rearrangement of their columns in order to better present this material.

The coöperation of technical and trade publications has also been secured to a considerable degree, and the most cordial relations established between many of the publishers, editors, and the chairmen of sub-committees and even whole Chapters.

The chairman of the Institute committee has, in reading the proof-sheets of the Journal each month, marked those articles or notices which seemed likely to prove of especial interest or value to certain magazines, newspapers, or other publications, including in some instances, those classed as "popular." A sufficient number of reprints has then been ordered to send one with a letter to the especial editor or publisher selected—unless the publication was on the exchange list of the Journal, when a letter only would suffice. In like manner an exchange of news and articles has been effected between places and between press and periodicals.

The following notice, which was featured in the Philadelphia *Public Ledger*, is indicative of the reception which has been accorded the services of the members of committees:

### THE PUBLIC LEDGER'S EXAMPLE.

"The July number of the National Municipal Review says:

"On March 4, 1913, The Philadelphia *Public Ledger*, a widely known daily paper, began the publication of a weekly section devoted to City Planning, Architecture, and Real Estate. The Committee on Public Information of the American Institute of Architects has been assisting the *Public Ledger* in the presentation of material. It suggests that here is an opportunity which lies open in other cities. Certainly it is unnecessary to enlarge upon the educational possibilities with which such work might be fraught!"

A significant action, and one likely to prove of value to other Chapters, and result in an enlightenment of the public on architectural matters, was taken recently by the Wisconsin Chapter, when

it was thought very material to the interests of the public and the profession that the daily press be informed of the work being done by the Institute, and, in connection with this, it was proposed that the Wisconsin Chapter order an extra copy of the Journal to be sent to each local paper.

Following this excellent suggestion, the chairman wrote a letter to all sub-committees, urging that similar action be taken by each Chapter, to the end that the activities of the Institute and of the profession, as chronicled in the Journal each month, might be disseminated through the press of the country.

For too long has it been considered an axiom that the doings of professional organizations concern only themselves, and therefore an extensive circulation of the Journal among the editorial offices of the newspapers of the country will, we hope, be welcomed by the papers as a means of dispelling this illusion.

The Executive Committee of the Philadelphia Chapter has authorized the chairman of its Committee on Public Information to correspond with the editors of all principal local newspapers, offering to send, each month, a copy of the Journal to any person delegated by the editor to receive it. The Chapter has agreed to subscribe at the \$2 rate for each paper favorably receiving the proposition.

We are informed by Mr. Mooser, on behalf of Mr. McDougal, chairman of the San Francisco sub-committee, that the Chapter in San Francisco is enthusiastically in favor of providing for such subscriptions, and is making preparations to consummate all necessary arrangements.

At a combined meeting of the committee with the Committee on Publications, the suggestion was made that one or more forms of post cards be issued, illustrating the historical Octagon House in Washington, with an appropriate legend describing it as the home of the American Institute of Architects. The feasibility of doing this is being investigated, and, if found practicable, the cards will be published for the use of the members and the public alike.

The committee learned with regret of the resignation of Secretary Brown from the committee. As this will necessitate a change in membership, the President has decided, upon the suggestion of the chairman, to increase the number of members—of which fuller announcement will be made next month.

D. KNICKERBACKER BOYD, Chairman.

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GLENN BROWN (F) (*ex-officio*)

R. CLIPSTON STURGIS (F)  
IRVING K. POND (F)

MILTON B. MEDARY, JR. (F)

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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## COMMITTEE ACTIVITIES

### COMMITTEE ON SCHEDULE OF CHARGES

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## CHAPTER ACTIVITIES

INCLUDING SUCH OTHER PROFESSIONAL, BUSINESS, OR LEGISLATIVE  
ACTIVITIES AS ARE OF INTEREST TO ARCHITECTS

### *North Carolina Chapter.*

The North Carolina Chapter of the Institute was organized Sept. 16., in Greensboro, N. C., with the election of the following officers and committees:

*Officers.*—President, Hill C. Linthicum, Durham, N. C.; Vice-President, Louis H. Ashbury, Charlotte, N. C., Secretary and Treasurer, W. C. Northup, Winston-Salem, N. C.

*Standing Committees.*—Education, W. C. Northup,

Chairman, Winston-Salem, N. C.; Competition, R. S. Smith, Chairman, Asheville, N. C.; Civic Improvement, G. R. Rose, Chairman, Durham, N. C.; Legislation, W. Lord, Chairman, Asheville, N. C.; Public Information, Hill C. Linthicum, Chairman, Durham, N. C.; Admission, Louis H. Ashbury, Chairman, Charlotte, N. C.

