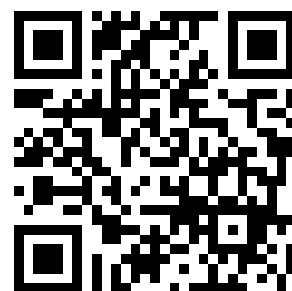

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JOURNAL OF THE
AMERICAN INSTITUTE OF ARCHITECTS

VOLUME 3, part 1
JANUARY-JUNE
1915

200
1915

A Circular of Advice Relative to Principles of the Professional Practice and the Canons of Ethics of Architects

THE AMERICAN INSTITUTE OF ARCHITECTS, seeking to maintain a high standard of practice and conduct on the part of its members as a safeguard of the important financial, technical and esthetic interests entrusted to them, offers the following advice relative to professional practice:

The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are such as to command respect and confidence.

No set of rules can be framed which will particularize all the duties of the architect in his various

relations to his clients, to contractors, to his professional brethren, and to the public. The following principles should, however, govern the conduct of members of the profession and should serve as a guide in circumstances other than those enumerated.

On Offering Services Gratuitously

The seeking out of a possible client and the offering to him of professional services on approval and without compensation, unless warranted by personal or previous business relations, tends to lower the dignity and standing of the profession and is to be condemned.

On Professional Qualifications

The public has the right to expect that he who bears the title of architect has the knowledge and ability needed for the proper invention, illustration and supervision of all building operations which he may undertake. Such qualifications alone justify the assumption of the title of architect.

The Canons of Ethics

The following Canons are adopted by the American Institute of Architects as a general guide, yet the enumeration of particular duties should not be construed as a denial of the existence of others equally important although not specially mentioned. It should also be noted that the several sections indicate offenses of greatly varying degrees of gravity.

It is unprofessional for an architect—

1. To engage directly or indirectly in any of the building trades.
2. To guarantee an estimate or contract by bond or otherwise.
3. To accept any commission or substantial service from a contractor or from any interested party other than the owner.
4. To advertise.
5. To take part in any competition which has not received the approval of the Institute or to continue to act as professional adviser after it has been determined that the program cannot be so drawn as to receive such approval.
6. To attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.

7. To attempt to influence, either directly or indirectly, the award of a competition in which he is a competitor.

8. To accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity, either in drawing the program or in making the award.

9. To injure falsely or maliciously, directly or indirectly, the professional reputation, prospects or business of a fellow architect.

10. To undertake a commission while the claim for compensation, or damages, or both, of an architect previously employed and whose employment has been terminated remains unsatisfied, until such claim had been referred to arbitration or issue has been joined at law, or unless the architect previously employed neglects to press his claim legally.

11. To attempt to supplant a fellow architect after definite steps have been taken toward his employment, *e. g.*, by submitting sketches for a project for which another architect has been authorized to submit sketches.

12. To compete knowingly with a fellow architect for employment on the basis of professional charges.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Announcement for 1915

The *Journal* for 1915 will broaden its sphere and will take a long step forward toward its goal.

The Work of the Beaux-Arts Society

Beginning with the February issue the *Journal* will publish, officially, the work of the students and draughtsmen taking the Beaux-Arts problems. The program includes an extensive campaign for broadening the educational value of the *Journal* and for carrying the influence of the Institute into those fields whence the future membership of the Institute must be drawn.

The American Academy in Rome

The February number of the *Journal* will contain an account of the Academy and its work, beautifully illustrated with plates of the new buildings, the work of the Students and views of Rome as seen from the Academy. During the year the *Journal* will publish the current work of the men in residence, as it has been doing in the past. The amount of this will necessarily be affected by the war.

Drawings by F. L. Griggs

Mr. Griggs is already at work upon a series of drawings for the *Journal* which will appear at intervals throughout the year. His interpretations of architecture have already won him a place at the very top of architectural draughtsmanship.

Early Architecture of the Valley of the Rappahannock

During the year, there will appear some of the hitherto unpublished homes of Virginia, illustrated with photographs and measured drawings. The first of these articles will appear in March.

The Destruction of Architecture in Europe

The *Journal* is fortunate in having foreign correspondents who are now in active service in the French Army. Their eminence in the profession especially fits them for the task of informing the Architects of America as to the actual destruction wrought by the war. Some of the Contributions appear in the January number.

Contributions by Eminent Authorities to the Literature of Housing and Town Planning

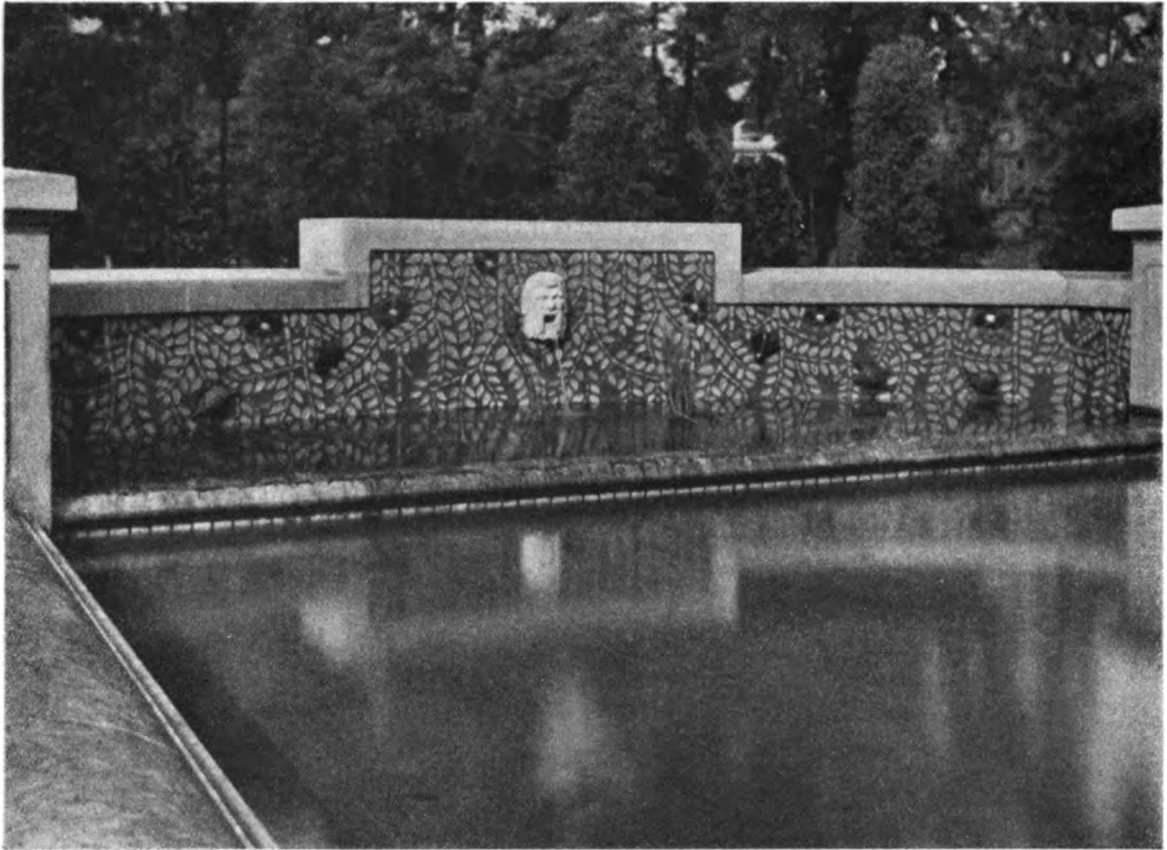
During the year, the *Journal* will offer its readers some articles by the most eminent authorities in Europe and America. Dr. Aronovici will continue and complete his series of authoritative articles on Housing Reform in the principal countries of Europe.

Book Reviews

The Book Reviews of the *Journal* have already proved their interest and worth. Those for 1915 will maintain the standard which the *Journal* has already set.

The Current Index

Beginning in January, the *Journal* will resume the publication of the Current Index of Architectural Literature. The Index will be prepared by Mr. Michel Konarski, Assistant Librarian of the Avery Library, Columbia University, and will be a complete reference guide to the articles and illustrations appearing in the leading Architectural publications of the world. Such an index will be invaluable to every architect.



THE END WALL OF THE POOL, RITTENHOUSE SQUARE,
PHILADELPHIA.—Paul P. Cret, Architect

The vines are in low relief, in color a Persian blue of modulated turquoise; the animals—turtles, snails, flies and a lizard—are in high relief, and in color old gold. The circular units, representing fruit, are in vermilion and purple, and the flowers in peacock blue-green, with centers of yellow. A band of tiles, in Persian blue, surround the pool at the water's edge.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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JANUARY, 1915

No. 1

The Craft of Tile-Making and Its Relation to Architecture

By J. H. DULLES ALLEN

BEAUTY," Mr. Lethaby has said, "is not a question of mere shapes, but is the evidence of mind acting properly on material."* Thus, in any consideration of a craft product from a decorative viewpoint it is essential to include the raw material and its properties.

When on the dark mental horizon of savages there kindled the desire for self-expression in a primitive art, clay was the most responsive medium. In the earliest dawn of history we may truthfully picture the potter thumping his wet clay, for, although his is an humble craft, yet is it of ancient lineage.

Mr. Wallace, in his book on "How to Know Architecture," has accredited his subject with being "Man's most self-revealing record of his struggle upward from barbarism to the complex civilization of today."

A parallel in the case of clay-working may be pointed, for archæologists tell us that the introduction of pottery marks the transition of a race from a state of savagery to the next higher plane of barbarism. From shards of burnt clay we are able now

*Mr. W. R. Lethaby so defines beauty in a paper read before the Architectural Association, London, and quoted in the June number of the Journal.

to trace and mark the degree of civilization of prehistoric man.*

Clay has ever been a human democratic thing in the life of man; a vivid vehicle of expression, and history, profane and sacred is prolific in reference to it and teems with parables and stories of the intimate place held by clay in the minds of the people.†

In China or Japan,‡ in Persia or Peru, in Egypt, India, Greece, or Rome, in any and all civilizations we find clay playing an important part in the literature of the cuneiform brick inscriptions; in the baked-clay cylinders (from legal documents to laundry lists), the prayers of the kings

*"So enduring indeed, that these crude products of the first potters, together with their fossil remains, form the most important records of prehistoric man."

Again: "The remains of pottery left by the prehistoric mound-builders and cliff-dwellers in America, for example, show that they had acquired quite a degree of skill and knowledge of the art."—The Wonders of Modern Science: H. S. Williams.

†There seems little doubt that in savagery clay-working was a "household industry," if such a term might be used. The man trapped and hunted, the woman made utensils in which to store and cook the quarry, as the Indian squaws at this time do. In fact, apropos of the present discussion of women entering business, it is rather surprising to consider how much work has been taken from them in times past.

‡"The Chinese and Japanese were making glazed pottery at least two thousand years before the secret of its manufacture was learned by Europeans."—Wonders of Modern Science.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and the prowess in arms of the people, the Chinese even made types of clay for printing, and we are told that architects once drew their plans on wet-clay slabs, while in the field of art we have, in antique sculptures, innumerable examples. Even in the superlative ancient statues much that we admire is not inherent in the medium of marble or bronze but is due to a quality lent by the fictile clay. The carved stone is often but a reproduction of the clay model. The inspiration was in sympathetic clay, not in the colder stone. That spark of the Divine—the creative impulse—in the great mind of the sculptor was felt and formed in terms of the subtle clay, and the thing from which he worked in cutting his marble was this baked-clay model.*

This thing called clay is not, therefore, to be lightly treated. It has held an honorable place in the art and industry of man since,

“Out of the deep and endless Universe
There came a greater mystery, a shape,
A something sad, inscrutable, august,—
One to confront the worlds and question them.”†

When had the profession of architecture its inception? Some say at the time when the economic necessity arose for protecting the then sacred and always miraculous thing which we call fire.‡ The clay-working craft began before the discovery of fire, and when fire came into use it was employed not only to make a better building material, but also to produce the only refractory and fireproof building materials worthy of the name. The clay-worker so annealed the products of his hand in the fervid heat of fire, that they could afterward be used to curb and control its flame.

*It is interesting to note, in this connection, that in some instances the terra-cotta originals have withstood the test of time and come down to us in a better state of preservation than their copies in stone. *Vide*, *Essays on the Art of Pheidias*, Charles Waldstein.

†“Man:” Edwin Markham.

‡Encyclopedia Britannica.

So much, in fact, has been said and written of the ancient origin of clay-working that one is wont to associate it with the days of Omar, or, like Thoreau, to think of it half-laughingly as of biblical times, and so be surprised, as he was, to find it still practised in the neighborhood where one lives. Few realize the span of the craft; few recognize the part played by this old clay in the most recent evidence of man's material advance. Although one of the earliest building materials of primitive man, it yet remains and fills a peculiar demand in our modern plutocracy—in “fireproofing” the skyscrapers of our smoky, badly planned, overcrowded, and altogether uncivilized cities of the present era.

To electricity, the most awe-inspiring of modern transformations, the old craft supplies the insulators for surface, subway, and sub-river railways, and for lighting systems and the new developments of the high-tension power transmission lines.

Transportation in connection with the gas engine is heralded to revolutionize the face of the earth, and the Wrights and the Zeppelins employ small but integral parts of clay. Even the birth of aseptic surgery made new demands upon this old craft, and modern ideas of sanitation include burnt-clay products.

If “Architecture is properly distinguished from mere building by the presence of the decorative or artistic element,”* that new material we call concrete (of which the dome of the Parthenon and parts of the palaces of prehistoric Mayas were built), it is not altogether satisfactory unless in the treatment of the decorations color be introduced in the form of burnt clay. It is this esthetic quality of clay—a redeeming feature in this age of industrial and material emphasis—which should interest us most.

Although in our own country, as early as 1647, tiles were being made in New England, and in 1849 “tyle-makers” were liv-

*Century Dictionary.

CRAFT OF TILE-MAKING AND ITS RELATION TO ARCHITECTURE

ing well in Virginia,* and although hand-made roofing tile and some occasional decorative specimens seem to have been made from time to time in Colonial days, yet it was not until the Victorian era that tiles in our country were seriously considered as a form of decoration.

At that time the demand upon our own country's potteries (of which there were a number) was largely for crockery, pots, jugs, money-banks, and clay pipes, and the decorative tiles were imported chiefly from England.

A Philadelphia potter, who was engaged in making octagonal spittoons for an appreciative market, attempted tiles in the following manner: "By cutting these [the spittoons] horizontally in half he produced an ornamental pattern of novel effect which he utilized as wall tiles by forming a border of them around the ceiling of his office."† Apparently, however, they were not found in demand.

At the time of the Centennial Exhibition in Philadelphia, in 1876, English tiles were being imported extensively. Not only did the architect employ them, but a fine sympathy existed between the tile-maker, with his new machinery for stamping, pressing, and decorating tiles,‡ and the maker of furniture, with his wood-turning lathe and ingenious jig-saw.

These Victorian tiles form a vivid detail in the memories which some of us have of our childhood's environment; we recall not only fireplace facings, but furniture, small cabinets (without which we are told no "parlor" of the time was complete, and

*The Pottery and Porcelain of the United States: Edwin Atlee Barber.

†The Pottery and Porcelain of the United States: Edwin Atlee Barber.

‡"The method employed in making embossed or relief tiles is that which was patented by Mr. Richard Prosser, in England, in 1840, for making buttons, and shortly after applied by Mr. J. M. Blashfield to the manufacture of tiles. It is called the 'dust' process, which consists in slightly moistening the dry, powdered clay and subjecting it to great pressure in dies containing the design to be impressed upon them."—The Pottery and Porcelain of the United States: Edwin Atlee Barber.

no bride quite happy), and sometimes a bed made with a roll of tiles let into the headboard.

The Centennial Exhibition gave a great impulse to the manufacture of tiles, and from that time on tile-works were springing up all over the United States. It was an era of industrial development, and in the turmoil and sweat of competition the mechanical strides were marvelous. The combination of exact machinery and the nice findings of the factory chemist raised the manufacture of burnt-clay products to an exactness of result and a precision of detail and evenness of finish which the satisfied manufacturer termed "Perfection."

The colors of the tiles were sometimes attractive, but more often ugly, and the designs were usually executed with little feeling for, or realization of, the possibilities of the material. The architects of that day were equal to the situation, however, and contrived to employ tiles of the same design in a chimney-piece, to be viewed from a few feet, and in the facade of the building to be viewed from fifty feet.

Toward the end of the nineteenth century the profession began to frown upon the slick glazed brick and tile of our fathers, and instituted unorthodox ideas. The wild period of decoration began. Shingles were laid in "wave" motives; the inebriate mason laid stone and brick in undulating lines with here and there projecting units, which must have facilitated the work of the "second-story man." Sometimes roughened mortar was studded with circular bits of stained glass largely resembling the bottoms of bottles.

The pendulum was swinging back, and the building world ran riot in "effect," in revolt against the former "finish." The impressionists were laying on paint with a palette-knife, and sculptors were wont to feel their sketch-studies to be monuments to genius, as in some instances they undoubtedly were. The manufacturers of shingle-tiles were surprised to find their

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

"seconds" in demand, and the makers of "soft-mud" brick were pleased to see their product growing in popularity. Plants which had been making "re-pressed" brick began to turn their attention to something "rougher," and succeeded.

In all materials there was a striving for texture, roughness, and crudeness. As with art and architecture so it was with tiles.

The cruder forms were in demand. Classic marble columns rose from floors tiled like Italian kitchens. Chaste Colonial mantel framed large misshapen boulder-like tiles. Carefully studied Gothic was sometimes paved with quite impossible crudities. Textures suitable to the garden and those capable of a fine effect at a distance were employed in intimate areas, while on concrete and stucco facades there appeared queer spots and dots resembling facial blemishes.

Having tried the higher-finished mechanical product, and having revolted and experimented with texture, the crude, and the bizarre, we are now profiting by the lessons that may be learned from both extremes. The pendulum is again swinging back, and we are now entering upon a more rational era in the use of burnt-clay products. Had it not been for the experiments of Monet and the impressionists, painting today would not possess light and atmosphere to the same degree, and from their clay sculptors have learned new uses for its plastic qualities, while the younger ones are returning to more decorative treatments of their subjects. Thus the craze for the crude in tiles has taught us certain uses for textures in decoration. In those areas far from the observer, where a bold treatment is essential for effect, craftsmen are now employing a texture which will produce the desired result at this distance. In the more intimate places, where a more refined treatment is becoming, they do not forget the work of the world that has gone before; the superlative oriental creations and the processes

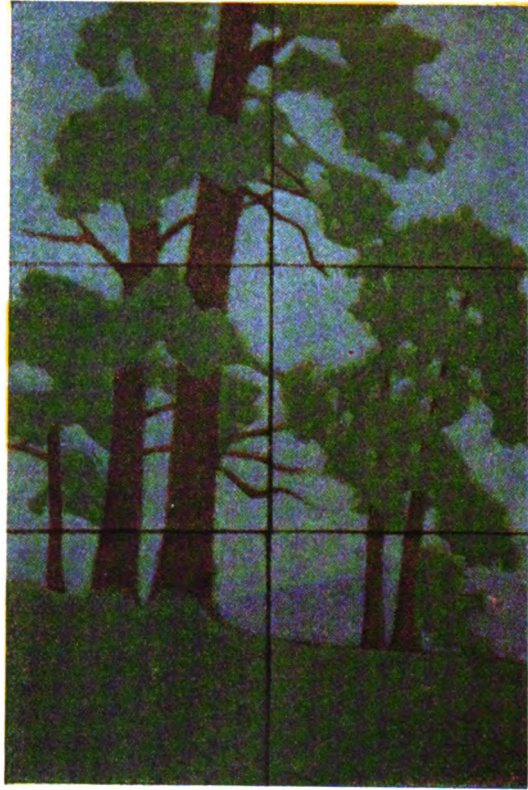
and developments which Europe and our own country have founded upon them.

We are now returning to the more rational attitude and are neither attempting miniatures with a Whistlerian brush-stroke nor mural decorations in the minute scale of a Meizan.

The craze for antiques in the time of Michelangelo is said to have so tried his temper that he buried one of his statuettes in the garden, and permitted it to remain under the benign influence of certain chemicals incident to the cultivation of the soil, until the surface of the marble had assumed a wonderful "patina of time." The story adds that he then unearthed it, and through the kind offices of a third party contrived to dispose of it for a round sum to a wealthy gentleman who did not think much of the work of modern sculptors, but was convinced that that of the ancients was superb. The Michelangelos of today are no doubt tempted now and then to resort to the old trick to meet the old demand.

The craze for antiques is with us yet, and we all know a modern house is not to the liking of the wealthy modern unless it is medieval in character or of some period far removed from our own time. The "Dead Hand in Architecture," as Claude Bragdon so aptly terms it,* is still present in a great deal of our recent work. It is a natural result of our architectural history, and is more or less due to the fact that it is far easier to design something "attractive" which will appeal to the taste of the average person, by employing the genius of the dead, than to meet modern conditions and frankly treat the electric lights, telephones, bathroom fixtures, elevators, and all the insistent paraphernalia of our life today and all that goes to make the habitation (whether a private dwelling a hotel or a hospital) factors in the efficiency and sanitation of a place in which

*The Dead Hand in Architecture: Claude Bragdon, in *The Brickbuilder*, July, 1914.



A TILE DECORATION IN LANDSCAPE

CRAFT OF TILE-MAKING AND ITS RELATION TO ARCHITECTURE

sane people want to live and rear sane children. The profession has largely avoided the issue, and, like Michelangelo, has metaphorically produced a "patina of time" by submitting the drawings and designs to a treatment of dead ideas.

As has been said, there are signs of a different mental attitude. A few architects are daring to be Daniels. Their creations are not startling—only good-looking and thoroughly sane. The medieval, which they realize has no place in the home life, is a natural reversion, but it is decadent and dead.

With these men tiles become a means not of producing weird, unbalanced debauches, but rather a sane medium for introducing form and color which are extremely decorative in surface, quality and finish, form and durability, and also which are clean and can easily be kept so. Our need today is not for medieval effect of soot and smut. That is acquired over-night in most of our centers of population. The thing we most require is materials in decoration which are non-absorbent, sanitary, and can be easily cleaned. It has not been difficult to meet these practical conditions in the bathroom or operating-room; but it has been difficult, until recently, to meet these conditions and still have the places attractive in color and arrangement of design.

Ruskin has held that one is warranted in looking to old things with a view of producing soft lines and soft shades, but we must bear in mind that the old craftsmen were doing the best they could to meet all the conditions of their problems with the means then at their disposal. If we turn to them for inspiration, and employ their processes, it would seem incumbent upon us to be guarded against an affectation of texture and to reproduce, rather, the textures of their processes.

Consider for a moment the conditions which are imposed upon the maker of tiles. The manufacturer of large quantities

of material tends to follow the lines of least resistance—to standardize his product. For obvious commercial reasons, his plant and output are confined to rather narrowly defined processes. It is customary for the tile-maker to select one or two types of ware which he will produce. For illustration we will say, one type of glaze, either matt or bright, and along with this a "line" of plain unglazed tiles in colors. This enables the whole output to be divided into two general classes which are readily standardized. "Factory systems" may be installed, cost systems, motion-study, and all the other modern ideas which make the plant and the employees spell that business kismet, "efficiency."

But the craftsman resents being compelled "for business reasons" to employ such a limited medium of expression. He must use many processes, and in one small panel may find it advantageous to use more processes than all the large plants in all their per-ton-per-minute product combined. In that portion of his work where it is possible the craftsman may exercise great diligence and economy, and all the system consistent with intelligent employees; but the product cannot be priced so low as the per-thousand-per-minute. Manifestly then to make a living wage for his employees, the product of their minds and hands must be worth the difference in cost to the *architect and his client*.

The client is often impatient, and rather wishes he could buy his house as he buys his automobile, and has, as a rule, no time for "trifles." The architect naturally reflects this speed mania, and yet it is to him the craftsman must look for appreciation. The client cannot be informed upon details, and if the product of the craftsman is worth the difference, it resolves itself in the architect's *appreciation of that difference*.

This then, I take it, is the essence of the present epoch of burnt clay as a decora-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

tive medium in these United States: The architect's attitude should be one of appreciation of the work as the product of craftsmen, rather than as so much manufactured material. Decorations of such a character, when dug up by some archæologist of the future, will reveal the fact that this was not entirely a commercial age, and that the architect was not interested alone in the production of "mere shapes," but was encouraging those workers in clay whose minds were endeavoring to "act properly" on their materials.

Where the decorations are of sufficient importance to warrant it, let the craftsman work with the architect. He has his hands in the clay and the colors and will prepare his own designs for such places and under such conditions as the architect may elect, to whom, of course, is reserved the right of criticism and the power to veto.*

The first chapter of, or it may be the introduction to, the history of this epoch has already been written, not by one hand, but by the sympathetic coöperation of a few of the architects and their craftsmen, and the work is well under way.

*Mr. Cram in his superlative plea for the craftsman delivered before the Fourth Annual Convention of the American Federation of Arts, said: "Now it is the manifest duty of the architect to search out these individual craftsmen, and to bring them into alliance with himself. You will note that I speak of an 'alliance,' for this is almost the crux of the whole matter; whoever the craftsman is he must work with and not for the architect, although the latter must exercise a general oversight over everything and form, in a sense, the court of last resort."

Again: "Of course, there are at present very few men who can be trusted implicitly, but there are many who have, or show promise of, actual genius, and such men should be encouraged and given the widest possible latitude. They will repay this confidence tenfold, and considerable guidance, linked with confidence and opportunity, will give surprising results. I should like to suggest, therefore, that a kind of 'white list' be compiled and published, and added to from time to time, of those craftsmen who have shown ability and promise; that it be given the widest publicity amongst architects, and that they should consider themselves bound in honor to go to these men, and work with them, rather than over them, in preference to the more august and widely heralded concerns that commend themselves rather by their financial than their artistic capital."

From what they have thus far set down we may fancy some of the possibilities of the next chapter. In connection with the architecture of our country, frequent mention is made of the varied climatic conditions. If these hold, as some assert, great promise of our future building, the tile craftsmen are prepared with their knowledge of, and ability in, the processes of the past and present, to evolve color and form to complement the work of the future. It is apparent that the American people are becoming more sensitive to color. The somber tones of the forefathers have given place to a more colorful life. As yet this is but dimly reflected in our architecture, but it is at least significant.*

There is no medium equal in color possibilities to the varied palette offered in ceramics. The logical means of introducing color in architecture is with burnt clay. No other medium is comparable, in its palette, durability, or adaptability. Tile craftsmen of today offer the wealth of color of all the ages—the Egyptian green glaze, the Old Blue and Gold of China, a Persian blue in modulated turquoise, the Gothic underglazes, and the majolica of Italy, France, and Spain, together with the iridescent lusters of the priceless specimens of long-buried antique glass. The gamut of the spectrum is provided in the vivid hues and richness of jewels and precious metals.

These are offered by craftsmen in varied ways—in brilliant and semi-glaze, in opaque-tin enamels painted by hand, in the soft tones of pastel, and in alluring lusters, in combinations of textures and processes, which, though employed with care and sparingly, give an illimitable palette.

In form there are to be found tiles in

*In this connection there comes to mind the exhibitions of an epochal character, which reflected the public eye—the Centennial, to which reference has been made, and the World's Fair at Chicago. These both mark epochs in American architecture. Now as we read of the San Francisco preparations, the elaborate introduction of color may mark another epoch.

CRAFT OF TILE-MAKING AND ITS RELATION TO ARCHITECTURE

modeled surface, in low relief, in high relief, in Egyptian relief, and incised outlines; the dusty archives of antiquity have been mined and dug for forgotten examples. This has resulted not only in replicas of the old specimens, but in well-studied designs of original conception. In large units we have terra-cotta, not turned out by the ton, but executed with the same personal interest which characterized the earlier work; mosaics in small tesserae and in natural form, in which gold, silver, platinum, and bronze are introduced to offset the colors of the glazes; the bowl-like ornaments resembling the earlier Italian, in which a play of shadow forms a complement to the color and design; decorations for pools and fountains, brilliant and scintillating under the water or reflected in it.

The increasing demand for color as a relief to the monotone of the exterior of many buildings has led the craftsman to devote himself particularly to the use of tile in this connection.

The Greeks and Egyptians introduced color in pigments through their carved marble and stone work, although in our climate paints are too perishable to be employed in this manner. Today the architect is offered color for this purpose in the products of the kilns, to be inlaid in the stone as a decorative spot of color, or in areas where the marble is carved the design is thrown into relief and color introduced in the background by inlaying glazed units either in small tesserae of rectangular shapes or to conform to the curves and lines of the carving.

In these United States it has been said

that there is as great an opportunity for architectural triumphs as in any time or clime the world has ever known. We have a wealth of demand and a wealth of natural resources. We have indigenous materials of great merit, while the facilities of transportation place at our hands the rich findings of the mines and quarries of the whole earth.

The blame in the past has been placed upon the lack of competent craftsmen.

Today craftsmen in glass, metal and marble, in ceramics and wood, are knocking at the doors of the architect. Sometimes they are welcome. Sometimes they find the general contractor has covered the entire operation; that life is too short for the architect to bother with the details of decoration, or to make an "allowance" so that a craftsmen can undertake them. Is not the burden of proof gradually shifting to the shoulders of the architect? Is he not becoming the defendant?

Carlyle has said: "Two men I honor and no third: first, the toil-worn craftsman that with earth-made implement conquers the earth and makes her man's; second, the inspired thinker, who with Heaven-made implement conquers Heaven for us, and he that must toil outwardly for the lowest of man's wants is also toiling inwardly for the highest."

Now the worker in clay may be held to represent the "toil-worn craftsman;" he at least conquers some of the earth and makes it man's, and in many instances the architect certainly plays the part of the "inspired thinker." Is it not incumbent upon both to establish a more sympathetic relation?

The Ancient Abbey of St. Eloi

By JEAN-PAUL ALAUX

NINETY-FIVE kilometres beyond Arras, there stood, until a few weeks ago, the two celebrated towers of the Abbey of Mont St. Eloi. These towers were the sole and venerated vestiges of an old Abbey founded by St. Eloi, the councillor, famous in the song of "Le bon roi Dagobert." The Abbey, at the time of

its foundation in 635, was only a modest oratory, which Saint Fulbert, after the Norman Invasion in 881, enlarged and raised to the dignity of a rich and beautiful monastery.

Rebuilt in 1417, by Vindicien Roussel, the Abbey of Mont St. Eloi was, during the Middle Ages and under the Renaissance,

one of the most renowned intellectual centers in France. Besides extensive agricultural work (the Abbey owned estates and had seigniorial rights in sixty-five communes), the monks devoted themselves to *belles lettres* and to learned archæological research, and the buildings erected by them constituted a magnificent pile. I take from an old description the following interesting lines: "Let us knock at the portal of the Abbey which has its entrance on the Village Public Square. A monk wearing the black habit of a novice opens to us. As we are armed with influential recommendations to the Abbot, he gives us a profound bow, and we pass with him through the peristyle which serves as an entrance. We are now ready to visit the monastery. Before us are the Abbot's quarters. The principal part of the building opens on the Court and comprises the private apartments, the kitchens, the stables, coachhouses, and other buildings. This structure dates from 1728. Then in succession follow the *chauffoir**, the billiard-room and the sacristy;

*Warming-room for pilgrims.



THE TOWERS OF ST. ELOI, AFTER THE BOMBARDMENT
From a sketch drawn on the scene for the Journal,
by Jean-Paul Alaux

THE ANCIENT ABBEY OF ST. ELOI

then the cloister, permeated by an agreeable freshness, whence, over three terraces, one gets a magnificent view of the plains and of Arras, whose belfry looms against the horizon.

"At this moment the monks and the regular canons pass through the cloister, on their way to the church, wearing the violet cassock with its red buttons and buttonholes, rochet, and biretta; in the choir they will put on a black cope, as it is winter; in summer an amice of the same color replaces the cope.

"The refectory is vast and airy; it is paved with black-and-white marble, and the walls are paneled in oak, exquisitely carved, and embellished with magnificent paintings. The Abbot's table, raised on a platform, dominates all the others. A stairway gives access to the library, where are preserved precious archives and manuscripts of inestimable value.

"Retracing our steps, we visit the common dormitory which has replaced the earlier austere cells. Through a covered passage one can reach the church, which is under the patronage of St. Peter and St. Paul. This church is adorned with glass windows, and contains in its treasury the relics of St. John the Baptist, inclosed in an antique reliquary. A forged-iron grill, fifty feet wide, extends across the entrance. We follow it, and reach the exterior wall which, continuing along the rue de l'Abbaye, ends in the Chaussée Brunhaut. Flower-gardens interspersed with pools beautify the grounds. A windmill serves to grind the grain which the farm produces;

beyond the farm stretch the meadows, orchards and vineyards of the Abbey."

Such, in the eighteenth century, was this beautiful Abbey. Sold as national property at the time of the Revolution, the monks dispersed, there remained only the two towers as witnesses of the former prosperity. These towers were venerated as precious relics of the past.

For a month, in spite of the daily bombardment, the big guns did not seem able to find the target, and the towers suffered little; but, on the morning of the 11th and 12th of November, it was our unhappy fate to be mute and heartbroken spectators of their destruction. The shells, describing a high parabola, announced their coming by a characteristic whistling sound. Posted at a street corner, I saw a shell burst with a red flash, aureoled by a gigantic plume of black smoke. Then a terrible crash. It was the noise of the explosion. At that moment, for prudence's sake, it was necessary to hug the wall, as a hail of iron and stones fell on houses and streets. What a clatter of broken tiles and copings!

I followed, hour by hour, this work of destruction. I am able to send only a hastily made sketch of the Towers, after the bombardment; they are now but cracked and tottering walls. An enormous mass of broken stones lies at the foot of the remains of the monument. The landscape, for a distance of 500 meters, appears to be covered with frost;—it is the dust of another beautiful work, the ashes of centuries of toil, devotion, and priceless tradition,—all laid low in an hour.

The Society of Beaux Arts Architects

On account of the war in Europe and the impossibility of carrying on any satisfactory studies in Paris, it has been decided by the Paris Prize Committee to hold no competitions for the Paris Prize during the season 1914-1915.

WILLIAM EMERSON, *Chairman*,
Paris Prize Committee, 281 Fifth Ave., New York City.

Rheims Cathedral

By LOYS BRACHET, A.D.G.

Member du Jury de la Société des Beaux-Arts

NO! Rheims Cathedral, in spite of its heroic sufferings, in spite of the horror of its devastation, has so far not been mortally wounded. But its lofty roofs are burned; its towering belfries set on fire, its chimes reduced to a mass of molten metal.

Its doors gape wide upon the rich portals, now barred with the twisted iron work, mutely protesting the piles of cinders and the heaped fragments of mullions. The admirable glass is broken.

But with its apse flanked by the transepts and its two great towers, the grand basilica still lifts itself firmly against the sky, prouder and nobler than ever!

The great skeleton of the edifice, with its towering piers and multitude of arches is still intact; but what lamentable consternation seems to emanate from the decorative sculpture! With what hideous anguish does one contemplate the ruined statues!

These were the especial portions of the Cathedral upon which the bombardment fell with the most severity. If the shells had attained the marvelous sanctuary in its vital parts, it would have been a crushing death. In all the French mediæval architecture, such as Rheims, each member plays its part, all the forces working to distribute the weights on the outside of the edifice, in order to establish the equilibrium of the whole.

If this wise equilibrium, which permits the height and airiness of the interior, had been destroyed as though it were a *chateau*

de cartes, the whole constructive system, based upon the neutralization of oblique thrusts would have completely fallen.

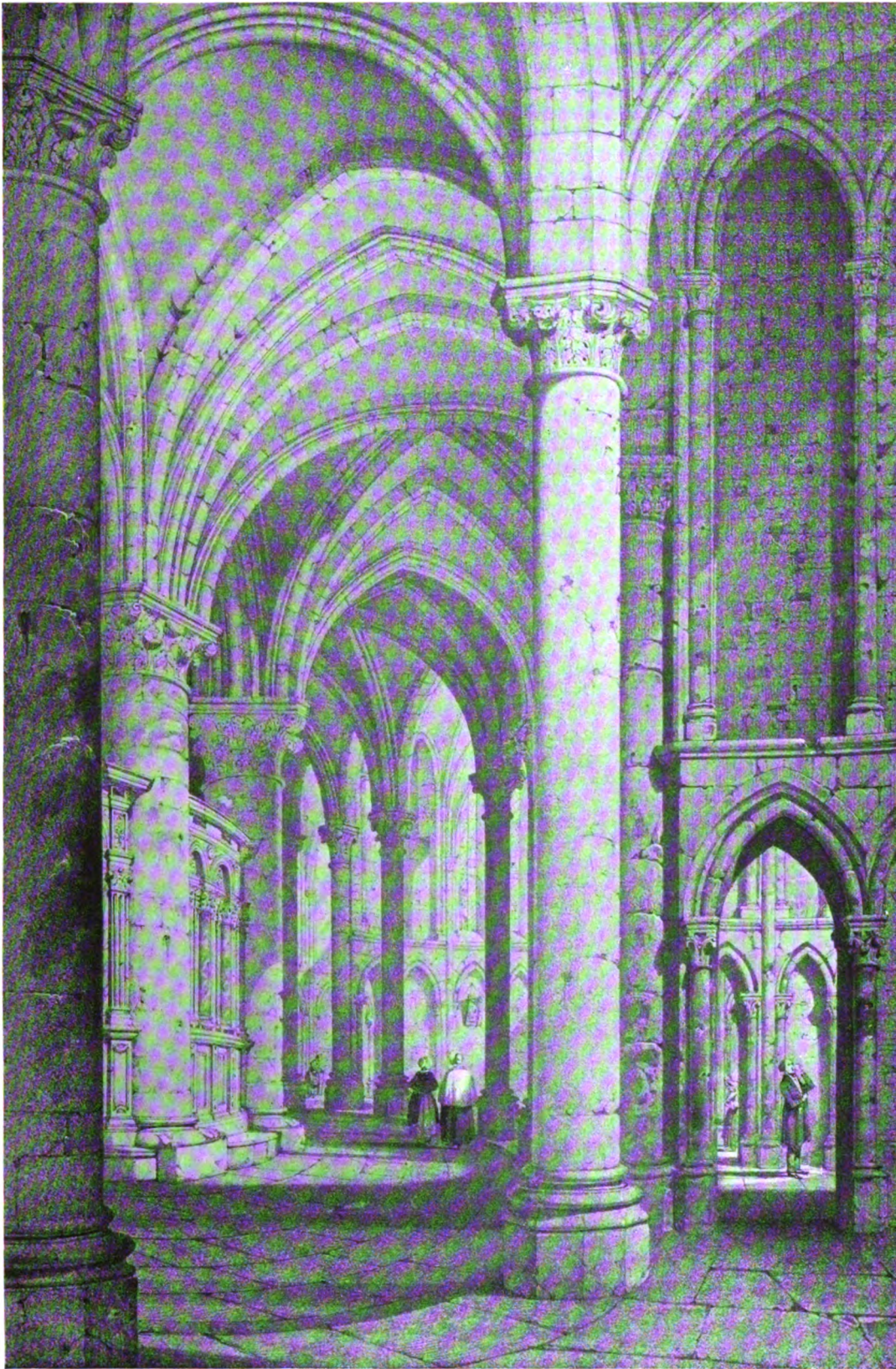
This work of art, this basilica of radiant beauty, has been miraculously saved, even though by the daring of its principle of design it was exposed, by the bombardment, to immediate and irreparable destruction,—this wondrous structure which has defied the centuries of tranquil fervor.

If no one longer knows how to build such an edifice we know how to study its restoration. The most urgent need is to provide a temporary roof as a protection against the rain, snow, and ice.

Thanks to the number of casts of the statues which we possess, we can perhaps repair the damage in a manner which will not too greatly offend the eye. The roof construction, which dated from the sixteenth century, was not one of the important features. Executed without any general idea, and lacking the supervision of a master-workman, it replaced a much better construction which had been previously burned through the carelessness of a workman.

Today, still standing in spite of the infernal experience through which it has passed, every stone of Rheims seems enveloped in a more tragic beauty, as seen through the shroud of its ruins.

Thou shouldst be eternal, Rheims, like the race which built thee seven centuries ago, as an emblem of the logic, the faith, and the beauty of France.



RHEIMS.—After the lithograph by Monhelier

The Mergelynck Museum at Ypres

FIERCELY attacked and as fiercely defended, battle-scarred and devastated, the city of Ypres has attained a degree of publicity which ought to do much toward familiarizing the world with the position it once occupied among the great communities of the Middle Ages. Rarely visited by tourists, the charm of its quiet streets and peaceful squares is known only to the few who have learned to treasure the memory of days spent among that delightful group of towns in old Flanders, of which Ypres, Oudenarde, Courtrai, and Furnes form the most prominent part.

At one time Ypres was a city of some 200,000 inhabitants. The product of its looms was scattered to the farthest ends of the world, for at that period the ships of Flemish commerce rode upon the highways of all seas. Up to the time of the beginning of the present war, this one-time metropolis had dwindled to a population of scarcely 12,000. We are still without definite information as to the amount of destruction wrought upon its citizens and their homes and public buildings, but it is reported that the great Cloth Hall, one of the most interesting relics of mediæval Belgium, has been irreparably damaged. In view of the fate which has overtaken so many of the Belgian towns and cities up to the present time, it seems almost useless to hope that Ypres has been spared the almost complete destruction

which is one of the saddest and most deplorable factors of the whole frightful spectacle.

Among the few who remember the charms of Ypres there must be some to whom the thought of the destruction of the Musée Mergelynck and the treasures it so well housed will come with the sense of a keen personal loss. I do not know whether Monsieur Arthur Mergelynck is still alive. It is some years since last I saw him and had the pleasure of wandering in his com-



THE MERGELYNCK MUSEUM, YPRES

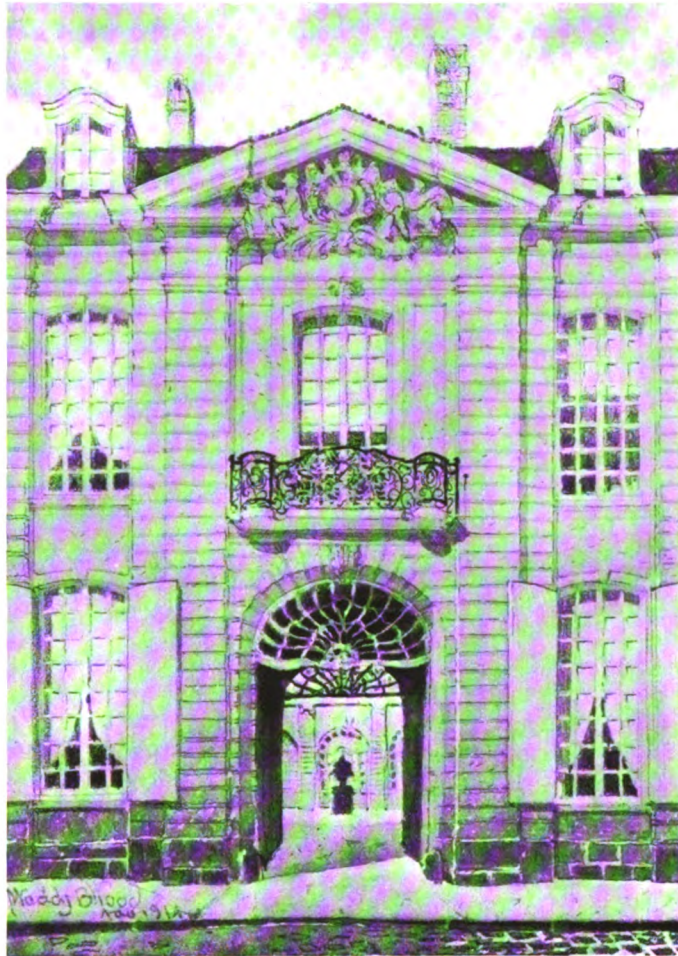
THE MERGELYNCK MUSEUM AT YPRES

pany through the rooms which were his greatest joy, and to whose arrangement and preservation he had devoted a great part of his personal fortune and years of patient endeavor. If he is still alive, I grieve to think of the anguish he must have endured during the last two months. It scarcely seems possible that he could have been able to remove any of his treasures to a place of safety. Even were that possible, the ruin of the home of his ancestors would be a loss which never could be replaced and, altogether, his share of the common suffering and anguish must have been rendered many times acute to his generous and sensitive nature.

It was in 1892 that the opportunity came for re-purchasing the house which had been built by his ancestors in 1774-76, and no time was lost in consummating the act. Through various changes in fortune, the property had passed out of the family, but the house was admirably preserved. The plans were from the hands of a celebrated architect of Lille, Thomas Francois Joseph Gombert, and the house had been built with that degree of care and skill which was still the tradition among the workmen of the day.

When Monsieur Mergelynck bought the property, his purpose was of far greater significance than at first seemed apparent to those who knew his plans—a purpose which is said to have been the means of causing many other museums to take thought as to the manner of housing some of their treasures. I remember certain portions of the museum at Zurich particularly; also the Musée Plantin at Antwerp, although I do not know the dates of the

present arrangement of the rooms. The Carnavalet at Paris is also another evidence which is often cited, as having been influenced by this little museum at Ypres. Mon-



MERGELYNCK MUSEUM, YPRES—THE ENTRANCE

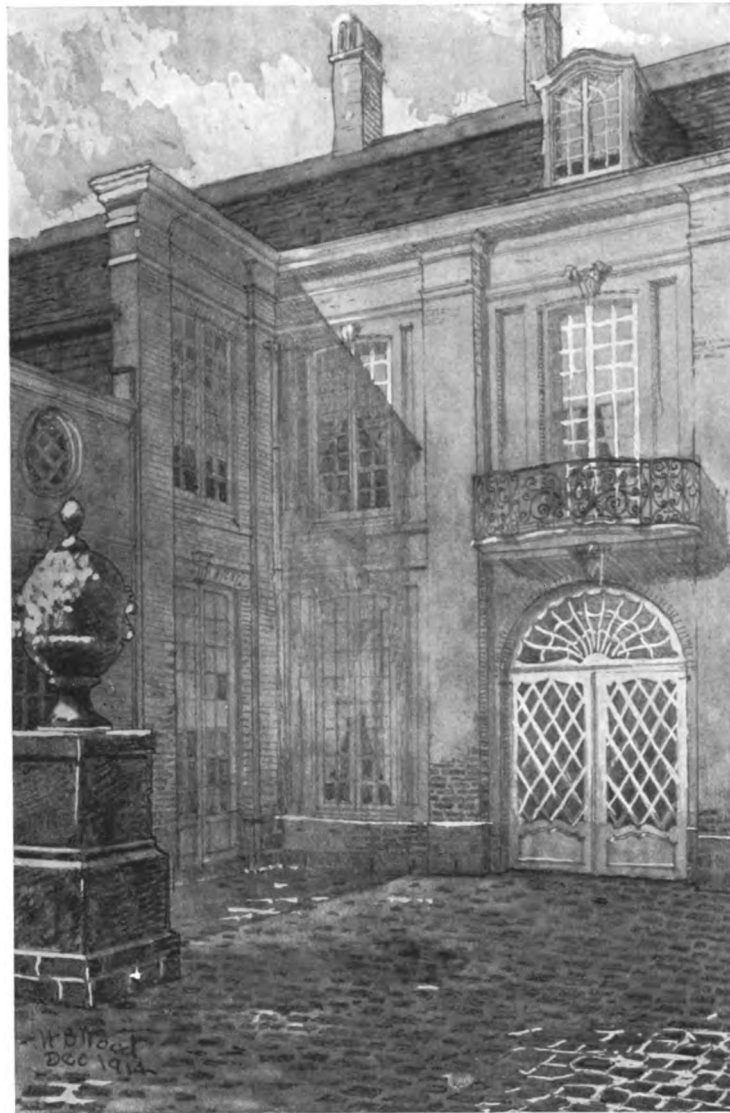
sieur Mergelynck conceived the idea of converting his ancestral house into a museum to be devoted exclusively to the periods of Louis XV and Louis XVI. The whole property was to be consecrated to the purpose with a view of so placing every article that an atmosphere of daily use should pervade every nook and corner, from the entrance-hall to the garret. It was to be a genuine home of the period, without any of the "show" characteristics of an ordinary

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

museum. How well he succeeded may be attested by those who have had the good fortune to wander through the halls and rooms. It is true that at times some of the effects seemed to be a little exaggerated, but the museum was daily undergoing a process of selection and elimination, which made it difficult wholly to preserve the

illusion of a house of the eighteenth century, with the inhabitants still in residence.

What has happened to this house and its treasures? I know not. The newspapers and magazines speak of the destruction of the Cloth Hall and the Hotel de Ville, but not a word does one find about the Mergelynck Museum.—C. H. W.



MERGELYNCK MUSEUM, YPRES—THE COURT



Jean Louis Pascal—Institute Gold Medalist, 1913

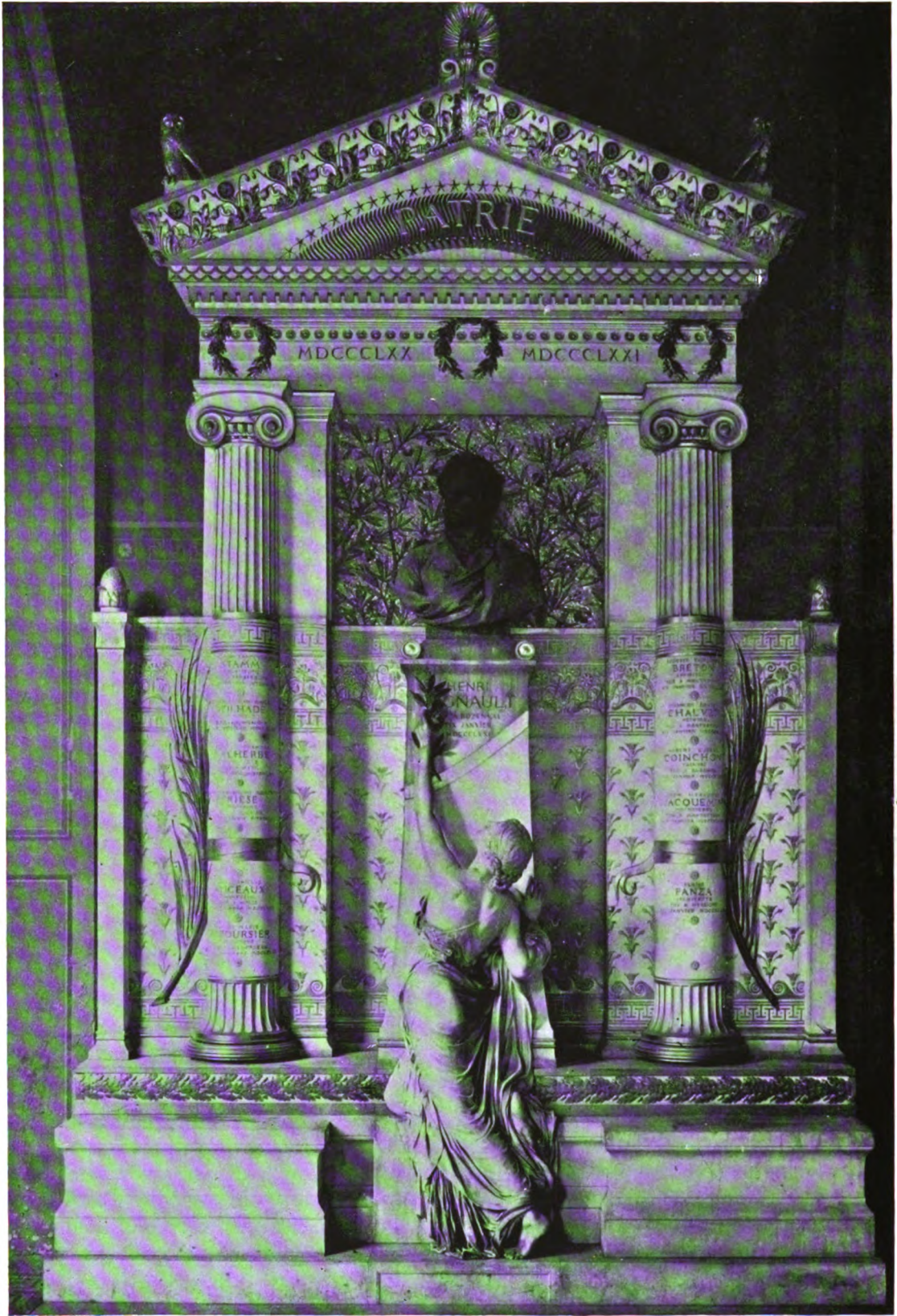
By WALTER COOK, (F)

FOR the fourth time in its history, the American Institute of Architects has awarded its Gold Medal of Honor. The recipient of the medal, by unanimous vote of the Convention of 1913, was the well-known French architect, Monsieur Jean Louis Pascal.

In conferring the highest honor of the Institute upon one of the most distinguished French architects of the present time, whose absence from the occasion was deeply regretted, we have not only honored him but we are honoring his country as well, and acknowledging with

grateful feelings the vast debt we are under to her in so many ways, and most especially the architectural debt.

It is impossible to overestimate this, and each time that we revisit that wonderful land we are anew impressed. Our old and distinguished fellow-member, the late Mr. Russell Sturgis, wrote years ago, in his article on French architecture, "A day's walk from one small town to another may be through a country whose architectural remains deserve a month's study." In fact, France is the richest country of Europe in buildings of value to the western



MONUMENT TO REGNAULT IN THE ECOLE DES BEAUX-ARTS

INSTITUTE GOLD MEDALIST, 1913

student, and later than the time of the fall of the Roman Imperial Dominion. In the eleventh century the lead is still more decided; for the Gothic art, beginning about 1150, is entirely French in the strictest sense, all the other European lands having taken their primary and most of their subsequent impulses from the French Royal Domain. The later and the

of the new movement, and are beautiful and suggestive in a peculiar way. In like manner the later styles, those which followed the pacification of France under Henry IV, long remained the models of Europe in a special sense; for in France this style of the Decadence is preserved from lifelessness and hopeless chill, and the attempts at revival under Louis XV



CHATEAU DU DOUX, ALTILLAC, CORREZE

last Gothic, that of the fifteenth century, which the French writers treat as the earliest work of the Renaissance, is still the first of its time in Europe in interest and value; and when, at the beginning of the sixteenth century, the classical feeling coming from Italy had really gained a foothold in the North, the resulting styles (those of Louis XII, Francois I, and Henry II) are the most beautiful result

and Louis XVI are, each in its own way, full of the interest which attaches to bold experiments guided by good taste."

This is, in part only, what Mr. Sturgis wrote; and to all of us France is a vast architectural museum, extending over its whole length and breadth, full of interest, full of beauty and inspiration; and we offer up our most fervent prayers that all this may be preserved for us and for those that



FACULTE DE MEDECINE, BORDEAUX

come after us, and that future generations may see, as we have seen, all these glorious monuments of the past,—some of which, alas! have already been sacrificed in the present war.

But in addition to the many works with which they have enriched their country and the world, our French brethren have rendered a very special service to their art, and especially to our own land. They have all unselfishly given their time and their talent to the education of the students of architecture, among whom have been so many of our countrymen. In my own day M. Pascal was, I think, the young-

est of all the patrons of ateliers, and a great number of his pupils have been Americans, with whose work we are well acquainted. Indeed the *building where we gathered for the presentation ceremony is, in part, the work of one of his† pupils, who, after the years spent among us, has now returned to France to serve his native land. And these pupils of his are the first to recognize the debt they owe him—as I myself do to my own beloved patron, M. Vaudremer, whose lamented death was announced to us but a few months ago.

*The Pan-American Union, Washington, D. C.

†Professor Paul P. Cret, of the University of Pennsylvania, now with the French army.

INSTITUTE GOLD MEDALIST, 1913

It would be easy for me to write at length of the tremendous influence which the Ecole des Beaux-Arts has exercised in this country, but most of us are aware of this influence and recognize how it has revolutionized the ideas of architectural education in this country. And let us not forget that all this is due to France and to its teaching; and that if, as we believe, this revolution in architectural instruction has been a beneficent one, with its special element of individual teaching in design, it is to the self-sacrificing efforts of M. Pascal and his fellows that this is due; and the old traditions have been preserved and continued by M. Pascal and those of his time, who have produced, in our day, many works that are the worthy successors of those of bygone days. I will not attempt to do more than mention the numerous buildings and monuments which we owe to his genius, nor to enumerate the many honors which he has received from his own and from foreign lands.

M. Pascal's architectural career has been a long and distinguished one. Born in 1837, he was a pupil of Gilbert and Questel at the Ecole des Beaux-Arts. At an early age he was associated with Garnier in the construc-

tion of the Paris Opera House. In 1866 he won the Grand Prix de Rome, and during the years which he spent at the Villa Medici, he made many important studies and restorations, among which may be mentioned the restoration of the Palatine and studies of the Villa Medici, of the Palazzo Farnese, the Palazzo Strozzi, and the cloister of Santa Maria Novella in Florence, the cathedrals of Pisa and of Salerno. His architectural



BIBLIOTHEQUE NATIONALE, PARIS



BIBLIOTHEQUE NATIONALE, PARIS

INSTITUTE GOLD MEDALIST, 1913

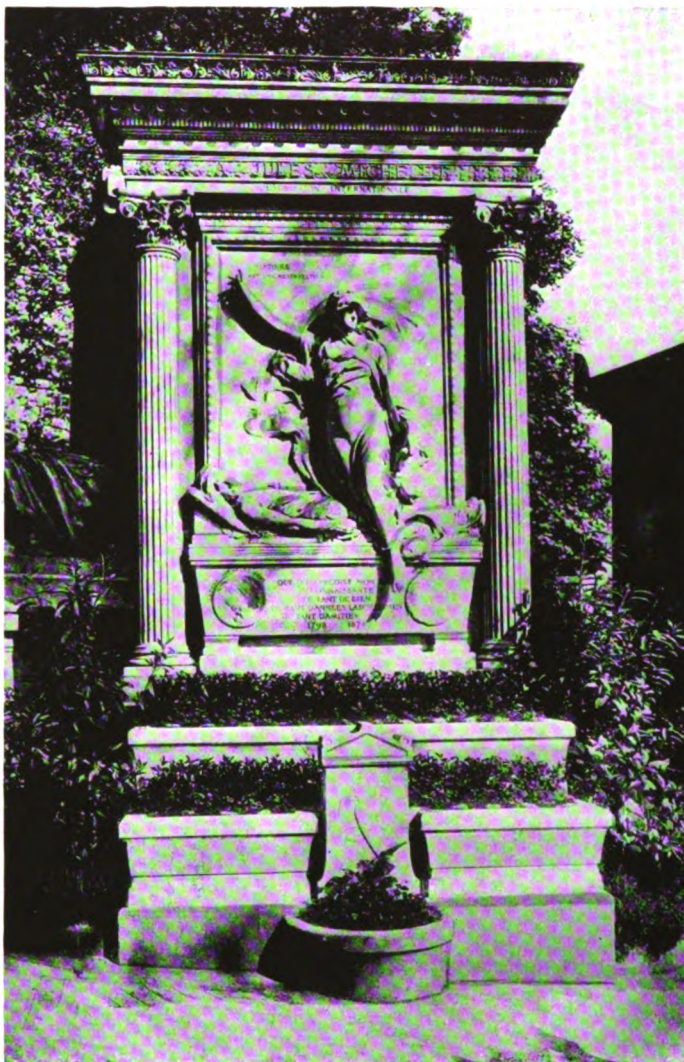
work since has been most important and varied, including, as it does, many monuments—that of Victor Hugo, of Garnier, and of Michelet, all in Paris, of Carnot in Bordeaux, of Colonel d'Argy in the church of St. Louis des Francais at Rome, and others, all in collaboration with noted sculptors. His work in the Bibliothèque Nationale is very important and has been the occupation of years of his life. Numerous important dwellings have been designed by him both in city and country—the Villa Renonard at Pau, the Château du Doux in the Department of the Corrèze the Château of Maubuisson, the Hotel Bougerau. Then there is the very important School of Medicine at Bordeaux and the School of Pharmacy in the same city, the latter still uncompleted.

He has also been a member of many important architectural juries in important competitions for public work. Among these the famous competition for the University of California is of especial interest to us. On that occasion M. Pascal made his only visit to the United States; and those of us who were fortunate enough to meet him at that time, conceived a most charming impression of his personality and his talent.

During forty years of his life he has devoted a good part of his time to the teaching of architecture; when he was but thirty-five years of age he became the head of one of the largest and most important ateliers of the Ecole des Beaux Arts, succeeding his own master, Questel. Among his many pupils have been a goodly number of our own compatriots, who are the first to recognize the obligation they

are under to him for the inspiration which he gave them.

It would be too long to enumerate all the important positions which he has occupied and all the honors which he has received. He is a Commander of the



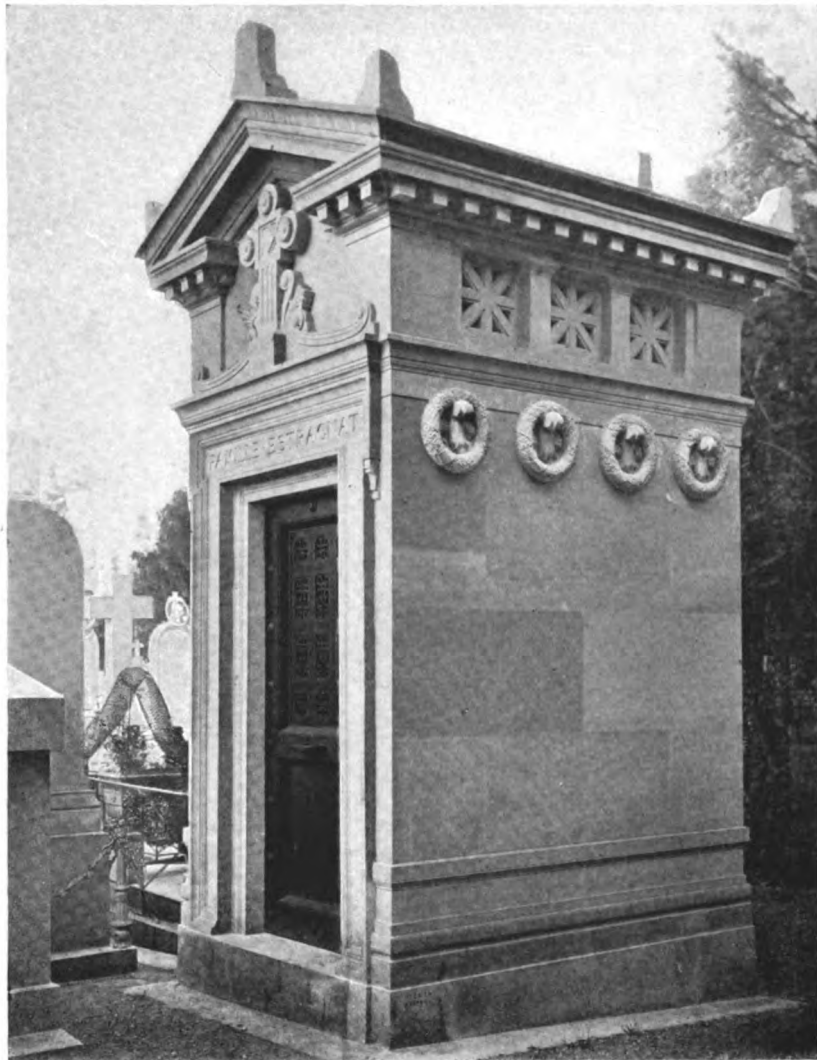
MEMORIAL TO MICHELET, PERE LACHAISE, PARIS

Legion of Honour, Officier de l'Instruction Publique, Member of the Institute (Academy of Fine Arts), Chevalier of the Order of Sant Iago (Portugal), Architect of the French Government, Vice-President of the Conseil Général des Batiments Civils—

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

the list could be enlarged almost indefinitely. And by what seems a happy coincidence, almost at the same moment that the American Institute of Architects conferred upon him its Medal of Honor, we learned that the Royal Institute of British Architects had awarded to him the Gold

Medal of that Society. It is certainly most gratifying to know that in the two great English-speaking countries of the world, the distinguished services which he has rendered to our art have been simultaneously recognized in such an exceptional way.



MAUSOLEUM, CEMETERY OF MONTPARNASSE, PARIS

Book Reviews

Monumental Classic Architecture in Great Britain and Ireland during the 18th and 19th Centuries.

By A. E. Richardson, F.R.I.B.A. 111 pages of descriptive text, illustrated from photographs and measured drawings. 60 plates. 135 text illustrations. London: Batsford. New York: Scribners. \$33.50, net.

A work on British classic monumental architecture which cuts out Jones and Wren plays obviously under a heavy handicap. At first blush it might suggest Hamlet without Hamlet. But a closer look into this book is all that is needed to show the futility of attempting to appraise the achievements of the classic tradition in England solely on the evidence of its early masterpieces. We have not been accustomed to regard Georgian and Victorian architecture as distinguished for inspiration; but Mr. Richardson has more than succeeded in making out a case for it. He has gathered together and clearly, even brilliantly, brought out, by plates and text, a representative group of buildings which, to say the least, are incontrovertible evidences of sound feeling as contrasted with much of the Continental work during the same period; and in several instances the designs are fully worthy to rank with the best contemporary work produced anywhere. If England did not succeed, as did France, in maturing a style, or a succession of styles, during the eighteenth century, this may be attributed to other conditions than the lack of architects of talent, or failure on their part to understand intellectually, and to feel emotionally, the classic spirit.

Certainly, from a pictorial standpoint, the volume lacks neither interest nor dignity. Both qualities are emphasized by the interpretative grouping of the works into four phases—the Roman Palladian, the Græco-Roman, the Greek, and the neo-Grec and Italian. These categories may be accepted as fairly satisfactory, for the sake of convenience, with the proviso that they are not to be taken as at all absolute. The phases overlap and intermingle, as is bound to be the case in art history, though here and there it is possible to identify a landmark, a beginning, or an end. To each phase a separate chapter of historical and critical text is devoted.

In the first group the names of Robert and James Adam are among those which have attained at least a temporary or partial "immortality," as the authors of a manner almost deserving to be called a style. There are indications at hand of a resuscitation of interest in it nowadays. But the Adam style, to grant it that title, was at its best in interiors, which

are not included here, obviously as being non-monumental. Except for their excessively delicate decorative work, it is questionable if the name would be more familiar to us than are many of the other wholly worthy but far from inspired practitioners of the time. In most respects the chief power of the Roman-Palladian phase was Sir William Chambers, whose work is best represented by Somerset House. If any work of the eighteenth century in England deserves the name of masterpiece, it is this fine pile, not all of which, of course, comes from Chambers' hand, though what is not his own follows faithfully his beginnings. Even here there is no indication of imaginative power of the first rank; but there is abundant of the second. His obligation to French architecture generally, and in particular to Gabriel and his *chef d'œuvres* at the Place de la Concorde, which were building about the same time, is frankly acknowledged by the author. On the whole, there are few structures in Europe of similar date and of equal importance which are better conceived or more successfully studied than Somerset House. The plates here, as elsewhere, are admirably chosen. The drawings in plan and elevation are especially welcome. Grateful mention is called for, too, of the delightful group of buildings in Dublin, by James Gandon and Thomas Cooley. The gem of the Palladian group, however, in imaginative originality and character, is the long-since destroyed Newgate prison, by George Dance. This is as unique and original as anything English architecture has achieved, and Dance's name will have a permanent place in architectural history because of it.

The chapter on the Græco-Roman phase, following the influence of Stuart and Revett, is enriched by a notably good series of plates of the Bank of England, by Sir John Soane and others. It is the highest praise that one can give to such a building, to say that it fully looks the part it plays. It looks bank, it feels bank, it is bank. I do not know where else an equally satisfactory showing of it is to be found.

Sir Robert Smirke's British Museum has the place of honor in the third group, illustrating the Greek phase; an uninspired but able and "correct" work. The mid-nineteenth Century was the age of coldly respectable architecture; architecture from which emotion has been rigorously excluded. Of this type a larger number of noteworthy examples are to be found in Edinburgh than elsewhere—at the hands of William Henry Playfair (Scottish National Gallery) and Thomas Hamilton (High School). The most charming but least monumental aspect, and

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

surely the least Greek, of this phase is illustrated by the romantic Dorchester House, London, by Lewis Vulliamy, a name to remember ever kindly. It is interesting, in these war times, to note the reason for the predominance of Greek influence over the Roman at this juncture. "The tremendous upheaval occasioned by the Napoleonic wars . . . had practically excluded Englishmen from intercourse with the Continent," says Mr. Richardson, on page 54. "Barred from France and Italy, English artists traveled by the long sea route to Athens and the seaports of Asia Minor, to augment their previous researches by a scientific study of the arts of Greece." How is the present war destined to influence the art of America?

To say that the neo-Grec was as inevitable and in many instances as unsuccessful in England as in France is to say much. Its contribution to progress was largely in the nature of wild oats. Get it out of the system as soon as possible, and with as few constitutional ravages as possible. Doubtless these experiments had to be tried. We indeed owe a debt of gratitude to Prof. Charles Robert Cockerell, among others, for having tried them in England and definitely found them waiting, once for all. They cleared the atmosphere, and paved the way to the real culmination, in which Cockerell himself amply shared. Indeed, it is precisely the most inspired and adventurous spirits who lift anchor for these hardy voyages of discovery. One of the chief ornaments of this mid-nineteenth century architecture in the Italian rather than the neo-Grec sub-phase was Sir Charles Barry. He found a way fairly to bring Italy into London, in such buildings as Bridgewater House and the Reform Club, for instance. But the crowning genius of the century was Harvey Lonsdale Elmes. The finest building of latter-day England, and one of England's greatest, ancient or modern, is St. George's Hall, Liverpool. Here, at last, at the very crest of the wave, is inspiration. And then, death. There are few regrets more poignant, in the history of art, than Elmes' loss at thirty-four, with only this one great building, one of the greatest, to his credit, and even this still in process of design. But his soul had already gone out into it. It breathes his spirit. And Professor Cockerell, who carried it through to completion, deserves an almost equal measure of credit. He rose in this masterpiece above the level of all his other work. He has purified his manner of eccentricities. He has built on sure foundations. This is, of a verity, "real architecture," such as, in Mr. Richardson's words, used in another connection (page 28), "requires to be molten in the imagination of the designer; to be ready, as it were, to emerge from such a crucible in one instantaneous gush. Then it attains to such power and significance as to leave an impression, on

the mind of all beholders, of a perfect coherent and indivisible whole." Mr. Richardson seems to include St. George's Hall within the category of neo-Grec. Such would not be my classification of it. It stands forth as a masterpiece, *sui generis*, which it is unnecessary to label otherwise than Classic.

It is gratifying to find so many genuinely successful achievements of nineteenth-century British Architecture put together in this way. Georgian work holds its own exceedingly well; and Victorian even better. Remember that it was against this admirable sort of thing that the mid-century enthusiasm for Gothic protested. Remember what Victorian Gothic was, which "came in" as a substitute for it! On the whole, even granting fullest credit to Inigo Jones and to Sir Christopher Wren as the establishers of the tradition, the showing of the rest of the school is perhaps in its cumulative effect quite as impressive as their own work. Moreover, England by extraordinary good fortune almost wholly escaped infection from the subtle virus of the baroque, which so deeply impregnated continental work. The subject of the present book, therefore, while in one sense, for the most part, a gleaning of seconds, is, from another point of view, of first-class character, and proves even more conclusively than the masters themselves how generally adaptable and useful the classic style is.

Any book which contains adequate representation of St. George's Hall, the Bank of England, and Somerset House, is of distinguished value, especially in the absence elsewhere of really satisfactory presentation of them. The works of Gotch, Blomfield, Belcher and Macartney and others left a lacuna in the history of British classic architecture which called for a corresponding work on Georgian and Victorian. The want is well filled in Mr. Richardson's book, which covers a time not before adequately dealt with, and which was well deserving of treatment, as has already been pointed out. It is now possible to review the whole period, from the earliest manifestations of Renaissance feeling to our own day, and to approach present design with a clear understanding of its origins.

Architectural style the book has, most decidedly, by reason of its illustrations. And the value of a book of this sort as a part of the working library is largely derived from its illustrations rather than from its text, in all but the rarest cases. How many architects read their architectural books? They know them by their pictures, not their text. There is a story current that Stanford White once declared that he never had read an architectural book and never would! I do not vouch for the truth of the story, but when told to architects, I notice that it usually touches a responsive chord. Here, however, is a book whose text is distinctly worth reading.

BOOK REVIEWS

Written in an agreeable flowing style, it gives enough of the human side to take the edge off mere technical discussion, though to my taste something more about the architects as men would be welcome. Must the human element of the architect always remain unknown? We know many other artists, why so few architects?

One of the best parts of the book is the introductory chapter. This, with the conclusion, coördinates the theme. It is in these portions of the book that the author lets himself go. We are permitted to glimpse his own personality, his likes and dislikes. His outline of the Italian Renaissance, and its transmission northward, is not quite luminous perhaps. But he displays admirable judgment elsewhere, and he has said excellently certain things which it is well for us all to remember. Let me quote:

"The monumental manner in architecture is so closely allied to the academic style as to be indivisible. It impresses the mind at once with one great idea; it is rarely found in architecture merely picturesque or respected solely for its historic associations, neither does it rely for its effect on elegant ornamentation." (Page 6). "The monumental in architecture, as in Nature, is universal, it is eternal, and it is true." (Page 9). "It is in the detachment and sequestration of one object from another, in the pursuit of one definite trend of thought rather than a preference for many, that the finer distinctions of style inhere. Thus, the great periods in art form self-contained circles, each reacting the one on the other, each within its circumference inclosing the rise, the culmination and the decline of a certain phase of art." (Page 105.) "Herein lies one of the greatest of the many difficulties which beset modern architects, the supreme and imaginative handling of material to express concrete character. Practical architecture can show only by indeterminate hints or by vague symbol the opinion and purpose intended by the architect. If he be a scholar, he is careful to consider the little facts which insure his building being conceived in a grammatical key. Should he be a stylist, he faithfully follows the tenets of the phase of art in which he is working; but the successful impartation of character implies more than the foregoing; in brief, it means suitability of conception." (Page 107.) These excerpts will give some idea of the tone of the book.

To sum up. The volume is a sumptuous one. Paper, typography, and illustrations are all of the best. The period covered is a worthy one. There is a wealth of historic information. The method of the book is excellent; so excellent, and its application so successful, as to make this almost a model of what such a work ought to be. Altogether, it should find a welcome in every architect's library.

JOHN GALEN HOWARD (F).

Small Country Houses—Their Repair and Enlargement. By Lawrence Weaver. \$5, net. Country Life, London. Chas. Scribner's Sons, New York.

The closing sentence of the introduction to "Small Country Houses—their Repair and Enlargement," by Lawrence Weaver, is as follows: "The purpose of the following chapters is to show how pitfalls may be avoided under wise professional guidance, and how in many ways fabrics of various ages up to five centuries may be given a new lease of life, with due regard to the claims both of antiquity and of present usefulness."

This purpose is interesting, well conceived, and happily carried out in many plans and illustrations of forty ancient buildings, shown before and after restoration and enlargement. The charm and sincerity of English domestic architecture could not be better revealed. Alterations such as these demand all the resources of the architect's command, skill amidst vexing limitations, love for the old simplicity and sympathy for the new perplexing requirements of modern life. The results here shown are a convincing revelation, where none is needed, of the ability of English architects to reflect and portray the polished ease and beauty of their country life.

In studying these houses in their simple and appropriate setting of walks, flower-gardens, and terraces, one has a sense of fitness and completeness, as of a picture beautifully framed. The architect's work did not stop with the design of the house; that was but the starting-point. The house had yet to be tied to mother earth by enduring bonds of gardens, terraces, walks, shrubs, and perishable flowers. Then only would crudeness be obliterated, beauty attained, the work finished and turned over to the softening touch of time.

And here the English architects have left little for time to do.

WALTER D. BLAIR (M).

Vitruvius: The Ten Books on Architecture. Translated by Morris H. Morgan, Ph.D., L.L.D. \$3.50, net. Harvard University Press, Cambridge, Mass.

The late Mr. Russell Sturgis, when asked his opinion of the essential requirements for the education of an architect, replied, "An architect should know more of any subject than anyone else." This opinion was doubtless subject to certain qualifications, but that a similar idea of the comprehensive nature of an architect's education has prevailed for many centuries is apparent from a reading of "The Ten Books of Architecture," by Vitruvius, to the translation of which the late Professor Morris H. Morgan devoted the last years of his life.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The subject in itself is of sufficient interest to reach a large public, but the translation gives the reader much more than a merely correct reproduction of the author's ideas. So imbued is it with the spirit of the original, that Vitruvius' every characteristic is faithfully expressed, and a human quality of immense interest to the lay reader thereby added. As Professor Howard so justly says in his preface, "Vitruvius was not a great literary personage, ambitious as he was to appear in that character. He has all the marks of one unused to composition, to whom writing is a painful task."

But amongst the pages of technical advice as to the selection of site and materials for a house, there are to be found invaluable glimpses of the daily life of the time of Augustus, in which Vitruvius lived. As we pass from pertinent, even though somewhat pompous, paragraphs on the foundations of city walls, through interesting chapters on the orders of architecture, the acoustics of a theater-site, to the best means of procuring and delivering an adequate water-supply, we renew our admiration for the thoroughness with which these ancient peoples

insured the possession of all those requisites for a safe and healthy life that we, in our time and generation, regard as evidences of the higher civilization of our own century.

Another characteristic of this older civilization is the apparent lack of any specialization in the different branches of architecture. What Vitruvius outlines as the requirements of a well-trained architect encompass the entire field, indicating that such knowledge was expected of all architects. In our times, such a general preparation, if found at all, is unusual, attention being centered upon the accumulation of specialized information in one of the many fields. Architects might well take this characteristic of their predecessors' training to heart, and no thoughtful reader can fail to be impressed by the individual earnestness and thoroughness of the original writer, as well as by the vividly personal interpretation of the translator.

The illustrations selected by Professor H. Langford Warren are appropriate and well placed.

WILLIAM EMERSON (M).

In Memoriam

JAMES J. EGAN, (F)

ADMITTED TO THE INSTITUTE, 1908

ADMITTED TO FELLOWSHIP IN 1913

DIED AT CHICAGO, DECEMBER 2, 1914

James J. Egan was born in Cork, Ireland, in 1839. At sixteen years of age he entered Queen's College, Cork, graduating at the age of twenty. Shortly afterward he came to New York, where he continued the study of architecture under Clinton & Russell, the elder Potter and James Duckworth. Just prior to the Chicago fire of 1871 he came to Chicago and commenced the practice of Architecture, which was continued until July 6, 1914, when failing health compelled his retirement. Mr. Egan in his many years of practice earned a reputation as enviable as his modesty was pronounced.

CHARLES H. PRINDEVILLE.

The Forum

TO THE JOURNAL:

In the Journal for November I note with interest a discussion of methods of filing manufacturers' literature, and, after reading the suggested classifications thereof, I submit below, as suggestions for such a standard classification, one which has been used in this office for several years for all specification data and bulletins. All such having information pertaining to specifications are filed according to the below classification, which is arranged in the order in which various sub-divisions of the specifications are written. It will be noted that in most of the sub-divisions room has been provided for expansion by the inclusion of other trades.

1. *General Contractor's Work.*
 11. Description of Competitive Drawings.
 12. Outline Specifications.
 13. Proposals.
 14. Contracts.
 15. General Conditions.
 16. Preliminary Work.
 17. Temporary Work.
 - 18.
 - 19.
2. *Site Work, Etc.*
 21. Moving and Underpinning.
 22. Wrecking and Demolition.
 23. Excavation and Grading.
 24. Roads and Pavements.
 25. Land Drainage.
 26. Sewage and Garbage Disposal.
 27. Well-Sinking and Water-Supply.
 28. Planting and Gardening.
 29. Piling and Bulkheads.
3. *Rough Masonry.*
 31. Masons' Work and Materials.
 32. Concrete and Reinforcement.
 33. Stone Masonry.
 34. Cut Stone, Natural and Manufactured.
 35. Brickwork.
 36. Terra-Cotta, Structural.
 37. Terra-Cotta, Ornamental and Faience.
 38. Damp- and Waterproofing.
 - 39.
4. *Finished Masonry, Etc.*
 41. Plaster Block.
 42. Furring and Lathing.
 43. Plastering and Stucco Work.
 44. Paving.
 45. Cork Tiling.
 46. Tiling.
 47. Terrazzo.
 48. Interior Slate, Marble, and Scagliola.
 - 49.
5. *Metal Work, Etc.*
 51. Miscellaneous Metal.
 52. Vaults.
 53. Structural Metal.
 54. Art Metal.
 55. Metal Sash, Doors and Trim.
 56. Screens.
 57. Weather-Strips.
 58. Roofing and Sheet Metal.
 59. Hardware.
6. *Woodwork, Etc.*
 61. Timber.
 62. Carpentry.
 63. Millwork.
 64. Stair-Building.
 65. Cabinet Work.
 66. Flooring.
 67. Glazing.
 68. Painting and Decorating.
 - 69.
7. *Mechanical.*
 71. Heating and Ventilating.
 72. Steam-Power Plant.
 73. Plumbing.
 74. Gas Fitting and Generating.
 75. Refrigeration.
 76. Hydraulic Elevators.
 - 77.
 - 78.
 - 79.
8. *Electrical.*
 81. Electric Wiring.
 82. Lighting Fixtures.
 83. Bell-Hanging.
 84. Clockwork.
 85. Elevators (Electric and Hand).
 86. Mechanical Cleaning.
 87. Mechanical Carrier.
 - 88.
 - 89.
9. *Miscellaneous.*
 91. Auxiliary Fire Apparatus.
 92. Wood Furniture.
 93. Metal Furniture.
 94. Upholstery.
 95. Furnishings.
 - 96.
 - 97.
 - 98.
 - 99.

Also arranged according to this classification are filed 4- by 6-inch cards, containing various specification paragraphs from which selections are made, corrected, and given to the stenographer for transcribing into the specification as written. The various paragraphed cards are numbered with the general division number, and then sub-divided consecutively for each part. This aids the office boy in properly filing the cards after specifications have been proof-read.

CLARENCE W. BRAZER.

Housing and Town Planning

Housing Reform in France

By CAROL ARONOVICI, Ph. D.

The intensive concentration of French culture in the large cities, and the political influence which they seem to have exerted in shaping the destiny of the French Republic, stimulated a rural exodus which soon found its expression in the city slum. From the point of view of political power and control of the social life of France, the cities seem to have constituted themselves as a *collective aristocracy*, which took the place of the old hereditary aristocratic family that held sway before the Revolution.

The evolution of urban culture, art, and industry was coextensive with the growth in intensity of the housing problem. The tendency toward gregarious life was expressed, not alone in the exodus toward the city, but in the social literature of the times, as exemplified by St. Simon and Fourier.

The industrial revolution of the middle of the nineteenth century, with its sweep of organizing propaganda, further stimulated the urbanizing of the population of France, and added to the already serious overcrowding of the centers of population.

Detailed analyses of the causes of the rural exodus of France and of Europe as a whole are legion; but such analyses are beyond the scope of this article.

The movement for housing reform in France, as we find it today, is based upon a large number of scientific investigations which have been carried into the most intricate manifestations of the housing problem and its remotest causes.

The housing movement is not in the hands of a few housing reformers without broad social training and experience. The savant and the statesman, the sanitarian and the demographer, the manufacturer and the engineer, have combined to give housing reform the broad scope which it embodies.

Although the first effort to improve the housing conditions in France dates back to 1810, when a sanitary code of some importance was provided, the first epoch-making effort in the direction of improving the homes of the workers was made in 1835, by Koechlin, a manufacturer and Mayor of Mulhausen, which was at the time French territory.

The thirty-five houses built by Koechlin were so successfully rented, and made such an attractive appearance with their little gardens, that in 1851 Jean Dolfus, at the time Mayor of Mulhausen, organized the "*Mülhausen Society of Workmen's Cities*," and thus the first step in the direction of garden cities for the working people was launched.

With a capital of 355,000 francs and a subvention of 300,000 francs from the government, the stockholders were able to build homes which were rented on the basis of a 4 per cent net dividend. While we are not certain whether the phrase "4 per cent and philanthropy" originated in France, it is hardly to be doubted that this rate led others to adopt it as fair and practical. The project was so successful that, by the end of 1908, a total of 1,309 houses had been built and sold to the individual owners.

The success of this enterprise did not escape criticism, and Levasseur points out the fact that one-half the present owners are not the original purchasers. Paul Leroy-Beaulieu expresses in the following terms this criticism of the tendency to increase home ownership:

"The question of workingmen's homes raises delicate problems, and it is not always safe to push workers into owning the homes they occupy. In the very large cities, where there are many diverse industries, and where they could not all be affected at one time, the acquisition of homes by workers has no disadvantages, because they can always sell them and get their money back. In the smaller cities, on the contrary, which depend upon a single industry, it frequently happens that a financial crisis faces the worker, and he is compelled to leave permanently. If the crisis is intense, and if it affects materially the local industry, something that is not out of the ordinary, the population may decrease one-third or one-half, and the workingmen's homes cannot be sold."

Among the industrial villages of importance Creusot and Noisiel should be mentioned. Creusot has about 1,200 homes which rent for from 1.25 to 8 francs per week. The rental rates are fixed according to efficiency and length of time in the employ of the company. The company places at the disposal of the workers funds for the construction of individual homes in accordance with approved plans.

From 1837 to 1904 this company made loans amounting to 4,262,114 francs, distributed among 3,860 workers. This same company built at Champagne-sur-Seine, a community representing an investment of 4,000,000 francs and containing both individual and tenement homes.

In 1874 a chocolate factory (Menier) built an industrial community, in which the rental rates

HOUSING AND TOWN PLANNING

were fixed at 150 francs per annum. This community was established more or less along the lines of Creusot.

The mining corporations of Lens and Lievin built 4,000 and 3,000 homes respectively, intended for the accommodation of their workers. To these more important industrial villages may be added a number of smaller ones, which were intended as a means of overcoming the problem of securing an adequate labor supply outside of the congested districts. Among these communities may be cited Petit-Bourg, Baccarat, Blanzy, Anzin, Mame, and others.

The railroad companies have frequently faced the problem of housing their employees in the localities where the labor is especially needed. In order to meet this need some of the companies have undertaken the construction of these necessary homes. Other companies, like the Paris-Lyon-Méditerranée and the Compagnie D'Orléans, offer free land. The southern railroads have adopted the policy of loaning money for building purposes.

The influence of the industrial cities and villages in France was of great international significance and pointed the way for other countries. The motive back of the French industrial community was quite different from that of the English garden-city movement, as it was stimulated by specific housing needs arising from the necessity of housing the workers away from large cities and within reach of the industry. The English movement was stimulated by similar industrial conditions upon a background of idealism which was lacking in France. The results accomplished clearly show the difference in point of view between the two movements.

Passing from industrial housing to the philanthropic agencies engaged in housing reform, mention should be made of an investigation carried on by Villerme* in 1840, and which brought before the French people the grave situation presented by the housing of the poor in the larger cities. The activities which ensued from this revelation of housing evils may be grouped in two classes, namely, the work of the strictly charitable agencies, and the limited dividend agencies. A number of the latter type use the limited dividend to perpetuate and extend the work. While the charitable work was recognized as an absolute necessity in some quarters of Paris, Lille, and other cities, its efficiency as a means of abolishing crowding and unsanitary conditions has frequently been called into question. Among the organizations providing housing facilities on a limited dividend basis the Mulhausen Society must first be mentioned. The Society of Workingmen's Homes at Passy-Auteuil and the Cheap Homes Association of Seine should not be overlooked. Sim-

Villermé. *Tableau de l'état physique et moral des ouvriers*, 1840.

ilar organizations may be found in Reims, Nancy, Orleans, Amiens, and other cities.

In Lyons we find the Magnini Society, with a capital of 5,000,000 francs and buildings worth 6,000,000 francs. This organization dates back to 1886, and has never ceased to pay a dividend of 4 per cent. While the above organizations have been successful as a means of reducing the housing problems in various cities, and have taught the speculative builders a lesson in construction and management, the operations have been somewhat limited and of no great account as a competitive element in the housing market.

Following the example of the Peabody Foundation in England, the Rothschild Foundation, with a capital of 10,000,000 francs, was devoted to the construction of cheap sanitary houses. The activities of the Foundation were not to be limited to buildings alone. The scope of the Foundation embraced the purchase and rehabilitation of old homes as well as the establishment of institutions and carrying on of activities tending directly or indirectly toward the improvement of housing conditions.

The Philanthropic Society of Paris dates back to the time of Louis XVI. This organization, with the assistance of the Heine and Goziz Foundations, has been able to build six structures affording homes for almost 1,000 people.

Both the Rothschild Foundation and the Philanthropic Society are self-perpetuating through the use of a limited dividend, which is devoted to further housing work.

The extent of the social-service work rendered in the Rothschild houses in Paris is strikingly in contrast with the little that we have been able to do in this country, even where cheap sanitary houses have been offered on a limited dividend basis. Aside from the day nursery, dispensary, lecture-courses for adults, and playrooms for children over six, the Foundation maintains a kitchen in which food of various kinds is sold to residents and non-residents at a very low cost. The food is intended for consumption in the home, and gives the families of the poor an opportunity to secure cheap food of good quality. Where the mother is compelled to work away from home the advantage of such a kitchen can hardly be overestimated.

The Weil Foundation, with a capital of 2,000,000 francs, was recognized as a public utility in 1905, and provides homes for clerks in banks and in commercial and industrial establishments. A much larger effort in the direction of improved housing is found in the Foundation called "Group of Workingmen's Homes" which has a capital of 10,000,000 francs, and is backed by wealthy philanthropists whose names have been withheld from the public.