*Members.*—The chapter consists of five Institute members and seven Chapter members.

## HEIGHT OF BUILDINGS

### *San Francisco Chapter.*

Voted: That the Chapter is opposed to the passage of the ordinance now pending before the Board of Supervisors, which will permit of an increased height for frame buildings on sloping ground; and that this protest is based on the belief

that it is a step backward to permit increased height for frame buildings, when, at the present time, all building and dwelling legislation is directed toward minimizing the fire hazard, and also providing a maximum amount of light, air, and sunshine for city dwellings.

## COMPETITIONS

### *Southern California Chapter.*

The President has appointed a committee of three, with full power to act in the matter of arranging a test case of the law of 1872.

## BOOK REVIEWS

**Old Houses in Holland.** Text and illustrations by Sydney R. Jones, with some additional plates in color after other artists. Edited by Charles Holme. The Studio, Ltd., London, Paris, New York.

This special number of *The International Studio* should be welcomed by all who have been charmed by the quaint character of the brick architecture of Holland, "the expression of a nation urgently concerned with the material, matter-of-fact side of every-day life."

The introduction states that "the men who made the designs for the buildings had not yet become detached from the building trades. They were not architects within the present meaning of that term."

The book is an excellent echo of the simple charm of Dutch architecture, a charm which may be said to exist in no other style. Its fascination is no doubt due to its logical and straightforward character; in composition it is simplicity itself. Even the crude and often weird ornamentation seems to have actually grown upon the gable pinnacles and dormers. Built of brick, the only material abundantly at hand, with ornamental members of stone, available in limited quantities only, the buildings reveal an imaginative quality that is seldom surpassed.

It seems strange that more use has not been made of so charming a precedent. New Amsterdam should have felt no hesitation in following an architectural style so ably worked out by her forebears. A few modern examples are to be seen in and about New York, but it must be confessed that, flanked by Renaissance, they appear as incongruous as would Peter Stuyvesant, strap-hanging in a row of modern young men.

For more than most others the style demands congruity, and as our towns are anything but congruous, any adaptation should be in connection with suburban work, as is proved by the excellent buildings already standing as a worthy expression of this adaptation.

Part I of the book gives a very interesting and complete account of the development of the domestic

architecture of Holland, and is profusely interspersed with sketches by the author. In spite of their excellence, it may be said that they leave something to be desired by the architect, since sketches of this character are necessarily an interpretation rather than a faithful reproduction, and, where so much depends upon detail and the scale obtained by the use of brick units, photographs are more useful to the practising architect.

Mr. Jones writes in a very interesting manner of the use of parti-colored brickwork, and refers to the pleasing effect obtained by the shape of the bricks, which were often no more than  $1\frac{1}{4}$  inches high by 7 inches long, laid five, six, or seven courses to the foot, and in English bond, not in Flemish, as is often erroneously stated.



MIDDELBURG, ZEELAND

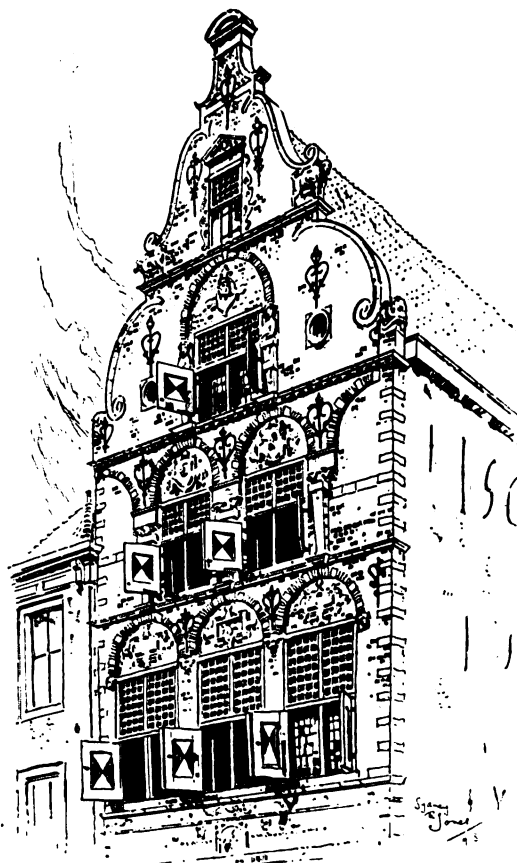
## BOOK REVIEWS

Part II treats particularly of the exterior features, doors, windows, gables, and ornaments, while Part III is devoted to interiors and decoration. There are some excellent reproductions in color of paintings by De Hooch, Vermeer, Leys, and others, charmingly reminiscent of the *genre* work of a day in painting that has never been equaled.—CLINTON M. HILL, A.I.A.

**Escultura En Madrid**, (From the middle of the 16th century to modern times). By Enrique Serrano Fatigati de la Real Academia de Bellas Artes de San Fernando, Madrid; Fototopia de Hauser y Menet, 1912.

It is very difficult for any lover of sculpture to write a fair review of a work of this kind from the pictorial point of view. To look at it is such a bore, yet one realizes that this is not the fault of the maker of the book. The great number of well-reproduced illustrations of Spanish sculpture in stone, wood, bronze, and terra-cotta here presented relate for the most part to commonplace, uninspired works, where not only the material out of which they are made is disregarded, but scant attention is paid to rhythm or mass of any kind. The result is a travesty on sculpture, but it is the same travesty to be seen in almost every direction.

Much of the modern work shown is most distressing on account of its realism. One to whom the art of sculpture appeals can stand realism when it is a detail, but never when it is the whole thing. All of this is, of course, the obvious fault of much—almost a majority—of the sculpture of this age and to some extent of past ages. The few good examples of capitals in Burgos Cathedral, while among the most interesting examples shown, win admiration only as echoes of the much better contemporary work of other Latin nations. Of a later period, the works of Leon Leoni have real merit. But even then, one drags through a long wilderness of seemingly wasted effort, relieved with occasional



GORINCHEM (GORCUM), SOUTH HOLLAND  
(DATED 1566)

gleams of intelligence, of which a happy example is the memorial tablet to Cervantes, by Lorenzo Coullant Valera. Anyone interested in sculpture, good or bad, and the history of sculpture, will find in this book much food for thought.—ESTELLE RUMBOLD KOHN.

## NEWS NOTES

### A Noteworthy Precedent in American Architectural Practice.

The appointment of Albert Kelsey, F.A.I.A., as permanent architectural advisor to Director General Barrett, of the Pan-American Union at Washington, is an event of more than passing interest. Among architects and that portion of the public which has learned to realize and appreciate the efficient manner in which the public buildings and monuments of Europe are preserved, there cannot but spring the hope that the precedent established in Mr. Kelsey's appointment may be only the forerunner of many similar ones. Mr. Kelsey will visit and report upon the buildings four times a year, and all matters relating to repairs or additions or anything pertaining to the welfare of the buildings and grounds will be in his charge.

To be sure in this case where two buildings and an elaborate five-acre garden scheme has been designed to tell a story—where the story is of international importance and never done—artistic considerations alone demand such regular quarterly oversight; but, in addition to these stated visits and reports, Mr. Kelsey is also retained from time to time to design and execute special new work, thus assuring the logical carrying out of a well conceived Pan-American theme, and, indeed, is already engaged upon a variety of subjects varying from leaded glass to tree-planting, and from a scheme of illustrations to the installation of an elevator, securing live parrots for the patio, and beautiful specimen fish for the fountains.

Why should it be considered in any way strange for an architect to be permanently employed as a custodian of the physical and artistic welfare of a public, or even of a private building in this country? One can scarcely view an important building or monument in Europe without learning that its preservation is under the constant surveillance of an architect. Even so simple a thing as the Obelisk in Paris is under the care of an architect appointed for the specific purpose of reporting to the authorities, at stated intervals, upon the physical condition of the shaft and its foundation.

Viewed solely from the standpoint of economy, there are countless arguments in favor of the retention of a permanent architectural advisor, not only in the case of public or semi-public buildings, but in the case of private buildings as well; it is difficult to advance a single serious argument to the contrary. It is merely a simple instance of the "stitch in time." Weaknesses, defects, and accidents are as inherent

in buildings as they are in every other form of property or life, and their early discovery and repair can only be a saving, since delay inevitably adds to the cost of doing that which is never cured by postponement.

It is easily imaginable that these arguments are important factors in the system which leads European countries to adopt the method to which we have referred; but, quite aside from the established economy of this system, there remains the important factor of caring, so to speak, for the spiritual side of the building. What brutalities and disfigurements have been perpetrated under the name of additions or enlargements! It is sometimes utterly impossible to understand how they became possible, and what were the influences which led to the total destruction of the beauty of a public monument upon which the people's money had been expended.

Even at this moment, every thinking citizen of the United States cannot but dread the outcome of the recent order which, we are informed, has been issued to the superintendent of the grounds of the Capitol, at Washington, to add a story to the rear of the House Office Building, the work of Messrs. Carrere and Hastings. We have no knowledge of the manner in which this work is to be undertaken, but simply express the prevalent dread of what the outcome shall be,—a dread that is born of bitter experience.