Bertillon, the French statistician, pointed out the

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

regrettable fact that the more numerous are the families of the poor, the less sanitary are their homes. A recent investigation in Paris strengthened the conviction that there is a special need for providing accommodations suitable for large families of wage-earners with small incomes. The "Corporation for Cheap Homes for Large Families" was organized for this purpose. The society built four structures at a cost of 2,300,000 francs, which accommodated 2,788 persons, 1,979 of which were children, or an average of five children to the family.

Passing from the strictly philanthropic organizations to those which derive their capital from savings organizations and other coöperative agencies, we find a very active movement in the direction of providing good homes which are mainly single dwellings.

The oldest organization of this type was established at Havre in 1870, under the leadership of Siegfried, the most influential statesman in France in the field of housing legislation. Starting with a capital of only 200,000 francs, this organization has, up to 1912, been able to build 117 little homes, averaging in cost 3,500 francs. The payments, including taxes and a dividend of 4 per cent, amount to a minimum of 250 francs and a maximum of 350 francs per annum, and the houses are calculated to be paid for in twenty years.

Similar organizations are to be found in Rouen, Lyons, Bordeaux, and Marseilles. In the homes of all the organizations it has been found that the death-rate is much lower than in the whole of the cities in which they are located. How far this is due to a selection of the tenants can hardly be estimated.

From the point of view of its economic effect upon the housing problem, and as a social factor tending to increase home ownership, the network of organizations that is constantly on the increase in France calls for special consideration.

At the end of December, 1911, the distribution of societies devoted to the construction of cheap and sanitary homes and the capital involved were as follows:*

*Henri Biget. *Le Logement de l'Ouvrier*. 1913. Page 27.

SOCIETIES.

	Stock	Coöperative	Real-Estate Credits	Total
	Francs	Francs	Francs	Francs
Capital.....	17,451,790	24,395,943	722,300	42,570,033
Loans.....	9,876,348	12,291,022	278,889	22,446,259
Land and Buildings..	23,784,962	22,171,789	45,956,711
Mortgages.....	2,549,672	459,410	22,356	3,231,438
Reserve funds re- quired by law....	181,656	92,793	300	274,749
Other reserve funds..	1,073,653	507,877	1,581,530
Expenses to be paid .	80,803	65,656	1,564	148,023
Dividends.....	0-4%	0-4%	0-4%	0-4%

The foregoing table shows a greater capitalization among the coöperative societies than among the other two types of organizations. It is this type of housing organization which is finding its most ardent supporters both among the social reformers and among employers. As has been so well shown by Dr. Collin,* the coöperative system gives the workers a certain independence, insures an almost unlimited capital, provides a method of insuring an abode and a savings fund for the family, and provides a dependable labor-supply in industrial centers.

The large sums of money invested in the charitable funds, and the growing popularity of the coöperative societies still leave the great problem of housing the poor, which involves not only the providing of sanitary accommodations for those who can pay a moderate rent, but the larger problem of abolishing the slums, which are constantly competing with the better houses provided by special funds and organizations. In other words, the work of removing the slums and improving the homes which are a menace to health, but not beyond rehabilitation, still remains to be done.

Although, in 1841, a law was passed providing for the condemnation of property for public utilities, it was so hemmed in by restrictions, and the basis of compensation was so burdensome to the communities in which the condemnation was to be made, that no headway was made in the direction of condemning property for sanitary purposes.

It was not until 1912 that a law making it possible to condemn unsanitary houses was introduced. The efficiency of this law has not yet been tested, but it places the financial burden upon the community, which is exactly where it should be placed if the laws of the community or the municipality have allowed conditions detrimental to health to exist unabated for long periods of time.

It was not until 1902 that a general building code, as applied to housing, was passed. This code is, in many respects, inferior to our best American codes, and the machinery provided for its enforcement was wholly inadequate for the task which it was intended to accomplish.

On the whole, it may be said that the French laws relating to the control of the housing problem in its commercial aspect are inferior to those of Germany, and fall far short of many of the codes which are now in operation in the United States. If a lesson is to be learned from French housing reform, it is to be found in the constructive legislation intended to promote home-building under the most favorable

*Dr. Remy Collin: *Les Foyers Nouveaux*. 1912. Paris.

HOUSING AND TOWN PLANNING

economic conditions. As far as the present situation is concerned, one is led to believe that the solution of the housing problem is at present dependent upon a process of elimination, applied to undesirable houses through the competition of those built under the favorable condition of the law of 1912. That this effort has so far failed to affect the very poor is very obvious from the many surveys that have recently been made in France, and which have revealed a continued increase in rents with a corresponding increase in congestion.

Legislation for Cheap Housing

Housing legislation for cheap houses dates back to 1894, when Siegfried shaped into law a project prepared by the general secretary of the Society for Cheap Homes, which had been in operation since 1889.

As an efficient means of promoting the construction of cheap homes, the law of 1894, and its amended form of 1896, was a complete fiasco. The experience resulting from an effort to enforce this law, however, proved the basis for further and more effective legislation which was passed in 1906, and amended in 1912. While the law of 1894 and 1896 was not a success, it embodied all the principles of all financial, insurance, and tax exemptions which the law of 1912 contains, but the administrative machinery, as in the case of the administration of sanitary laws, was completely a failure. It is interesting to note, that although throughout France the 1896 law was so recognized, the benefits bestowed upon builders under this law affected 8,102 buildings, only 1,306, or 16.1 per cent of which were multiple dwellings.

The Law of 1906

The 1906 law relating to cheap homes contained the following general provisions:

1. Easy credit facilities for builders.
2. Exemptions from taxation for builders and purchasers.
3. Insurance facilities against loss of property by death of heads of families.
4. Public offices are invested with the power to build homes.
5. Fixed maximum values of individual homes benefited by the law dependent upon the size of the community.

As it is the writer's belief that a very considerable share of the French law is needed and applicable to conditions in the United States, a more or less lengthy consideration of the law will be presented.

Administrative Machinery

The "*comité de patronage*" is a local departmental authority adopted by the 1906 law from that of 1894.

There is a "*comité de patronage*" provided for each district or department, whose function is to investigate local conditions and devise ways and means of remedying existing evils. In addition, the *comité* certifies as to the character of buildings in favor of which application for tax exemption is made, and has complete control over all matters pertaining to loans, which are subject to the approval of the national governmental authority.

While this *comité* cannot become the owner of properties, it can administer properties which are recognized as public utilities.

As the fixing of maximum and minimum rental values of houses subject to exemption must be changed to meet market conditions, the *comité* of each department must meet once in six years to fix the maximum rental values for each community.

The *comité* settles disputes as to rental values of houses applying for tax exemptions or other aid; approves or disapproves of the constitutions and by-laws of organization for the building of cheap homes. It controls the operations of these organizations, and may stop their privileges if they do not conduct their work according to the letter and spirit of the law. The *comité* is charged with the responsibility of carrying on a local propaganda for housing reform.

These broad functions of the *comité* are under the supervision of a national council made up of forty-five members, six of whom are ex-officers charged with the administration of the work of this council, and are connected with the departments of the national government directly responsible for the work of enforcing the law and improving the health of the people. The other thirty-nine members of the national council are selected from among the most prominent and capable workers in the fields which directly bear upon the economic, sanitary, and esthetic aspects of housing reform. Special qualifications and connections with definite institutions are required in the case of every member of this council.

Facilities for Cheap Homes. Laws of 1906 and 1912

Broadly speaking, the facilities offered to builders and purchasers of cheap homes, by the laws of 1906 or 1912 were the same. Under certain restrictions, builders and purchasers can obtain loans from the departments or districts, the municipalities, the state, the reserve banks, and the savings banks. Relief agencies, asylums, and hospitals are also permitted and encouraged to invest in homes for workers or the poor.

These agencies can assist in the erection of homes either by building, by loans to organizations engaged in building, or in providing funds for building purposes; by becoming stockholders in building organizations, or by becoming responsible for the

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

obligation incurred by building or purchasing agencies. The charitable agencies are not permitted to deal with individuals.

The law of 1906 limited the amount of investment of the financing agencies to *one-fifth* of their total resources. The 1912 law increased the proportion to *two-fifths*.

The state, the municipalities, and the departments were authorized by the law of 1906, and again in 1912, to assist in the building of cheap and sanitary homes. The loans applied to any properties were conditional upon a clear 4 per cent dividend, and the paying off of all debts in thirty years for single dwellings, and six years for multiple dwellings.

The governmental agencies above mentioned may grant land for building purposes on condition that this land be properly appraised and paid for, and its value added to the estimated cost of the property, so that rental rates may not fall below 4 per cent on the whole.

Sometimes the governmental agencies are permitted to grant land to building societies, and charge a lower price than the actual value of the land, but this must not be less than half the actual value.

With the approval of the national department of labor, the governmental authorities may guarantee the interest on bonds when the funds are to be used for building purposes. In no case, however, may this guarantee exceed 3 per cent. In 1906 this guarantee could extend only over a period of ten years, but experience led to accepting a twenty-year period as provided in the law of 1912.

In some instances, the municipalities are permitted to encourage building organizations by granting them certain appropriations to be used for campaign and other purposes.

The results accomplished by the law of 1906, as amended in 1912, can hardly be estimated at this time. The methods and means of providing decent homes for at least the self-supporting classes of France seem to have been based mainly upon the principle that adequate financial resources are the most essential element of good housing. It must be said, however, that the record of accomplishment during the six years that preceded the law of 1912 is very discouraging.

Building by Governmental Agencies

Municipal Construction.

The freedom given to municipalities in matters of diverting funds for housing purposes has stimu-

lated a movement in the direction of the municipal building. The city of Paris was the first to take a radical step in this direction by securing a bill allowing the issuance of bonds to the extent of 200,000,000 francs. This amount was to be used either in the form of loans not exceeding 3.8 per cent in returns, or in the acquisition and building of homes for the poorer classes of the population of Paris, and especially those with three or more children.

What Paris is endeavoring to do is bound to have its effect upon other cities. It is to be regretted that the municipalities are not permitted to build single dwellings, unless the following conditions have been fulfilled:

1. A public investigation of at least one month.
2. Permission from the departmental committee on hygiene.
3. Permission from the departmental committees of social insurance and housing.
4. The proposition must be submitted jointly by the secretaries [Ministers] of the Interior and Labor.

Funds for municipal building may be obtained from the various banking institutions in the manner outlined in the discussion of the loans obtained for building purposes by private organizations.

The guiding principle in the restrictions upon single dwellings is to be found in the desire to provide homes for the very poorest, and tenements are considered cheapest for this purpose. It is also evident that there was a desire on the part of the government to leave the field of individual homes so far as possible in the hands of private initiative and avoid governmental competition.

Beyond the activities of the municipalities, and the freedom given to financial institutions in the loan of funds for housing purposes, the national government has placed funds at 2 per cent at the disposal of private organizations engaged in the financing and building of homes. Provisions have also been made to encourage the ownership of small farm areas not exceeding ten acres.

It may be said of the housing movement in France that it represents the highest degree of economic legislation, and that from this point of view its problem is not far from an ideal solution. The sanitary control of old buildings, however, and the failure to handle the transportation problem in the manner best exemplified by Belgium, still leaves France in the background of the advancing movement for housing reform in Europe.

Notes from the Last Convention

Education

THE ASSOCIATION OF COLLEGIATE SCHOOLS OF ARCHITECTURE

The annual meeting of the Association, held in Washington just prior to the Convention of the Institute, was in effect a conference among the heads of architectural schools upon the problems peculiar to their work. For, while the Association was originally formed of the ten leading schools of architecture, its sessions are open to all others, for the discussion of questions of common concern. Thus the current meeting brought together representatives of the departments of architecture of Toronto University, both University and Agricultural and Mechanical College of Texas, Ohio State and Syracuse Universities (the last named being admitted to membership at this session), and the University of Minnesota, in addition to those of nine of the ten member-institutions, Cornell, Harvard, and Washington Universities, the Massachusetts and Carnegie Institutes of Technology, and the Universities of California, Illinois, Michigan and Pennsylvania. The full scope of the conference was assured by the presence also of representatives of the Institute's Committee on Education.

As at other sessions, various topics were considered, among them being a plan for foreign vacation travel-study which shall count toward the degree; a project which it is hoped to put into execution as soon as conditions abroad may permit. But quite the most important action taken was the

adoption of a minimum standard of quality and content for architectural courses seeking admission to the Association. This standard, we believe, has been fixed at a reasonable level, and one quite within the reach of any institution whose authorities are determined to make their degree in architecture worthy the respect and confidence of the profession. Copies of the statement defining this standard may be had on application to the Secretary, Prof. Clarence A. Martin, of Cornell University. The existence of a defined minimum standard will, it is hoped, be of aid to many professors-in-charge in their efforts to procure improved teaching facilities or a better equipment.

The Association exists for the advancement of architectural education. The rapid increase in numbers of institutions giving degrees in this subject, and the absence of any recognized teaching ideal, has created the danger of inadequate or misdirected provision for such work, and this, we believe, will be checked through the existence of a well-defined and reasonable standard. The Association has great possibilities of usefulness, but if it should do no more than strengthen the hands of the many men now striving, with right aims but inadequate means, to build up worthy courses of instruction, it will have amply justified its existence.

WARREN P. LAIRD, *President.*

Contracts and Specifications

The report of the Standing Committee on Contracts and Specifications to the 48th Annual Convention, dealt chiefly with the revision of the Institute's Standard Form of Agreement and General Conditions. The chief changes proposed are (1) a simplification of language, (2) a reduction in the number of words from 7,500 to 4,500, (3) an arrangement by which, although general arbitration is provided, limits may be set by the architect using the form, and (4) a regulation of the relations between the contractor and his sub-contractors.

After the presentation of the report by Mr. Frank Miles Day, Chairman of the Standing Committee, President Sturgis called upon Mr. William Bruce King to address the Convention. Mr. King, a member of the bar, who had represented certain building

interests in their conferences with the committee made a very luminous and convincing statement of the reasons for increasing the field of arbitration and for binding the sub-contractor to the principal contractor by regulations consonant with those that bind the principal contractor to the owner.

The Convention, upon considering the matter, authorized the Board of Directors to issue a second edition of the Institute's Standard Agreement, General Conditions and Bond in such words and form as the Board may approve. The Convention also authorized the issuance of certain other forms as a "Circular of Advice Relative to the Submission of Bids and Letting of Contracts," and it instructed the Standing Committee to prepare a form of agreement between owner and architect.

The Quantity System

G. ALEXANDER WRIGHT, ASSOCIATE EDITOR

The interest in this subject has attained so great a degree, and the advantages to be derived from its adoption, provided a successful adaptation of the system may be worked out for this country (of which there seems not to be the slightest doubt), that the Journal proposes a department to be devoted to a general discussion. Mr. Wright has generously consented to assume the duty of editing, and inasmuch as he is the foremost and best-informed exponent of the Quantity System now in this country, it is fair to assume that the discussion will be helpful.

Contributions are invited from all sources and members of the profession, as well as manufacturers, and contractors are asked to express their opinions, whatever they may be.

As the best means of demonstrating the applicability and efficiency of the system, it is proposed to present the subject in an itemized way. When we asked Mr. Wright how such a presentation might best begin, he replied, "with the hole in the ground." There may be a preference for the word excavation, but the longer phrase is perhaps more descriptive, and it is with that title that the first suggested application of the Quantity System is offered to the readers of the Journal.

We think it safe to add, by way of further explanation of the Quantity System, that present methods of estimating are conceded to be uncertain and attended with risk to both parties to the contract.

Mr. Wright reports that quite recently, figures received from three reputable and able contractors, for excavating an area of 75 by 120 feet, varied 130 degrees between the highest and lowest, and 30 degrees between the lowest two. This is perhaps an unusual variation, but the difference of estimates generally received can scarcely be accounted for except by errors in estimating. The man who bids lowest is quite likely either to have forgotten some items, or to be ready to take a chance, which means later trouble and disappointment to both architect and owner as well as loss to himself. Under a proper survey of quantities, which is made the basis of the bid, both architect and owner have a fair chance of arriving at some really intelligent conclusion, which is all too rarely the case under present methods.

Every item in a structure is capable of being measured, or practically described.

At present *speed*, not accuracy, in estimating and excavating work is the chief aim; and many failures necessarily follow.

The Quantity System will not make a reorganization of architects' offices necessary, as is sometimes

incorrectly stated, nor do we believe that it will impose a single hardship or work a single disadvantage to the honest contractor or manufacturer.

—EDITOR

"The Hole in the Ground"

It is intended to call attention briefly and simply to a few essential requirements of the Quantity System, which stands for "Safety first."

Let us take a structure, for example, 100 by 200 feet, with one or more basements, several stories high, and assume that the carcass or structural portion is to be let in one contract. A complete Bill of Quantities is furnished free to, and is used by, each bidder, who simply prices each item in the quantities. All these work up their estimate from the same basis or starting point.

First we read the General Conditions and Special Requirements, often taken for granted by some bidders.

We find that, among other items, each of the following will have to be provided by the contractor (and they all cost money), viz.: Permits, give notices, pay fees, fire insurance, general foreman, damage to work, watchman, lights, city ordinances, plant, i. e., runways, staging, scaffolds, ladders and the like, hoisting, taking levels, protection of owner against damage suits, royalties, etc., temporary office, telephone, attendant or time-keeper, removing rubbish, street barricades, protecting the public, temporary sidewalks, workmen's toilet, water and other requirements probably. All should be priced by each bidder. Experience with similar work is the estimator's best guide. To include for such items in the unit prices, or percentage for profits, is but guesswork. Each should be calculated as closely as possible, and aim at accuracy. It is better for the estimator to be sure than sorry.

Second. Briefly, under "Excavation" the digging of the hole, etc., is to be included. This is comparatively simple. Yet, a way only too often adopted, because it is so easy, is to telephone several graders for a lump sum price, and then use the low man's figure; but this is "gambling"—not estimating. The architect can do this, and often does, thereby encouraging an undue segregation of contracts with its objection; for example, the increased detail work in the architect's office (which the minimum fee is insufficient to cover). A divided responsibility upon the building also occurs.

What are the quantities in relation to this hole in the ground? Ordinarily some bidders will decide

THE QUANTITY SYSTEM

there are so many cubic yards all told, price the item, and the thing is done (in a way). But that is only what they think! It does not establish the fact, for their competitors may, and actually do, differ from them, sometimes 50 per cent or more. It is not so easy to arrive at a true cost, even of so simple a thing as a hole in the ground, for many elements affect it. Assuming the quantities and the character of each piece of work to be accurately determined, then experience and the office analysis of cost (if it has been systematically kept) should be a good guide, not an infallible one, however, for it is well known that *two* holes in the ground, for example, of the same size, in the same town, done by the same contractor would not necessarily cost the same money, nor even within 25 per cent of each other. Many things account for this—the surroundings, accessibility, character of the excavation, whether wet or dry, whether rock, sand, clay or earth. Each has its different unit value, while surface excavation possesses a different value from a similar soil dug several feet deep; circular excavation is worth more than straight, and so forth. Bulkheading, shoring, strutting, and pumping may be necessary, and these things cost money, and should be determined by the necessary "Quantity" of each. Who knows the quantity to figure upon under our present methods? No one for certain. Estimating, so called, becomes largely a competition guessing contest, in which bidders take chances. Usually one of two things happens—either the owner pays too much, or the contractor receives too little.

If the latter is to be paid according to the quantity and character of the excavation, then each class of work must be clearly segregated and described, as is the case in a properly regulated Quantity System. This requires that the site be surveyed, *datum* and levels established, borings made to determine the soil strata, water-level, etc., which would be indicated by a sectional drawing, all of which is essential to accurate quantities, and without which no accurate estimate can be made by anyone.

It is impossible in writing a few notes to cover the many ever-varying items met with in practice, and much is knowingly omitted here. The principles are given rather than a multitude of illustrations. The problems involved in the engineer's practice are not considered specially, but the same principles apply.

Everything tending to the elimination of chance is the special province of the Quantity System, and

so, in place of the very brief but usually unsatisfactory conclusion of the lowest bidder, that the hole in the ground contains so many cubic yards, worth so much a yard, with the addition of some guesswork sum to cover "contingencies," we have a detailed Bill of Quantities, which might read somewhat as follows, viz.:

- cubic yards. Excavating earth 5 feet deep, commencing 12 inches below surface, and haul away.....
- cubic yards. Ditto. Hard clay 6 feet deep, commencing 6 feet below surface. Ditto.....
- cubic yards. Ditto. Hard clay and gravel below water line 5 feet deep, commencing 12 feet below surface. Ditto, and include for pumping..
- cubic yards. Ditto. Hard clay and gravel below water line in trenches for footings and pits 3 feet deep, commencing 17 feet below surface, ditto, ditto.....
- superficial yards. Excavating vegetable soil over surface 12 inches deep, haul and deposit average distance..... yards.....
- superficial yards. Furnish, spread, and tamp solid to slight grade 17 feet below surface of ground, a 5-inch layer of dry brick rubbish or similar hard material.....
- lineal feet. Excavate trenches for pipes, 24 inches wide, 36 inches deep (average depth). Fill in when directed, tamp solid, and make good surface of ground at final completion, and haul away any surplus excavation.....
- No Excavate earth in four pits, each 3 by 3 feet by 1 foot nine inches, deep, haul and deposit yards distant.....

The foregoing are a few suggestive wordings only. In some buildings there may be more items sufficient to cover many different values. Their quantities would be regulated also to suit local usage. The present need is the creation of uniform standards of measurements in all trades, possibly two standards, to cover different conditions which prevail in the eastern and western states respectively.

It is well known that in the larger and regularly systematized contractors' offices, the items of quantity are taken off with as much care and skill as is possible in a too limited time. These are the exceptions, however. Even so, each office is a law unto itself, following its own particular method of procedure and arrangement of bill. The Quantity System, when properly perfected in the United States, will necessitate the adoption of standard methods of taking off measurements and descriptions and general procedure, in order that every bidder may follow the same intelligently and without possibility of error.

Chapter and Other Activities

Admission to Practice*

THE PROPOSED LAW IN VICTORIA, NEW SOUTH WALES

The Act proposed for the admission of architects to practice in Victoria, New South Wales, is extremely comprehensive, and has evidently been framed with great care. It is impossible to print the whole act here, but copies may be had by writing to the Journal.

Among the provisions included are the following:

Constitution of Board

3. There shall be a Board to be called the Architects' Registration Board, of Victoria, consisting of seven persons, the first members of which shall be appointed by the Governor in Council, and shall hold office for one year.

Any vacancy caused by the death or retirement of any such member before the expiration of one year shall be filled by the appointment by the Governor in Council of a member to such office for the balance of the term.

Election and Appointment of Board.

4. After the first year, five of the members of the Board shall be Architects in practice, elected by the Architects whose names are in the register, and the other two shall be appointed by the Governor in Council, and the members so elected and appointed shall hold office for three years.

Provided that any person elected or appointed to fill a vacancy caused by the death or retirement of a member before the expiration of his term of office shall hold office only for the balance of such term.

Duties of Board.

6. The duties of the Board shall be as follows:

(a) Regulating the method of electing the elective members of the Board.

(b) Regulating their own proceedings.

(c) Regulating the conditions of admission to the Register of Architects, the issue of certificates, and the fees chargeable thereof.

(d) Regulating the course of training and the

*During the discussion at the Convention, in December, of the Report of the Committee on Legislation, it was voted that the words "Registering" and "Licensing" were inappropriate as applying to laws intended to regulate the practice of architecture, and the words "Admission to Practice" were adopted as being more clearly descriptive and as consonant with the term employed in other professions. All future matter relative to this subject will hereafter appear in the Journal under the title of "Admission to Practice."—EDITOR.

conduct of examination and the remunerations of examiners (if any).

(e) Defining the duties of Architects.

(f) Regulating the admission to the Register of the names of persons already in practice as Architects at the passing of this Act.

(g) Fixing the fees payable by persons registered, or applying to be registered or otherwise, and which shall not exceed £3 3s. [\$15.00] per annum.

(h) Fixing the schedule of fees chargeable by Architects.

(7) Prescribing for the trial and suspension of any Architect, or the removal of his name from the Register, for disobeying the rules and regulations of the Board, or for any professional or other misconduct, and providing for the imposition of monetary penalties for such misconduct, and also for the restoration to the Register of the name of any Architect so removed.

8. Any Architect who is aggrieved by any decision of the Board directing the removal of his name from the Register may appeal therefrom to the Supreme or County Court, provided his application is made within six months after the notification of such decision to such Architect.

Qualifications for Registration.

9. Any person who claims to be registered under this Act may be so registered if such person:

(a) Hold some uncanceled recognized certificate, as hereinafter defined, and satisfies the Board of his good character. (The term "Recognized Certificate" means a certificate, diploma, degree, license, letters, testimonial, or other document of title, granted by some University, College, or other public or chartered institution, in a British possession or foreign country, which is recognized by the Board as entitling the holder thereof to practise architecture in such possession or country, and as furnishing sufficient guarantee of the requisite knowledge and skill for the efficient practice of Architecture); or

(b) Has attained the age of 23 years, and has for a period of one year before the passing of this Act been *bona fide* exclusively engaged in Victoria in the practice of Architecture, and has made application for registration to the Board within six months from the commencement of this Act; or

(c) Has attained the age of 25 years, and has been exclusively engaged during a period of not less than

CHAPTER AND OTHER ACTIVITIES

seven years in the acquirement, in a manner deemed satisfactory by the Board, of professional knowledge of Architecture, and who has made application for registration to the Board within six months from the commencement of this Act; or

(d) Has attained the age of 25 years, and has been engaged during a period of not less than five years in the acquirement, in a manner deemed satisfactory by the Board, of professional knowledge in Architecture, and has passed an examination according to the prescribed regulations; or

(e) Has attained the age of 21 years, and shall have been a pupil or apprentice for a period of not less than four years to an Architect or Architectural practitioner entitled to be registered under this Act, and has had two years' further experience, to the satisfaction of the Board, and has passed an examination according to the prescribed regulations.

Fees and Financial Statement.

10. All fees and penalties shall be paid to the Board, who shall apply same toward the payment of expenses connected with the carrying out of the provisions of the Act, and payment of the salaries of the officers of the Board.

12. From and after the passing of this Act, no person shall take or use the name or title of Architect

(either alone or in combination with any other word or words, save that only of Naval Architect), or any name, title, or description implying that he is registered under this Act, or leading to the belief that he is qualified to practise as an Architect as aforesaid, or shall practise as an Architect for reward, unless his name is duly registered in accordance with the Act. Any person offending against this section shall be liable to a penalty not exceeding £20 [\$100.00] for every such offence, and to a further penalty of £1 [\$5.00] for every day during which such offence is continued.

Penalties for Falsification of Register or Other Frauds on the Act.

16. The Board may, for the purposes of this Act, examine any person upon oath, or take from him a statutory declaration, and if any person wilfully makes any false statement upon such examination, or in such declaration, or utters, or attempts to utter, or put off as true before the Board, any false, forged, or counterfeit certificate, diploma, license, letter, testimonial, or other document or writing, he shall be guilty of a misdemeanor, and shall, on conviction, be liable to be imprisoned for any period not exceeding twelve months.

Standardization of Advertising Material

Following the announcement of the Institute in reference to the standard size of 8½ x 11 inches, various interests throughout the country have offered their service by way of coöperating with this movement. The Journal is authorized to state that the committee having this matter in charge has so far not adopted any method of classification or in-

dexing. It believes that this matter can only be worked out intelligently by a committee qualified for the purpose. It is suggested that advertisers would do well to correspond with the Journal before arranging to coördinate their advertising literature with any of the various systems which may be offered.

The Work of the Committee on City Department of the New York Chapter

This committee consists of nine Chapter members and is a part of the "Joint Committee on City Departments," composed of representatives of the Building Trades Employers' Association, the American Institute of Consulting Engineers, the Brooklyn Chapter, the New York Board of Fire Underwriters, the National Board of Fire Underwriters, the New York Society of Architects, and the New York Chapter; the Chapter representation being by far the largest on the committee. This committee, during the year, has been, as usual, active in many matters, sub-committees having studied the question of a Board of Appeals for the Tenement House De-

partment, the question of efficiency and economy in the enforcement of laws and regulations of public departments, with particular reference to inspections and approval of plans and specifications, the standardization of the rules and regulations of various departments, and the recommending of necessary legislation in the interest of efficiency and economy. The committee also considered the question of the control of the heights of buildings and the districting or zoning of New York City, and favored the appointment of a Commission on Building Districts and Restrictions. The committee also recommended that all powers

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

affecting the control of building construction be centered in one department. In addition to its other activities, the committee is responsible for the suggestion that the editing of the proposed Building Code be placed in the hands of Mr. Rudolph Miller, with the result that this Code is now being prepared

by Mr. Miller, who is meeting frequently with the joint committee to submit advance copies of sections of the Code for discussion. The new Code is being presented section by section to the Board of Aldermen for passage.

Fire Prevention

Fire Tests on Metal-Lath Partitions

Copy of a recent report of fire and water tests, made at the Columbia Testing Station, New York, has been received by the committee.

The test was conducted by James S. Macgregor, M. S., of Columbia University, on July 17, 1914, on metal-lath partitions erected by the Associated Metal Lath Manufacturers.

Metal-lath-plastered partitions generally have not been classified by fire-prevention experts as being equal to the ordinary brick or terra-cotta-block partitions; but, from certain tests, it would appear they are very efficient for some particular conditions, although there is grave doubt whether they ever will be considered as affording what is known as "Full Protection," according to the standard of the National Fire Protection Association or the British Fire Prevention Committee.

Ordinary brick or terra-cotta-block partitions, from tests reported, seem to withstand from 1,700 degrees F. (100 minutes to 2,000 degrees F.) four hours, as against metal lath which, from reports, appears to vary from 1,200 degrees for 28 minutes, to 1,700 degrees for one and one-half hours.

The above figures are derived from certain tests made in England by the British Fire Prevention Committee.

In 1904, Prof. Ira H. Woolson made tests at Columbia University of metal-lath-plastered partitions which show approximately 1,670 degrees F. for two hours.

A very elaborate set of tests was made at Cleveland in 1914, under the direction of Mr. Virgil D. Allen, City Inspector of Buildings, which showed about 1,700 degrees F. for two hours.

Mr. Macgregor's tests at Columbia University above referred to showed 1,700 degrees for four hours. This is truly a remarkable showing, but it would not be advisable to give too much credit to metal-lath-plastered partitions because of this one test. Judgment should be suspended until more

tests are made and details and specifications are worked out, as more depends upon the workmanship and material of this kind of partition than of the ordinary brick or fireproof block partitions.

On this subject, it is worth mentioning that the Underwriters' laboratories in Chicago are preparing to make a series of tests for partitions as follows:

First. Partitions for the inclosure of vertical communications through buildings.

Second. Partitions for the division of the area of fireproof buildings.

Third. Corridor and room partitions.

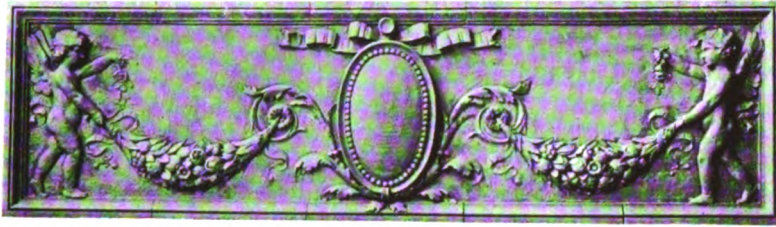
It appears to be the opinion of the chief engineer of the laboratories that the metal-lath partition, constructed in accordance with proper specifications, would probably qualify under the third classification.—JULIUS FRANKE, *Chairman, Committee on Fire Prevention.*

Inspecting Fire Hazards

What is Said to be the Most Important Publication Ever Issued by the National Fire Protection Association.

The Committee on Field Practice of the National Fire Protection Association has completed its two years' work in the compilation of an inspection manual. This publication is called "Field Practice" to distinguish it from an ordinary fire-protection handbook, from which it differs radically in function. It is designed to point out the common faults in equipments, and those points of deterioration difficult for inexperienced persons to discover, with methods and suggestions for their remedy. It is, in its potential usefulness, the most important publication which the National Fire Protection Association has ever compiled.

The Association has published a list of its pamphlets, standards, bulletins, and fire reports, which will be sent on application to the Secretary, 87 Milk Street, Boston, Mass. [*From the circular issued by the Association.*]



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The Current Index of Architectural Literature

With this number, the Journal begins the publication of its Index, as described above. The arrangements which have been completed for its compilation under the supervision of Mr. Michel M. Konarski, Assistant Librarian of the Avery Library of Columbia University, New York City, leave no doubt as to the authoritative selection of the material indexed.

The system of classification corresponds exactly with that used in the Quarterly Bulletin, but for the sake of convenience to our readers, we are reprinting both the general and relative indices.

We regret that it has been impossible earlier to comply with the many requests which have come to the Journal for the resumption of the Index. We have preferred to wait until arrangements could be completed whereby it would be possible to offer a complete service, of the most comprehensive character. Only English publications are here indexed, but it is the intention to add others from all countries as fast as possible.

The system of indexing is that introduced by Dr. Melvil Dewey, revised by Dr. N. Clifford Ricker, as well as by the Chicago Architects' Business Association, and modified to meet what are believed to be present requirements.

A Subject Index System of Classification for Filing Data and Plates. Published by the Journal of the American Institute of Architects.

- 690 BUILDING TRADES.
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- 692 PLANS AND SPECIFICATIONS.
- 693 MASONRY, PLASTERING, FIREPROOFING.
- 694 CARPENTRY, FRAME AND STEEL CONSTRUCTION.
- 695 ROOFING, SHEET METAL WORK.
- 696 PLUMBING, LIGHTING.
- 697 HEATING, VENTILATING.
- 698 PAINTING AND GLAZING.
- 699 MECHANICAL EQUIPMENT.
- 700 to 709 THE FINE ARTS.
- 710 TOWN PLANNING.
 - .1 Types of Ancient and Modern Towns.
 - .2 City Surveys.
 - .3 Traffic and Transportation.
 - .4 Streets.
 - .5 Squares and Open Spaces.
 - .6 Boundaries and Approaches.
 - .7 River Water Fronts and Bridges.
 - .8 Railroad Yards and Embankments.
 - .9 Housing.
- 711 LANDSCAPE ARCHITECTURE.
- 712 PUBLIC PARKS AND GARDENS.
- 713 PRIVATE PARKS AND GARDENS.
- 714 WATER TREATMENT.
- 715 LEAF MASSES.
- 716 PLANTS.
- 717 GARDEN BUILDINGS AND FURNITURE.
- 718 MONUMENTS.
- 719 CEMETERIES.

- 720 ARCHITECTURE.
 - .1 General Theories.
 - .2 Dictionaries, Lists and Books.
 - .3 Biographies.
 - .4 Essays.
 - .41 Committee Reports.
 - .42 Architectural Practice.
 - .43 Legal Questions.
 - .44 Business Methods.
 - .45 Competitions.
 - .5 Periodicals.
 - .6 Societies and Architectural Exhibitions.
 - .7 Education and Beaux Arts Society Projects.
 - .8 Collections.
 - .9 Geographical.
- 721 CONSTRUCTION.
- 722 ANCIENT AND CLASSICAL ARCHITECTURE.
- 723 MEDIÆVAL AND GOTHIC ARCHITECTURE.
- 724 RENAISSANCE AND MODERN ARCHITECTURE.
- 725 PUBLIC BUILDINGS.
 - .1 Administrative Governmental.
 - .11 Capitols.
 - .12 Department Buildings.
 - .13 Town Halls.
 - .14 Custom Houses.
 - .15 Court Houses.
 - .16 Post Offices.
 - .17 Official Residences.
 - .18 Police Stations and Armories.
 - .19 Fire Houses and Water Works.
 - .2 Business and Commercial.
 - .21 Stores.
 - .22 Mixed Stores, Office and Apartment Buildings
 - .23 Office, Telegraph, Insurance.
 - .24 Banks, Savings Fund.
 - .25 Exchanges, Boards of Trade.
 - .26 Markets.
 - .27 Stock Yards.
 - .28
 - .29
 - .3 Transportations and Storage.
 - .4 Manufacturies and Power Houses.
 - .5 Hospitals and Asylums.
 - .6 Prisons.
 - .7 Refreshment, Park, Boat, and Bath Buildings.
 - .8 Recreation, Theaters, Halls and Acoustics.
 - .9 Other Public Buildings (Garages, Public).
- 726 RELIGIOUS BUILDINGS.
 - .1 Temples.
 - .2 Mosques.
 - .3 Synagogues.
 - .4 Chapels and Sunday-School Buildings.
 - .5 Churches.
 - .6 Cathedrals.
 - .7 Monasteries.
 - .8 Tombs, Vaults.
 - .9 Other, Y. M. C. A.
- 727 EDUCATIONAL BUILDINGS.
 - .1 Schools.
 - .2 Boarding Schools.
 - .3 Colleges, Universities.
 - .4 Technical Schools.
 - .5 Laboratories.
 - .6 Museums.
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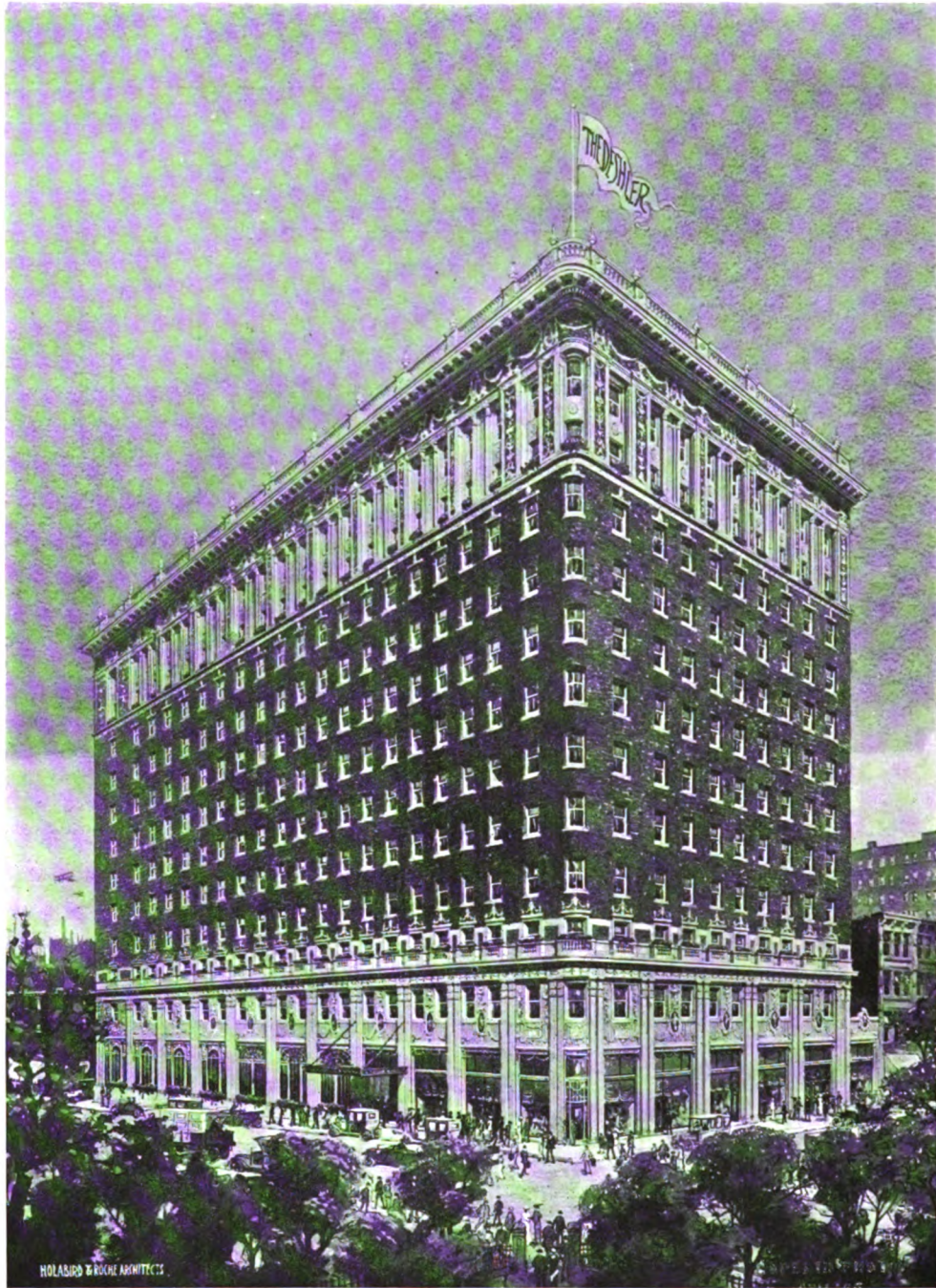
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---	---

A Relative Index of the Classification

<p>Acoustics of Halls and Theaters 725.8</p> <p>Administrative and Governmental Buildings 725.1</p> <p>Ancient and Classical Architecture 722</p> <p>Approaches and Boundaries of Towns 710.6</p> <p>Apartment, Store, and Office Buildings (Mixed) 725.22</p> <p>Apartment Houses 728.2</p> <p>Art Galleries 727.7</p> <p>Arts and Crafts and Furniture 729.9</p> <p>Architecture 720</p> <p>Architectural Practice 720.42</p> <p>Armories and Police Stations 725.18</p> <p>Asylums and Hospitals 725.5</p> <p>Bath, Refreshment, Park and Boat Buildings 725.7</p> <p>Banks and Saving Funds 725.24</p> <p>Biographies 720.3</p> <p>Boundaries and Approaches of Towns 710.6</p> <p>Books, Dictionaries, Lists 720.2</p> <p>Boarding Schools 727.2</p> <p>Boards of Trade and Exchanges 725.25</p> <p>Bridges, Water Fronts and Rivers 710.7</p> <p>Building Trades 690</p> <p>Business Methods 720.44</p> <p>Business and Commercial Buildings 725.2</p> <p>Boat, Bath, Refreshment, and Park Buildings 725.7</p> <p>Carpentry, Frame and Steel Construction 604</p> <p>Capital Buildings 725.11</p> <p>Cathedrals 726.6</p> <p>Cemeteries 719</p> <p>Chapels, Sunday-School Buildings 726.4</p> <p>Churches 726.5</p> <p>City Surveys 710.2</p> <p>City Houses 728.3</p> <p>Club Houses 728.4</p> <p>Classical and Ancient Architecture 722</p> <p>Committee Reports 720.41</p> <p>Competitions 720.45</p> <p>Collections 720.8</p> <p>Construction 721</p> <p>Court Houses 725.15</p> <p>Commercial and Business Buildings 725.2</p> <p>Colleges and Universities 727.3</p> <p>Country and Suburban Houses (American) 728.6</p> <p>Country and Suburban Houses (Foreign) 728.8</p> <p>Department Buildings 725.12</p> <p>Design and Decoration 729</p> <p>Decoration—Painted 729.4</p> <p>Decoration in Relief (Metal Work, Light Fixtures) 729.5</p>	<p>720.2</p> <p>726</p> <p>720.7</p> <p>727</p> <p>720.3</p> <p>720.1</p> <p>710.8</p> <p>609</p> <p>720.4</p> <p>725.25</p> <p>720.6</p> <p>728.9</p> <p>725.19</p> <p>693</p> <p>700 to 709</p> <p>694</p> <p>729.9</p> <p>725.9</p> <p>728.9</p> <p>712</p> <p>713</p> <p>717</p> <p>720.1</p> <p>720.9</p> <p>698</p> <p>723</p> <p>725.1</p> <p>725.8</p> <p>697</p> <p>710.9</p> <p>725.5</p> <p>728.5</p> <p>725.23</p> <p>711.</p> <p>727.5</p> <p>715</p> <p>727.9</p> <p>720.43</p> <p>696</p> <p>720.2</p> <p>727.8</p> <p>729.5</p> <p>699</p> <p>691</p> <p>725.4</p> <p>725.26</p> <p>729.7</p> <p>693</p> <p>723</p> <p>729.5</p> <p>718</p> <p>724</p> <p>726.2</p> <p>726.7</p> <p>727.6</p> <p>725.17</p> <p>725.22</p> <p>725.23</p> <p>710.5</p> <p>725.9</p> <p>729.4</p> <p>698</p> <p>725.7</p> <p>712</p> <p>713</p> <p>720.5</p> <p>692</p> <p>729.2</p> <p>693</p> <p>716</p> <p>696</p>
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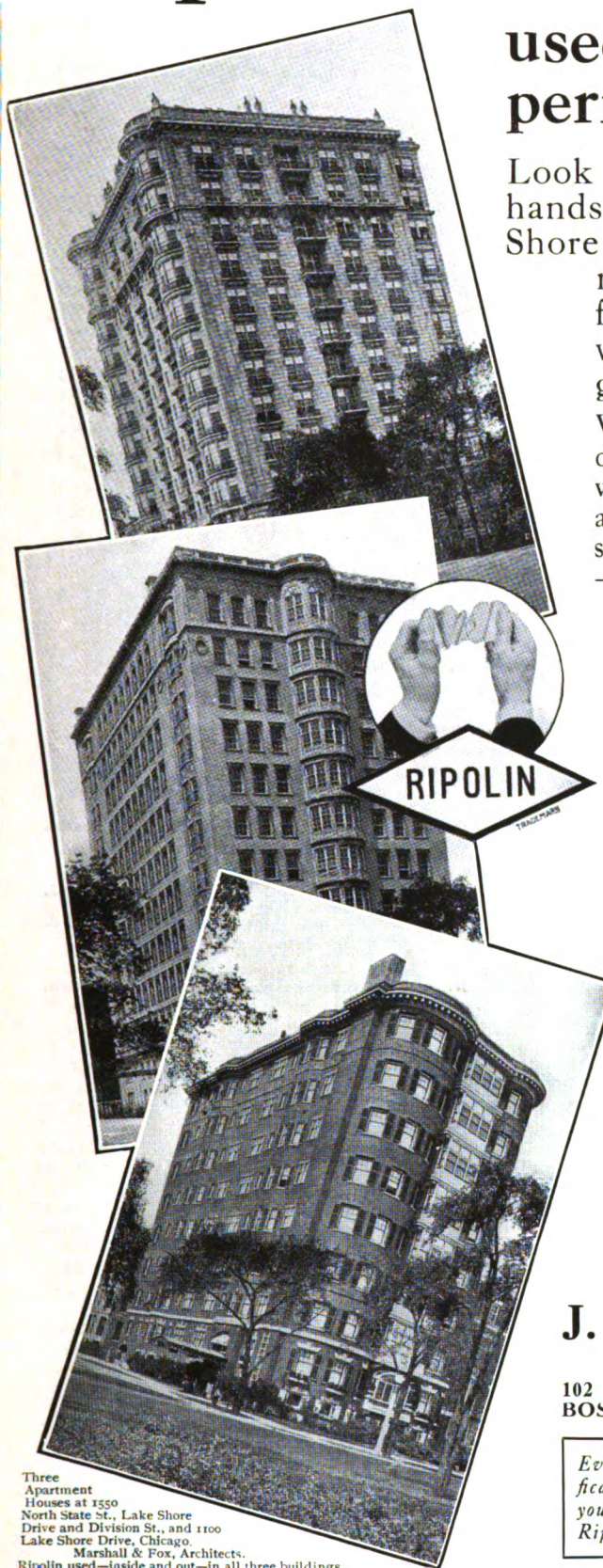
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Post Offices.....	725.16	Steel Construction, Carpentry, and Frame....	694
Police Stations and Armories.....	725.18	Streets, Planning of.....	710.4
Power Houses and Manufactories.....	725.4	Surveys, City.....	710.2
Prisons.....	725.6	Suburban and Country Houses (American)...	728.6
Practice, Architectural.....	720.42	Suburban and Country Houses (Foreign).....	728.8
Processes, Materials.....	691	Synagogues.....	726.3
Public Buildings.....	725	Sunday-School Buildings.....	726.4
Recreation Buildings, Theaters, Halls, and their Acoustics.....	725.8	Technical Schools.....	727.4
Refreshment, Park, Bath, and Boat Buildings..	725.7	Telegraph, Office, and Insurance Buildings....	725.23
Relief in Decoration.....	729.5	Temples.....	726.1
Religious and Ecclesiastical Buildings.....	726	Tenement Houses.....	728.1
Renaissance and Modern Architecture.....	724	Theaters, Recreation Buildings, Halls, and their Acoustics.....	725.8
Reports, Committee.....	720.41	Theories of Architecture, General.....	720.1
Residences.....	728	Tiling and Marble Mosaic.....	729.7
Rivers, Water Fronts, and Bridges.....	710.7	Tombs and Vaults.....	726.8
Roofing and Sheet-Metal Work.....	721.5	Town Halls.....	725.13
Railroad Yards and Embankments.....	710.8	Town Planning.....	710
Savings Funds and Banks.....	725.24	Trades.....	690
Sculpture.....	730	Traffic and Transportation (Street).....	710.3
School.....	727.1	Transportation and Storage.....	725.3
Seaside and Mountain Cottages.....	728.7	Types of Ancient and Modern Towns.....	710.1
Sheet-Metal and Roofing.....	695	Universities and Colleges.....	727.3
Societies and Architectural Exhibitions.....	720.6	Vaults and Tombs.....	726.8
Societies, Learned, Buildings.....	727.9	Ventilating and Heating.....	697
Specifications and Plans.....	692	Veneering Wall Covering.....	729.6
Squares and Open Spaces.....	710.5	Water Fronts, Rivers, and Bridges.....	710.7
Stores.....	725.21	Water Treatment.....	714
Stores, Offices, and Apartment Buildings (Mixed)	725.22	Water Works and Fire Houses.....	725.19
Storage and Transportation.....	725.3	Wall Covering—Veneering.....	729.6
Stock Yards.....	725.27	Y. M. C. A. and Other Religious Buildings...	726.9

Current Index of Architectural Journals

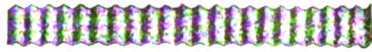
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- 710.4 *Streets.*
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- 710.9. *Housing.*
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720. *Architecture.*
- 720.2. *Dictionaries, Lists and Books.*
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- 720.3. *Biographies.*
Adam, Robert. George Leland Hunter. Am. Architect, Nov. 18, 1914, pp. 301-8; Nov. 25, 1914, pp. 317-24, 328.
- 720.42. *Architectural Practice.*
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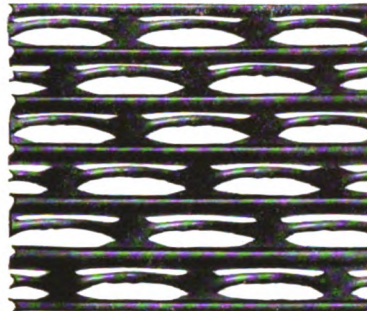
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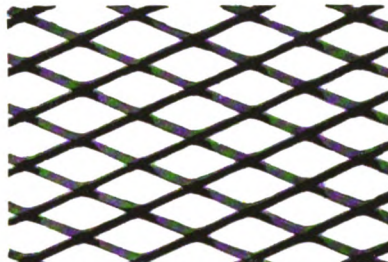
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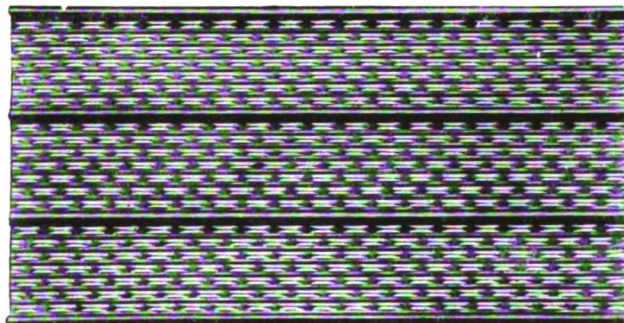
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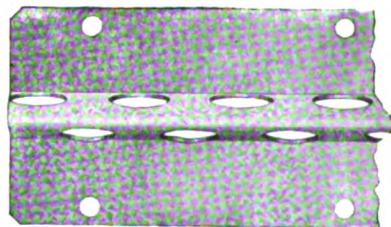
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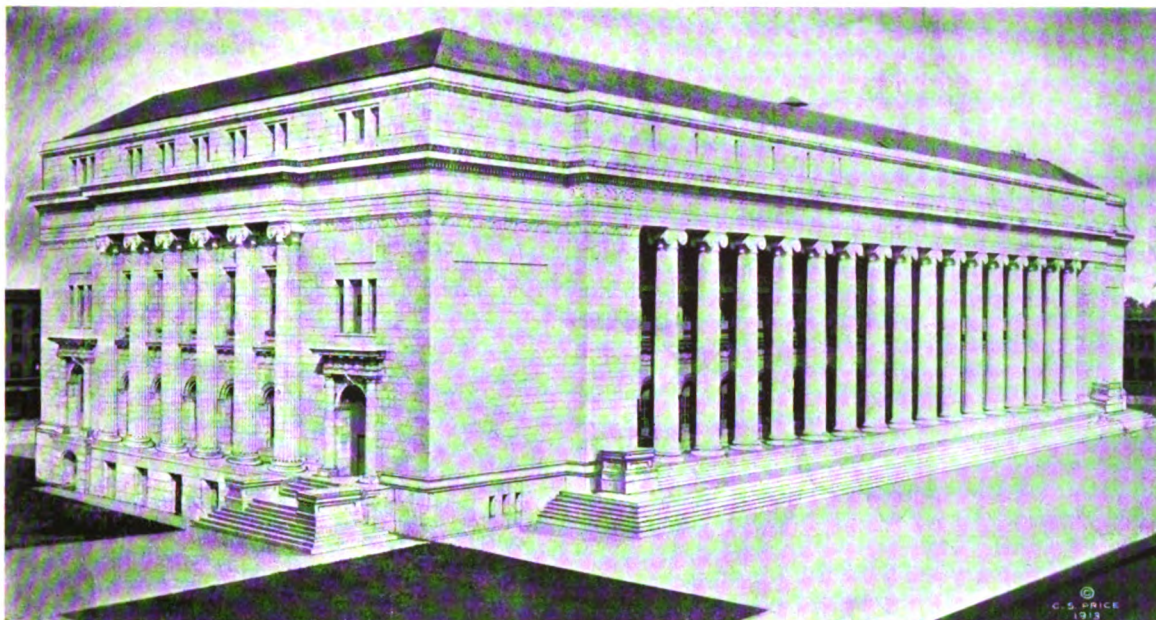


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- 725.1. Administrative Governmental.
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- 725.19. Fire Houses and Water Works.
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 Cobb, Wm. R., Architect.
 F. R. Pierson Co., Tarrytown, N. Y. Architecture, Nov., 1914, pp. 268, 269.
 Shape & Bready, Architects.
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 Cackett & Burns, Dick, FF., R.I.B.A., Architects.
 Walker, offices. Newcastle-on-Tyne. Builder, London, Nov. 20, 1914.
 McDougall, Benj. Geer, Architect.
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 Mewes & Davis, Architects.
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 Willis Polk & Co., Architects.
 Hobart Building, San Francisco, Cal. Pacific Coast Architect, Nov., 1914, pp. 178-93, 205.
- 725.24. Banks, Savings Funds.
 Reynolds, Marcus T., Architect.
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 Jones, W. Campbell, F.R.I.B.A., Architect.
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 Dunning, N. Max, Architect.
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 Bath-Houses and Swimming-Pools, Public. Dr. Wm. P. Gerhard, C.E. Am. City, Nov., 1914, pp. 357-67.
- 725.8. Recreation, Theaters, Halls and Acoustics.
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- 726.1. Temples.
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- 726.4. Chapels and Sunday School Buildings.
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 Ware, Franklin B., and Ware, Arthur, Architects.
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- 727.1. Schools.
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ACADEMY BUILDING

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No. 2

The American Academy in Rome

By C. GRANT LA FARGE (F)

AMERICA owns a great possession lying in the Eternal City; great for its material value, greater for the influence it is destined to exert upon the arts and learning of our country. The nature of this possession, what it is, how it came to be, why it should be, this account will attempt to show.

The statement that it is the property of America and not of certain individuals, may be explained by comparison. The chief exemplar, as well as the oldest of all post-graduate academies of art, is that of France, which was founded under Louis XIV, and has occupied its present beautiful quarters in the famous Villa Medici for well over a century. All the world knows what the *Grand Prix de Rome* means to a French artist—the supreme reward of student excellence, to be gained in strenuous competition. The French nation maintains its Academy, as a governmental institution, under the Ministry of Fine Arts; its Director is a government official; those returning from residence there may expect, in greater or less degree, some official support.

We in America do not do things in this way; we have no Ministry of Fine Arts, nor any equivalent. When we want an Academy, we must ask our citizens to put their hands into their pockets and give the funds for its establishment and mainte-

nance; for though our government gives us a charter, it does not, and may not be expected to, give financial support. Such funds are committed to the keeping of a Board of Trustees, existing under authority of an Act of Congress, and therefore, to that extent, a national body. Accordingly they must so use those funds, however and by whomsoever given, that the advantages to be derived from them shall be available to all such citizens of the United States as may be qualified, under the rules which the trustees are empowered to make, to profit therefrom. Hence the property held in Rome by the trustees, and the educational opportunities there offered, truly belong to America, and those who have given to the Academy have given to our country.

The building of the World's Fair at Chicago made a turning-point in our artistic progress, so marked that it may well be termed an epoch. Its effect was profound and far-reaching, strongly influencing our subsequent work and point of view. It was the first occasion upon which there were brought together, to work for a common result, not only a number of architects, but also the practitioners of the allied arts. The lessons learned were important: the inestimable value of coherence and classic orderliness; the individual freedom given to those who accept a com-



ACADEMY BUILDING FROM VILLA AURELIA

mon restraint; greatest of all, perhaps, the meaning of *collaboration*: That the architect, the painter, the sculptor, if each is to reach his highest expression, must work all together, mind to mind and hand to hand, not as separate units fortuitously assembled, but as an intimately interwoven and mutually comprehending team—as men worked in every great age of the past to make great works of art. Perhaps the full lesson was not entirely grasped, perhaps it was too vast for immediate complete realization; but at any rate it bore some fruit promptly, and the American School of Architecture in Rome was opened in 1894. It was in the fertile brain of that most distinguished ornament of American architecture, Charles F. McKim, that the idea was born; under his fervor and enthusiasm, together with that of Daniel Burham,

that it took shape; to their unswerving devotion to this idea, their gifts to it of money and time; to their inspiring example; to the years of Frank Millet's unselfish service, ending only with his tragic death in that very service; and to the adherence of such others as LaFarge and Saint-Gaudens, now gone, Mowbray, French, and Blashfield, happily still with us, that this fruition was due. Begun by two such princes of architecture as McKim and Burnham, it naturally took at first an architectural form, but the rest soon followed. In 1897 the scope was enlarged by the founding of the American Academy in Rome, for students of architecture, painting, and sculpture. The Villa Aurelia was used as headquarters until 1904, when the Academy purchased the Villa Mirafiore, which it occupied until last October. Toward the close of 1909,

THE AMERICAN ACADEMY IN ROME

Mrs. Heyland, an American lady living in Rome, devised to the Academy the property known as the Villa Aurelia, of which, in due course, it took possession. This was an important step and one requiring much consideration. It involved the abandonment, sooner or later, of the Villa Mirafiore; the expenditure of a considerable sum in taxes, and, beyond that, upon new building; for the Villa Aurelia, though a house of imposing appearance, standing in a spacious and lovely garden, was by no means adequate for such an establishment as the Academy requires. But the greatest factor was the character and quality of the offered site. For the Mirafiore, charming, convenient, comfortable and with fine grounds, lies well outside the walls toward the Campagna in a modern quarter

of Rome, and has no historical association.

But the Villa Aurelia stands upon the summit of the Janiculum, the highest point within the walls; the gate to its grounds is immediately next to the Porta San Pancrazio, between which and the Villa Doria-Pamfili, just beyond, was the terrific fighting led by Garibaldi in 1849; it was in this house, then the Villa Savorelli, that he made his last headquarters, and the siege left it a battered ruin. From its windows and its terraces one sees the dome of St. Peter's, its springing level with the eye; one sees all of Rome stretched out beneath, all of it from Monte Mario past the pyramid of Cestius to the tombs on the Appian Way; Soracte, Leonessa, the Abruzzi, the Sabine and Alban hills, the Campagna, the light-



CORTILE, CALLED "FOUNDERS' COURT"; ACADEMY BUILDING

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

house twinkling by night at distant Ostia. The modern restored house is not in the grand manner, but it has some splendid rooms, and a part of it actually is a bit of the Aurelian Wall. Those who live in it gaze daily, from a place of utmost loveliness, down upon "the heart of Europe and the living chronicle of man's long march to civilization."



ENTRANCE VESTIBULE, ACADEMY BUILDING

At the time of this event another step, which had for some time been under consideration, was taken. The American School of Classical Studies in Rome was founded in 1895, and occupied as headquarters the Villino Bonghi, near the Baths of Diocletian. It is, as its name implies, an institution for the higher development of advanced students in the fields of archæology, literature, and ancient art. Its work is of a twofold character—educa-

tional and scientific. On the general educational side it has been a highly valuable force in vivifying and invigorating the standards of classical teaching, by making intending teachers acquainted with the rich store of Roman antiquities. On the strictly scientific side the work has been done by the professors and fellows of the Schools, and has consisted of epigraphic and paleographic studies and publications.

The proposal made was that the Academy and the School of Classical Studies should unite. In the writer's opinion, it required some breadth of vision to see the reason for this union. The easy view was (it still is) that classical learning and the arts have nothing to say to each other; that they are practised by two different breeds of people who have not, and will not have, anything much in common. This view is an acceptance of what lies like a blight upon much of our educational systems of today, against which thoughtful people are more and more rebelling. It is a downright denial of the humanity of man; an assumption that he is a mere machine to be trained only in narrow grooves, rather than to be ripened and stimulated and cultivated to the highest possible expression of his powers. It would be hard to find a better cure for the misconception than by intimate contemplation of what the generations of men have done in Italy. The other view was taken by the trustees—that the close association of those pursuing their various aims would benefit all of them, widen their intellectual horizons and make of them completer beings. They felt that the student of history, who perforce must deal with works of art, cannot but find them more real through contact with those whose calling is to produce works of art; that the artist will have his imagination

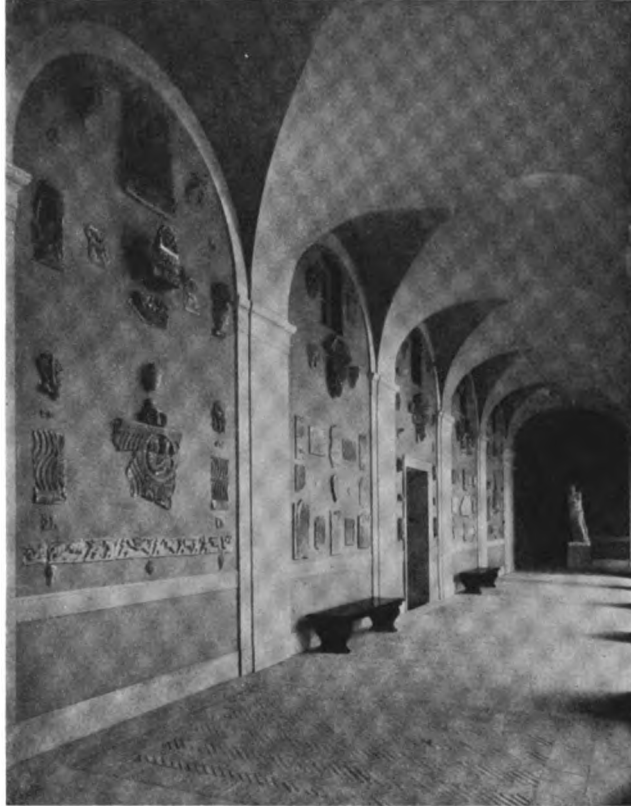
THE AMERICAN ACADEMY IN ROME

more stirred, that his comprehension will be more acute, if in his study of the past he knows all that he can of the lives and the manners of those whose expressions he studies—of what caused those expressions.

Accordingly, the union was agreed upon; the two branches to be consolidated under the title of the American Academy in Rome, with a School of Fine Arts and a School of Classical Studies. The agreement went into effect on December 31, 1912. Briefly, the plan of organization provides that the resident officers in Rome shall be a Director of the Academy as a whole, and a Director of each School, with such other professors, lecturers, or instructors as may be deemed advisable. The utmost possible autonomy is preserved for each school, within its educational province. At the present writing the staff is as follows: The Director of the Academy is Dr. Jesse Benedict Carter, A.B., Ph.D., L.H.D., who was Director of the School of Classical Studies when the union was effected. Gorham Phillips Stevens, architect and former Carnegie Fellow at the American School of Classical Studies in Athens, who was Director of the Academy during the period just prior to consolidation, is now Director of the School of Fine Arts. Professor Kirby Flower Smith of Johns Hopkins University, is Annual Professor in the School of Classical Studies and also Acting Director of that School. Dr. Albert W. Van Buren, Associate Professor of Archæology in the School of Classical Studies, is Librarian of the Academy; Mr. Stanley B. Lothrop, Associate Librarian. Annual lectureships in the Fine Arts are in contemplation and will probably soon be established.

Since acquiring the Villa Aurelia, the Academy has been enriched by the dona-

tion of adjacent property, including two residences. On part of this property there has been erected a large building, which, with its fine approach, its beautiful cortile, and spacious, well-proportioned rooms, is the working Academy headquarters. It contains the living-rooms of the Fellows, their studios and study-rooms, dining-hall, lounges, a great library, museum, kitchens,



ARCADE OF CORTILE, ACADEMY BUILDING

and offices. The transfer of the whole Academy to the new quarters occurred in October last. The following then constitutes its plant: The Academy building, residence and work-rooms of the Fellows; Villa Aurelia, residence of the Director of the Academy, administrative headquarters, and place for exhibitions, public lectures, and social functions—its beautiful gardens a pleasure-ground for Fellows and students, and a perfect spot for outdoor life classes.



COMMON ROOM, ACADEMY BUILDING

Villa Chiaraviglia, a commodious and agreeable house with good garden, residence of the Director of the School of Fine Arts. A smaller house, also with a garden, residence of the Director of the School of Classical Studies.*

In considering the educational plan of the American Academy in Rome, let us realize, first of all, that although its two coördinate branches are, for the sake of convenience, called "Schools," they are not schools in any commonly accepted sense. The Academy is *not* a school; it is not for technical training or the teaching of any rudiments; it does not have classes nor does it even impose a very rigid, prescribed course. Its beneficiaries are those

*As this is written, the Villas Aurelia and Chiaraviglia are closed for a time, because of war conditions.

who have already advanced far beyond the preliminary stages of their various callings; frequently they may be people ready to embark, or who have embarked, upon their professional careers. All of them come to Rome for the enlargement and fuller development of their knowledge and talents through first-hand contact with the record of the past. Next—and this cannot be too plainly or too emphatically stated—what the Academy offers, its Prize of Rome, is not meant to be a benevolent assistance to worthy youth, but the means whereby the best material discoverable may be raised to its highest powers for the elevation of American art and letters.

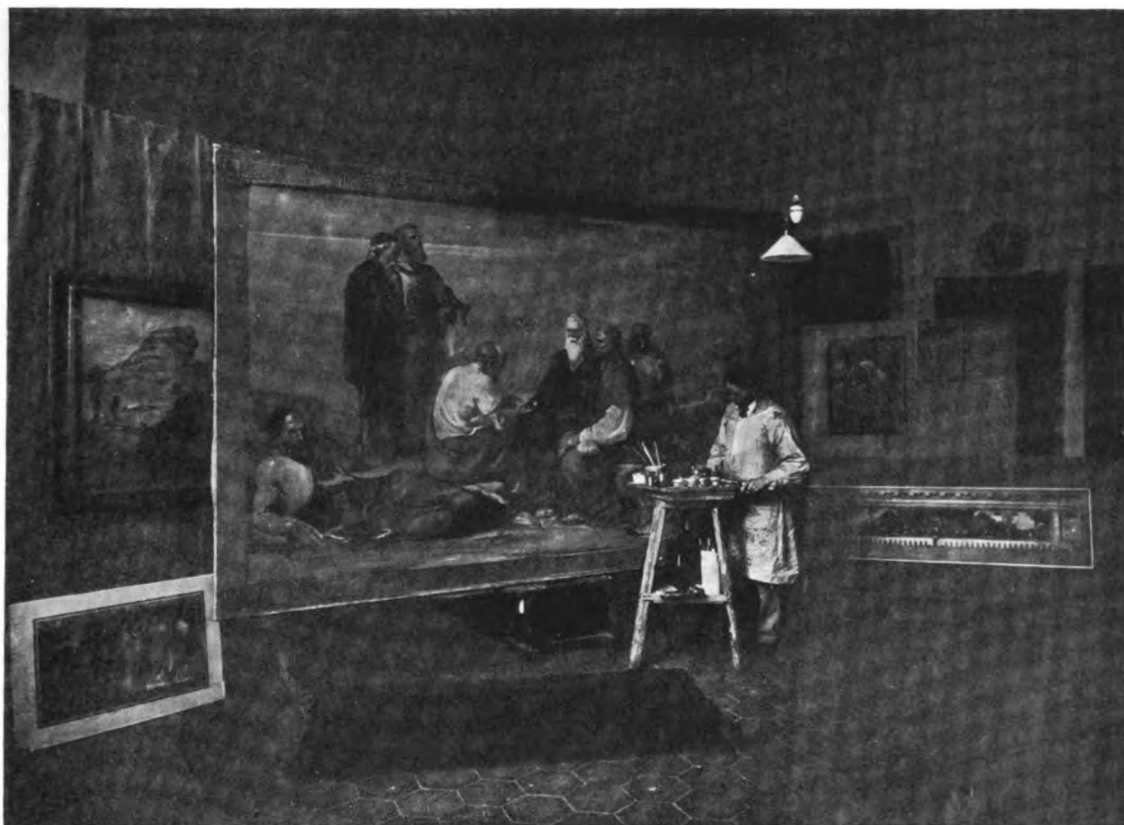
The winners of the prize are termed Fellows. At present there are sent out annually, and maintained at the expense

THE AMERICAN ACADEMY IN ROME

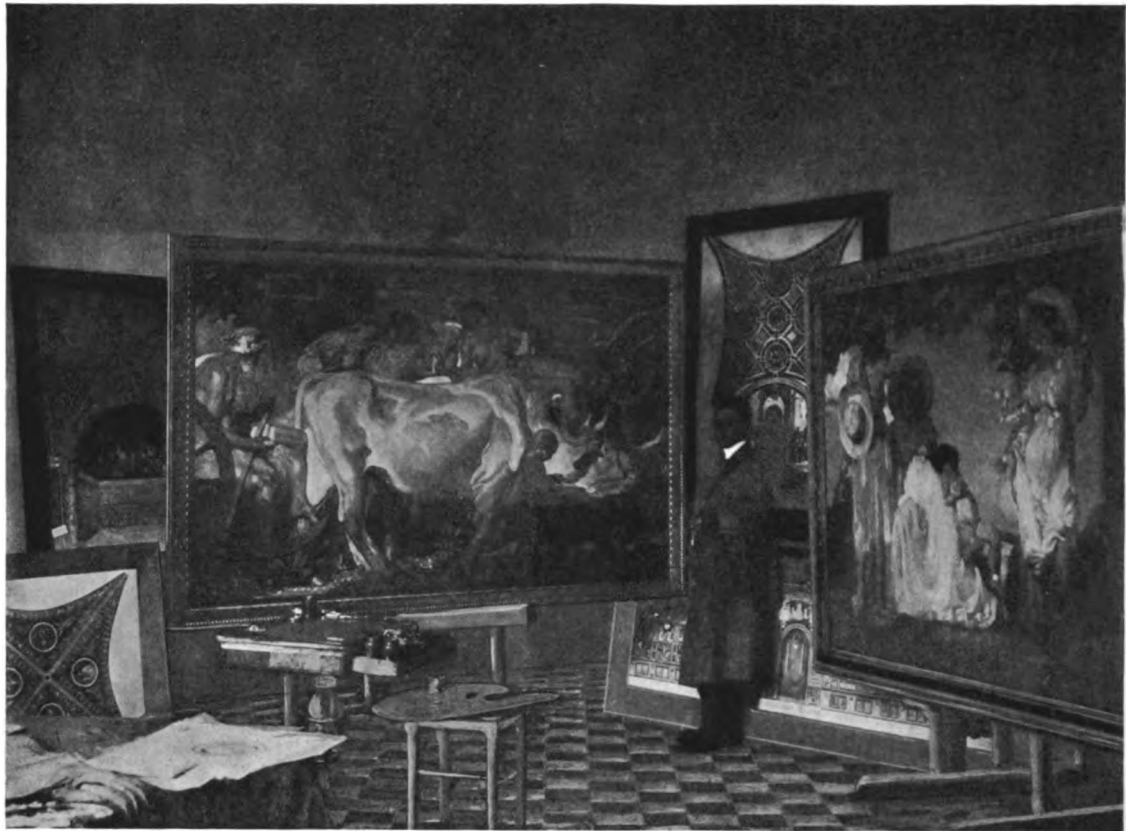
of the Academy in residence there—in the Fine Arts division, an architect, a mural painter, and a sculptor, each for a term of three years; and a Fellowship in landscape design is in process of establishment. In the Classical division, two Fellows, to be increased to four as soon as funds permit; the present appointments being for one and two years respectively, though such Fellows are sometimes reappointed. The full plan, therefore, contemplates the sending out each year of eight Fellows, making twenty-four always in residence. The Academy also offers, to the extent of its capacity, the privilege of residence to the holders of various traveling scholarships, and the eagerness with which this privilege is availed of is eloquent testimony as to the needs it meets. The traveling scholar is apt to be somewhat of an aimless wan-

derer, lost and confused among all the superabundant riches of the Old World, and greatly helped by some experienced guidance. The Academy also extends the use of its library and attendance at lectures to numerous students, largely from university graduate schools.

Fellows in the Fine Arts are chosen by competitions held both in America and in Paris, the latter for those whose standing in the Ecole des Beaux-Arts renders them eligible. Fellows in Classical Studies, who must be holders of a college degree, are selected upon submission of evidence of their special fitness for the study and investigation of the archæology, literature, or history of the classical or later periods. They must also submit evidence of special study in one or more of the following subjects: Roman epigraphy, paleography,



EZRA WINTER, PAINTER, IN HIS STUDIO



EUGENE F. SAVAGE, PAINTER, IN HIS STUDIO

Roman topography, Roman or Etruscan archæology, and the history of ancient art, and show by scholarly papers, or otherwise, their fitness to undertake special work in Rome.

Architectural candidates must be either graduates of an accepted architectural school, or of a college or university of high standing, holding certificates of at least two years' study in such architectural school; or pupils of the first class of the Ecole des Beaux-Arts, who have obtained at least three values in that class. Painters and sculptors must show evidence of advanced attainment and special fitness. All the above are conditions prerequisite to consideration as competitors.

Certain work, or rather work of certain kinds, is prescribed. For the artists, copies of masterpieces, collaborative problems, and restorations; for the others some piece

of special research, to be published as the Academy may direct. Certain travel is also required; for instance, the Fellow in the Fine Arts must go to Greece. These requirements, however, are a sort of general frame, within which great individual latitude is not only expected but encouraged. The following extract from a report of the Director states the matter clearly:

The primary object of each school is to afford to persons of advanced training an opportunity for residence and study in Rome and Europe, generally under conditions such, that while they are given every freedom for individual development, each member is brought into contact with other members working in the various allied arts. This fellowship of the students among themselves, and their informal contact with the members of the Faculty, are the means by which influence is brought to bear on them rather than by any formal instruction. . . . These men (in the case of the School of Classical Studies, women and men) have proved in almost

THE AMERICAN ACADEMY IN ROME

every case worthy of the opportunities offered them. Several score of them are working in America today as architects, painters, sculptors, professors of Latin, of history and of archæology, and as curators and directors of museums.

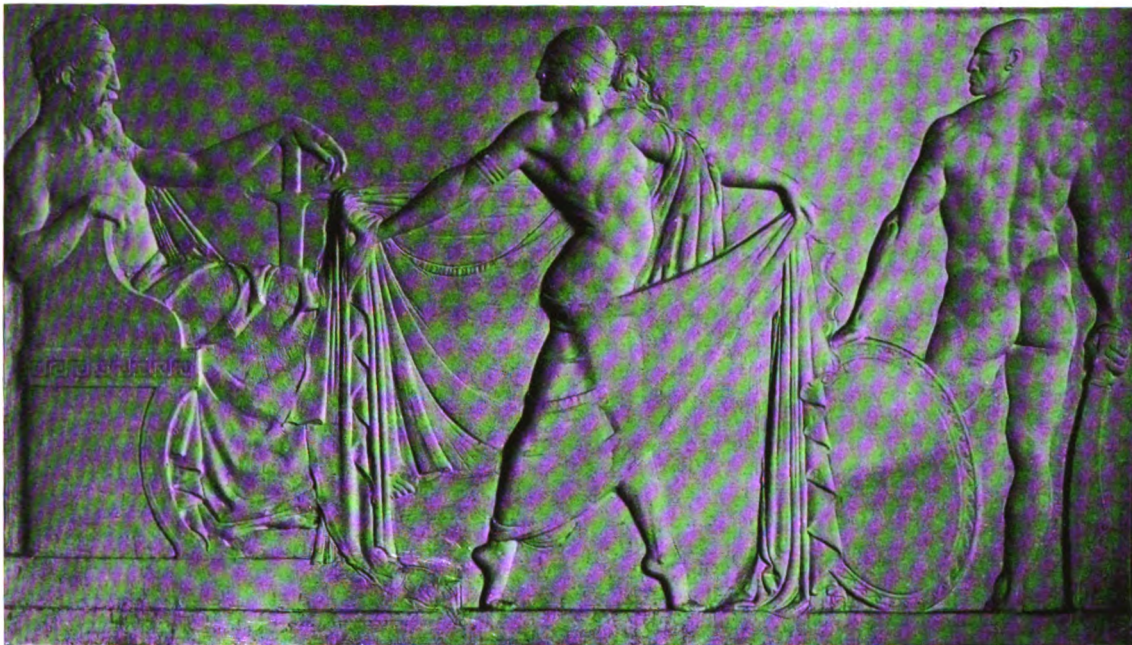
The secondary object of the Academy (and this applies at present more especially to the School of Classical Studies) is to offer facilities to the College and high-school teachers of America. There are at present nearly three hundred teachers, both women and men, settled all over the United States, who have worked with us in Rome.

The third object is to offer artistic and intellectual hospitality, without expense or formality, to American artists and scholars of prominence who are visiting Rome. During the last few years between forty and fifty such persons have availed themselves of these privileges each year.

The winner of the American Academy's Prize of Rome, then, has the full equivalent of what France holds out to her most brilliant students of art—and not France only, but other European nations—Germany, Spain, Great Britain, and Russia. And remember that, no matter how high the performance of an American at the Beaux-Arts, the *Prix de Rome* is closed to him; and that the Beaux-Arts, famous



RELEVÉ: DETAIL OF RAPHAEL'S "L'INCENDIO"
Ezra Winter, Painter



"THE DANCE BEFORE HEROD."—(Cut in travertine.)—Henry D. Thrasher, Sculptor

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

though it be, is but a school, after all. It is not too much to say that the Academy gives even more, in cultural possibility, through the addition of classical learning to artistic cultivation.

It is sometimes objected that, after all, the Academy takes care of but a small number of students, relative to its great establishment. A very little reflection

advantages are worth giving. To measure the efficiency of such an establishment in terms of *per capita* cost is to miss the point entirely. One perfect genius, finished and rounded as he may be by what the Academy gives him, is worth, to America, the whole cost of the Academy for long periods of time.

The two points have now here been



MEASURED DRAWING: PALAZZO PICCOLOMINI, SIENA.—Kenneth E. Carpenter, Architect

will show the fallacy of any such objection. In the very nature of things the Academy cannot be conducted as an institution for giving instruction to large numbers. It is the exact opposite of that; for not merely high but the highest post-graduate improvement. Its advantages should be extended only to exceptional persons—they are the only ones to whom such ad-

made, that the Academy is of national character, and that it is erected upon the underlying conception of the value and need of collaborative work. It is not enough to claim national breadth merely because of a charter from Congress; the fact is that Academy Fellows do actually come from widely distributed parts of the United States, while applications are yearly

THE AMERICAN ACADEMY IN ROME

received from all over the country. The Fine Arts competitions take place at various schools of art and architecture throughout the Union.

The question of collaborative work is of vital consequence. It is in the realm of architecture that this country must, as have all other countries before it, find its completest material expression; architec-

some bewildered painter of easel pictures would weaken and fail to decorate, or on which the sculptor, untrained in architectural form, would stick his figures like jugs on a mantel-piece. Far from it; they were all, in a sense, architects; frequently they were actually so. Look at some of the men of the Renaissance: Giotto the painter designs the Florence Campanile; Arnolfo da



MINOAN POETRY: DETAIL (STUDY).—F. C. Stahr, Painter

ture in all its manifold forms; of landscape setting, town planning, groups of buildings, as well as individual structures; architecture enriched and vivified by the sister arts of painting and sculpture. What every serious person who contemplates the works of bygone splendid days must realize, is that those who produced those works did so in unison; the architect did not design a building *in vacuo*, with spaces left which

Cambio, the sculptor trained by Niccola Pisano, builds the Palazzo Vecchio; and so on through a long list, to say nothing of Alberti, Sangallo, Michelangelo and Raphael. We are almost as far from this today as though it had never been, and we must have it back again. But valuable and even necessary as is all the exposition of our need, so constantly the subject of speakers and writers on art, it is not by

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

that alone we shall get it. We shall get it by throwing the chosen men themselves together, for sufficient lengths of time, in close personal association during their formative period, and in the constant, richest atmosphere of such masterpieces as will tell them the story over and over again.

That is what the Academy is doing. Nobody can fully realize this who does not actually go among them—whoso does will have a veritable revelation. Not merely Fellowships, but fellowship; constant discussion and criticism of each other's different lines of work; talks about how to tackle the collaborative problems set for them; a painter illustrating his ideas by modeling a figure; architects, painters, sculptors, historians, and archæologists going about together to see works of art. An architect designs and executes a fine decorative relief in color; a sculptor makes such drawings of the minute detail of classic ornament as the best architectural draughtsman would be proud of; a painter discovers the wonderful picturesqueness and interest of ancient Cretan costume, and so goes to Crete, works as an archæologist, makes all sorts of notes, collects all sorts of objects, and then embarks upon a huge mural figure-painting in which he brings back to life this extraordinary, newly discovered past. They go together to Greece and all over Italy—it is human and real and vital, and what is more, it is pregnant with possibilities for the development of beauty in American art, of capacity to handle in a masterly way the tremendous problems that this growing country has in store, beyond any present conception.

In one important particular the Academy differs from its European fellows—the composition of its Board of Trustees. The by-laws provide that:

Each of the following branches of study pursued in the Academy, viz: Architecture, Sculpture, Painting, Archæology, Literature, and History, shall be represented in the Board.

The total number of Trustees devoting themselves

professionally to these subjects shall be no less than three-fifths of the entire number of Trustees, and the representatives of Architecture, Sculpture, and Painting shall always be no less than two-thirds of the professional members of the Board.

This means that the direction of the Academy's educational policy lies in the hands of devoted experts. A scrutiny of the list of trustees will show this, and also that among them are those whose names are a guarantee of wise financial administration. Whoever realizes what the Academy offers as a factor in our advance to a higher and more splendid civilization, may give to it, therefore, with fullest confidence. Its needs for support are still very great, though there is no space here to describe them, nor to dwell upon those who have already so generously contributed. One can hardly, however, pass by in silence the Founders: Henry Walters, to whom we owe the Mirafiore; J. P. Morgan, who gave the additional property on the Janiculum and helped with the new building; H. C. Frick, W. K. Vanderbilt, Harvard University; nor the Rockefeller Foundation's recent great contribution.*

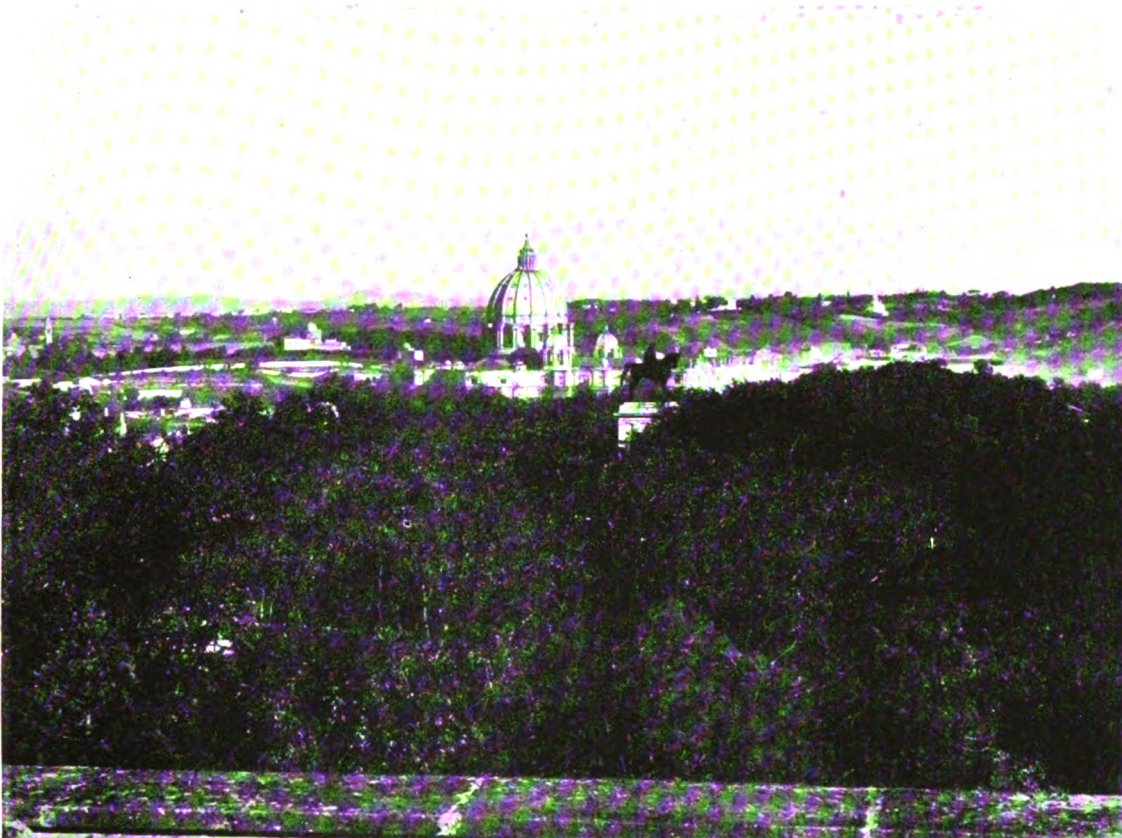
Lastly, the question so often and so strangely asked—why Rome? Why not Florence, Paris, or—well, one might propose several alternatives. The answer, it seems to me, is not direct; if one could make it, it would be to tell what Rome is, rather than what other places are not. This I cannot do, nor can any one writer, even though highly gifted; and herein may be the very answer. But come with me, my doubting countryman, and sit on the terrace of your house on the Janiculum, as the sun behind you drops low over Etruria, and the evening glow falls on the great city spread before you and beneath. The scent of the rioting roses and the tall box hedges comes up to you from the sweet garden where the *merlo* sings, like his cousin the

*Full details of the Academy's financial position, and of its personnel and management, may be obtained upon application to the Secretary, 101 Park Avenue, New York City.

THE AMERICAN ACADEMY IN ROME

wood thrush, at home. Turn your eyes to the north, where above the tree-tops floats the incomparable curve of Michelangelo's great dome, now white against dark clouds, now dark against white ones, now blue with the blueness of the pale sky behind it. Under it are his Pietà and that terrible beauty of his Sistine painting. Surely you think of him now in all his aspects—poet,

enthusiasms clustering brilliantly around them; one thinks of the giants of art who made the names of princes famous, high among them Raphael. Your gaze now turns northward again to the accented profile of Monte Mario, where stands the architect Raphael's Villa Madama, and so again to St. Peter's; you wonder how he found the time to superintend its building, and to



DOME OF ST. PETER'S FROM VILLA AURELIA

painter, sculptor, architect, engineer, and soldier. You look before you over the city, at a golden villa standing alone among the dark green of the trees of the Pincian Hill—the Villa Medici. We see the generations of talented young men who have there evolved their artistic destinies; how fitting a place, that bears the name of that great family. One has the picture of them in their power, all the new discoveries and

make projects for excavating ancient Rome while he painted all his pictures. You recall the vast corridors of that huge Vatican hidden by the trees of your garden, and the miles of galleries through which you wandered this morning, looking at the marvelous remnants of ancient Rome, and how at last, a little jaded by the endlessness of it, you came into those rooms where the divine master left the record of his im-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

mortal genius. You know how you were both humbled and exalted by that utter perfection of beauty, and that all fatigue was forgotten. And now, as you think of this, of the most touching figure that the world of art has known; of the beautiful young man dead in his youth, your eye moves further down among all the walls and countless roofs to rest upon the quiet gray of another dome, the dome of the Pantheon. I remember that when we went in there you, too, were thrilled by the majesty of the noble portico, and it was of Agrippa we were thinking—Augustus and Agrippa and Imperial Rome. And then, as we walked about under the soaring dome, with its open eye through which the rain had fallen on the pavement, as so many rains have fallen since the smoke of the sacrifices mounted to that eye, nineteen centuries ago, we found ourselves by an unpretentious tomb, and read the inscription which begins "*Ille hic est Raphael*"—I think we then both of us felt what such an artist and his story mean to the centuries that live after him.

Those three huge, dark-red arches set on high that so dominate the urban panorama are the fragment of what was once the Basilica of Constantine, in which a cathedral might have been placed with room to spare. Directly below you, on the farther bank of Tiber, are three other arches in the center of a great facade; the splendid loggia of the Farnese Palace, built of the stone stripped from such imperial remains, as were so many of its fellows: "*Quod non fecerunt Barbari, fecerunt Barberini.*" Under that Basilica lies the Forum; we can not see it from here, but we were there the other day and know how it lies so still in the heart of the bustling modern city. We traced, as innumerable visitors from every corner of the earth continually do, the story there written of every stage of humanity; the primitive graves; Sulla's wall in the Treasury; the record of the Cæsars; the mediæval church that once

was the library of Augustus, at the foot of the Palatine; the altar set where they burned Julius' body, while the conspirators fled and the triumvirs gathered together, and none yet dreamed of Philippi or of Actium, or the deadly asp, or of the long line that would be styled *Semper Augustus*. We talked of the distant sun-worshiping origins lost in the mist of unrecorded time, that placed the Sacred Fire in the Atrium Vestæ. We looked with sheer delight at the exquisite carved ornament of the marble fragments and had the vivid picture of Brunelleschi's coming with his friend Donatello to see the wonderful discoveries that caused the new birth of art. So have men ever come to Rome; so men ever will.

Now, as evening comes on and the sun is near its setting, there come up to us as we sit here, from the drill-ground under our feet, past San Pietro in Montorio, where they show you, under Bramante's Tempietto, the place where they say St. Peter died; past the murmur of the Acqua Paola, running and splashing in its fountain made of spoils of Minerva's temple and old St. Peter's—Trajan's water, that fills all the fountains in Trastevere and those inclosed by Bernini's colonnade—the clear notes of the *bersaglieri* bugles. You remember how we saw them in the morning, marching up the steep road along which Garibaldi led his men; how they tramped with trumpets at their lips, and how they were like the marching trumpeters on the Arch of Titus in the Forum.

Down at the foot of the hill, on this side of Tiber, we can see the tip of a little brick campanile. It does not look like much, but we know that if we go into the church alongside, S. Maria in Trastevere, we shall see a golden glory of mosaic; that if we look now over the city we can find many other such little brick towers, each one the sign of early or mediæval Christian art, of mosaics, inlaid pavements, work of the Cosmati, and we think of the huge Coli-



FROM VILLA AURELIA : HADRIAN'S TOMB TO MONTE PINCIO

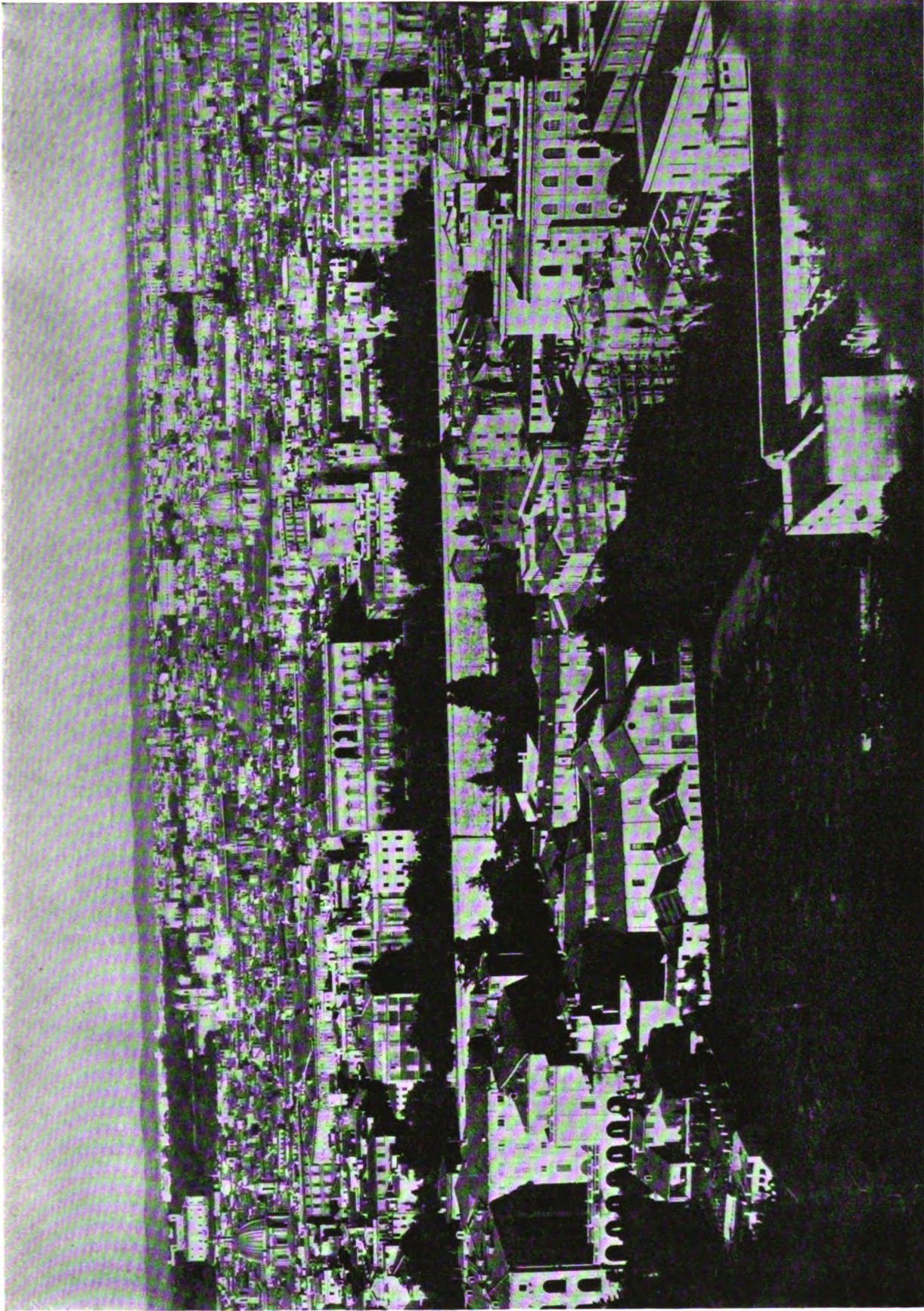
seum over there, its Roman games and Christian martyrs; of the catacombs and the hidden places of worship; of the law-courts turned into the churches of the new faith triumphant; of Byzantium and Venice and Ravenna and Sicily; of the long, long struggle between popes and emperors; of the eastern and western empires; of Frederick and his Saracens; of Hildebrand and Henry IV; of Normandy and Anjou; of Spain, Provence, the troubadours, and Avignon.

Confused? Yes, but what a glorious confusion, out of which in time will come to him who remains and studies clear thoughts and stirring ambitions. And we, in this brief moment, are touching only a little spot here and there among all that packed and swarming wealth we look upon.

Let us now look twenty miles beyond the city, to those hills from which Romulus came, to which Horace fled for peace, whence Rome drew so much of its lavish water, where emperors, popes and princes made their villas, their strongholds, and such gardens as are both our delight and our despair. Rome begins to lie in cool shadow, but Alba and Lucretilis are bathed in level rays of sun; hardly do they seem solid hills, but great, translucent, pearly, opalescent dreams, shining like the tumbled masses of luminous clouds that day by day form over them. Those clustering white jewels that are strung high in the mountain folds are towns—Grotta Ferrata, Frascati, Tivoli. We shall go to Tivoli tomorrow, to ancient Tibur on the Via Tiburtina, past that great villa of Hadrian's; in the evening we shall walk in the moonlight through the crooked, romantic, hilly streets, under high, frowning stone walls and mediæval towers; look far, far down into the mysterious gorge, where the silver spray of Anio forever floats over its fall, while above its roar rises the chorus of the nightingales, and on the brink the little round Roman temple sits gracious under the moon. We shall have our first glimpse of the unrivaled

cypresses of the Villa d'Este, standing black against the moonlit sky. In the morning, after we have climbed the rough Monte Catillo, and looked across the dark Campagna to the purple mist that veils Rome, we shall see the rising sun disclose, out of that mist, miles away, a shape of pearl—that perfect dome of Michelangelo's, which crowns the mother church of Christendom. Then, when we have strolled through a garden which should be a very bible of his art to the landscape designer, we shall drive for miles along the Via Valeria, through the valleys of the Sabine hills to the pleasant spot where Horace made his farm on the Digentia, and found the seclusion he craved. Fields all enameled with poppy and iris, calling to Fra Angelico and Botticelli to steal from them again, and by that stealing to enrich them; brier roses and white locust blooms; stony gray hills changing their color every moment in cloud-shadow and sunshine; jade-green Anio swirling in the valley; hill towns and castles perched on high, such as you never dreamed of—maddest of all, the incredible Saracinesco, that cannot be a town at all, so pale, so high, so far away, so like the clouds that cast their magic over all this land. But we may not tell of them all now—of Castel-Madama, San Polo dei Cavalieri, San Cosimato with its cliffs and ranks of cypresses, Vicovara, Rocca Giovane, Licenza—the light is going.

The Campagna grows dark, and we just make out in the gloom the arches of one of the aqueducts—which water? Julia, Tepula, Anio Novus, Claudia; or is it Marcia? Aqua Marcia, that filled your tub this morning with clear green coldness—“ . . . *nives et frigora ducens Marcia*”; of which Augustus boasted in his great record at Ancyra—“*Aquam quae Marcia appellatur duplicavi, fonte novo in rivum ejus inmisso*”? No matter; let us for an instant remember Sextus Julius Frontinus and the story he left us of the Roman water. How Vespasian called him to Rome to serve his city this



FROM VILLA AURELIA: VILLA MEDICI TO QUIRINAL

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

man who had done well in Sicily, to be praetor and augur and three times consul. How he fought for Domitian in Germany and with Trajan against the Dacians; how his recovery from illness was recorded by his daughter's grateful inscription, found in Germany; how he was pro-consul in Britain, where you may see today his camp on the Via Julia near ruined Chepstow; how Nerva made him water commissioner. Just one among the Roman administrators; but those broken arches are eloquent to us of all that great marvel of power and distant control that was Rome, of all that spread from Rome and brought men to Rome in ancient days as now. And what the translator of his essay on the art of war says of him, may well be taken to heart for its bearing on the objects of Academy Fellowships:

In whatever office he was employed, Frontinus, like Lord Bacon, seems to have considered himself a debtor to his profession. No object of his employment did he leave unexplored, nor was there any which he examined without useful illustration.

The daylight is nearly gone. The myriad walls that front the west, shops, houses, public buildings, churches, villas, palaces; great monuments of past time, structures of every age; facades that have been studied and drawn and copied all over the world; walls that hide the glorious wonders of the Renaissance, that surround courtyards famous in the history of art—all have a cold blue light from the western sky. Among them run the curving lines of those that catch the lighting of the streets, warm glows in the blueness. The lights of the city are sprinkling it with dots of fire; brighter they sparkle as the night closes down—now you can see only the silhouette against the sky; the angel crest of Hadrian's tomb; the twin towers of S. Maria Maggiore; the ragged profile of St. John Lateran, seat of the Bishop of Rome, who wears the triple tiara yonder in the Vatican. In the middle, opposite you and just next to that overpowering ruin of Constantine's, rises the highest of all—the Ara Coeli.

There was the Capitol. There stand Castor and Pollux, guarding the wolf and the eagle in their cages. There is where, six hundred years ago, the Senate and People of Rome crowned with laurel, as scholar and poet, their adored Petrarch, to show that they saw the dawn of a new day. There are the steps on which you may walk today, and down which Rienzi's slaughtered body was dragged and hacked, just as we drag and hack our discarded idols, not for their failure, but in very shame of our hysteria that idolized them.

It is almost too dark now to distinguish between the Capitol and the Palatine, covered with its palatial ruins; but we look down into the lower ground between as the lights blaze more and more brightly. It is the Velabrum. And before we turn away, you recall your reading about Rome; that you plodded through the dry recital of Suetonius, page upon page of the dessicated old gossip, until in the Deified Julius you came upon this:

Having ended the wars, he celebrated five triumphs, four in a single month, but at intervals of a few days, after vanquishing Scipio; and another on defeating Pompey's sons. The first and most splendid was the Gallic triumph, the next the Alexandrian, then the Pontic, after that the African, and finally the Spanish, each differing from the rest in its equipment and display of spoils. As he rode through the Velabrum on the day of his Gallic triumph, the axle of his chariot broke, and he was all but thrown out; and he mounted the Capitol by torchlight, with forty elephants bearing lamps on his right and his left.

Ascenditque Capitolium ad lumina, quadraginta elephantis, dextra sinistraque, lyncucubos gestantibus.

Do you not see it now? Can brevity be briefer? Can you, by words, add to the picture?

That which you have gazed upon is Rome; the living city that has been a city for two thousand years; that stretched from here to silken Samarcand and cedar Lebanon; to the Nile and the Afri-



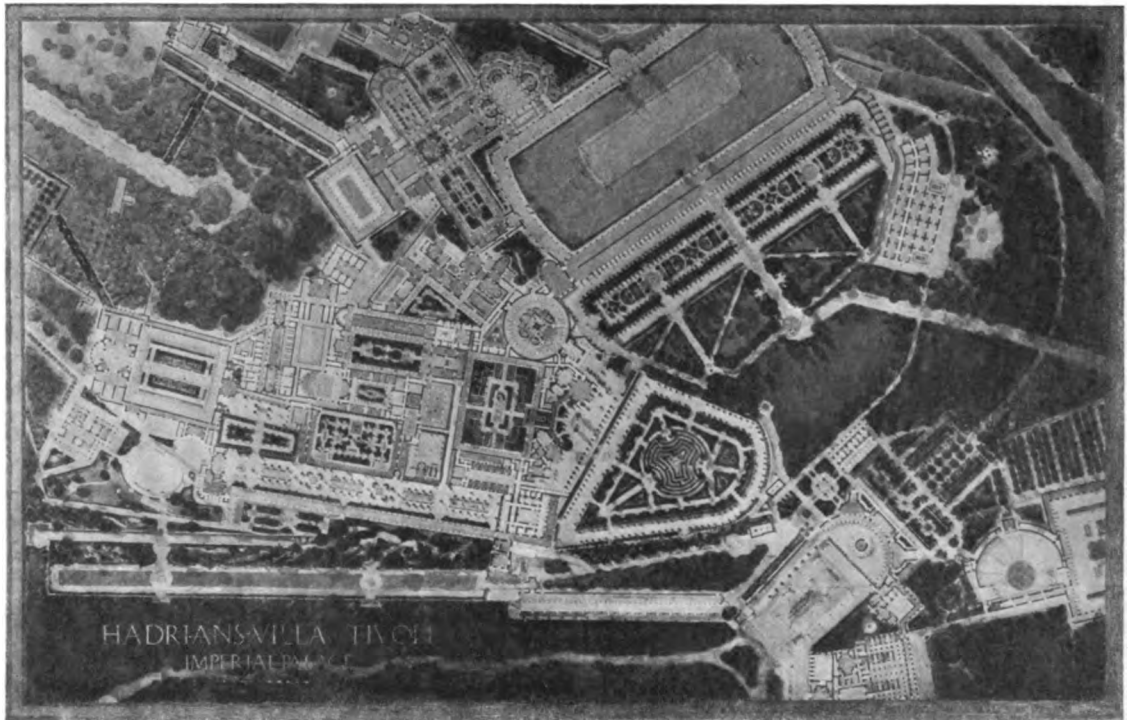
FROM VILLA AURELIA: CAPITOL AND PALATINE

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

can sands; to the shores of Pontus and the dark German forests, and Gaul, and foggy new-found Britain, and to Spain. That has given us law and statecraft, and much of the very tongues we speak; that called to herself, through the ages, the Greek, the

Byzantine, the Barbarian, the men who made the arts of Italy supreme.

Why Rome? Here, more than in any other place we can think of, the student of Art and the Humanities may look out to far horizons.



RESTORATION OF HADRIAN'S VILLA: PLAN.—George S. Koyl, Architect

Professional and Other Incompetence

LIVES there a man who has not visited his indignation, in a moment of wrath, upon some profession or other? We fancy not. The temptation at certain moments is far too great, and the outburst too completely satisfying. One seems to feel, after having delivered that particular curse, that one has made a great social and economic discovery. At last all the cobwebs have been swept away, and the whole miserable fraternity are exposed to the light of a righteous indignation and a perception which has at last pierced the sham. One flatters oneself upon an epoch-making discovery, the effects of which may not even be forecast. But somehow or other, the professions still increase and multiply. The world listens but does not hear.

Most of us are at times given to sarcastic allusions to some one or other of the callings which frequently appear to prey upon us, and try our sense of justice beyond the breaking point, and the men who fly to the public press as a means of more completely airing their grievances against the professions are not by any means small in numbers.

In the *Real Estate Magazine* for November, one may read a particularly venomous attack upon the architectural profession. We opine that the excess of venom will cause it widely to overshoot the mark, for nothing rouses the sense of justice so much as a vulgar tirade. In this particular article, the owner of a hotel in the city of Minneapolis condemns the whole profession of architecture in language which is at once the most conspicuous compound of ignorance and bad taste which we have come across in some time. We do not attempt to pass upon the merits of the particular question, nor to resent anything except this sweeping denunciation of architects.

Incompetence is indefensible. Professional incompetence exists wherever any profession is practised. Incompetence runs riot through every walk of life, in every trade and calling; many of us have suffered from the peculiarly trying incompetence of that class of men to which the writer of the article in question belongs. But we may still agree that hotels are necessary, and not to be abolished because of the shortcomings of one man.

A little thought will convince even the most bitter of men, provided he has a modicum of reason in a lucid moment, that professional incompetence thrives upon public incompetence. Behind the incompetent in any profession will be found the incompetent man who is paying the bills. He is, perhaps, too ignorant to know better. He picks his doctor, lawyer, architect, engineer with a great and rather pitiable faith that the title implies qualification. On the other hand, there is the incompetent individual who encourages incompetence by deliberately buying it. Unwilling to concede that the worker is worthy of his hire, he bargains on the basis of fee or price. In employing an architect he not only refuses a remuneration which will permit the architect to give his full service, but he also frequently imposes upon a half-dozen men to the extent of obtaining free sketches and rough plans. Playing one against the other, and relying upon their various degrees of necessity, he finally drives the bargain which appears to him to be the best. He has merely bought and paid for an incompetent servant. These poor devils never get a chance to lift their heads above water. Capable, perhaps, of giving competent service if given half an opportunity, they continually find themselves so financially embarrassed that they are at the mercy of every scheming seeker for their ser-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

vices. Their incompetence is perpetuated by these schemers and bargainers, who merely comprise another race of incompetents. The thing runs through our social and economic fabric, as the law of prey runs through the animal kingdom.

There is, of course, the more exceptional incompetent who is so clever that he is long in being discovered, and who waxes fat in the meantime. But he can be avoided if one will take the trouble.

To what degree is incompetence fostered by the educational systems through which men and women enter the various professions? To what degree is incompetence allowed to experiment upon the public by reason of that premise which assumes that the ability to secure work confers the right to practise? How far has incompetence been encouraged by either the desire or the necessity of obtaining a remunerative practice within the shortest possible space of time, and at a period when the ramifications of every profession are becoming so increasingly extensive that it can scarcely be true that the preparatory stages may be made less and less thorough? And last, but by no means least, what is the degree of incompetence due to the selection of a profession as a mere means of livelihood and nothing more? No study of professional incompetence would be complete unless it included all of these phases—a long, difficult, and perhaps impossible accomplishment.

But the answer of the incompetent public, disappointed in a particular instance, is ever the same. The profession, whichever one it may happen to be, is wholly at fault, and all of its members are included in the sweeping anathema which the disappointed buyer sows broadcast. It has always been so. Probably it will always be so. It is sure to be so as long as we have no higher standard, and no better understanding, of the professional relation, or as long as the present economic system deludes people into the belief

that the price of a thing represents its cost.

The reverse of the picture is quite true, since competent men are continually seeking their kind. The competent man is not deluded by any magical quality of title, and wishes to know something of the man who stands behind it. He engages professional services on some other basis than that of price or a mere social relation. To him, the selection of an architect is perhaps the least difficult of his problems, for of all works which are writ so large that all men may read, that of the architect is surely not the least. It requires no extraordinary mental powers to make a judicious selection of the man who is to be given charge of an important building operation. One has only to lay sentiment aside, and cast loose from the thought of trying to secure service for less than it costs the architect to give it. Those are the two popular delusions which operate to befog the owner. It is through them that architectural as well as all other forms of professional incompetence drag out their miserable existence,—a tax upon those who buy, upon those who sell, and a dead weight hung about the neck of society.

The deplorable feature, so far as any profession is concerned, is that the most honorable, upright, and conscientious practitioners are forced to pursue their task of trying to raise the standard of the profession, while enduring and combating the opprobrium called down upon them by their incompetent brethren. But such is the very reason why professional standards rise so slowly,—it is sometimes amazing that they are able to rise at all. The one remedy is a higher standard of personal responsibility, quite as much to the employee as to the employer, and a different conception of the relation of any work to life itself.

In his answer to the article to which we have reference, and which appears in the *Real Estate Magazine*, Mr. Ackerman (*M*)

CONTRACT DOCUMENTS OF THE INSTITUTE

seems to sum up the whole matter in a very few words:

"There are in the profession many men possessing ability, integrity, and sincerity of purpose, whose aim in life is to raise the practice of architecture to the highest level. It rests absolutely with the clients to say whether these men shall be rewarded for these qualities and assisted in their

effort. Such reward and assistance every owner can contribute to architecture; this much he can do toward maintaining and elevating the standards of the profession."

To such an attitude on the part of a steadily increasing number of clients every competent professional man and woman is extending a hand of grateful welcome.

The Revised Contract Documents of the Institute

By FRANK MILES DAY (*F*)

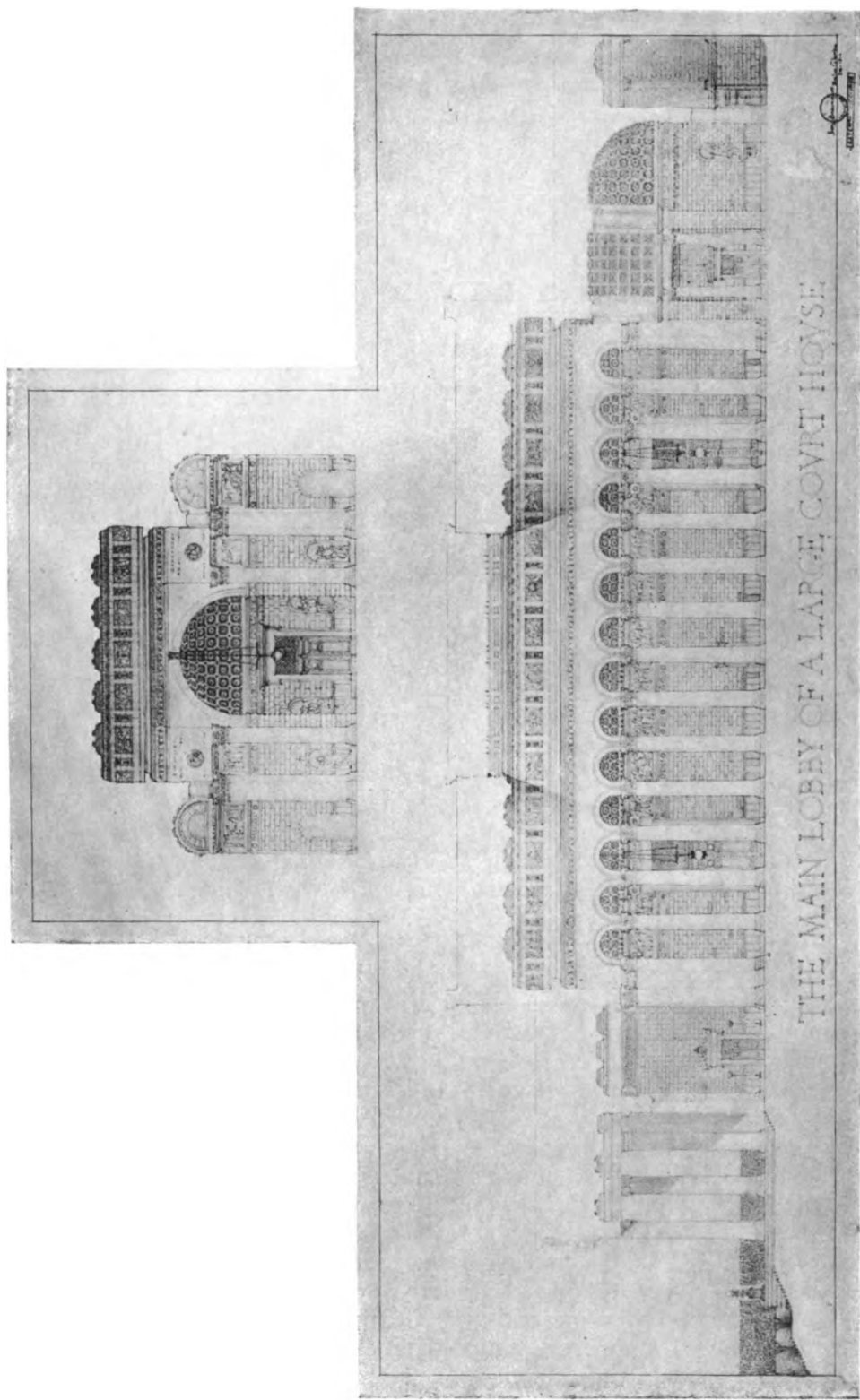
THE earnest effort of the Institute to improve its Contract Documents and, without weakening them, to make them briefer and more acceptable to contractors, has reached a stage at which the Documents have received approval, in principle, by the Board of Directors, and are now put forth, as a supplement to this number of the Journal, for general criticism before final adoption.

Many minds have worked upon the reframing of these papers. They have indeed been completely rewritten. The most divergent forces have acted upon them in such balance as to clarify their meaning, increase their justice and weld them into a consistent whole. The Standing Committee on Contracts, in charge of the revision, has been assisted by some thirty sub-committees, one for the territory of each Chapter. They have proved themselves more than keen critics of the work, for they have added many thoughts of value. Their three prolonged meetings with the Standing Committee held at the time of the Convention were of high value, not merely in bringing out the views of all parts of the country, but as focussing the discussion, article by article, on the draft as it then stood. A group of architects and builders from Boston has given most valuable aid by submitting a well-

considered draft of an entirely new set of General Conditions which, equally with the Institute's present documents, served as a basis for the work of the Committee. The National Association of Builders Exchanges, the most strenuous opponents of our present documents, has, when called into consultation, proved a valuable ally, taking moderate and just views, and aiding the work by throwing on each question the light in which the contractor sees it.

The counsel of that Association, William Bruce King, Esq., of large experience in building causes, whose address at the Convention produced so deep an impression, together with the Institute's able counsel, Louis Barcroft Runk, Esq., have sat with the Committee on many occasions and have threshed out legal points. How knotty many of these points have been, and how zealously groups of individuals have devoted themselves to improving certain articles, none know but those who participated.

Now that the work is put forth for final review, it is hoped that all interested in perfecting legal documents of such great importance to owners, architects, and the building trades will freely express their opinions to the Committee in the form of constructive criticisms.



CLASS "A"—II PROJET.—MAIN LOBBY OF A LARGE COURT-HOUSE
First Medal—B. Braunstein, Columbia University

Society of Beaux-Arts Architects

22nd SEASON, 1914-1915

COMMITTEE ON EDUCATION

EVERETT V. MEEKS, *Chairman*
126 East 75th St., New York City

Official Notification to Students of Awards Made in the Judgment of December 29, 1914

CLASS "A"—II. PROJET (Problem in Design)

"The Main Lobby of a Large Court-House"

A large court-house in an important city fronts on a large square. The main lobby of this court-house is the subject of this competition. The lobby is on the principal floor of the building, this floor level being 15 feet above the sidewalk level, and thus allowing ample height for a basement story. A monumental outside stairway leads from the sidewalk either directly into the main lobby or into a large monumental vestibule opening into the main lobby, as the designer may desire. The lobby, which is thus easily accessible from the front façade, gives access to offices, cloak-rooms, etc., and to five large court-rooms, one of which is more important than the others. These court-rooms, if desired, may be entered through separate vestibules opening off the great lobby, and must be lighted from the sides. The lighting of the main lobby may be either through the top or sides or through both combined. The ceiling of the lobby may be vaulted or flat. The material to be used is stone or marble. Attention is called to the noble and dignified character of such a lobby.

The largest interior dimension of the lobby exclusive of the walls, vestibules, or separate approaches to any of the adjacent rooms, shall not exceed 200 feet.

The Committee on Education in New York and its local committee in San Francisco received 149 *Esquisses* (Preliminary Sketches) and 90 *Projets Rendus* (Sets of Final Drawings) in the above problem.

The following student received First Medal: B. Braunstein, Columbia University, New York.

The following students received Second Medals: H. R. Kelley, R. M. Kennedy, and Wm. Schultheis, Cornell University, Ithaca; E. J. Robin, Columbia University, New York; W. R. Weigler, Carnegie Institute of Technology, Pittsburgh; D. McLachlan, Jr., Atelier Hiron, New York; E. N. Edwards, T Square Club, Philadelphia; E. B. Tagewell, J. VanAlst, J. A. Thomson, and W. B. Rabenold, University of Pennsylvania, School of Architecture, Philadelphia.

This very interesting program produced some excellent results, but in general the impression was very strong that more programs having for subject the treatment of monumental interiors would be of great benefit to the students.

In most cases, the plan was not particularly well studied. Those who made a principal feature of the larger court-room should be commended, for the jury placed considerable importance on the position of this room. Others had rather complicated minor vestibules and circulations, which made a somewhat difficult problem still more difficult. The most striking fault in all but a few plans was the lack of accessibility to the rest of the court-house, a fault which would not have been committed had the designer had a broader conception of the functions of this large hall, which, from its very size, presupposed an extensive building of which it would serve as vestibule.

The sections were, on the whole, very good and showed considerable amount of study. The chief fault in most of them was the sacrifice of the short section to the principal one, which resulted in a room much too high in proportion to its width. Those who used a flat ceiling obviated this difficulty, although the jury did not express any particular preference for this sort of treatment.

Another thing which struck the jury was the lack of consideration of the facades, as expressed in the plan. Most of the competitors evidently did not think of their exterior elevations so long as they did not have to present them; but their plans should be studied from every point of view, and should at least be able to "construct."

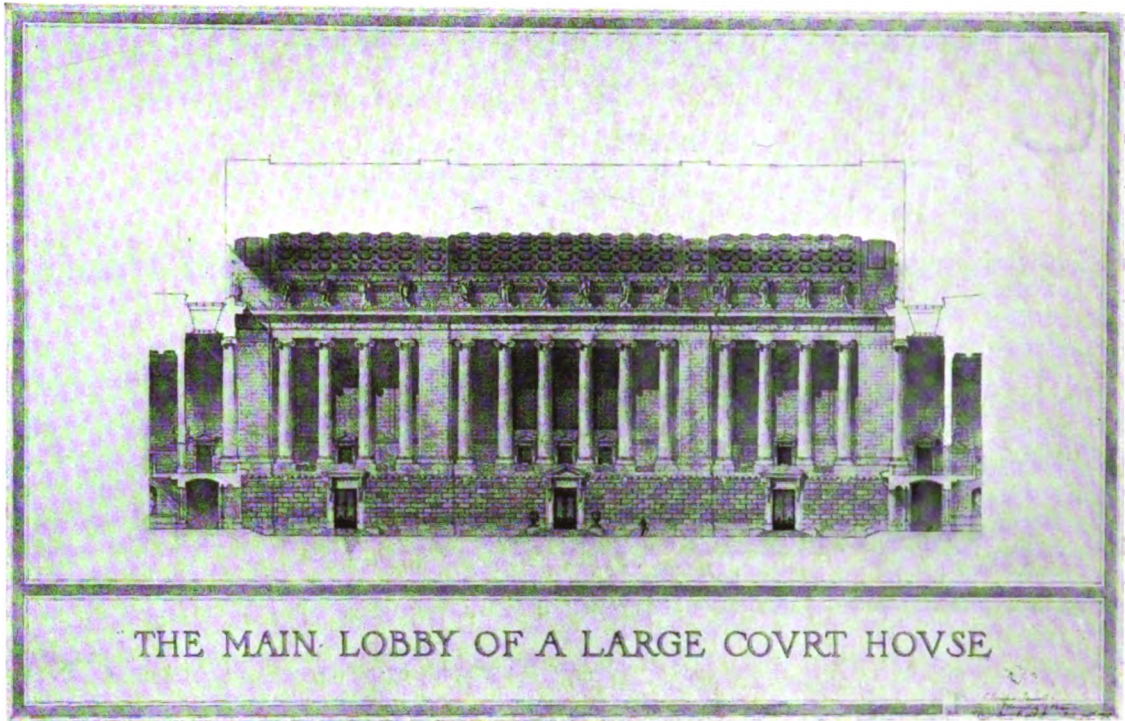
As for the general presentation and rendering, there was one project receiving First Medal, which stood out above the rest, and which deserves very high commendation. A beautiful piece of draughtsmanship and well studied in its relation of decorated and plain surfaces, it had just enough washes to bring out its places but not so much rendering that the drawing was lost in "sparkle" and "snap."

CLASS "A"—II. ESQUISSE-ESQUISSE (Rendered Sketch)

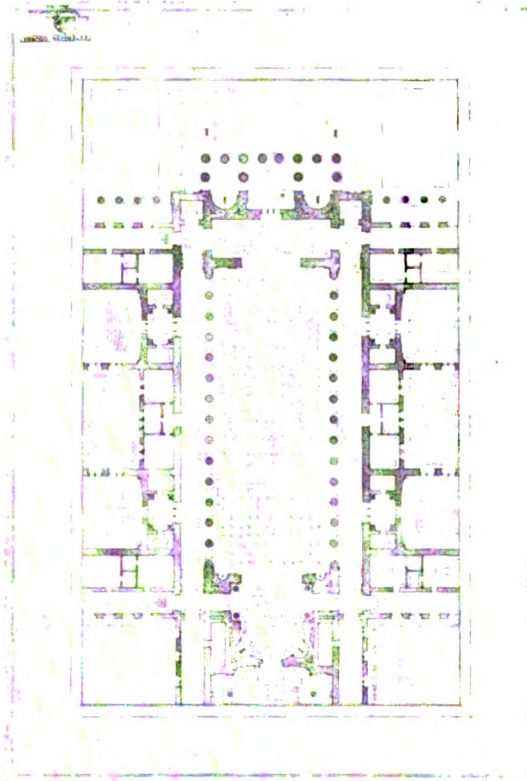
"A School of Architecture"

This School of Architecture is supposed to be independent of any other institution, and must therefore be self-sufficient, containing all the parts necessary for the conducting of its work of instruction for about 300 students. It should be given an architectural treatment of a character expressing its purpose, and inspiring to the students.

The property is practically level and rectangular, with a frontage of 450 feet and a depth of 350 feet,



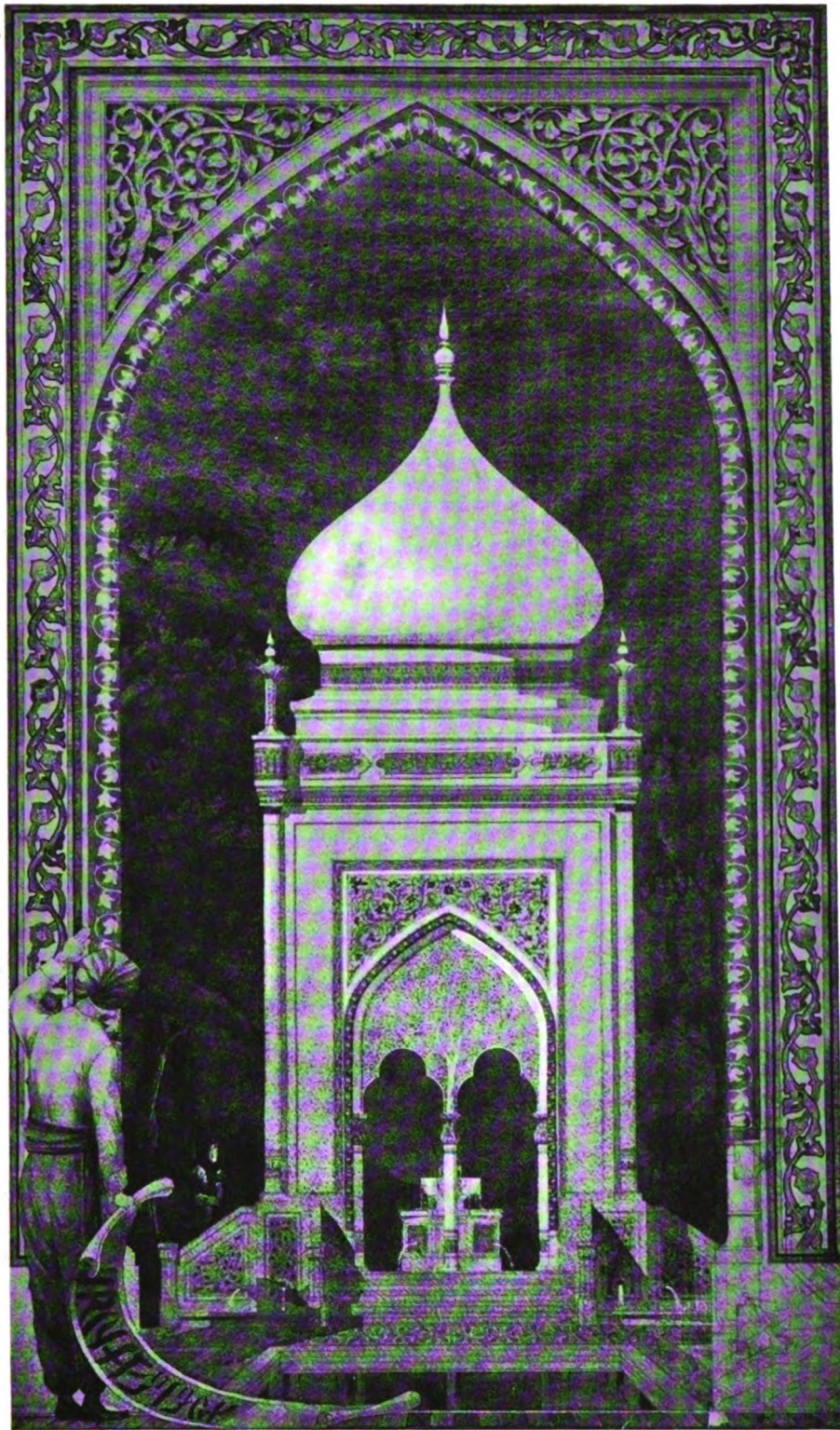
CLASS "A"—II PROJET.—MAIN LOBBY OF A LARGE COURT-HOUSE
 Second Medal—E. B. Tagewell, University of Pennsylvania, School of Architecture



CLASS "A"—II PROJET.—MAIN LOBBY OF A
 LARGE COURT-HOUSE
 First Medal—B. Braunstein, Columbia University



CLASS "A"—II PROJET.—MAIN LOBBY OF A
 LARGE COURT-HOUSE
 Second Medal—E. B. Tagewell, University of
 Pennsylvania, School of Architecture



CLASS "A" AND "B" ARCHÆOLOGY—II PROJÉT—AN ORIENTAL FOUNTAIN
Third Medal—H. B. Pearce, Carnegie Institute of Technology

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

It fronts to the east on a wide street or esplanade, and is bounded on the other three sides by streets of minor importance. The part of the property not covered by buildings may be used for courts and gardens, for the private use of the school, or other such embellishments as may seem appropriate.

A main building, a draughting building and a building for the modeling and painting department shall be provided.

1. *The Main Building* shall provide for the following requirements:

(a) Entrance vestibule and spacious hall for full-

sized casts and models, etc. These may be separate or combined.

(b) Museum for objects of art.

(c) Exhibition room for the exposition of student competitions and traveling exhibitions, etc.

(d) Offices for administration and faculty.

(e) A lecture-room or auditorium of about 2,400 square feet and six smaller lecture- or classrooms.

2. *The Draughting Building* shall provide for the following:

(a) Draughting-room for about 300 students.

(b) Ample library convenient to draughting-room.

(c) Twelve loges, approximately 10x12 feet, for the rendering of prize competitions, and which may be placed on a second floor.

(d) Smaller draughting-room for the preparation of the *esquisses*.

3. *The Modeling and Painting Building* shall provide for the following:

(a) Modeling-room for 100 students.

(b) Several studios for free-hand drawing and water-color work.

(c) Eight loges for the rendering of prize competitions in modeling.

These buildings may be entirely separate or connected by arcades or colonnades.

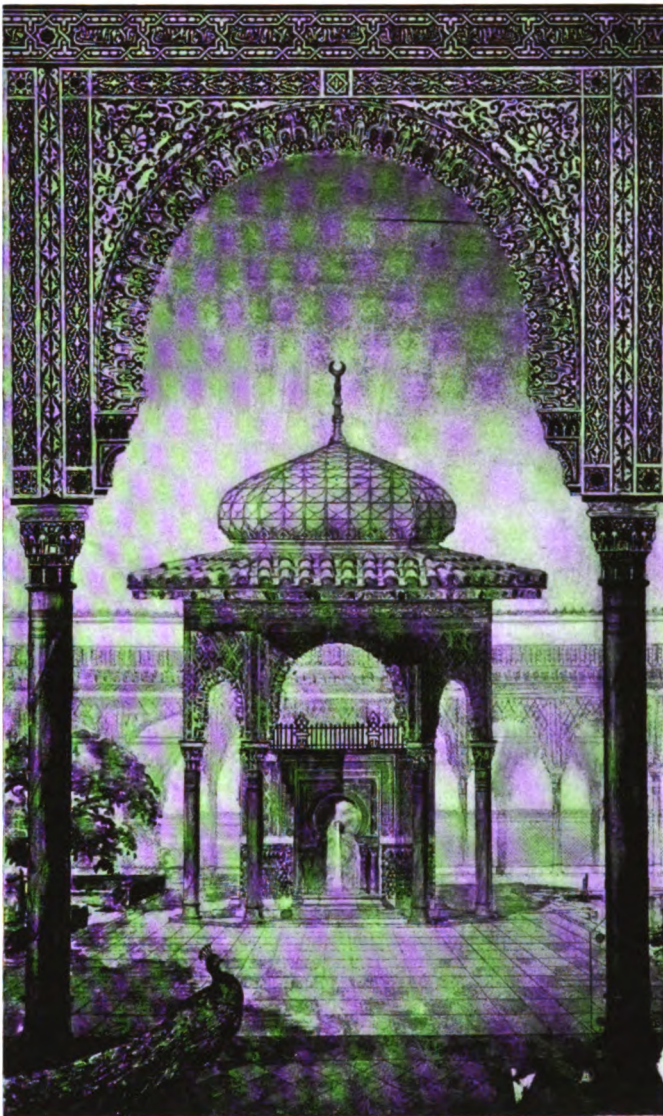
The Committee on Education in New York and its local committee in San Francisco received 32 Sketches in the above problem.

The following students received Third Medal: A. C. Frank, Atelier Licht, New York; L. C. Rosenberg, Atelier A. Brown, Jr., S. F. A. C., San Francisco; W. B. Rabenold, University of Pennsylvania, School of Architecture, Philadelphia.

The following students received Mention: A. R. Brandner, Atelier Bennett-Rebori, Chicago; D. W. Carlson, Columbia University, New York; L. C. Licht, Atelier Licht, New York; E. L. Frick, Atelier A. Brown, Jr., S. F. A. C., San Francisco; C. H. Lench, Syracuse University, Syracuse; F. A. Fuller and S. A. Love, Jr., T-Square Club, Philadelphia; M. E. Graham, University of Pennsylvania, School of Architecture, Philadelphia; L. Fentnor, Atelier Ware-Wynkoop, New York.

A general recommendation may be interesting and of considerable value to the students in connection with the plan for The School of Architecture.

Where buildings for the principal activities of an institution such as studios and shops are shown in comparison with buildings of somewhat secondary im-



CLASS "A" AND "B" ARCHEOLOGY.—II PROJET—AN ORIENTAL FOUNTAIN

Third Medal—W. E. Kapp, Detroit Architectural Atelier

OFFICIAL NOTIFICATION TO STUDENTS OF AWARDS MADE

portance, full value should be given to the practical requirements of these less brilliant but more useful elements of the composition; and where different functions for such utilitarian buildings appear, they should be appropriately recognized even at the expense, sometimes, of direct symmetry in an otherwise symmetrical composition.

In the present instance many of the competitors had interesting plans, but absolutely inadequate space for draughting-rooms and studios.

The Third Medal, awarded to Mr. Rabenold, was given with the unanimous consent of the jury, because he had taken pains to differentiate these important parts of the problem and to give them proper value.

The other two premiated *esquisses* were also well liked, Mr. Rosenberg's being somewhat better than Mr. Carlson's but less distinct in the arrangement of its parts than Mr. Rabenold's.

CLASSES "A" and "B" ARCHÆOLOGY— II. PROJET (Problem in Design).

"An Oriental Fountain"

Introduction.

The Turkish style is one of the five chief branches of Moslem (sometimes miscalled "Saracenic") art, employing rich surface decoration in color, chiefly in geometric patterns, to the exclusion of all representations of living figures or animals. It borrows much from the Persian and, in the 18th Century, developed a curiously rococo vein, under the influence of Italian artists. The present problem suggests the use of the Turkish style, though any of the Moslem styles—Moorish, Arabic, Persian, Indo-Moslem or Turkish—may be employed.

The Moslems, being great believers in the value of pure running water, both for drinking and for ablutions, a Turkish Ambassador, occupying a new Embassy palace, has ordered to be erected on the terrace of the palace grounds a handsome fountain of marble. The design contemplated is an isolated structure with spouts and basins for drinking and for ablutions, and lower basins for birds and dogs. Such fountains abound in Constantinople and Cairo.

The Committee on Education in New York and its local committee in San Francisco received 90 *Esquisses* (Preliminary Sketches) and 19 *Projets Rendus* (Final Drawings) in the above problem.

The following students received Third Medal: A. C. Webb, Atelier Bennett-Rebori, Chicago; R. W. Hubel, Columbia University, New York; H. B. Pearce, P. Bowman and E. Crump, Jr., Carnegie Institute of Technology, Pittsburgh; W. E. Kapp, Detroit Architectural Atelier, Detroit; F. Allamand, Atelier Baur, S. F. A. C., San Francisco; S. A. Love, Jr., T Square Club, Philadelphia; W. I. Bennett, University of Michigan, Ann Arbor.

The jury considered the group of designs submitted exceptionally able; good both in style and in color.

Mr. W. E. Kapp's design showing a yellowish fountain, with a red, blue, and gold treatment for the detail, and Mr. Edward Crump's design with a red,

blue, gold, and white fountain and detail in the same tones, were so well worked out and presented, that, although perhaps somewhat crude in color, they received Third Medals with the marked commendation of the jury.

Nevertheless, there was a decided expression of approval from the jury of several designs where faithful adherence to the actual colors of the detail did not prevent a harmonious treatment of the whole, showing the authors of some of these designs to have a real and sometimes very subtle sense of color.

This attitude of the jury was further evidenced in refusing a medal to a *projet* which, though otherwise good, had a violently blue sky and a fountain in pure color, treated as though it were as far forward as the frame, with harsh notes of value and black spots accenting both this and the foreground treatment, so that the whole gave a decidedly garish impression. By this it will be apparent that where a student goes in for color, his color must be well handled. The jury is becoming less and less inclined to tolerance of bad color renderings.

CLASSES "A" and "B"—II. MEASURED DRAWINGS

The Committee on Education in New York and its local committee in San Francisco received three Drawings.

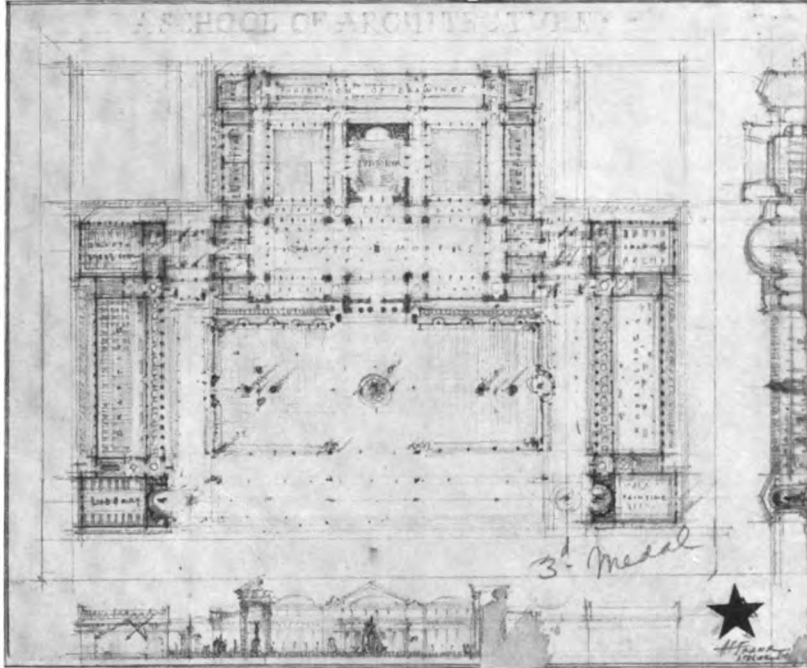


CLASS "A" and "B"—MEASURED DRAWING
A SCANDINAVIAN ROMANESQUE DOORWAY
Third Medal—C. C. Britsch, Carnegie
Institute of Technology

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The following students received Third Medal: C. C. Britsch and G. A. Spackman, Carnegie Institute of Technology, Pittsburgh.

The measured drawings, as well as the regular archæology project made a strong appeal to the jury at this judgment.



CLASS "A"—II ESQUISSE-ESQUISSE.—A SCHOOL OF ARCHITECTURE
Third Medal—A. C. Frank, Atelier Licht

Great acclaim was given to a drawing by Mr. C. C. Britsch of a Romanesque door and surrounding carving, beautifully worked out and rendered. The jury also particularly liked a drawing of a Roman Table Support done in India ink, and rendered with great softness and charm of texture by Mr. George A. Spackman.

A third measured drawing of a Pompeian table support was well drawn and attractively presented, but the author would have done better to have confined himself to the subject in hand rather than introduce a Pompeian Court in questionable perspective, which although attractively rendered, necessarily detracted from the value of the main motif.

Certain subjects for measured work are becoming very familiar to the jury. When there appears for their judgment a measured drawing which shows evident research on the part of the student, such as a drawing of a local building or monument, or the presentation of a subject from a local museum, not found already well drawn and rendered in published form, the jury receives such work with acclaim, for they feel that the student has gone through a really valuable exercise.

CLASS "B"—II. ESQUISSE-ESQUISSE (Rendered Sketch)

"A Corner Pavilion in a Public Building"

The Committee on Education in New York and its local committee in San Francisco received 117

Sketches in the above problem. The following students received First Mention: W. J. Schaefer, Atelier Bennett-Rebore, Chicago; C. Noble, Columbia University, New York.

The following students received Mention: L. E. Olsen and J. A. Rognstad, Atelier Bennett-Rebore, Chicago; R. E. Bowes, A. K. Mausloff, H. A. Salisbury, and S. Y. Ohta, Columbia University, New York; J. H. Duthie, Cleveland Architectural Club, Cleveland; B. B. Spiegel and G. W. Meyer, Carnegie Institute of Technology, Pittsburgh; E. M. Milnar, Atelier Favrot and Livaudais, New Orleans; R. F. Martin, Atelier Licht, New York; A. J. Pohle and H. A. Rhodes, Atelier Newton, Albany.

In the sketch for a Corner Pavilion in a Public Building many of the competitors failed to draw or indicate their designs in a way to make recompense possible. Poor draughtsmanship and slovenly rendering necessarily detract from the value of such a sketch.

The jury awarded two First Mentions, but regretted the fact that both of these drawings were some-

what florid in conception, whereas some of the other designs, while less well studied and proportioned, were really of a more dignified type of architecture.

*Supplementary Judgment of December 8, 1914

CLASS "B"—I. ANALYTIQUE (Order Problem) "An Orangery Under a Terrace"

Nine drawings were submitted for judgment, of which eight received Mention.

CLASS "B"—I. PROJET (Problem in Design) "An Infirmary for a Private School"

Eight drawings were submitted for judgment. The following student received First Mention: H. Marshak, Rhode Island School of Design, Providence.

Five Mentions were awarded.

*These drawings were delayed in transit.

Book Reviews

*Modern City Planning and Maintenance.

"What is city planning? It is a prolonged state of contemplation for the purpose of higher perfection." We are not quoting from Mr. Koester, but from Mr. Kolbeck, who, so far as we know, was the first one to employ that definition. But being true, as we are quite prepared to assume, it would seem that the subject must be approached in a different manner from that which Mr. Koester has chosen. He says, "The first step is to raise a fund for purposes of securing plans and meeting the expenses of the movement, and this may be accomplished either by an appropriation made by the municipal authorities, by donation from a philanthropist, or by a general public subscription."

But he has already stated that: "This work, to be properly performed, must be done by an expert, and by one who has no personal interest whatever in the city. No commission of citizens can approach the matter without being swayed either by self interest, personal considerations, or prejudice, and certainly few such commissions could be selected to contain civic engineers of approved qualifications."

If both these statements are true, which hardly seems possible in view of the paradox they present, they may furnish the explanation as to why so many city plans, prepared at great expense, are now languishing in the archives of many of our municipalities. Is it not true that, until citizens can reconcile their own interests toward the attainment of a common good, city planning becomes a hopeless illusion? Is it true that the best possible way in which to accomplish a real city-planning movement is to begin by making a plan and by calling in an expert? Can he assist in that reconciliation which Mr. Koester implies as a desirability? Will the plan which he is to make have the effect of clearing away all the interested motives of each group of citizens? Mr. Burnham believed unreservedly in this method, as a plan of arousing public interest, and in his hands such a program may have yielded certain results. But it is worthy of note that in its report to the last Convention, the Committee on Town Planning made the following statements:

"The planning of our cities has been handed over with little or no restrictions to the real-estate interests.

*Modern City Planning and Maintenance. By Frank Koester. McBride, Nast & Co., New York City, 1914. 328 pages, 154 illustrations, 60 plans and diagrams. \$6 net.

"Due, probably, to the utter monotony of the results obtained, rather than to the waste involved in construction and traffic costs, a glimpse of the variety and effectiveness possible by logical development led to a sort of hysteria for the so-called 'City Beautiful.' It seemed for a few years as if every city of any importance was occupied in some measure with plans for a 'Civic Center,' and whatever projects for improvements were to the fore they were referred to as 'Civic-Center Plans.'

"Some cities, realizing that the real 'City Beautiful' could come only from a thoughtful development of their practical problems, approached their tasks of re-planning on the practical side, and proceeded on the fundamental principle, 'through use to beauty.' But even in such instances the 'Civic Center' was usually the *piece de résistance*, and while it stimulated the popular imagination, it also helped to work the defeat of measures looking to the adoption of logical, far-sighted plans for future guidance. The spectacular was costly, and carefully devised plans for a wholesome growth and increasing workableness were laid aside on account of the cost of building the spectacular feature.

"The usual procedure is for somebody, because of business environment, or real estate holdings, or some community, because of imperative traffic necessities, to initiate an improvement to serve some peculiarly individual needs. Various interests are at once arrayed against each other, motives are impugned, city officials are appealed to, politics enters the field, and, after months, perhaps, of strife, a compromise is effected which permits something to be done. But since objectors have had to be placated, and so-called 'economy' practised to satisfy the tax-payers, the outcome is an emasculated, illogical thing for which the community is glad that it is no worse, and especially glad that it is disposed of.

"If your committee's observation has been at all competent, the situation presents two interesting aspects: First, the great amount of publicity given the subject, the existence of advisory boards, and the drafting of elaborate plans by many cities, would seem to indicate, on the part of the average citizen, an interest in, and a desire for, the results which are supposed to follow intelligent planning; and, second, the difference between the reasonable facility with which cities obtain expert advice upon the subject of city planning is in striking contrast to the difficulty, or inability, met with in securing uncompromising execution in accordance therewith. At any rate, the result of the large amount of publicity

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

given the subject, and effort put forth, is a most meager amount of actual construction."

Possibly, in view of these statements, still further research may be necessary to demonstrate whether Mr. Burnham's idea was correct in so far as it related to the fundamental aspect of city planning, and as to when its application in any given community is advisable.

Let it not be thought for a moment that we fail to recognize the value of the expert. His services are eventually to be required and demanded, but we are doubtful of the wisdom of employing him until the citizens have themselves made some headway in contemplation. For we do not understand contemplation to mean, in this instance, merely idling about and dreaming of what might be if only somebody were forcible enough to make it so. We understand it to be a frame of mind which permits at least a comfortable working majority of the citizens to be willing to recognize that things are wrong. And, having reached such a state, would it not be possible to devise some workable plan whereunder the different interests in the city might become somewhat familiar with other interests. This is an essential element in city planning which must not be overlooked, and, although Mr. Koester states that once city planning is understood, "it meets with unqualified approval, and the strongest forces in a community are always in its favor," we doubt whether the understanding, upon which so much depends is so frequently brought about by the making of a plan as he would have us suppose.

"The civilization of the Romans was largely expressed in the city of Rome, and the glories of ancient peoples were shown in their cities," says Mr. Koester. But Rome did not endure, and however wonderful and precious may be the traditions she has left us, we do not turn to them for a solution of the great problems which have arisen under the impulse of the sweeping democratic movement of the last century. We turn to Rome as an inspiration only. We look to her to give us a method of approach.

"The German city thinks as an individual thinks about his business and his home," is another illustration offered; but the answer is that it was not taught so to think by a civic engineer. More and more are we beginning to learn that the great works of art in the past were not due to the genius of single minds working alone, but that they were the translation, in terms of utility and beauty, of the aspirations of a people. A thoroughly well-planned city is quite as dependent upon these forces as were the great cathedrals, and involves an even greater requirement, for it deals with a task which is never done.

City planning involves machinery which must,

in some manner or other, become a perpetual department of the city's administrative work. Mr. Olmsted pointed this out at the City-Planning Conference in Chicago, in 1913, and until the citizens of any community are prepared to accept that fact, it would be wiser, in our opinion, to leave city planning alone.

One feels, in reading Mr. Koester's book, that he does not lay sufficient emphasis upon this factor; that he is too eager to paint the glowing picture of phenomenal growth and increasing prosperity, and to establish the ability of the civic engineer. One gathers the impression that a city plan, once made, is good for all time. That the expert can prescribe rules and regulations, which, incorporated into the city's code, will absolutely prevent any infraction of the design, and cause the whole to march toward perfection with the precision of a machine. This is a wrong impression to give to any community, for, in spite of Mr. Koester's statement that "City building is to a very great extent an engineering undertaking," we still incline to the belief that in the sense to which his statement relates, it is something far more fundamental than lies within the domain of merely expert knowledge.

The remarkable achievements in the planning of German cities are often cited as examples of what this country has so shamefully neglected to do; but let it be remembered that all the experts of Germany would have been hopelessly handicapped had they not enjoyed either the support of an intelligent public appreciation of the end they were seeking, or a mental process on the part of the public which led it to acquiesce blindly in the application of science to urban problems. What we have to learn from Germany is not the work of her experts, but the method by which her people approach their subject. Give our American cities the same vital spirit of willingness to face the future of the coming generations, and we shall be at no loss to find the experts to translate their vision into a reality. Quantity is not the greatest desirability in a city, but quality is. The ceaseless strife for numerical superiority and industrial supremacy is not perhaps inconsistent with city planning, but it is a poor foundation upon which to attempt to start the movement.

It seems a matter of regret that Mr. Koester should have felt it necessary to say that "squares should not be too small in size or too large, although there is small danger of their being made too large," and that "a city should be provided with an ample number of hospitals." The large amount of really valuable information which he presents seems to be unnecessarily extended by the frequent appearance of such vague and trivial observations.

His analysis of modern American conditions and their causes is simple and straightforward, and he

BOOK REVIEWS

frankly points out the amazing extent to which selfish interests continually oppose every effort to remedy the most glaring defects. If these truths were more widely known, the value of city-planning would be better understood. A fact which substantiates our conviction that city planning is far more fundamental than an engineer's plans, necessary as such plans must be to the ultimate scheme.

His book abounds in statistics, and affords an excellent idea of many things which have been accomplished in Europe. Except for the defect noted above, it is an excellent compilation and is admirably illustrated with good pictures and plans. In a chapter devoted to "Town Planning of Growing Towns," he lays special emphasis upon the value of some plan to the small town. This is as it should be, for one of the greatest benefits to be derived from city planning should lie in preventing small and growing towns from repeating the glaring mistakes which are today the source of our greatest problems in urban life.

C. H. W.

Colonial Mansions of Maryland and Delaware. By John Martin Hammond. J. B. Lippincott & Co., Philadelphia and London.

Although Mr. Hammond announces himself, in the first words of his preface, to be a collector of material relating to old houses, and explains that he has "laid some stress on family history that the descendants of the old families in the two states might feel an especially close drawing to these shrines of the life of yesterday," it needs no extended reading of the "Colonial Mansions of Maryland and Delaware" to gain a very strong impression that it is the family history, rather than the family mansion, which has the greatest attraction for the author.

It is true that each of his thirty-seven chapters is devoted to a particular mansion, and begins with a description, more or less in detail, of the house and its surroundings; but this seems, in most cases, little more than a peg on which to hang an account of the families who have lived under its roof, an account which not infrequently goes back to some distant ancestor of the builder, who never had any personal association with the place, and traces its changes in ownership down to the present day.

In these days when an interest in genealogy is becoming so universal, and the family record is coming into its own, there is doubtless much information to be got from Mr. Hammond's pages, which will prove of value to the descendants of these old colonial families, some of whose members played a distinguished part in the history of this Republic; but while some interesting historical facts and family legends are recorded, there are many pages devoted

to the family record pure and simple, to dates of births and deaths and nothing more, and the general reader is hardly to be expected to find a very absorbing interest in the vital statistics of even so distinguished a family as the Carrolls of Carrollton, or in reading a page and a half of inscriptions from the tombstones in the burial-ground of the Ridgley's of Hampton.

The book has sixty-five illustrations from photographs taken by the author, and in making his selections of subjects he has carried out his avowed purpose of drawing attention to certain architectural details, doorways in particular, which is to be regretted, since there are comparatively few cases where the illustrations give any idea of the appearance of the building as a whole, and where, as is sometimes the case, the houses are not illustrated at all, the reader must be content with a mental picture derived from Mr. Hammond's text, which does not always leave a very clear impression. Who, on reading his description of the hall at Tulip Hill, could have before his mind's eye anything at all resembling what the photograph shows?

In short, the book seems preëminently one for the antiquarian, and anyone referring to it, in the course of his research, will find an invaluable aid in its excellent index.

RICHARD HOOKER (M)

The Dedication of the Minneapolis Institute of Arts

By EDWIN H. HEWITT (M)

The Minneapolis Society of Fine Arts was incorporated in the year 1883. In inaugurating the new society there was held a loan exhibition. Very significantly its catalogue stated that the ultimate ideal of the Art Society was the possession of an art museum and all through the years of struggle, discouraging as was the apparent apathy of the public, the Society has consistently held to this ideal.

The school maintained by the Society, under the leadership of Douglas Volk and Robert Koehler, however, has always been in a flourishing condition, and from it many successful men and women have gone forth to become noted as painters, sculptors, illustrators and designers in the decorative arts. Among those whose devotion meant continued life to the Society was Dr. William Watts Folwell, first president of the University of Minnesota and first president of the Minneapolis Society of Fine Arts, as well as John S. Bradstreet, decorator, connoisseur, enthusiast, and a long line of others whose love of beauty and patriotism kept alive the spirit which finally brought about, after all these years of effort,

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

on the 7th of this month, the realization of its dreams—the Minneapolis Institute of Arts.

So that in contemplating this achievement, brought to a climax at the historic dinner, January 10, 1911, it must not be forgotten that that demonstration of appreciation and public spirit would not have been possible without the years of patient handling which preceded the dinner. In fact, four or five years previously, Mr. Frederic Allen Whiting, then of the Arts and Crafts Society of Boston, now Director of the Cleveland Museum of Arts, had been invited to come to Minneapolis by the directors of the Minneapolis Society of Fine Arts to make a survey of this city, its activities, its people, and upon this to base a report as to the advisability at that time of a forward movement in art which would contemplate the building of an art museum. His report, a most exhaustive one, was delivered to the Board of Directors and twelve or fifteen of the most prominent gentlemen, the elder statesmen, of Minneapolis, who by their great service to the city in the past made their advice valued and respected. He reported unequivocally that the president of the Society, Mr. W. Y. Chute, and his board of directors were amply justified in taking every step necessary to place this goal before the public, and the prominent gentlemen present stated that in view of the report and of their confidence in the judgment of the directors of the Society, the latter should go ahead, counting upon the active spirit and interest. From that time on, efforts were unremitting until matters came to a head in January, 1911, in what now has become one of the historic occasions in the development of Minneapolis.

The public owes a debt of gratitude to the combined efforts of Mr. John R. Van Derlip, a well known attorney, and Mr. Eugene Carpenter, a singularly successful business man, who brought to the completion of this project great executive ability and the enthusiasm of keen appreciation of art.

The Morrison gift, a ten-acre plot of ground situated in the heart of the residential district, was well known, and the gift was instantly recognized as being most appropriate and desirable from every standpoint. The site, valued at \$250,000, and Mr. Dunwoody's gift of \$100,000 towards the goal of \$500,000, approximately subscribed in one evening, was the warrant for proceeding rapidly toward the realization of the museum.

In the fall of 1911, the Society was in a position to proceed with plans of the building. As a result of a general study of the situation, and upon the advice of its architectural advisor, Mr. Warren P. Laird, A.I.A., it was decided to hold a competition limited

to the following firms: Carrere & Hastings; McKim, Mead & White; Pell & Corbett, Shepley, Rutan & Collidge; and Hewitt & Brown. Mr. Walter McCornack, of Boston, was invited to be associated with Hewitt & Brown in the study of their plans, Mr. McCornack having been associated for several years in the preparation of the plans for the Boston Museum. As a result of this competition the jury of award, composed of the architectural advisor, Mr. Liard, Mr. Robinson, Mr. Paul P. Cret, F.A.I.A., Mr. Walter Cook, F.A.I.A., Mr. William French, H.A.I.A., selected the plans of McKim, Mead & White as being the most appropriate solution of the problem.

The program called for a building which, when finished, would involve an expenditure of about \$3,000,000, and would embrace not only accommodations for a museum and for an art school, but also for a large auditorium available for the use of the Minneapolis Symphony Orchestra. For present needs, however, only a portion of the building has been erected at a cost of \$540,000. The contract was let in August, 1912. The building, when complete, will form a hollow square divided into two courts by a central extension consisting of a two-story hall flanked by side galleries. Of this building, which will eventually cover the entire tract, the greater part of the main façade on Twenty-fourth Street and one section of the central extension, have been constructed.

Adjoining the site of the museum, four city blocks of land have been acquired by the city for a park. This park is at present the home of the widow of Senator William D. Washburn, a man who rendered great service to Minneapolis and whose family has always been prominent in America. This tract of land is to be Mrs. Washburn's as long as she lives, and will ultimately be conserved as a park, forever, by the city of Minneapolis.

The Institute receives, as maintenance from the city, the proceeds of a tax of one-eighth of a mill. Other expenses will be met by the Society of Fine Arts. For the purchase of works of art there is immediately available the income from the Dunwoody fund, the munificent endowment of \$1,000,000, received upon the death of its president, the late William Hood Dunwoody.

The director of the art school, Mr. Joseph Breck, lately connected with the Metropolitan Museum, has publicly announced that "the Minneapolis Institute of Arts will be a public museum of painting, sculpture and decorative arts, past and present, of all countries. It seeks quality, not quantity; that is the only limitation of its scope."

The Forum

The Illinois Law Admitting to Practice Defended

Chicago, January 20, 1914.

TO THE JOURNAL:

In the report of a committee of the Minnesota Chapter, A.I.A., on the "Registration and Licensing of Architects," which was published in the Journal for December, 1914, the following paragraphs appeared:

"The gentleman who put this bill through the legislature [referring to the Illinois Law passed in 1897] suggested to the chairman of this committee the conception of the importance of the act by those whose vote would pass it, and their comprehensive understanding of the necessity of raising the standard of professional practice when he said, 'At a poker game one night, I traded my vote on a bridge for a vote for this measure—and that was all there was to it.'

"The examinations are frequently inadequate, and are usually of the sort which can be passed by a draughtsman of limited experience. The determination of the qualifications of a man to practise architecture is too important a matter to be settled in so offhand a manner. The usefulness of what Mr. Pond calls the 'dog-tax' is debatable. The yearly renewal and payment therefore of licenses is irksome, and there should be no necessity of our continually asserting our right to practise. The New York law proposes that a fee be paid once and, unless it is revoked for cause, the certificate will be valid for the time the man remains in practice."

Referring to the first paragraph, I beg to say, as I was one of the authors of the bill, and was conversant with all that was done to promote its passage, there was no one man who was entitled to the credit of having "put the bill through," and I do not know or care whether or not there was any joking about it over poker games. What I do know is that the bill was first introduced in the Senate by a member who was a contracting plasterer in Chicago, who showed his friendliness to architects by following it through a committee, of which he was a member, until its passage by the Senate *in the exact words in which it was introduced*. He is now dead. It went to the House, and then the Committee of Architects of the Illinois Chapter and the Chicago Architects' Business Association discovered that there was an architect from Chicago among the members, whom none of them had before known. He was asked to take charge of it and did so with alacrity. *It was passed as introduced without any amendment whatsoever* and very little discussion. The Illinois law

was the outcome of a request which came from the most powerful labor union in Chicago, made to the Illinois Chapter, asking it to procure legislation regulating the responsibility of architects for incompetent planning, and supervision of the erection of buildings. The immediate cause of this action was the collapse of a building in Chicago, in which members of their union were killed, because of the incompetence of a young and inexperienced architect.

Referring to the second paragraph quoted, the assertion that "the examinations are frequently inadequate" is quite wrong. The reference to "Mr. Pond" is not clear to anyone, since there are two brothers to whom it might apply. If the reference is to Mr. Irving K. Pond, former President of the Institute and lately retired from two terms as a director, I can only say that Mr. Pond is a gentleman and a scholar, and his serious opinions should bear weight. But he also is a humorist of reputation, and if he is the gentleman referred to it is unfair for a committee of a Chapter to take his pleasantries seriously. If, as they say the so-called "dog-tax" is debatable, I will debate it as briefly as possible. As those who were behind the bill had no reason to know, in case of its passage, whether or not the General Assembly would appropriate money for the support of the Board, the annual renewal fee of \$5 was provided for in the act. It was also provided that the expenses of the Board should not exceed the fees collected. This was the only way in which the Illinois Board was financed until 1911. In that year, it having been discovered, rather late, by Governor Deneen, that all laws permitting state boards to collect and disburse their own funds, were unconstitutional, the General Assembly made its first appropriation for the support of the Board, which, so far as I know, has not been done up to the present time in any other state having an architects' license law. So Illinois is still ahead in protecting its people against the acts of dishonest and incompetent architects. The appropriations are, however, still made after ascertaining how much the Board collects and pays into the state treasury, and if the renewal fee was abolished it is most likely that the appropriation would be cut down, and the enforcement of the law abridged. Besides, the annual collection of renewal fees is the only method by which the Board can make correct statistics concerning architectural practice in the state.

I do not know who was the authority for informing the committee that the Illinois examinations,

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

"are frequently inadequate." Mr. I. K. Pond once said to me, in the presence of other architects in the Illinois Chapter, that he thought they were because one of his draughtsmen, whom he thought to be incompetent, had passed. But he could not have seen the examination papers, for they have been invariably taken up after each exercise was completed, and no copies were even allowed to go out of the possession of the Board as long as I was a member, except to the other State Boards, and once to the Examination Committee of the A.I.A; in this case it was returned before Mr. Pond became a member of its Board of Directors. I can add that in conversations with Mr. Pond I learned that he was, from the beginning, opposed to the licensing of architects by statute law, and he is entitled to his opinion. I know of only one other member of the Illinois Chapter who agreed with him.

I believe that all of the examinations, as long as

I was a member of the Board, were adequate to give the people of the state the protection to which they are entitled, and yet there may possibly have been some mistakes by the examination committees in the markings of thousands of examinations. I believe also, as far as I know from the results, that the present Illinois Board has kept up the high standard of the examinations, and is enforcing the law with vigor.

I might add that none of the amendments to the Illinois law have been made in a spirit of compromise with its enemies, and none have been passed without the initiative and full approval of the State Board. My views, *in extenso*, on these matters were given more fully in a paper which I read before the Convention of the Illinois State Society of Architects, in October, and which was published in the "Construction News."—PETER B. WIGHT, (F.).

In Memoriam

CHARLES HERCULES RUTAN (F.)

DIED AT BROOKLINE, MASSACHUSETTS,
DECEMBER 17, 1941

ADMITTED TO THE INSTITUTE IN 1889

Mr. Rutan was a member of the architectural firm of Shepley, Rutan & Coolidge, with offices in Boston and Chicago. He had been ill for some time, and had not given much attention to business for two years.

Mr. Rutan was born at Newark, New Jersey, March 28, 1851, and was the son of Nicholas Warren and Sarah Elizabeth (Marsh) Rutan. He was educated in the public schools of his native city, and, deciding to become an architect, became associated with the New York firm of Gambrell & Richardson, the latter being the famous H. H. Richardson, in 1870 starting at the very bottom of the ladder. He continued his relation until 1878, and

when Mr. Richardson moved to Brookline, Mr. Rutan went with him. He remained with Mr. Richardson until the latter's death in 1886, when he, George F. Shepley and Charles A. Coolidge, formed a partnership and completed the work which Mr. Richardson had left unfinished.

Mr. Rutan was a member of the Boston Society of Architects, and was a trustee of the Constantinople College, until lately better remembered as the American College for Girls, for which his firm had made plans for new buildings, some of these having just been occupied. Mr. Rutan at one time was Treasurer of the Board of Trustees, and in 1910 he went to Constantinople for the purpose of studying the situation and becoming familiar with the work of the school. He was a member of the Congregational Club, and before his illness had close relations with many organizations, notably Fisk University, of which he had been a trustee.

Housing and Town Planning

CAROL ARONOVICI, PH.D., ASSOCIATE EDITOR

Housing Reform in Italy

While the whole problem of housing reform in Italy is very largely affected by the gregarious life of the population and the historical boundaries of the communities, which frequently do not lend themselves to expansion because of the local topography, the problem is quite different in the north from what it is in the center or south of Italy. Niceforo, in his exhaustive study of the social, economic, and anthropological differences between the people of the north, center, and south of Italy, pointed out an unmistakable difference in the sanitary standards of these three sections, and clearly demonstrated the inferiority of the standards and conditions of the south as regards the standards of living of the people and the actual conditions that exist. Indeed it may be said that the tenement is a north Italian type of dwelling, while the one-story house and the dwelling below the street belong to the south. It is also clear, from the various investigations which have been made in Italy, that the single dwelling and the occupancy of homes on the first floor stand in close relationship to a low vitality and a high death rate.

A survey of what has been accomplished in the line of housing reform in Italy is quite disappointing. The laws so far provided are more or less in keeping with the needs of the country, but the activities that these laws have stimulated are still insufficient to influence, in any material degree, the problem to be met.

The normal housing problem, which developed under the conditions made possible by an absence of legislative control, as well as the boom of 1888 and 1890, with its banking scandal, stimulated building enterprise, particularly in Rome. This effort may be characterized mainly as a desire to cover as much ground as possible without regard to the amount and kind of construction needed. The buildings erected under the stimulus of this boom illustrate the need for legislation and a knowledge of local conditions.

Legislation.

The sanitary laws of Italy as applied to housing are far below the standard generally accepted in the United States, and compare unfavorably with the regulations in force in Germany and France. It is a striking fact that Italy has a clearer conception of the extent, variety, and intensity of its social problems than any other country. It must be admitted,

however, that its constructive social program has been far from meeting either the ideals of its leading thinkers or its local needs.

The housing legislation intended to promote good housing by offering inducements to builders, now in force in Italy, and which had its origin in the law of May 1903, is more or less a replica of French and German legislation and, in spite of its more recent amendments, has not proved the strong social factor for housing reform which it was expected to become. Its main function was to stimulate enterprise and establish coöperation between the governmental agencies and the various institutions, coöperative associations, and welfare agencies, directly or indirectly engaged in the building of cheap homes for wage-earners. Throughout this legislation a workingman's home is defined as a building or an apartment, the annual revenue of which, after being reduced one-third, and the cost of insurance subtracted, amounts to less than 300 to 700 lire per annum, according to the locality in which such house or apartment is located.

Special Organizations for the Promotion of Good Housing

In order to avoid attempts on the part of the public to take advantage of the various exemptions granted by the law of 1903, where the financial condition of the owner or occupant does not warrant assistance from the state or municipality, a maximum property ownership taxed at 20 lire per annum, and income limits of from 1,000 to 2,000 lire for single, and 1,300 to 2,500 lire for married persons, were fixed.

The following classes are provided for in the law of 1903:

(a) Private individuals. (b) Coöperative societies. (c) Institutions for housing and other welfare agencies. (d) The municipalities.

1. The private individual is not given much stimulus, beyond the tax exemptions which he can obtain under conditions of purchase from coöperative building agencies. Under these conditions, little private enterprise is to be found, except such as emanates from large employers who build homes for their workers, and in so doing profit by the legal exemptions accorded this type of home if the revenue does not exceed 4 per cent.

2. The coöperative agencies are the most favored

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

of all the various agencies upon which exemptions are bestowed by the state. Their dividend must be limited, however, to 4 per cent on the investment, and the organization cannot dissolve unless four-fifths of the funds derived from the sale of the property are placed in the national fund for insurance against old age and accident. One-fifth of the funds of the association may be returned to the members of the associations.

The coöperative organizations are exempt from taxation to the extent of 75 per cent of the legal fees usually exacted in the transaction of such business, and the same percentage of exemption from the contract tax is afforded them. They are completely relieved of the state tax for a period of five years, and in Rome the period has been increased to ten years, in order to stimulate building enterprise so much needed because of the constantly increased local congestion.

To further accelerate the construction of sanitary and cheap homes, the time for the expiration of the exemptions of the law is set at fifteen years. Whether this method of accelerating building will have the desired effect may be determined at the end of the period, and it may lead to some changes in the law at the time of its expiration.

This type of time legislation may be a very good means of calling the attention of the public and of legislators to the results accomplished by a certain law, and give way to a more regular and perhaps more intelligent and timely legal changes. If the Constitutions of our states, which are the organic laws, need amendment and change every ten or fifteen years, it is reasonable to expect that laws intended to accomplish a given end, and which were prepared with less deliberation and only with the approval of a small share of the voters, should be subject to the test which observation and application during a given time render possible.

A very interesting feature of the tax-exemption clause is to be found in the provision that the tax rate cannot be increased upon a property during the time of its exemption period of five or ten years, as the case may be. The municipality may even go so far as to lend money to builders, or assist them financially in their enterprise. The money used for this purpose may be derived from an increased tax rate upon unused, but usable, land to the extent of $3\frac{1}{2}$ per cent of its actual value. The latter provision was considered reasonable in view of the fact that the greater building activity of the community serves to increase land values, and therefore the municipality had a right to increase its tax where no actual service is being rendered, and unearned values are being created.

3. The other welfare agencies which venture into construction and reconstruction, rental and sale of

homes below the maximum price for workingmen's homes, established by the law of 1903, are not permitted to derive any income from the investment, and, in case of dissolution, the profits, if any, must be distributed among the other agencies of the locality, and cannot be retained by the agency which conducted the enterprise. Those agencies which have undertaken to assist in the solution of the housing problem have been compelled to go into the most congested sections of the cities, and have therefore been instrumental mainly in building and improving multiple rather than single dwellings. These agencies must comply with all the local sanitary regulations, and enjoy the exemptions accorded the coöperative organizations. It is difficult to see a good reason for the failure to offer greater inducements to philanthropic agencies, which would stimulate some of them to invest their funds in housing.

4. Municipalities are permitted to undertake the construction of homes only where other agencies have failed to undertake the work. The municipality may, however, purchase land and sell it to housing organizations at the purchase price, with the understanding that all plans for streets and sewers be prepared under the supervision of the municipality.

In providing the necessary capital for the construction of homes, Italy has not been as liberal as other countries. The savings banks, insurance societies, and the national insurance fund may loan money for housing purposes up to 60 per cent of the cost of the home,—a very small proportion when compared with France and Belgium, where loans may rise to 90 per cent of the cost.

That the law was found to be inadequate is evident from the more or less numerous changes made between 1903 and 1911. The legislation of January 2, 1908, extended the terms for which loans could be made, and the national government assumed the responsibility for a share of the interest on loans secured for housing purposes out of the funds of the Bank of Deposits and Loans.

In line with the provisions made by the French laws, the law of 1908 provides for a central council, which acts in a supervisory capacity in the erection and administration of cheap houses, and renders advisory service, whenever called upon to do so.

The results obtained through the law of 1903, amended at various times, were such as to require some specific legislation whereby sums of money would be made available for the construction of homes. This was especially true of Rome, where the problem was most acute. The first step in this direction was taken in 1907, when the Bank of Deposits and Loans was authorized to loan \$2,000,000 to the Institute for the Housing of Employees in Rome. The next year brought about conditions which made possible new legislation authorizing

HOUSING AND TOWN PLANNING

another \$2,000,000 from the municipality of Rome, and this was made available for the use of the Institute for houses for the people.

As the railroads are managed by the government, the difficulty of housing the employees soon found expression in the authorization of a loan, not exceeding \$6,000,000, to be furnished by the Provident Institutions for Railroad Employees, at 4 per cent, and of this amount the administration was permitted to use \$1,000,000 for the housing of employees in Rome, the houses to be built by the administration, through its own agents.

These various loans authorized up to 1909 aggregated about \$11,000,000, out of which \$6,000,000 was to be used in Rome. With the money available for the building of cheap homes, Rome has undertaken a considerable scheme of housing reform, but all of it is centered about the construction of large tenements. The aggregate cost of the three tenement buildings contemplated will be about \$2,000,000. The one building of the group, which is already finished and in use, accommodates 300 families. That this type of construction will not solve the housing problem in Italy, and particularly in the cities, can easily be surmised. It is probable, however, that the contemplated city-planning scheme, which is under way in Rome, will demonstrate to the leaders in the housing movement that something better than a tenement building enterprise is necessary, in order to meet the needs of the Great City.

By the law of 1908 municipalities were authorized to build homes where there were no coöperative agencies for this purpose; but, during the two years following, only about \$1,000,000 was invested by eighteen municipalities in the construction of cheap homes. The same law provides that in communities where cheap houses are to be constructed under the terms of the laws providing for exemptions, a committee of seven is to take charge of the work of certifying as to the character and merit of the houses under the conditions imposed by the terms of the law. In these communities the committee is also to act as an educational agency, and endeavor to promote the construction of cheap houses wherever possible. That the idea of having local committees appealed to the communities is evidenced by the fact that 103 such communities appointed committees for this purpose.

Rome.

We have referred to the favoritism shown Rome through special provisions for tax exemptions, and specific funds for the building of cheap homes. We cannot leave this subject, however, without mentioning the work of the Instituto Romano di Beni Stabili, which is an organization whose work is especially centered about the rehabilitation of

houses built during the boom period of 1888 and 1890. This work has been done under the leadership of the engineer, Eduardo Talamo, whose plans for rehabilitation and reconstruction have the merit of combining sanitation and moderate cost, with the fundamental essentials of beauty. What Talamo has accomplished in the San Lorenzo district is a marvel of skill, and reveals a keen understanding of the needs of the people and their means of purchasing housing accommodations. At the present time, there are about fifty-five coöperative agencies of various kinds operating in Rome, and the Institute for Popular Dwellings, which are operating with the backing of the municipality, both in the shape of funds and in land grants.

Milan.

The city of Milan may be considered as the municipality in Italy which has been most affected by the development of industries, and where the population has increased most rapidly. The invasion of commerce and industry has forced certain town-planning changes, which compelled many of the workers living in the business districts to seek homes elsewhere, while the prosperity and business activity has made way for a development of exclusive residential districts, which have necessitated expansion outside of the limits of the municipality. Added to this necessary reconstruction, the influx of new workers aggravated the housing problem to an extent which made Milan the most progressive city in Italy, in point of housing reform.

The movement was preceded by a careful survey of existing conditions. The surprising facts revealed served to stimulate public sentiment in favor of improved housing. It was found, for example, that seven-tenths of the families were living in less than two rooms to the family, and that one-quarter of the people were living under crowded conditions. The shocking sanitary evils discovered were alarming, even for Italy, where the sanitary standards for workers' homes are far below those generally recognized in this country. The revelations of this survey were productive of immediate results. More than \$5,000,000 was placed at the disposal of the municipality, for the demolition and reconstruction of buildings, the construction of sewers, the opening up of streets and other similar sanitary work. When the Socialists came into power in 1904, they completed, during their administration, a building containing 378 apartments and costing \$173,000.

Aside from the activities of the municipality, an Institute for Popular and Cheap Houses was organized, and the various coöperative organizations were called upon to assist in the work of construction and rehabilitation of homes. The work of this Institute was so successful that, at the beginning of 1913, it

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

had a subscribed capital of over \$2,724,000 almost \$2,000,000 of which was already available for use. Four distinct groups of buildings were constructed with this money. These groups of buildings accommodate 947 families, constituting a population of about 6,000. The total cost of these four groups of buildings, which are provided with gardens, common baths, libraries, and other modern facilities for health and recreation, was about \$1,000,000. Three additional groups of buildings have recently been completed, at a cost of about \$1,300,000.

In the administration of these houses, it was found that the returns on the investment were small, because of the large overhead charges of administration and the common facilities provided. It is hoped, however, that this is due to the newness of the enterprise and to temporary disturbances in the labor market, which made the renting somewhat more difficult than would be expected under normal conditions.

Aside from the work of the Institute, there are, in Milan, two prominent organizations for the improvement of housing conditions. The *Societa Umanitaria* is the more important, and has succeeded in constructing buildings containing 214 apartments. The architectural scheme is most attractive, and the largest amount of privacy was made possible by a more or less free use of space for stairs. Although there are some one-room dwellings among these apartments, the sanitary provisions are such as to place them far above the type of dwelling that tenants could obtain in buildings rented out for purely commercial purposes.

Both in exterior and interior decoration the questions of sanitation and cost were uppermost in the mind of the architect, and the effect is quite in keeping with the local atmosphere and the simple tastes of the occupants.

The lighting, heating, and ventilation is obtained by a cooperative scheme which provides cheap facilities under one management, and the effect upon the workers is quite remarkable.

In addition to the sanitary and recreational provisions made by the *Societa Umanitaria* in these houses, they furnish care for children, whenever the mothers are compelled to work and assist in the support of the family.

The second volunteer organization which has undertaken the work of improving housing conditions is the *Unione Coöperativa*. This organization is responsible for the first attempt to build a garden village in Italy. It is an organization which may be likened to the Co-partnership Tenants Limited Company of England; its first undertaking was the building of Milanino, a garden village, about a mile and a half from Milan, and occupying a space of 1,300,000 square meters. This land was purchased for 70 cent-

imes (14 cts.) per square meter. The entire enterprise is managed more or less along the line of the English Co-partnership villages; the houses contain 5 or 6 rooms, and the rentals vary from \$115 to \$123 per year. About 120 houses have already been completed in Milanino, and they seem to have met with a considerable demand. It is expected that much of the building land will be used by other organizations in building homes, under the restrictions provided by the charter of the village.

Bologna.

As far back as 1862, the city of Bologna ceded to the Society for Construction and Sanitation of Houses for the Poor a certain amount of land to be used for the construction of cheap homes. This Organization, although backed by the local savings bank, failed to make much headway, and, in 1877, discontinued its work. It was not until 1884 that a new movement for the improvement of housing conditions was started, and again with the assistance of the municipality, which readily gave grants of land. Although the city seemed eager to help in the providing of homes by furnishing land, the total area granted to five organizations engaged in housing work was only two and three-quarter acres in the more congested sections of the community. In addition to the grants of land, the city provided loans of money, and the five agencies built a total of 724 apartments, mostly in multiple dwellings.

It will be readily realized that the small grants made by the municipality did not make a perceptible impression upon the local problem, and further action was soon made necessary. In 1907 the municipality provided special exemptions from taxation for all cheap homes constructed after that date, and in 1905 provided for an additional subvention of 1½ per cent upon the investment in cheap homes, to be paid by the municipality annually for a period of fifteen years. The result of this action may be measured by the fact that, between 1906 and 1911, 3,636 dwellings were provided. The restrictions upon the rental rates fixed the rent at from \$10 to \$12 per year per room.

When measured in terms of actual results accomplished, the policy of Bologna seems to have been the most successful, and shows that subventions and an intelligent administration of public land and funds for the benefit of improved housing conditions is a very reliable basis for constructive reform.

Venice.

The work of improving housing conditions in Venice did not begin until 1893, when the municipality provided an administrative commission, authorized to borrow annually. The savings Bank of Venice was to devote 80 per cent of its surplus

HOUSING AND TOWN PLANNING

funds to the construction of houses for workers, under the supervision of the municipality, and a subvention was made available for all building of cheap homes that conformed to a standard set by the local administrative commission. Under the provisions made by the city of Venice, 1,286 apartments, housing a population of about 5,000 people, were built.

A consideration of the activities of municipalities and private organizations in Italy shows that much thought is being given to the housing problem. The economic aspects are being met differently by various communities, but the principle of offering inducements rather than imposing restrictions seems

to prevail. So far, the movement for housing reform in the south has not made any perceptible headway, and the cities in that section of the peninsula are still enduring the most dangerous sanitary conditions, and are paying the penalty by an astonishingly high death rate.

The most striking feature of the housing movement in Italy is to be found in the skill with which the cheapest structures are adorned and planned, to afford picturesque and interesting architectural display without unnecessary sacrifice of either convenience, healthfulness, or money.