We believe that Director General Barrett is to be most warmly congratulated upon the very significant step he has taken, and we express the hope that the practical results of his foresight will soon lead to a clear and widespread understanding of the wisdom of his action.

### A Notable Work of the Philadelphia Chapter

The restoration of Congress Hall in Philadelphia is nearing completion, and arrangements are in active progress for the ceremonies attending the opening of the building to the public, which will probably take place in October. The work since its inception has been under the supervision of the Philadelphia Chapter of the American Institute of Architects, through its Committee on Preservation of Historic Monuments, and has involved the removal of all traces of the various alterations and additions that were made to the building when adapted to municipal uses after it was vacated by Congress.

## NEWS NOTES

The committee made exhaustive and painstaking researches in order that the building may appear as it was when occupied by the federal government and when Washington delivered his farewell address to Congress at the time of the inauguration of President Adams in 1797.

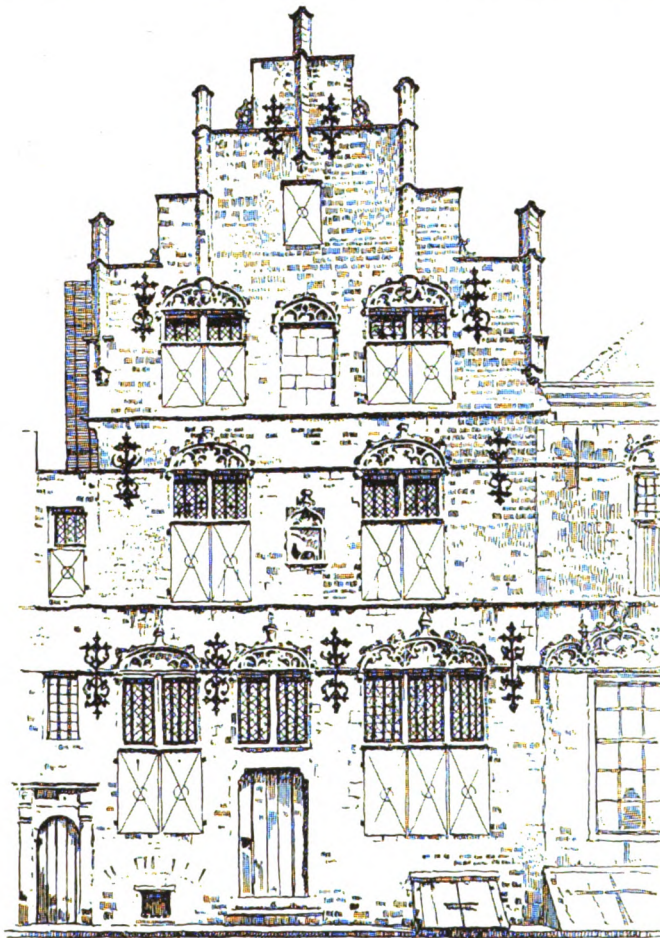
Congress Hall is one of the most important historical monuments associated with national government that the country possesses. It is also of interest architecturally in its relation to the whole group of buildings on Independence Square, supporting, as it does, on the one side the old State House, or Independence Hall; on the other side, the Courthouse, or old City Building, the counterpart, in outward appearance, of Congress Hall.

In the work of restoration the committee has taken care to preserve every detail of original con-

struction that exists or could be recovered and in replacing the missing portions, the simplicity and spirit of the original design has been faithfully reproduced.

It is expected that an account of the work and the various steps taken in the surveys and researches will be published later, with photographs that were made for the purpose of showing the physical traces of original construction as they were disclosed on removal of the later additions to the building.

The city authorities have also intrusted to the Philadelphia Chapter the preparation of plans for the improvements to Independence Square, the purpose being to remove modern incongruities and to create an appropriate setting for the whole State House group of buildings.



VEERE, ZEELAND—THE "SCOTCH HOUSE"  
(See "Old Houses in Holland," page 464.)

## *The Object of the Journal*

THE JOURNAL is the official organ of the American Institute of Architects. Its purpose is to serve architects by giving them the news of their profession—and especially by informing them of what action is being taken by the Chapters of the Institute on all public and professional questions which bear upon the present and the future of architecture.

The aim of the Journal is to have the advertising pages not only as interesting, but equally informative, in their province, as the others. It seeks the co-operation of advertisers to that end; it offers them its own co-operation for the same purpose.

The American Institute of Architects, while publishing the Journal, has no pecuniary interest in the Journal, nor has any member. The treasury of the Journal is kept entirely independent from the treasury of the Institute. Every dollar earned by the Journal goes toward making a better Journal, and for no other purpose soever.

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