Report on the Proposed Park System for the City of Dayton

By OLMSTED BROTHERS, 1911

This report proposes to outline a program for the acquisition and development of a park scheme for the city of Dayton. In placing Dayton among the cities the United States from the point of view of park facilities, the writers base their conclusions upon the amount of park area in relation to the population and in relation to the area of the city. While this would seem a fair manner of reaching conclusions as to the park needs, the question of usability of parks is not considered. It is fair to assume that a city with one thousand persons to the acre of park may be better equipped than a city with only five hundred persons to the acre of park, if the actual accessibility of the parks is considered. The time that must be consumed in reaching a park is an important consideration, in the estimate of park facilities that one may endeavor to form. Again, where walking is out of the question, the problem of rapid, regular, and cheap transit commands attention. In all these respects the report fails to give

adequate information, and, from the point of view of the outsider, the value of the report does not lend itself to an accurate and fair estimate. It is interesting to note the recommendation that "most ornamental squares are so obviously for the direct benefit of the locality in which they occur, and of such very special and large benefit to the lots fronting on them that they ought to be supplied and improved by the owners of each land sub-division just as Gramercy Park and other squares similar to it were provided in New York and other cities of this country and Europe." The statement that, in the consideration of any park system, "it would be poor policy to lead people to suppose that any locality which desired a park could get it out of the proposed park loan without any expense to themselves" is worthy of wide publicity as bearing upon the improvement of narrowly restricted areas where the benefits inure to the residents only.

The Washington State Housing Law

At the meeting of the Washington State Chapter on December 2, the proposed Housing Law was discussed, and the following opinions were expressed:

That the law as drawn was too stringent; that Washington was not likely to copy the mistakes of eastern cities in the matter of congestion, and that an awakened civic conscience was what was needed.

That a distinction should be made between different classes of structures, and that the requirements should not be so arbitrary as to prevent property from bringing in fair returns.

That such a law ought to be enacted before there was a necessity by reason of congestion.

That a state law should be enacted which would define requirements in a general way only, leaving the details of the law to be worked out by the different cities as they saw best.

That the time was not ripe for such a drastic law, as most of the cities had good local ordinances.

That a committee be appointed to formulate reasons why the Chapter opposed such a law, and that the same be presented to the Municipal League and other interested organizations.

The Chapter finally adopted the following resolution:

That the Chapter go on record as favoring a simple Housing Law, not going too much into detail.

Institute Business

The First Meeting of the Board of Directors

A meeting of the Board of Directors was held January 15 and 16, 1915, at New York. The meeting was called to order at the office of the Secretary at 9.30 A.M., January 15, by President Sturgis. Others present were Secretary Fenner, Treasurer Mauran, Second Vice-President Boyd, and Directors Cook, Coolidge, LaFarge, Magonigle, and Rankin.

Committee Appointments

The President read letters from First Vice-President Kimball and Directors Favrot, Jensen, Morgan and Willcox, in relation to committee appointments, which subject chiefly occupied the first day of the meeting. The full list of these will appear in the March issue of the Journal.

Executive Committee

The Executive Committee was appointed as follows: President Sturgis and Secretary Fenner, *ex officio*; First Vice-President Kimball, Treasurer Mauran and Mr. LaFarge.

The Revised Contract Documents

Mr. Day presented the revised drafts of the Institute's Contract Documents, which are referred to editorially in this issue and in the accompanying supplement, and which should be carefully studied by every member of the profession and its allied interests.

Counsel

Mr. L. B. Runk, of Philadelphia, was appointed Counsel for the Board of Directors for the year 1915.

Budget

The Treasurer submitted a proposed Budget for 1915. He outlined the general financial status of the Institute's affairs, calling attention to the fact that the past year had been a difficult one for members of the architectural profession because of the financial depression. By means of detailed comparative statements, and a carefully prepared analysis of the financial operations of 1914, the members of the Board were enabled to see the full scope and cost of the Institute's activities and the necessity for the retrenchment in the matter of certain committee and other appropriations.

The Budget was accepted by the Board and it has been approved by the Finance Committee.

Special Meetings of the Executive Committee on the Pacific Coast

Mr. Mauran placed before the members a plan for holding meetings of the Executive Committee in Los Angeles and San Francisco in the autumn. It was believed that if a definite date and complete arrangements were made for such a meeting, well in advance, a large party could be made up of those Institute members in the East who were intending to attend the exposition. An excellent opportunity would thus be presented for members of the Board and the officers of the Institute to become better acquainted with the Pacific Coast Chapters.

Letters were read from Director Morgan, of the Southern California Chapter, and President Faville of the San Francisco Chapter, urgently commending the plan to the most serious consideration of the Board as one which would result in the greatest advantage to the Institute.

It was resolved that the Secretary be requested to communicate with Chapter secretaries to find out whether there would be any general response to such a suggestion. The details of this program for ascertaining the views of the Institute members were left to the Secretary and Mr. Julian Clarence Levi.

In view of the necessity for economy, it was the sense of the meeting that were such a meeting of the Executive Committee held on the Pacific Coast, the total cost should not exceed the customary cost of such a meeting, any additional expenditure for traveling expenses to be defrayed by the members of the committee personally, or met in some other way.

A Monograph on the Octagon

The Secretary referred to Mr. Brown's suggestion, at the Convention, that a monograph on the Octagon be issued by the Institute, the profits from which would revert to a fund to be known as the McKim Memorial Fund.

The Board expressed general approval of the idea and it was resolved that the committee, originally in charge of the McKim Memorial Fund, be reappointed, and notified that the Board is in very hearty sympathy with the resolution of the Convention and requests the committee to consider ways and means for raising such a fund. The Board appreciates that this is not a favorable time for actually starting the fund, but the committee is

INSTITUTE BUSINESS

requested to report on some program or scheme for its later inauguration.

A Suggestion for Creating a Fund for the Restoration of Architectural Monuments Destroyed in the War

A letter from Mr. Powell Evans, a prominent manufacturer of Philadelphia, was read, in which he suggested that one-tenth of 1 per cent of gross sales of manufacturers arising from specifications of the architectural and engineering professions be set aside for a fund to be used in cooperation with the Department of State for the restoration of architectural monuments destroyed in the European war. After a full discussion, and expressions of interest from the members of the Board, it was declared the sense of the meeting that the suggestion is one which should be seriously considered, and which appears to be most worthy in its motives. A committee, consisting of Messrs. John Hall Rankin, D. Knickerbacker Boyd, and C. L. Borie, Jr., was appointed to confer with Mr. Evans and report to the President and Secretary, who are given full power to act in the matter.

Public Education of Children in Art

The Secretary presented a letter from Director Favrot, absent, in regard to the great importance to the Institute of education for the people in general, along lines which would give them a better appreciation of the beauty in art and architecture, its close relation to the history of the human family, and the necessity for inculcating in the child at least the fundamental knowledge of artistic expression.

As to ways and means for bringing this about, the Secretary read the following paragraphs from Mr. Favrot's letter:

"How to arrive at this is, of course, a difficult question. The thought occurred to me, and I would gladly undertake to seek, through the educational boards of all of the states, an expression of their views as to the introduction into the public-school system of the whole country a department which would have this end in view.

"It seems to me that it is as necessary for the child to know the artists and architects of the past, as well as some good examples of contemporary practitioners, as it is for him or her to learn the literature of the mother tongue, through the study of its authors and their works.

"Concerted effort in this direction, with the assistance and cooperation of the Institute, should

eventually produce untold benefits in our communities."

The suggestion was referred to the Committee on Education, with the approval of the Board.

Prizes for Collaborative Work at the American Academy in Rome

Mr. Magonigle, President of the Alumni Association of the American Academy in Rome, read the following letter which he had received from the Secretary of the Academy. Mr. Magonigle presented the matter to the Board in the absence of Mr. Kimball, Chairman of the Committee on Roman School Prize, and because of his familiarity with the subject.

"Dear Mr. Magonigle:

"At the meeting of the Executive Committee of the Academy, held on the 23d inst., the following communication was read from Mr. Stevens:

"I have again talked with the students in regard to the collaborative problem, with the following results: About two-thirds of them are in favor of six weeks instead of one month for the time to work out the problem. The problem should be fairly simple. It would seem best to start January 1, and end at the middle of February. This would not interfere with preparations for the annual exhibition in Rome, which is scheduled for April 1. Of course, this problem is to be written in America, and is to be sent to us. The men are very enthusiastic about the whole matter and entirely favor the details."

"It was then voted to accept, with many thanks and much appreciation, the offer of the American Institute of Architects for the prizes for this collaborative problem.

"We will arrange for an early meeting to discuss the details of this matter."

C. GRANT LAFARGE, *Secretary*.

It was resolved that the Board now offer to the Trustees of the American Academy in Rome the sum of \$150, to be used as a prize for the winners of the collaborative competition at the Academy in 1915.

The Board further expressed the hope that it would be possible to double the amount for this prize in the future.

Executive Secretary

Mr. Edward C. Kemper was appointed Executive Secretary as of January 1 last.

Chapter and Other Activities

The Ruling of the Post Office Department on Postage Rates for Blue-prints and Specifications

Inquiries have developed from numerous sections of the country as to the fact that, while blue-prints are mailable under fourth-class rates (parcel post), they are not so mailable when typewritten specifications are included. If the specifications are blue-printed, then the whole may be mailed at parcel-post rates. Attention is called to the fact that the Post Office Department permits a composite package to be mailed, as follows:

Communications Attached to Parcels.—When it is desired to send a communication with a parcel on which postage at the fourth-class rate has been fully prepaid, the communication may be placed in an envelope fully prepaid at the first-class rate and addressed to correspond with the address on the parcel and then be tied to or otherwise securely attached to the outside of the parcel in such manner

as to prevent its separation therefrom and not to interfere with the address on the parcel. The stamps to cover the postage on the parcel must be affixed to the wrapper of the parcel, and those to pay the postage on the communication must be affixed to the envelope of the communication. Parcels to which such communications are attached are treated as fourth-class matter. Only one special-delivery fee is required on such parcels sent as special-delivery matter.

Thus blue-prints may be wrapped, and stamps applied to cover the fourth-class rate, and typewritten specifications wrapped and stamped at first-class rate, and the two packages tied together. This avoids the extra postage on blue-prints. The whole package travels fourth-class, but one special delivery stamp will secure immediate delivery.

Preservation of Historic Monuments

PRESERVATION OF ST. JOHN'S CHAPEL, NEW YORK CITY

At the meeting of the New York Chapter on December 9 last, President Kohn reported that St. John's Chapel was, by agreement between the

city and the Trinity Corporation, safe for two years time thus being given for devising a permanent plan for the preservation of this historic building.

Dressing-rooms in Theaters

The following letter was recently received by the Institute, and its contents merit careful consideration:

"At the suggestion of Mr. Arnold Brunner, of this city, and upon instructions from our Council I am writing you.

"Our purpose is this: Time out of mind actors have suffered serious inconveniences, and in many instances imperiled their health, by the use of dressing-rooms in theaters that had been ill considered by their builders, there being many cases wherein it was confessed that dressing-rooms had been overlooked in the architect's design.

"With this information in mind, quickened by a complaint that has come from Omaha recently, against the Brandeis Theater of that city, I now write in the hope that the American Institute of Architects will take steps to prevent the construction

of any more theaters wherein the location, convenience, and ventilation of the dressing-rooms have not been foreseen.

"The evil condition is not common these days in the theaters built in the larger cities; but the places like the Brandeis, where the dressing-rooms are beneath the sidewalks, and the big supply-pipes for heating two vast buildings run through them, without any adequate means of providing fresh air for their occupants, should not exist anywhere.

"Our Association numbers in its membership nearly all of the men and women of the stage who count for the better things, and we address you as a kindred organization in the belief that you will help us all you can to attain the benefits for the common weal."—HOWARD KYLE, *Recording Secretary of the Actors' Equity Association.*

It is, of course, apparent that the steps to be taken

CHAPTER AND OTHER ACTIVITIES

rest with architects and owners, rather than with the Institute. But it is only within comparatively recent years that dressing-rooms in the better theaters in large cities began to receive consideration, so general was the reluctance of the owner to make any expen-

diture which did not add to the attractiveness of those portions seen by the public. Owners, as a general rule, regard this matter in a different light today, and thus afford the architect an opportunity which was formerly denied him.

A Protest Against the Neglect of Public Monuments in New York City

NEW ORLEANS, LA., *January 13, 1915.*

TO THE EDITOR OF THE JOURNAL OF THE AMERICAN
INSTITUTE OF ARCHITECTS.

Dear Sir: During a recent visit to New York I was much surprised and mortified to observe the neglect into which certain public monuments had fallen. New York is rich in sculptured monuments of the very highest order, and those of us who take pride in the achievement of American artists feel that these great works are among the most important possessions of the country. Reverence and careful preservation is due them, both on account of the great men commemorated and the art which, through such men as St. Gaudens, French, and Macmonnies, reflects so much credit on the American people. When I visited the Farragut Memorial it swarmed with small boys who clambered up and down from the seat to the top of the pedestal, using the low relief for a foot-hold. The delicate carving

already shows the marks of such usage. Moreover, the sea-pebble floor, with the quaint bronze crab, was littered with old newspapers which had been there so long as to have been moulded into the crevices by the rain.

The Richardson Memorial on Fifth Avenue in the neighborhood of Seventieth Street suffers a like indignity. The walls are scrawled with the names and sentiments of loafers, and the recessed seat, which was dedicated to rest and reflection is foul and disgusting.

If the care of these monuments is not included in the duties of the Public Art Commission surely some action should be taken to make it so. It is not to the credit of the American metropolis that our greatest art work should suffer disrespect and neglect. Yours very truly,—E. WOODWARD, *Director of the H. Sophie Newcomb Memorial College, The Tulane University of Louisiana.*

Fellowships and Scholarships

AMERICAN ACADEMY IN ROME

School of Classical Studies.—The Academy Announces its Annual Competitions for the Fellowships in Classical Studies.

The following Fellowships will be awarded:

A Fellowship of the value of \$1,000 a year for one year.

A Fellowship of the value of \$1,000 a year for two years.

School of Fine Arts.—The Academy Announces its Competitions for the Prizes of Rome in Architecture, Painting, and Sculpture, which takes place Annually, and its Competition in Landscape Architecture which takes place every third year, commencing in 1915.

Fellowships of the Academy (Prize of Rome):

A Fellowship in Architecture, of the value of \$1,000 a year for three years.

A Fellowship in Sculpture, of the value of \$1,000 a year for three years. (This Fellowship is provided every third year by the Rinehart Fund of the Peabody Institute of Baltimore, Md.)

A Fellowship in Painting, of the value of \$1,000 a year for three years. (This Fellowship is provided every third year by the Lazarus Fund of the Metropolitan Museum of Art, New York.)

A Fellowship in Landscape Architecture, of the value of \$1,000 a year, for three years. (This Fellowship is provided by the American Society of Landscape Architects.)

The awards are made on competitions which are open to all unmarried men, citizens of the United States, who comply with the regulations of the Academy.

Complete circulars of information may be had upon application to C. Grant La Farge, F.A.I.A., Secretary, 101 Park Avenue, New York City.

Current Index of Architectural Journals

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691. *Materials, Processes.*
Non-plastic bricks. *Building News*, London, Dec. 11, 1914; pp. 735, 736.
697. *Heating, Ventilating.*
Offices and Banking Rooms, Heating and Ventilating of. Charles L. Hubbard. Brickbuilder, Dec. 1914, pp. 307-10. Unhealthy Schools [school-ventilation]. *Building News*, London, Dec. 4, 1914, pp. 703, 704.
710. *Town Planning.*
— Democratic View of. S. D. Adshead. *Town Planning Review*, Liverpool, Oct. 1914, pp. 183-94.
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Belgium, New. *Garden Cities and Town Planning*, London, Nov., 1914, pp. 244, 245.
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Reports, List of American City-planning. *Am. City*, Dec., 1914, pp. 490-7.
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- 710.2. *City Surveys.*
Cincinnati's Industrial Survey. C. R. Hebble. *Am. City*, Dec., 1914, pp. 487-9.
- 710.4. *Streets.*
Creating a World-Famous Street. Walter D. Moody. *Am. City*, Dec., 1914, pp. 453-5.
Terraced Hillside, Street Development on a. *Am. City*, Dec., 1914, pp. 466-8.
- 710.55. *Fixtures.*
Refuges and Protection Posts. S. D. Adshead. *Town Planning Review*, Liverpool, Oct., 1914, pp. 225-7.
- 710.65. *Highways.*
Wirral Road, New. Patrick Abercrombie. *Town Planning Review*, Liverpool, Oct., 1914, pp. 228-31.
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— Act, No. 2 (1914). *Town Planning Review*, Liverpool, Oct., 1914, pp. 180-2.
— Reform in Belgium. Carl Aronovici, Ph. D. *Journal Am. Inst. Arch.*, Dec., 1914, pp. 568-72.
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Welsh Housing Schemes.—II. Edgar L. Chappell. *Garden Cities and Town Planning*, London, Nov., 1914, pp. 248-54.
712. *Public Parks and Gardens.*
Country Park System, Development of. *Am. Architect*, Dec. 23, 1914, pp. 381-7.
Liverpool Park, New. *Town Planning Review*, Liverpool, Oct., 1914, pp. 252-4.
Point Defiance Park, Tacoma, Wash. *Pacific Coast Architect*, Dec., 1914, pp. 222-4.
717. *Garden Buildings and Furniture.*
Lattice: Its Use and Adaptation. Part I. Roy Thomas Pryor. *Am. Architect*, Dec. 30, 1914, pp. 397-404; 407-9; plates.
718. *Monuments.*
Amherst Monument. *Inter. Studio*, Dec., 1914, p. lix.
Monument to the Victims of June, 1832, Père Lachaise Cemetery, Paris, Arch. and Builder's Journal, London, Dec. 23, 1914, plate.
- 720.1. *General Theories.*
Color, Philosophy of. Geo. H. Morton. *Architecture*, Dec., 1914, pp. 279-81; 283; 289; 291.
- 720.2. *Dictionaries, Lists and Books.*
American Books, Notable Recent. Richard Franz Bach. *Arch. Record*, Dec., 1914, 568-73.
- 720.3. *Biographies.*
Caldwell, Edward F. *Journal Am. Inst. Arch.*, Dec., 1914, p. 565.
Hittorff, Jacques Ignace. A. E. Richardson, F.R.I.B.A. *Arch. Review*, London, Dec., 1914, pp. 106-9.
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American Institute of Architects: forty-eighth Annual Convention: Summarized report of the proceedings. *Journal Am. Inst. Arch.*, Dec., 1914, pp. 579-99.
- 720.42. *Architectural Practice.*
Architect and the Engineer. *Am. Architect*, Dec. 2, 1914, pp. 343, 344.
Requirements for Admission of Architects to Practice. *Am. Architect*, Dec. 23, 1914, pp. 389, 390.
- 720.44. *Business Methods.*
Architect and the Client—A banker speaks on the subject. *Journal Am. Inst. Arch.*, Dec., 1914, pp. 557-9.
Architectural, Modern, Office. Trowbridge and Livingston. *Architecture*, Dec., 1914, 288; 290, 291.
- 720.7. *Education and Beaux Arts Society Projects.*
Beaux Arts Society Problems and Awards:
Class "A"—Esquisse-esquisse. Fish exchange.
Class "A"—Plant for the manufacture of arms.
Class "B"—Esquisse-esquisse. Triumphal Arch.
Class "B"—Order Problem—Orangery under a Terrace.
Class "B"—Projet —An Infirmary for a Private Boarding School. *Am. Architect*, Dec. 30, 1914, p. 412 and plates.
Archæology—Bedroom in a French Chateau in the Middle of the Fifteenth Century. *Am. Architect*, Dec. 9, 1914, pp. 363, 364; plates.
Loeb Prize Competition. *Am. Architect*, Dec. 9, 1914, pp. 363, 364.
Warren Prize Competition—Automobile Factory. *Am. Architect*, Dec. 30, 1914, p. 412.
- 720.9. *Geographical.*
Belgium, Sketches in. Alfred H. Hart, F.R.I.B.A. Arch. and Contract Reporter, London, Nov. 27, 1914, plates.
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721. *Construction.*
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Engineering for Architects—VI. Dewitt Clinton Pond. *Architecture*, Dec., 1914, pp. 276-9.
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724. *Renaissance and Modern Architecture.*
Villa Madama. Howard W. Germann, text and measured drawings. *Arch. Record*, Dec., 1914, pp. 500-10.
Western Renaissance. Lena M. McCauley. *Inter. Studio*, Dec., 1914, pp. xxxvii-xlv.
- 725.11. *Capitols.*
Tracy & Swartout, Architects.
Missouri State Capitol, Jefferson City, Mo. *Studies. Architecture*, Dec. 1914, plate cxlv.
- 725.13. *Town Halls.*
Clifford, H. E. & Lunan, Architects.
Perth City Hall, *Arch. and Builders' Journal*, London, Nov. 25, 1914, plate.
Weeks, Charles Peter, Architect.
City Hall, Burlingame, California *Brickbuilder*, Dec., 1914, plates 182, 183.

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- Williamson, J. A., A.R.I.B.A., City Architect.
Portobello Town Hall, Edinburgh. Building News, London, Dec. 11, 1914, plates.
- 725.24. Banks, Savings Fund.
Ottenheimer, Stern & Reichert, Architects.
Capital State Bank, Chicago, Ill. West Architect, Dec., 1914.
Trowbridge & Livingston, Architects.
J. P. Morgan & Co. New York Banking House. Architecture, Dec., 1914, pp. 275, 276; 285-7; plates cxtlvi-clii.
Weeks, Charles P., Architect.
Farmers' and Merchants' Savings Bank, Oakland, Cal., Dec. 16, 1914. Plates.
- 725.28. Exposition.
Panama-Pacific International Exposition. San Francisco. Inter. Studio, Dec. 1914, pp. 99-105.
- 725.4. Manufactories and Power Houses.
Planning in Mercantile Structures. Efficient. Kuppenheimer Factory, Chicago, Ill. S. N. Crowen, Architect.
Wenter & Prechsler Storage Warehouse, Oak Park, Ill. Geo. S. Kingsley, Architect. Brickbuilder, Dec., 1914, pp. 201-4.
Weeks, Charles P., Architect.
Power House. Union Iron Works, San Francisco, Cal. Am. Architect, Dec. 16, 1914, plates.
- 725.5. Hospitals and Asylums.
New Bethlehem Hospital. Builder, London, Dec. 11, 1914, pp. 551, 552.
Old Bethlehem Hospital. Builder, Dec. 4, 1914, pp. 538, 539.
Hirst, Jos. H., Architect.
Hospital for Tuberculosis, Cottingham Castle, Hull. Building News, London, Dec. 11, 1914, plate.
Hooper, Parker Morse, Architect.
Highland Private Hospital, Fall River, Mass. Brickbuilder, Dec. 1914, plates 180, 181.
- 725.8. Recreation, Theaters, Halls and Acoustics.
American Theater: Its Antecedents and Characteristics. Hugh Tallant, Brickbuilder, Dec., 1914, pp. 286-90.
- 726.1. Temples.
Vollmer and Beersman, Architects.
Masonic Temple, Yonkers, N. Y. Am. Architect, Dec. 16, 1914, plates.
- 726.4. Chapels and Sunday School Buildings.
Rimington, Frank, Architect.
Parochial Hall, Christ Church, Kensington, Liverpool. Building News, Nov. 27, 1914, plates.
- 726.5. Churches.
Bolton, Ch. W. & Son, Architects.
Richardson Memorial Presbyterian Church, Philadelphia, Pa. Am. Architect, Dec. 2, 1914, plates.
Cram & Ferguson, Architects.
Second Presbyterian Church and Parish House, Boston, Mass. Am. Architect, Nov. 23, 1914, p. 391; plates.
Nicholson & Corletter, F.F., R.I.B.A., Architects.
Churches, English Builder, London, Dec. 11, 1914, plates.
St. John's Church, Rastrick. Builder, London, Dec. 4, 1914, plates.
Peck, Frank, A.R.I.B.A. Architect.
St. Paul's Church, Kingston-on-Thames. Builder, London, Dec. 25, 1914, plates.
Watson, Huckel & Ferguson, Carlow & Taylor, Architects.
Christ Church, Norfolk, Va. Arch. Record, Dec. 1914., pp. 524-31.
- 726.6. Cathedrals.
Rheims Cathedral. Arch. Review, London, Nov., 1914. pp. 81-8; plates i-iv.
- 727.1. Schools.
Schoolhouses, Recent, Planned with Reference to Newer Educational Activities. Rawson W. Haddon. Arch. Record, Dec., 1914, pp. 511-23.
Toilet Rooms in Schools. Am. Architect, Dec. 9, 1914, pp. 361-3.
Allison & Allison, Architects.
Grammar School Building, Monrovia, Cal. Am. Architect, Dec. 2, 1914, plates.
Houfton, Percy B., Architect.
Council School, Chesterfield. Builder, London, Dec. 18, 1914, plate.
Russell, S.B., F.R.I.B.A., Architect.
Dalziel High School, Motherwell. Builder, London, Nov. 27, 1914, plates.
- 727.3. Colleges, Universities.
Building of a University, Notes on. John B. Pine. Am. Architect, Dec. 2, 1914, pp. 333-40.
Waterhouse, Paul, M.A., F.R.I.B.A., Architect.
Laboratory, Chemical; University of Oxford. Arch. and Contract Reporter, London, Dec. 4, 1914, plate.
- 727.6. Museums.
Minneapolis Institute of Arts. Art and Progress, Dec. 1914, pp. 48-50.
- 727.8. Libraries.
Delano & Aldrich, Architects.
Morris K. Jussup Memorial Library, Bar Harbor, Maine, Brickbuilder, Dec., 1914, plates 177-9.
Gayler & Pryor, Architects.
Reed Memorial Library, Carmel, N. Y. Am. Architect, Dec. 2, 1914, plates.
Lawrence, Ellis F., Architect.
Albina Branch, Public Library, Portland, Ore. Pacific Coast Architect, Dec., 1914, pp. 231-7.
Litchfield, Electus, Architect.
St. Paul, Minn., New Public Library. Arch. Record, Dec. 1914, pp. 531-8.
- 728.1. Tenement Houses.
Cottage Flats in Toronto. W. A. Craick. Arch. Record, Dec., 1914, pp. 539-44.
- 728.3. City Houses.
Amsterdam, Town House in. Arch. Review, London, Nov., 1914, pp. 89-92; plates vii-x.
- 728.4. Club Houses
Sturgis, R. Clipston, Architect.
Delta Upsilon Club House, Cambridge, Mass. Brickbuilder, Dec., 1914, plate 184.
- 728.5. Hotels.
Post, Geo. B., & Sons, Architects.
Statler Hotel, Cleveland, Ohio. Arch. Record, Dec., 1914, pp. 552-5.
- 728.6. Country and Suburban (American).
Cottages, Old and New, Snapshots of. A. C. Robinson. Arch. Record, Dec., 1914, pp. 545-50.
Ladd-Gilman House, Exeter, N. H. Mary H. Northend. Am. Homes and Gardens, Dec., 1914, pp. 400-13.
Small Suburban Houses, Principles of. Group Planning Applied to. Garrett H. Irving. Brickbuilder, Dec., 1914, pp. 295, 296; plates 191, 192.
Armstrong & De Gelleke, Architects.
F. H. Norton, House of, Nutley, N. J. Architecture, Dec., 1914, p. 202.
Averill & Adams, Architects.
Searle, Mrs. Robert Tyler, House, Randolph, N. Y.
Blake, Theo. E., Architect.
Curtis, Julian B., House, Greenwich, Conn. Am. Architect, Dec. 30, 1914, plates.
Dominick, Geo., Jr., House of Greenwich, Conn. Am. Architect, Dec. 2, 1914, plates.
Caretto & Forster, Architects.
Vernay, Arthur S., House, Ossining, N. Y. Architecture, Dec., 1914, plates cxli-cxliiv.
Delano & Aldrich, Architects.
Watson, Miss E., House, Gedney Farms, White Plains, N. Y. Brickbuilder, Dec., 1914, plates 188, 189.
Farquhar, Robert D., Architect.
House at Pasadena, Cal. Brickbuilder, Dec., 1914, plate 187.
Greenleaf, Luther C., Architect.
Jackson, Mrs. Henry W., House of, Brookline, Mass. Am. Architect, Dec. 2, 1914, plates.
Harding & Seaver, Architects.
Crane, Z. Marshal, House, Dalton, Mass. Am. Architect, Dec. 9, 1914, plates.
House in Adams, Mass. Am. Architect, Dec. 9, 1914, plates.
Hunt, Myron & Grey, Elmer, Architects.
Merrifield, Webster, House, Pasadena, Cal. Am. Architect, Dec. 23, 1914, plate.
Kellog, Harold Field, Architect.
Johnson, Robt. H., House, Waban, Mass. Am. Architect, Dec. 9, 1914, plates.
Platt, Charles A., Architect.
Water Front Villa, House of Russell A. Alger, Jr. Herbert Croly. Arch. Record, Dec., 1914, pp. 481-99.
Parker, Thomas & Rice, Architects.
Hallowell, N. P., House, Readville, Mass. Brickbuilder, Dec., 1914, plates 185, 186.
Rocker, P. J., Architect.
Bechmont Park, House at, Larchmont, N. Y. Arch. Record, Dec., 1914, pp. 558-63.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

- Rowe, Henry W., Architect.
Estate in the Making. Illustrated by views of the estate of J. E. Aldred, Locust Valley, Long Island, N.Y. Am. Architect, Dec. 9, 1914, pp. 349-54.
- Rowe & Smith, Architects.
Schmidt, Chas. F., House, Pleasantville, N. Y. Am. Architect, Dec. 16, 1914, plates.
- Shape & Bready, Architects.
Jackson, Willard C., House, Wilmington, Del. Am. Architect, Dec. 23, 1914, p. 392; plates.
- Knapp, J. P., Alterations to House, Huntington, L. I., N. Y. Am. Architect, Dec. 30, 1914, plate.
- Upjohn & Conable, Architects.
Mallory, Philip R., House, Rye, N. Y. Arch. Record, Dec., 1914, pp. 564-5.
- Van Duzer, I. V., Architect.
"Corner Cottage," Cazenovia, N. Y. Arch. Record, Dec., 1914, pp. 556, 557.
- Weeks, Chas. P., Architect.
Duncan, Wm. C., House, San Mateo, Cal. Am. Architect, Dec. 16, 1914, plates.
- 728.8. Country and Suburban (Foreign).
Borrowman, John, A.R.I.B.A., Architect.
Knodishall, Oxshott. Arch. and Contract Reporter, London, Dec. 11, 1914, plates.
- 728.9. Farm and Outbuildings (Stables, Garages).
Estate in the Making. Henry W. Rowe, Architect. Am. Architect, Dec. 9, 1914, pp. 349-54.
- Blake, Theo E., Architect.
Garage and Stables of A. W. Johnson, Greenwich, Conn. Am. Architect, Dec. 9, 1914, plates.
- Robertson, T. Markoe, Architect.
Tennis Court Building, Payne Whitney, Manhasset, L. I. Architecture, Dec., 1914, pp. 282-4; plates cxxxix, cxi.
- 729.25. Drawing, Rendering.
Renderers, Monographs on Architectural. French, English and German Work, Comparison of. Brickbuilder, Dec. 1914, pp. 301-4; frontispiece.
- 729.3. Doors, Windows.
Benches—S. Anastasia, Verona and Cathedral, Cremona. W. G. Thomas & J. T. Fallon. Am. Architect, Dec. 30, 1914, pp. 404; plate.
- Doorway, near Guy's Hospital, London. S. E. Arch. Review, London, Nov., 1914, pp. 93-95.
- Doorway, Old English, Reser. Residence at Ossining, N. Y. Carretto & Forster, Architects. Architecture, Dec., 1914, plate.
- Doorway, Palazzo Pallavicini Fabbia, Bologna. W. G. Thomas & J. T. Fallon. Am. Architect, Dec. 2, 1914, p. 340; plates.
- Grille, S. Savino, Piacenza. W. G. Thomas & J. T. Fallon. Am. Architect, Dec. 9, 1914, p. 356; plates.
- Ground Floor of Villa Carducci, Bologna. W. G. Thomas & J. T. Fallon. Am. Architect, Dec. 23, 1914, p. 388; plates.
- Staircase—68 Watergate St., Chester. B. Fraser. Arch. and Contract Reporter, London, Dec. 4, 1914, plate.
- Window, Campo dei Frari, Venice. W. G. Thomas & J. T. Fallon. Am. Architect, Dec. 16, 1914, p. 372; plates.
- 729.5. Decorations in Relief (Metal Work, Light, Fixtures).
Metal Work, English, Eighteenth Century. Arch. Review, London, Dec., 1914, pp. 110-13; plates viii-x.
- 729.6. Veneering and Wall Covering.
Fireplace, Monumental Treatment of. David E. Fulton. Illustrating work of Messrs. McKim, Mead & White; Carrère & Hastings; and Jansen & Abbott. Brickbuilder, Dec., 1914, pp. 297-300.
- 729.7. Marble, Mosaic, Tiling.
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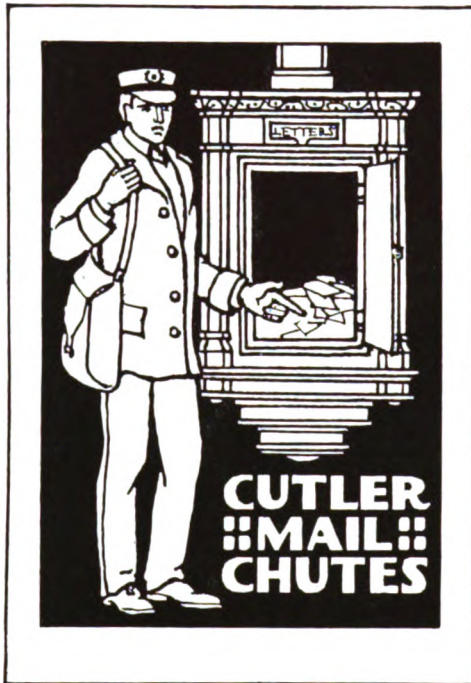
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A Circular of Advice Relative to Principles of the Professional Practice and the Canons of Ethics of Architects

THE AMERICAN INSTITUTE OF ARCHITECTS, seeking to maintain a high standard of practice and conduct on the part of its members as a safeguard of the important financial, technical and esthetic interests entrusted to them, offers the following advice relative to professional practice:

The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are such as to command respect and confidence.

No set of rules can be framed which will particularize all the duties of the architect in his various

relations to his clients, to contractors, to his professional brethren, and to the public. The following principles should, however, govern the conduct of members of the profession and should serve as a guide in circumstances other than those enumerated.

On Offering Services Gratuitously

The seeking out of a possible client and the offering to him of professional services on approval and without compensation, unless warranted by personal or previous business relations, tends to lower the dignity and standing of the profession and is to be condemned.

On Professional Qualifications

The public has the right to expect that he who bears the title of architect has the knowledge and ability needed for the proper invention, illustration and supervision of all building operations which he may undertake. Such qualifications alone justify the assumption of the title of architect.

The Canons of Ethics

The following Canons are adopted by the American Institute of Architects as a general guide, yet the enumeration of particular duties should not be construed as a denial of the existence of others equally important although not specially mentioned. It should also be noted that the several sections indicate offenses of greatly varying degrees of gravity.

It is unprofessional for an architect—

1. To engage directly or indirectly in any of the building trades.
2. To guarantee an estimate or contract by bond or otherwise.
3. To accept any commission of substantial service from a contractor or from any interested party other than the owner.
4. To advertise.
5. To take part in any competition which has not received the approval of the Institute or to continue to act as professional adviser after it has been determined that the program cannot be so drawn as to receive such approval.
6. To attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.

7. To attempt to influence, either directly or indirectly, the award of a competition in which he is a competitor.

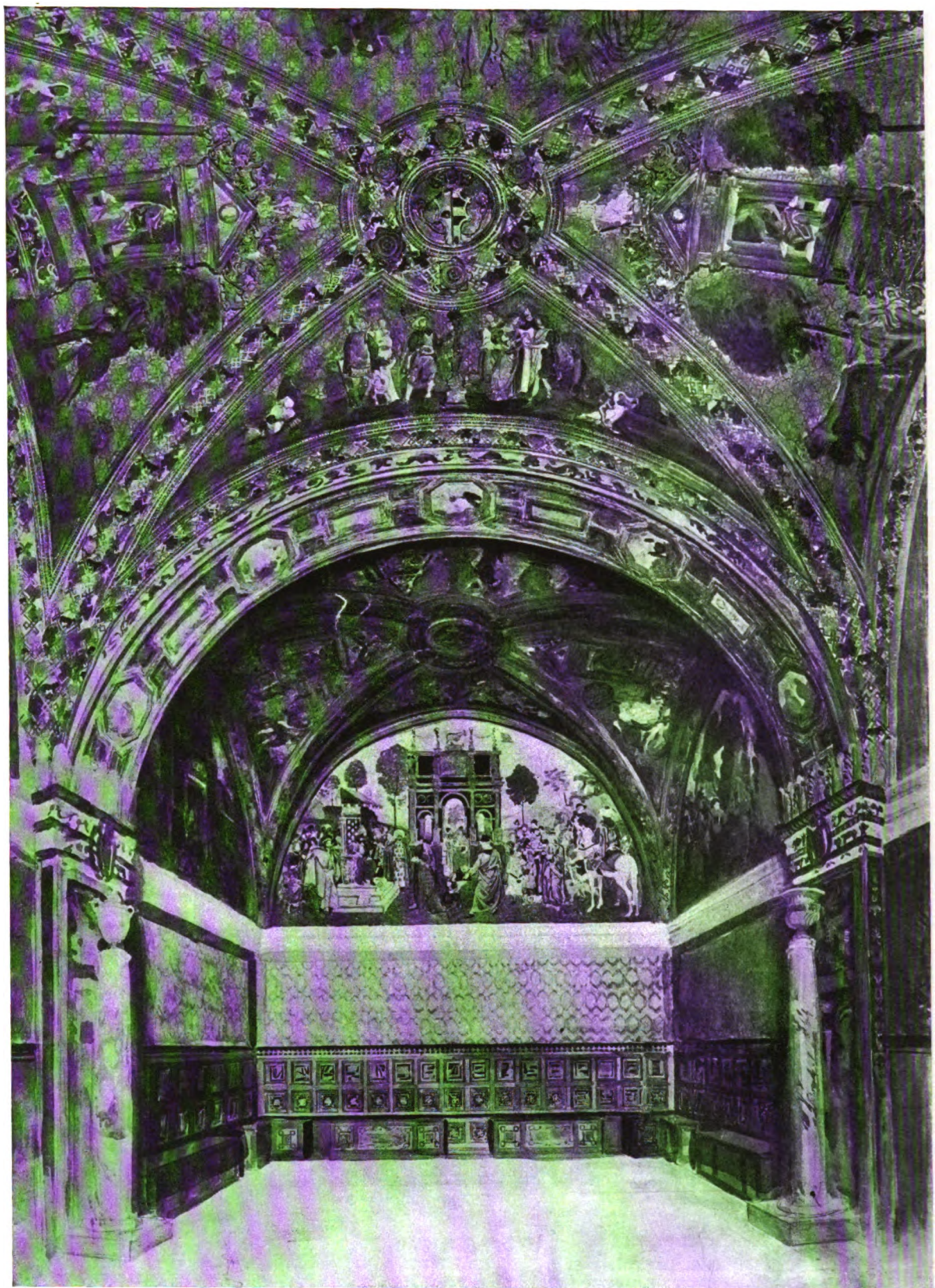
8. To accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity, either in drawing the program or in making the award.

9. To injure falsely or maliciously, directly or indirectly, the professional reputation, prospects or business of a fellow architect.

10. To undertake a commission while the claim for compensation, or damages, or both, of an architect previously employed and whose employment has been terminated remains unsatisfied, until such claim had been referred to arbitration or issue has been joined at law, or unless the architect previously employed neglects to press his claim legally.

11. To attempt to supplant a fellow architect after definite steps have been taken toward his employment, *e. g.*, by submitting sketches for a project for which another architect has been authorized to submit sketches.

12. To compete knowingly with a fellow architect for employment on the basis of professional charges.



PINTURICCHIO'S BORGIA APARTMENT IN THE VATICAN.—Eugene F. Savage, Painter, AMERICAN ACADEMY IN ROME

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No. 3

American Schools of Architecture

By E. RAYMOND BOSSANGE

Professor of Design, Cornell University

MOST of our American schools of architecture have temporarily lost the services of the men at the head of their departments of design. The professors in charge, being French in almost every case, have unfortunately been called back to their native land for military service. The schools, therefore, are on a somewhat different basis for one year at least, and practically all the work in design is in American hands. It will be most interesting and instructive to see what the results of this condition will be; how well the systems and traditions already established under French influence will hold, and what changes, if any, will appear. It gives us also an admirable opportunity to review what has been done, and to look somewhat into the future to see if we are working in the right direction.

The shortcomings of our architectural schools are the results of unavoidable circumstances in the past, and if our educational system is too exotic in character, and not properly adapted to America, it is because our schools are still in their infancy and the period of borrowing and assimilation not complete. The public, and in some cases the profession also, does not understand these questions very clearly, and having had an opportunity of studying the

problem on both sides, the writer feels justified in offering an explanation of the situation as he sees it.

We must first go back a little and consider under what circumstances our schools of architecture were first organized. When architecture was added to the curricula of our American universities, the teaching of mathematics, history, and construction was comparatively easily taken care of by existing departments. When it came to design, however, great difficulties were encountered. It was found that we had practically no architects properly trained to teach this most important branch. In this country at that time, architects had no opportunity to take the necessary advanced studies to fit them for the work. The Americans who studied abroad were seldom mature or experienced enough, and in nearly all cases when they returned they were much more strongly drawn to practice than to pedagogy. Thus our American schools were unable to compete with the long established and perfectly organized *Ecole des Beaux Arts*, and the only recourse was to procure the services of the best available Frenchmen to act as *patrons* in our schools. In the last twenty years we have had the good fortune to procure men of exceptional ability, such as

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Professors Despradelle, Duquesne, Hebrard, Cret, Prevot, Mauxion, and others, as the heads of our departments of design.

These most able Frenchmen were confronted in this country by very difficult conditions. The fact that in most cases they had not practised here made it hard for them to be in touch with the actualities of the profession. They were usually handicapped by not knowing English, which somehow the French seem to learn with difficulty. Compared with highly organized France, our wastefulness, lack of foresight, disregard of tradition, the almost total absence of governmental or official guidance, and the temporary, "unarrived" character of our civilization, is indeed bewildering. So, instead of attempting to adopt our chaotic ideas, it was natural, at first, for these French architects to turn to French methods and systems long established and thoroughly tested, as a guide, and to keep the *Ecole des Beaux Arts* and its standards as their ideals.

Our French *patrons* necessarily taught architecture as nearly as possible in the French manner, and that was the best policy they could follow. Many conditions, however, were different. In the first place, they found themselves attached not to *ateliers* but to schools or colleges with no art atmosphere whatever (the Columbia University School of Architecture was originally part of the School of Mines). They found no older students to help them in their work by their example as do the *anciens* in the Paris *ateliers*. The American students were not, in most cases, men selected by special examinations; usually they were ill prepared and frequently with little natural ability to justify them in trying to be architects. In order to accomplish anything the *patrons* were obliged, not only to criticise very often, but to do much of the thinking and designing for their students. Being celebrated at home, they naturally wanted to make a name for themselves in this country by the best showing possible

in competitions and before the public. This, sometimes, resulted in too much attention being paid to the production of beautiful pictures, and not enough to thorough study and explanations. The French experts, being overworked, were obliged to take the shortest way in the method of teaching as well. Now those who have had experience know that correcting a design—that is, drawing it the way it should be—is quicker than explaining the principles to the student so that he may discover the right way for himself. This is even more true for a foreigner with a limited command of English. The criticisms, therefore, necessarily took the form of corrections rather than instruction, and the student did not always understand the principles involved.

Notwithstanding numerous difficulties, our imported *patrons*, by dint of hard work and very exceptional ability, have already had a very fine influence on the architects of this country. Although their students are yet too young to have produced much, the results show that the quality of the French teaching is very high. The *patrons* have suggested new solutions and *partis* for our problems. They have helped to produce very many beautiful drawings and designs, and our schools and *ateliers* are rapidly accumulating fine collections of most valuable documents, which have inspired many young men to become architects, who otherwise would not have thought of so doing. The wonderful draughtmanship of the *patrons* has greatly raised the standards of presentation. One of the marked results of their instruction is the cleverness and pencil facility which distinguishes our American students. In accomplishing these things the French *patrons* have done all we could possibly expect from them and more, and we owe them profound gratitude for their most generous contribution and very hard work. Americans must help them to do the rest, namely, further to modify and adapt the

AMERICAN SCHOOLS OF ARCHITECTURE

French system to fit our needs more closely. We cannot expect foreigners, here but a few months or years, to understand our conditions well enough to do that for us.

What was the effect of these unavoidable conditions on the students? In the first place, because of too much correction and help, they became too dependent on the instructor. In many cases the students were unable to produce, unaided, designs in any way comparing in merit and character with those credited to them in competitions (and with which, unfortunately, they credited themselves quite innocently—a fact even more to be regretted). When our schools were first established, much of the students' time was spent in producing pictures of buildings more French in character than local, and not always of the type to be used later on. Most of the students did master the French principles; some of them, however, learned the latest tricks of presentation, or newest *point de poché*, and not very much else. They were trained in logical procedure and became familiar with French *partis*, but had not enough training in solving American problems and in producing American schemes. In the student's mind the development of mosaics, *entourage*, and decorative presentation seemed to take on an unreal importance.

The French school has carried this matter of plan presentation very far indeed. The writer feels some doubt as to the wisdom of our imitating the *Ecole des Beaux Arts* in this, and he feels that we should give this important matter the closest consideration, especially as to its influence on the student. The study of the *point de poché* (that is, the solids or masses in plan), is indeed interesting, and if the third dimension is constantly borne in mind by the designer and observer, as the French seem able to do, it is a logical way of conceiving a building and probably the most convenient method. But it is so fascinating a study for its own sake, that

the masses represented by the *point de poché* are sometimes forgotten, and only the effect on paper considered. That plans gain infinitely as pictures and in decorative value, as a result of this study, is evident. If a building is all masonry, the thickness of wall will truly express its height, its importance, and the width of span; and the shape of the *point de poché* expresses the character of the exteriors and interiors. But few buildings are constructed of solid masonry, and the work of a huge mass of stone can be done by a few steel columns. the *point de poché* of which is very different. Further, while it must be admitted that the plan of exterior masses and well-proportioned interiors in the proper relation to each other usually produces a design on paper which is decorative in character, the converse is not necessarily true. The *point de poché* loses its real value if it does not help the student to conceive his designs in height as well as breadth and width, and the writer's experience leads him to feel that if the student is not frequently reminded of this, the *point de poché* becomes mere surface design.

The covering of a plan with mosaics is a comparatively modern departure and seems to date back to Bigot who, about 1898, began to produce beautiful pictures, on which it was not always easy to distinguish the walls from the mosaics. He was one of the first to see the possibilities of mosaics and what they added to the decorative effect of a plan. When we stop to think how little the designs on the floors of a building mean compared with the character of the building, its plan, proportions, and interiors, it seems illogical for the mosaics to take such an important place. Mosaic is sometimes carried so far, that, instead of making the plans read clearly, explain the circulation, the character of the halls or rooms, and give the scale, which is not only perfectly legitimate, but desirable, the mosaics are used to draw the eye away from imperfections and hide

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

defects in the plan or the proportions. For instance, if a room is too long, a dark band, (table, pedestal, rug, or bench?) almost as black as the walls, is introduced at one end, establishing a fictitious proportion on paper and deceiving the observer.

The same may be said of *entourage*, that is, the indication of the surroundings of a building, consisting of innumerable lines and washes, representing terraces, highly complicated walls, grass-plots, gravel paths hedges, trees, and statues, and, in many cases, mere lines, bands, or spots representing nothing real in the student's mind. This sort of thing easily degenerates into plan-framing to catch and please the jury's eye. None of it would be built in that way, and if executed, the results would be complicated and not American in character. Of course, the students learn a good deal from the study of mosaic and *entourage*, and get the trick of producing "*images philosophiques*" which are of great interest. The decorative sense is trained by the ingenious use of lines, greys, brilliant spots, dark masses, and varied textures, but surely there are more important exercises than these, exercises more directly connected with the very difficult object in view, the designing of beautiful structures.

Now, what is being done and what can be done to adjust, more closely, the teaching to our American conditions? In the first place, our *patrons* realize the difficulty even more keenly than the public, and the problems are being studied, and progress made day by day, even if it is not perceptible to the outsider. Various architectural societies are helping the schools to better our architecture, and chief among these is the Society of Beaux Arts Architects. For twenty years the successive committees on education of that Society have devoted much energy and thought to the development of *ateliers* for architectural students all over the country, and they have organized competitions which have been a wonderful success and are having a great in-

fluence on the architecture of the United States. Mr. Lloyd Warren, one of the leaders of this movement, has most generously given much of his time for many years to this good cause, and an article on our schools would be lacking indeed, which did not mention and acknowledge the great work done by him and the educational committees.

An example of the sort of progress we are making is shown by a letter recently sent to the schools by the Beaux Arts Society concerning the kind and amount of assistance the students are entitled to receive in their competitions. The letter says:

"The committee will consider in the future that the presentation of a drawing for judgment carries with it the assurance from the head of each *atelier* that, to the best of his knowledge and belief, the drawing in all essentials is the work of the student whose name it bears.

"The committee reserves to itself the right to place *H. C.*, at any time without explanation, any drawings which it has sufficient reason to believe are not in all important parts the work of the students whose names they bear or whose presentations have too close a similarity."

This is a very distinct step forward, and in time will help to remedy one of the great shortcomings of the present system.

The selection of juries also is receiving attention. Last year's Interscholastic Competition was judged by men not representing or connected with the competing schools. The greatest care was taken to prevent the identification of drawings; thus the judges were true judges, and not advocates fighting for the highest rewards for their own men. It is to be hoped that a similar jury may be organized to judge other student competitions, especially those of the Beaux Arts Society. In this country, the *patrons* are too directly responsible for the work to judge it impartially. If the judges could be selected

AMERICAN SCHOOLS OF ARCHITECTURE

from among our best practising architects not connected with the schools, their standards would at once have a strong influence on the work, the programs, and the solutions, thus tending to Americanize the problems.

The writer feels that too little attention is being paid to elementary design. That is especially true in the *ateliers* not connected with schools. One archæology problem and one order problem are not sufficient preparation for the Class B problems of the Beaux Arts Society competition. Our schools have intermediate design courses which take care of this, but even for them it might be wise to emphasize these courses and increase their importance in the eyes of the student by adding a Class C to the Beaux Arts Society schedule, so that the incentive of competition would be added. Either a new class should be added, or the second-class problems simplified, otherwise we are going too fast and building on insufficient foundations.

Our programs should be American, based on the customs, climate, social and business organization of this country, so that the students will get direct training in solving our problems and arriving at American *partis*. For instance, if a large bank is the subject of the program, let us omit the palatial apartment for the director, which is not required according to American customs. A typically American and very up-to-date problem was given last year for Class B in the Interscholastic Competition—a Federal Reserve Bank. The designs submitted were on the whole more successful than those of Class A problem—a vast public bath and recreation building, French in conception—which became largely a matter of plan-expression and *entourage*. It seems also that such big problems and huge monuments would be more suitable subjects for graduate problems and competitions, corresponding to the Labarre Prize, the *Grand Prix*, and other competitions in Paris. It would be better to

train our men thoroughly on the more simple problems which they are likely to meet during the first ten or fifteen years of their practice, rather than on these huge schemes which are far beyond men whose experience in design does not rest on more than one or two years of work.

Would it not be better to pay less attention to plan presentation, and oblige the students to realize more completely the masses and the interiors which the plans represent? This can be done by requiring in the problem programs side elevations and sections, which force the designer to conceive the building in three dimensions. Unfortunately, sections have often been slurred in the competitions, and disregarded by the jury, and the students do not take them very seriously. Instead of elaborate mosaics and *entourage* which take so much time to design and draw, why not encourage the drawing of perspectives? Every architect knows how much more a design means to his draughtsmen when a perspective of it has been drawn, and they feel for what the lines really stand. The *entourage* shown on the elevations can be simplified also, and attention concentrated on the modeling of the building itself by means of washes of true value. All these changes—and they are gradually being made—tend toward a more thorough training for work later on, which is much more important than the production of beautiful pictures in the present.

The absence of *anciens* in our schools and *ateliers* is indeed to be deplored. Their influence, guidance, and, best of all, their example, is most necessary. Laloux, the great French architect and patron, once remarked, "In the criticisms of the younger men by the *anciens* lies the strength of my *atelier*." That problem also is being solved. Special competitions for graduates, with money prizes, are being organized, enabling and encouraging men to continue their work in design. Scholarships and fellowships are being endowed for

men to study in the United States instead of abroad, and, before long, students will find that it is cheaper and more convenient, and that they can accomplish more in a given time by staying here than by going to Paris.

When the pedagogical part of the work in design has been studied out, lectures on design will supplement the criticism more and more, and we shall have instruction as well as correction, and our students will learn the processes and principles of design more thoroughly. Our American boys need to have ideas presented in words. Their senses are less keen, their temperaments less developed than the French; they absorb more slowly and explanations are in order. In the old days when a man wanted to learn an art he became apprentice to a great master and, by humbly watching him at work, slowly picked up his technique, absorbed his ideas and principles, and, little by little, arrived at certain generalities. This was a very fine way of studying, but it took years to accomplish results. We can save much of the student's time and effort by explaining the technique, teaching him certain principles, and putting him through a course of problems logically arranged, so as to develop his imagination, his taste, and his understanding of conditions and show him how to use the materials at hand.

The student must be made to understand and apply the principles of architecture, not merely to copy the architecture which resulted from those principles. That many of our American men came back from Paris with their heads full of French *partis*, forms, and ornaments, instead of French principles and good taste, is proved by the fact that so much of the work they produced was straight French architecture. Now, if they had applied principles, the results, because of the difference in our conditions, habits, and climate, would have been American and not French. There is at present in America somewhat

of a reaction against modern French work, and a growing tendency to turn for inspiration to Roman and Italian work instead. This may be the result of the successes achieved by Messrs. McKim, Mead & White; but, whatever the cause may be, the best results of this movement also will come from a logical application of the principles which produced the *partis*, proportions, motives, and ornaments of those periods, and not by inappropriately copying the buildings themselves. This is an age of change, new materials, new building methods, and new conditions, which makes the direct application of an exotic art more and more unsuitable, and the need of taste and understanding to solve the new problems and to properly adapt old forms, more and more necessary. For this work, we need designers, not archæologists.

Our American love of the picturesque must be recognized in our schools. A man gets but little training in the *Ecole des Beaux Arts* to prepare him to design a seaside cottage, a country house, a mountain hotel, a church, or college dormitory, as we conceive them. Our traditions for many of these problems are more in the direction of English charm than French order. We think more of beauty than of truthful expression. Formality, symmetry, and classic impressiveness, in such buildings count little against our love of domestic simplicity and freedom. Much of the best work in America of this picturesque type has been done by men who have not studied in Paris, and who are, if anything, anti-French in spirit. Americans are willing to sacrifice logic for taste, the conventional effect for home comfort. This must be considered and provided for in our courses of instruction. The character and the emphasis, in buildings of this type, is so different from that of the French or classic spirit, that it requires a somewhat different training, and either special departments must be organized in our schools, or else our old departments of design greatly

AMERICAN SCHOOLS OF ARCHITECTURE

broadened. It is not to the discredit of the *Ecole des Beaux Arts* to say that the American decorator and landscape gardener has sometimes been called in to modify the work of the man who has studied in Paris, to make it attractive from the American point of view. But it will be greatly to our discredit in the future if the same can be said of American schools. No matter how well trained a man may be in classical work, he is not a rounded American architect if he has not the special taste and insight necessary to solve our American problems in a sympathetic spirit.

Another complication we must master is that resulting from the four-year system of our American universities. In other branches of study, the scheme of fixing the length of a college course and the standard to be reached seems to work fairly well; but in architecture, where talent, temperament, and speed of work, vary so greatly, the fixing of both elements seems unwise. If we fixed the standard, allowing and encouraging a man to take the time required according to his personal ability, the results would probably be much better. In the French schools the time is not considered except that the student is obliged to leave the school when he has reached the age of thirty. Fixing both time and standard means lowering the standard to a little below the average ability. The rapid worker is held back, the slow man (often the best) pushed ahead too fast, in order to avoid the odium of not "being graduated with his class." Fixed schedules make it difficult to so arrange the problems for the different classes that the dates for the final renderings shall not coincide. It is most important to have the work so distributed that the men can work for each other. "Niggering," within certain limitations, is excellent training for the younger men, and the advice and help they get in return from the *anciens* is of the greatest value as supplementing the more general criticism of the instructors.

The atmosphere and conventions of the studios and the art schools, much more sympathetic for the designer than the spirit of the laboratory or the engineering draughting-room, must be discriminatingly introduced. One of the most difficult problems, which we can only touch upon in this article, is the organization of courses in engineering, science, and history, and in painting, drawing, and modeling, so that there may be true coördination with the work in design, thus making the study of architecture a well-conceived whole. How complicated a question this is, only those who have tried to solve it can understand. In this field it is hardly fair to expect our French *patrons* to help us very much.

When our American universities can require special examinations for entrance to their architectural courses, throwing upon suitable preparatory schools some of the preliminary work, much time and energy will be saved for higher work, and men in no way qualified or talented to be architects will not so often burden our overworked *patrons*. It is only fair to our schools to say that we attempt to do in four years (about 180 days a year actual time), all the work of the French preparatory *atelier* and all the work leading up to the *Diplome*, which takes the average Frenchman about six years to accomplish. And during our four years' college course, we attempt to give a man a practical education, some culture, and time for "college activities" as well.

Hard work, experience, and time will solve our difficulties. When our schools have been established, not one generation but several, we shall have evolved a system just as expressive of our conditions, just as true to America, and just as valuable to our civilization as the *Ecole* is for France. Our American lack of traditions and continuity of conditions, our cosmopolitan population, our varied climates, and our new and complicated problems, make our work all the more difficult. Notwithstand-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

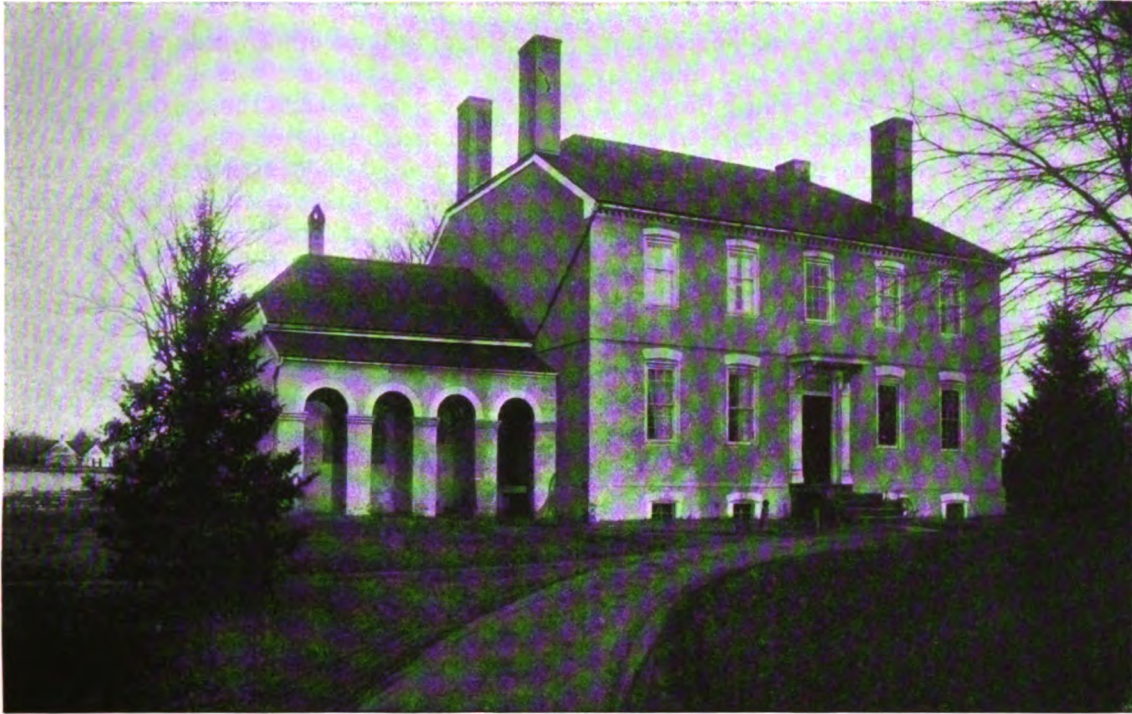
ing these handicaps, our school work already compares remarkably well with the French, which is the best in the world.

When this hideous war is over, and our *patrons* are no longer obliged to employ their exceptional ability in war, we shall welcome them back to our institutions where they are so much needed, with a new appreciation of their contribution. Then, under their leadership, let us continue to absorb and adapt the French system, without, however, allowing ourselves to be hypnotized by the prestige of any school,

or by the works of any one period. We must resolutely exclude the inappropriate and assimilate with discretion, paying more attention to the effect on the students' work years hence than to the results of the present. The writer believes that just critics, when all is considered, will agree that the work of our American schools is creditable, that we are aiming in the right direction, and that our progress is as rapid as circumstances and a conservative policy permit.



ENTRANCE HALL—KENMORE, FREDERICKSBURG, VIRGINIA



KENMORE

Early Architecture of the Valley of the Rappahannock: Kenmore

By FRANK CONGER BALDWIN (*F*)

IN order fully to appreciate the charm of the examples still extant of the domestic architecture of the early settlers of Virginia, our imaginations should indulge in a fancied flight over a span of two centuries or more. We should re-people the shores of the three great waterways, the James, the York and the Rappahannock Rivers, and reconstruct the domestic life of those daring English adventurers who set up in the wilderness of Virginia a civilization and a social system possessing many of the characteristics of the baronies of the mother country. We should also understand something of the curious inconsistencies which prevailed during the early struggles of the colony; the mingling of pomp and ceremony with simplicity of

living; the contrast of luxury with pioneer hardships. A conception of these and many other aspects is essential if we would understand the forces which guided the hands of the designers of the domestic buildings of those early times, and such a conception could only be acquired after a careful study of the existing historical records of the building and growth of the colony.

It is not the purpose of this series of articles to review American history, even briefly, nor is it intended to describe the greater houses, such as Brandon and Westover, on the James River, whose stories have been so often and so well told by others. There are, however, lesser houses than these, of lesser architectural and historic interest, perhaps, which possess such

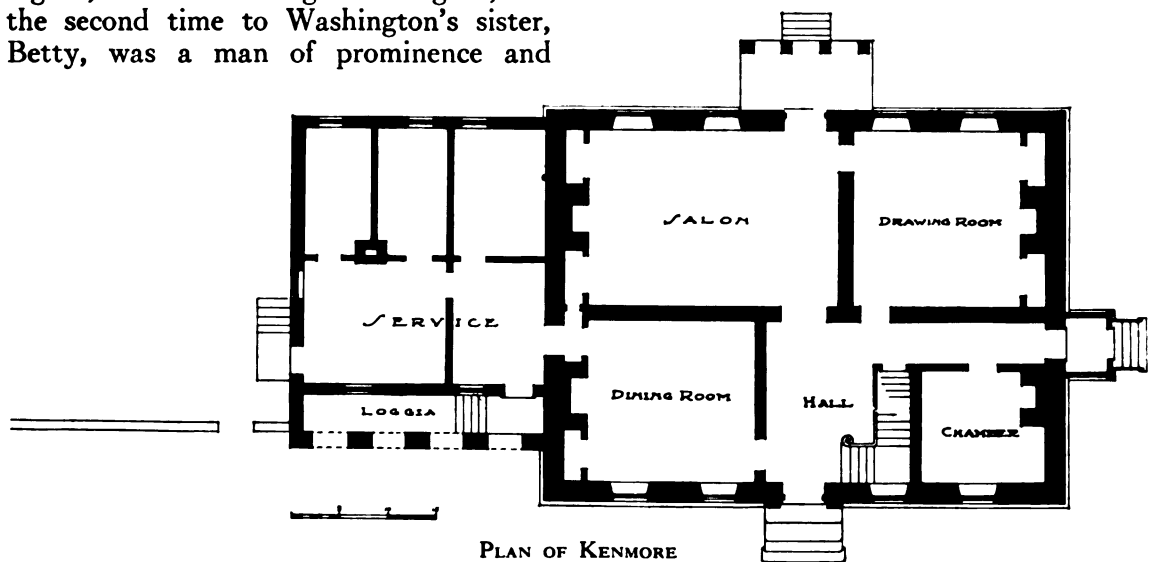
merit and tell, in their own way, of so much of bygone days and ways, that they are worthy of more than a passing note. It is with these heritages that the present series of articles will concern itself. In presenting the brief records of these houses, no attempt will be made to arrange the story in the chronological order of their construction.

KENMORE

Colonel Fielding Lewis, who was twice married, first, in 1724, to Katherine Washington, a cousin of George Washington, and the second time to Washington's sister, Betty, was a man of prominence and

this tract of land upon which the residence known as Kenmore was built and still stands is now within the corporate limits of Fredericksburg.

The exact date of the erection of Kenmore is a little uncertain; but we learn from traditions preserved by descendants of Fielding Lewis who still live in Fredericksburg that he had some difficulty in persuading the attractive Betty, then but seventeen years of age, to cast her lot with a suitor so much her senior, and it is hinted that the promise of the stately home had



wealth in Fredericksburg, Virginia. He was a magistrate and a member of the House of Burgesses, and, during the Revolutionary War, conducted a factory for the manufacture of firearms and gunpowder.

In 1752, Fielding Lewis acquired, by deed from Richard Wyatt Royston, "all that tract or parcel of land situate, lying and being in the County of Spotsylvania and Parish of St. George, joyning to the town of Fredericksburg, containing by a survey made the twenty-six day of February, 1752, by George Washington, eight hundred and sixty-one acres, be the same more or less,—." That portion of

much to do with overcoming her objection. Whether or not there was any reluctance on her part, the marriage took place in October, 1749, and the maiden must have had faith, for it is not likely that the building was commenced until at least three years later, when Colonel Lewis acquired title to the land on which it stands.

The story of Kenmore is closely interwoven with the story of the quaint little wooden cottage, known as the Mary Washington House, which was built upon the same tract of land, but a short distance away from Kenmore, and which is now owned and guarded by the Society for the Preservation of Virginia Antiquities.

EARLY ARCHITECTURE OF THE VALLEY OF THE RAPPAHANNOCK

The following extract from a letter written by Judge Alvin T. Embrey, a prominent and able lawyer of Fredericksburg, is of interest: "I do not know when the Mary Washington House or Kenmore were constructed. I have an idea, however, that shortly after his purchase of the land in 1752 Fielding Lewis built and lived in

and Kenmore, I have read, though I cannot at present locate the source, that shortly preceding the Revolution, General Washington came to Fredericksburg to visit his mother, Mary Washington, and did visit her at her then residence, which is now known as the Colbert Farm, and is situated in Stafford County, Virginia, just



DRAWING-ROOM—KENMORE

the Mary Washington House, and probably continued to live there until about the time of, or shortly after, his marriage with Betty Washington, his second wife, about which time Kenmore was built, and that he then left the Mary Washington House and removed to and occupied the more pretentious Kenmore. . . . Recurring for a moment to the Mary Washington House

across the river from the Steamboat Wharf; that on this visit General Washington expressed to his mother his anxiety concerning her safety, in the troubled conditions of the country, and that he persuaded her to come to Fredericksburg, and that she did come to Fredericksburg, and then and thereafter, until her death, occupied the Mary Washington House referred to."

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

While it is a well-established fact that Mary Washington lived in the house which bears her name, up to the time of her death, her demise actually took place at Kenmore, where she was probably paying a short visit to her daughter.

Perhaps there is little in the design or the detail of the exterior of Kenmore that

of doorways, paneling, stair newel and balustrade, possesses an exquisite refinement of detail, and the only jarring note is found in the pointed plaster arches which are seen on either side of the fireplaces in the drawing-room and salon. It is a pleasure to learn that these arches were not a part of the original design, but were



DINING-ROOM—KENMORE

could make an appeal to the imagination; but it can at least be said that it has a certain dignity of simplicity, coupled with a sturdy honesty of purpose. The exterior walls are two feet thick, and, to the eye which is accustomed to the construction drawings of our modern houses, the plan of Kenmore appears, on this account, to be quite out of scale. The interior woodwork

built by a subsequent owner in the latter part of the last century.

Kenmore's chief interest, however, lies in the part which it played in the life of the family of the father of our country, and the further fact that Washington himself suggested the design and directed the execution of a portion, if not all, of the very elaborate ornamental ceilings and over-

EARLY ARCHITECTURE OF THE VALLEY OF THE RAPPAHANNOCK

mantels which are still carefully preserved. It is known that the panel over the mantel in the salon, illustrating Æsop's Fables, was designed by Washington. The elaborateness of the conception and the delicacy of the detail of this ornamental plasterwork are almost, if not quite, unique in American architecture of that period, and the work compares favorably with that

and, among those who were brought to Fredericksburg, were the two to whom was assigned the task of making beautiful the ceilings of Kenmore. One of these artisans died while working at the ceiling, his lifeless body being found prone upon the scaffolding. Some of the scattered Hessians settled or "squatted" upon the lands of John Marshall, who, it is said, even as



SALON—KENMORE

done at the same time in England and on the continent.

It is authoritatively stated that this stucco work was modeled and applied by two Hessian soldiers captured at Trenton, and taken, with others of their comrades, to Montpelier, the home of James Madison, in Orange County, Virginia. Owing to a rumor that a raid was being planned, with the object of liberating the prisoners, they were scattered in groups about Virginia,

Chief Justice of the United States, was unable to get rid of them. They established a little colony in the section of Fauquier County, known as "Free State." Recently a very old man from this colony visited Fredericksburg, and made the statement that his grandfather had told him that he worked upon the stucco work of Kenmore.

As these workmen were among the 1,000 Hessian soldiers who surrendered to Washington at Trenton, December 26, 1776, and

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

as Colonel Lewis died October 19, 1781, we can approximate the time at which this ornamental work was done.

By his will, Fielding Lewis devised to his wife, Betty, a life interest in Kenmore, and it later passed to his son John, and eventually left the possession of the family. The property changed ownership a number of times after this, but it is interesting to note that when it was purchased, about 1881, by William Key Howard, the plaster enrichments of the ceilings had suffered from age, misuse, and neglect, and were

sadly in need of repair. A son, William Key Howard, Jr., a lad in his teens, and somewhat of an invalid, devoted himself to the work of restoration. He contrived a special portable scaffold, and, while his more vigorous boyhood companions were enjoying their games out-of-doors, he lay upon his back days upon days and painstakingly reproduced and replaced the broken and missing bits of plaster ornament. The quality of the work of restoration merits a high tribute to the loving spirit and devotion of the young workman.



THE MARTHA WASHINGTON HOUSE, FREDERICKSBURG, VIRGINIA

Education*

By C. GRANT LA FARGE, (F)

THE activities of the Institute are many and various; among them it would be hard to pick out one which might properly be called the most important. And yet, as I think of it, I am tempted to place our educational work first, if for no other reason than that it is so inclusive.

This is not a comparison between the functions of one committee and those of others; it is a reflection upon what we mean by "education."

There is, of course, the direct and visible schooling, whereby our youngsters are prepared to take up their chosen profession, and about this one may be permitted to say a word—only a word—for it is not the province of my brief remarks to describe it, or to discuss educational methods.

Nor need we inquire too closely into the exact share of the burden falling upon our official representatives in their capacity as a committee. We know of their advisory relations with schools and other societies. If the Beaux Arts Society, with the wonderful work it is doing, bulks large in the picture as a sort of educational wheel-horse, our business is both to use it and to help it. If we find that the American Academy in Rome is offering to the pick of our young men graduating from the schools the equivalent of what France so famously gives to hers, we acclaim it.

Whatever may be the agency, if only it be one through aid of which the product of our schools and offices may be heightened in quality and attainment, the duty of the Institute is to encourage; to strengthen where it can; to coördinate with other agencies.

I have said that we were concerned with those who pass through the training of

our schools and offices, themselves to become architects; but we may not stop here.

Such architecture as we have in mind; such as should be the authentic, triumphant record of a mighty people; such as past days have seen, is not, never was, never can be, the work of architects alone. They, unless they have at their side the painter and the sculptor, charged with the spirit of architecture and the knowledge of it; unless they know, in turn, how to work with these their fellows in the sister arts, may be but barren performers. So with the influences that surround the making of the sculptors and the painters, with all that side of education, we are also concerned, and derelict if we neglect it.

And again, we may not stop here. For to build requires not only the conceptions of the architect, expressed by his drawings and his directions; the guidance of his skill and his experience; the influence of his energy, his diplomacy and his judgment; it requires hands and talents—no mean hands and talents, be assured—to execute.

The craftsman, then, is our dependence, and unless he is, in his varying degree, an artist, with the artist's love of his work and his understanding of it, unless his trained skill is such that the architect's design is to him a very well-spring of ideas and orderly fancies—he is but a weak dependence, and his weakness becomes our weakness. In no part of the wide architectural field today is there greater need for educational work than here, and it is work for the Institute.

We sicken with dismay when we think of the havoc wrought by war upon the fairest monuments of France and Belgium. One hears conjectures as to the cost of "restoring" Rheims Cathedral. Restore it? How, in heaven's name, can you restore

*Address at Annual Banquet, December 4, 1914.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

it? Who knows enough? Nobody! There isn't an architect living who knows enough to rebuild a destroyed medieval church, with all the intricate and subtle refinements that were the very soul of its structure. And if there were such a man, he still would be helpless, without the artists and the craftsmen who made of French cathedrals a true fairyland of expression.

So much, then, for the schools and the offices, the studios and shops. But I think there is more yet to education. When we have trained our youths, each in his chosen calling, as well as we know how; started them, armed to the teeth, on their fight for a "place in the sun," we have left to educate—the public and ourselves.

Here, by a simple paraphrase, we may substitute humility for arrogance, by saying, not "The State, it is I," but "The public, it is ourselves."

I mean that if we regard ourselves as a class apart, we injure any efforts we may strive to make for our own betterment or that of the community in which we live. And I submit that so long as we think of technical training as the sole, or even as the prime, requisite of our careers, we shall miss both the fulfilment of our highest duty as citizens, and our most splendid opportunities. Opportunities, I go so far as to believe, not only to play our part as men, but to attain to our highest expression as architects.

For the game that we must play is not the game of the draughting-board and its surrounding office; not the game of meetings and conventions and the making of rules—necessary as they are; it is not these alone—it is the great Game of Life.

That we must specially equip ourselves for the special demands of our special place in that game, and to the highest possible point, is self-evident. But all that, after all, is only the door through which we may enter into the wide arena of common endeavor toward a common end—the forwarding of our civilization.

It is not in isolation that we shall much contribute to this; it is not in academic preaching of standards of taste we neither fully comprehend nor strictly live up to; it is not in belaboring our fellow-citizens for their failure to recognize our distinguished excellence or lofty disinterestedness, while at the same time we exhibit narrow intellectual and esthetic crudities, and seem to stand confused between Canons of Ethics and Schedules of Charges.

It is, I venture to assert, through realizing that our influence must depend upon our own development and the ripeness of our culture; upon our live enthusiasm for artistic truth, in its every manifestation, as against the complacent acceptance of convenient recipes upon a professional standard which means that we shall live cleanly our professional lives, because of our honorable pride in them, and hence shall not need to be dragooned into decency.

So, as the architect becomes more and more a rounded human being, a man of parts, touching life in its manifold aspects, esthetic, industrial, civic, social, intellectual, political, will he, through the common incidences of social contact, become more and more an influence. Having educated himself, he will be a part of the education of that public of which he is a part.

And so will that service which is the greatest underlying idea of our Institute—that service which is the basis of all good citizenship—become, as he gives it in ever-increasing measure, more effective and better understood by his fellow men.

I attempt, as you see, no formula; with the generality that "Education" means at least all this, I must content myself. While we stand at the threshold, let us learn something of what it means to be citizens, as well as something of what our profession will demand of us. And just as, throughout our lives, we must forever go on learning about our art, so also let us go on learning how to be men.

Housing and City Planning

GEORGE B. FORD, ASSOCIATE EDITOR

Tradition and City Development

By H. V. LANCHESTER, F.R.I.B.A.

It must not be forgotten that the outward and material appearance of a city is the natural outcome and expression of the life and ideas under which it has developed. The value of its traditions is consequently measurable by the value of the part it has taken in the history of human development. In appraising this value, we must beware of taking too narrow a view, of forming our opinions too closely on the ideals of the moment. Such ideals are perpetually re-constituting themselves, forming new combinations, by the advance and retirement of their leading components, as in a complex dance movement. Thus it is impossible at a given moment to place comparative values on the influences which have governed the form of this or that city, as we lack a reliable standard for our comparisons. Of course we all have our individual preferences, one for the acute mentality of the Greek, others for the dominant force of Rome, the vivid life of the middle ages—Le Roi Soleil, and perhaps even the despised "industrial age" may, in the future, take its turn in exercising the fascination of a period when ideas and methods differed from our own.

Let us not forget those useful guides, the artists, pictorial and literary. The things which have inspired them, how varied and multifarious they are! From the subtle line of chiseled marble to the somber masses of smoke-blackened kilns; from the ordered beauty of the Italian Garden to the accidents of form and mass in warehouses, derricks and smoke-shafts.

We have, and rightly, the feeling that we ourselves have something to say in the development of the city, that with the recognition of a higher sense of the value of communal life must come a more consistent and more definite manner for its expression; but let us not, on the other hand, condemn without the most careful consideration the efforts which are perhaps a little too near us to have acquired the dignity of age, lest we fall into the hands of the fashion mongers, who are ever too ready to exploit the craving for novelty, and would persuade us that nothing can be so good as the method of the hour.

The supply of really imaginative work is limited in any age, and most assuredly the present one cannot claim to be exceptionally prolific in this respect. It is, therefore, all the more important that the traditions both remote and compara-

tively recent should be respected, and that nothing should be obliterated unless we are very sure that we can substitute something better.

The City

Seniores priores. Let us give the old city first place, and see what claims it has on us. Has it passed its zenith, or is it still approaching it, either by steady progression or after a series of fluctuations?

No historical detail should escape notice in our dealings with the city that lays claim to a past. In cases where no great development can be anticipated, the obvious course is to maintain the existing character in so far as it is compatible with modern modes of life. We may not sacrifice the health or legitimate needs of the citizen in the interests of archæology, but the conflict between the two is far less acute than many are apt to imagine. Far more often the conflict is between defective taste and the claims of the past than between these and any actually genuine social demands.

In the city which has come down to us as a heritage from our ancestors without material increase in size, our main duty is to be assured that the inevitable additions and modifications shall affect its character as little as possible.

With the old city which is developing, the problem is more complex. It will probably present features belonging to different stages of its development, which, while imperfectly harmonized, nevertheless have a value in marking the phases of growth, and we shall be compelled to strike a balance between their claim and those of modern requirements, if we are to secure a consistent harmony throughout.

There are in all old established centers a few features or structures which will be regarded as inviolate; but there are many more which it may be highly desirable to retain, subject to the proviso that their retention does not militate too greatly against the convenience or amenity of the city as a whole.

Again, the city being the result of this series of phases of development, the question arises: Is it not the natural thing to go to work independently of the past, and add yet another phase based on the exact requirements of our own day? Such a course looks so logical and simple that it seems almost a pity to have to refuse its acceptance. These exact requirements, are, however, a fiction, all requirements being in small measure material, and in far

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

larger measure psychological, and this latter factor would be, in the ideal community, largely influenced by continuity of tradition.

As an example of what this means, the following note on Antwerp, written in 1913, may be of service:

"A relatively small area in the center of Antwerp has retained, to a marked extent, its mediæval character, and this is due to the careful attention which the municipal authority has devoted to the preservation of all contributing to this effect.

"This area gradually merges into a much larger one encircling it, in which the treatment of streets and buildings is based on French methods, and these, with their dignity of conception and broad treatment of effects, have dominated the development of Antwerp as far as the lines of fortification—the space which has proved adequate to the needs of the city up to a recent date.

"Now, however, that Antwerp is outgrowing this area, the problem that confronts its citizens is a complex one.

"In conflict with the impressive character of the French type of lay-out, is the newer school of designers, who point out the unsuitability of this treatment to the domestic demands of the average resident. The dignity of the spacious boulevard and monumental public building is neutralized if the blocks of residences are not grouped in large masses symmetrically designed; but such groups of lofty buildings, packed closely together, are at variance with the legitimate and wise demand of the public for a more open treatment, with houses of a less height and having a fair allowance of open space around them. For this reason, it is clear that the scale of residential streets should be reduced to one proportionate to the houses they serve, while the spacious character of the existing main avenues of Antwerp should be maintained in new extensions only to such an extent as will secure the necessary harmony of effect between the new districts and the present city.

"In laying out extensions, one may not suddenly break away from the character of the areas adjoining them; and if, as in the present case, the demands are undergoing modification, every precaution must be taken to graduate the mode of development so that the typical character of the one area flows gradually and imperceptibly into that of the other.

"It is recognized that gardens are more valuable than streets, and, assuming the amount of building to be fixed, it is obviously better to economize in roads to the advantage of public and private gardens, provided that all possible traffic needs are adequately met.

"Naturally, in an expanding city, traffic will increase; and therefore, in spite of what has been said, there still remains the necessity for a frame-

work, as it were, of wide avenues running radially outward; and these will, in this case, materially assist in forming a link between the scale of the existing boulevards and the inevitably smaller scale of the suburban areas.

"On these avenues, an effort should be made to regulate buildings so that each block forms a coherent design, as the juxtaposition of independent façades is destructive to the effect of these formal routes.

"In the minor roads, more freedom can be given, but it will be best if groups of three or more houses can be erected from one design.

"If too many are placed together, there is a difficulty in providing reasonable gardens, and a tendency to shut off sun and air; while, if the houses are all detached, or in pairs, there is a tendency that the lines will be so broken up as to lose all effect of order and dignity."

English Cities

In our English cities, with but a few exceptions, the traditional architecture of the general mass of domestic building to which we attach importance belongs to the Georgian era.

In a few towns, such as Oxford, Wells, and Chester, there is a large proportion of earlier work, and in some of our larger cities, such as Glasgow, a valuable contribution from the middle period of the nineteenth century. But later than this, despite a few examples of distinction, there is little worthy of consideration as setting a keynote for future development.

In former days, when travel was less universal and the builder was little influenced by work outside his own town, it was only natural that the style of building should develop progressively and gradually from one manner to the next. Now that these conditions are changed, there is a much greater liability to a breaking down of these traditions and the importation of exotic methods.

Again, economic factors have come into play tending to a similar result. There have been several crises in the past even more definitely marked than the one through which we are now passing, though none can be said to have affected the country as a whole to the same extent.

Up to the advent of cheap transport, all areas where stone was good and plentiful maintained a gradual and continuous building development from one style toward another; but elsewhere there was an entire change of method when brick took the place of timber. The type of building suited to the needs of today is much closer to that of the eighteenth century than this was to the timber construction of the middle ages.

Again, the introduction of, first Roman and

HOUSING AND CITY PLANNING

then Portland cement, due to its efficiency in resisting driving wet, while affecting structural methods but little, had a strong influence on the ideals of architectural effect.

Now one of our chief difficulties lies in the fact that transportation facilities have changed the natural building materials in many districts. We cannot afford to disregard the economic aspect of building. In most cases we are pledged to give the maximum convenience within our means, using brick where we should formerly have employed stone and other substitutions of a like character. As each material demands appropriate treatment, this adds a further difficulty to the task of harmonizing the old with the new; yet, with study and care a great deal can be done in the way of reconciling the general forms and color schemes even where different materials have to be used.

In the present day, the purpose of artistic expression takes but a small place in the interests of the community. To many this may be an unpalatable fact, but it is none the less true. The exceptional advances made of late in the application of scientific knowledge to material requirements must be paid for, and part of the price appears to be a certain degree of stagnation in other fields of human activity, more especially in those arts having form and space as their basis. It is therefore all the more important that we should endeavor to maintain and pass on the tradition of periods more expert in these methods of expression than our own, awaiting patiently from generation to generation the time when the inevitable turn of the wheel will bring these activities once more into a prominent place in the human economy.

So far I have dealt mainly with building, and have, I hope, made clear my reasons for believing that any attempt widely departing from local traditions is unlikely to be satisfactory; but the art of civic development comprises many other things besides the buildings themselves. There is the framing up, as it were, and here we have again the task of reconciling new requirements with old, in a more accentuated form, probably, than in the case of the structures themselves.

The dignified terrace, considerable in its mass, is no longer required; the large suburban mansion is rarely now demanded; the serried ranks of small houses are waning in popularity, and the whole tendency is toward houses of small or moderate size, either detached or in small groups.

Even our churches, schools, and other public buildings tend toward a more subdued and unpretentious manner of design.

As the result of this modification in our demands, the extensions to our cities usually assume a more rural aspect than anyone would have regarded as

possible some thirty or forty years ago. Bedford Park, Chiswick, was perhaps the earliest example of this type of suburb, and it stood alone for a number of years. What tradition finds its way into estates laid out on these lines is less the tradition which used to associate itself in our minds with the great city than that belonging to the village or small country town.

The modern ideal is, in fact, that suburbs should take the form of a series of villages rather than stretches of building. The natural grouping around suburban railway stations supports such a method, with the result that the outskirts of the city cease to convey the impression that they are parts of a whole, and might, for all one can see at any one point, be five, ten or one hundred miles away from the center.

On many grounds, it may be contended that this is not undesirable. To many in our own country the big town is unpleasantly oppressive, and, were it not for the exigencies of a livelihood, they would not dream of joining themselves to such a vast community, and would prefer to belong to a smaller one, such as the garden suburb simulates. The very large community advantages only a few of its members whose faculties are highly cultivated in some special direction. In this respect it is an essential part of the national economy, but its existence levies a heavy tax on the rank and file among its citizens.

Again it may be argued that many of our larger towns have ceased to possess a definite and individual character for so long a time that they are now a hopeless agglomeration of conflicting elements which could never be brought together into a homogenous whole. The center will probably be eighteenth century cut to rags by rebuilding at various more recent dates; then we get composite terraces and semi-detached villas of early Victorian days, not without a certain dignity, but rather dull and monotonous. Outside these the red brick villas, tile and timber gables and examples of the half-dozen fashions which followed each other in quick succession during the later years of the nineteenth century; the larger houses in their own gardens, the smaller in long rows, with perhaps Bath stone bay-windows and fern-leaf capitals, but both large and small with the inevitable dwarf wall and cast-iron railing along the street.

If this is our town, what, it may be said, is the use of considering it as a whole. It is not a whole, but merely a series of discordant parts; therefore, rather let us ignore it as far as is possible, and go our own way in the future and look at the other side. The largest cities of a couple of centuries ago could be felt and realized in their entirety, while many, from some favorable point, could even be

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

viewed as a whole, while to this day there are some of which the general character can be grasped from some neighboring eminence. These, it may be admitted, are the exceptions, and the usual manner in which we comprehend the character of a large town is by a succession of impressions as we pass from one point to another. These impressions being successive, it follows that under ideal conditions they should lead up to and reinforce each other, like the passages in a musical composition.

First, let us consider how and when we are likely to receive these impressions. Normally, they would be during our approach to or departure from some point near the center; in the first case, there would be a gradual transition from natural beauty to formal dignity; in the other, the order would be reversed.

When I speak of a gradual transition, I do not mean it to be inferred that we may not, from point to point vary the effects toward formal art or freer nature. We may reach a subsidiary center with formal layout and afterward return to a looser and more open type of plan; but, as we pass inward, each culminating point should transcend the preceding one in respect of importance and dignity, while in the outward course the domination of natural beauty should become more marked at each intermediate point.

Railways and Roads

In the railway approaches to a city, such effects as these are attainable only to a modified extent and more or less accidentally; as we have never assumed the railways to be an integral part of our civic scheme and have allowed them to develop on absolutely independent lines, to the detriment of all other interests. Our main roads were almost forgotten as means of transit, but now that they are once more coming into their own, through the acceleration of vehicular traffic, their importance is correspondingly increased.

With the railways but little can be done, yet there is much which we ought to take in hand in amending and beautifying our road approaches. Before the advent of the railways, a fine tradition had been established in respect to main roads, as witness the great boulevard through Islington and Marylebone, and it is for us to take up this tradition where it was dropped and develop it on the basis of our own requirements. In so doing, a number of difficulties face us, the most serious being the linking up of our new developments with the older ones of the ante-railway period. As far as traffic requirements are concerned, this is a mere matter of practical economics, difficult enough to handle, maybe, but simpler than that of bringing these two sections of our city into artistic unity.

The railway era exhibits not only a marked reduction in the spaciousness of main roads, but also a change in the mode of their utilization. From this time dates the idea of the main road as a shopping center. Prior to this, the great through road and the shopping centers were not necessarily identical. Now once again similar conditions have returned; but in the intermediate period, the main road losing the bulk of its through traffic while still retaining some of its traditional importance, and becoming a kind of elongated market, so that by this time we have come to consider the important thoroughfare as a shopping street.

In actuality, the demands of the thoroughfare and the marketing area are utterly different, and no attempt should be made to combine them. The main road into a large town, if adequate to present and future needs, is too wide to make a good shopping street, and at many points too remote from the more populous areas to demand shop frontages.

However, nearly all our main roads during the railway era developed as shopping streets; rather too wide for these, but at the same time not wide enough for the through route now demanded.

We have to break through this zone somewhere, and the question now before us is how this is to be done. As a rule, financial considerations preclude drastic widenings, while the disorganization of business would be enormous. Probably the best solution is to seek alternative routes, to improve these, and endeavor to separate the long distance from the local traffic, as has been in some measure suggested in the proposals of the London Traffic Branch of the Board of Trade.

The use of two roads instead of one is not a perfect solution esthetically, but it is improbable that economic considerations would allow of one more satisfactory from this point of view.

There is another aspect of the problem. An important route demands a certain firmness of definition and formality. If we seek for the traditional method, we find lines of building continuing in well-proportioned masses on either side of the wide road. We ourselves have rarely any use for blocks on this scale, and demand that dwellings shall be spread out over a much larger area of land. Our buildings are therefore relatively ineffective, and are not to be relied on as an enhancement to the dignity of the thoroughfare. What can be substituted? We must have trees; a fine avenue (double rows on each side, if possible) is almost as impressive and dignified as the massive terraces of former years, and the farther we go from the city center the more appropriate these avenues become. I do not think they should be quite continuous, as this would be somewhat monotonous in effect. Where justifiable, a group of buildings of suitable mass and

HOUSING AND CITY PLANNING

scale should strike the eye, and the proximity of water or hills should be taken advantage of to provide variety of outlook.

The most attractive portions of a railway journey are found where a viaduct crosses a valley, or where the line skirts a hillside overlooking a plain. With our road, we can rarely depart much from the general level of the ground, but still opportunities may occur to follow the line of a river, or to skirt high ground possessing an open outlook on one side.

We have now some idea of the general framework of our city, the center, the earlier developments, the later and generally less satisfactory ones, and the programme for the future; we have a rough notion of how these sections or zones may be linked up together, and of the modifications desirable in order to bring them into harmonious relationship with each other. You will have grasped that a study of the traditions is essential to a successful solution of such a problem.

There are, however, other types of tradition to be considered. So far we have disregarded all but those arising from the home and its surroundings. There are, if we may so call them, the traditions of business, of employment, of worship, education, recreation, all demanding appropriate expression in buildings and their environment.

Some of these traditions are esthetically antagonistic, in that they have a basis of sentiment which is independent of any dominating unity of artistic expression.

A most obvious example is the maintenance of the Gothic manner as appropriate to religious purposes while it has been abandoned in the case of other forms of activity. I presume that, in the absence of a strong feeling for architectural form, we have come to regard a continuation of the mediæval type of religious building as the best means of enforcing the ecclesiastical claims to unbroken apostolic succession.

This aspect is somewhat outside our scope, but the material results conduce to an effect of isolation in this class of building fatal to a consistent and logically harmonious relation between the church and the other component parts of the city. It is, in its way, rather expressive of the abnormal detachment of religion from the general mass of human interests; but as an ideal, the one is as undesirable as the other, and equally a falsification of the principles of social life.

We must, however, stop at this point; though it is curious to note that nearly every investigation of the principles of civic design brings us ultimately

face to face with some aspect of our social life, and challenges its methods in one direction or another.

It seems impossible to consider traditions in form and structure without being impelled to dig under these to find why such particular forms and structures have secured adoption, and this brings in the whole social history of the human race, a subject which is obviously far outside the range of a brief paper such as this.

I quoted the church as a somewhat extreme, to my mind unnecessarily extreme, example of a building expressing, by means of tradition, a specific purpose; but all buildings ought to express purpose, to some extent by means of traditional forms, though mainly by the esthetically logical development of their practical requirements.

Our city is, therefore, composed of a variety of buildings expressing their differences, but held together by the thread of tradition in architectural expression; much in the same way the actual masses of these groups, maybe somewhat discordant in their mode of expression, can be unified by lines and masses of trees, linking them together and disguising or softening their discordancies.

A Course at the University of Pennsylvania

A course in housing and town planning has been organized in connection with the summer school of the University of Pennsylvania, and will be given by the following: Mr. Carol Aronovici, Ph.D.; Mr. Bernard J. Newman, Secretary of the Philadelphia Housing Commission; Mr. B. Antrim Haldeman, engineer in charge of city-planning work in Philadelphia; Professor James P. Lichtenberger of the University of Pennsylvania.

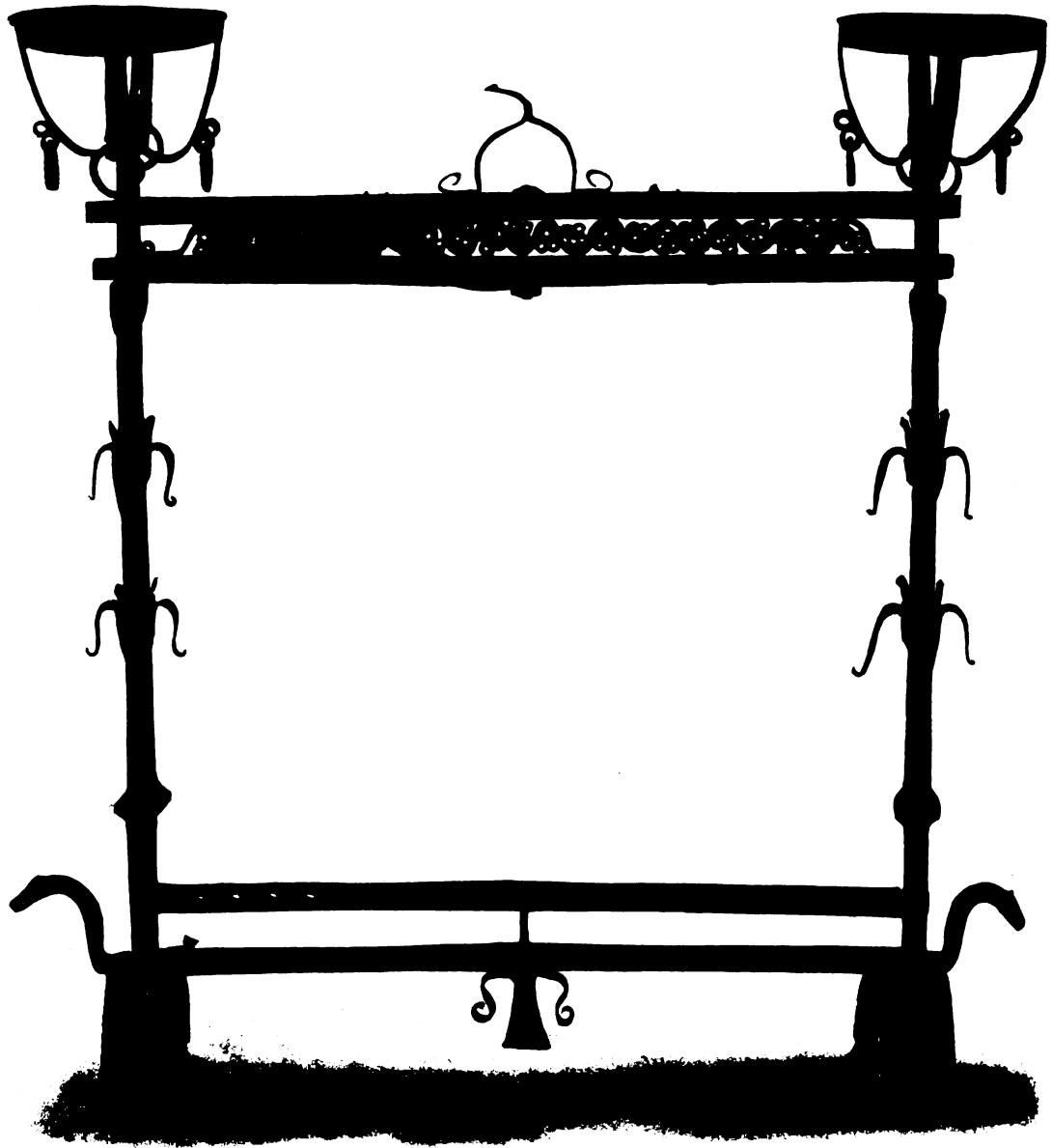
The course is intended for housing inspectors, students of housing problems, town-planning commissioners, and other persons interested in housing and town-planning work.

The course will consist of a series of lectures on the influence of bad housing upon the individual, methods of housing reform through legislation and municipal control, and the development of community planning, as an ally of housing reform.

Dr. Aronovici will give a course on the economics of housing and town planning, and will conduct laboratories and discussions throughout the city of Philadelphia and the suburbs, as well as more distant communities, with a view to familiarizing students with the actual work.

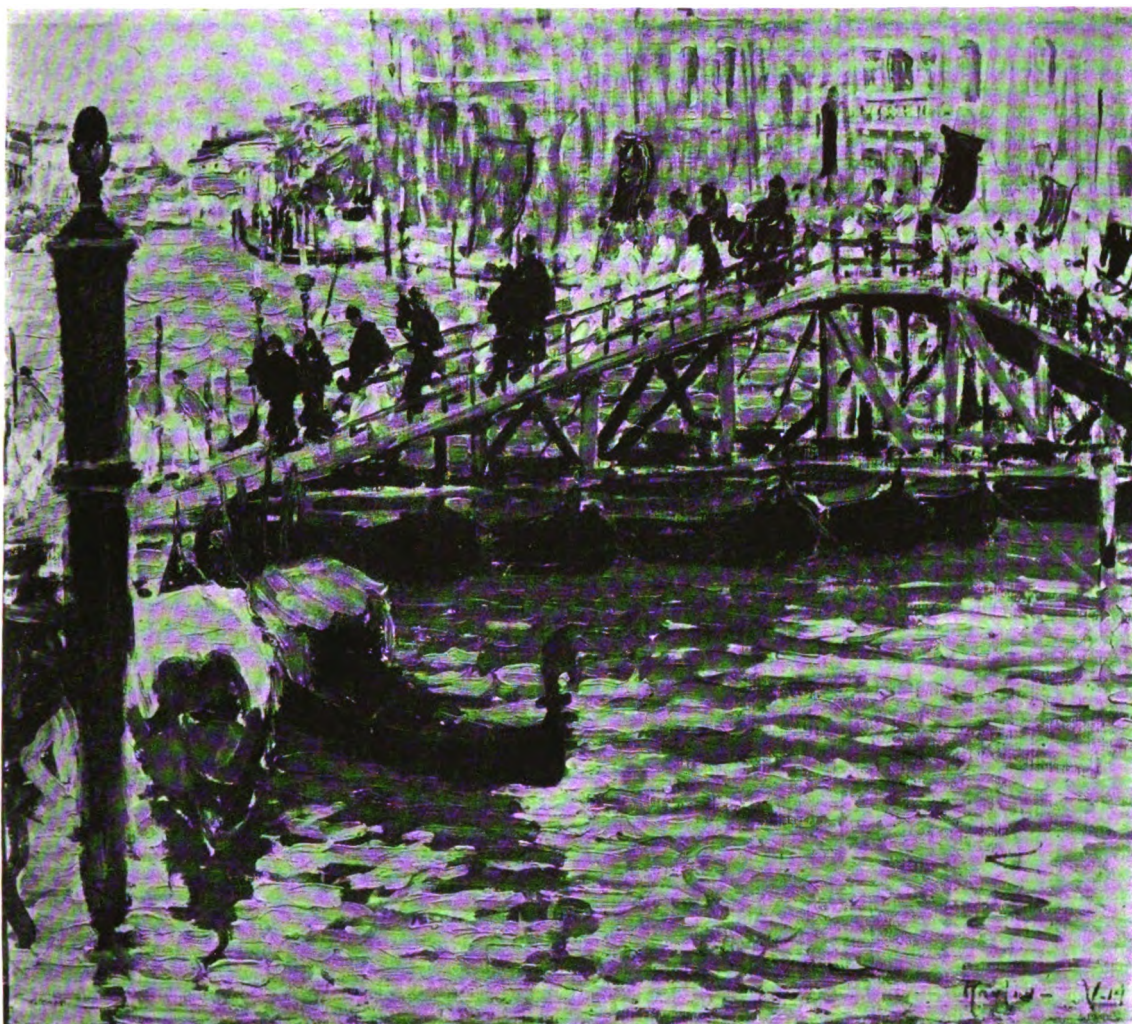
The course will begin the first week of July and will continue for six weeks.

Recent Accessions to American Museums



AN ITALIAN WROUGHT IRON FIRE SCREEN, DATED 1540
Purchased by the Museum of Fine Arts, Boston, in 1914

Recent Accessions to American Museums



PROCESSION OF THE REDENTORE, THE ANNUAL RELIGIOUS PROCESSION WHICH MARCHES FROM ST. MARK'S TO THE CHURCH ON THE GUIDECCA.—By Grace Ravlin.

Painted from a palace on the Grand Canal, giving a view of the procession as it crossed the Canal over an improvised bridge constructed on a row of barges. Presented to the Art Institute of Chicago by the Friends of American Art, 1914.

The Twenty-eighth Chicago Architectural Exhibition

The Annual Exhibition of 1915, held jointly by the Chicago Architectural Club, the Illinois Chapter American Institute of Architects, and the Illinois Society of Architects, will take place in the Art Institute of Chicago, April 8-28 next. Exhibits will be received up to March 19, next. Full particulars may be obtained from R. C. Llewellyn, 38 So. Dearborn St., Chicago.

The Illinois Chapter has established a Gold Medal of Honor, open to competition by architects maintaining an office in the State of Illinois, the jury to consist of the Presidents of the Chicago Architectural Club and the Illinois Chapter and five architects to be appointed by the Chapter.

Book Reviews

Mural Painting in America. By Edwin H. Blashfield. Charles Scribner's Sons, New York. 1913. \$2 net.

Mr. Blashfield's Scammon Lectures upon Mural Painting, greatly enlarged, now published in book form, should be in the hands of every city or town official in America, and upon the shelves of every school library, for a more sane, catholic, and convincing series of talks has never been given; sane because they are uncontroversial but enlightening; catholic because they descend to no petty comparisons and equally acknowledge the power of fanaticism and the restraint of knowledge; convincing because they so exhaustively cover the field that the weeds of criticism have no soil in which to flourish. These lectures are fourteen in number. The first, upon "The Importance of Decoration" is a well-established, incontrovertible brief for the subject. The next five deal with the harmony of relations of the different types of men who have control of the work—trustees and legislators, private patrons, architects, sculptors, and painters,—and there is no phase of the subject which is not touched with a firm and kindly hand. These five chapters could be taken as a basis for intelligent action.

The seventh chapter is upon significance in mural painting, and is an admirable antidote to the cry against "literary" art, and for agreeable representation or convention devoid of other interest. It recalls the remark once made by a keen observer; "These artists are extraordinary beings; they create works of the kind which please themselves, and are disappointed, to say the least, that their public is not equally pleased." Mr. Blashfield's chapter upon "Significance" shows clearly the factors in common between the artist and the majority of his public.

Chapter eight is upon "Fundamental Education in Art," and lays stress upon the admiration, emulation, and even adoration of a pupil for his master as being healthy, and not puerile and merely imitative, and as necessary for good training. No strong man can be merely imitative; but, unless he has had the enthusiasm of delight in past achievements, he has failed to focus the control of his powers.

Chapter nine is upon the "Importance of Culture." Every master's work testifies to that fact. From lack of it, Franz Hals, master of technique, of color, of tone, falls short in his appeal.

The last chapters interestingly discuss the possibilities of an American style, and the influence of the past and of the present upon it. A style is an elusive thing in the making. It is its apogee only that is

definite. Its boundaries narrow or enlarge at will, and it is impossible to evade it. The very versatile, multiple character of American art is already the kaleidoscopic style of America of today, consistently assimilative, imitative, acquisitive. As we change and become more compact, more equal in our tastes and in their expression, so our style will crystallize. At all events, Mr. Blashfield recognizes that any work worth perpetuating must be the result of constant and serious labor, and not an apotheosis of the sketch; that art is constructive, in conception, in expression, in technique; that it must have its theme, its development, and its details in sequence, and its complete success requires all three; that the mutual relation of these elements demands serious study, and that if any one of these is neglected there is a flaw apparent, such a flaw as even Puvis de Chavannes permitted in the borders to his decorations upon the walls at Amiens.

C. HOWARD WALKER (F)

Abroad and At Home. By Julian Street. Illustrated by Wallace Morgan. The Century Co., New York. \$2.50.

"Abroad and at Home," written by Julian Street, and sympathetically illustrated by Wallace Morgan, is the log of a Pullman car cruise from New York to San Francisco, with frequent stops at middle western and far western ports. The purpose of the book was doubtless to entertain, and the effort was successful, for even the statistics are so engagingly introduced that they read like fiction. The reader becomes acquainted with club life in our prosperous Middle West cities, and is offered a peep into the several brands of cordial hospitality for which certain sections of our country are famous. Industries and art are freely touched upon and quite as frankly commented upon, and, for the most part, one receives the impression that two inquisitive and enthusiastic young men are having the time of their lives, not exactly seeing America first, because they have both traveled extensively in other countries, but certainly seeing America first in the sense that they are seeing it long before hundreds of thousands of their compatriots have seen it. As a kind of improved Baedeker, the book ought to have a vogue, for it is filled with at least fifty-seven varieties of information about each place visited. When one first takes up the book, and is carried along by a certain whimsical narration in which fact and fancy are freely mixed, one is not entirely prepared to find, as one eventually does, that Mr. Street has ideas which we architects would very much like to have spread broadcast

BOOK REVIEWS

throughout the land. An example is his brief but enthusiastic tribute to the City Plan of Cleveland, which in part is as follows:

"I will venture the prophecy that, when the Cleveland Plan is a little farther advanced, so that the eye can realize the amazing splendor of the thing, as it will ultimately be, there will be no one left in Cleveland to convert. It is a fine and unusual thing in itself for an American city to be planning its own beauty fifty years ahead. Cleveland is almost un-American in that! But when the work is done—yes, and before it is done—this single great improvement will have transformed Cleveland from an ordinary-looking city to one of great distinction."

And later, when the author takes his literary hat off to Mr. William B. Ittner, of St. Louis, and the superb examples of his genius, as evidenced in the schools of that city, he pays tribute to the whole profession of architecture as well. It will pay one to read this book even if only to have a thrill or two over the things that are happening in various parts of the country, and a pang or two because there is so much that ought to happen. When Mr. Street took up his pen and rode westward, the thing farthest from his mind was, doubtless, any thought that architects would applaud his comments concerning their work and their aspirations. Their applause is, however, sincerely and heartily given, and they regret that his observations anent the great need in many of our cities of taking stock for the future did not occupy a much larger portion of the book.

When one reads of the pictures in the Albright Gallery of Buffalo, and the fine Freer collection in Detroit, one is not exactly expecting to learn about the much more subtle and difficult art of poker playing, as understood in Pike County, Missouri. It seems that the babies in that wonderful section cut their teeth on poker chips, and are taught the significance of a "full house" long before contemporaneous babies in other portions of the country know what an ordinary house is. The book is valuable to architects, just as Baedeker occasionally hints at dangerous regions in Sicily or in northern Africa, which the inexperienced traveler should shun. After reading the book, no architect, i. e., one having an average practice, would have the temerity to visit Pike County, Missouri, and the fact is lamentable because it appears that good architects are needed in that quarter more than any other thing.

What I like most about the book is the way communities are rapped where they appear to deserve rapping, and praised just as frankly where they are pointing the way to a better and broader horizon. No one can accuse Mr. Street of being other than an impressionist who paints what he sees, whether beautiful or ugly, albeit the method is attractive enough to engage the attention of a large number of people.

We really ought to raise a special fund, and engage Mr. Street to visit all of our middle-size cities for the special purpose of gathering material for the use of our Committee on Public Information. Let him serve this repast to the American public, flavoring with sauces of poker, pretty girls, dissertations on the origin of gin rickeys and high balls, and a number of other ingredients such as he knows so well how to mix, and I believe the public would in time sit up, take notice, and finally teach its servants in legislatures and Congress how to acquire an intelligent attitude on matters concerning architecture and other branches of art.—ALEXANDER B. TROWBRIDGE, (M).

American Art Annual, Vol. XI. American Federation of Arts, New York City. \$5.

This last volume of the Annual contains the interesting story of the growth of the museum movement in America, and presents encouraging evidence of its strength and vitality. The reports, statistics, and accounts of the various activities of the museums and art societies throughout the country, together with the classified list of schools and courses, make the volume indispensable to the seeker of facts concerning art instruction and development in the United States.

The History of the Dwelling-House, and Its Future. By Robert Ellis Thompson, Philadelphia, 1914, J. B. Lippincott Company. \$1.

This is an extremely interesting little volume, in which the development of the dwelling-house is recorded as a result of a study of unusual sources of data and information. Its gradual growth is traced from the most primitive forms, down through the periods of "The Old Hall" (Skali), from the "Hall" to the "House," and thence to the "House of Today." In the latter chapters, the writer discusses the organization and equipment of "The House That is to Be," together with a chapter on "The Streets of the Future," which offer many suggestions.

To simply chronicle the physical changes in the structure of the house itself is one thing; to show the intimate relation between these physical changes and the forces producing them is another. This latter is the chief interest in the book. One cannot read the record of the many steps in the evolution of the house, from the tree houses of the tropics to the houses of today, without being impressed with the idea that architecture provides a most excellent illustration of how the forces which have worked for the evolution of the races have also been the prime factors in creating and forming their art. This

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

little history shows us clearly that, as soon as a group has developed sufficiently to recognize a need, there has immediately followed, in its architecture, a group of forms which have more or less satisfied that need.

The author has been happy in his choice of subject, in desiring to express this idea; for in the building of the home the problems are of the simplest nature, and we are therefore not confused by the many complications found in tracing the development of forms elsewhere.

It is well, also, that he has brought together in one small volume the history of the dwelling and his speculations upon its future, for if he had not, one might consider the latter chapters as in the nature of day-dreams. As it is, however, with the idea in our mind which results from reading the first part, that a recognized need has always found an expression which satisfies that need, we are in a position to accept the idea that the houses we are building today may in future years seem no more than the expression of a very crude civilization.

F. L. ACKERMAN (M).

News Notes

The Report of a German Commission upon the Destruction of Architectural Monuments in Belgium.

February 14, 1915.

To the Editor of the Journal:

The Journal has published a number of reports and comments, emanating in the main from "Allied" sources, as to the destruction of historic monuments in France and Belgium. It seems to me proper, therefore, irrespective of my personal opinions or prejudices, to call your attention to an interesting report, as to Belgium, which appeared some time in December in the "Norddeutsche Allgemeine Zeitung." It was the result of a special investigation made by Professor D. Clemen, of Bonn, who appears to be the Chairman of the Commission on Historic Monuments of the Rhine Provinces.

The general conclusion of the statement is, "that nowhere on Belgian ground have irreplaceable architectural works been lost; that not a single one of the great monuments of Flemish or Brabant art has been wrecked, and that in all the monuments which have suffered from the war, the substance of the structure has been preserved. In not a single case will insuperable difficulties prevent a complete restoration, either from a technical or historical point of view."

The report goes on to say, in substance, "that in so far as concerns monuments damaged up to the month of November, temporary roofs had already been provided in many cases, windows boarded up, walls repaired and damaged vaults braced." The writer says that "in only a very small part of the Belgian area did these destructions occur; along the Maas [Meuse], the road from Liège to Brussels, the battlefield around Antwerp, and the line of retreat of the allies going west. In all the rest of Belgium, so far as it is occupied by us, no important public monument has been seriously damaged up to the

present. Among the Belgian towns, Louvain, Malines, Spier, and Dinant have relatively suffered most. In Louvain the conflagration which devastated the narrow stretch from the center of the town to the station and which contained barely a sixth part of the whole town, did attack the Gothic St. Peter's Church. The fire consumed the roofs over the nave and the transept, as well as over the side aisles. The vaults however survived, only in the apse the caps and the corbels are quite destroyed. The wooden, octagonal, slated baroque spire, which held the carillon, of course came down. The walls of the principal tower, however, which lost its spire in 1606, are untouched. The fire made its way to the southern cross-arm and there wrecked the renaissance screen, as well as the baroque altar at the east side. Under the direction of the capable architect Piscadow, of Louvain, a solid and strong temporary flat roof is being built over the whole building.

"The City Hall of Louvain, the work of Matthaus de Layens, and the richest, though not as a composition the most admirable, creation among the late Gothic City Hall buildings of Belgium, was entirely preserved through the devoted care of the Commander of the German troops who blew up the neighboring houses on the west side. The greatest loss of all Belgium is the destruction by fire of the University Library of Louvain, which could not be saved as soon as the fire once attacked the neighboring houses. No provision had been made to guard the stack-room, where large windows faced the flames of the neighboring houses. The walls of the Gothic basement which belongs to the Cloth Hall of the year 1317, with the charming Gothic interlaced architecture over the big portals of the ground floor, have remained intact as has the baroque upper story, with the two gables of 1680. Lost of course, too, is the woodwork of the baroque staircase and the baroque interiors of the big book halls with their treasures of books and manuscripts.

NEWS NOTES

"In Malines, the bombardment of Belgians, as well as of Germans, has done much damage to the two main Gothic churches, the Metropolitan Church of St. Romuald and St. Mary's Church on the other side of the Dyle. The mighty, unfinished west tower of St. Romuald, 97 meters high, shows many signs of shrapnel shots. On the south side, the church was struck by bombs, which did a certain amount of damage. . . . The windows of this church, as well as those of the nearby buildings, were broken through the enormous air-pressure resulting from the bombardment, though fortunately this damage is in the main confined to modern painted glass. The oldest of this is dated 1854.

"In St. Mary's Church, there were both on the north and south side sundry evidences of shrapnel shots, as well as the effects of a bomb, though the damage in both churches is local and has resulted in no disturbance which would indicate that they have affected the solidity of the construction. The necessary provisional safety measures have already been started.

"On the Gothic Town Hall of the 14th Century, the front was slightly damaged by two shots. On the nearby picturesque 'Scheppenhuis' of the year 1374, a shot has taken away one of the corner towers of the rear. Fortunately, its exact counterpart remains as an indication to help in the restoration.

"In Lierre, which suffered a great deal during the fighting around Antwerp, the Gothic church of St. Gommarius was damaged comparatively slightly. It is apparent that it was struck from both sides, and shows evidence of a number of shrapnel shots. The tower which was under fire, because it was a signal station, shows a big hole on the upper story on the northwest side. On the west front a bomb has unquestionably passed through the rear window. . . . In this same church it appears that the 15th and 16th Century glass was damaged more by the air-pressure than by the shots themselves, but provisional measures are being taken to preserve all possible material for future restoration.

"The Jesuit church, a large Baroque construction, with its nave and transept, lost its roof by fire. The organ loft, high altar, and right-hand side altar are damaged, but the vaults held out and are being protected with temporary roofs. The City Hall, with its belfry has been entirely preserved, as well as the Gothic houses behind the City Hall. . . .

"In Dinant, the hard, blue-gray freestone of the handsome St. Mary's has stood the fire successfully. Fire destroyed the roof entirely and with it the top of the high turnip-shaped main tower. The vaults everywhere are structurally sound. From the roof of the sacristy attached to the north side, the fire reached the organ through a window on the north transept and destroyed it. Through the

heat the north and west side windows were, in the main, also destroyed. Here, too, protective measures have been taken. Services have been resumed in the church.

"The rest of the damage to monuments of northern Belgium is of a less serious nature. In Derdemonde, which was bombarded not less than nine times and coincidentally occupied alternately by Germans and Belgians, St. Mary's Church, with its tower completed only in 1912, was considerably marred by shrapnel. The Town Hall, built on a foundation of 1336, reconstructed in 1740, and restored as a Gothic structure in the latter half of the 19th Century, was completely burned out, yet the strong walls and the gables stand upright, and will permit of the reconstruction of the roof. In Aerschot . . . as in Lierre, the precious late Gothic 'Lettner' is entirely unharmed. In Alost the gigantic late St. Martins shows many traces of shrapnel, and two holes made by shells in the ambulatory; but all this damage is easily repaired.

"In addition to this, especially in the broad environs of Antwerp and on the front of the battle line of west Flanders, a series of ecclesiastical buildings have suffered more or less damage, but these are not monuments of any important value from the point of view of art history. The fate of much fought over Ypres is still undecided.

"This is the most evident damage to the national monuments of Belgium so far recorded; in no case total nor irreparable losses. This list of losses should be compared with those buildings which have been preserved. In Louvain, the other churches of St. Michaels, St. Jacobs, St. Gertrude; in Malines, the many ecclesiastical monuments, the whole treasure of the late Gothic and the early Renaissance work; the Cloth Halls, the former palace of Margaret of Austria, the houses on the quays, but above all, the monuments of the capital of Brussels are untouched, which is also true of the three large art centers of Ghent, Bruges, and Tournai, all the monuments of Liège and, above all, of Antwerp, where only the southern transept window was hit by a spent shell . . . while the high tower, though an observation post, was carefully avoided in the shooting. Untouched in Brussels, are St. Gudule and all the buildings on the Grande Place; in Ghent, St. Bavon, St. Nicolas, St. Michel, the castle of the counts; in Bruges, Notre Dame and St. Sauveur, St. John's Hospital, the Market House and Town Hall; in Tournai, the Cathedral and St. Quentin; in Liège, St. Croix, St. Paul, St. Jacques, St. Martin; in Antwerp, besides the Cathedral, the Jesuit church and St. Jacob, the Town Halls in Courtrai, in Hal, in Loignies and Nivelles, in Oudenarde and Leau, in Tirelmont and St. Trond.

"The new civil government of Belgium, in con-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

nection with the general government, looks upon it as a matter of honor to save and protect all this treasure, and it has created, even between battles, an organization to protect the movable and fixed monuments. The circle of German art-lovers who are worried about the conditions of these monuments may rest assured that even in the midst of the horrors of war, and even in the short time at our disposal, such precious art possessions are safe in the hands of the German government."

This translation (which I have been able to make with the kind assistance of two friends) is not absolutely accurate, but will, I am certain, give a fair indication of the general character of the report. Whatever may be our individual opinions as to the moral responsibility for the conditions here described, we may all find some small comfort in the fact that efforts are being made to save and preserve such of the monuments as can be protected and restored.

ROBERT D. KOHN, (F).

The Cincinnati Board of Education Votes Not to Hold a Competition

The following statement appears in a recent issue of a Cincinnati newspaper:

"By a vote of 4 to 3, the Board of Education yesterday determined not to invite competition in the drafting of plans for the proposed new technical high school at Madison Road and Erie Avenue. The majority report of the Board, submitted by Dr. Withrow, Samuel Ach, Misses Campbell and Laws, recited that the former attempt at securing competition had been futile, since the architects invited to submit plans refused to do so because of the neglect of the Board to secure the services of a professional advisor, which in its judgment 'was entirely unnecessary.'

"Albert D. Shockley submitted a letter from President Green, of the New Court House Commission, which gave information as to the services rendered by Dr. Warren P. Laird, of the University of Pennsylvania, who had been retained in an advisory capacity, in which Mr. Green stated that, 'we paid Dr. Laird, a fee of \$1,000 and his traveling expenses, and the members of the jury \$150 each. As I recollect, the whole expense did not exceed \$2,000, and we got more for that money than for any other money we expended.'

"Mr. Shockley contended that the argument concerning the delay in getting to work on the plans, which might be involved through a competition, is not well founded, since he said the undertaking is one of great magnitude, and the Board might well spend the additional time. He was supported by Messrs. Mittendorf and Fisk, but the majority of

the members of the Board were opposed to further delay."

This statement is of exceeding interest, for it would seem to indicate plainly that the old-fashioned method of conducting competitions is no longer possible in a community where the architects insist upon equitable terms before offering their services. It is particularly interesting as demonstrating the experience of the President of the Court-House Commission, who, after having gone through with a competition conducted upon the basis advocated by the Institute, states frankly that his commission got more for the money expended in conducting the competition than from any other expenditure.

The whole statement should be extremely gratifying to the Institute, as an evidence of actual results obtained from its long effort to place competitions upon a reasonable business basis and, by so doing, to eliminate the old form of scramble, so humiliating to the profession and so largely responsible for the attitude of building committees and others who have taken it for granted that the services of an architect could be obtained upon terms which no one would think of offering to the members of any other profession.

An Exhibition of City-Planning Projects in St. Louis

At the last meeting of the St. Louis Chapter, the Civic Improvements Committee reported, through the secretary, in regard to a meeting of the committee, composed of representatives of the St. Louis Chapter, Civic League, Art League, Business Men's League, Engineers' Club, and several other organizations, all of which had agreed to donate some money toward bringing the New York City-Planning Bureau's exhibit to St. Louis. As the total amount subscribed was not sufficient to bring the exhibit to St. Louis, it was decided to use the six hundred dollars or more subscribed to have an exhibit of St. Louis City-Planning Projects, under the jurisdiction of the St. Louis City-Plan Commission.

The representatives of the different leagues also voted to instruct Mr. Henry Wright to proceed with a model of the Central Parkway, from Twelfth Street to Grand Avenue, as the two hundred dollars donated by the Business Men's League was given subject to that condition.

The New York Chapter Invites Members of Other Chapters to Attend Its Meetings

Meetings of the New York Chapter are held on the second Wednesday of each month, except July,

NEWS NOTES—OBITUARY

August, and September, at the Fine Arts Building, 215 West 57th Street, at 8.30 P.M. By resolution of the Executive Committee, an invitation is hereby extended to members of other Chapters to attend these meetings as guests of the Chapter, upon whose behalf I am directed to assure them of a cordial welcome.

CHARLES BUTLER,
Secretary of the New York Chapter.

Education

The Washington State Chapter and the Architectural Schools

At the last meeting of the Washington State Chapter, attention was called by Mr. Sexsmith to the fact that the legislature was opposed to the duplication of the courses in architecture at the University of Washington and the State College at Pullman. A discussion followed as to the Chapter's attitude on the duplication of schools, and the purposes of the two institutions. Mr. Bebb moved, and it was voted, that a committee be appointed to draft resolutions supporting the location of the School of Architecture at the University rather than at the State College, and to report at the next meeting of the Chapter.

Official Architects

A Committee of the Minnesota Chapter to Investigate the Question

At the last meeting of the Minnesota Chapter, President Hewitt reported a recent meeting between a committee of the Chapter and Mr. Leighton, in regard to what assistance the Chapter could offer the Board of Education in its effort to determine upon a method of selecting a man adequately fitted to act as the Board's architect. Mr. Chapman moved that a committee be appointed to investigate the operation of state and city architects' offices in

various parts of the country, and obtain all possible data, and that this committee report back to the Chapter for further consideration of the matter. Mr. Lamoreaux suggested that this committee be directed to confer with the School Board and, if possible, persuade it to delay any action until the Chapter could submit its data on the cost of and results obtained from offices of official architects. It was so voted, President Hewitt appointing Messrs. De Brauwere, Tyrie, and Van Dyke as the committee.

Messrs. Favrot and Owen Elected to the Board of Directors of the New Orleans Association of Commerce.

Mr. Charles A. Favrot, (F.), a Director of the Institute, and Mr. Allison Owen, of the Louisiana Chapter, were recently elected as members of the Board of Directors of the New Orleans Association of Commerce. Both men have given evidence of their keen interest in civic problems, and their election is a fitting appreciation of the services which they have rendered their community.

It would be interesting, in this connection, to know how many architects are chosen to similar positions in this country. We are not at all sure that the value of their counsel has been widely appreciated by business organizations of this character, or that architects have yet become fully aware of the opportunities offered through such service. Slowly and surely we are learning that the man with the "unpractical vision" is merely the man who has the ability to look ahead, and who would prevent the blundering disorder of his "practical" brother. It is a pleasure to note this recognition of architects in New Orleans and we venture the opinion that the Association of Commerce will have cause to congratulate itself upon the wisdom of its choice.

Obituary

James J. Egan—1839—1914

Mr. Egan's death was announced in the *January Journal*. The following brief survey of his career was presented to the Illinois Chapter by Mr. Peter B. Wight, (F), at its meeting, January 12.

James J. Egan was born in Cork, Ireland, in 1839, and died in Chicago December 2, 1914.

His birthplace entitled him to the distinction of having been a typical Irishman, a Corkonian—an Irish gentleman of the old school, such as we seldom

meet,—distinguished for courtesy and urbanity, combined with culture, from which was developed a typical adopted American citizen.

At the age of sixteen he entered Queens College, Cork, graduating at the age of twenty. Shortly afterward he moved to New York. He selected architecture as his profession in the New World, doubtless having become interested in it through personal knowledge of St. Finbarr's and such other remains of the early architecture of Ireland as abound in the neighborhood of Cork. At New York he worked

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and studied in the offices of Edward Potter and Charles Clinton, the former a Gothic enthusiast and the latter one of the most refined designers in the Renaissance styles, before the invasion of America by the modern French schools. His preparation for his profession was therefore on artistic lines.

He came to Chicago to enter into individual practice in 1870 or 1871, which was shortly before the great fire. We have no record of what he did here at that time. He was then thirty-one years of age, and it is probable that he had very little experience here before the great fire opened a field for great efforts, both among the old-time architects and those who were attracted by the opportunity.

Of prominent buildings designed in 1872, after the fire, we have only a record of the new Criminal Court building and jail on Michigan Street, of which the court building was long since replaced by a larger one, by other architects, but the jail is still in use, having been enlarged and supplemented by another architect.

Soon afterward, in a notable competition for the designing of a new Court-House and City Hall to cover the entire Court-House Square, although it was contemplated to cover only the east side of the square at first for the use of Cook County, Mr. Egan's design was one of the most elaborate and costly of those submitted. It called for twin buildings separated by courts on the north and south fronts and connected by a very high dome in the center. It also had four other domes on the corner pavilions. After dickering for several years with the designs of other competitors, Mr. Egan's* design for the east or Court-House side of the building was finally adopted by the county board and he was engaged as architect of the building. Several years were occupied with the construction of the building, and although it was practically carried out according to his original design, Mr. Egan was beset by many trials and controversies during its erection, against which he fought manfully.

During the erection of the Court-House, Henry W. Hill, now F.A.I.A. and an honorary member of the Illinois Chapter, came from Hamburg, Germany, and worked for Mr. Egan, eventually being taken into partnership in 1875. This continued until 1881, when Egan and Hill separated, and Mr. Hill became a partner of August Bauer. Mr. Egan continued in practice alone until 1897.

During this period of sixteen years his practice was very extensive, being mainly in buildings for the

*A photograph of Mr. Egan's competitive design for the whole structure, signed by him, was presented to the Illinois Chapter, by Mr. Wight in connection with this memoir.

Roman Catholic Church. A few only can be mentioned within the limitations of this memoir, as follows:

St. John's Church, at 18th and Clark Streets, Chicago, an elaborate example of modern Gothic, the exterior of which was never fully completed.

The Ryan Hotel, at St. Paul, Minn., and the Spalding Hotel at Duluth. St. Mary's Cathedral, San Francisco, was one of the few buildings that resisted the quake and was used as a place of refuge at that time.

The Cathedral at Davenport, Iowa.

St. Vincent's Church, Chicago, one of his very best works.

St. Elizabeth's Church, Chicago.

In 1897 Mr. Egan took as a partner, Mr. Charles Prindeville, now President of the Illinois Chapter, which partnership was continued until July 6, 1914, when Mr. Egan, on account of failing health, retired from active practice.

During this period, the following are among the buildings designed and erected:

Holy Angels' Church, Chicago.

St. Agatha's Church, Chicago.

Mount Carmel Church, Chicago.

St. Paul's Cathedral, Pittsburgh.

New wings to Mercy Hospital, Chicago.

St. Xavier's Academy for the Sisters of Mercy, Chicago, which is the mother house of the order.

The Hotel Brevoort, Chicago.

These buildings and many others that might be mentioned established a reputation for Mr. Egan which has been seldom equaled.

He became a member of the Institute, through the Illinois Chapter, in 1908, and was made a Fellow in 1913.

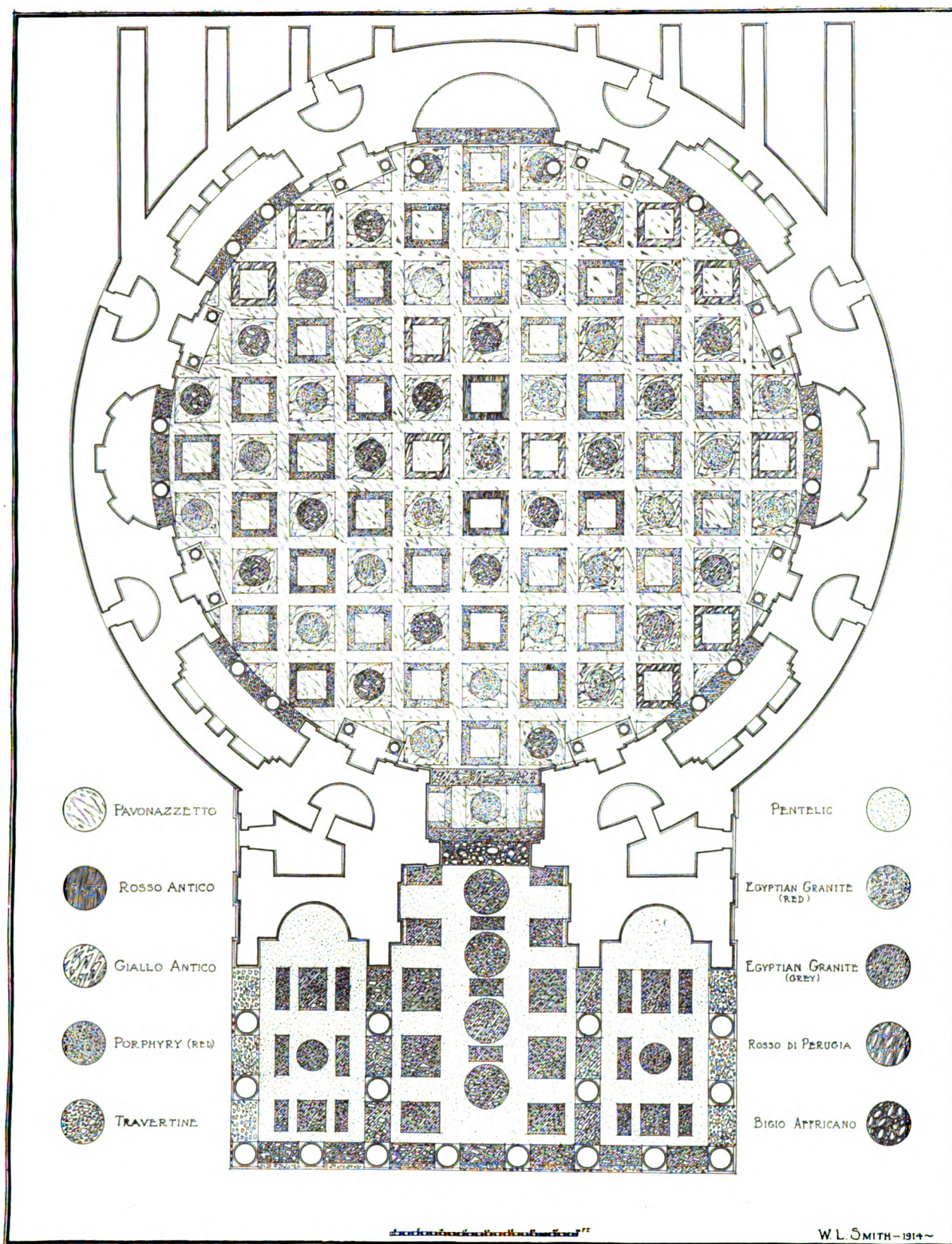
Mr. Prindeville says of him: "To the men in his office, James J. Egan was counsellor and friend, and many architects today, at one time students in his office owe their welfare and much of their success to his unflinching interest. In his many years of practice he earned a reputation as enviable as his modesty was pronounced."

Charles Opel

Admitted to the Institute in 1912.

Died at Kansas City, Mo., February 18, 1915.

Mr. Opel began the practice of architecture in Springfield, Mo., in 1885, and at various times also practised in Kansas City, maintaining offices in both cities during a period of years. He was Secretary of the Kansas City Chapter in 1913-14.



THE PAVEMENT OF THE PARTHENON
From a drawing by W. L. Smith, American Academy in Rome
For Table of Marbles, see page 144

Society of Beaux-Arts Architects

22nd SEASON, 1914-1915

COMMITTEE ON EDUCATION

EVERETT V. MEEKS, *Chairman*
126 East 75th St., New York City

Official Notification to Students of Awards Made in the Judgment of February 2, 1915

CLASS "B"—II. ANALYTIQUE (Order Problem)

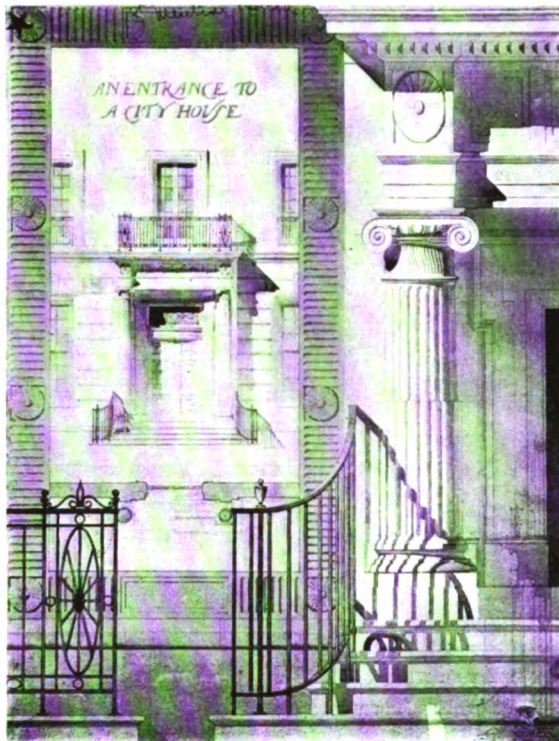
"The Entrance Door to a City House"

This program calls for an entrance to the first floor at a level, 3 feet above the sidewalk; the architectural frame, or setting, for the doorway being surmounted by a balcony.

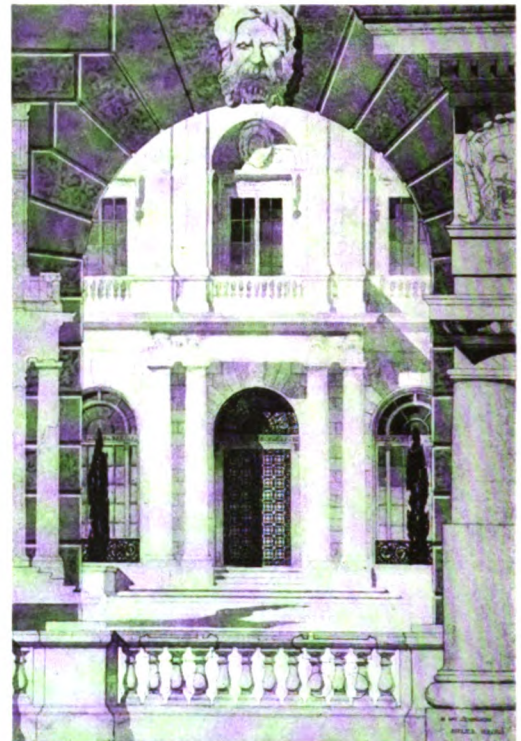
The Committee on Education in New York and its local committee in San Francisco received 264

Esquisses (Preliminary Sketches) and 131 *Analytiques* (Final Drawings) in the above problem.

The following students received First Mention Placed: J. Urbain, Jr., Atelier Bennett-Rebori, Chicago; C. Vogel and K. Smith, Detroit Architectural Atelier, Detroit; M. F. Dennison, Atelier Hiron, New York; A. P. Goodwin, Kansas City Atelier, Kansas City; G. A. Anderson, University of Minnesota, Minneapolis.



First Mention Placed.—A. P. Goodwin
Kansas City Atelier



First Mention Placed.—M. F. Dennison
Atelier Hiron

CLASS "B"—II ANALYTIQUE—(Order Problem)—"THE ENTRANCE DOOR TO A CITY HOUSE"

SOCIETY OF BEAUX-ARTS ARCHITECTS

The following students received First Mention: O. A. Ackenback, Atelier Bennett-Rebori, Chicago; R. M. Marlier, J. P. Lengfelder, and C. A. Gaus, Carnegie Institute of Technology, Pittsburgh; E. S. Lacosta and C. Irwin, Atelier Corbett, New York; E. Grabkowitz and C. C. Henne, Columbia University, New York; T. Moss, Detroit Architectural Atelier, Detroit; J. Siegel and G. E. Filbig, Atelier Hiron, New York; C. Pyke, Indianapolis Architectural Club, Indianapolis; A. Linnhauser, Atelier Licht, New York; A. Catsanos, 101 Park Avenue, New York; E. Riedel, 50 East 42nd Street, New York; W. Wilson, Atelier Newton, Albany; F. Mueller, Atelier Puckey, Chicago Architectural

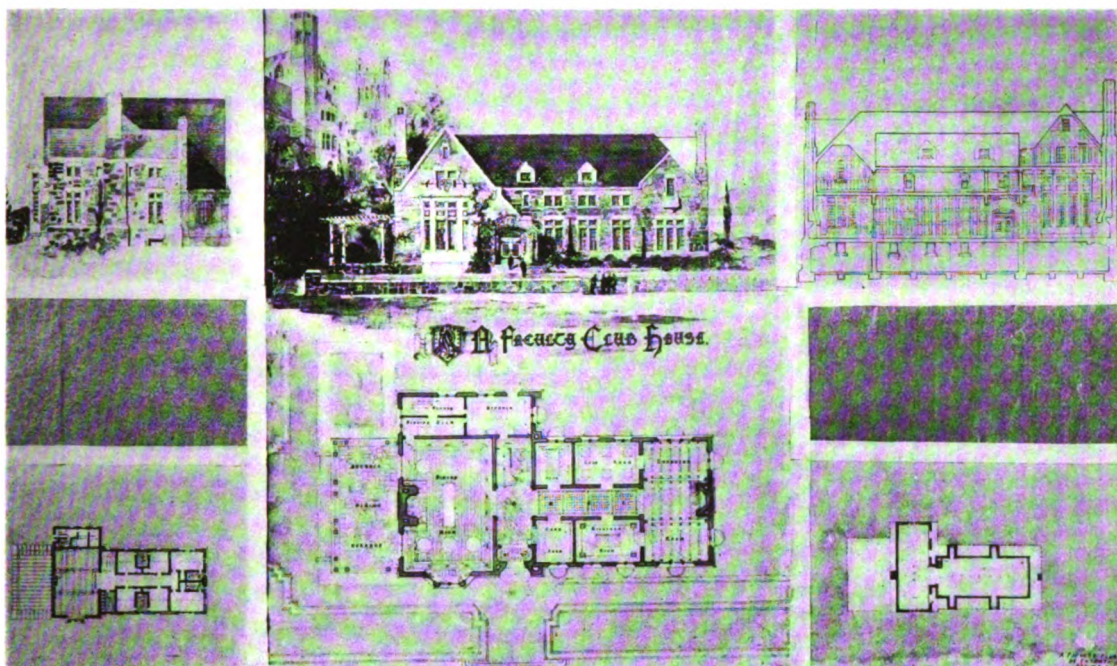
the actual program. No details or decorations which are not shown on the elevation should be used in filling up the sheet.

The shadows should receive more careful study, and must be accurately cast.

CLASS "B"—II. PROJET (Problem in Design)

"A Faculty Club-House"

At a large university it is proposed to erect a building which shall serve as the Club-House for a small Faculty Club. The site for this building is practically level, and faces the college campus. It



First Mention Placed—E. A. Lehti, Atelier Hiron

Club, Chicago; J. A. Hickey, Rhode Island School of Design, Providence; F. Harrison, Atelier Spangenberg, Toronto; R. Hacker, Atelier Sibley, Palisade; F. R. Fish, T-Square Club, Philadelphia; A. Ullrich, Atelier Ware-Wynkoop, New York.

The committee wishes again to call attention to the requirement that renderings must be in monotone. Several drawings that otherwise would have received First Mentions had to be placed H. C. for failure to comply with this requirement.

The general character of the drawings submitted was good, although there were not so many Mentions placed as usual.

More care should be taken in the general arrangement of the sheet and in the study of the details of

is desired that the building shall, under no circumstances, exceed three stories in height (above the ground), and it may be designed in two. In either case a cellar is to be provided. The two important rooms required are a dining- and a lounging-room.

The following students received First Mention Placed: E. Kandel and J. G. Schuhmann, Columbia University, New York; E. A. Lehti, Atelier Hiron, New York.

The following students received First Mention: K. Moriyama and E. R. Ullrich, Atelier Hiron, New York; W. B. Millward, Syracuse University, Syracuse; R. R. Neely and W. F. Kassman, T-Square Club, Philadelphia; R. C. Kirchhoff, Atelier Ware-Wynkoop, New York.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The Committee on Education in New York and its local committee in San Francisco received 248 *Esquisses* (Preliminary Sketches) and 123 *Projets Rendus* (Sets of Final Drawings) in the above problem.

The program for a Faculty Club-House brought out a high average of work. There was, however, great diversity of scale, perhaps because no fixed over-all dimension was given in the program; there was, further, an unfortunately prevalent tendency

to leave the great connecting hall between dining- and lounging-room without direct light. By far the most serious fault was a failure to adhere to the original sketches, resulting in a great number of H.C.'s. This fault resulted largely from the students not having spent a sufficient time "*en loge*" in the study of the location and character of the two important rooms, so that, later, they, in many cases, yielded to the temptation to change, with disastrous results.

SCULPTURE STUDIO OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

LLOYD WARREN, *Chairman*

Official Notification to Students of Awards Made in Judgment of Monday, February 1

First Class: Subject, "Youth."

This subject having been given out for competition for students only, in the series of prize competitions offered by Mrs. H. P. Whitney, in the month of January, it was used by the Studio as the subject of the regular December problem, and the models were subsequently sent to Mrs. Whitney's exhibition, where the first prize was awarded to John Ruhl, and the next three prizes to A. Brunelli, Louis J. Urich, and S. Baizerman, all students registered at the Studio.

O. Baumgartel's model was exhibited but not awarded a prize. In the judgment of these models at the Studio, a first medal was awarded to Puhl and second medals to the four others, all students of the Sculpture Studio, S.B.A.A.

Second medals were also awarded to A. Rosenstein and Maldarilli, students of the National Academy of Design, and mentions to A. Yorio and F. Hertel of the Sculpture Studio and to J. Kaplan and A. Meserole of N.A.D.

First Class: Subject, "The Struggle."

This subject was given out for open competition at Mrs. Whitney's exhibition, and the first prize was won by Paul Herzel. At the subsequent judgment at the Studio, a first medal was awarded Herzel, a second medal to G. Biaform, and a mention to N. LaPlant.

First Class: Subject, "An Electric Carriage Call Board."

Eight models submitted.

Mentions: J. Pokova and J. Laikauf.

First Class: Life Model.

Mention: A. Rannus, A. Yorio, P. Herzel, pupils of Mr. Solon Borglum.

Mention: J. Yoshioka, pupil of Mr. Edmond T Quinn.

Second Class: Composition, "A Roman Altar."

First Mention: P. Manfred, A. Tagliabue.

Second Mention: J. Falotico, A. Salmaso, R. P. Chambellan, E. Sutton, F. di Bugno, C. Marchesi.

Annual Convention—American Federation of Arts

The Sixth Annual Convention of the American Federation of Arts will be held in Washington, D. C., at the New Willard Hotel on May 12, 13, and 14.

The subject chosen for consideration at that time is "Art Education," with special reference to cultural and industrial development.

At the first session there will be two prominent speakers who will deal with the subject generally. The second session will be given up to Professional Art Education. At this session Mr. E. H. Blashfield will preside, and among the speakers will be Miss Cecilia Beaux, Mr. Herbert Adams, and Mr. Lloyd Warren. The morning session on the 13th will be devoted to the subject of "Art in the Public Schools," the United States Commissioner of

Education, Mr. P. P. Claxton, presiding. At the session that afternoon the subject of "Art in the Colleges and Universities" will be taken up. At the session on Friday morning, May 14, the topic will be "Industrial Art Education," considered from the viewpoint of the manufacturer, the teacher, the artist producer, and the artisan. At this session Mr. Hammerschlag, of the Carnegie Technical Schools, will preside.

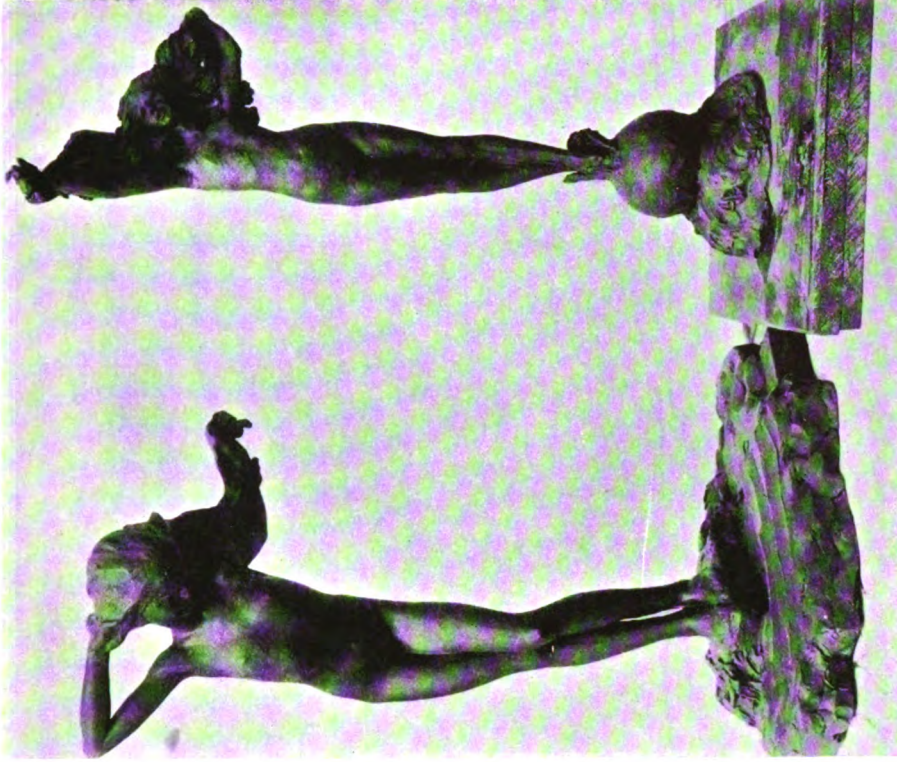
A dinner at which there will be distinguished speakers of national, and in some instances international reputation, will conclude the Convention on the evening of May 14, and at this gathering the topic discussed will be "Industrial Art—a National Asset."

In Mrs. H. P. Whitney's Competition for Students. Subject, "Youth"

Awarded Second Prize

Awarded First Prize

Awarded Fourth Prize



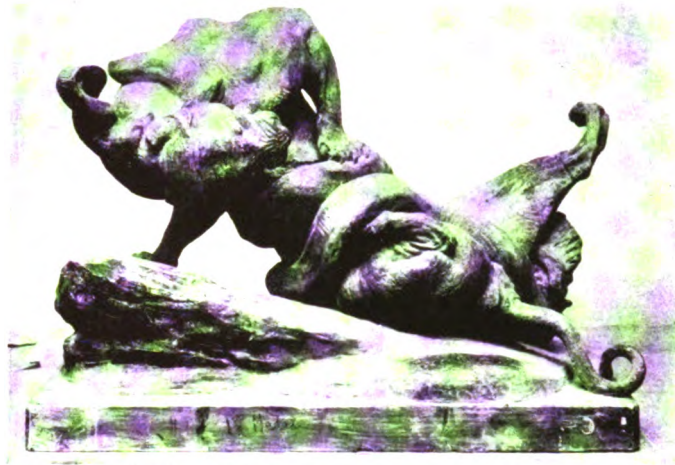
First Medal: John Ruhl

Second Medal: A. Brunelli

Second Medal: S. Baizerman

Sculpture Studio, S. B. A. A. Awards, First Class Competition

To Mrs. H. P. Whitney's Open Prize Competition: Subject, "The Struggle"
Awarded First Prize



Sculpture Studio, S. B. A. A.: First Medal



Third Prize: Second Medal

Placed: Second Medal

Awards by Sculpture Studio, S. B. A. A., and Mrs. H. P. Whitney's Jury
Subject, "Youth"

Institute Business

Committee Appointments and Program of Work for 1915

Executive Committee

R. CLIPSTON STURGIS, <i>ex officio</i>	Boston
BURT L. FENNER, <i>ex officio</i>	New York
T. R. KIMBALL	Omaha
J. L. MAURAN	St. Louis
C. G. LAFARGE	New York

Judiciary Committee

WALTER COOK, Chairman	New York
ELMER C. JENSEN	Chicago
J. H. RANKIN	Philadelphia

Board of Examiners

F. C. BALDWIN, Chairman	Fredericksburg
T. J. D. FULLER	Washington
E. W. DONN, JR.	Washington

Committee on Practice

OWEN BRAINARD, Chairman	New York
STEPHEN CODMAN	Boston
C. H. PRINDEVILLE	Chicago
E. L. STEWARDSON	Philadelphia
D. EVERETT WAID	New York

Finance Committee

J. L. MAURAN, <i>ex officio</i> , Chairman	St. Louis
OWEN BRAINARD	New York
EDGAR V. SEELER	Philadelphia

The committee was directed to review the Budget for 1915, as presented to the Board, and report back with suggestions to the meeting in May as to any changes that should be made, together with a comparative statement as to expenditures up to that date.

Committee on Contracts and Specifications

F. M. DAY, Chairman	Philadelphia
SULLIVAN W. JONES	New York
M. B. MEDARY, JR.	Philadelphia
A. B. POND	Chicago
JOSEPH EVANS SPERRY	Baltimore
SAM. STONE, JR.	New Orleans

The committee was directed to issue advance copies of the Agreement, the General Conditions, the Bond, the Agreement with General Conditions attached, the Subcontract with General Conditions attached, the letter of acceptance with General Conditions attached, a cover suitable for any of the documents with explanation there of addenda and forms of "Invitation to Bid," "Instructions to Bidders," and "Form of Proposal" as a supplement to the Journal, accompanying them with an explanatory article;

To send a copy of the documents to each member of each Subcommittee on Contracts and Specifications, to the sundry national association of the building trades, and to such other groups or individuals

among the building trades as the Standing Committee on Contracts and Specification thinks well, in order that there may be an opportunity for general criticism;

To prepare, in the light of such criticism, a final draft of the documents which, when approved by the President and Secretary, are to be issued in the name of the Institute, and with the approval of such associations as may concur in it, provided, however, that the form of subcontract and letter of acceptance be not offered for sale prior to August 1, 1916, the date of expiration of the agreement relative to the publication of the Uniform Subcontract.

Committee on Allied Arts

R. A. CRAM, Chairman	Boston
E. H. BLASHFIELD	New York
WILSON EYRE	Philadelphia
L. A. LIVAUDAIS	New Orleans
LORADO TAFT	Chicago

The committee was directed to give special attention to the following paragraph in the report of the Committee to the Convention:

"Would it be desirable for the Institute, through the proper channels, to discuss with individual philanthropists and philanthropic societies the question of training in craftsmanship for the purpose of enlisting their interests in the development of craft-training in schools already organized?"

Committee on Government Architecture

C. A. COOLIDGE, Chairman	Boston
EGERTON SWARTWOUT	New York
NATHAN C. WYETH	Washington

The committee was directed to use all means in its power to help any department of the Federal Government which is engaged in matters connected with government architecture.

House Committee

D. K. BOYD, Chairman	Philadelphia
D. H. THOMAS, JR.	Baltimore
W. M. KENDALL	New York
C. A. ZIEGLER	Philadelphia
H. W. SELLERS	Philadelphia

The committee was directed to exercise general supervision over the Octagon house and grounds, and to maintain them in order.

Building Committee

W. M. KENDALL, Chairman	New York
D. H. THOMAS, JR.	Baltimore
D. K. BOYD	Philadelphia
C. A. ZIEGLER	Philadelphia
H. W. SELLERS	Philadelphia

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The committee was directed to take charge of all work, alterations, restoration, and major repairs which are to be paid for from the special loan of \$2,500, including cost of professional services connected therewith, and to submit to the Board at its next meeting plans and specifications, with estimates of cost for such repairs.

Committee on Education

C. C. ZANTZINGER, Chairman	Philadelphia
LLOYD WARREN	New York
W. S. PARKER	Boston
S. S. LABOUISSSE	New Orleans
A. E. SKEEL	Cleveland
C. H. HAMMOND	Chicago

The committee was directed to continue the work established during 1914, and to advise the Board how many medals will be needed to carry out the program suggested.

It was resolved that the matter of a medal be placed in the hands of the Committee on Institute Seal, on the understanding that such a die could probably be secured for \$150. It was suggested that the die be made in the form of the Institute Seal, with one side left blank to carry suitable engraving.

Committee on Competitions

M. B. MEDARY, JR., Chairman	Philadelphia
A. W. RICE	Boston
E. F. LAWRENCE	Portland
CHARLES BUTLER	New York
D. H. PERKINS	Chicago

The committee was authorized to send out from the office of the Secretary the new documents as revised to conform with the instructions of the Convention and as submitted to the Board.

They should be accompanied by a copy of the resolutions of the Convention and by a letter to explain that the omission of the fee is not in any sense an admission that any other fee than that laid down by the Schedule is right or proper, and that members, whether as individuals, competitors, or professional advisors, should urge on owners the maintenance of the fair rate mentioned in the Schedule.

Committee on Public Information

F. L. ACKERMAN, Chairman	New York
ALBERT KELSEY	Philadelphia
WILLIAM EMERSON	New York

The committee was directed to cooperate with the Committee on Publications, see to the dissemination in the press of matters concerning architecture, and endeavor to encourage, in the daily papers of the country, regular, authoritative reviews of architectural work.

Committee on Publications

FRANK C. BALDWIN, Chairman	Fredericksburg
F. L. ACKERMAN	New York
THOMAS R. KIMBALL	Omaha
C. L. BORIE, JR.	Philadelphia
H. VAN BUREN MAGONIGLE	New York
C. GRANT LAFARGE	New York

In addition, a member in each Chapter, later to be announced.

The committee was directed to cooperate with the Committee on Public Information, in carrying out the proposed plan of coordination of work, and to conduct its further duties as established in 1914.

Committee on Chapters

ROBERT D. KOHN, Chairman	New York
WILLIAM P. BANNISTER	Brooklyn
BEN J. LUBSCHEZ	Kansas City
CHAS. H. ALDEN	Seattle
W. R. BRIGGS	Bridgeport
ROLLAND ADELSPERGER	College Station, Texas
A. G. BROWN	Chicago
E. C. KLIPSTEIN	St. Louis
HILL C. LINTHICUM	Durham, N. C.
FRANK E. WETHERELL	Des Moines, Iowa
EDWARD STOTZ	Pittsburgh
W. R. B. WILLCOX	Seattle
C. A. FAVROT	New Orleans
WILLIAM B. FAVILLE	San Francisco
HERBERT W. FOLTZ	Indianapolis
ABRAM GARFIELD	Cleveland
CHAS. N. COGSWELL	Boston
WM. H. SCHUCHARDT	Milwaukee
EDWIN H. BROWN	Minneapolis

The committee was directed to prepare the final draft of the Constitution and By-Laws, and make them available to Institute members, as directed at the Forty-eighth Convention;

To place before the members of the Institute, through personal visits by the members of the committee whenever possible, this new draft for criticisms of the Chapters, so that the final draft will be acceptable to them and applicable to local conditions.

Messrs. Kohn, Bannister, and Lubsczez will constitute an Executive Committee, to have complete charge of the work, and to advise with other members in various parts of the country. Power is given to the committee to increase its membership as it may see fit.

Committee on Fire Prevention

JULIUS FRANKE, Chairman	New York
W. L. PLACK	Philadelphia
J. FOSTER WARNER	Rochester

The committee was directed to continue the work, as established in 1914. The members of the Board gave full consideration to the very efficient work accomplished by the committee last year.

Committee on Preservation of Natural Beauties and Historic Monuments of the United States

H. W. SELLERS, Chairman	Philadelphia
WILLIAM M. ELLICOTT	Baltimore
REINHARDT DEMPWOLF	York, Pa.
J. E. CHANDLER	Boston
FERNAND PARMENTIER	Los Angeles
L. A. LIVAUDAIS	New Orleans
ERNEST COXHEAD	San Francisco

The committee was authorized to subdivide its work in accordance with the new title, and to endorse the movements connected with or similar to such projects as the National Forest Reservation, the

INSTITUTE BUSINESS

Mount Desert Reservation, and to continue the work connected with the Jackson Barracks in New Orleans.

Committee on International Congress of Architects (Relieved from duty for time being)

Committee on City Planning

GEORGE B. FORD, Chairman	New York
F. L. ACKERMAN	New York
D. KNICKERBACKER BOYD	Philadelphia
ELEAZER B. HOMER	Providence
C. GRANT LAFARGE	New York

The committee was instructed to carry on the work initiated in 1914, with such developments as may seem possible.

Committee on Legislation

H. W. TOMLINSON, Chairman	Chicago
W. B. ITTNER	St. Louis
H. H. KENDALL	Boston
L. C. HOLDEN	New York
J. H. RANKIN	Philadelphia

The committee was directed to appoint a special subcommittee of two, to collect information as to existing registration laws, and formulate an outline for a law under which architects might be properly admitted to practice after passing examinations in all matters pertaining to the safety of the community, it being clearly understood that public safety has no concern in those qualifications of the architect which enable him to practise a fine art, and that on such lines he should no more be subject to examination than is the painter or sculptor.

To collect information from the Chapters as to the workmen's compensation act, and the extent to which this can be made applicable to employees of architects.

Committee on Schedule of Charges

L. C. NEWHALL, Chairman	Boston
JOSEPH C. LLEWELLYN	Chicago
WM. A. BORING	New York
WM. H. SCHUCHARDT	Milwaukee
F. W. GARBER	Cincinnati

The committee was directed to consider and report on the possible application of the fee and cost system to the present schedule, and of a detailed schedule similar to that presented by Mr. I. K. Pond.

Committee on Institute Membership

In view of the proposed reorganization of the Institute, it was resolved that the Committee on Institute Membership be relieved from further duty, with the thanks of the Board for work accomplished.

Committee on Convention for 1915

The appointment of this committee was deferred until later.

Basic Building Code Committee

A. O. ELZNER, Chairman	Cincinnati
E. J. RUSSELL	St. Louis
EDWARD STOTZ	Pittsburgh
THOMAS NOLAN	Philadelphia
R. E. SCHMIDT	Chicago

The committee was directed to communicate with the societies now engaged in the compilation of data relative to building and basic building codes, and to report to the meeting of the Executive Committee in March whether the Institute can to advantage assist any of these societies in the formulation of a basic building code.

Committee on Lincoln Highway

ELMER C. JENSEN, Chairman	Chicago
ELMO CAMERON LOWE	Chicago
BENJAMIN S. HUBBELL	Cleveland
GEORGE S. MILLS	Toldeo

The committee was directed to organize subcommittees in the various Chapters in the sections through which the Highway passes, with a view to influencing the design of the Highway, its architectural constructions, and monumental and other accessories.

The President reported that, in accordance with the action at the Convention and the December Board meeting he had given careful consideration to the appointment of a commission of seven members to undertake this work.

At present the Commission is as follows:

THOMAS HASTINGS, Chairman	New York
JENS JENSEN	Chicago
CHARLES A. PLATT	New York
MRS. E. F. KENDALL	Chicago
MRS. J. D. SHERMAN	Colorado

Further Details of the Proposed Institute Excursion to the Pacific Coast

Supplementing the announcement which appeared on page 94 of the February Journal, we are authorized to state that the dates tentatively chosen for the start from New York are either the last week of April or the last week of September. The round-trip fare, including a lower berth, would be approximately from \$150 to \$200 from New York, and from \$105 to \$155 from Chicago.

The minimum time required for the round trip from New York will be approximately three weeks, but this time may be lengthened to suit individual preferences, the round-trip rate being good for three months. If as many as one hundred and twenty-five join the party, a special train can be secured without extra cost. It is planned to go in a body by special train, by a route to be selected, and to make stops at points of scenic interest along the way, as, for instance, Colorado Springs, the Grand Canyon, the Yellowstone Park, or points in the Canadian Rockies, depending on the route chosen. The return trip would be made at the convenience of the individual.

It is thought that the proposed meeting on the Pacific Coast would assume the character of an "Extraordinary Session," and would be arranged to

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

include lectures, papers, discussions, and social entertainments. An excellent opportunity would thus be afforded for giving emphasis to the great work of the Institute, and in a manner which has of late been impossible of adequate expression, owing to the great amount of business which comes before the Annual Conventions, and of the lessening of which there appears to be no hope.

The occasion of the two expositions on the Pacific Coast provides attractions of rare interest, and appears to indicate an opportunity for

holding an extraordinary session of the Institute such as will not be likely again to develop for some time.

In order to enable the Board of Directors to judge whether it may safely proceed with the preliminary arrangements, all members of the Institute and Chapters who have the journey in mind are urgently requested to communicate their preference for the dates mentioned above to Mr. Julian Clarence Levi, Chairman of the Committee on Arrangements, 105 West 40th Street, New York City.

Table of Marbles Used in the Pavement of the Parthenon

(For illustration see page 135)

Kind	Color	Where quarried	Quarried today
Pavonazetto.....	White, streaked with gray	Near Synada in Phrygia	Yes
Rosso Antico.....	Dark red	Laconia, Greece	No
Giallo Antico.....	Yellow, veined with purple	Northern Africa	No
Porphyry.....	Dark reddish purple	Egypt	No
Travertine.....	Light buff	Bagni near Rome	Yes
Pentelico.....	Pure white	Mount Pentelicus, Greece	Yes
Egyptian granite, red.....	Crystals of red, black and green	Syene, Assouan	No
Egyptian granite, gray.....	Gray	Syene, Assouan	No
Rosso di Perugia.....	Dull red, streaked with white	Italy	Yes
Bigio Africano.....	Ebony-black, mottled with brown, white and gray	Northern Africa	No

Senlis Cathedral Not Seriously Damaged

Prof. Charles H. Moore writes us from his home in England that Senlis has apparently suffered no further damage than the loss of a few bits from the west front, and we are glad to correct the statement which appeared in the December issue of the Journal.

In further explanation of the illustration "Rheims" appearing on page 14 of the January Journal, it should be stated that this is the church of St. Remi and not the cathedral.

Current Index of Architectural Journals

MICHAEL M. KONARSKI, B. S.

Assistant Librarian, Avery Library, Columbia University

691. Materials, Processes.

Building Stones: Their Microscopical Structure and Formation. James Scott. Arch. and Contract Reporter, London, Jan. 15, 1915, pp. 61-5.

694. Carpentry, Frame and Steel Construction.

Reinforced-concrete Buildings. Building News, London, Jan. 15, 1915, pp. 58-60; Jan. 22, 1915, pp. 90-3.

696. Plumbing, Lighting.

Lighting of Public Places. Am. City, Jan., 1915, pp. 25, 26.

697. Heating, Ventilating.

Electrolysis, Sanitary Aspect of. Arch. and Contract Reporter, London, Jan. 15, 1915, pp. 25-7.

710. Town Planning.

Chile's Interest in City Planning. John E. Lathrop. Am. City, Jan., 1915, pp. 3-10.
Exeter, City of: Proposed Improvements. Arch. and Contract Reporter, London, Jan. 8, 1915, plate.

710.4. Streets.

Types of City Streets and Pavements. Am. City, Jan. 1915, pp. 36-9.

710.7. River Water Fronts and Bridges.

St. Paul's Bridge, Design for. Richardson and Gill, F. and A.R.I.B.A. Arch. Review, London, Jan., 1915, p. 15.

710.9. Housing.

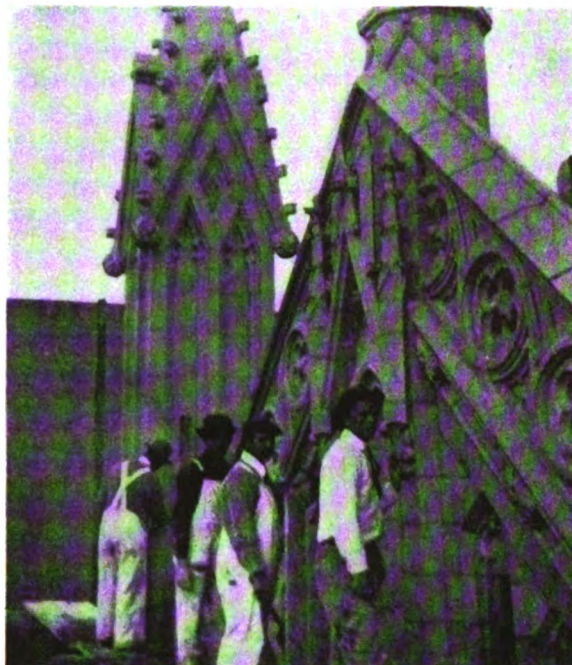
—, Reform in France. Carol Aronovici, Ph. D. Journal Am. Inst. Arch., Jan., 1915, pp. 32-6.
Reclamation of Small Areas in Cities, Architectural. Harold D. Eberlein. Arch. Record, Jan., 1915, pp. 1-25.

714. Fountains, Water Treatment.

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 Noah Webster, Memorial, Amherst. *Inter. Studio*, Jan., 1915, p. lxxix.
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- 724. Renaissance and Modern Architecture.**
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- 725.15. Court-Houses.**
 Watson & Huckel, Architects.
 Cumberland County Court-House, Bridgeton, N. J. *Am. Architect*, Jan. 20, 1915, plates.
- 725.2. Business and Commercial.**
 Macomb, Henry A., Architect.
 Chew Printing House, Camden, N. J. *Brickbuilder*, Jan., 1915, pp. 11, 12.
- 725.23. Office, Telegraph, Insurance.**
 McDougall, Benj. Geer, Architect.
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 Willink & Thicknesse, F.R.I.B.A., Architects.
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- 725.28. Exposition.**
 Panama-Pacific International Exposition Architecture, Phases of. W. B. Faville, F.A.I.A., *Am. Architect*, Jan. 6, 1915, pp. 1-7, plates.
- 725.5. Hospitals and Asylums.**
 St. Lukes, Old street, London. *Builder*, London, Jan. 8, 1915, p. 36.
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 Bathing Establishments, Public. *Brickbuilder*, Jan., 1915, pp. 13-16.
- Baker, Charles M., Architect.
 Assembly Tea Rooms, Boston. *Arch. Record*, Jan., 1915, pp. 83-7.
- Emerson, William, Architect.
 Bath and Gymnasium, Public, for the City of New York, West 28th Street. *Brickbuilder*, Jan., 1915, plates 6, 7.
- Wildner & Wright, Architects.
 Bath Public, in the Grove, Kansas City, Mo. *Brickbuilder*, Jan., 1915, plate 4.
- Zimmerman, W. Carlysle, Architect.
 Field-House, Pulaski Park, Chicago, Ill. *Brickbuilder*, Jan., 1915, plate 5.
- 725.8. Recreation, Theaters, Halls and Acoustics.**
 American Cinema Theaters. *Builder*, London, Jan. 1, 1915, pp. 3-5.
 American Theater. Part I.—Theaters of Greece, Rome, and the Renaissance. Hugh Tallant. *Brickbuilder*, Jan., 1915, pp. 17-22.
- 726.5. Churches.**
 Carrere & Hastings, Architects.
 Webb Horton Memorial Presbyterian Church, Middletown, N. Y. *Brickbuilder*, Jan., 1915, plates 1-3.
 Orr, Robert H., Architect.
 First Presbyterian Church, San Diego, Cal. *Pacific Coast Arch.*, Jan., 1915, pp. 23-9.
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 Modern Schoolhouses. I. Classroom. Walter H. Kilham. *Brickbuilder*, Jan., 1915, pp. 3-8.
 Johnson, Wm. Templeton, Architect.
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 Nicol & Nicol, Architects.
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- 727.3. Colleges, Universities.**
 Imperial College of Science and Technology. South Kensington. *Builder*, London, Jan. 8, 1915, plates.
 Cope & Stewardson, Architects.
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- 727.6. Museums.**
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- 727.8. Libraries.**
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 Warren, Henry White, Branch Library, Denver, Colo. *Am. Architect*, Jan. 13, 1915, plates.
 Peabody, Wilson & Brown, Architects.
 Cold Spring Harbor, L. I., Library. *Construction Details*, Jan., 1915, pp. 12-14.
 Walker, C. Howard, Architect.
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- 728.3. City Houses.**
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 Ehrman, Albert L., House, San Francisco, Cal. *Am. Architect*, Jan. 27, 1915, plates.
- 728.4. Club Houses.**
 Bell, Tyrie, & Chapman, Architects.
 Elk's Club, Mankato, Minn. *Construction Details*, Jan., 1915, pp. 16-25.
- 728.6. Country and Suburban (American).**
 Architect's Country House. Residence of Electus Litchfield, New Canaan, Conn. Harriet T. Bottomley. *Arch. Record*, Jan., 1915, pp. 48-63.
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 Coit, Robert, Architect.
 Foster, John R., House, Winchester, Mass. *Am. Architect*, Jan. 27, 1915, plate.

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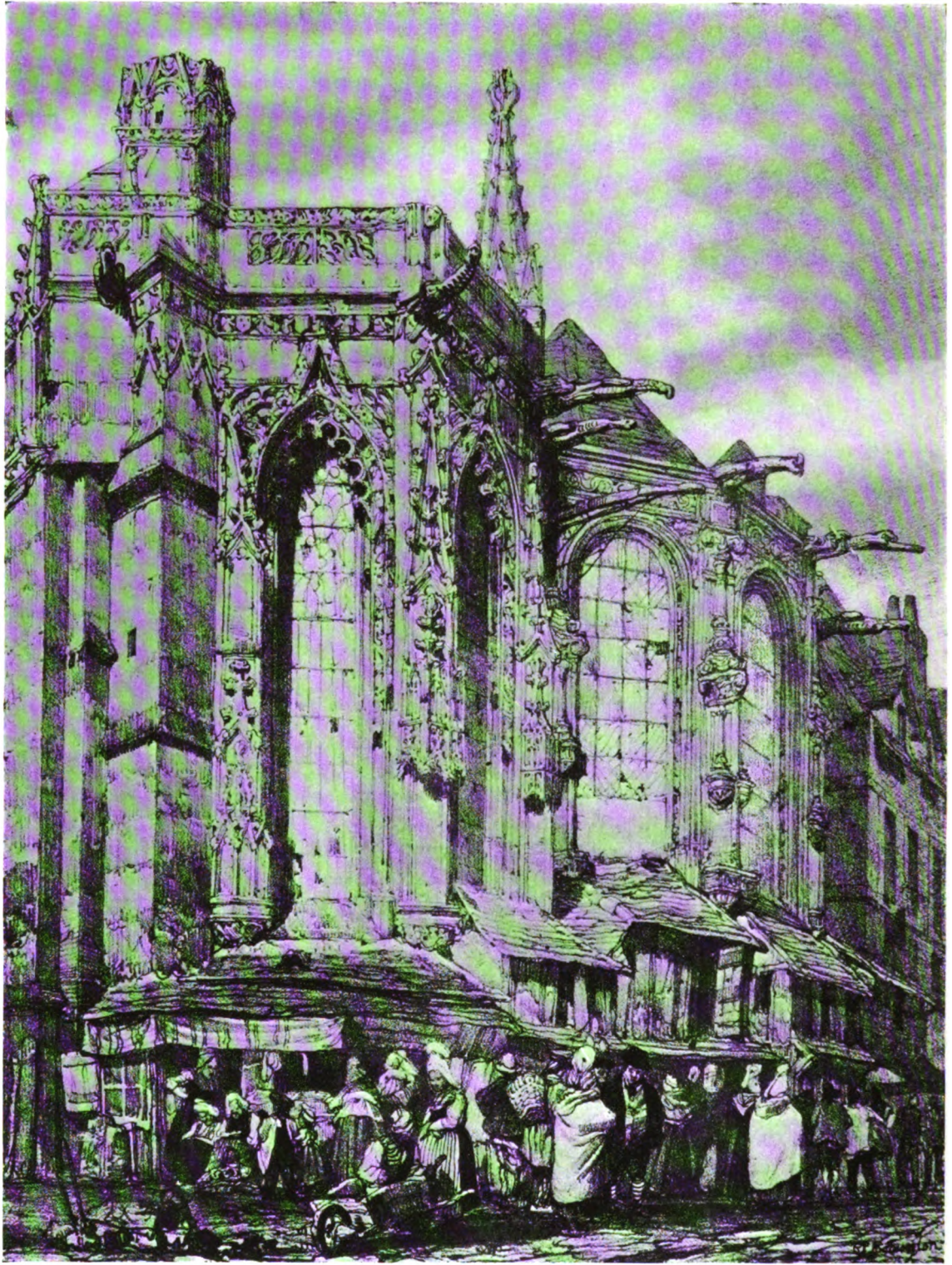
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EGLISE ST. SAUVEUR, CAEN.—After the lithograph by Bonington. See page 159

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. III

APRIL, 1915

No. 4

War Monuments

THOSE who had hoped that men would not again seek to perpetuate the memories of war by monuments, will find little encouragement for their hope in the outlook of "The Builder."* We are inclined to doubt whether its contention is true that "deeds of valor recorded by poets and writers are more effectively symbolized by architects and sculptors," although perhaps it would be in order first to decide upon what "effectively" means. But the doubt of which we speak seems to find its own echo and a partial explanation, in somewhat paradoxical form, it is true, in the added admission that "perhaps in the latter case the symbolism is vaguer, the hint of trial less apparent, but posterity receives its chief impressions from the concrete legends of tradition." On the whole, one is left to a more or less vague surmise as to exactly what is meant.

But there can be no lack of sympathetic understanding when "The Builder" deplores the form of monumental symbolism which so many previous commemorative efforts have produced. One thought of the "soldier's monuments" which disfigure our own country is sufficient to cause us ardently to join in the hope that if war monuments are still to be demanded by civilized peoples—a demand which

*London.

"The Builder" seems to take for granted—there shall be "a readjustment of our views concerning the nature of monumental sculpture and war memorials; . . . there must be a controlling agency."

With equal ardor will we approve the suggestion "that the deans of cathedrals and the rectors of parish churches will use their authority with discretion regarding the introduction of wall tablets and memorials into the buildings under their charge." We have strong misgivings as to the security against disfigurement which would obtain in the discretionary power here implied, and would suggest some central body of authority upon which competent architects and sculptors might have representation. We can conceive situations wherein the difficulty of resisting the united appeal of a bereaved and influential family might be greater than even the sternest and most conscientious of deans would find it possible to overcome. Surely the further disfigurement of English churches and cathedrals is a matter that may well engage attention when the time comes.

At the same time, might it not be well to inquire whether we have not yet reached a state of existence where war may be symbolized as other than a valorous and praiseworthy achievement of nations and men. Might it not be possible for our

future war monuments to present an argument in favor of peace, rather than a constant cry for war? Shall we not deplore war, rather than exalt it?

Whatever opinions may be variously held at the present moment, there surely can be no doubt of the fact that if the war ideal had not been so persistently proclaimed to men, there would be found fewer soldiers when the time came, and a greater and greater reluctance to engage in the killing of one's fellows. If the peace ideal had received one-half the laudatory pæans which have been bestowed upon war and its heroes, men would long

ago have insisted upon peace, rather than war, as a means of settling their dissensions.

We know of no way by which the great artists of the world, in all their various callings, could so well serve men as by symbolizing Peace, not War, in the memorial monuments of the future. War should be the shame of the world, not its glory. And if we must still maintain armies of defense, the sole function of which is to prevent war and thus insure peace, why should we not know that branch of our government which presides over them as the Department of Peace?

The Admission of Architects to Practice

IT IS wholly natural that, on the question of the laws which are being proposed in several states covering the admission of architects to practice, public opinion should misconstrue the purpose it is desired to accomplish. Any attempt at the regulation of an existing evil is only too likely to be looked upon with doubt of the sincerity and unselfishness of those who propose the regulation.

We take it for granted that no architect, worthy of the name, desires to see a law passed which will have the effect of compelling people to employ an architect. But we also take it for granted that every competent architect does desire that the man who appropriates the title shall be made responsible, in some manner whereby his incompetency shall not inure to the profession in which he has no right to practice.

We do not understand that any of the laws bearing upon this matter, either in force or in process of legislation, are intended to accomplish more than to insist that an inexperienced and incompetent man shall not hide behind the title

of architect. The public is left free in its choice of the man who shall design its buildings. No restrictions whatever are interposed between them and the maker of plans. The law only applies to the use of the title, and stipulates that if a man proposes to use it, he shall first demonstrate his qualifications by some other means than that of an experiment upon the public safety.

The profession of architecture has suffered, and still suffers, from incompetency. What else is to be expected when the title of architect may be adopted by whoever chooses so to do? Any law which will tend to diminish incompetency in measure will be quite as much of a benefit to the public as to the profession. Architecture must stand upon the performance of those who practise it; but, it is manifestly both unfair and stupid to permit the profession as a whole to be judged by the performance of those who never pretend to conform to the most elementary requirements and who use the title of "architect" as a matter of business expediency. Such freedom merely constitutes an abuse which injures everybody.

An Architect's Impressions in Belgium

By E. T. RICHMOND, F.R.I.B.A.

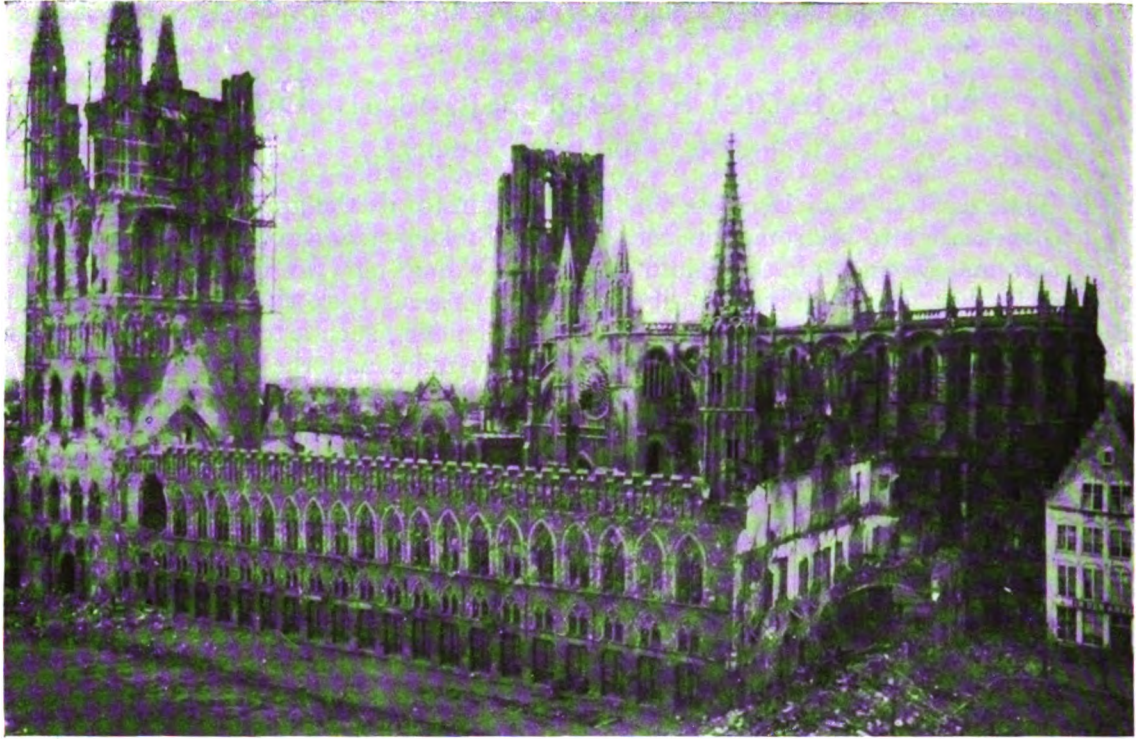
IN THE early days of December it fell to the writer to see something of the scars and wounds that Belgium has suffered in her valiant stand for liberty. Between the Yser and the French frontier lies a corner of Belgian land still free and undefiled, where no enemy is to be met except he be a prisoner. In the long line of defense that stretches from the sea to the Lys, stand two towns, Ypres in the south and Nieuport in the north. To visit them is to make a pilgrimage, mournful, indeed, to our eyes, but of a surpassing power—if the significance of their desolation be truly grasped—to strengthen our faith, invigorate our hopes, and renew our courage. Standing like bastions in the forefront of the battle line, it has been their lot to suffer the full fury of what I believe will be chronicled by history as a barbarian attack.

Many a time in her long history has the beautiful town of Ypres felt to the full the curse of war. The English, her own neighbors of Ghent, the Spaniards, and the French have all fought under the shadow of her walls, burnt her houses, slaughtered her soldiers, and brought to her people the miseries of war. But, in those days, Ypres was a place of strength. It has been reserved for an enemy of the present day wantonly and, as is now proved, worse than uselessly, to attack and destroy her as she lay a non-combatant, a city of peace, unarmed and helpless.

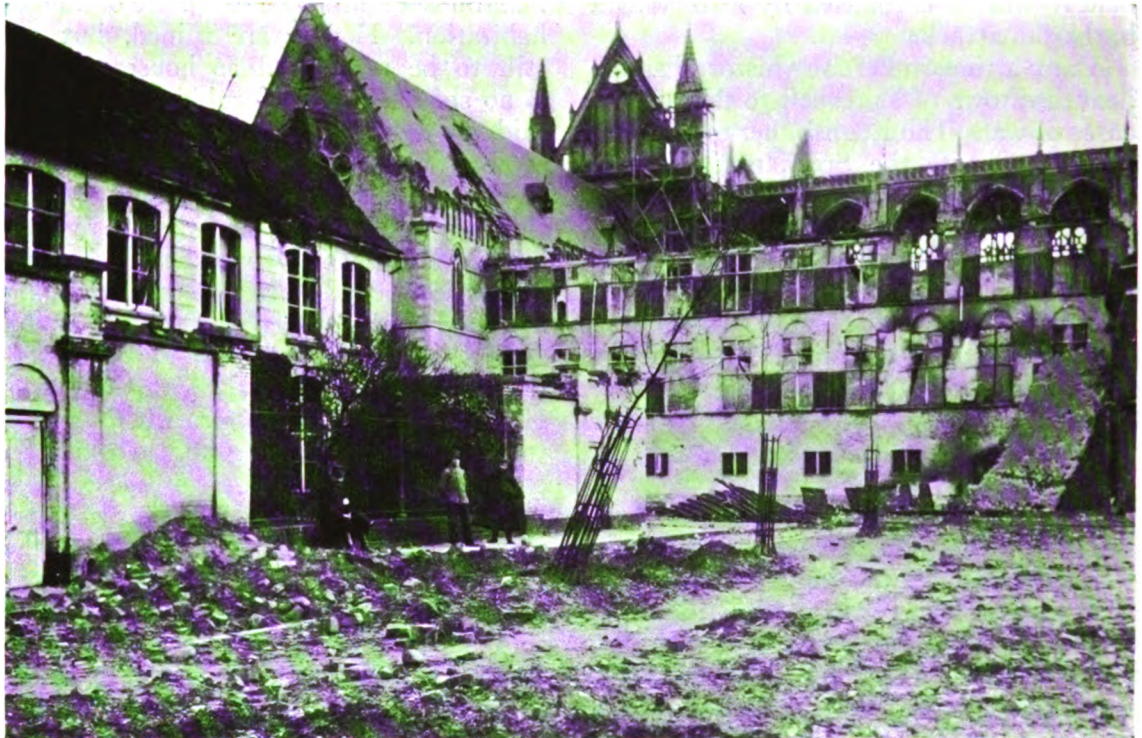
The ruined tower of the Cloth Hall, standing in the distance against the rainy sky of a December afternoon, provided me with the first signs of the doom that now lies upon this Belgian land. The roof of the tower has gone, a shell has shorn the point from one of the three pinnacles left standing; the base of the fourth is all that

remains of it; the gray sky shows through the broken windows of the tower; parts of a scaffolding put up before the war still cling insecurely to the walls. In the plain of Flanders, such a tower can be seen for many miles and the sight of its wounds provides an early warning of what to expect when the town itself is reached.

To survey in detail the damage done within the town would need many weeks of hard work and depressing observation. The general impressions gained during a short and hurried visit are all that can be recorded here. These are sad enough if confined to recollections of material destruction, and unduly to dwell upon them would bring neither profit nor pleasure. It must be admitted (and this is all that can be admitted) that Ypres still maintains a semblance to a place of human habitation. Houses are ruined, but are still to be recognized as houses. Ypres is no shapeless pile of rubbish such as is said, in eastern France, to represent, in so many cases, all that is left of a once thriving village. But, in the streets through which I passed, I do not remember to have seen a house that had altogether escaped damage. A large number are completely shattered. It is a common sight to see walls fissured from top to bottom, spattered and pitted with the marks of shrapnel; and roofs torn off, burnt or with great rents gaping to the sky. In other cases the whole fronts of houses have been tumbled into the street, a collapse that has, of course, been shared by the floors which lie sloping downward at angles steep enough to have thrown the contents of the rooms in avalanches into the street, where they crown, in queer array, the ruins of the fallen wall. I noticed in such a position a rocking-horse



THE CLOTH HALL AND THE CHURCH OF ST. MARTIN, YPRES



THE CLOISTER OF ST. MARTIN, YPRES

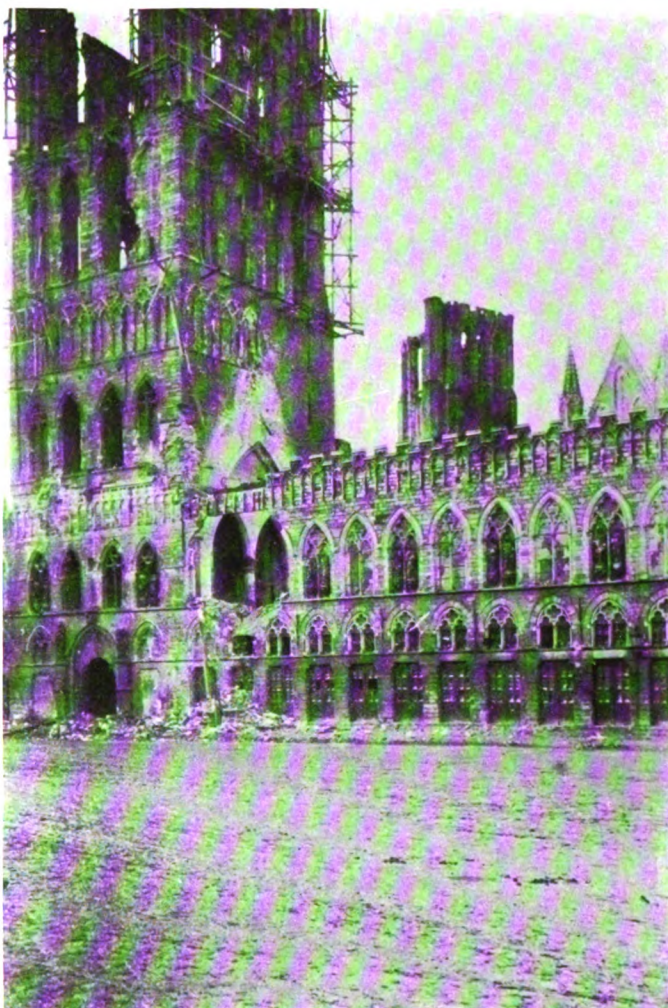
AN ARCHITECT'S IMPRESSIONS IN BELGIUM

triumphantly prancing, right side up, upon a pile of demolished masonry. Such ruin leaves intimate possessions exposed to the eyes of strangers, whose sympathies are roused but whose closer attention is repelled. Except for the distant booming of the guns there was no sound in the streets of Ypres. There was no traffic and hardly a soul was to be seen; and it was not without a feeling of surprise that one met a man or a woman straying slowly through the street, or, more rarely, a group of children playing, unconscious of danger, in the road. But such sights as these only added emphasis to the general impression of silence and desertion.

Of the Cloth Hall, the main shell, battered, scorched, and shaken, is still standing. The roof is destroyed; most, if not all, of the timber ceilings and other timber work has shared the same fate; the frescoes have gone; the glass of all the windows is broken; the paving is smashed and littered with fragments. The damage is irreparable. The best that can be hoped is that it will prove possible to patch and consolidate the building. To what extent the bombardment has weakened the cohesion of the masonry cannot now be said. One may, however, hazard the opinion that, at enormous cost, the Cloth Hall may be reconstituted to a semblance of its former self.

The Cathedral of St. Martin has suffered hardly less than the Cloth Hall. Over a mound of broken masonry and twisted ironwork, where there lingered a faint sulphurous smell, it was possible to enter the building through the main doorway. Within is a sight of ruin. The floor

is covered with broken masonry, remnants of chairs, pieces of colored glass, and twisted fragments of the lead by which they had been supported. The vaulting which had spanned the crossing lies in a heap on the floor. The altar is undamaged,



THE TOWER OF THE CLOTH HALL, YPRES

and the carved pulpit, although standing in the midst of destruction has apparently escaped injury. While I was picking up a piece of broken glass, a shell was heard whistling overhead. The daily work of destruction had begun. Such sounds, it must be confessed, do not conduce to concentration of attention upon archi-

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tectural details. I stopped, however, to take a few photographs, and to talk to a couple of French soldiers whom I met outside the Cathedral, and who told me that a certain number of shells still arrived daily.



INTERIOR OF THE CHURCH OF ST. MARTIN, YPRES

At Nieuport the destruction has been, if anything, even more complete than that at Ypres. Hardly a house has escaped. In a walk through the streets I saw only

one that was untouched, while many were seen that were beyond repair. No civilians remain in the town. The inhabitants have either fled or have been removed. One unfortunate woman whom I observed searching among some ruins was quickly taken away. The proximity of the enemy's lines renders the danger of spies too great to allow of half measures. Here again, as at Ypres, to compile anything approaching to a complete record of destruction would be to write a wearisome catalogue of shattered walls, burnt roofs, broken windows, and streets smashed and gaping with enormous holes.

What has all this desolation gained for those who wrought it? Has it advanced their armies or caused ours to retire? Ypres and Nieuport are indeed destroyed, and the world has lost here, as in France, much that it dearly prized. Nothing is spared. Cathedrals, churches, schools, hospitals, modern buildings of peaceful purpose, and priceless monuments of an age that is gone, seem to have fared no better than places of armed strength and military significance. Again, as has happened so often since the war began, the world stands aghast at the destruction of its precious things. The Belgians loved these old cities and towns of Flanders and Brabant, with their churches, their market halls, their crow-stepped gabled houses, their belfries and their sweet-sounding carillons.

They valued them as material wrought by the knowledge and the skill of perfect craftsmanship into forms that attract the admiration of men, and multiply the benefits which accrue to their possessors.



THE CLOTH HALL, YPRES



WHAT WAS ONCE THE MOST CHARMING CORNER IN YPRES

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Belgium has already lost whole cities and towns. Tirlemont, Termonde, Malines, Louvain, Ypres, and Nieuport are down-fallen and desolate. As the tide of war recedes, what sights of terror and destruction may it not leave? What of Brussels, Ghent and Bruges? Shall we see anything of them but heaps of smoking ruins?

As an architect, speaking only in the language of the profession, may I say that those who have brought this calamity upon Belgium do not seem to realize that the identification of the soul of a people with the buildings of their towns makes their surrender something far more than a mere yielding of so much material. To surrender, under threats of destruction, the visible expressions of our lives and faith, is not only to confess that our faith has

weakened and that we value symbols more than reality, but it is also to deprive those very symbols of all vitality and of all meaning; and, by ingloriously avoiding their material destruction, to permit their endowment, as the dead bodies of Egyptian kings were endowed, with a hideous and reproachful permanence.

In a land which has been the very cradle of the world's liberty, its people could not be expected to live in surrendered towns and to endure the daily silent reproach of stones, robbed by the more than material abdication of the spirit which alone justified their existence and symbolized the faith, destined, as had been hoped, to achieve an end common to successive generations, a greater and more glorious liberty for man.



THE INTERIOR OF THE CLOTH HALL, YPRES.—BEFORE THE BOMBARDMENT

Architectural Draughtsmen

V. RICHARD PARKES BONINGTON

IN the antique world those whom the gods loved died young; in the modern world they die rich. Probably the Greeks thought that immortal youth was a compensation for so much of life lost; it was certainly better than immortal age, as Tithonus found. Still, everybody feels the reflected and contrasted brightness that sudden extinction gives, the brilliant after-glow of a life put out in mid-career, rocket-like, not dwindling to darkness.

"Smart lad, to slip betimes away
From fields where glory does not stay."

So they slipped away, these beloved of the gods, most of them artists, we may be sure, since who else are remembered, now that some of the gods even are forgotten? And we should be grateful to that chosen band, because they are the bright exceptions to that hard old rule, "*Ars longa vita brevis.*" They broke it gloriously, and so may we—if we do not live too long! Among these immortal youths we shall find Bonington.

The real artist must, to suit the ideas of Mrs. Grundy, lead an irregular life, at least in spots, and if Bonington did not, his father did. The imprudent conduct of this gentleman seems to have cost him his post as keeper of the Nottingham gaol. Meanwhile, his wife, whose maiden name was Parkes, kept a girls' school, first at Arnold, a village near Nottingham, and then at Nottingham itself. It was at the former place that Richard Parkes Bonington was born, on the twenty-fifth of October, 1801. His father's talents must have been as varied as his life was irregular. His post as gaol-keeper he inherited, but we can easily believe that his heart was not in his work, for he dabbled with painting, exhibiting in the Royal Academy, and taught

drawing. Then, having lost his official position, his wife lost her school, the good people of Nottingham probably feeling that if he were not fit to keep a gaol, she was not fit to keep a girls' school. However that may be, the family moved to Calais, where, it is safe to say, Bonington senior's conduct was more likely to be condoned. There he set up, together with Webster and Clark, a "bobbin-net lace factory." This partnership, however, did not last, and he disappears from our view as the proprietor of a lace-shop in the Rue des Tournelles, in Paris.

At fifteen years of age Richard was copying in the Louvre, and later we shall see him there through the eyes of Delacroix. He worked for a short time in the atelier of Baron Gros, who apparently found him a lax and not very amenable pupil; but one day Gros, having seen a water-color by Bonington in a shop, so the story goes, embraced his pupil in the presence of the class, gave him his blessing, and told him to go his own way. Those of us who still vividly remember our own experiences with our Paris professors will probably view this tale with a mixture of scepticism and envy; but one thing is evident, Bonington went his own way. He obviously worked out-of-doors a great deal, and assiduously copied the old masters. He exhibited in the Salon of 1824, his "Vue d'Abbeville" and other works, receiving a medal, as did his two compatriots, Constable and Copley Fielding. The "Société des Amis des Arts" bought his "Vue d'Abbeville," and the painter was fairly launched on his brilliant career.

About this time he made many drawings which were lithographed for the great work by Baron Taylor, "Voyages Pittoresques dans l'Ancienne France," and also

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

for other publications. He worked for the lithographers, much as Turner worked for the engravers, but he seems to have made some of the lithographs himself. In 1824 he began to paint in oils, his work up to this time having been in water-color, and in 1826 he exhibited in England for the first time. In this same year he went to Italy; in the following year he exhibited views of Venice at the Salon. In 1827 he had a studio in the Rue St. Lazarre and prosperity was staring him in the face when, in 1828, he went to London to consult a famous doctor, and died a few days after his arrival. Lawrence, then president of the Royal Academy, was present at his funeral. The reason for Bonington's death is not clear, but we hear of a sunstroke, overwork and consumption. Delacroix, as we shall see, was much surprised to hear of his death, and speaks of his appearance of strength.

Such are the bare facts of this short and bright life. Luckily for us, Delacroix knew and liked Bonington, and the great Frenchman has left, in a long letter to a Monsieur Thoré, his appreciation of the Englishman. The following is a translation of the, for us, most interesting parts of this generous document:

"I knew him [Bonington] well and was very fond of him. His British self-possession, which was imperturbable, did not in the least lessen his charm. I was very young when, for the first time, I saw him in 1816 or 1817. I was copying in the gallery of the Louvre, and I used to see this tall, quiet young man, in a short waistcoat, who was also making copies, usually of Flemish landscapes. Already he had an astonishing facility in water-color, which was, at that time, a novelty imported from England. Shortly afterward I saw at Schroth's, who had just opened a shop of drawings and small pictures, some water-colors by Bonington, which were charming in color and composition. They had, even then, all that charm which is his great

quality. I think there are other modern artists who are more vigorous, and whose rendering is more exact than Bonington's, but nobody of the modern school, or perhaps before, has had that lightness of touch, which, particularly in water-color, makes his works sparkle like diamonds, and delights and fascinates the eye, quite independently of the subject or any success of imitation.

"He was at this time in the atelier of Gros where, I believe, he did not long remain, Gros himself, who already admired Bonington's talent, advising him to follow his own bent. At this period he was not painting in oil, and his first attempts in this medium were seascapes, which may be recognized as of this time by the *im-pasto*, which he gave up later. This is especially true of his subject pictures also, painted in 1824 and 1825, where the costumes are important.

"In 1825 we went to England together and studied at the house of a famous English antiquarian, a Doctor Meyrick, who had the most splendid collection of armour which has, perhaps, ever been made. We became very intimate during this journey, and when we returned to Paris we worked together for some time in my studio.

"I was never tired of admiring his sense of what was effective, and the cleverness of his technique, not that he was easily pleased. On the contrary, he often repainted parts which were quite finished, and which we thought marvelous, but he had such skill that he was continually finding new effects as charming as the first. He made use of all sorts of details that he had found in the pictures of the old masters, and which were always most adroitly adapted to his compositions. One may see figures taken almost bodily from pictures that everybody knew, but this did not in the least trouble him. This habit does not at all detract from the merit of his pictures, the details which he appro-



VUE DU HAVRE.—After the lithograph by Bonington

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

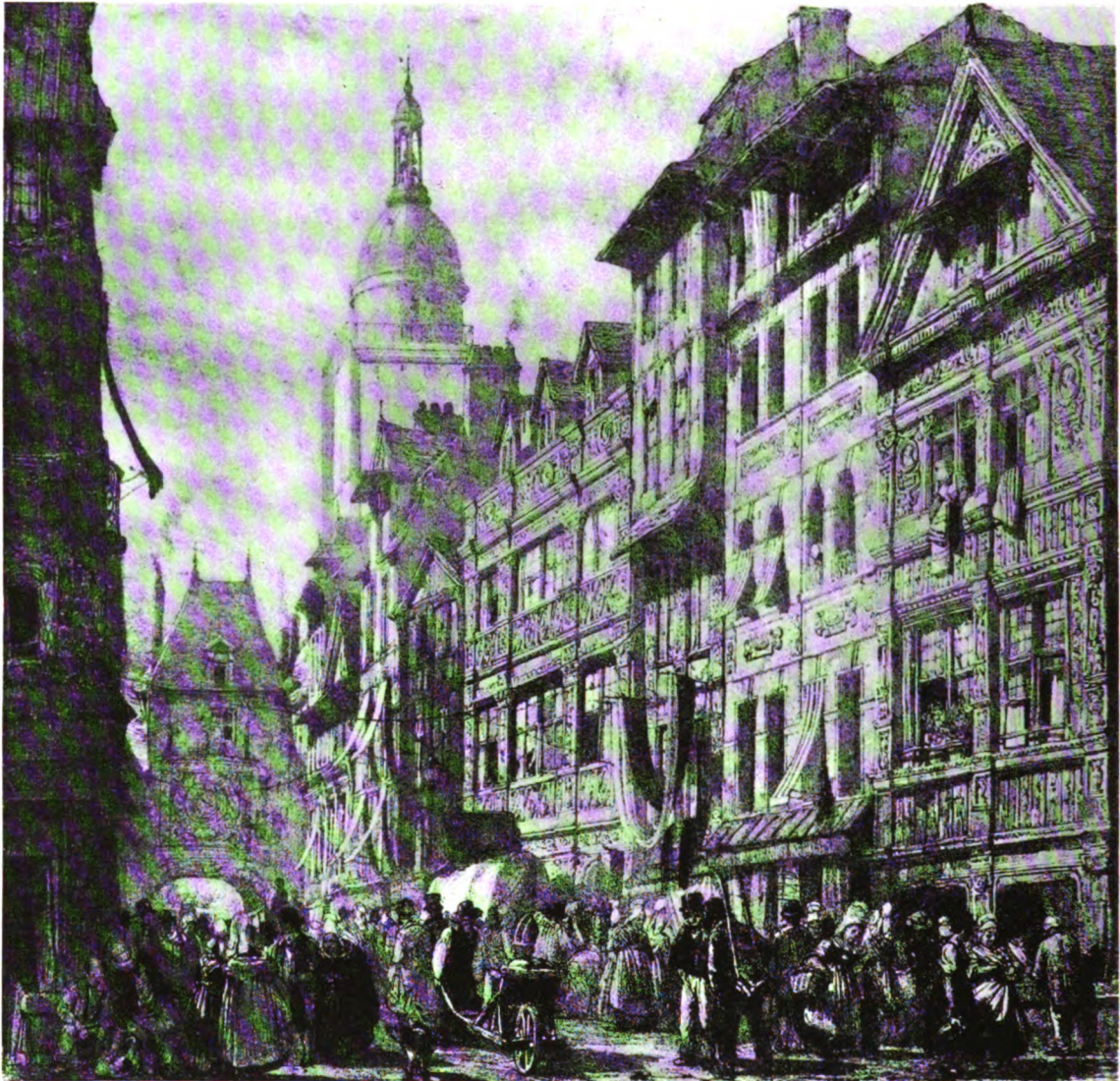
priated and which he captured alive, so to speak; they only add to the appearance of reality of his figures and never seem like padding.

"Toward the end of his life, so soon over, he seemed saddened, particularly on account of his ambition to be a painter of large pictures. However, he did not make any attempt, so far as I know, to appreciably enlarge the scale of his canvases, although those where the figures are largest

date from this time, notably the Henri III, one of his last pictures, and which we saw a year ago on the Boulevard.

"We all liked him. Sometimes I said to him, 'You are king in your own province, and Raphael did not do what you have done. Do not bother yourself about the qualities of others or the size of their canvases, yours are masterpieces.'

"He had made, some time before this, views of Paris, which I do not remember



RUE DU GROS HORLOGE, ROUEN.—After the lithograph by Bonington

ARCHITECTURAL DRAUGHTSMEN

having seen and which were, I think, for publishers. I mention them only to recall a way he devised to make his studies from nature without being troubled by passers-by. He installed himself in a one-horse chaise, and worked as long as he wished.

"He died in 1828. How many charming works in such a short career! I heard suddenly that he had a disease of the chest that had taken a dangerous turn. He was tall, and strong in appearance, and we learned of his death with as much surprise as sorrow.

"In 1837, a Mr. Brown of Bordeaux sold a wonderful collection of water-colors by Bonington, such as we are not likely to see again. There were examples of all his periods but especially of the last, which was the best. These works brought high prices and, although during his life he had sold all his pictures, he had never seen them bring these enormous sums which I, for my part, think quite just, and only proof of the proper appreciation of so rare and exquisite a talent.

"My dear friend, you have given me the chance to recall happy days and to honor the memory of a man I loved and admired. I am the happier for this opportunity, because people have tried to obscure his fame, and because I think him far better than most of those who have been called his superiors. Balance my preferences against these attacks, and what one might be tempted to consider partial in these notes may be attributed to my friendship for Bonington and to the fact that I write of the memories of old days."

There are, besides this letter, two entries in Delacroix's journal which concern Bonington, and are interesting, as they show the French painter in a more critical mood. The first was written seven years before the letter from which I have just quoted, and is as follows:

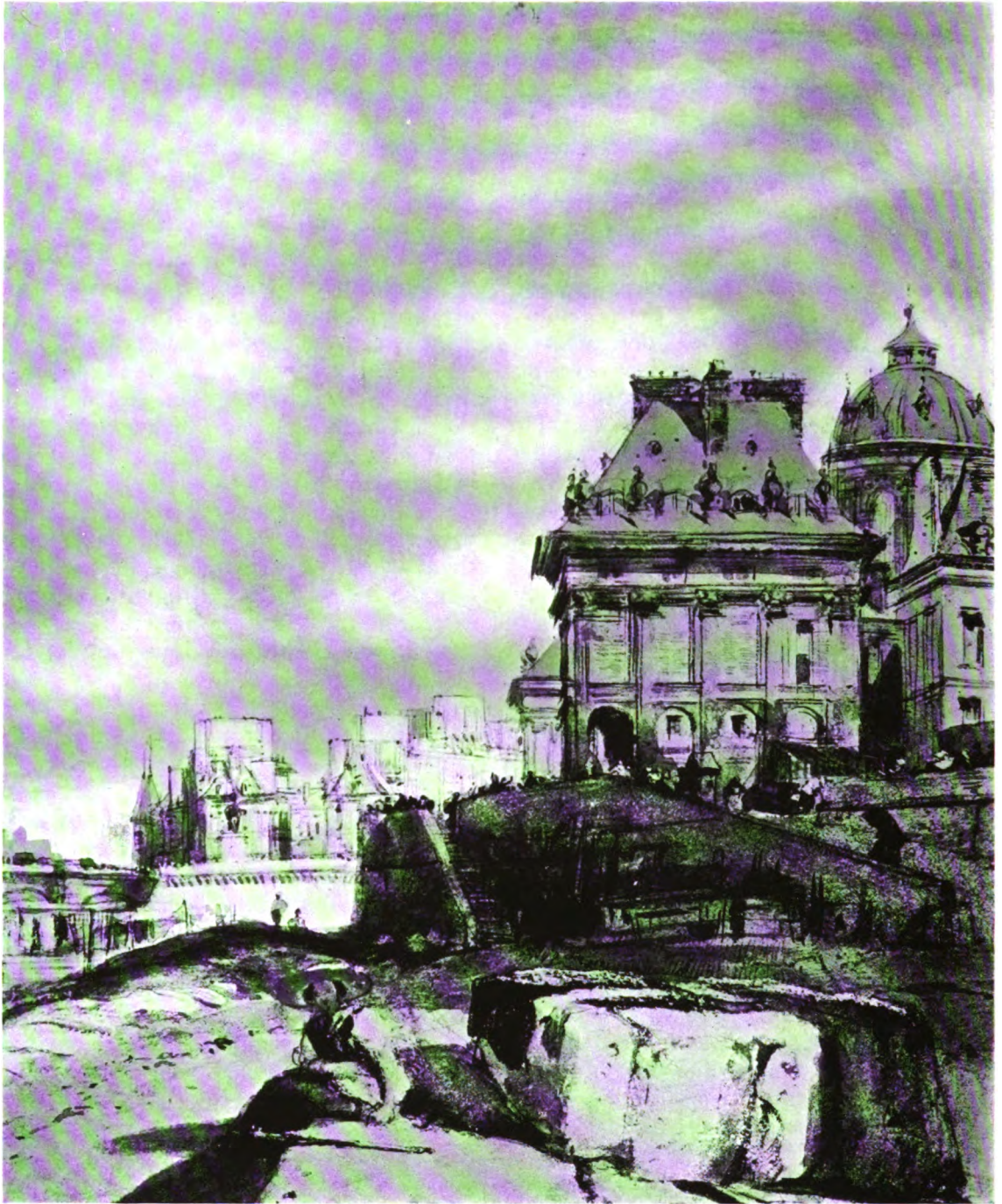
"I have always envied the facility of brush, the coquettish touch of Bonington.
. . . I am speaking of a man full

of feeling, but whose hand led him by the nose, and this sacrifice of most noble qualities to an unfortunate facility has stamped his work with a certain inferiority and a mark of feebleness as in the paintings of Vanloo."

The second was written two years later, and expresses another aspect of the same idea. Delacroix is speaking of Charlet, the French painter and lithographer, and of his skill, and then he says: "There are some talents which come into the world all prepared, armed from head to foot. They must have from the beginning that kind of pleasure that the most experienced of men find in their work, that sense of mastery, that assurance of hand which accords with their clearness of conception. Bonington had this, but his hand was so clever that it ran ahead of his thought. His rehandlings were the result of this great facility, everything which he put down was charming, but the details often did not fit together, and his attempts to recapture the ensemble sometimes ended in his giving up pictures he had begun."

Some few years after this was written an article on Bonington by Paul Mantz appeared in the *Gazette des Beaux Arts*, which adds little to our knowledge of Bonington, although the author finds fault with the English biographies. However, there is praise for Bonington's lithographs, which Delacroix does not mention, and the writer quotes Gautier as saying of a small oil-painting called "Anne Page and Slender:" "All the magic of color is in this painting which would be condemned for its careless draughtsmanship were one not seduced by the rarity and beauty of the tones."

Before trying to place Bonington, let us consider the two aims which have impelled artists since the beginning—the effort to conquer facts for their own sake, and the effort to communicate what lies behind facts. These two objectives roughly correspond to what people usually call realism



COLLEGE DE FRANCE.—After the lithograph by Bonington



JOUR DU MARCHÉ.—After the lithograph by Bonington

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and idealism. There is no sharp line to be drawn between these two aims, but, in general, we may say that in the former the painter puts his vision into immediate terms of painting, whereas, in the latter, he translates his experiences into terms of art. In connection with the first of these endeavors, we think of the moderns, notably the great impressionists; in connection with the second, we think of the old masters and of a few moderns, like Millet and Puvis de Chavannes, who are akin to the old masters. As our temperaments incline us to sympathize with one or the other of these two attitudes, so we shall feel that Bonington is an important figure in the history of art or merely a very brilliant painter; for certainly he belongs with those who have made their appeal directly to the eye, rather than to the memory, and to our more complex emotions.

Just here it is well to note that there is a wide difference between the intrinsic beauty of an artist's work and its historical importance. Undoubtedly Constable and Bonington would not have the places they now occupy in the annals of art if they had exhibited in the Salon of 1847 instead of in the Salon of 1827. Constable is unquestionably the forerunner of the Barbizon School and of most of the landscape work since, but Bonington is as undoubtedly the initiator of modern water-color, and already, at his death, was considered the head of a school. In passing we may remark the amusing chance that it is to Delacroix we owe the warm appreciation of Bonington, because although Delacroix may have been affected by Bonington, yet he belongs to the past rather than to the school of which Bonington was one of the founders. The French painter used nature as a dictionary, for consultation rather than for inspiration, and as he grew older he referred to it less and less. We may well believe him when he speaks, in his letter, of being influenced by his friendship for Bonington and by old and fond memories, especially

in view of the extracts quoted from his journal. It is more than probable that had Bonington lived, Delacroix would have seen his work with other eyes, it is possible that Bonington would have changed, but the fact remains that he died early and is a modern, a precursor of Sargent rather than a descendant of Rubens.

A modern critic has said, rather cruelly, that there never was a time when so much painting was combined with so little thinking as in our day, and possibly this is one of the reasons why Bonington seems so modern, for is it not characteristic of artistic youth to be painting rather than thinking! There is so much of the charm of youth and mornings in spring in the work of Bonington. He sat him down in little northern Gothic towns, in Venice, at Versailles, and, with the lightest of touches and the freshest of color, drew and painted what he saw with his young and romantic vision, and since then how many countless artists have sat them down in those same spots, and painted those same places without the light touch, the fresh color, and the romantic vision!

Lithography was only eight years old when Bonington began to practise it. Here also that sense for the effect, which Delacroix noted, and the lightness of touch which is so remarkable in Bonington's water-colors, count enormously. Nevertheless the lithographs seem more old-fashioned than the water-colors and the oils, and this is largely because they are less personal. Bonington's color was so fresh and spontaneous that we never feel it to be *démodé*, and brilliant as his drawing is, we are not so dazzled by his black-and-white work. Another reason why many of his lithographs compare unfavorably with his other work is that they were often very badly printed. In the catalogue of Bonington's engraved work by Aglaüs Bouvenne, published in Paris in 1873, the writer speaks of the difficulty of finding good proofs.

ARCHITECTURAL DRAUGHTSMEN

Bouvenne records sixty-seven lithographs, but many of these are only partly Bonington. In some cases he worked up another man's drawing for the publisher, in others he was evidently doing hack work. The best of his work on the stone is to be found in the publication by Baron Taylor, which has already been mentioned, "Voyages Pittoresques dans l'Ancienne France." For this he made fourteen lithographs, among them the "Rue du Gros Horloge," which is considered his finest and is here reproduced. For the publication called "La Petite Normandie" he made ten drawings. These twenty-four lithographs are all marvelous in their virtuosity, and the "Rue du Gros Horloge" has all the qualities and characteristics of Bonington's best lithographs. A world of quaint figures swarm in the streets, bargaining, buying, selling. The chimneys smoke, the banners

wave, people peer from casement windows and the stage is bathed in a light that is brilliant and yet diffused. I say "stage" advisedly, for there is a sense of fiction about it all, as if we were looking at the opening scene of some light opera, a chorus of merry-makers perhaps. Meanwhile all this is drawn with a sureness and an ease to rouse envy in the heart of the most accomplished of architectural renderers.

There is a little lithograph which is here reproduced just below. It represents a boy, partly turned away, gazing through a slightly opened door into a court. It is youth, charming youth, gazing through the door that he has just opened, the door that is always open to youth, into the world of the romantic and the picturesque, and this little print may symbolize for us the attitude of Bonington.

HENRY WINSLOW, London,
January 8, 1915.



The Lincoln Highway*

By H. VAN BUREN MAGONIGLE (F.)

THE Call of the Road is one of the primitive irresistible impulses to which mankind has yielded throughout the ages. Looking backward, we see the African tribes descending upon the fertile valley of the Nile, the Scythian hordes moving slowly across the steppes of Asia, grazing their flocks and herds; we catch the glint of the sun upon the sails of the Phœnicians as they fared forth upon the unknown, salt-blown acres that lay beyond the Pillars of Hercules, the gleam on spear and helm of Roman and of barbarian as they pressed forward to their destiny. It urged the great Genoese along the path of the westering sun as it had the Viking before him. The English, the Dutch, the French hearkened to it. It beckoned the pioneers through forest and valley, across plain and over mountain-range toward El Dorado; and it still echoes in the hearts of all the sons of men.

In one of Kenneth Grahame's most charming stories, the child who tells it describes a highway known as the Roman Road, set apart from all those that ran near his English home by its purposeful character. And when his little world was all awry, and he was feeling sad and stern after a difference with his governess upon the multiplication table, he sought for consolation, not the by-road nor the lane, but the Road of Character; it led, he had been told, straight down to the shore of England, and began again right opposite in France, and thence on through cities and principalities, unswerving, to the gates of the Eternal City.

The Road of Character! The Romans knew how to build such roads. And we, Americans, have been given the opportunity to build one in memory of that lofty soul

*An address at the A. I. A. Banquet, December 4, 1914.

who represents to us, more than anything else, that great virtue—character.

Rising on the wings of the spirit we may trace its march. From the island of Manhattan across the mighty stream that bears the name of Hudson; across the Delaware at Trenton; along the old Braddock Trail; follow with the Tuscarawas the path their moccasined feet had beaten out; traverse the Father of Waters to the Overland Trail, with all its associations of white wagon-tops seen through rising dust, ambush, death, and victory; thread with the gold-seekers the Sunset and the Argonaut Trails, through the Sierras into California, and on to the Golden Gate. Through the twinkling lights of cities crowded with the homes of men, and past the lonely ranch-house lost in the level reaches of the Western prairie.

Into this great highway will flow great tributaries linking the Great Lakes, the South of Lee, the Northwest of Lewis and Clark, and the Southwestern Mission country of the Spaniard. Marking their points of junction, the boundaries of states, the entrances of towns and cities, at broad river or mountain torrent will rise arches, noble monuments, and splendid bridges to commemorate the history of the pioneers, the history of the vanished and vanishing Indian tribes, the events and men that forged and welded this nation.

I have been asked to speak upon the artistic possibilities of the Lincoln Highway, but they are so vast that they stagger the imagination, and I can but prepare the canvas; others will complete the picture. Whatever they may be, I conceive this road as a scroll upon which, from coast to coast, the history of our land shall be recorded, a river of life, a symbol of the march of humanity toward perfection.

Book Reviews

Our Philadelphia. Described by Elizabeth Robins Pennell, with 105 lithographs by Joseph Pennell. Philadelphia and London, 1914. J. B. Lippincott & Co.

Much as one welcomes lithography back in the field of book illustration, it hardly seems fair to say that a book is illustrated by lithographs when it is in reality illustrated by half-tone plates of lithographs.

If chemistry and the camera must be employed to translate the lithograph into a form which will permit it to be printed along with the letter press, it still seems that the illustrations might be described as "from lithographs" or "after lithographs." It is true that of all the black-and-white reproductive processes, lithography suffers least of all in such a translation, for the very reason that it is not dependent upon line; thus, to the unskilled, a half-tone reproduction of a lithograph might easily be mistaken for a lithograph itself. In this particular instance, the description seems particularly unfortunate, in view of the fact that Mr. Pennell is known to be an ardent advocate of the more extended use of lithography.

Mrs. Pennell writes of the city of her birth with her customary ease and charm. Those who may have been wishful, after reading her delightful story of Whistler, to know something more of the author, will welcome the opportunity afforded in almost every chapter. But to Philadelphians, the world over, the book will carry a little thrill of pleasure and awaken a pleasant and well-founded glow of pride. Some of those who had not the good fortune to be born in Philadelphia may gently resent, here and there, the unequivocal praise which Mrs. Pennell dispenses with so lavish a hand, yet it is at least good to come in contact with such genuine enthusiasm for things American. We wish that other books of this kind, and dealing with the fast-disappearing relics of the early life of our oldest towns and cities might be put forth, and that some day we might have one illustrated by the original lithographs.—C. H. W.

A Review of "Design in Landscape Gardening." By Ralph Rodney Root and Chas. Fabiens Kelley. New York. The Century Co. 1914. \$2.00.

The authors appear to have put in book form the lectures that have been given to their classes, and while these lectures, accompanied by illustrations, together with the personality of the lecturer, proba-

bly accomplished their purpose as lectures, in their present form they must be pronounced unsatisfactory.

The book is ostensibly addressed to the general public and not to the student alone; but, with the general public it fails because the authors have been unable to make it interesting. The illustrations are mediocre, and those which have been drawn expressly for the book are extremely mannered and do not convey in clear form the ideas which they should.

There is probably no profession more difficult to teach than that of landscape architecture. The conditions under which the landscape architect works, and the subjects which he treats, vary so enormously that his methods of accomplishing results must be fundamentally the result of self-teaching. The thing that a book on this subject should give to the student, apart from certain classifications and systematic division of the various departments in which he should acquire knowledge, is *inspiration*,—it should give him ideals, and this cannot come from compilation. It must come from the work of a creator in this very work, and from one who has had experience upon which to base the expression of his ideals.

Notwithstanding the absorbing interest of landscape gardening, both for professionals and others, there has been no comprehensive treatment of the subject that may be called satisfactory. Probably the best book on the subject is André's "L'art des Jardins." The plan and arrangement of this book are admirable, and it lacks but one thing,—the inspiration that could be given by a great practitioner. Price, on "The Picturesque," on the other hand, is not a comprehensive book, although it has the divine spark, and there is more inspiration to be found in that particular book, probably, than in any other which touches the subject of landscape architecture.

The book by Messrs. Root and Kelley, we regret to say, fails in this one point, that it lacks this one necessary element to make the book interesting to the general public. It covers the subject in many ways thoroughly, and the authors will probably improve on it in future work under the same conditions, and the book may be useful to other teachers as a basis on which to arrange their classwork, but it must be pronounced a failure so far as reaching the general public is concerned, or as one which will inspire a student who is studying the subject on his own account.

CHARLES A. PLATT (F.)

Town Planning and Housing

GEORGE B. FORD (M.), ASSOCIATE EDITOR

Why Architects Should Attend the National City Planning Conference to be Held in Detroit, June 7, 8, and 9

THE annual report of the Committee on Civic Improvements of 1913, contains the following:

"At the present moment the architects of the country are in the humiliating position of mere followers in a movement where they should be the leaders. Publicists, sociologists, lawyers, diletanti of various classes—these are the people who have been taking the lead.

"The architect should be in the van. His training fits him for the post. He is accustomed to controlling lines of circulation, to producing convenient, beautiful, and orderly arrangements of lines, planes, and forms. He frequently needs the corrective influence of the layman, who has another point of view. And yet it is perfectly possible to conceive of a thoroughly satisfactory solution of any civic problem in which the architect acted entirely alone. It is equally impossible to conceive of the layman solving any such problem without his aid.

"In every community architects should be the leading and guiding spirits in civic improvement. We do not all live in large centers of population even though many of us may have our offices there; but there are hundreds of us living in towns of ten and twenty thousand, and less, in which at first blush the opportunities for civic improvement seem restricted. There is no chance for a civic center, but there are telegraph poles on Main Street and trolley poles and wires ruining the trees on Maple Avenue; the condition of the streets around the railroad station is disgraceful. It is also civic improvement to try to better such conditions; not much of a chance to show what we know about axes and vistas and magnificent public squares; just an humble, necessary duty for men to perform, who are supposed to be votaries of Beauty and Order."

The same committee in 1914 said in its annual report:

"That architects who, it is fair to suppose, are more or less idealists, eager to produce tangible results somewhat approaching their ideals, should find the prevailing conditions with regard to city planning disheartening, and thus lose a lively inter-

est in the subject, may not be wondered at; but it is nevertheless a subject to which, considering their equipment, they should devote themselves with enthusiasm, since through it they can help to express the quickening social aspirations of the people. If it is true, as is often said today, that we, as architects, are out of the current of popular thought, it may be that conscientious and general attention to this great subject would help us find our way back into the channel."

Last May there was held at Toronto the sixth annual meeting of the National City Planning Conference. There were some five hundred people in attendance from all parts of the United States and Canada. The Conference was recognized by all present as extremely valuable, not only in the breadth of subjects covered, but in the practical helpfulness of the discussions.

The first Conference held in Washington six years ago was primarily social in character; but, during the succeeding years, in the Conferences held at Rochester, Philadelphia, Boston, Chicago, and Toronto the attendance and interest have been growing rapidly, and the character of the Conferences has been each year so changed that now they are of the greatest interest to owners of real estate, city officials, architects, landscape architects, and engineers. A large number of leading city officials and property owners, interested in subdivision and development work, have been present at the more recent Conferences.

The problems studied included the following: Housing and its various aspects, recreation, parks and park systems, streets and street systems, transit, transportation of people and goods, civic centers and

TOWN PLANNING AND HOUSING

civic embellishment, and the various legal and financial aspects of city planning. At each conference two or three vital subjects are picked out, and the attention of the Conference is concentrated on these.

All of this work is closely associated with architecture. The enormous and rapidly growing interest which we find throughout the country in city planning demands the vigorous coöperation of architects. It is unquestionably true that the architect is better suited by his training to advise and create in city planning matters than is anyone else. City planning needs that peculiar combination of practicalness, adaptability, versatility, and creative imagination which the architect's training gives him in an abundant degree. Architects are the natural leaders in city-planning work, and yet it is a fact that there are barely a half-dozen architects in the country who have shown any active interest in the work of the City Planning Conferences.

Both in Germany and England (to be strictly neutral) the architects have been taking a leading part, as they should, in the remarkable city-planning development which has been taking place in those countries within the last few years. Much will probably have to be done all over again when the war is over, but they have, nevertheless, for several years past been holding conferences and exhibitions, and have started several schools of city planning, where the younger generation can be trained early in what is becoming a highly specialized field.

The National City Planning Conference is trying to do in America what the English and the Germans have been doing in their respective countries. The meetings are bringing out most valuable contributions along the art and science of the subject. The seventh annual meeting will be held in Detroit June 7-9. Elaborate plans are under way to make it much the most interesting and valuable Conference

yet held, and the city of Detroit and the various civic and commercial organizations are making every preparation to make our sojourn there of the pleasantest.

In the Annual Report of the Massachusetts Civic League, for the year recently ended, we read the following comment upon the town-planning boards created by act of the Massachusetts Legislature:

"A fruitless effort was made to give some force to the town-planning boards. They are as yet allowed to be little more than ornamental. Being only advisory, their only possibility lies in the development of a convincing leadership. No progress will be made in planning till we acquire some of the spirit of England and Germany. The gist of the matter is presented in "Practical Town Planning,"* by John S. Nettlefold. The scope, the far-reaching effects on community development, the fatality of failure to act, are here well brought out. Our town planners and housing reformers can not do better than to follow this excellent guide. Mr. Nettlefold shows that our failure to plan, to control developments, and to provide a constructive system of taxation are responsible for our miserable slums, our inconvenient and ugly growth, and for numerous community ills. There are ways of doing what is necessary, what we cannot afford to let go undone. To fail to adapt them to our needs and to put them into practical operation only delays the day of success and enormously increases its difficulties."

"Convincing leadership!" Aye, there's the rub! And who should be better fitted for this convincing leadership than the architect? Lamenting upon a public misunderstanding of his profession is one of his favorite meditations, and yet here is an opportunity which offers the largest possible educational force which he can exert.

Architects are capable of demonstrating the application of order to a city's evolution. They are capable of showing all too clearly that the untrammled right of the individual, who pursues his own selfish desires, inflicts a burden upon the community which the people who comprise it must ultimately pay for out of their own pockets.

*See the Journal for October, 1914; p. 482.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Every architect knows that the intolerable burden which now must be assumed by many communities in correcting their glaring mistakes of the past is due to lack of that very foresight which he is best qualified to bring to bear. Every architect knows that hundreds of our towns and cities are stupidly duplicating the same glaring mistakes, and paving the way for the same future condition of chaotic streets, slums, fluctuating values, injustice to property owners, and lowering of a city's moral standards.

It would seem, then, that the convincing leadership is merely a latent force residing in architects. All other considerations of every kind laid aside, have they the moral right to withhold this knowledge from the service of their fellows? What a magnificent opportunity for advancing the cause of architecture here exists! Beside it, all others pale into insignificance.

The "Dunderhead" in Town Planning

By W. R. B. WILLCOX (F.)

Matter of much interest is to be found in the "Liverpool Town-Planning and Housing Exhibition and Conference," recently published by the University Press of that city. The sessions of the Conference consumed five days, and almost every phase of the subjects seems to have been examined.

Lord Salisbury, in opening the Conference, expressed his "sense of the greatness of the town-planning movement which he compared in importance and power to the Renaissance of the 15th and 16th centuries," and reminded his audience that "the conscience of the nation had been awakened to the fact that the aggregation of population in great industrial and commercial centers led to moral and social evils which were deep seated and called for a remedy;" that heretofore all had "felt it was necessary that the poor in our great cities should live under conditions they all saw around them," surroundings which militated against the moral and physical health of children for the rest of their lives, but "if we were to maintain the vigor of the race something must be done to our towns." He admitted that "now the problem has been faced, they had a lot of leeway to make up" and pointed out that "the most difficult part of the problem was

what to do with the city itself. He was not speaking of the business parts, but of the acres of slums. He was not blaming anyone but the system under which cities were erected. The first note to the solution of the town-planning problem was coöperation. They must not allow private rights to stand in the way of public advantage," and with what one may imagine was considerable show of spirit, exclaimed that "when persons were so dunder-headed as to stand in the way on private rights, their views should be over-ridden."

The Lord Mayor of Liverpool, in opening a later session, alluded to the present situation when he said: "I only regret one thing, and that is, that your Conference, instead of meeting today, did not meet fifty years ago. If it had, and a plan of Liverpool had been made fifty years ago, it is impossible to realize what an enormous improvement would have been brought about in the city." It may have been this remark which led another speaker to refer to Liverpool as "a city of lost opportunities." How properly may that comment be made with respect to most of American, as well as English, cities!

Frequent allusion was made to the waste of ill-considered development. Such evidence alone, it was said, would "seem to be sufficient to facilitate any effort looking to a logical and scientific plan of procedure for the future." Yet, throughout the Conference there seems always to lurk in the background a consciousness of the "difficulty met with because of the inability to control, except with greatest difficulty, the action or inaction of private owners,"—the obstacle of the "dunderheads!"

One rejoices that "In North and South Manchester we have practically got the owners with us," while another laments that there is "trouble with owners of slum property who contend that the corporation wanted to take their best tenants, when the town undertook to house such people," as if slum-owners had a vested right to make the largest returns from the most unfortunate, to the positive hurt of the whole community. Yet attention was drawn to the fact that while many savage tribes carefully guard the separation of the sexes, "we allow whole families to be herded together in one room."

As partial excuse for the growth of a similarly evil condition in America was offered the idea that "the past few years the struggle has been to get rich quickly and men have neglected most of the finer things of life." If an improvement of sociological conditions is the measure of attention to most of the finer things of life, England's situation would seem to indicate that America hardly deserves the distinction accorded. However, it is fair to say that England has, within a few years, made noticeable

TOWN PLANNING AND HOUSING

progress in legislation directed to the systematic betterment of her cities, and can point to many "garden" suburbs as models of town development.

One speaker voiced the thought that slum conditions were "after all a wages question," apparently overlooking the connection between the wage and the land questions. He insisted that "people do not live in slums from choice, they do not starve from choice, are not dirty from choice," and added, "If you consider what the workingman has to go through, do you wonder he becomes careless? There is no margin for him to save. Take any living thing you like, get above a certain number to the acre, and you get sickness and death."

While there was much discussion of the physical aspects of road building, of land subdivision, and of building restrictions of one sort or another, the attention seems pretty constantly turned to the need of laws that would operate to lessen the evils which seem to inhere in the popular notion of private property rights. Such conditions are generally imposed through building ordinances in America, but in Birmingham they go farther and have authority to determine the uses of lands, say for factories or other special purposes. "If the latter are objectionable to adjacent properties, after advertising, the objections are heard before a local government board."

It was to Germany, however, that different speakers referred as in the lead in setting forth a juster conception of the relation between public advantage and private rights. Methods in vogue in Frankfort were presented, where, "if a large property is to be developed, all proprietors are compelled to hand over their property temporarily to the municipality which lays out roads through it and hands back to the owners lands in proportion to their original holdings." The result of this method has been "such an immense boon to land-owners that now all such property owners are seeking to be included in such schemes, because the results so enhance land values that smaller areas become more valuable than former large pieces." Of course this boon has come from the fact that the replatting has been in the hands of men trained to the solution of town-planning problems in the interest of the whole community, and not, as is too often the case with us in America, in the hands of city engineering departments, which seem almost solely to be interested in the mechanical aspects of street and road building in accordance with the wishes of property owners.

German towns also profit in their town-planning enterprises by their practice of buying and selling lands. If, for instance, a tramway is to be built, land is bought for the right of way and for building areas adjacent, which latter increase in value with

the building of the tramway. This method, which with us would be styled "excess condemnation," is a method adopted elsewhere than in America and England to great advantage.

But if these recurring allusions to the evils growing out of an exaggerated idea of the rights of private property were frequent enough to constitute an undertone, other phases of the subjects discussed were dwelt upon in an interesting and entertaining way. There was, for instance, the remark of one who, considering the limitation of building heights, said: "I think it incongruous that each of ten consecutive men in a street should build to the height he likes, . . . but the point is, you can't get six Englishmen to put up six buildings alike in one street." He thought that "there will have to be improvement in knowledge of architecture before we can get regulation governing heights of buildings." It is likely that consultation with certain real-estate interests in the city of New York, or in Chicago, would encourage this speaker to believe that the case is not so hopeless; a marked disparity in land values, due to unrestricted building heights, is far more convincing than any gain in knowledge of architecture is likely ever to be to bring about reasonable limitations of the heights of buildings.

How apt are we to forget that the insistent need for intelligent planning arises from the cheerless, unsanitary, and dangerous conditions in the midst of which great numbers of our city dwellers live and work, is illustrated by the unconscious humor of the argument for the development of avenues as playgrounds, that "nurse maids take the children for walks, and to have nice places for them is a matter of great importance." Were all our children able to be provided with nurse maids to walk, the magnitude of the problems which must be solved if English-speaking peoples are to develop their full possibilities would be considerably less than it appears today.

The volume contains a number of maps and illustrations, and is well worth perusal.

Rebuilding Belgium

One of the important questions raised by the ravages of the war is that of replanning and rebuilding Belgium. Whilst it is fully recognized that this is essentially a work for Belgians themselves and their own experts, the British technical and legal professions are gladly offering all the assistance in their power.

Already the Town-Planning Institute, working in coöperation with the Belgian Ministry, is devoting itself to the technical side of the question. It has appointed a special committee, which includes representatives from the Belgian Ministries of Fine

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Arts, of Agriculture, Roads and Bridges, in addition to members of many learned societies both in England and Belgium.

Exhibition and Study Circle

Feeling that they can best help the work by providing facilities for Belgian architects, engineers, surveyors, lawyers, and other professional men to study the problems involved, to prepare the way for any legislation which may be required, and to work out preliminary schemes for replanning the towns and rehousing their homeless inhabitants, the special committee is organizing an exhibition, which is to be held in April, and is arranging in connection with it a study group (Cercles d'Etudes).

The exhibition will illustrate the present condition and needs of Belgium, and will bring together examples of the best work that has been carried out in other countries. It will include as complete a set as possible of plans, views, and photographs of Belgium, both as it was before the war and as it is now, as well as examples of town planning likely to be useful for study purposes, and exhibits illustrating systems of intercommunication, the formation of harbors and docks, the construction of roads, and the laying out of open spaces.

In the meantime the many questions that are arising will be considered and discussed in their broader aspects at a series of conferences arranged by the International Garden Cities and Town-Planning Association. These conferences will be held this week.

The Main Question

"The main question to be considered," said Mr. H. V. Lanchester, F.R.I.B.A., in an interview, "is how far destruction of Belgium provides an opportunity for improving the arrangement of her cities.

"At present, of course, no one is in a position to decide what lines these improvements should take. By providing facilities for study and technical advice, it is hoped that due consideration will be given to the problems, and that Belgian professional men, amongst whom, it must be remembered, there is a very large body of skilled experts, will be enabled carefully to prepare their plans before the time comes for giving them practical shape.

"The Belgians have always done their utmost to preserve the traditional characteristics of their cities, and so far as they are in harmony with modern requirements these should be maintained. It is the desire, of course, of the Garden Cities Association to see cities laid out more spaci-ously,

with more ground to each house, and that sort of thing. No doubt something on these lines may be done.

Conditions Different from England

"It must be borne in mind, however, that the conditions in Belgium are very different from those obtaining in England. The country is much more closely occupied, and much more definitely allocated to purposes of agriculture and commerce. We are freer here, because we have never made use of our land to the same extent that Belgium, on her limited area, has been compelled to do.

"Speaking generally, our land is relatively cheap, and that has given us an opportunity for the experiments which, we may say, have been successful in garden cities and garden suburbs. It is not to be expected that Belgium will be in a position to make experiments on the same wide scale. But certainly there is an opportunity for introducing these principles to a modified extent in redesigning her cities.

Not Many New Public Buildings

"There will not be, so far as one can see, a great deal of new building of town and other public halls. I think we may safely trust the Belgians either to limit themselves to the restoration of their existing buildings so far as possible, or, in the few cases where that is not practicable, to provide that they are designed in harmony with the general traditions of their old architecture.

"The position in Belgium after the war will in some respects be similar to that of London after the Fire. Very drastic remodellings were proposed by Sir Christopher Wren and Mr. John Evelyn. They prepared plans for making London more like one of the fine Renaissance cities of the Continent, but in the end it was not regarded as practicable to vary very greatly the general outlines of the city.

"In my opinion the same thing will occur in Belgium. There will be no entire replanning of her cities. Nor would it be desirable. What is required is that due importance shall be given to traditional characteristics of the country. Whilst the situation offers an opportunity for making many improvements in detail, the general effect will no doubt be retained."—*From The Observer, London.*

New Jersey Housing Conference

The New Jersey Conference on Housing will be held at Passaic, New Jersey, under the auspices of the New Jersey Housing Association and the National Housing Association, on May 27 and 28 next.

(See also "A Discussion of the Indiana Housing Law," by A. F. Wickes, on page 187)

Institute Business

The Sub-Committees of the Committee on Lincoln Highway

The Lincoln Highway Committee of the Institute held its first meeting in Toledo, in November, to effect its organization and, in a general way, outline its work. The next meeting was held in Washington during the Convention, at which time it was decided to add sub-committees to this general committee in order more effectively to carry out the idea of coöperation with the Lincoln Highway Association. The Chairman of the general committee, Mr. Elmer C. Jensen, has made the following appointments:

New York Chapter:

- Henry Bacon, *Chairman*,
101 Park Avenue, New York City.
Egerton Swartwout,
244 Fifth Avenue, New York City.
Arnold Brunner,
101 Park Avenue, New York City.
Wm. A. Boring,
32 Broadway, New York City.
C. Grant La Farge,
23 Madison Square, New York City.

New Jersey Chapter:

- Hugh Roberts, *Chairman*,
1 Exchange Place, Jersey City.
John F. Capen,
207 Market Street, Newark, N. J.
Stockton C. Colt,
910 Salem Avenue, Elizabeth, N. J.
Douwe D. Williamson,
National Bank of New Jersey Building, New Brunswick, N. J.
Wm. A. Poland,
11 W. State Street, Trenton, N. J.

Philadelphia Chapter:

- Albert Kelsey, *Chairman*,
1524 Chestnut Street, Philadelphia, Pa.
H. P. Bissell,
1220 Chestnut Street, Philadelphia, Pa.
Arthur H. Brockie,
328 Chestnut Street, Philadelphia, Pa.
Alfred H. Granger,
671 Bullitt Building, Philadelphia, Pa.
Arthur I. Meigs,
LaFayette Building, Philadelphia, Pa.

Pittsburgh Chapter:

- F. T. Bigger,
634 Oliver Building, Pittsburgh, Pa.
Richard Hooker,
Farmers' Bank Building, Pittsburgh, Pa.
C. T. Ingham,
Vandergrift Building, Pittsburgh, Pa.

Southern Pennsylvania Chapter:

- H. A. Dempwolf, *Chairman*,
York, Pa.
C. E. Urban,
Lancaster, Pa.
E. R. Rhodes,
Chambersburg, Pa.
Edward Leber,
York, Pa.

Columbus Chapter:

- F. L. Packard, *Chairman*,
1212 Hayden Building, Columbus, Ohio.
Charles St. J. Chubb,
390 Fifteenth Avenue, Columbus, Ohio.
H. U. Grubben,
935 Columbus Savings Bank & Trust Building,
Columbus, Ohio.

Cleveland Chapter:

- Abram Garfield, *Chairman*,
915 Garfield Building, Cleveland, Ohio.
Herbert B. Briggs,
669 Rose Building, Cleveland, Ohio.
W. H. Nicholas,
1900 Euclid Building, Cleveland, Ohio.
Carl F. White,
819 Citizens Building, Cleveland, Ohio.

Indiana Chapter:

- Ennis R. Austin, *Chairman*,
South Bend, Ind.
E. Hill Turnock,
Elkhart, Ind.
Ernest W. Young,
South Bend, Ind.
A. Frank Wickes,
Gary, Ind.
Chas. R. Weatherhogg,
Fort Wayne, Ind.

Illinois Chapter:

- Frederick W. Perkins, *Chairman*,
21 East Van Buren Street, Chicago.
I. K. Pond,
1107 Steinway Hall, Chicago.
Max Dunning,
35 So. Dearborn Street, Chicago.
W. E. Vail,
Dixon, Ill.
Frederick Worst,
Aurora, Ill.

Iowa Chapter:

- F. E. Weatherell, *Chairman*,
Des Moines, Iowa.
P. T. Burrows,
Davenport, Iowa.
E. H. Taylor,
Cedar Rapids, Iowa.
R. E. Sawyer,
Des Moines, Iowa.
F. E. Cox,
Council Bluffs, Iowa.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Colorado Chapter:

- Maurice Biscoe, *Chairman*,
Mining Exchange Building, Denver.
Thomas MacLaren,
Hagerman Building, Colorado Springs.
W. W. Stickney
328 Union Ave., Pueblo.

San Francisco Chapter:

- Wm. B. Faville, *Chairman*,
Balboa Building, San Francisco,
Edgar A. Mathews,
Mercedes Building, San Francisco.
Sylvain Schnaittacher,
233 Post Street, San Francisco.
R. A. Herold,
Forum Building, Sacramento.
Chas. W. Dickey,
Central Bank, Oakland.
James W. Reid,
California Pacific Building, San Francisco.

The Advisory Commission appointed by President Sturgis is as follows:

- Thomas Hastings, *Chairman*,
225 Fifth Avenue, New York City.
Charles A. Platt,
11 East 24th Street, New York City.
Jens Jensen,
64 E. Van Buren Street, Chicago.
Mrs. John Dickinson Sherman,
Hyde Park Hotel, Chicago.
Mrs. E. E. Kendall,
6731 Euclid Avenue, Chicago.

It is the intention of the Committee on the Lincoln Highway that each of the sub-committees shall give its attention to the activities along that section of the highway in which the sub-committee is located. These sub-committees will doubtless subdivide the work among the individual members, so that every portion of the highway will receive the attention of some one individual.

All those who are in any way interested in the development of any particular stretch of the Lincoln Highway are urged to communicate with the member of the sub-committee nearest to them, and to avail themselves of such advice and assistance as he can offer.

Report of the Judiciary Committee in the Case of Messrs. Henry Hornbostel and Sullivan W. Jones.

The "Rules for the Guidance of the Committee on Practice and the Judiciary Committee of the Board of Directors" require that "All findings of the Judiciary Committee, whether in favor of or against the member involved, with the action taken by the Board of Directors, shall be reported to each member of the Institute." In accordance with these rules,

the following report of the Judiciary Committee in the case of a complaint against Messrs. Henry Hornbostel and Sullivan W. Jones, of New York, is submitted:

"In the case of Henry Hornbostel and Sullivan W. Jones, against whom the Committee on Practice found a *prima facie* case of unprofessional conduct, in that they had violated Article V of the Canons of Ethics, viz., 'It is unprofessional to take part in any competition which has not received the approval of the Institute,' etc.

"The definition of a competition is: 'A competition exists when two or more architects prepare sketches at the same time for the same project.' The evidence shows clearly that at no time were two or more architects preparing sketches for this particular piece of work. The evidence shows that Messrs. Hornbostel and Jones started sketches with the understanding that another firm of architects was to do the same. This other firm refused to make sketches, as such act would lay them liable to Institute discipline. Word of this refusal having been brought to Messrs. Hornbostel and Jones, they desisted, at the same time informing the client that, as the other firm had refused to make sketches for the reason given, they (Hornbostel and Jones) were not at liberty to proceed with nor to submit theirs. Therefore, it appears to this committee that Messrs. Hornbostel and Jones not only were not technically in competition, but that they immediately sought to rectify an error they had inadvertently committed, their attention being called to it, thus placing both firms on the same basis as before the request for sketches from the client. Therefore, the finding of the Committee on Practice is not sustained."

BURT L. FENNER, *Secretary*

The Issuance of the Institute Standard Documents

The publication, as a supplement to the February Journal, of the tentative forms of the second edition of the Standard Documents, brought in many useful suggestions from members of the Institute and others. At a general meeting of the Standing Committee on Contracts and Specifications and of others interested in the subject, at which the President and Secretary of the Institute were present, careful consideration was given to each of the documents and separately to each article of the General Conditions. The meeting lasted three days. Many new readings were adopted, and all the matter relative to the relations of contractor and sub-contractor, which, in the tentative forms, appeared only in the sub-contract, was incorporated in a new and carefully studied article of the General Conditions, thus making it incumbent upon the contractor to estab-

INSTITUTE BUSINESS—THE QUANTITY SYSTEM

lish such equitable relations between himself and his sub-contractors as the Institute might approve. The documents thus revised are about to be submitted to the President and Secretary of the Institute for their approval, the Board of Directors having authorized those officers to give approval when the documents were in all ways satisfactory to them.

Lawyers, in no way connected with the work of preparation, to whom the documents have been submitted, have pronounced them to be of an exceptionally high order of excellence, and very great advance on any previous building contract.

It is expected that publication of the revised documents will take place shortly after the first of April.

Mr. Abraham Salm Accepts the Degree of Honorary Corresponding Membership.

Under recent date, Mr. Abraham Salm, of Amsterdam, Holland, has expressed his great appreciation of the honor conferred upon him by the last Convention, which elected him to Honorary Corresponding Membership. Mr. Salm is President of the Society for the Promotion of Architecture in Holland, and the honor conferred by the Institute is a fitting recognition of the work accomplished by the society of which he has been president since 1897.

Committee Work. Fire Prevention

Prof. Ira H. Woolson, Charles H. Fisher, and G. Y. Lancaster, Jr., engineers, representing the National Fire Protection Association and the National Board of Fire Underwriters, made an exhaustive investigation of the fire at the Edison Works in West Orange, N. J., which occurred December 9, 1914, and these associations have jointly published a very interesting and valuable report from the above-named engineers.

The report shows the importance of the six main principles in the science of fire prevention and protection, namely, exposure from without, construction of the building, plan of the building, fire-extinguishing equipment, nature of occupancy, and public fire protection.

Each one of these principles, in more or less degree, is involved in studying the lesson taught by this fire, and is dealt with in detail in the report which contains maps, plans, details of construction, and numerous photographs.

Those desiring copies may obtain them by sending twenty-five cents in stamps to Mr. Franklin H. Wentworth, Secretary of the National Fire Protection Association, 87 Milk Street, Boston, Mass.

The Fire Prevention Committee of the New York Chapter has distributed to all Chapter members a special edition of this report.

JULIUS FRANKE, *Chairman,*
Committee on Fire Prevention.

The Quantity System

G. ALEXANDER WRIGHT, ASSOCIATE EDITOR

Is the Quantity System Necessary?

By J. T. TUBBY, JR.

Several years ago we had a gratifying client. For him, we made several sets of $\frac{1}{8}$ "-scale studies for a \$12,000 house. We finally got his approval of them, and began to elaborate. It seemed pretty certain, after the $\frac{1}{8}$ " scale drawings were prepared, that he had provided for what he actually needed, so we concluded to make details before asking contractors to estimate. The final set of drawings included the usual ones, a section carefully dimensioned, and eight to ten sheets of details, mostly at $\frac{3}{4}$ " scale, some at $3"=1'0"$, and a few full size, all on sheets of standard size. After these were completed, the specifications could be drawn accurately to precisely describe the requirements,

which were rather brief. We were astonished to find that the estimates ran considerably lower than we had hoped, and the contract was immediately let, practically ending the strenuous part of that commission, because the supervision, in spite of our client's leaning toward detail, was not a troublesome matter; we had extras amounting to less than one per cent.

This concrete case is cited because it is the first we ever had which indicated at all clearly the value of a recent indictment that the architects are "putting the cart before the horse" in asking for estimates upon an indefinite set of documents.

Faulty Preparation of Drawings

Perhaps it is no exaggeration to say that all of us suffer grievously from faulty methods of preparation of drawings and specifications. Our $\frac{1}{4}$ "-scale

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

working drawings are rushed through without precise consideration of the details which they are intended to indicate. Any method, therefore, which tends to greater precision of output at the initial stage of the work is, of course, wholesome.

In the offices of school architects, much of the work can be accurately described from sheets of standard details issued with the contract drawings. This condition undoubtedly tends toward accurate estimates. We need, without doubt, to be forced to the position of the school architect. Details must be classified and standardized. It is our experience that the specifications usually call for more material and of a better quality than necessity requires. Again and again it turns out, when scale and full-size details have been prepared, that money might have been saved to the client by a more conservative specification. On the other hand it is frequently found that certain materials not provided for in the specifications would have been desirable. It is clear, therefore, that the greater the precision before the contract is let, the more gain both to the client and to the contractor.

The present system of preparing loose drawings and specifications is lamentably disadvantageous to the architect. If a commission for the preparation of drawings, specifications, estimates, and details can be substantially completed without interruption, our offices can be better organized.

Advantage of Making Full-Size Details and Scale Drawings at the Same Time

In a recent paper, Mr. Magonigle indicated the desirability of carrying on full-size details at the same time as the scale drawings, and correcting the latter by reference to the former. This is undoubtedly the ideal method, and it applies with equal force not only to the correction of $\frac{1}{8}$ " scale or $\frac{1}{4}$ " scale drawings, but to the study of $\frac{3}{4}$ " and 3" scale details.

What actually happens is this: A month after the contract set of the Carnegie Library is sent out for estimate, the contract is let, and we are greeted with a demand for details of cut stone and blue stone, for framing plans, for full-size details of window-frames, for cornices, and other details. By this time we have almost forgotten that the Carnegie Library existed, and we are spending all our energies on the drawings for a new school. If, in the beginning, we could have devoted enough time to the library substantially to complete it, the school work need not be interrupted. Plainly a simple way to avoid this state of things is to detail the work, so far as is possible, before the estimates are made. It is almost too much to hope that every detail can be covered at the inception of the work, but this should be our ideal, and it would seem that

some method of bringing it about would be a decided step in the right direction.

The Necessity for Full Information Before Estimating

Full information before estimating would meet the contractors' criticism of our methods. If all contractors can bid upon a set of drawings accurate enough to furnish a reliable estimate of quantities, and are obliged to furnish a like amount of material in case they are successful, it is manifest that competition is reduced to the efficiency of overhead expenses and the efficiency of labor required to perform the work.* We are interested to arrange our affairs so that competition may take place on these lines. If one contractor can perfect his organization to the extent of providing raw materials, tools, scaffolding, and derricks, at just the right time to expedite the work, it is fair to see that he receives the benefit of his good planning.

If we undertake to furnish full information at the start—and this seems desirable—we shall hear much, no doubt, in criticism of a method which lengthens the time required for the preparation of drawings, specifications and details before the contract can be let. We shall be accused of using twice as much time to get out our drawings for estimate; but shall we not find that we can more than outstrip our more conservative neighbor in the execution of the work, in its economies, in its low office cost, and in its business-like appearance?

No one can disagree with this statement in a recent article by Mr. Jones: "The reform movement should be initiated by the architect, and promptly, otherwise the hitherto passive demand by the better element in the contracting fraternity for a square deal will become aggressive, resulting in a situation reflecting discredit on architectural practice." But one is forced to disagree with him entirely when he says that the architect should adopt the Quantity System; for indeed our existing procedure needs only the yeast of conscientiousness and a little added care before the contract is let.

Lately in our office we have experimented with 3" scale details on sheets of a small size. On a commission recently executed we sent out twenty-two such sheets. Many of them were "stock," and have answered for more than one commission; others, of course, were special and will probably

*NOTE.—It should be pointed out that Mr. Tubby's admirable contention for full information before estimating does not make any provision for the variation in estimates due to the variation in quantities as taken off by different estimators. They should be reduced to the minimum, in such a case, but there still remains the likelihood for considerable differences, and the heavy overhead for estimating which now prevails, due to the enforced employment of a highly skilled man by every contractor.—EDITOR.

THE QUANTITY SYSTEM—OBITUARY

never be used again. But we find that the habit of drawing details, always in the order of the plan first, then the section, and then the elevation, at a scale $\frac{1}{2}''=1'0''$ to $3''=1'0''$, on small sheets, simplifies the work very much, and we feel sure that if the contractor has practically all the information at the start, an appreciable saving is the result.

Must not this then be the logical first step toward the reform which the quantity system is designed to secure? For surely if the surveyor is to make up an accurate statement of materials, he must first have full and precise information, and that means that the architect must reduce his vague ideas to accurate scale details. No quantity surveyor can aid us here. Conferences at this time are a nuisance.

Work is to be done; work must be done before the commission is completed; why not do it at the start and render the contractors or the surveyor an accurate set of $\frac{1}{4}''$ scale drawings corrected to agree with details?

Whatever the result of the discussion of quantity surveying, we shall have done our part if we can arrange practically to complete our work in one operation. If then the Quantity System should be adopted, we are ready for it; if it fails of adoption, we have answered hostile criticism; and, quite apart from either of these considerations, to give full information to contractors before estimates are made saves money in the execution of the work and enforces a better organization of our offices.

Obituary

William S. Eames

Admitted to the Institute as a Fellow in 1890.

President of the Institute 1904-05.

Died at St. Louis, March 5, 1915.

Thirty years ago the Middle West was architecturally an almost uncharted country, and the American Institute of Architects but recently enlarged through amalgamation with the former western association.

Mr. Eames, with a few others composing the St. Louis Chapter in those days, brought to the new organization an enthusiasm and inspiration which soon made its influence felt not only in the architectural profession, but in artistic circles and in social life.

He served several terms as President of the St. Louis Chapter and as a Director of the Institute for many years. He was elected President in 1904 and again in 1905. He served as a delegate on the part of the United States to the Sixth International Congress of Architects, held at Madrid, Spain, in 1904. He was a member of the Architectural League of New York, and a life member of the American Academy at Rome.

Mr. Eames' influence was always exerted for the advancement of the highest professional standards both in ethics and design, and his personality was such as to endear him to all with whom he came in contact.

Through his association with a number of St. Louis artists, many of whom have since become famous, he acquired a knowledge of art outside of his own profession, which, with his cultivated taste, soon caused him to be regarded as an authority in

art. Among this group of young enthusiasts were Harry Chase, Duvnek, Howe, Ruckstuhl, and Augustus Thomas, the playwright.

The firm consisting of William S. Eames and Thomas C. Young was organized as an equal partnership in 1885, neither partner having previously practised his profession independently. This partnership continued unaltered until September of 1914, when the firm was incorporated under the title of "Eames & Young, Architects, a Corporation."

In addition to a long list of important private works executed under the direction of Eames & Young, the firm also received a number of important commissions from the United States Government.

At a special meeting of the St. Louis Chapter, held on March 5, it was

Resolved, That it is the sense of this body of his fellow architects that we, as well as the entire community, have suffered an irreparable loss in the untimely death of William S. Eames. And further, that we owe to the memory of his example a debt of gratitude too heavy to be discharged by merely making a record of our respect.

We feel that only by our efforts to uphold the highest principles of our profession may we, who have followed his leadership, repay in some measure our obligation to the pioneer who helped to raise the standards of the art of architecture.

And further, we trust that an ever-broadening devotion to all that is enduringly best, both in art and in life, will most fittingly indicate our city's appreciation of the legacy he has left behind.

Society of Beaux-Arts Architects

22nd SEASON, 1914-1915

COMMITTEE ON EDUCATION

EVERETT V. MEEKS, *Chairman*, 126 East 75th St., New York City

Official Notification of Awards in the Judgment of Feb. 23, 1915

CLASS "A"—III. PROJET (Problem in Design) "The Temporary Decoration of a Ballroom"

It is supposed that the Society of Beaux-Arts Architects has hired a large hall for the annual ball, and proposes to decorate it temporarily in a suitable manner, according to the style selected for the costumes. The choice of this style is left to the discretion of each student, it being supposed that the existing architecture of the hall is of such simplicity as not to affect the general scheme of the applied decoration.

The Committee on Education in New York and its local committee in San Francisco received 130 *Esquisses* (Preliminary Sketches) and 51 *Projets Rendus* (Sets of Final Drawings) in the above problem.

The following students received First Medals: E. M. Urband, Cornell University; W. B. Rabenold and M. B. Dechant, U. of P. School of Architecture; L. Fentnor, Atelier Wynkoop, New York City.

The following students received Second Medals: H. R. Kelley and C. E. Ruhe, Cornell University; T. T. Ono, L. Hirschfeld, and R. W. Hubel, Columbia University; P. J. Hueber, Syracuse University; L. Morgan and B. Lister, U. of P. School of Architecture.

In considering the program, especial stress was laid on the spirit of the decoration, its suitability for a costume ball, and its temporary character. An idea of the variety and interest of this series of drawings may be gathered from the fact that medals were awarded to *Projets* ranging in style from the times of Assyria and of Montezuma to those of Otto Rieth and of the present day.

On the whole, the exhibition gave evidence that the students of this country, at least some of them, are able to grasp and execute a purely decorative and imaginative program in a very capable manner, which shows that they have broken away from the former tendency to neglect the purely imaginative side of architectural design.

CLASS "A"—III. ESQUISSE-ESQUISSE (Rendered Sketch)

"A Belfry on a Small Chapel in the Country"

A gentleman owns and lives on a large estate, situated in a remote district in the country, and

distant several miles from the nearest village or town. Following the example of earlier great landlords of England and France, he proposes to erect a Chapel within the grounds of his own estate, to accommodate not only his family, but also his guests, as well as his employees and tenants and their families.

The Committee on Education in New York and its local committee in San Francisco received 32 Sketches in the above problem.

The following students received Third Medals: W. B. Chalfant, Pittsburgh Architectural Club; W. B. Rabenold, U. of P. School of Architecture.

The following students received Mentions: J. B. Gay, Jr., Carnegie Institute of Technology; E. M. Milnar, Atelier Favrot & Livaudais, New Orleans; A. C. Frank, Atelier Licht, New York; E. M. Boyer, Pittsburgh Architectural Club; M. Brown, Atelier Spangenberg, Toronto; J. A. Thomson, R. J. Richardson, N. B. Dechant and J. Van Alst, Jr., U. of P. School of Architecture.

CLASSES "A" AND "B" ARCHÆOLOGY— III. PROJET (Problem in Design)

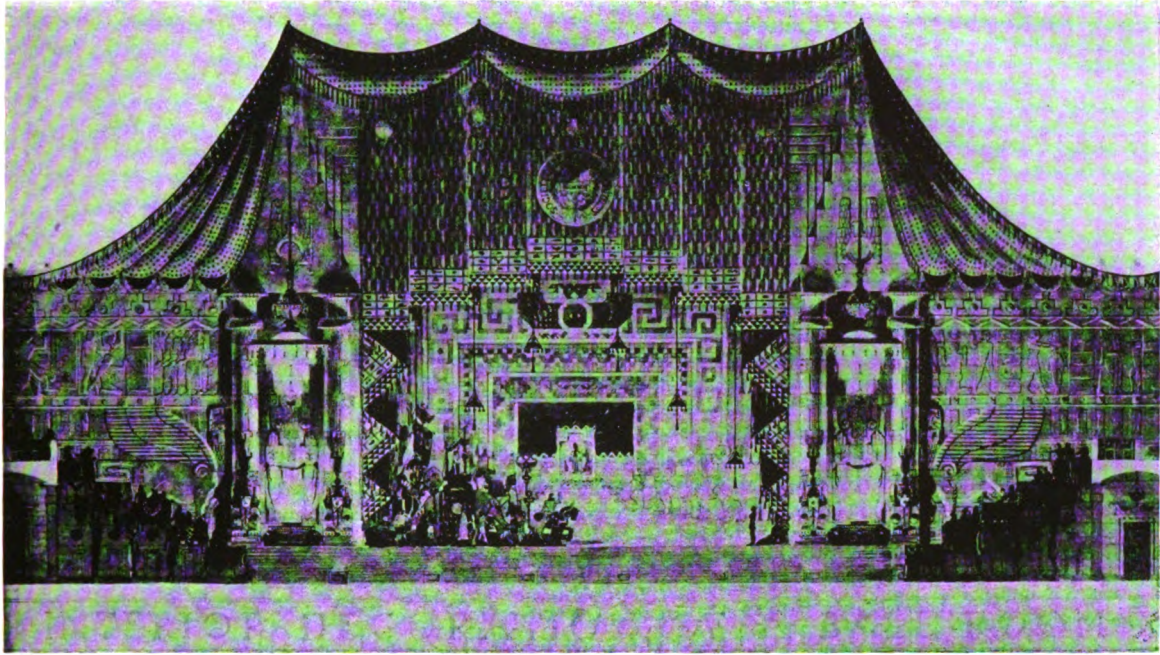
"Corner Pavilion of a Francis I Chateau"

The roof of one of the corner pavilions of an old chateau has been destroyed by fire, and it is proposed to restore it in the style of Francis I. This would include not only the roof proper, but dormers and chimneys, the stonework of which had been so badly spalled as to require complete rebuilding.

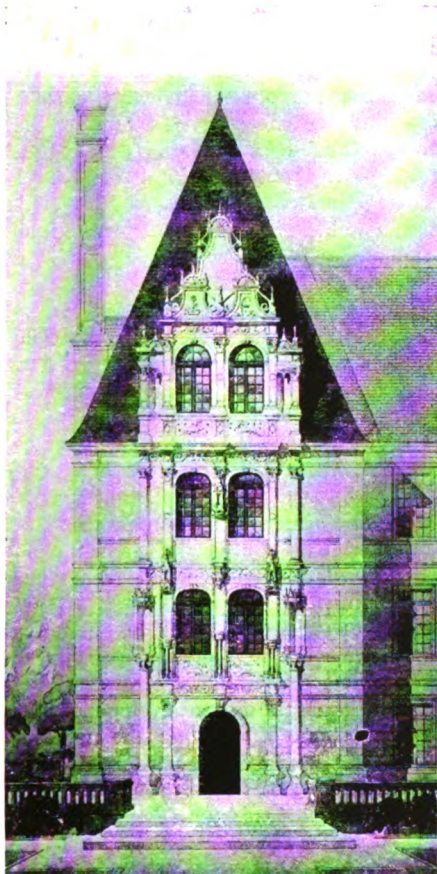
The Committee on Education in New York and its local committee in San Francisco received 155 *Esquisses* (Preliminary Sketches) and 22 *Projets Rendus* (Final Drawings) in the above problem.

The following students received Third Medals: W. C. Findt, Carnegie Institute of Technology; W. B. Millward, Syracuse University; E. R. Froese, St. Louis Architectural Club.

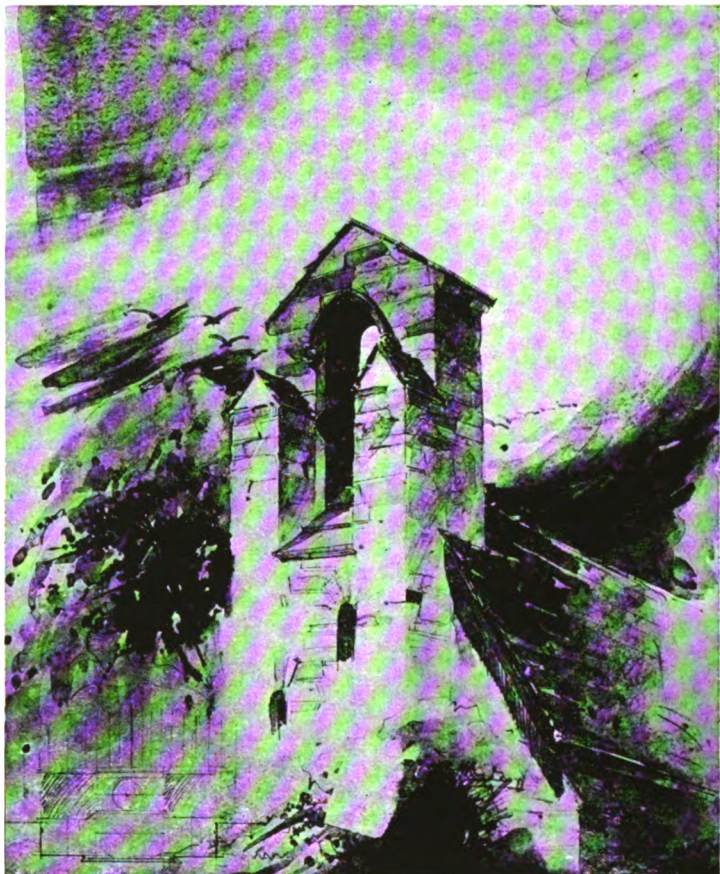
Not more than three of the *Projets* submitted under this program showed a consistent adherence to the style in question. Many others, excellent in large part, showed lamentable departures from style in accessories. Students are especially urged to study all details of their designs with the same careful attention to character that they give to the building proper.



CLASS "A"—III. PROJÉT.—"THE TEMPORARY DECORATION OF A BALLROOM"
First Medal—L. Fentnor, Atelier Wynkoop



CLASSES "A" AND "B" ARCHÆOLOGY—
III. PROJÉT.—"CORNER PAVILION OF
A FRANCIS I CHATEAU"
Third Medal—W. C. Findt,
Carnegie Institute of Technology



CLASS "A"—III. ESQUISSE-ESQUISSE.—
"A BELFRY ON A SMALL CHAPEL IN THE COUNTRY"
Third Medal—W. B. Rabenold,
University of Pennsylvania School of Architecture

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

CLASSES "A" AND "B"—III. MEASURED DRAWINGS

The Committee on Education in New York and its local committee in San Francisco received 5 drawings.

The following student received Third Medal: L. H. Button, Carnegie Institute of Technology.

CLASS "B"—III. ESQUISSE-ESQUISSE (Rendered Sketch)

"A Bridge Connecting Two Buildings"

It is supposed that two government buildings are on opposite sides of a narrow street. To obtain a convenient communication between important offices in the two buildings, it is proposed to throw a masonry arch across the street, supporting a covered passage. This construction forms the subject of this competition.

The Committee on Education in New York and its local committee in San Francisco received 96 Sketches in the above problem.

The following students received Mentions: S. A. Rognstad, Atelier Bennett-Rebori, Chicago; G. P. Butler, Columbia University; T. H. Fries, Atelier Newton, Albany; C. H. Bruegger, St. Louis Architectural Club.

The Jury for the Class "A"—III *Projet* Competition was composed of Everett V. Meeks, Austin W. Lord, William Lamb, William N. Taylor, Ely J. Kahn, Clarence C. Zantzing, Donn Barber, John V. Van Pelt, and Frederic C. Hiron.

The Jury for the *Archæology Projet*, Measured Drawings, and *Esquisse-Esquisse* Competitions was composed of William Emerson, Lloyd Warren, Julian C. Levi, Francis A. Nelson, Harvey W. Corbett, Walter B. Chambers, F. Burrall Hoffman, Jr., and F. H. Bosworth, Jr.

The American Academy in Rome

The Palazzo Piccolomini at Siena*

No country is richer in material for the study of architecture than Italy. It is not to the city of Rome alone that we look for examples; one often finds an architectural treasure in some of the smaller hill towns. This is the case in Siena, with its Piccolomini Palace, one of the most imposing of the early Renaissance structures. It was built for Nanni Piccolomini, father of Pius III, about the year 1470, from designs by Bernardo Rossellino. In plan it was typical of the Renaissance palace, being arranged around a court. On the ground and mezzanine floors were rooms for the retainers, while the main and second floors were occupied by the owner. The servants' quarters were on the top floor. This disposition of the rooms is admirably expressed on the façade. The dormer windows are probably a later addition to light the present archives, the bookcases of which completely hide the small windows in the frieze.

The façade is of a local travertine, which is different from the Roman in two respects,—cooler in color and smaller in the individual blocks. Though the design has a wonderful subtleness, it might be considered a bit too severe were it not for the many hooks and irons which decorate the façade, such as the hooks for garlands and the holders for banners and torches around the windows of the main and second stories, and, at the base of the palace, the queer bronze animals holding hitching rings in the

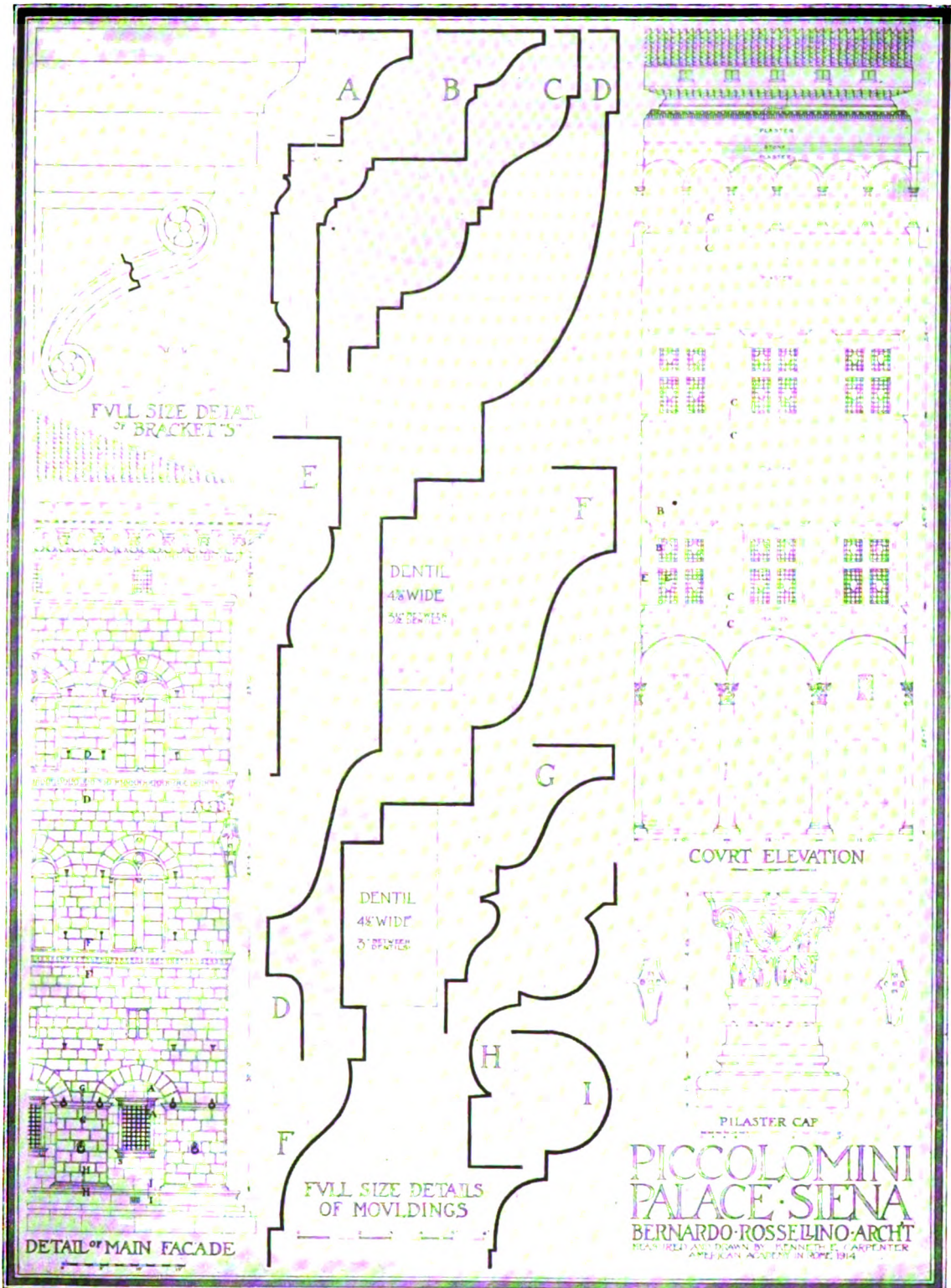
*An illustration of the façade appears on page 62 of the Journal for February, 1915.

shape of crescents, which are the characteristic insignia of the Piccolomini family. Crescents are also found, carved in stone, in the cornice and on the keystones, and each of the four shields which enrich the façade contains five crescents, the number of these representing the five crusades in which the Piccolomini took part. The two central shields are crowned with the Papal coat of arms of Pius III. The present wooden entrance door is modern, but a copy of the original.

In examining the architectural details, it will be seen that the belt courses, which are most effective, are very flat in projection as compared with those in some of our modern work. The construction of the cornice is also interesting. The powerful brackets are of one piece, running through the entire thickness of the wall. The fascia above them is made of three stones in thickness, while the crowning cyma is again one piece running through the wall. The heavy overhang of the main cornice is counterbalanced by a low parapet wall, which is flush with the inside of the main wall and set back somewhat from the front face of the main wall.

After the study of such a noble edifice, one feels better acquainted with the fundamental principles of the Renaissance palace, of which the Strozzi and Riccardi in Florence and the more developed type of the Farnese in Rome are among the noblest examples.

KENNETH E. CARPENTER, *Fellow in Architecture, American Academy in Rome.*



News Notes

How the New York State Association Rendered a Service to the State of New York.

We are strongly tempted to reprint, headlines and all, the account of the Annual Convention of the New York State Association, which appeared in the New York "Evening Post," for the public recognition which it makes of the work accomplished by the Association is most gratifying. The Convention was held at Albany, February 11, 1915.

The "Post" says:

"For once there is in existence a report on the progress of construction on the State Capitol that does not charge graft, overcharging, faulty work and materials, and delay. Taxpayers may also take some satisfaction in the dilemma of political contractors who got percentage contracts to do work on the west wing of the Capitol after it was burned out. These contractors cannot collect the money they expended, or the percentage due them, because such contracts were illegal in the first instance. An act of the legislature will be required before the Court of Claims can even hear the contractor claimants.

"This report was made by Albert Brockway, of Syracuse, president of the New York State Association of the American Institute of Architects, who was retained by the State Trustees of Public Buildings to supervise completion of the Capitol. Mr. Brockway, with D. E. Waid and Osgood Holland, investigated the State Architect's office in January and February, 1913, as a committee from the New York City, Buffalo, and Central New York Chapters of the Institute of Architects. The report was followed by the resignation of Herman W. Hoeffler, State Architect.

New Conditions Outlined

"That the recommendations of Messrs. Brockway, Waid, and Holland might be carried out in the reconstruction work, Mr. Brockway was selected to advise the Trustees of Public Buildings. Mr. Brockway accepted the appointment on a per-diem compensation that was inadequate in comparison with the fees obtained in ordinary practice on work of similar magnitude. Proceeding on information developed in the investigation, Mr. Brockway acted as follows:

"Percentage contracts were terminated; the construction plant at the west end of the Capitol was dismantled and removed; existing lump-sum contracts were forced to completion by delinquent contractors; plans and specifications were prepared in the State Architect's office under Mr. Brockway's supervision, and all the remaining work for the completion of the Capitol was advertised for publicly and awarded in lump-sum contracts.

"Referring to construction under his supervision, Mr. Brockway addressed the architects of the State as follows:

"The bulk of the lump-sum contracts were awarded in May, 1913. By January 1, 1915, the great bulk of the work, probably 95 per cent, was completed, and all that was contracted for was upon lump-sum amounts.

\$300,000 Unspent

"Not that only, but the total appropriation for the reconstruction was unexpended by an amount considerably over \$300,000, and a careful estimate of the lump-sum contracts showed a saving over the way in which the work

had been done on the percentage basis of some \$230,000. In fact, the margin of the appropriation was sufficient to enable the trustees to finish over some parts of the building which had been waste attic space, and will house, in some cases, a complete department, notably the Health Department.

"The entire work was conducted exactly as any one of us would conduct a private piece of work. In spite of the embarrassment of doing public work within the limitation of laws involving a great amount of duplication, delay, and red tape, quality of the work was obtained and the cost reduced enormously. In fact, in the western staircase, where one or two stones had been cut, under the percentage contract, to the wrong dimension, these were replaced under the lump-sum contract. The cost of cutting under the lump-sum contract was \$10.50, as against cost for similar stonework under the old method from \$60 to over \$100.

The Percentage Contracts Declared Illegal

"I am able to say that the condition of the Capitol contracts at present is one most eminently satisfactory to the interests of the State of New York. Percentage contracts have been declared illegal, and a special act of the legislature is necessary to enable a settlement of the amount involved even in the Court of Claims. The other contracts with political influence were forced vigorously to completion, a result which had been freely prophesied as impossible.

"Percentage electrical contracts were thrown in to the Court of Claims by a refusal of the State Architect, Lewis F. Pilcher, and myself to, in any way, approve of them, and I believe that the conduct of the entire affair has been such as to place the State Department of Architecture in a much stronger position than ever before. And I also wish to impress upon those interested politically in the state government the fact that it was possible to do a piece of construction work for the state efficiently and for a market price.

"This work, which has been done so quietly and efficiently, places the tax-payers and all interested in economic and efficient government under a considerable debt of gratitude to the New York State Association of the American Institute of Architects.

What Led to the Above Action

"This action was based on the following excerpt from the three investigators' report:

"Your committee is firmly of the opinion that open or percentage contracts on state work are always dangerous and an invitation to extravagance. It was probably necessary to begin this work on a percentage basis immediately after the fire, particularly the clearing away of the stonework, but we are of the opinion that this method should have been discontinued before now.

"We recommend, pending a reorganization of the State Architect's office, recommended elsewhere in this report, that all of the percentage work be suspended by your order, except such work as should be continued to avoid damage to the building or loss to the state. We recommend that you accept upon this point the advice of a temporary construction committee of three. We recommend particularly that all plastering work be suspended, and all cabinet and interior finish work be stopped in the mills until further investigation can be made.

"The present plans call for a large amount of wood wainscoting, and other inflammable material. We recommend that the entire scheme of interior finish be carefully considered, and re-designed in the light of present-day knowledge of fire-protection methods.

"Completion of the work of alterations and repairs may easily exceed \$1,000,000. We believe that a large part of this work now contemplated to be executed on a per-

NEWS NOTES

centage basis might better be let in straight lump-sum contracts. Careful consideration should be given to this matter by a competent architect in charge, who will doubtless find that certain parts of the work from its nature (such as cutting and patching) should be continued, and that other work, by reason of its state of progress (such as granite and other exterior work) should likewise be completed, on a percentage basis.'"

A most superficial reading of President Brockway's report impresses one with the great amount of work accomplished during the first year of the Association's activity in state affairs, and also the value of this Association in rendering a public service to the state.

In brief, the report outlines the measures looking to the reorganization of the State Architect's office, and while it recognizes that the results accomplished in the reorganization of that office were not ideal, yet they were the best possible under existing laws and conditions, and it is clearly shown in this work that the State Association was the determining factor in the reforms.

Effort to Secure a Law Admitting to Practice

During the year an attempt was made to secure a law for the registration of architects. This passed the senate, but did not succeed in the assembly. An attempt was made on the part of the second-class cities to secure legislation upon the subject of housing. A bill was passed, but through the influence of certain real-estate interests, it was repealed.

What is the Best Type of Department Organization for Public Work?

Considering the subject matter of Mr. Brockway's report, together with the report of the committee in whose charge was the investigation of the State Architect's office, brings to the front a most pertinent question: What is the best and the most efficient form of governmental organization to act in the capacity of the client for the city, state, or the federal government in matters relating to public buildings?

If we accept the broad principle that in the work of construction of public buildings and, in general, public works, the government itself is the client, the problem is greatly simplified.

There is no reason why a city, a state, or a nation should cumber its activities with the complicated technical problems involved in actually producing all of its necessities. In many of the departments related to public works we have so arranged and organized them that they are neither efficient producers nor wise clients.

Government is purely a function, and in matters related to public works the government should not enter the field of universal production. An individual

cannot perform to his advantage all of the processes of producing for himself all of his needs.

Many states are considering this problem, and almost universally there crops out a very similar confusion of ideas. Very rarely do we find the organization of a department based upon the principle that the government is a client.

The nature of our government demands a change of administrative personnel at frequent periods. This follows down the line with a change in many of the subordinates, with the result that rarely, if ever, is there developed a continuity of thought or principle; this is an exceedingly important element in public works. The government should have a policy backed by a permanent organization so firmly fixed and established that the work of one generation would inure to the advantage of the succeeding one.

F. L. ACKERMAN (M.)

The Destruction of Architectural Monuments in Belgium

TO THE EDITOR OF THE JOURNAL:

I am something at a loss to understand why Mr. Kohn has published in your March issue his abbreviated version of the "result of a special investigation made by Professor D. Clemen, of Bonn" into the condition of the "great monuments of Flemish or Brabant art." Official Prussian reports do not necessarily prove anything. Accepting this one at its face value, however, it proves both too little and too much.

"Nowhere on Belgian ground have irreplaceable architectural works been lost," says Professor Clemen, "not a single one of the great monuments of Flemish or Brabant art has been wrecked. . . . In not a single case will insuperable difficulties prevent a complete restoration, either from a technical or historical point of view."

This blanket statement (the high optimism of which must arouse our admiration) is unfortunately not substantiated by Professor Clemen's detailed admissions which are (also unfortunately) amply supported by independent testimony and photographs. A cursory examination of his lists shows that, even if they are not wholly destroyed, such buildings as St. Peter's and the University in Louvain; St. Romuald and St. Mary's, Malines; St. Gommarius, Lierre; St. Mary's, Dinant; St. Mary's and the Town Hall, in Dendermonde; St. Martin's, Alost, have all suffered damage varying from "many traces of shrapnel" to being "completely burned out." Professor Clemen's optimism, which shows itself in the remark that "The fate of much-fought-over Ypres is still undecided" is again sadly ill founded, for we know now that the great Cloth Hall, one of the most "irreplaceable" architectural monu-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ments in Belgium, and a unique example of early civic architecture in the Middle Ages, has been utterly destroyed, except so far as some of its crumbling and blasted walls are concerned, and the same is true of the Cathedral of St. Martin. It is to be hoped that Professor Clemen may have better ground for his cheerfulness in the case of the other monuments over which he is so reassuring.

Whether this is so or not, his own specifications prove the case hopeless. The trouble is that he evidently accepts the now discredited 19th century doctrine that a clever restoration is as good as, or better than, a possibly weather-worn original. He speaks of easily achieved "complete restoration;" of a destroyed tower where, "fortunately, its exact counterpart remains as an indication to help in the restoration;" of shattered 15th and 16th century windows, where "provisional measures are being taken to preserve all possible material for future restoration;" of walls and gables of "completely burned out" buildings that still "stand upright, and will permit the reconstruction of the roof;" of "all this damage" that "is easily repaired."

Now, against all this I put a fine saying by Mr. La Farge in the same issue of the Journal, where, in referring to Rheims Cathedral, he says, "Restore it? How, in Heaven's name, can you restore it? Who knows enough? Nobody! There isn't an architect living who knows enough to rebuild a destroyed medieval church, . . . And if there were such a man, he still would be helpless without the artists and the craftsmen who made of the French cathedrals a true fairyland of expression."

Exactly! Mr. LaFarge's words should be enacted into fundamental law in France, Belgium, Poland, Germany,—wherever, after the war, poor, shattered buildings offer themselves for Professor Clemen's "restoration." Ypres is utterly gone, Arras is utterly gone, and each was a glory of perfect beauty; they may not be rebuilt; let their pitiful crags of blasted masonry stand forever, exactly as they are. Let Rheims stand as it is (with its roofs replaced, and plain glass in its shattered windows, for protection), but let us have not one cubic foot of architectural forgery. Let the churches in Louvain, Malines, Lierre, Dinant, Dendermonde, Aerschot, Alost, and the innumerable other "ecclesiastical buildings" that have "suffered more or less damage" but are "not monuments of any important value from the point of view of art history," be made structurally secure, and again "valuable" in a measure "from the point of view" of religion, but let them be scrupulously preserved from Professor Clemen's "restoration."

They are gone, in whole or in part, as monuments of art; keep them as they are; like Rheims, they will

tell their story to all eternity, and tell it better in their ruin than in any possible rehabilitation.

Apologies and explanations neither justify nor reassure; I confess I like von Bethmann-Hollweg's frank admissions in the Reichstag better than von Mach's extenuations, and Professor Clemen's cheerful reassurances less than the straightforward declaration of Major General von Disfurth, which I append hereto.

"No object whatever is served by taking any notice of the accusation of barbarity leveled against Germany by our foreign critics. Frankly we are and must be barbarians, if by this we understand those who wage war relentlessly and to the uttermost degree. Every act committed by our troops for the purpose of discouraging, defeating, destroying our enemies is a brave act and a good deed and is fully justified. It is of no consequence whatever if all the monuments ever created, all the pictures ever painted, all the buildings ever erected by the great architects of the world be destroyed, if by their destruction we promote Germany's triumph over her enemies who wish her complete annihilation. The commonest, ugliest stone placed to mark the burial place of a German grenadier is a more glorious and venerable monument than all the cathedrals of Europe put together, . . . our troops must achieve victory,—what else matters?"

RALPH ADAMS CRAM (F.)

The Cleveland Chapter Unanimously Indorses all Its Non-Institute Members for Membership in the Institute.

At its meeting in February, the Cleveland Chapter passed the following resolution by a unanimous vote:

That inasmuch as every Chapter member of the Cleveland Chapter was eligible for membership in the Institute, and inasmuch as "official endorsement" of candidates by a Chapter relieves the candidates, at the discretion of the Board of Examiners, from the submission of drawings and photographs of executed work, that every non-Institute member of the Cleveland Chapter be endorsed by the Chapter for advancement to membership in the Institute.

The Wisconsin Chapter Opposes the State Architectural Department Bill

At its meeting of March 9, the Wisconsin Chapter, after full discussion of the subject, went on record as opposed to the State Architectural Department Bill, on the grounds of the absence of insufficient data. The committee having the matter in

NEWS NOTES

charge was instructed to continue its efforts to obtain fuller information and to report back to the Chapter.

The R.I.B.A. Medal, 1915

At a recent meeting of the R.I.B.A. it was announced that the Council proposed to submit to His Majesty the King, the name of Mr. Frank Darling, as a fit recipient for the Royal Gold Medal for the coming year. Mr. Darling is of the firm of Darling & Pearson, of Toronto. We believe that in the selection of Mr. Darling, the R.I.B.A. has established a precedent, and that Mr. Darling will enjoy the distinction of being the first architect from any of the British dominions to be chosen for this high honor.

School Hygiene

The American School Hygiene Association desires to call the attention of architects to the Eighth Congress of the Association, to be held in San Francisco on June 25 and 26 next. The membership in the Association is \$3, which entitles the member to privileges in the Association for one year, together with a copy of the printed proceedings of the Congress. Remittance should be made to Dr. Wm. Palmer Lucas, Secretary-Treasurer, University Hospital, San Francisco, California. It is said that the proceedings for this year will possess great practical value to architects.

A Discussion of the Indiana Housing Law

By A. F. WICKES*

The only people who are heard to complain about the new Indiana housing law, in its application to difficult building problems, are the "jerry" builders who live by sharp practices in building for people who know little about it. They have one flat building plan,—and no one knows where they got that,—and when they are interfered with in the duplication of this ancient relic for the hundredth time in the same community, they utter loud protests.

I believe that all architects are in favor of progress in housing conditions, and that every progressive architect should sharpen his wits and devise new ways of housing people so that they may have the maximum of fresh air and light. Let the architect approach this problem as though his own family were destined to occupy the rooms! Let him study the problem from the tenant's point of view. After

*Architect, Gary, Indiana, member of the Indiana Chapter of the Institute.

all, owners have too much to say in this matter. All they ought to do is to pay the bills. And no real architect will fail if the problem is put in his hands with no hampering restrictions founded upon impracticable ideas.

The Indiana Housing Law is not a drastic one by any means. After a little study, it is seen to be remarkably simple. It is a long step from where we were, but we were lagging far behind.

What are the great objections to it? Are the light courts too big? Then don't use them. The law does not demand them—it merely says that if used they must be large enough to be of practical value. The time has passed when the little, dingy, 3 by 4 pits may be used.

And when two or more kitchen doors, and as many bedroom or bathroom windows open on one court, how can family privacy be preserved? How can any semblance of family decency be maintained when we tolerate so many demoralizing elements in the arrangement of rooms? There is a big moral side to this question of the perverted apartment home, which is only a makeshift for the home which we used to know at its best. And if a man can't get up in the morning and see the sun, or at least the sky, from his own window, he is losing much of inspiration—losing something which must be subtracted from his total of success in life.

What is our goal in this matter? What is the largest vision concerning this housing problem? What is to be the ultimate benefit? Has it anything to do with capital? Or with beautiful cities? I say that it is distinctly the cause of humanity. Its essential purpose, I am sure, is to make each human life more positive by giving it more of the divine blessings each day. By giving it things which it often cannot see that it needs, or, if seen, which it cannot get, because life at large is an unorganized mass.

A man cannot develop a positive mind and a healthy body on negative food and negative environments. If we would enthuse over a new housing law as we do over a three cent street-car fare or one cent postage, it would be a grand success. Must we measure everything by the dollar mark?

Under the Indiana law it is possible, on a lot 25 by 125, to get a living-room, dining-room, kitchen, bath, and two chambers, and have a side yard on one side, with plenty of air circulation and an owner's pride in having an apartment building absolutely in accordance with the law, and a good investment besides.

But 25 feet in width is too small for such buildings, and should not be allowed. With 30 feet in width it is much easier to get good results. It is all in the science of planning, and people who know

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

nothing of this science are all at sea when they have thrown away their old plans and find themselves obliged to start fresh and conform to a law which takes the health and welfare of the tenant into account, as they never did. No one but a real architect knows the amount of study involved in making a plan meet all the requirements.

On a 45-foot lot, it is possible to get four apartments to each floor, with no light shafts, but with outside light for each room, side yards, and privacy. The location of windows which face other buildings demands great consideration from the thoughtful architect. It is annoying to feel that your living-room windows look into your neighbor's bath, and quite as annoying to your neighbor who desires to bathe by daylight and with the window open. Common brick walls, on higher buildings, together with all wood-work outside, should be painted white or light gray, for light reflection, and to hide the ugliness of the bare walls.

I have not touched upon the problem of working-men's homes, which are needed in most communities. The Indiana law* does not cover one-family or duplex houses, although it should, for the occupancy ought to be restricted, at least. This is a serious problem in Gary, where we have so large a percentage of new Americans. We must no longer call them foreigners. Look about you and see where the large families are. Are they in our refined American homes, or are they in the little huts here and there, crowded full of little faces? It is not at

*Some of the more recent codes, such as those of Grand Rapids, Duluth, and Columbus, do cover single-family and two-family houses as well as multiple dwellings.—EDITOR.

all difficult to see who are to be the future American citizens.

In our world-famous school system of Gary, they are taught the game of life in the American way—the community life—the children virtually living with the teacher and the teacher entering into the life of the child as would an elder sister or brother. There is something for the child to do each hour of the day, except the sleeping hours, in the school-building, if they choose to stay. There is no need for them to be on the street. And the children stay.

The total sum of the positive forces of all the individuals in a community is the total progress of that community. We do not get very far with investors when we argue courts, yards, and light shafts, in feet and inches, but if we can prove the value of sunshine and fresh air as increasing the earning power and stability of the tenant, the fuller realization of his duty to society, then we can prove the wisdom of rendering a larger service in the building of every kind of home of low rental value.

Errata

In the March number of the Journal there were two striking errors: Mr. Kenneth E. Carpenter's drawing of the pavement of the Pantheon was allowed to masquerade as pertaining to the Parthenon. In the article on "Kenmore," by Mr. Baldwin, the Mary Washington House was recorded as the Martha Washington House. We offer our most humble apologies. Those who are familiar with the curious psychology of reading proof will understand and sympathize.

Current Index of Architectural Journals

MICHEL M. KONARSKI, B.S.

Assistant Librarian, Avery Library, Columbia University

696. Plumbing, Lighting.

Colorado Springs, Lighting System in. A. W. Henderson. Am. City, Feb., 1915, pp. 115, 116.
Factory Illumination. F. A. Patterson. Am. Architect, Feb. 24, 1915, pp. 135, 136.

710. Town Planning.

Garden City and the Manufacturer. Edward G. Culpin. Garden Cities and Town Planning, London, Feb., 1915, pp. 30-8.

710.1. Types of Ancient and Modern Towns.

Forest Hill Gardens. What the Suburban Dweller May Learn from a Modern Town. Mary E. Knevels. Am. Homes and Gardens, Feb., 1915, pp. 39-45.

710.4. Streets.

Dimensions of Roads and Pavements,—Width, Depth, and Crown. Linn White. Am. City, Feb., 1915, pp. 117-20.

Paving Methods and Costs in a City of the Third Class. Meadville, Pa. B. F. Miller, Jr. Am. City, Feb., 1915, pp. 120-2.

Types of City Streets and Pavements. Am. City, Feb., 1915, pp. 123-5.

710.5. Squares and Open Spaces.

Playgrounds, Nature in. Henry S. Curtis. Ph.D. Am. City, Feb., 1915, pp. 135-41.

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- Homes for Workers—An Australian Definition. Garden Cities and Town Planning, London, Jan., 1915, pp. 19, 20.

714. Water Treatment—Fountains.

- Fountains of Paris. Arch. Review, London, Feb., 1915, pp. 36-9; plates V-VII.

718. Monuments.

- McKinley Birthplace Memorial, Niles, Ohio. Prize-winning design, McKim, Mead & White, Architects. Am. Architect, Feb. 17, 1915, plates.
- Memorials of War, I—Ancient. Arch. Review, London, Feb., 1915, pp. 26-30.

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720.3. Biographies.

- Belcher, John, R. A., Work of the late, by J. J. Joass (F.) Journal R.I.B.A., Jan. 9, 1915, pp. 97-106; Jan. 23, 1915, pp. 121-30.
- Gibbons, Grinnling, J. M. W. Halley, F.R.I.B.A. Arch. Review, London, Feb., 1915, pp. 40-3; plate VIII.

720.4. Essays.

- Architect's Part in the World's Work. Frederick L. Ackerman. Arch. Record, Feb., 1915, pp. 140-58.
- Influence of World's Fairs on the Development of Art. John E. D. Trask. Art and Progress, Feb., 1915, pp. 113-7.
- Young Architect,—What will he become? Harry Allberry, A.R.I.B.A. Architecture, Feb., 1915, pp. 58, 59.

720.45. Competitions.

- McKinley Birthplace Memorial Competition, Niles, Ohio. Prize-winning design, McKim, Mead & White, Architects. Am. Architect, Feb. 17, 1915, plates.

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720.7. Education and Beaux-Arts Society Projets.

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- Class "A"—Main Lobby of a Large Court-House. Project. School of Architecture. Esquisse-esquisse.
- Archæology—Oriental Fountain.
- Measured Drawings—Scandinavian Romanesque Doorway.—Roman Table Support.
- Class "B"—Corner Pavilion in a Public Building. Esquisse-esquisse.
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722. Ancient and Classical Architecture.

- Persian Domes before 1400, A.D. K. A. C. Creswell. Burlington Mag., Feb., 1915, pp. 208-13.

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- Taylor, James Knox, Architect.
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725.23. Office, Telegraph, Insurance.

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725.24. Banks, Savings Fund.

- Bank Plans, Some Recent. John J. Kalber. Arch. Record, Feb., 1915, pp. 97-115.
- Donn Barber, Architect.
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- Purcell and Elmslie, Architects.
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725.28. Exposition.

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725.29. Societies.

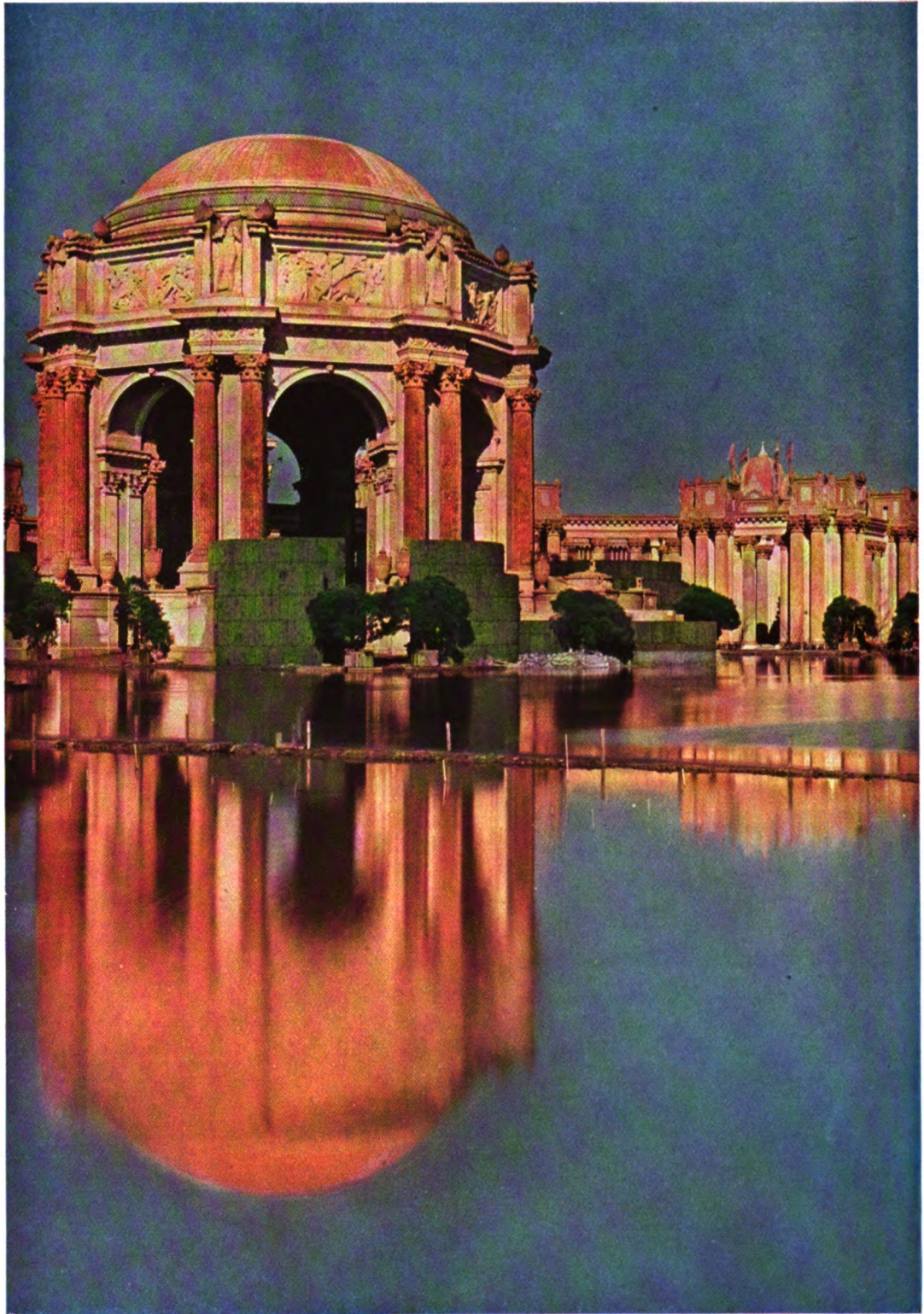
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725.3. Transportations, Terminals, Storage.

- Baltimore & Ohio R. R. Co. Freight Terminal in New York. M. A. Long, Architect. Francis L. Stuart, Engineer, Am. Architect, Feb. 24, 1915, pp. 116-18.
- Chapman, Howard, Architect.
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725.4. Manufactories and Power Houses.

- Factory Construction and Equipment. Walter S. Timmis. Am. Architect, Feb. 24, 1915, pp. 123-8; 131.
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- Candy Manufacturing Building for Wallace & Co., Brooklyn, N. Y. Am. Architect, Feb. 24, 1915, plates.
- Schraeder's Sons, Inc., Factory Building for. Brooklyn, N. Y. Am. Architect, Feb. 24, 1915, plates.
- Colson & Hudson, Architects.
- Cyphers Incubator Co., Buffalo, N. Y. Am. Architect, Feb. 24, 1915, plates.
- Day & Zimmerman, Architects.
- Diehl Mfg. Co., Elizabeth, N. J. Am. Architect, Feb. 24, 1915, pp. 132-4.
- Higginson, William, Architect.
- Robert Gair Co., Building for, Brooklyn, N. Y. Am. Architect, Feb. 24, 1915, plates.
- Kahn, Albert, Architect; E. Wilby, Associate.
- Bates Mfg. Co., Building for, Lewiston, Maine. Am. Architect, Feb. 24, 1915, plates.
- Ford Motor Co., Service Building, Detroit, Mich. Am. Architect, Feb. 24, 1915, plates.
- Ford Motor Co., Service Building, Philadelphia, Pa. Am. Architect, Feb. 24, 1915, plates.
- Industrial Works, Bay City, Mich. Am. Architect, Feb. 24, 1915, plates.
- Joseph Mack Printing Co., Building for, Detroit, Mich. Am. Architect, Feb. 24, 1915, plates.
- Kahn, Albert, Architect.
- Ford Motor Co., Building for, Manchester Ave., Detroit. Am. Architect, Feb. 24, 1915, plates.
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PANAMA-PACIFIC EXPOSITION
The Dome of the Palace of Fine Arts.—Bernard R. Maybeck, Architect

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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No. 5

Community Stupidity

HOW REAL-ESTATE PROMOTION CREATES CONGESTION AND
REDUCES VALUES

By FREDERICK L. ACKERMAN (*M.*)

THIS statement concerns but two phases of the many complex problems surrounding the building of our cities,—windows in the walls upon the party line, and the width of rear yards.

It is my belief that the congested condition within our larger cities, the rapid shifting of districts, and the resulting uncertainty of land values, may, in a large degree, be traced directly to the fact that we have not properly considered either of these problems, nor made any adequate attempt to solve them by proper laws and ordinances.

The laws of New York City on these two subjects are typical; this argument is, therefore, based upon conditions in that city, for it is there that the greatest amount of data and material exists upon which the facts required in a demonstration may be established. The argument also presupposes city blocks approximating the size in New York City, of a varying length and about 200 feet in width.

The first proposition is this: The use of windows in the wall along the party line produces congestion, is the most important of all factors tending toward the creation of the present inadequate width of yards

in the rear, and in the end reduces the earning power of money invested in realty.

I shall assume, in this argument, that the majority of structures of a commercial nature are built by promoters. I believe this to be a fact. The motives of the operator are the promotion fee and a quick sale. A careful study of the trend of development, both in districts and blocks, shows us that the first operations in any given districts are almost without exception confined to corners and to isolated plots within a block. In other words, it is rare to find one side or even a quarter of a block solidly developed at one time; the tendency is to select alternate plots. The reasons for this are perfectly obvious; windows are permitted along the property line, and by building thus upon alternate pieces of property, it is possible—for a time at least—to show an excellent rent roll. It is, therefore, easy to sell, for there are buyers of gold bricks still in the world. Thus also is it possible, by the lure of light offices in a new building, in a good neighborhood, to fill the building at a low rent. I say low rent; for that statement there is a reason: The promotor has not deducted from his plot or floor-space any

area for lights for the offices within the center of the building, and, of course, he can use a low unit for his rental price,—his neighbor furnishes light.

What occurs a little later when the adjoining owner, feeling the tax burden, improves (?) his property?

The tenant with the long-term lease, having been wise enough to insert a clause to the effect that the closing of the side windows would vacate his lease, moves to other quarters. The tenant with the short-term lease either moves or secures an appreciable reduction in rent—and the owner pockets his loss.

The above is not a theoretical case. One who has watched the changes in occupancy which occur in building after building of the type considered, and has known the anxiety of the landlord during the period when his neighbor took back his own, does not ask for further demonstration. If one is in doubt, consider the matter with a landlord of a narrow building approximately 90 feet deep, after the block has been completely built up.

By the absolute prohibition of this vicious practice of allowing windows in the walls along the party line, or by providing that such windows be adjudged a material damage to the adjacent owner, can we not eliminate the basic cause of dark offices, insufficient yards in the rear, shifting occupancy and property values, and inadequate return upon investment? Promoters will then be forced to provide an ample plottage if they wish to erect a high building; they will be forced to light all of their building if they wish to rent, and they will adjust the total volume of the building to its ultimate and natural earning power,—not to an earning power based upon the possession of light and air which belongs to an adjacent owner.

With this prohibition,—which is in fact no prohibition at all, but rather a protection,—buildings will in the end assume a natural relation to the block and plot.

The second proposition is this: The present legal requirements as regards width of yards at the rear has developed a most uneconomic type of commercial structure.

It is my belief that the volume of unoccupied space within a block is the most important of all factors bearing upon the economic side of building operations.

Of the many elements controlling the stability of rental values and, in consequence, the stability of property values, none is of greater importance than the proper adjustment between the volume of the buildings and the unoccupied space at the rear within the block.

Of the many factors which determine the relation of income to investment, there is none of greater importance than the above regulation.

The present revenue from buildings in highly developed areas, even when buildings are calculated as fully occupied, shows an inadequate return upon the investment. This condition results from a great variety of causes; but the indications point directly and very clearly to one in particular as being the principal factor. This is the low return in rents from, and the decreased percentage of occupancy in, the lower rear portions of buildings in such areas.

It is perfectly obvious that, by providing more light for the lower stories in the rear, we could increase the earning power of such stories. While such an arrangement would quite naturally reduce the return in rental from the upper floors, yet there are many examples which conclusively prove that by a proper adjustment of the depth of yard to the number of stories the total income from the building might not only be held at the same figure but in some cases actually increased.

Assume, for example, two conditions:

1. A block entirely occupied, with the total volume of the buildings equal to the maximum now allowed by law.

COMMUNITY STUPIDITY

2. A block, one-half of which has been developed along one side street to the same height as above.

We know, all other factors being the same, that the buildings noted under the second case will produce a much greater return than the corresponding buildings under the first case.

The upper stories in both cases will produce approximately the same income per square foot. The lower stories of the first case however, will earn less than in the second.

Let us assume that the width of the yard or open space in the rear be increased in scheme No. 1; what will be the result?

- (a) Loss of income on upper floors.
- (b) Increased income on lower floors.

What does this prove?

First. That we can decrease the depth of buildings without decreasing the income.

Second. That we can, therefore, provide buildings at less cost which will produce exactly the same income.

Third. That the rate of money invested in realty can be made to produce a greater return than is now possible under present conditions by the very simple method of increasing the width of the courts or yards in the rear.

It has been stated that if this be true, the problem would naturally solve itself without the necessity of imposing laws and ordinances.

There is a sound, fundamental reason why the proper space or volume within the block will never result from economic causes alone. To produce the recognized desired result, namely, a greater volume of unoccupied space within the block without resorting to ordinances, requires absolute co-operation on the part of every property owner upon the block.

This voluntary co-operation is an absolute impossibility and, therefore, this law which seems to some so arbitrary or even confiscatory in its nature, in the final analysis, is not an unreasonable condition imposed

upon the owners of property; it is an act which insures their investment against depreciation resulting directly from the acts of others.

It also provides—an important element in progress—that realty can be made to produce a better and a more reasonable return upon the money invested in it.

Let us see how this appears when represented graphically: (See next page.)

Figure I represents the plan of a block 200 by 400 feet, fully developed to a height of, say, sixteen stories.

Figure II represents the cross-section through the block.

These two diagrams are typical of New York mid-town development.

In Figure II let the ordinates A, B, C, etc., represent graphically the total yearly income per floor. The curve is not based upon a survey, but is assumed from a general knowledge of rental values and the percentage of vacancies in the lower stories of such buildings. This latter is an exceedingly important factor.

It should be obvious that there is a line representing the rear wall of the building somewhere between these two extremes which would produce the same income. It might be a vertical line, or it might be a series of steps. In the following diagrams a section through the large interior court of the Fifth Avenue building is shown as it exists:

In Figures III and IV we have the same conditions as to width of block, the only difference being that the entire end of the block was developed by one owner who sought to avoid the loss resulting from the narrow yard or court.

I doubt if a single example can be found where an owner, developing an entire block at one time, has not properly conserved his light. To propose to the owner of an entire block that he erect thereon buildings up to the limit of volume allowed by the present laws would be about as foolhardy a proposal as one could imagine.

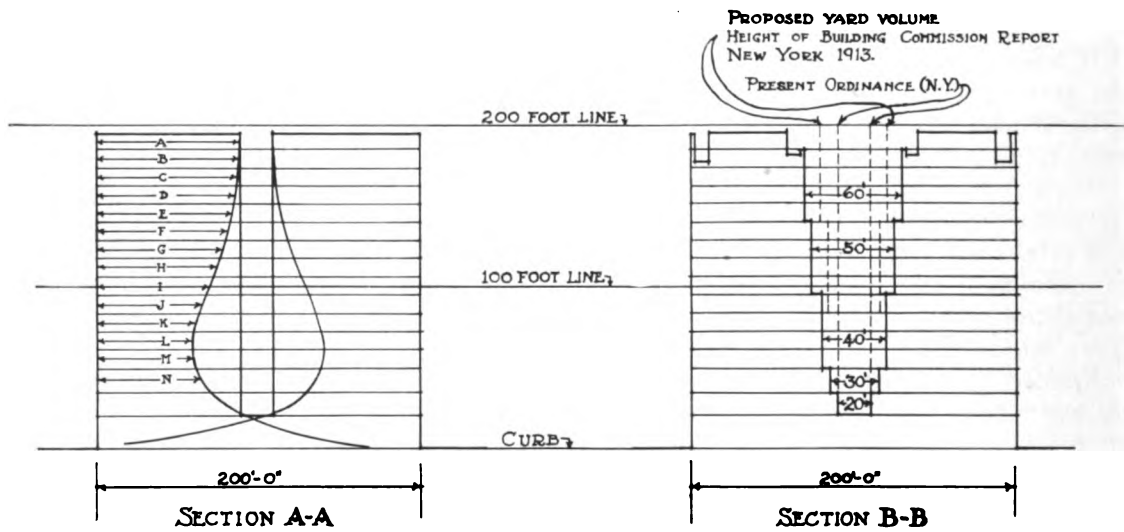
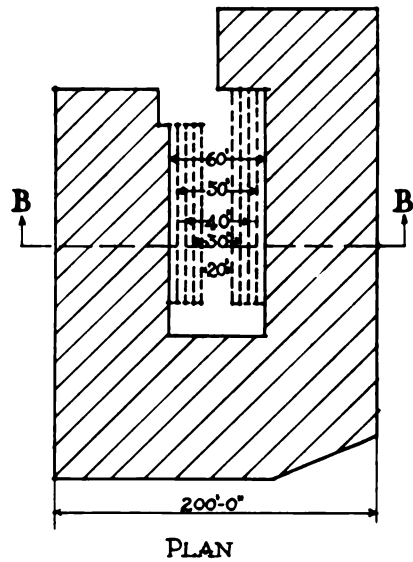
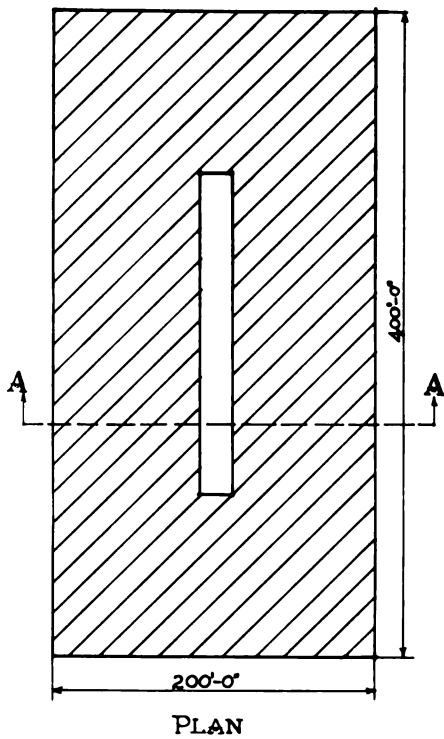
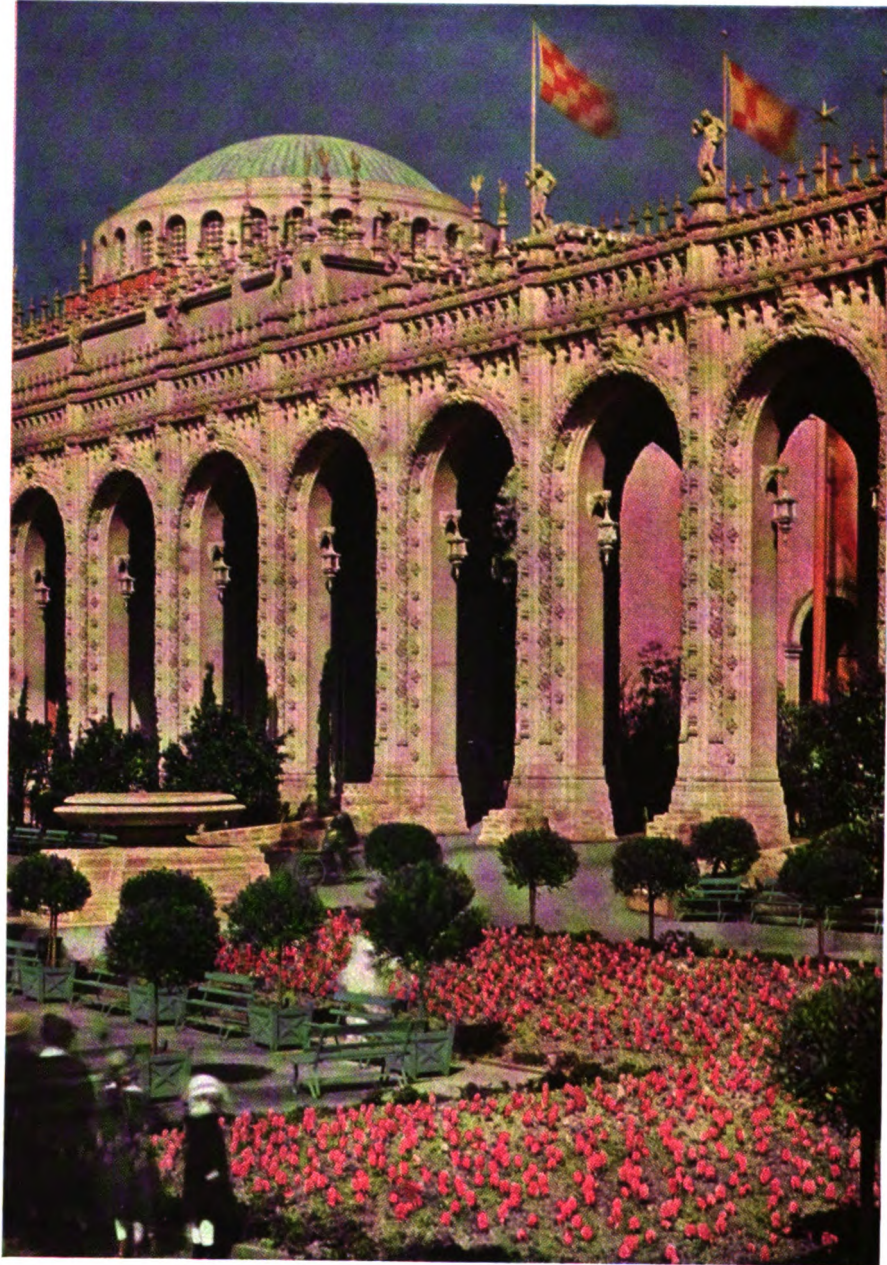


Figure I
Figure II

CHART SHOWING THE CURVES OF POSSIBLE
[MAXIMUM INCOME FROM CITY BLOCK DE-
VELOPMENT. (See preceding page.)

Figure III
Figure IV



PANAMA-PACIFIC EXPOSITION

The Tower of the Court of Abundance.—Louis C. Mullgardt, Architect
The Dome of the Transportation Building.—Bliss & Faville, Architects

COMMUNITY STUPIDITY

and yet when the block is subdivided, it is this same stupid proposition which becomes the basis upon which capital is invested.

The report of the Heights of Buildings Commission of New York, 1913, established the general facts of the conditions previously stated.

Assume that we have, through a careful survey, the following facts:

(a) Buildings of approximately the same height occupying 90 per cent of the plot, block fully developed.

I Totals rentals by floors,—fully occupied.

II Total rentals by floors,—actually occupied.

(b) Buildings of approximately the *same height* as above, *occupying 90 per cent of plot, but with open spaces in rear.*

(I) Same as I above.

(II) Same as II above.

From these facts we could establish a set of curves from which it would be possible to fix quite accurately the median line for depth of buildings and court set back which would represent the line of maximum income.

We might also learn that a building law which forces a group to act as would an individual is not a set of restrictions but simply an ordinance of coöperation.

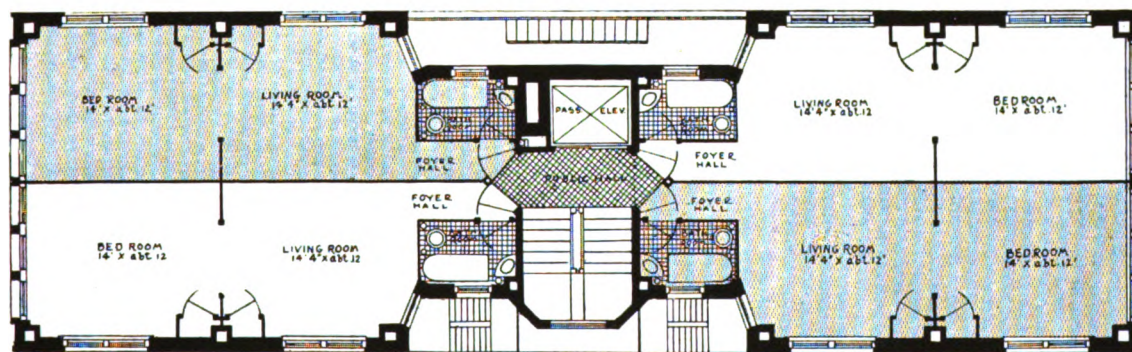
To further illustrate the stupid manner in which building is permitted in New York City, one may glance at the appended

floor-plan. It is typical for four different apartment hotels which are being erected, by one owner, upon four different parcels of land in adjacent blocks. In each case low buildings adjoin these thirteen-story structures, which are built upon plots 25 by 100 feet, with yard space in the rear approximately 15 feet wide.

It is difficult to conceive of a more stupid way of utilizing land values. The fire escapes adjoining the interior stairway are hardly wide enough for use under normal conditions. Who cares to contemplate the descent of thirteen stories into that little hole, with a fire raging and smoke filling the shaft!

The adjoining buildings are four stories in height. The rents in the lower four stories of the buildings under consideration are already shaded 25 per cent in the asking price. What will happen when the adjoining property is developed?

It would seem clear that had windows been prohibited in the walls along the party line, this vicious type of structure would not have been possible. The promoter, instead of selecting four isolated plots, would have secured the same area in one. He would have made provision for his own light, as he should do, and a fine residential section would not have been invaded by a class of building which is as vicious in its conception as were the tenement houses of the lower East Side.



FLOOR PLAN OF AN APARTMENT HOTEL IN NEW YORK CITY ILLUSTRATING A MOST VICIOUS FORM OF REAL ESTATE DEVELOPMENT

Without Knowing Why

AT A TIME when countless hands are beckoning forward, when great forces are sweeping us we know not whither, when the future seems to be calling as from a far-distant shore, it is not the fashion to look backward.

And yet, perhaps, nothing has been so sharply wrought by the awful thing that hangs over the world like a pall as the precious image of the past which was created and bequeathed to us by our fathers. Even those who have been most eagerly and ardently bent upon the worship of the future have paused for a moment, at least, to heed the cry of grief over the loss of irreplaceable treasures. One had no need to be an architect in order to sorrow over Rheims, Arras, Louvain—for it is precisely at such moments that we discover how common is our heritage and our reverence, for immortal loveliness belongs to all men.

And thus our attention is momentarily arrested, and we are brought to realize the otherwise forgotten fact that progress consists quite as much in knowing where we are going as in tearing recklessly along. But shall we stop—can we stop—for more than a moment? Or must we blindly work our way through an age wherein we may at least ask ourselves what we are adding to the past which we inherited?

It is not the fashion to ask these questions. We are commended to have faith and to fall in with the eager host—the great army which is bent upon action “without knowing why.”

And, as usually happens in great human crises, a voice has spoken to one of the great nations as though out of the past. It might speak similarly to any one of the other participants in the war—it would surely speak the same message to us of the United States—a message which is perhaps the deepest and the most human of all

those which have so far been given us as a result of the war. It was printed in the Literary Supplement of a recent issue of the London Times, and we are glad to accord it a place in the columns of the JOURNAL. No architect can read it without being grateful to the man from whose pen it came.

German and English Sins

“There is music which seems to express the musician’s love of his native country. It tells us nothing about that country and yet we hear his love in it; and when we hear it, whether he is a Scotchman or a Czech or a Norwegian, we think of our own native country and remember the fields that we played in when we were children, or the path along the river, or the primrose woods; something quite different from anything that he remembered, but the music of his memory revives ours and his past becomes ours, reborn in this new shape of music. Then we know how strong this love of our own native country is and are surprised to find it so deep in our hearts, as if it were a treasure there long hidden from ourselves. All over the world there are men with this love for many different places, some glorious by nature or ennobled by the work of man, others quiet and humble or ugly, even, to a stranger’s eyes; but all have the same love and a tune will revive it in them.

“And now the war revives it, like a tune, but with pain and anxiety rather than the pleasant sorrow that comes with music. We think of those quiet towns native to many Belgians and Frenchmen, towns they remembered from their childhood, which must have seemed to them everlasting like the hills; and now they are ruined and defiled by strange enemies who had no quarrel with them and did not know themselves why they did it, did not even believe that such things could be done before they were given the word to march and do them. The very fact that they can be done is a pain to us, as if we were suddenly made aware, of a madness in the nature of man that causes him to hate what he loves and to desecrate what is sacred to him. For the Germans, too, love their native country; for each of them there is some place that he remembers from childhood; and they have made songs which, when we hear them, are our own songs to us and sacred with our love of our own homes. So when they ravage and destroy they are laying waste their own hearts and making their own music unintelligible to themselves. It is not merely a

WITHOUT KNOWING WHY

fancy that men who have done this wrong to others will never again feel this same tenderness for their past and its happy places. Germany has put away all childish things in her desire for power; she is killing her own childish memories while she destroys what others remember; and this, we may be sure, thousands of her soldiers know in their hearts. They will never be able to see their own native towns without thinking what they did in the towns of Belgium. They will be cut off from the past of their innocence by that crime of their country, even though in them it was a crime of mere obedience.

"So the best of them will suffer and purify themselves by suffering. Life is hard for the wrongdoer no less than for him to whom the wrong is done, and hard in proportion to his power of repentance. 'Macbeth' is a tragedy, not a melodrama, because Macbeth himself was tempted by a conjunction of circumstances to commit a crime far below the level of his nature. The tragedy is not in the murder but in the violence he did to himself; and so now the Germans are doing a violence to themselves that will bring its own ghostly revenge upon them and upon the spirit of the whole nation. But there are some who will say it is mere sentimentality to talk of the places they have destroyed when they have killed so many men and women. They themselves ask what is Rheims Cathedral compared with the life of one German soldier. They pretend to think it is merely a pile of stones, but we know it is more than that. Is the Rhine to them only running water when they make their songs and tell their stories about it? The Rhine is their river, running through their own past; and they would die in thousands where they now die in hundreds so that it might not be taken away from them.

"But it is their river because they have made it theirs, with the cities and towers and vineyards on its banks; and so everywhere men's native country is theirs because of what they and their fathers have done to it. It is pleasant to visit the wilds that are beautiful without the touch of man, but their beauty is always strange to us, like the stars or the sunrise, and it is not a thing we would die for, like that beauty of fields and towns and villages which our fathers have added to the earth. If the mountains were scarred and defiled by an invader they would soon be as they were before he came. But a ruined town is something gone for ever, something made by the mind of man that never repeats itself, something lost to the natives of it and their children yet unborn. So the Germans would not talk so of Rheims Cathedral, that glory of many generations, if they could understand that other men feel like themselves, if they could know what a memory of themselves they are stamping upon hearts like their own.

"Because we, too, have a beautiful country, and all of us our own childish memories of it, and because we have not lost all sympathy yet in national egotism and lust of conquest we know what the French and the Belgians suffer almost as if we ourselves were suffering it. Think, if you were born in some quiet western town, of its grey hedges broken and its grey church unroofed and blackened, the houses only ugly shells, the shady trees by the riverside smashed or felled. There are thousands of Frenchmen and Belgians who must think of such things because they have happened, because they have been done in wantonness or with the pedantry of a docile people that will believe any devilry it is taught.

"We have a beautiful country, and we see its beauty now that we have enemies who would destroy it if they could. For all of us the memories of childhood are made more vivid by their threats, that childhood which seems to us now so deep in a peace of the past. And yet that past and all its treasured bounty has been continually threatened and injured, not by an invading enemy, but in our own long peace and by ourselves. It was for us, as an old and civilized people, to preserve it for our children and to heighten it with the work of our hands and the character of our time. But we have destroyed with a pedantry and wantonness of our own, and though our destruction has been slower than the German, it has often been as complete. As they assume that anything may be done for victory, so we have assumed that anything may be done for money. That is our doctrine, as foolish as their doctrine of war, and based upon the same trust in animal instincts and disbelief in the spirit. If the struggle for life is the ultimate fact of life, then it is right to conquer and ravage like the Germans, or to destroy your own past and make nothing of your present, like ourselves. Indeed, it is not only right, but inevitable; we are under an iron law that forces us to destroy beauty and to produce ugliness. But we do not believe in the iron law pleaded by Germany, and the future will not believe in the iron law pleaded by us. It will say that we destroyed beauty and produced ugliness because, like the Germans, we chose to believe nonsense in our greed. We talk of the laws of demand and supply; but men demand what they value and what they demand they supply. It is because we have not valued the beauty of our past so much as money that we have destroyed it and made no new beauty of our own to take its place. All those quiet streets of our old towns were beautiful, not because they were built by conscious artists, but because the men who lived in them valued living more than money. They would not ruin the place they lived in so that they might grow rich. But we, year by year, defile more and more

this island of our fathers, as if it were not our home inherited from them, but a mining-camp in a desert where we have settled for a few months to scratch for gold.

"A beautiful town, such as our fathers made to live in and to love, is for us a curiosity to be visited in our holidays, dead like the curiosities we preserve in our museums. We can make nothing like it ourselves; we call it quaint and old-world, as if the men who built it had been of a different nature from ours or a race now extinct. So the Germans believe that the old doctrines of civilization are obsolete. They will conquer and destroy and afterward they will make a new world according to their own tastes. But we have been doing that for many years; and if we had done it thoroughly, if we had remade England all according to our modern pattern, what, we may ask ourselves, should we have worth preserving from the German destroyers? The means of making more money, perhaps, and producing more ugliness, but nothing that the future would miss if it were

destroyed. Let us remember that everything for which we now feel a passionate tenderness, every beauty that we would fight to preserve as we would fight for our wives and children, belongs to the past and was made not by us but by our fathers. We have been reckless in the destruction of their handiwork and in the defacement of the countryside that was handed down to us orderly and beautiful through their labors. But luckily our recklessness has not yet gone so far that we have nothing left to love and to fight for except ourselves. Luckily we still have a past that may teach us what to do with our future. There remain patches of the beauty of England undefaced, and places whose quiet is not incessantly broken by the noise of fools hurrying away from the ugliness they have made. That is what we are fighting to preserve, not the new England that we have made without knowing why; and when we have preserved it from the Germans at so great a cost, perhaps we shall have learnt wisdom enough to preserve it in future from ourselves and our own greed."

The Point of View in Approaching the Study of Architecture*

By CHARLES H. BEBB, (F.)

A great institute of learning, the University of Washington, has established a new department, the Department of Architecture, for the purpose of giving students a thorough training in the art and profession of architecture.

A curriculum covering the course of four years and method of instruction has been adopted by the faculty. This embraces the usual training that long precedent has established, and which is supposed, at the end of the term, to equip the graduate to take his place in the world's work in the practice of a great profession. But more is needed than a graduate's certificate if he is going to do something worth while, and not merely adopt a profession as a means of making a livelihood. He must have a correct point of view in approaching the study of architecture, and a complete conception of the true meaning of the word.

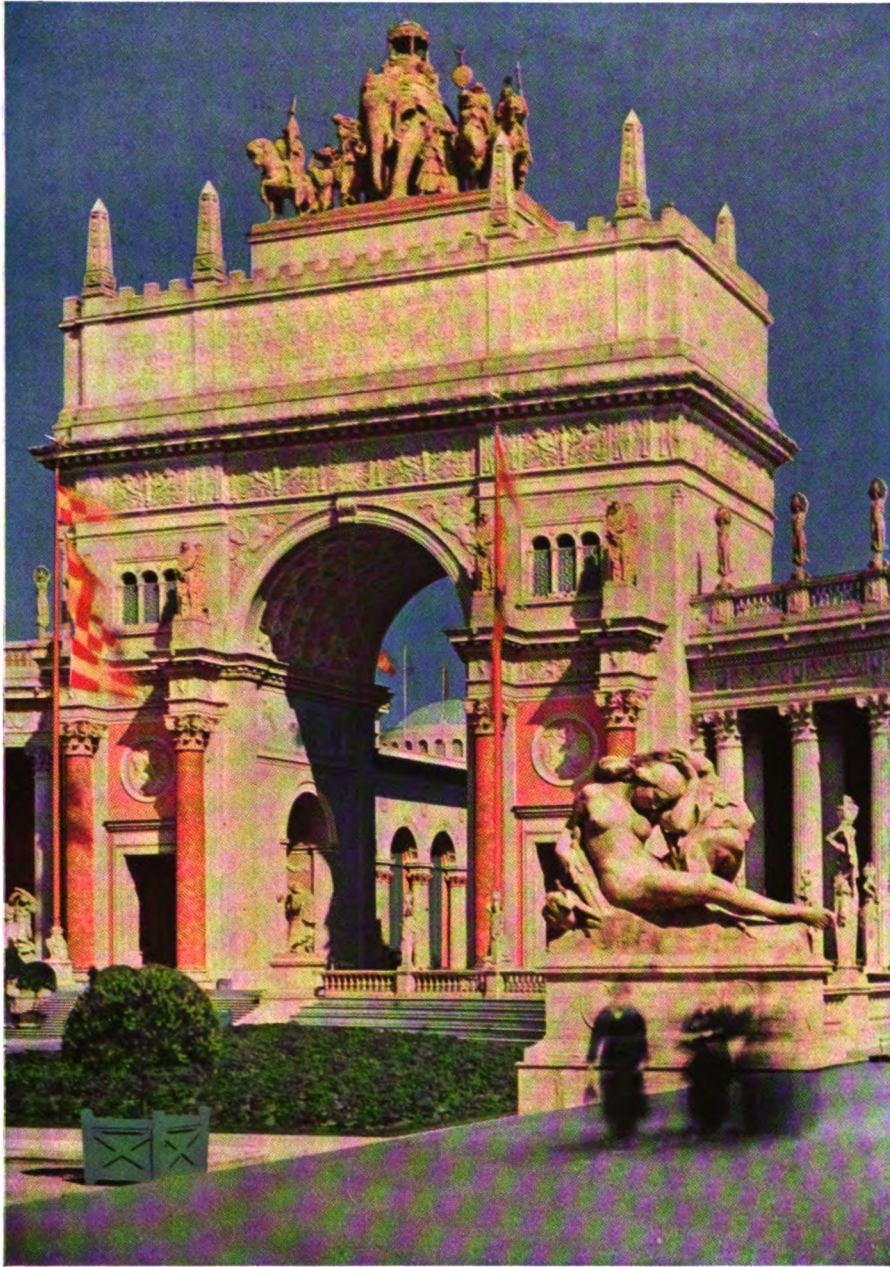
In the first place, we approach the study of architecture as an art. But what is the definition of the word art? It may be broadly defined as the tangible expression of the mentality of the human race, and no branch of the race has ever existed, even as far as we can go back into prehistoric times,

which has not expressed itself in some form of art, no matter how primitive.

Man was of necessity industrious; he had to find food for nourishment, weapons to obtain food and protect himself against wild animals, clothing and shelter to protect himself against the elements, all of which the physical side of his nature demanded. When he began to decorate his weapons, and draw rude outlines of fish and animals in silhouette on surfaces, his mentality found tangible expression, and intelligence and reason found play. The decoration of his weapons and of the primitive utensils he made use of was something super-added and not a necessity. When he began to draw outlines of fish and animals on surfaces, and carve rude imitations of them in the round, his art became isolated and served no utilitarian purpose. Now the underlying reason of his art effort was that it evoked sentiment, such as pleasure, admiration, surprise, or fear, as appealing to his fellow creatures, which points out the fact that all art is a social element and belongs to the community.

It is well, therefore, that the student of architecture should go back to the beginning of art, and trace the expression, in its tangible form, of the evolving intelligence of the human race, from prehistoric man down to the first beginnings of architecture.

*Address given before the Departments of Architecture and of Home Economics at the University of Washington, Seattle.



PANAMA-PACIFIC EXPOSITION

The Triumphal Arch in the Court of the Universe, Surmounted by a Group Representing Eastern Civilization.
—McKim, Mead & White, Architects

Looking Through the Arch is seen the Arcade Leading to the Court of Abundance.—Bliss & Faville, Architects

POINT OF VIEW IN APPROACHING THE STUDY OF ARCHITECTURE

The word architecture is defined by Russell Sturgis in his "Dictionary of Architecture and Building" as (a) "The art and process of building with some elaboration and with skilled labor," and (b) "The modification of structure, form, and color of houses, churches, and civic buildings, by means of which they become interesting as works of fine art."

I want to offer another definition, and define architecture as, "The physical expression in static form in space, of the mental activities of the human race, having relation to buildings in accordance with the laws of harmony in form and color."

A complete history of the evolution of the intelligence of human race in book form has never been undertaken. It is written, however, in those books we call edifices, temples, and monuments of bygone times. If we are to express ourselves correctly and naturally in our buildings of today, we must have a thorough knowledge of the creative principles and laws which underlie the architectural style of bygone periods of greatest artistic achievement.

To begin, then, with the keynote of the creative principles of architectural styles of bygone periods, it must be emphatically impressed on our minds that from the very earliest times religion and architecture were born simultaneously and are closely connected and interwoven. From the dawn of civilization, and even prior to that time, the great human family which has occupied this terrestrial globe has endeavored to fathom the origin of the creation of the world, and has craved for life after death, and its intellectual force has converged in expressing this longing in different forms of religious theories and beliefs, in architecture, and prior to the invention of the printing-press it is not too much to say that this evolution of human thought was written in masonry.

Now, therefore, in order intelligently to understand architectural styles of the past, it is necessary to know the motives and reasons which led to their creation.

In acquiring this knowledge we shall find four periods of development corresponding to the infancy, adolescence, maturity, and decadence of the physical side of man, or to the four seasons of the year in nature—spring, summer, autumn, and winter, completing a cycle of mental development and decay; we shall discover a second cycle of periods is evolving, and that the present era is in the second stage.

I can make only the briefest reference to these periods, the first of which is the Egyptian, the infancy or beginning of human civilization. Its history starts about 4,000 B.C., and lasts until B.C. 525, when Egypt was conquered by the Persians, since which time it has never regained its freedom.

When we take up the study of the history of

Egyptian civilization we find that the governing power was vested in its priesthood. The religion of Egypt remained to the last a combination of ill-assorted streams of culture and thought, a confederation of separate cults, inculcating a belief, not only in the immortality of the soul or spirit, but in the resurrection of the body as well. The Egyptian had an immense veneration for the past; he never discarded an ancient belief or practice. When a new thought was adopted, it was placed side by side with the ancient beliefs, no matter how inconsistent. The priests were the architects of ancient Egypt, it was their minds that directed the hands which built those time-defying monuments. The temples were store-houses of religious lore, which was sculptured or painted on their walls and ceilings. With this in view, it is not hard to understand the characteristics of these buildings which express immutability, horror of progress, conservation of traditional lines and primitive types, and the bending of forms of nature and mankind to the caprices of symbolism. Egyptian architecture symbolizes the condition of the human soul awakened from its long sleep in nature, and become conscious at once of its divine source and of the leaden burden of its fleshy envelope; in other words, humanity new-born.

The second period of development, corresponding to adolescence or youth, is the Greek. In the architecture of Greece the note of dread and mystery disappear and the terrors of childhood are outgrown. The reasoning faculties of the human mind are awakened. The Greeks were never bound to the past by the chains of tyrannical tradition. An inherent love of liberty and taste for the beautiful are the characteristics of the ancient Greek peoples. In all the annals of history no race has bequeathed more precious gifts to humanity; the foundations of all arts, physical science, literature, poetry, and philosophy were laid by them, and their progress was extraordinarily rapid.

An impassioned sense of beauty and enlightened reason characterize the productions of Greek architecture in ascending scale of excellence, culminating in the Acropolis group. To fully appreciate the glory and wonder of this work you must know the history of the Greek people, and understand the dominant conditions which aroused their creative faculties to express themselves in such terms of beauty and harmony.

The third and fourth periods, embracing the maturity and decay of human intelligence, as expressed in architecture, are typified in Republican Rome on the one hand and Imperial Rome on the other. The history of the rise and fall of the Roman Empire is written in her buildings. The genius of Rome finds its most characteristic expression, not in temples to the high gods, but rather in those vast

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and complicated structures, colosseums, basilicas, baths, amphitheatres, built for the amusement and purely temporal needs of the people. Republican Rome represents the strong manhood of the race, a soldier filled with the lust of war and love of glory and conquest. Imperial Rome symbolizes the degeneracy of the race, the soldier becomes conqueror, decked out in plundered finery and sunk in sensuality, tolerant of all who minister to his pleasures, but terrible to all who interfere with them. We must know and understand the history of the Roman people in order that we may appreciate the mental attitude which led to the creation of Roman architecture; only by doing so will its true meaning become apparent to us.

Thus it is that architecture mirrors the life of the individual and of the race written large in time and space. The terrors of childhood, the keen appetites and interests of youth, the strong, stern joy of conflict which comes with manhood, and the greed and cruelty of a materialized old age.

The fall of Rome marks the end of the ancient pagan world, and what I have termed the first cycle of the evolution of human intelligence.

The advent of the Christian era marks the beginning of the dark ages. It would seem as though the human mind had spent its energies; that after a period of fruitfulness it lay fallow for a period of a thousand to fifteen hundred years, a period of exhaustion and of recuperation.

*"In course of time Christian civilization arose, and Gothic architecture is an expression of the Christian spirit. In it is manifest the reaction from licentiousness to asceticism. It is the first period in the second cycle of the evolution of the mind of man. There is a certain mental analogy between the Egyptian and Gothic periods. In both there is the same deeply religious spirit, both convey in some obscure, but potent manner, the sense of the soul dwelling near the surface of life. There is the same love of mystery and of symbolism, and in both may be observed the tendency to create strange composite figures to typify transcendental ideas, the sphinx and the gargoyle, for instance. The conditions under which architecture flourished were not dissimilar, for each was formulated and controlled by small, well-organized bodies of sincerely religious and highly enlightened men, working together toward the consummation of great undertakings, amid a populace for the most part oblivious of the profound and subtle meanings of which their work was full."

Out of the dark age, the middle age emerged, and the early Renaissance period began, "The first transcendent springtide of the modern world."

Within twenty years of Columbus' voyage,

*Claude Bragdon.

Luther had nailed his thesis on the Cathedral door of Wittenberg. In an age of universal submission to authority, a blow for the right of private judgment, the liberty of the human conscience had been struck, the long struggle against the benumbing yoke of an all-powerful ecclesiasticism had been begun.

This was the early period of what is called the Renaissance, the period that is with us today. It has been pointed out that the term Renaissance is not a happy one, that it implies two mistaken ideas; first, that art was dead and, second, that it rose again in its old form. Art was not dead; dead things are incapable of evolution. The men of the early Renaissance were not copyists, they were innovators, profiting by the lessons of antiquity. The great stream of present-day knowledge is fed by the far-off rivulets of long ago. If you would know the extent of this stream, go to the sources of the rivulets and follow down.

The great meaning of the Renaissance is that the mental attitude of mankind had changed. For the first time for thousands of years, practically in the history of civilization, the secular spirit predominated over the religious, and civil architecture became more important than religious architecture. If you will look for the mental analogy between the Greek period and the Renaissance, or present, you will find it.

These are the underlying reasons of the creations of styles of bygone periods. During the four years' term in college, the student learns the grammar of those styles. His course will also embrace the physics of architecture, as applied to modern construction of buildings. When he has acquired this knowledge and been graduated from the university or college, a wonderful field lies before him for the proper practice of his profession.

As architecture has expressed the mind and life of the people in the past it should and must do so in the future.

What has the present era to express? The spirit of rationalism. This is the age of modern humanism marked by its regard for the individual and the brotherhood of man, the strong sentiment toward democratic forms of government, by the extension of free education, free libraries, free hospitals, public parks, recreation-grounds, and baths; by its yearnings and efforts toward social betterments; by the power held by public opinion, and the responsibility of expressing the meaning, the spirit, the soul of the times in which we live, in terms of art, for future generations to recognize, rests with the architect.

When this is fully realized by every architect, the dawn of the day will be with us. We shall see the regeneration of an art which, to me, is the noblest, the most intimate, the most expressive, the most eloquent, of all arts.

Book Reviews

“Die Baukunst Unserer Zeit.” By Otto Wagner, Vienna, 1914. Anton Schroll & Co.

The fourth edition of this work (originally published in 1895) is sent to the Octagon with a dedication in the author's handwriting, which may be translated “dedicated to the American Institute of Architects with particular appreciation by the author.” In red at the bottom of the same page is this clause “Printed before the outbreak of the world war!”

In a delightful introduction to this edition the author says that there are innumerable books and periodicals which appear each year intended to “inform” the public on questions of art, and to raise the rather low standard of their art comprehension. They reach a very small number of people and have, with few exceptions, almost the contrary effect. This sad result is due to the fact that the authors of these books and periodicals offer one of the following prescriptions: They have either discovered a country or town whose building art they wish to introduce to the public, or they recommend a style epoch which alone is able to elevate the soul of man, or they gush over beautiful public squares and crooked streets (this in a time of automobiles, flying machines, super-dreadnoughts, cannons capable of shooting 16 kilometers, and armies of millions), or they juggle with phrases like “home crafts,” and speak of the maintenance of local civic arts, or they show their current art interest by studying the contemporaries of Vitruvius. One thing, Herr Wagner says, these authors have in common: They always mix up the field of art with the field of archæology, and they never have anything to say about the art of our time, (and more particularly the building art), or else only say things that are wrong. After we have bought these books and, what is worse, have read them, he says, we must conclude that they are really assaults on the art of our time. Therefore we must take every means to limit their possibilities for evil. It is for these reasons and others, that he

excuses the printing of this edition, twenty years after the first.

The author announces that he has written this book for the student, and yet as I look through it I cannot help feeling how much he says could well be assimilated by the full-blown architect. His lectures (as a fact they are such) on architecture deal with what we would call the commonplaces of our art—things that we pretend to take for granted, and yet they are things that not one in a hundred architects considers in his daily work or keeps in mind in his design. He writes very well indeed about such subjects as the consistency of form and honesty in the use of material; the origin of new forms in decoration; the thing that the artist shall seek in his own period; the idiocy of art imitation; the potentiality of new design in steel and concrete. Whatever we may think of the results attained by Herr Wagner in his own efforts to develop modern architecture (efforts indicated by the illustrations to this book), we must acknowledge that his arguments are sound and just as pertinent today, at least so far as America is concerned, as they were when the first edition of this book appeared twenty years ago. We can say this here, if we acknowledge it nowhere else. We, the artists who in the nature of our work come most closely to actual life and modern conditions, ignore those conditions and that life in our design.

These discourses of Herr Wagner have been translated into a number of languages. If they have not been translated into English I wish they might be, even though I know that not one architect in fifty in this country will read them. We never read books on art, and if we did we would not heed any that might disturb our serene composure. As a whole our art is still where the art of painting stood in 1780. Perhaps the Institute may in time adjust its business affairs so that a Convention may be devoted to the important topic suggested by the book under consideration: “Has architecture a chance for life, or is it as an art really dead?”

ROBERT D. KOHN (*F.*)

Obituary

Samuel Booth Snook

Admitted to the Institute as a Fellow in 1895
Died at Upper Montclair, New Jersey, March 13, 1915

Samuel Booth Snook was born August 21, 1857, in New York City. He was a son of John B. Snook, who came from England in 1815, and who engaged

in the practice of architecture in 1837, being the founder of the present firm of which Mr. Snook was a member, and which is said to be the oldest architectural firm in this country. The family moved to Brooklyn about 1860, and Mr. Snook received his education at Erasmus Hall, Flatbush, and later at Temple Academy, Brooklyn. He en-

tered his father's office in 1878, as draughtsman, becoming head draughtsman in 1885, and entered the firm in 1887, just fifty years after it was founded, and continued an active member therein until the time of his death. He was married in Brooklyn on June 4, 1884, to Ella Louise Pendleton. He had two sons—Curtis Pendleton, a member of the present firm, and Elward Sayer, who died in 1902.

Mr. Snook was a resident of Brooklyn until 1907, when he moved to Montclair. He was a charter member of the Brooklyn Chapter and some time its Vice-President.

Normand S. Patton

Admitted to the Institute as a Fellow in 1889

Died at Oak Park, Ill., March 15, 1915

The Forum

Is There Such a Thing as a "Proper Minimum Charge?"

TO THE FORUM:

Perusal of the Proceedings of the Forty-Eighth Annual Convention, just received, reminds me that at Convention time the duties of the Judiciary Committee, upon which I was drafted for the occasion, prevented all but brief and occasional presence at sessions, and gives me a quickened appreciation of the frame of mind of my confrères to whom the situation was not a first experience. The hours of Convention sessions should be made a "closed season" for protracted committee meetings, if for no other reason than the interest of the spiritual welfare of the victims.

But what I intended to say pertains to the discussion in connection with the report of the Committee on Schedule of Charges, which, after these months, is fresh—to me—fresh, in the sense of a late rendering of an old theme, whose refrain runs a "proper minimum charge." As such it summons a train of memories and reflections. There comes to mind a conversation: "On account of the large quantity of eastern material used in the Northwest, entailing heavy freight charges, and on account of higher wages in certain lines, I suppose a given building costs more in the Northwest than in a large part of the East. Given a building costing in the East \$100,000, for which \$6,000 is pronounced a 'proper minimum charge,' would \$6,600 be a 'proper minimum charge' for producing the same building costing, in the Northwest, say, \$110,000, because of freight rates and certain higher wages?" Even at a slightly increased draughtsman's cost to the architect, the question is embarrassing.

Another incident: A building is about to be let for contract. It is designed in common red brick. At the last minute an expensive brick is substituted, at an expense of \$10,000. Its color, scale, and texture makes unnecessary a single change of line, while specifications note the alteration. Is \$600 a "proper minimum charge" for making the change in the specifications?

I once designed a woolen factory. The drawings

consisted of elevations, sections, and details of a corner and one other typical bay. Was 5 per cent (the current rate) a "proper minimum charge" for the 350 feet of mill built then? But suppose the 400 feet which was added the following year had been built at the time of the first 350 feet, would 5 per cent have been a "proper minimum charge" for the total 750 feet?

Years and years ago—it seems—when a former President of our Institute, and in fact our present President, used to serve clients in my community when I was an inexperienced fledgling (I suppose they adhered to the then "proper minimum charge"), I reflect how perfectly simple it was for me to make the thrifty Vermonter appreciate that my work, born of inexperience and youthful enthusiasm, was worth just as much as that of the practised gentlemen referred to. I feel rather foolish when I think of it, yet I guess, perhaps, I got more than my services were worth for "standing for" the "proper minimum charge," as promulgated by the Institute. That was twenty years or more ago. The Institute still promulgates the "proper minimum charge." I notice, too, that the conception of a "proper minimum charge" wanders off into the Competition Code and seems to cause nervousness there. It occurs to me also that when the Institute employs an architect it avoids the issue of a "proper minimum charge," and somehow it impresses me as a sensible act.

I have a suspicion that, perhaps, in considering the proposition of a "proper minimum charge," we have for long been dealing with something like unto the pot of gold at the rainbow's end—there is no such thing. At least the question recurs: For architectural work of all sorts, large or small, simple or intricate, plain or rich, performed under all the differing conditions of practice, of building, or of living, with the differing degrees of professional and artistic ability among practitioners, is it reasonable to suppose that it is possible to name a "proper minimum charge" intended to cover all cases? Is there, in all reality, such a thing as a "proper minimum charge?"

W. R. B. WILLCOX (F.)

Society of Beaux-Arts Architects

22nd SEASON, 1914-1915

COMMITTEE ON EDUCATION

EVERETT V. MEEKS, *Chairman*, 126 East 75th St., New York City

Official Notification of Awards—Judgment of March 16, 1915

CLASS "B"—III. ANALYTIQUE (Order Problem)

"A Fountain in a City Square"

The subject of this program was "A Fountain in a City Square," requiring the use of the orders.

The Committee on Education in New York and its local committee in San Francisco received 260 *Esquisses* (Preliminary Sketches) and 169 *Analytiques* (Final Drawings) in the above problem.

The following students received First Mention Placed: E. Rhoads and W. Hohl, Cleveland Architectural Club, C. J. Mitchell, T-Square Club, Philadelphia.

The following students received First Mention: C. C. Henne, Columbia University; J. P. Metheny, L. C. Smith, and J. R. Kilburn, Carnegie Institute of Technology; E. Zloczowick, Drexel Institute; M. W. Schultz, Atelier Licht; M. Dennison, care of F. C. Hiron, New York City; C. H. Kahrs, Pratt Institute; F. R. Fish and T. E. McMullin, T-Square Club.

CLASS "B"—III. PROJET (Problem in Design)

"A Building for a State Historical Society"

The subject of this program was "A Building for a State Historical Society," requiring, in addition to the entrance vestibule, a section hall, a library, exhibition galleries, and minor dependencies. The program, allowing great latitude in the disposition of the various parts, gave the students a chance to show their ability not only in arranging their plans, but in reasoning out the relative importance to be given to the various parts. The chief faults shown by the students was a lack of ability to realize what in the plans was important and what was not. Many also failed to realize that while only a front elevation was called for, the plans should indicate the possibility of making a side elevation.

The Committee on Education in New York and its local committee in San Francisco received 244 *Esquisses* (Preliminary Sketches) and 118 *Projet Rendus* (Sets of Final Drawings) in the above problem.

The following students received First Mention Placed: O. E. Reagan, Atelier Corbett, New York

City; J. F. Weston and K. Moriyama, Atelier Hiron, New York City.

The following students received First Mention: W. J. Campbell, G. W. Kahrs, A. Steinke, and B. H. Whinston, Columbia University; F. B. Smith, Atelier Hiron, New York City.

PUPIN PRIZE COMPETITION

"An Electrolier"

The Committee on Education received 56 sketches in the above competition.

The following student was awarded First Prize: \$50: W. B. Rabenold, University of Pennsylvania, School of Architecture.

The following student was awarded Second Prize, \$25: L. Fentnor, Atelier Wynkoop, New York City.

The following students were placed in the order named: E. B. Baker, T-Square Club, Philadelphia; M. B. Dechant, University of Pennsylvania School of Architecture; Miss A. H. Dornin, Columbia University; R. M. Kennedy, Cornell University.

The subject of this program was "An Electrolier," to be hung in the electric buildings of an exposition in which the use of as many of the recent modes of electrical illumination were to be used as possible. Skill in the use of a variety of methods of illumination greatly influenced the jury in awarding the prize.

The Jury for the Class "B"—III, Analytique Competition, was composed of the following: W. Lawrence Bottomley, Julian C. Levi, Louis S. Weeks, Wm. N. Taylor, William Lamb, John J. Dull, John A. Gurd, W. P. Barney, F. H. Haskell, and Arthur Nash.

The Jury for the Class "B"—III, Projet Competition, was composed of the following: Everett V. Meeks, F. Burrall Hoffman, Jr., F. H. Bosworth, Jr., Lloyd Warren, John Wynkoop, Frederic C. Hiron, Harvey W. Corbett, Arthur Ware, and Charles Lawrence.

The Jury for the Pupin Prize Competition was composed of the following: E. V. Meeks, Julian C. Levi, F. Burrall Hoffman, Jr., Wm. Lamb, F. H. Bosworth, Jr., Wm. N. Taylor, F. H. Haskell, Arthur Nash and Charles Lawrence.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Official Notification of Awards—Judgment of April 6, 1915

The Municipal Art Society Prize

CLASS "A"—IV. PROJET (Problem in Design)

"The Treatment of the Banks of a River Flanking a Natural Fall"

It is supposed that a lake with a natural dam is located in a mountainous region. Two cities have sprung up, one on each side of the lake, with a common interest both in the use of the water-power from the falls, and in the treatment of banks and connecting bridge, so that the natural beauty of the location may be enhanced.

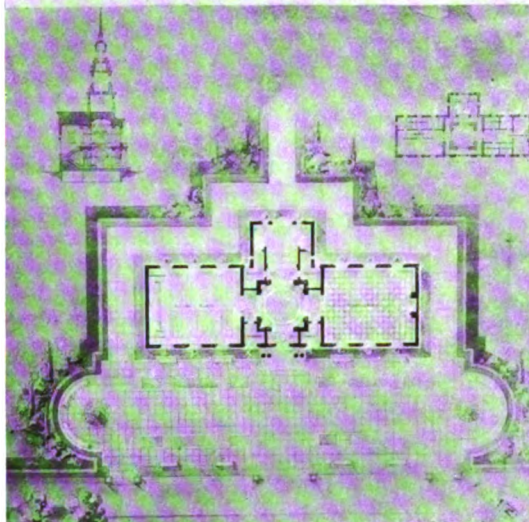
The Committee on Education in New York and its local committee in San Francisco received 129 *Esquisses* (Preliminary Sketches) and 65 *Projets*

Rendus (Sets of Final Drawings) in the above problem.

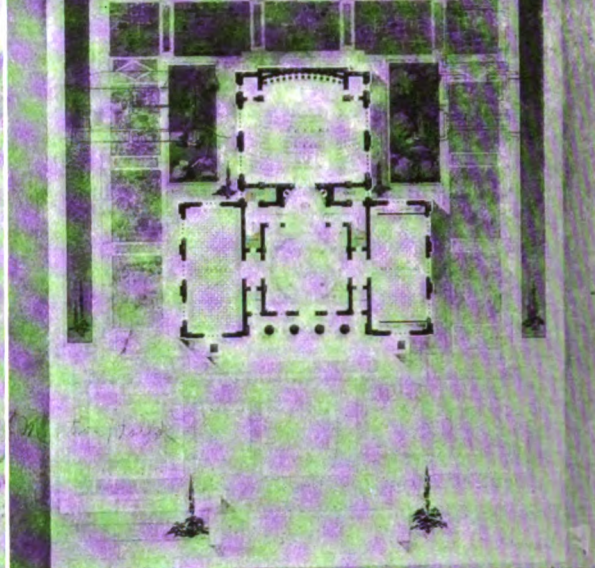
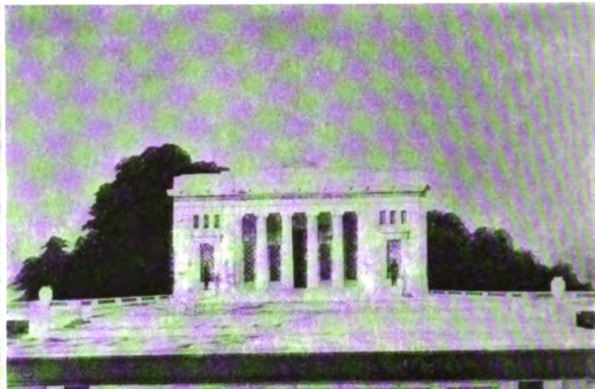
The following student was awarded the Municipal Art Society Prize of \$50: G. L. Kaufman, Cornell University, Ithaca.

The following students received Second Medal: E. J. Robin and H. C. Beckett, Columbia University; G. L. Kaufman, R. M. Kennedy, and H. W. Nolker, Cornell University; D. McLachlan, Jr., Atelier Hiron, New York City; K. C. Welch, of U. of P. School of Architecture.

The program was difficult to judge, as must always be the case where the character is left so free. It was decided at the outset that no one type of solution was obviously indicated. The projects were of very uneven merit, some showing great

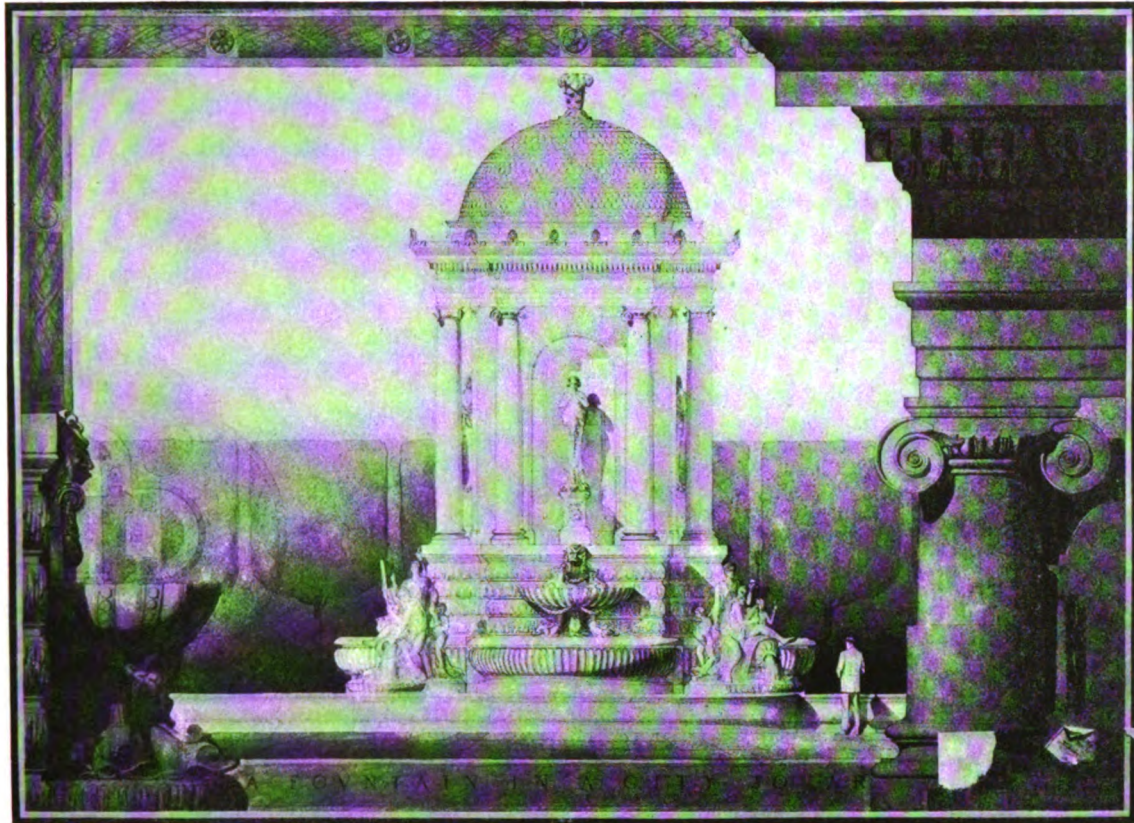


J. F. Weston, Atelier Hiron

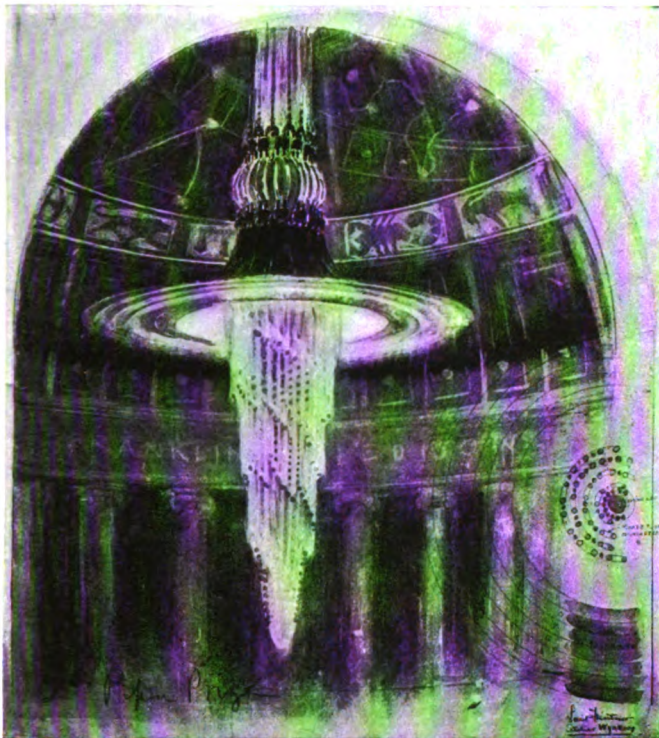


CLASS B—III. PROJET

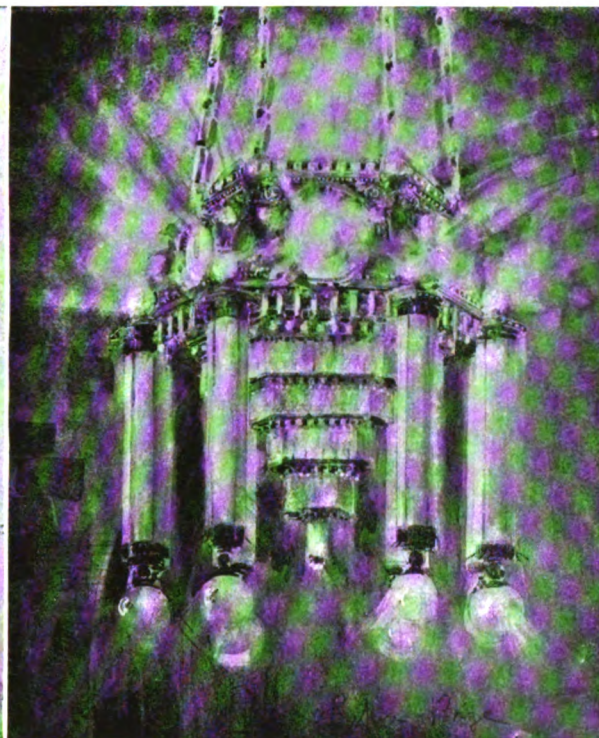
K. Moriyama, Atelier Hiron



CLASS "B"—III. ANALYTIQUE, E. Rhoades, Cleveland Architectural Club



Second prize: Louis Fentnor, Atelier Wynkoop



First prize: W. B. Rabenold, University of Pennsylvania

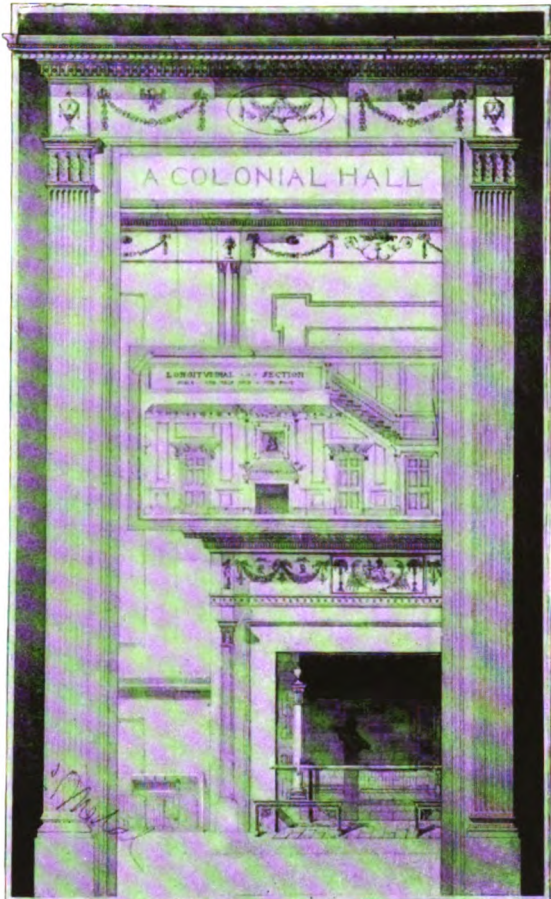
PUPIN PRIZE

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

imagination in elevation and none in plan, while others evidently considered a mass of masonry a sufficient answer to the picturesque possibilities of the problem, if only a well-reasoned plan had been secured. There was a prevalent lack of scale, and no drawing was considered worthy a First Medal, in fact the students as a whole failed adequately to appreciate the opportunities that the program offered. Of the drawings reproduced, that receiving the prize shows an excellent grasp of the problem and a thoroughly well-reasoned plan.

CLASS "A"—IV. ESQUISSE-ESQUISSE (Rendered Sketch) "A Wall Tablet"

The Committee on Education in New York and its local committee in San Francisco received 38 Sketches in the above problem.



CLASSES "A" AND "B"—IV. ARCHÆOLOGY
Third Medal: C. J. Lapple, Carnegie Institute of Technology

The following students received Mention: A. K. Mausoff, Columbia University; W. C. Stanton, T-Square Club, Philadelphia; J. VanAlst, Jr., W. B. Rabenold, M. E. Graham and L. Morgan, U. of P. School of Architecture.

CLASSES "A" AND "B" ARCHÆOLOGY.— IV. PROJET (Problem in Design) "A Colonial Stair-Hall"

The Committee on Education in New York and its local committee in San Francisco received 175 *Esquisses* (Preliminary Sketches) and 26 *Projets Rendus* (Final Drawings) in the above problem.

The following students received Third Medal: L. W. Griffin, C. J. Lapple, and H. B. Pearce, Carnegie Institute of Technology; F. J. Kuchler and J. VanAlst, Jr., U. of P. School of Architecture.

A nice appreciation of the refinement and charm of Colonial architecture, as expressed in this country from 1750-1820, was shown in the archæology *projets*,—a juster taste and finer sense characterizes the drawing shown herewith than any of its competitors.

CLASSES "A" AND "B".—IV. MEASURED DRAWINGS

The Committee on Education in New York and its local committee in San Francisco received 4 drawings.

The following students received Third Medal: B. B. Spigel, Carnegie Institute of Technology, F. L. Rand, U. of P. School of Architecture.

CLASS "B".—IV. ESQUISSE-ESQUISSE (Rendered Sketch)

"A Door to a Burial Vault"

The Committee on Education in New York and its local committee in San Francisco received 119 Sketches in the above problem.

The following students received First Mention: E. M. Milnar, Atelier Favrot and Livaudais, New Orleans; C. L. Wenkenbach, T-Square Club, Philadelphia; A. H. Goddard, George Washington University.

The following students received Mention: Miss V. Cook, Columbia University; A. M. Atkinson, Atelier Hoit, Kansas City; R. K. Galbraith and C. F. Carpenter, George Washington University.

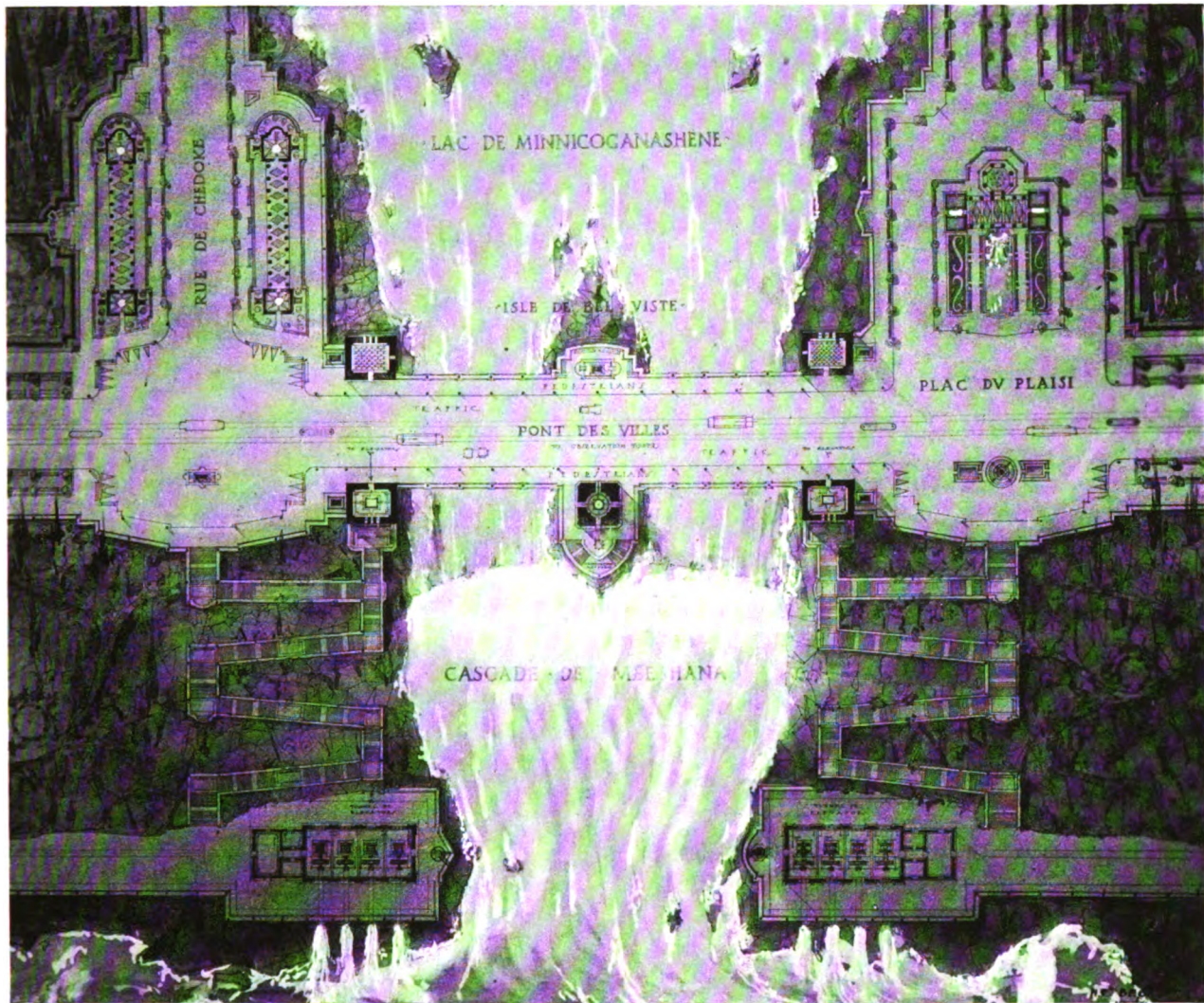
The Jury for the Class "A".—IV *Projet* Competition was composed of the following: Harvey W. Corbett, William Emerson, Frederic C. Hiron,

SOCIETY OF BEAUX-ARTS ARCHITECTS

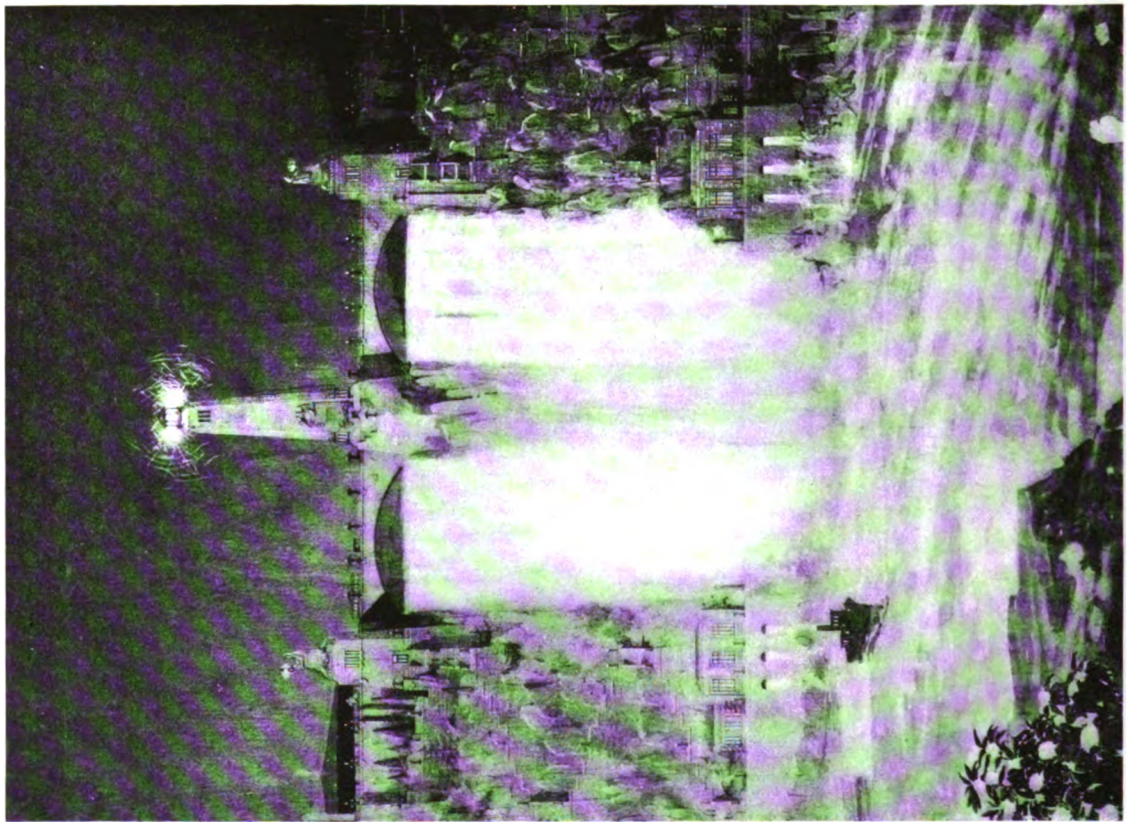
Ely J. Kahn, William Lamb, Louis Leonard,
John V. Van Pelt, Arthur Ware, John Wynkoop.

The Jury for the Archæology *Projet*, Measured
Drawings and *Esquisse-Esquisse* Competitions was

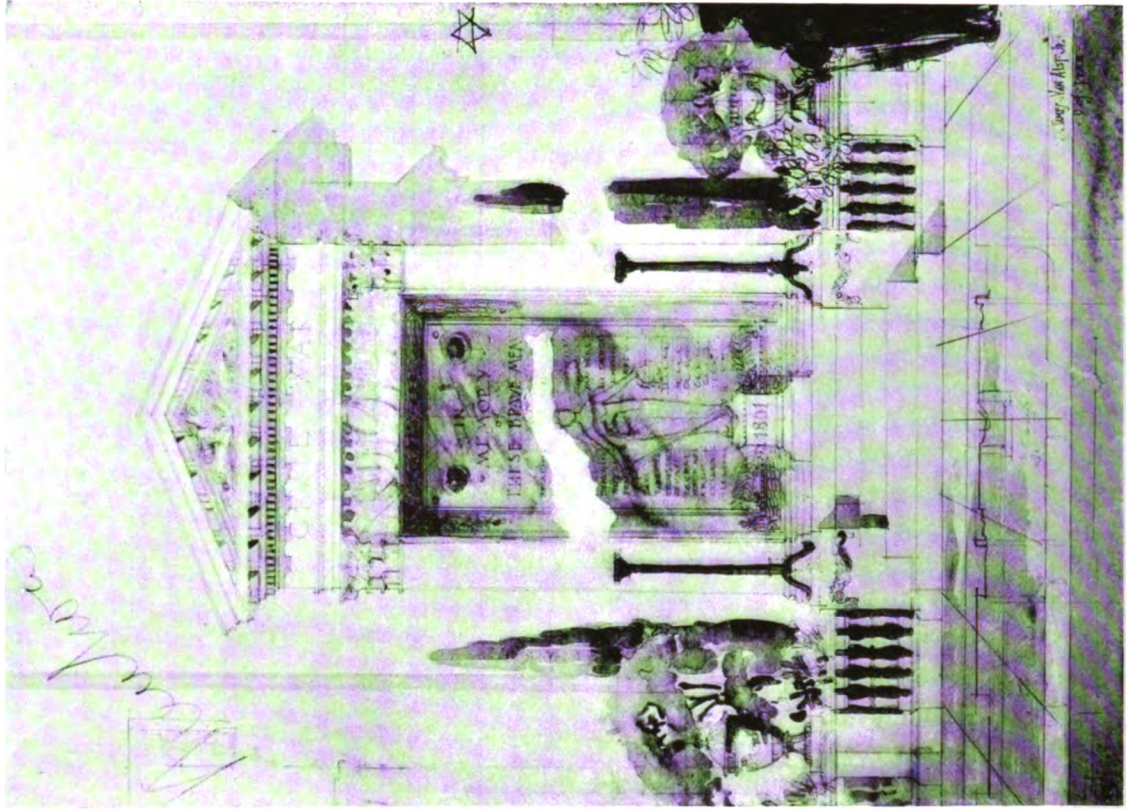
composed of the following: W. Lawrence Bottom-
ley, W. A. Boring, F. H. Bosworth, Jr., Julian C.
Levi, Austin W. Lord, Henry R. Sedgwick, Lloyd
Warren, Lawrence S. Weeks, Laurence G. White.



CLASS "A"—IV. PROJET. PLAN. Second Medal: H. C. Beckett, Columbia University. (Extension Course.)



CLASS "A"—IV. PROJET. ELEVATION
H. C. Beckett



CLASS "A"—IV. ESQUISSE-ESQUISSE
Mention: James Van Alst, Jr., University of Pennsylvania

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Joint Committee on Sculpture, S.B.A.A. and Nat. Sculpture Society

LLOYD WARREN, *Chairman*

Awards Made at Judgment of March 29

FIRST CLASS: Composition, "A Doorway with Caryatides."

Second Medals: Saul Baizerman and Will Goldman; S. B. A. A. atelier. Aaron Goodelman and Louis Bayman, Cooper Union atelier.

Mentions: James Novelli and John Ruhl, S. B. A. A. atelier. Louis Bayman and A. Corso, Cooper Union atelier.

FIRST CLASS: "Life Model." S. B. A. A. studio.

Second Medals: Louis Keila, Mr. R. Hinton Perry's class; J. Yoshika, Mr. Edmond T. Quinn's class; Chas. A. Hafner, Mr. Solon Borglum's class.

Mentions: I. Bulambasic, Gætano Cecere, Chas. A. Hafner, Mr. Solon Borglum's class.

SECOND CLASS: Summer Work.

Special First Medal: "Drawing of a Roman Frieze." R. P. Chambellan.

SECOND CLASS: "Louis XIV Ornament:"

Mentions: A. Tagliabue, Carl Marchese, August Brunelli.

Joint Committee on Mural Painting, S. B. A. A., and Society of Mural Painters

LLOYD WARREN, *Chairman*

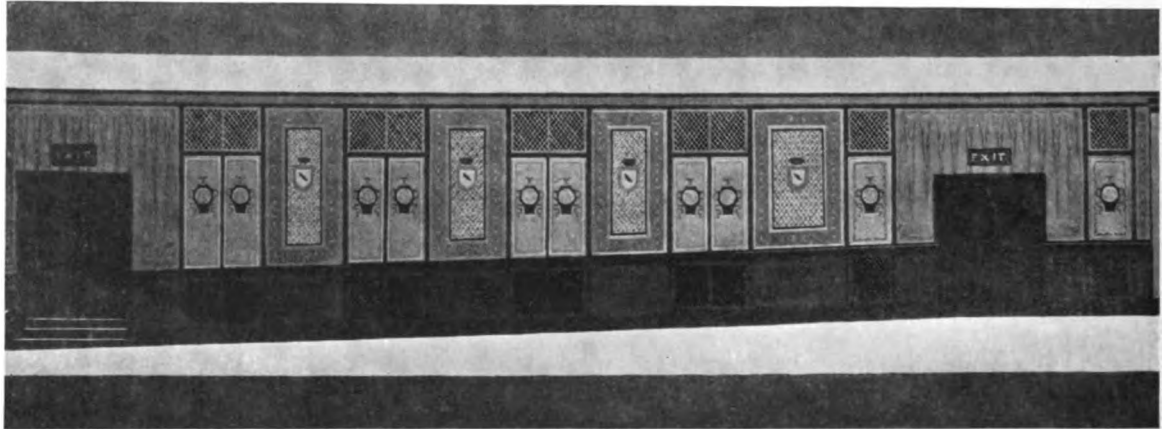
Award Made at Judgment of February 10

First Preliminary Competition for Decoration of Vestibule of DeWitt Clinton High School.

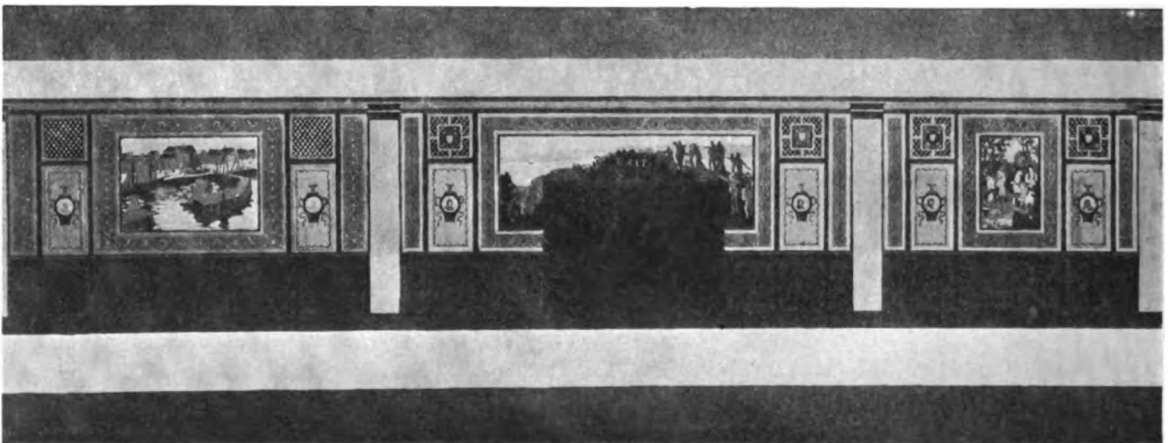
Chosen for the final competition: Mr. J. Van Everen and Mr. Ira Remsen.

Award Made at Judgment of February 19

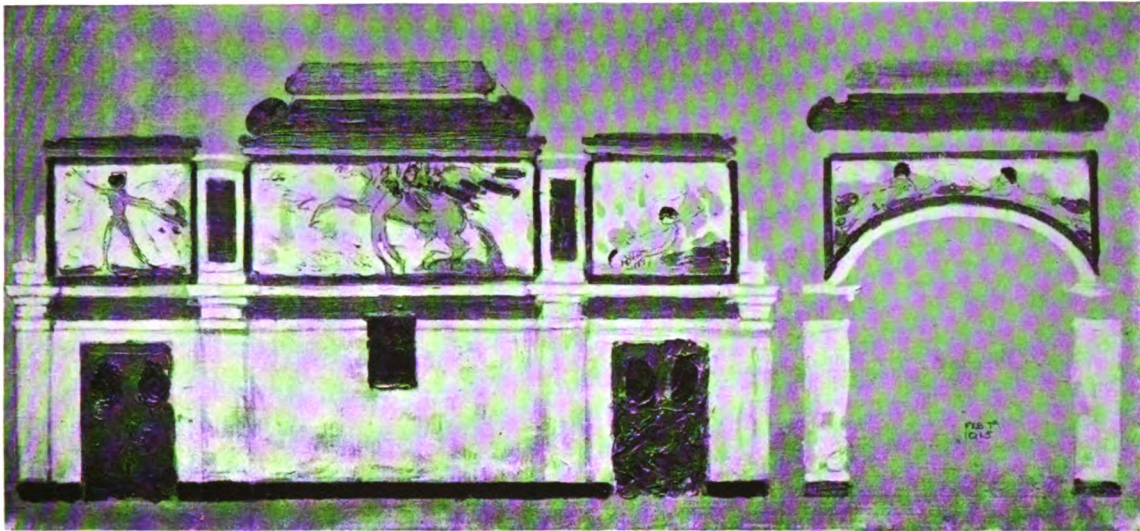
Final Competition for decoration of ambulatory of auditorium of Washington Irving High School was awarded to Mr. Robert K. Ryland.



SOUTH SIDE OF AMBULATORY



ONE-HALF OF WEST END OF AMBULATORY.—COMPETITION IN MURAL PAINTINGS
Ambulatory of Auditorium, Washington Irving High School, New York. Winning Design: Robert K. Ryland



Ira Remsen



J. Van Everen

COMPETITION IN MURAL PAINTING: VESTIBULE OF DEWITT CLINTON HIGH SCHOOL
Designs Admitted to the Final Competition



First Medal, Second Class.
Renaissance-table: C. Marchese



Second Medal: Paul Baizerman

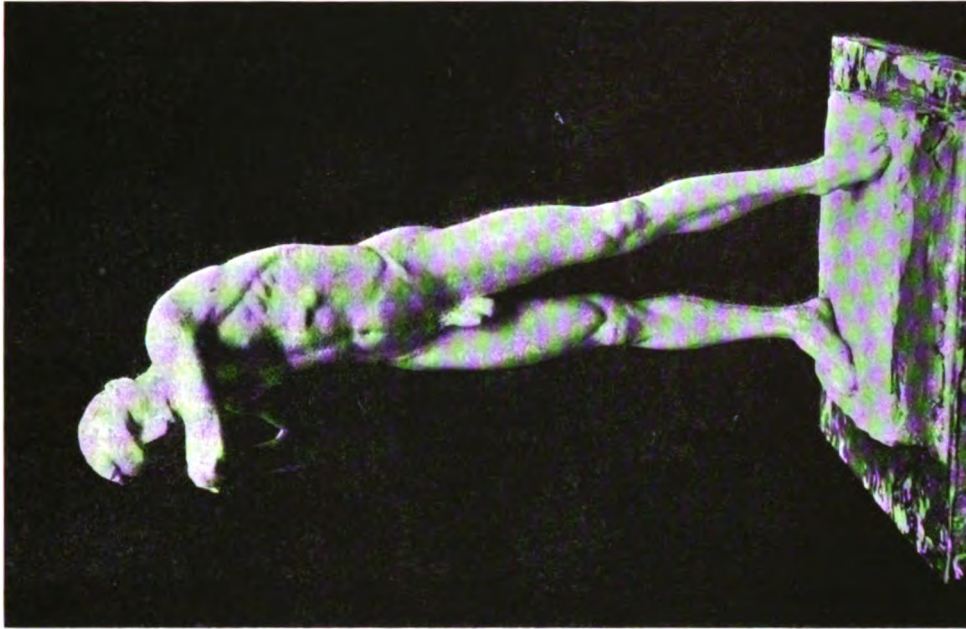


Second Medal: Will Goldman



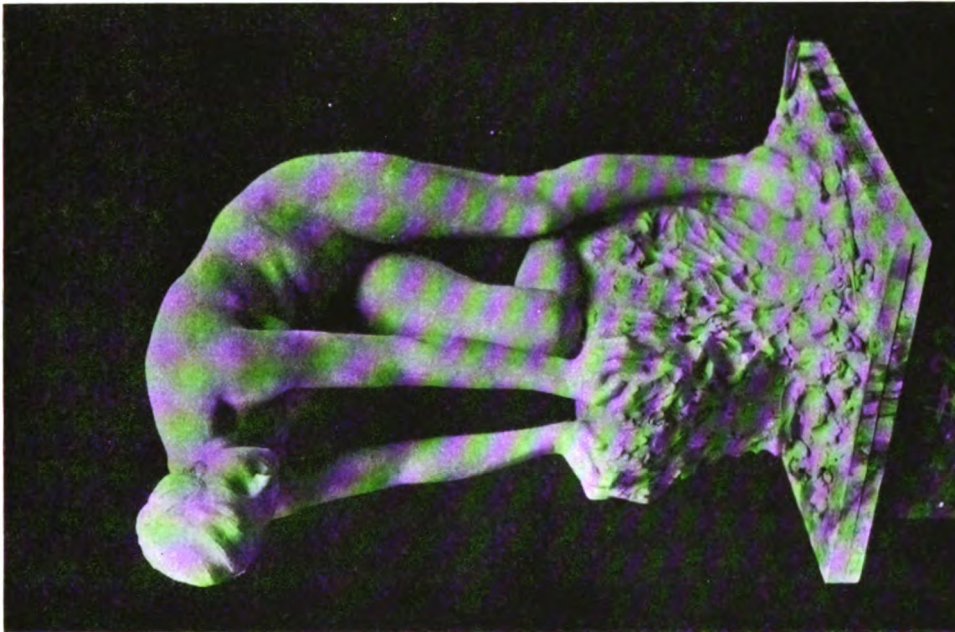
Second Medal: Louis Bayman

FIRST CLASS: COMPOSITION IN SCULPTURE: "A DOORWAY WITH CARYATIDES"



Second Medal: Chas. A. Hafner

FIRST CLASS: SCULPTURE FROM LIVING MODEL



Second Medal: Louis Keila

Town Planning and Housing

GEORGE B. FORD (M.), ASSOCIATE EDITOR

The Significance of the English Town-Planning Act of 1909

By FRANK BACKUS WILLIAMS*

To the student of housing,—that is, of the attainment of social well-being by means of the houses in which people live,—no country in Europe is more interesting than England. Modern housing legislation started in England, and she has been busily passing laws on housing ever since. England was the first to legislate on this subject because modern industrialism began there, and the conditions of modern industrialism produce the large city, which, in its unregulated growth, seems inevitably to produce the slum. England, being the first nation brought face to face, in its slums, with modern housing evils in an acute form, was the first conscientiously to attempt a solution of these and modern housing problems generally. This legislation, with its aims, its causes, and its results, makes a most interesting and profitable study. The slums of England are the worst in Europe; her garden cities models of housing and effective planning. The reasons for the success of this effort to improve housing conditions in the one case and failure in the other are characteristically English. In housing, as in other fields, she has attacked the immediate problem to the neglect of its wider and remoter relations; once again she has been unable to see her problem "singly and see it whole;" in her effort to obtain a speedy remedy for bad housing, she has overlooked city planning.

How Street Systems Affect Houses

The house is not sufficient unto itself; the conditions that prevail within it are regulated by the conditions that prevail without. The environment of the house is, in large measure, determined by the plan of the city in which it is situated. This is true both of the lot upon which the house stands—the immediate setting—and the larger environment of neighborhood and district. The street system is an

*This paper was delivered on November 23, 1914, at a conference held by members of a small party of special students, members of the National Housing Association, who made an investigation of housing and allied matters in England last summer. The writer of the paper, in 1913, made an investigation of districting in Germany and Austria, for the Heights of Buildings Commission of New York City, the results of which are published in their report. He is at present a member of the staff of the Commission on Building Districts and Restrictions, and a member of the newly formed Advisory Commission on City Planning for New York City.—EDITOR.

important part of the city plan, and it is that system which, by locating the streets that cut the land into blocks, determines the size and shape of these blocks, and therefore, in large degree, the size and shape of building lots as well. It is from the lot upon which it stands that the house obtains its light and air. If the lot is generous, a fine house may be built upon the lot; if the lot is small, the house must be small in proportion, or lack sun, air, and open space. The neighboring lots, in like manner, fix the character of neighboring houses.

The character of streets,—wide or narrow, parked or paved, with or without local or rapid transit,—is essentially a matter of city planning; it is that character which goes far toward determining whether the street shall be used for business or residence. Business seeks the street with the trolley; business centers grow, and gradually exclude residences, where traffic streets center. How often the building of a trolley line in a street changes it, how completely the construction of a subway under the street may revolutionize it, how greatly the laying out of a park nearby may improve it!

It is the street system that gives a district access to the rest of the city. If that system furnishes a direct connection, with rapid transit, to the center, the district is itself in effect central; if that connection is roundabout and slow, the district is practically an outlying one.

In these and many other ways city construction according to plans, careful or haphazard, good or bad, of necessity affects housing. Housing projects also must take account of the city plan, and locate the houses in question in those parts of the city best adapted to them and to the people for whom they are constructed. In the heart of the city a residence district must be laid out with great care, or business round about will congest it. On the other hand, a suburb is not suitable for a labor colony unless cheap rapid transit is there to bring the workmen to their work.

For many reasons, therefore, in any housing reform, wise city planning is an essential and helpful factor; any effort in the direction of housing which neglects the city plan as it is, and as careful planning may develop it, is likely to have grave practical defects.

This close connection between housing and city planning England has realized but slowly and imperfectly. She was first among European nations to recognize and endeavor to remedy bad housing

TOWN PLANNING AND HOUSING



SHOWS THE PRINCIPLE EMBODIED IN THE ACT OF 1909 AND PERMITTING NARROW ROADWAY, WIDE GRASS MARGINS, NO SIDEWALKS, AND FRONT GARDENS

Cost of roadway construction reduced, giving larger house plots and smaller rents. These houses at Hampstead rent for from 5s. 6d. to 8s. 6d. a week

conditions in modern industrial cities. Being first, she had the opportunity to discover and perfect a sound solution of these housing problems. That she failed to do so, a short review of her housing and city-planning legislation will, I believe, tend to show. [Lack of space compels us to omit this review of legislation.—EDITOR.]

The Important English Act of 1909

The first legislation in England professing to be a city-planning act is entitled "The Housing and Town-Planning Act of 1909," and may be briefly summarized as follows:

The law selects for planning "land which is in course of development, or appears likely to be used for building purposes." In other words, the act deals with undeveloped areas in or near cities or towns.

The area chosen for planning under the act is governed, in its development, by a "scheme" specially devised to suit its needs, and probably differing somewhat from the scheme for any other area. That scheme contains all the planning law of the district in question. It fixes the location and width of streets; the location and size of open spaces;

the proportions in which the abutters and the community shall pay for these improvements; the location of industrial and residential areas; the number of houses to the acre; even the subdivision of the land into lots, if this be necessary. That the municipality of which this district is a part has different regulations on any of these subjects, or none at all, and no power to pass them, is immaterial. Within the broad limits of the planning act, which is drawn to include practically all the powers considered necessary in modern city planning, the only restriction upon the formation of the scheme is that it shall be self-consistent. Even national statutes, or the lack of them, are no limitation; for when once in force, the entire scheme is itself deemed to be a statute superseding previous legislation.

Even from this brief summary of its main provisions it is evident that the English act is unique in planning legislation. It has three unique features. In the first place it recognizes more exclusively than any other act the importance of the undeveloped area; in the chosen area it unifies and coordinates the factors of city growth to an unusual degree, but it makes no attempt to accomplish the chief aim of



SHOWS THE PRINCIPLES OF THE ACT OF 1909; A DEVELOPMENT CARRIED OUT PRIOR TO THE PASSAGE OF THE ACT, AT HAMPSTEAD, BUT WHICH EMBODIES THE FEATURES PROVIDED IN THE ACT. THIS VIEW SHOWS THE REAR GARDENS

such acts in other countries, which is unity in the construction of the given city as a whole.

The Great Importance of Properly Planning Undeveloped Areas

Now, unquestionably, the undeveloped area is unusual in the opportunity it offers for advantageous planning, and in the danger to which it is subject of being ruined by bad planning or careless failure to plan. In the settled parts of the city things, as a rule, must be left much as they exist. The streets on the surface are lined with buildings, and underneath are pierced by countless pipes and wires. Systems of transit traverse these streets; business has built up vast interests on the basis of things as they are; residences are situated with relation to them. The price of land is high. Even land that is still vacant must be used much as is other land in the neighborhood; for it must be developed in accordance with established local business and residence standards, and on the scale demanded by local land values. As a result, changes in these parts of a city must always be comparatively small, rare, and expensive.

How different is all this in the area that is still awaiting development. Here there are no existing improvements that must be destroyed, no established relations that must be rudely disturbed. An advantageous plan, besides being of advantage and profit, is actually often less expensive than a stupid one, or none at all. Here, too, land may be had cheaply, and may be trusted, by right planning, to increase in value.

The Vicious Effect of Bad Street Planning in New York City

And yet it is precisely in these areas, where nothing has been done, that it is so difficult to interest the public and secure action. Probably not more than one-fifth of Greater New York is yet built; but those whose business it is to know tell us that the so-called checker-board system of street construction, so generally condemned because it lays out the streets by routine instead of in relation to needs and convenience, will undoubtedly be extended until it covers the entire future city. As a rule, in unplanned cities, the evils of the older parts spread

TOWN PLANNING AND HOUSING



SHOWS THE FIXED BUILDING LINE, NARROW ROADWAYS (SOMETIMES WITHOUT SIDEWALKS), THE ROADWAY SERVING FOR FOOT TRAFFIC, PERMITTED UNDER THE ACT OF 1909. THESE DEVELOPMENTS OCCURRED AT HAMPSTEAD PRIOR TO THE PASSAGE OF THE ACT

to the newer ones. We have seen in our own city of New York conditions existing in the lower East Side reappear, unchallenged and unchecked, in the Bronx and in Brownsville; and in the outskirts of London and other English cities the new slum appears.

England's Wise Provision for Unity of City-Planning Effort

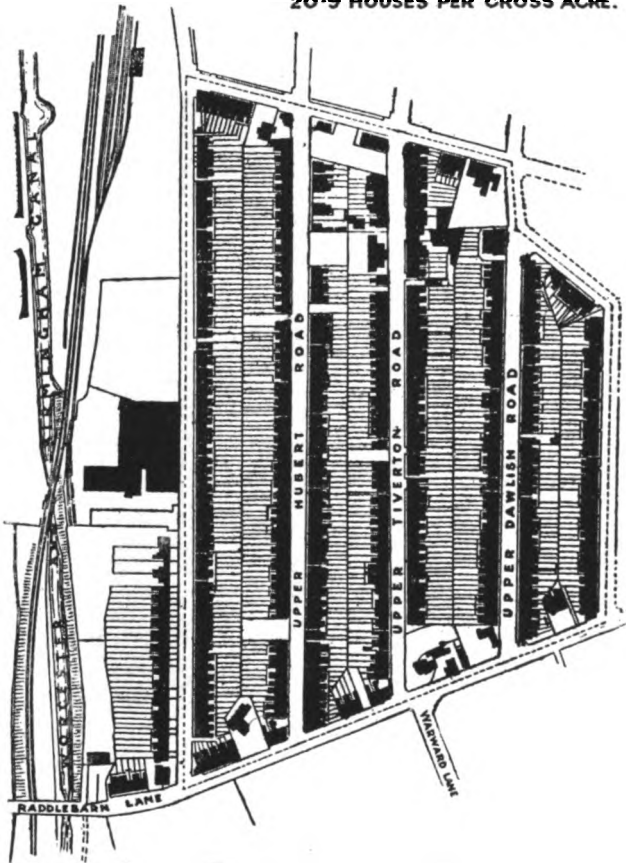
In the second place, the English act is unique in the degree to which, in the development of the given area, all city-planning powers are united, thus making it possible to a high degree to give unity to the development of that district. This is especially significant.

The modern city is a large and important enterprise; its interests are many and widely varied, its government necessarily complex. In matters directly affecting construction, the work must be divided among many departments. Streets, parks, water, lighting, sewerage, are matters needing separate treatment. These departments can be, and in many cities are more or less, brought into harmony. In American cities this is often done by means of a board of public works, to which each department head belongs. Other countries have their own methods of accomplishing the same result.

The activities which are made to cooperate, as indicated above, are administrative activities. The city government has also its legislative branch, equally concerned in city construction. Here common action is harder to secure. The council, for instance, has passed an ordinance or by-law as to the minimum width of streets. The executive department would often find it impossible to obtain seasonable permission to construct narrower streets in certain localities, although this would save money, and make these localities quiet, free from through traffic, and thus cheaper and better for residence. Or the council has failed to limit the intensity of buildings; and the executive of the city, desirous of laying out a given district in such a way as to give each house sufficient land so that each may have light and air, is unable, from lack of such limitations, to do so, although the cheap price of land in the district makes such a lay-out feasible.

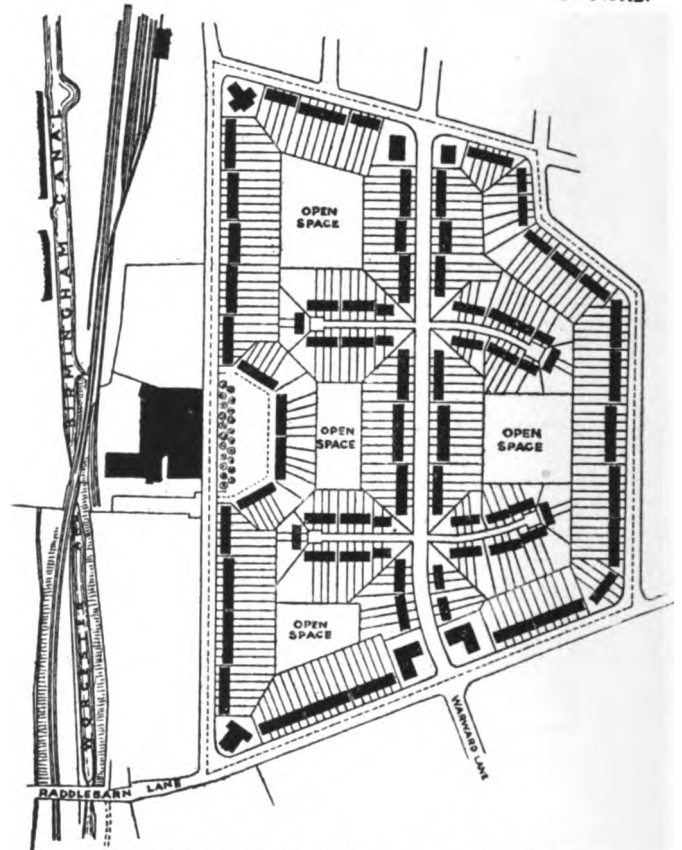
If coordination between branches of the city government itself is hard to bring about, united action with a central government is still more difficult to obtain. The state legislature or national parliament, for instance, has placed a limitation on the indebtedness of the city, and the city is for this reason unable to improve a given locality along right

20.9 HOUSES PER GROSS ACRE.



ACTUAL DEVELOPMENT OF AN ESTATE

10.5 HOUSES PER GROSS ACRE.



THE SAME ESTATE ON GARDEN CITY LINES

lines before haphazard development has done irreparable damage. Or the central government has failed to allow municipalities, in the course of the construction of highways, to take land outside the actual street lines; and the city sees its beautiful boulevards spoiled by ugly environment. Where, as in this country, some of the regulation, or lack of it, is in a written constitution interpreted, perhaps, by an independent, conservative judiciary, these difficulties are greatly increased.

All these obstacles the English act has most ingeniously overcome; for a scheme formed under it for the regulation of a particular area is in effect a special statute for that area, superseding local and national laws, and supplying any lack of such laws, in that area. Unity, so far as the area in question is concerned, could not be more fully attained; and this is accomplished by giving the area, in its planning, complete independence from the rest of the city.

The Limitations of the English Act

These considerations bring us to the third respect in which the English act is unique. It does not

provide for the planning of anything *but* the undeveloped area.

One result of the limited field of operation of the act is that the methods furnished by it for guiding the development of the chosen areas and regarded today by city planners generally as necessary methods for controlling and guiding city growth, are not possible in the rest of the city. In the chosen area the intensity of building may be limited; in the rest of the city there is no way of guarding against concentration, which may become congestion, and cause the spread of old slums or the appearance of new ones. In the chosen area the location of industries may be controlled; in the rest of the city industries may invade residence districts and injure or ruin them for housing. In the chosen area the community gets the benefit of the unearned increment in the increase of land values. In the rest of the city this source of income is denied them.

Another result of the limitation of the act of 1909 is that it does not provide for the planning of cities as organic wholes. Nor does other legislation supply this lack, and so make the system complete.

TOWN PLANNING AND HOUSING

It is true that slum areas may be re-planned under the "unhealthy areas act," and other portions of cities are sometimes developed or altered in planning by a special act of Parliament, as was the case in the district in London where the Kingsway was built. But this is piecemeal treatment, not the handling of cities as units, to be planned and developed in each part, not only for the good of that part, but for it and all other parts of the city each with relation to the rest. In short, this is not, except in a very crude way, city planning at all.

The City as a Living Organism

This criticism of the English act, that it does not provide for the planning of the entire city, but only of its undeveloped parts, may seem to some comparatively unimportant. If the city is already built, they may argue, the undeveloped portion is all that remains to plan.

Such critics have not grasped the real nature of the city. The city is not a mere accidental aggregation of independent areas, but a maze of interrelations, an organism which, like all organisms, grows and changes in every part until it dies; in which no growth can be encouraged or suppressed in any part without careful regard for all the parts in their relation to each other and to the city as a whole.

It is quite true, as we have already seen, that the new areas are those where there is by far the most to be done, and that radical changes in other districts are costly and comparatively rare; but it by no means follows that a planning law which includes the entire city is unnecessary. To the truth that all life involves change, the older districts are no exception. These changes are not all by any means equally fundamental. In some cases they may not be structural. Such a case would be gradual growth by the erection of buildings on any remaining vacant lots and the tearing down of old buildings and the construction of new ones on the same site. This growth may be guided by such regulations, for instance, as the limitation of the height of buildings, which a large old city like New York is planning to impose even in its oldest, most developed district—that of the sky-scraper.

In other cases, the changes in the older city may be in the nature of additions to the skeleton of the city rather than a re-planning of any part of it. An illustration of such additions is the construction of the transit lines on, above, or below existing streets; or the building of a bridge across some division of the city, like a ravine or a river.

Finally, there are the cases of actual destruction and re-planning. With all its expense, it must at times be undertaken, usually on a comparatively small scale, sometimes more extensively. To remedy

growing congestion of traffic, streets occasionally must be widened; to utilize fully a new bridge, approaches to it must be cleared. The growth of new areas, with the consequent addition or shifting of population, often overtakes existing routes to city centers or industrial areas and thus creates the need of such re-planning.

Whatever the nature of the changes in the city, wherever they occur, it is not change merely of a district, but of that district as part of the city. The life of the whole city is clogged by congestion at its heart; a limitation of central building heights affects the remotest suburb; the suburb in its growth swells the life at the city center. This unity of the city is the fundamental fact of city life; the comprehension and application of this fact is city planning. Wherever there is life there must be intelligence; wherever that life has attained a higher form, there must be conscious unity. The city, as a living organism, constantly changing in every part, must as constantly be planned as a unit, to preserve and increase that unity.

Constructive Planning by the Pittsburgh Art Commission

The Art Commission of Pittsburgh has recently submitted its first separately published report. In exercising its power of veto on works of art, the report shows that the commission has acted moderately in passing upon submissions and in a way that will help to improve conditions under which such works are created. About fifty subjects have come under the jurisdiction of the commission since its creation, the cost of which has been in excess of five million dollars, and, exclusive of the special outlay for the study of the Point district noted below, the cost of the commission services has been about one-eighth of one per cent of the cost of structures approved by it.

In its studies to improve the Point District, so-called, the work of the commission is particularly noteworthy. As was stated by Mr. Frederick Law Olmsted in a report on down-town thoroughfares in Pittsburgh, submitted in 1910, the Point where the two rivers, the Allegheny on the west and the Monongahela on the south join, is the spot where and around which turned the frontier struggles of the war that gave America to the English-speaking race. It is here that all the most inspiring associations of the city are chiefly concentrated. Because of the drift of business and residences eastward, the Point is left pocketed beyond the freight yards, and is visited only by the throngs who use the old Point Bridge, and in general is rather forgotten by most Pittsburghers, although there is a considerable area of unimproved public open space there.

THE ART COMMISSION OF PITTSBURGH

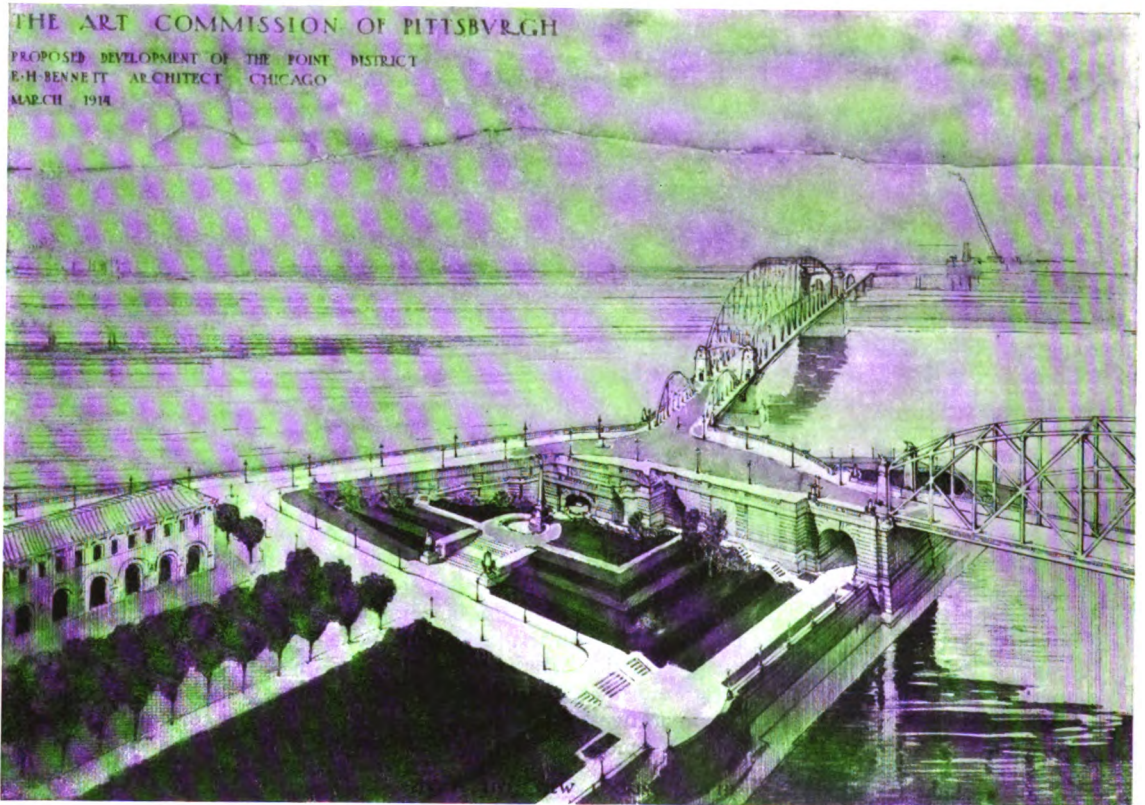
PROPOSED DEVELOPMENT OF THE POINT DISTRICT
E·H·BENNETT ARCHITECT CHICAGO
MARCH 1914



PERSPECTIVE VIEW LOOKING EAST

THE ART COMMISSION OF PITTSBURGH

PROPOSED DEVELOPMENT OF THE POINT DISTRICT
E·H·BENNETT ARCHITECT CHICAGO
MARCH 1914



THE POINT: IT IS HERE THAT ALL THE MOST INSPIRING ASSOCIATIONS OF PITTSBURGH
ARE CHIEFLY CONCENTRATED

TOWN PLANNING AND HOUSING

The Art Commission, in its effort to preserve the historical and topographical significance of the locality, has endeavored to have the city seize the opportunity here presented and nobly form the Point into a great monument, in connection with the placing of the North Point and South Point Bridges which the city is undertaking, and to secure a plan that will treat the whole point as one single monument, with no pains spared to bring the best skill to bear in working out the details of the plan.

Two years' active work by the commission, with the assistance of Mr. E. H. Bennett, of Chicago, during which time one of the city engineering bureaus drew up plans on its own initiative, resulted in the development of a plan, the features of which are illustrated herewith, and which is based upon the original city-plan study for the down-town thoroughfares submitted by Mr. Olmsted. Consideration is given to the relation to the general topography, to the structure of the city, and to the dominant lines of the street system and also to the conservation and development of city property in the most advantageous manner.

Although the commission has endeavored to solve the problem in the most natural and simple manner possible, and to create lines which flow naturally and weld the composition into a harmonious whole, the city, for reasons of economy, has seen fit to adopt the scheme of one of the engineering bureaus of the department of public works, referred to above, and has attempted to solve only the immediate traffic demands of the Point District and of the bridge approaches.

For the work of the Art Commission those who are responsible are John W. Beatty, President; Alfred B. Harlow, Vice-President; Henry McGoodwin, Secretary, and A. B. Orth, W. L. Mellon, Charles D. Armstrong, Hermon A. MacNeil, members, and Hon. Joseph G. Armstrong and Hon. Robert Swan, members *ex-officio*.

Neighborhood Centers

Last June the City Club of Chicago announced a competition for a neighborhood center, the object being to develop, in graphic form, the possibilities of enhancing neighborhood life in cities by better-grouped buildings and grounds. As the purpose was to develop ideas and general principles, the widest latitude was given competitors in the selection of the site for the center, both as to character of environment and geographical location.

In an admirable statement by Mr. George E. Hooker, the Civic Secretary of the Club, as to the purpose of the competition, it is explained how the city suffers for want of healthy and efficient neighborhood life, a condition due in part at least to the

lack of strong, unifying nuclei of local life. The actual growth of such nuclei, which is going on in many localities in a fragmentary way, evinces the need for the creation of neighborhood centers after more complete and perfect patterns. Thus to associate together so far as appropriate, at a chosen point, and in a well-designed structure or group of structures, the institutions needed by the adjacent community, would increase the efficiency of those institutions, create neighborhood spirit, encourage neighborhood action, and contribute to the general attractiveness of the locality.

Miss Anna Pendleton Schenck and Miss Marcia Mead, architects of New York City, won first honors in the competition.

At the meeting held at the City Club, on March 5, when the neighborhood plans submitted in the competition were explained by the authors, Professor George H. Mead said:

"Two points seem to me pretty definitely settled. One is that the neighborhood center should gather about the child and the adolescent life. The school should be the focal point for the interests of all the family. . . . In the second place, we should have means of recreation, and in this adults as well as children should be able to participate.

"There should also be some representation of the central government at such a central point. Provision should be made in the center so that those who have inquiries or complaints to report could come into direct touch with the City Hall or its representatives. If we start to formulate a center such as that, it is only natural to add the forum, using the City Hall auditorium as the center of the political life of the neighborhood, bringing the political life right home to the people."

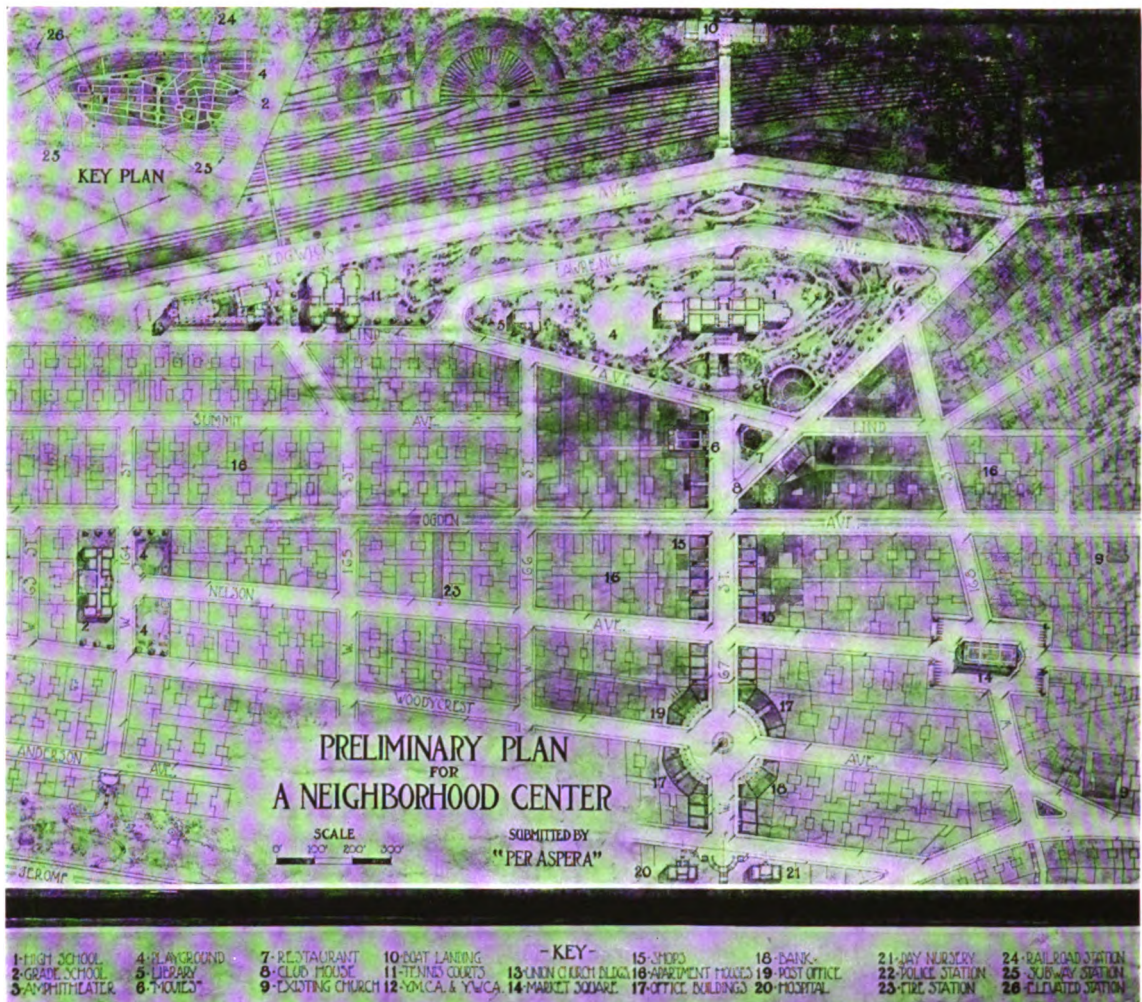
As Mr. Hooker says, such realization need not involve an elaborate scheme in every case. The principle, however, of applying design broadly to the physical city, especially in each case involving public or semi-public institutions, will commend itself to every student of the physical and political aspect of city life.

Preliminary Program of the Seventh National Conference on City Planning

On Monday, June 7, at 9:30 A. M., the Seventh National Conference on City Planning will convene in Detroit.

On the afternoon of that day the Secretary will review the significant events in city planning in the United States since the first conference at Washington in 1909, and will illustrate his address with lantern-slides.

On Tuesday, June 8, the second and third sessions will be devoted to a consideration of the best methods of land subdivision. This subject will be presented in a report from a committee of the Conference, supplemented by a paper or papers by prominent real-estate developers. It is the intention to gather the essential facts about the more impor-



THE PLAN OF A NEIGHBORHOOD CENTER, LOCATED IN THE BOROUGH OF THE BRONX BETWEEN WASHINGTON BRIDGE AND MCCOMBS DAM PARK, NEW YORK
 Awarded First Honor in the Chicago City Club's Neighborhood Center Competition. By Anna Pendleton Schenck and Marcia Mead, Architects, New York

tant types of subdivision plans which have been tested in actual use in the United States and Canada, and which have proved their advantages and disadvantages to the developer, to the owners and occupants, and to the general public. Twenty local committees in as many different cities have been, for the last two months, collecting data on the subject. Tentative reports already received from committees have been based on a study of typical blocks showing street lines, lot lines, and buildings at different periods in the history of the block. The fourth session, in the evening, will be entirely devoted to the architectural side of city planning. It is being planned by Mr. George B. Ford (*M.*), member of the Conference Executive Committee.

The papers will be illustrated by lantern-slides. At the fifth and sixth sessions on June 9, the constitution and powers of a city-planning authority will be discussed. The general problem is being studied by a committee of the Conference, and the report will be written by Dr. Robert H. Whitten, Secretary of the City-Planning Committee of the Board of Estimate and Apportionment, New York City. It will be supplemented by a paper on European Planning Administration by Frank B. Williams, Esq., who has made a special investigation of the subject for the New York committee, and by papers and discussions by representatives of plan commissions in the United States and Canada. It will consider such questions as:

TOWN PLANNING AND HOUSING

1. The establishment of some single city-planning office or authority in each city, with at least the following powers and duties: (a) The adoption and revision of a tentative plan for the physical development of the city, and (b) the correlation of particular improvements by whatever authority originated, with the requirements of the comprehensive plan.

2. Should the city-planning authority, in order to carry out its function of correlating the particular improvement with the requirements of the comprehensive plan, be given (a) an absolute veto, (b) a veto that may be overridden by veto of council or other authority, (c) merely the opportunity to investigate and report, or (d) a combination of the above, i.e., an absolute veto in certain cases and merely an opportunity to present a report in other cases?

3. Should the function of an art jury or commission be combined with those of a city-planning authority?

4. How then should the city-planning authority be constituted, (a) the city engineer or other similar official, (b) a committee of the board of estimate, council, governing commission or similar body, (c) a special *ex-officio* commission, consisting of department heads or engineers having to do with the planning of particular functions, (d) a special commission composed of citizens who are not city officials and who serve without pay?

5. Should a state plan commission be created with duties to investigate and report, and give aid and advice to the local planning authorities?

The conference committee will welcome opinions on any or all of the questions, which should be sent to Dr. Robert H. Whitten, Municipal Building, New York City.

The speakers at each session will be announced on the final program, which will be issued about May 1.

New Building Code for Massachusetts

A building code of state-wide application, designed as a minimum law to be exceeded at local option, has been filed in a report submitted by the commission appointed two years ago by Governor Foss, to investigate building laws and fire conditions in Massachusetts. The code provides for four building districts, the first including fireproof buildings only; the second, semi-fireproof buildings; the third, closely built-up suburbs, and the fourth, sparsely settled districts. Little disturbance to existing conditions is anticipated if the code is enacted, and no considerable increase in expense of construction. All existing codes on classified buildings are put on a basis consistent with modern requirements by the proposed regulations. The metropolitan fire-hazard law now operative is made

effective throughout the entire state, and the head of the present fire-hazard commission will perform the duties of one of the new state building departments, with the inclusion of the building inspection department of the Massachusetts district police in the work of administering the code.

The members of the commission are, William H. Sayward, Chairman, Charles W. Killam, Fred F. Ley, William Stanley Parker, and Fred A. Wilson, with offices at 166 Devonshire Street, Boston.

A Competition for the Architectural Solution of the Intersection of an Avenue and a Street.

The Municipal Art Society of New York, in the hope of finding a practicable solution of the problem of traffic congestion at crossings where it becomes necessary periodically to stop traffic in one direction in order to allow transverse traffic to cross, announced a competition, in the latter part of March, open to all architects, engineers, students of architecture and others interested, for which prizes of \$300, \$200, and \$100 have been offered, the competition to close May 22. The competitors have the privilege of condemning any part of the four adjacent blocks for the putting through of new streets, the changing of the positions of the present streets, the changing of the levels of the streets, or whatsoever they think most desirable both from the point of view of execution and of financing, although it is pointed out that property at such street crossings is of great value, and care must be taken to combine the constructional features with provisions for recoupment of cost.

Details in regard to the competition may be obtained from the Secretary of the Municipal Art Society of New York, 119 East 19th Street, New York City.

Building Inspectors Conference

In connection with the annual meeting of the National Fire Protection Association, to be held at the Hotel Astor, New York City, on Friday, May 14, 1915, there will be a conference of building commissioners and inspectors and a round-table discussion of practical problems in building regulation, including the following topics:

Uniformity in building laws—how far is it possible and desirable.

Relation of state and city building codes.

Relation of building codes and laws admitting architects to practice.

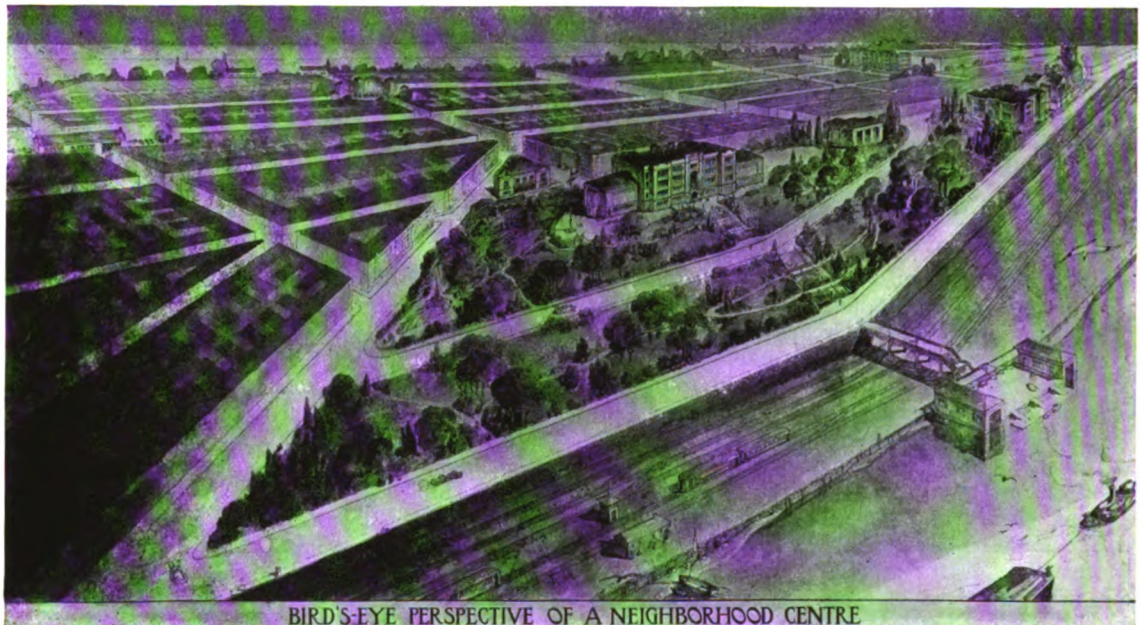
Discretionary power of the enforcing official.

Relation of building inspectors to housing laws—districting—city planning.



DESIGN FOR A NEIGHBORHOOD CENTER.—By Jens Jensen, Landscape Architect, Chicago

The central group of buildings includes schools, gymnasiums, library, lecture-rooms, hall for drama and music, art gallery, museum of arts and sciences, and public baths. Connected with these buildings are an outdoor gymnasium, an athletic field, swimming- and wading-pools and gardens. "Council Hill" is for outdoor assemblies, including the production of dramatic art. Other institutions around the center are young men's and young women's buildings, churches, lodge-hall, fire and police stations, and a municipal building and post office. Stores are also adjacent to the center, and factories are within easy walking distance.



BIRD'S-EYE PERSPECTIVE OF A NEIGHBORHOOD CENTRE

VIEW OF BRONX DEVELOPMENT LOOKING FROM THE NORTH, SHOWING RELATION OF THE MAIN AXIS TO THE DIFFERENT BUILDINGS IN THE GROUP

Awarded first honor in the Chicago City Club's Neighborhood Center Competition
By Anna Pendleton Schenck and Marcia Mead, Architects, New York

NEWS NOTES

On the following day the conference will take up special matters of interest, such as the possibility of uniformity in unit stresses, the present tendency toward low floor loads, the recognition of hollow tiles, technical details of fire protection, sanitation, and structural safety for the protection of both life and property, what protection is ideally desirable, and what can a building code reasonably require.

All architects are especially invited to the N. F. P. A. session and to the conference.

News Notes

The "Stewardson Party" of the Philadelphia Chapter

The Second Annual Stewardson Party of the Philadelphia Chapter of the American Institute of Architects was held in the gallery of the Art Club on Saturday evening, April 10. Besides the younger men of the profession who are members of the T-Square Club, the Chapter's guests included a representative number of the advanced students in architecture of the University of Pennsylvania, together with the instructors of that institution and of the leading art schools, officers of the Art Club and kindred organizations.

The gathering was wholly informal, thus carrying out the original intention of these parties, namely to bring together the older and younger men of the profession and those who will in the future enter it. Especial interest was given to the present occasion by making it a private view of the 21st Annual Architectural Exhibition given by the Philadelphia Chapter A. I. A. and the T-Square Club now hung in the gallery of the Art Club, and which was open to the public on the following day, this enjoyable feature being through the courtesy of the exhibition board. The Chapter and its guests numbered about 160, and the success of the entertainment indicates that these annual gatherings will become a popular activity of the Chapter.

Prof. Goodyear Addresses the Philadelphia Chapter

Following the informal Chapter dinner, on March 3, the members adjourned to the Pennsylvania Academy of Fine Arts, where Professor Wm. H. Goodyear, Curator of Fine Arts in the Brooklyn Museum of Arts and Sciences, addressed the Chapter and its guests, the subject being "Architectural Asymmetries and Refinements." This was the first of two lectures on this subject delivered under the joint auspices of the Chapter and the Pennsylvania Academy of Fine Arts, the second being on the evening of March 10.

Besides illustrating his subject with lantern-slides, the hall at the Academy of Fine Arts was hung with an interesting collection of photographs loaned by the Brooklyn Institute, and arranged by Professor Goodyear in a comprehensive manner. This exhibition was open to the public during the week intervening the two lectures. These lectures are in accordance with the Chapter's activities through its Committee on Education and Program, and both occasions were largely attended.

Professor Goodyear has been notified of his election as Honorary and Corresponding Member of the Royal Institute of Architects of Ireland. The Irish architects have thus shown their appreciation of Mr. Goodyear's lectures on his discoveries of mediæval architectural refinements, which were given in Dublin last May, and of the exhibition at the Dublin Museum of Mr. Goodyear's Cathedral photographs which were loaned by the Brooklyn Museum at that time.

The Ohio State Association of the Institute

At a meeting held in Columbus, Ohio, on March 18 last, we note that, the Ohio State Association was organized, and a Constitution and By-Laws were duly adopted. The delegates present were as follows: J. G. Steinkamp, Cincinnati; Herbert B. Briggs, C. W. Hopkins, Cleveland; Albert M. Allen, C. W. Bellows, George H. Bulford, Frank A. Packard, C. E. Richards, Columbus; Harry I. Schenck, Dayton.

Officers were elected as follows: George M. Anderson, Cincinnati, President; C. W. Bellows, Columbus, Vice-President; Herbert B. Briggs, Cleveland, Secretary and Treasurer. This is the third State Association to be organized under the By-Laws of the Institute, although we believe that movements are already on foot in other states where the influence and efficiency of a State organization have been recognized.

Southern California Chapter Endorses City Planning and Housing Legislation

At the meeting of the Southern California Chapter, held in Los Angeles, on March 9, Mr. Charles Henry Cheney gave a talk on the work of the State Bureau of Housing and Immigration, illustrated by lantern-slides, showing conditions and remedies for and methods of improvement adopted in various cities throughout the country. Following this most interesting and instructive address, Mr. Cheney presented a brief outline of the five housing bills now before the state legislature, and the four city-planning bills now before that body, the general

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

features of which we hope to review in a future issue. At a general discussion which followed, Mr. Cheney requested the Chapter's endorsement of these measures, and it was determined that the Chapter approve the intents and purpose of the bills, so far as approval was possible without a thorough and complete knowledge of the detailed provisions contained therein.

Report of the Cleveland Chapter Committee to Confer with the Committee from the Plastering Contractors' Association.

The following recommendations were submitted by the committee:

Item 1. *Direct contracts with the plastering contractors.*

Owing to the fact that plastering contractors give lower bids to general contractors than to architects, the architect who seeks to deal directly with the plastering contractor is placed under a considerable handicap. Therefore, it is recommended that specifications for this item be left as at present, entirely at the discretion of the architect.

Item 2. *Heating of building during construction.*

It is recommended that architects uniformly incorporate in all specifications provision that the owner will furnish the heating plant and fuel, and that each contractor shall furnish his own fireman, and become responsible for the plant, and any damage to his own work from lack of heat.

Item 3. *Patching.*

It is the opinion of the committee that it is not only inadvisable to have two kinds of patching, but that some basis must be found for including the price of all patching in the plastering contract. It is recommended that the cost of patching of every kind be fixed in advance, and made a separate item, but that it be included in all contracts.

Item 4. *Checking grounds.*

Woodwork partitions frequently become crooked after the grounds are in position and checked. It is recommended that plastering contractors be not held in any way responsible for the location of grounds, but that they be required to examine all grounds, and report to the architect all cases where they are crooked and untrue, and that this provision be incorporated in all specifications.

Item 5. *Payment of percentage.*

It is recommended that when contracts are made directly between the owner and the plastering contractor, that contracts be so drawn that the full amount, less the usual percentage, be paid upon the substantial completion of the contract, and the bal-

ance, except 2 per cent of the contract price, be paid the usual thirty, sixty, or ninety days thereafter, the final two per cent being withheld until the patching is completed; Provided, however, that \$50 shall be a minimum sum to be withheld to insure the performance of the patching.

To guarantee the plaster from falling off, cracking, etc.

When the specifications clearly state the brand of material to be used, its application to the surface to be covered, the way it is to be used, oftentimes is not practical, especially on concrete surfaces. Different contractors have different methods of plastering these surfaces, and it is hard to find one who will guarantee the other contractor's method. It has already been decided by the Plastering Contractors' Association to have each member contribute his best method for each kind of work; to then sift out the ones giving the best results, and submit them to the architects for approval.

The Chapter committee also considered this rather indefinite proposition, and is of the opinion that:

When a particular brand of plaster is specified, and the method of application also specified, if it is not in the judgment of the contractor practical, it is a matter to be taken up with the architect or the contractor at the time the contract is drawn, and adjustment of the specification should be made at that time.

St. Louis Chapter Supporting City Planning

The St. Louis Chapter, actively engaged in working out a comprehensive city plan, is supporting city authorities in their improvement work, and in other ways backing the movement for a better city. Recently in connection with the appointment of the members of the Municipal Arts Committee, the Mayor called upon the Chapter to recommend an architect and a landscape architect, and the chapter has voted to ask that the Mayor appoint the President of the Chapter for the former position. The Chapter is cooperating with the Art League in an effort to preserve the beauty and utility of Forest Park, by proper landscape treatment. The special committee on city-planning projects, of which Mr. T. P. Barnett is chairman and Mr. Henry Wright vice-chairman, has been active in gathering ideas and opinions from members in the Chapter for incorporation in the plans and projects now embodied in the committee's completed scheme for a general city plan of St. Louis, which was shown in the exhibition held in the City Hall during the month of April. The Chapter intends, through its committee, to continue the work of perfecting the entire plan.

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- JOHN C. AUSTIN, Los Angeles, Calif.
Southern California Chapter.
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TORRE DEGLI ANGUILLARA, NOW CALLED "CASA DI DANTE"
Drawn by Emil Gugler, American Academy in Rome.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

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The Standard Documents

FOR many years builders and owners have commonly used an agreement recognized as inadequate and imperfect, and one apt to lead to serious misunderstandings, if not to legal difficulties. Architects entrusted with important work and its accompanying responsibilities have endeavored to have agreements drawn which would adequately safeguard the interests involved. When, some nine years ago, the Institute attempted to prepare a new standard agreement, it found already in use a considerable number of forms prepared by architects, differing in detail but agreeing in one main point. This one point was that the contract and the conditions of the contract should be treated as two branches of the same agreement—not as one document, nor yet as two. The contract was to be as brief as possible, stating simply what the obligation was. The conditions of the contract, complicated and involved, yet essential to the contract, were of necessity comparatively lengthy.

The most difficult part of the work, surveying the field and breaking out the way, was done by the Committees on Contracts and Specifications during the years 1906 to 1911, and resulted in the first edition of the "Standard Documents," published in 1911. At that time some thought the problem solved; others thought it but an

important step forward; which latter proved to be the fact. These first documents, excellent as they were as text-books, were not suitable for everyday use.

The Institute again took up the problem, this time with the definite aim to produce a document which should entirely replace the uniform agreement when the contract for its publication expired in May, 1915. This has been done and the carefully studied Agreement and Conditions of the Contract presented to the Convention in December, 1914, have been further studied and improved and are now on the market for general use. In the final study between January and May, 1915, the Institute had the advantages of coöperation with representatives of many of the building trades and the advice of counsel representing the Institute and counsel representing the building trades.

The document, like its predecessor, will now come to the test of actual use. It will prove to be imperfect and revised sections will be necessary, but it is believed to be in the main a fair and comprehensive agreement and one that is practical and fit for general use. Architects everywhere are urged to use and test this form, and criticism from owners and builders will be gladly received and considered.

In addition to this most important document the committee has prepared

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and the Institute has published a form of Bond, a Letter of Acceptance by a contractor of a sub-contractor's bid, and an Agreement between a contractor and sub-contractor. Many architects who have done work on which a bond has been required have been surprised at the ease with which the obligations of the bond could be evaded. In most cases, because someone—architect, contractor or owner—had invalidated the bond. The new form of Bond is prepared for insuring, as far as possible, that the bonding company shall discharge its obligations and protect the owner who pays for this protection.

The Letter from contractor to sub-con-

tractor is intended to provide a simple form whereby the mutual obligations of the two shall be clearly defined. The Agreement between contractor and sub-contractor accomplishes the same purpose in a somewhat more formal way.

In the next number of the Journal there will be an analytical description of the documents, showing the study which has led to decisions on the various moot points; it would therefore be well for those interested in the subject to withhold specific criticism until this descriptive statement is published.

R. CLIPSTON STURGIS,
President.

Early Architecture of the Rappahannock Valley

II. CLEVE MANOR

By FRANK CONGER BALDWIN

IN HIS recent review of "Colonial Mansions of Maryland and Delaware," by John Martin Hammond, Richard Hooker accuses the author of using the description of the houses as a peg upon which to hang an account of the families who have lived under their roofs, and of dwelling too much upon family records to the exclusion of a more full description and illustration of the architectural details of his main subjects. This somewhat serious criticism offers a timely suggestion to the author of this collection of historical sketches of the early architecture of the Rappahannock Valley, and will possibly serve to repress a tendency to ramble down genealogical lanes and by-paths. It, however, affords an opportune occasion to explain that an account of the mansions of this region, confined exclusively to a description of their architectural features, would be incomplete and, indeed, would fail to fulfil its purpose did it not include a brief mention of the relationships and

family connections which existed among the builders of the houses under consideration. With few exceptions, the founders of the several estates in the Rappahannock Valley were descendants of one common ancestor, Colonel John Carter of Corotoman. The kinship of family standards, the similarity of social and economic problems to be solved, must have influenced the planning and design of the buildings. This, therefore, is a warrant for tracing briefly the American lineage of those Carters who built the mansions, such as Cleve Manor and Sabine Hall, which are to be described in these articles.

Colonel John Carter emigrated from England in 1649, received a land grant of 4,000 acres, and established Corotoman at the mouth of the Rappahannock River. His son Robert, from whom have descended all the Carters of Virginia, about whose ancestry anything is known, was a man of importance. He was Rector of the College, Speaker of the Burgesses and Treasurer,

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY



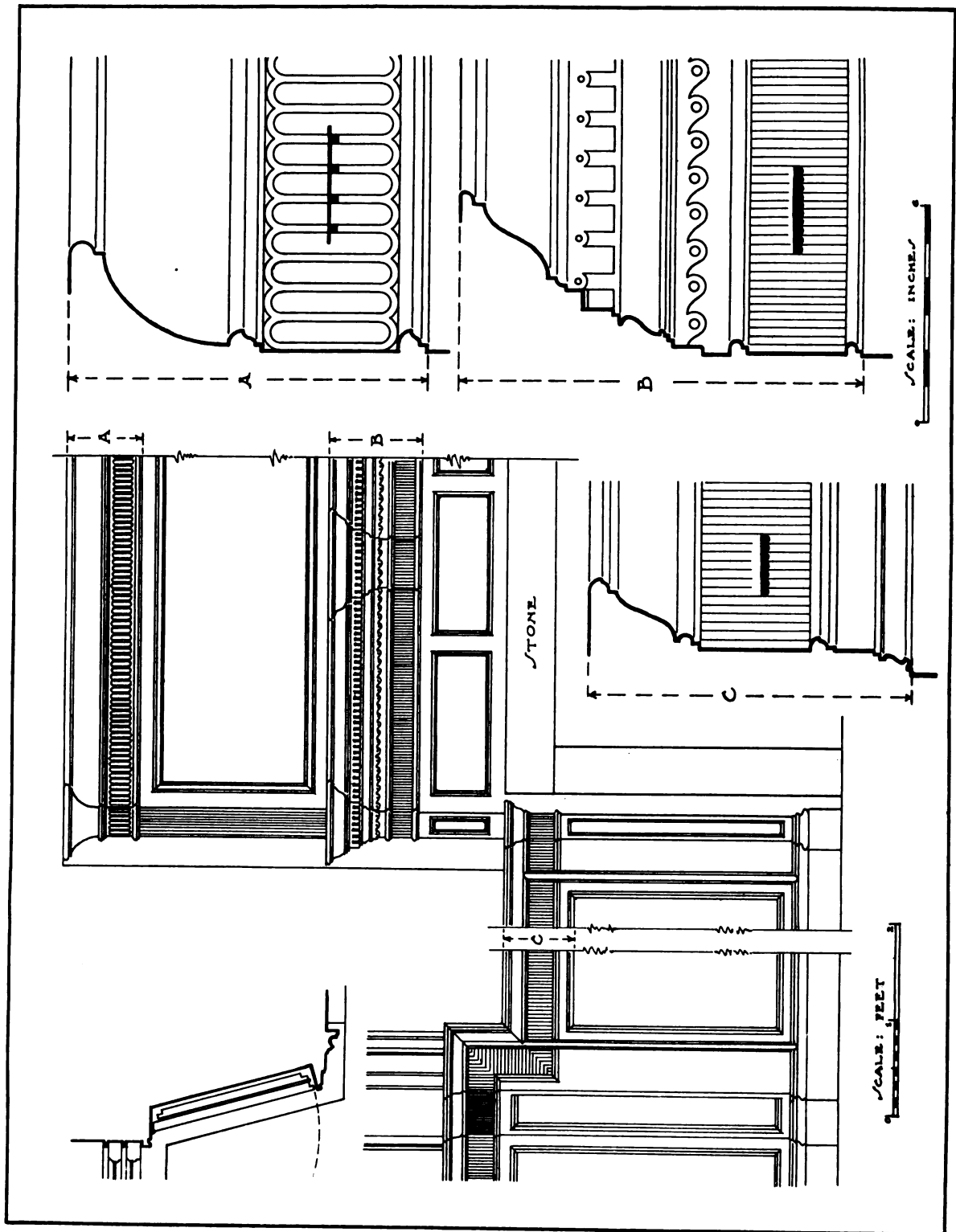
CLEVE MANOR

President of the Council, acting Governor of Virginia, and "Proprietor of the Northern Neck." This last title he acquired by purchase from the Lord Proprietor, Thomas Fairfax, who owned all of the lands in the Northern Neck, the peninsula between the Rappahannock and Potomac Rivers. As agent and collector of rents for Lord Fairfax, Robert Carter exercised such an authority that he earned the soubriquet of "King," and as "King" Carter he is best known to posterity. He was a man of great wealth and, according to the "Gentleman's Magazine" of 1732, his estate at his death included 300,000

acres of land, about 1,000 slaves and £10,000.*

Of the four sons of "King" Carter, John of Corotoman, Robert of Nomini, Charles of Cleve Manor, and Landon of Sabine Hall, the last three founded the estates named, and Cleve Manor and Sabine Hall are still extant and will form the subject of description in these articles. Corotoman must, from all accounts, have included a stately and interesting group of buildings, but few traces of them now remain. An

*Acknowledgment is made to Mr. Thomas Allen Glenn, from whose work entitled "Some Colonial Mansions and Those Who Lived in Them," the information relating to the Carter genealogy has been gleaned.



MANTEL IN DINING-ROOM.—CLEVE MANOR

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY

account in an old newspaper of February 4, 1729, telling of the burning of the fine, large house of Colonel Carter on the Rappahannock, is supposed to refer to Corotoman. One small building, known as the "Spinning House," is still standing, though in a sadly dilapidated condition.

CLEVE MANOR

It seems appropriate that Cleve Manor should be the next subject of description, as its present owner is Mr. Henry Byrd Lewis, a great-grandson of Colonel Fielding Lewis, the builder of Kenmore, an account of which was given in the March issue of the *Journal*. Portraits of Colonel Fielding and Betty Washington Lewis, which now hang on the walls of Cleve, are copies of portraits by Copley. The originals, until their recent purchase by the Mount Vernon Society, were to be seen at Marmion, another of the Lewis homes, which is to be the subject of a later article.

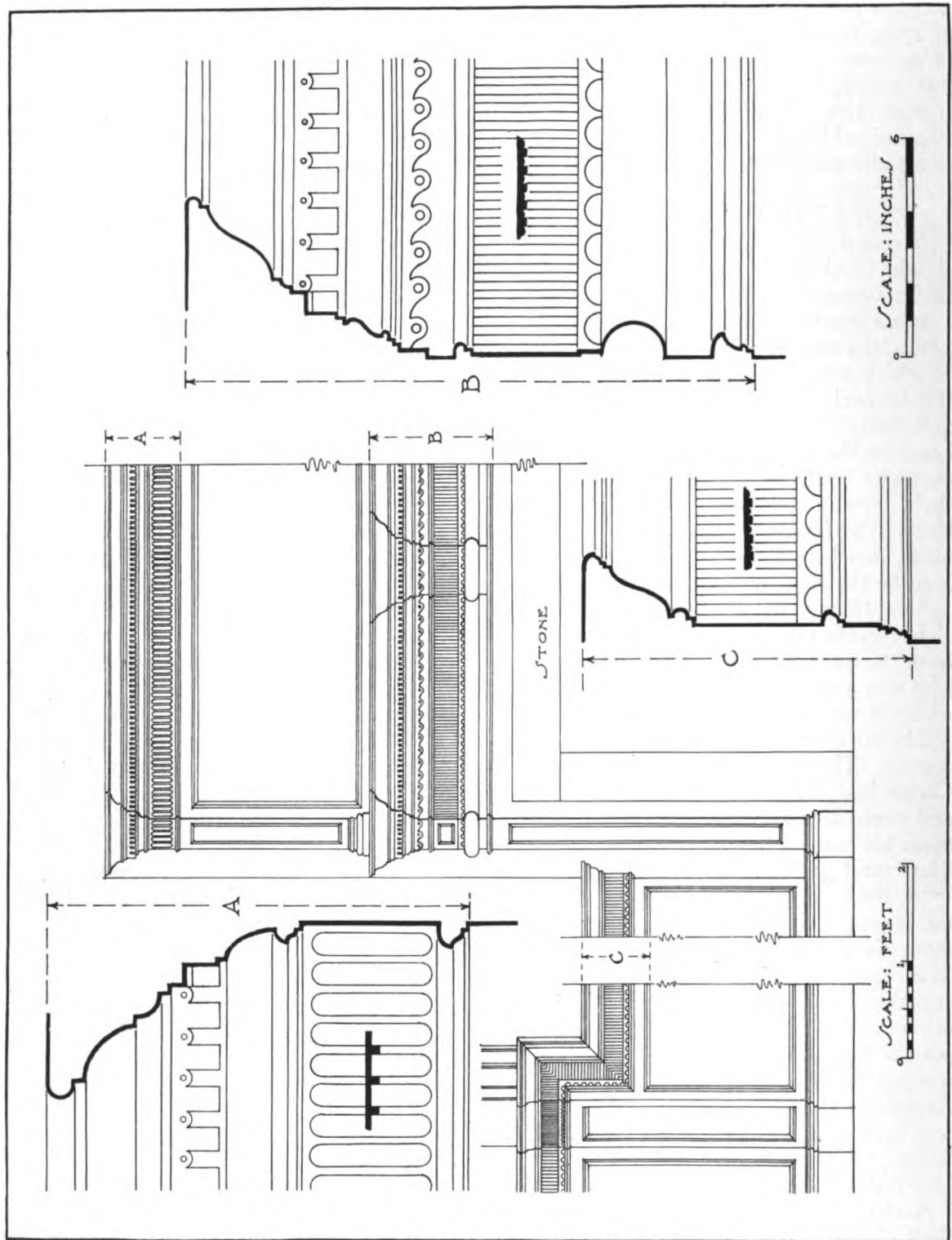
Mr. Henry Byrd Lewis, now in his eighty-ninth year, purchased Cleve in 1852 from the estate of St. Leger Landon Carter, who was a grandson of Charles Carter, for whom it was built.

The date of the building of Cleve is uncertain. There is a tradition that "King" Carter had the pleasant habit of building and presenting a home to each of his sons upon his coming of age, and that he built Cleve and gave it to his son Charles in 1728, the year in which the latter attained his majority. It is difficult, however, to reconcile this theory with the fact that, in a deed dated 1742, Charles Carter was styled as "of Stanstead," from which it is inferred that "Stanstead" in the upper part of King George or Brunswick Parish was his home at that time. This view is strengthened by the date, 1754, which is cast in large figures on the old farm bell of Cleve, which is now in the possession of Mr. William T. Smith of Adalbert.

A characteristic feature which most of the Colonial estates possessed in common

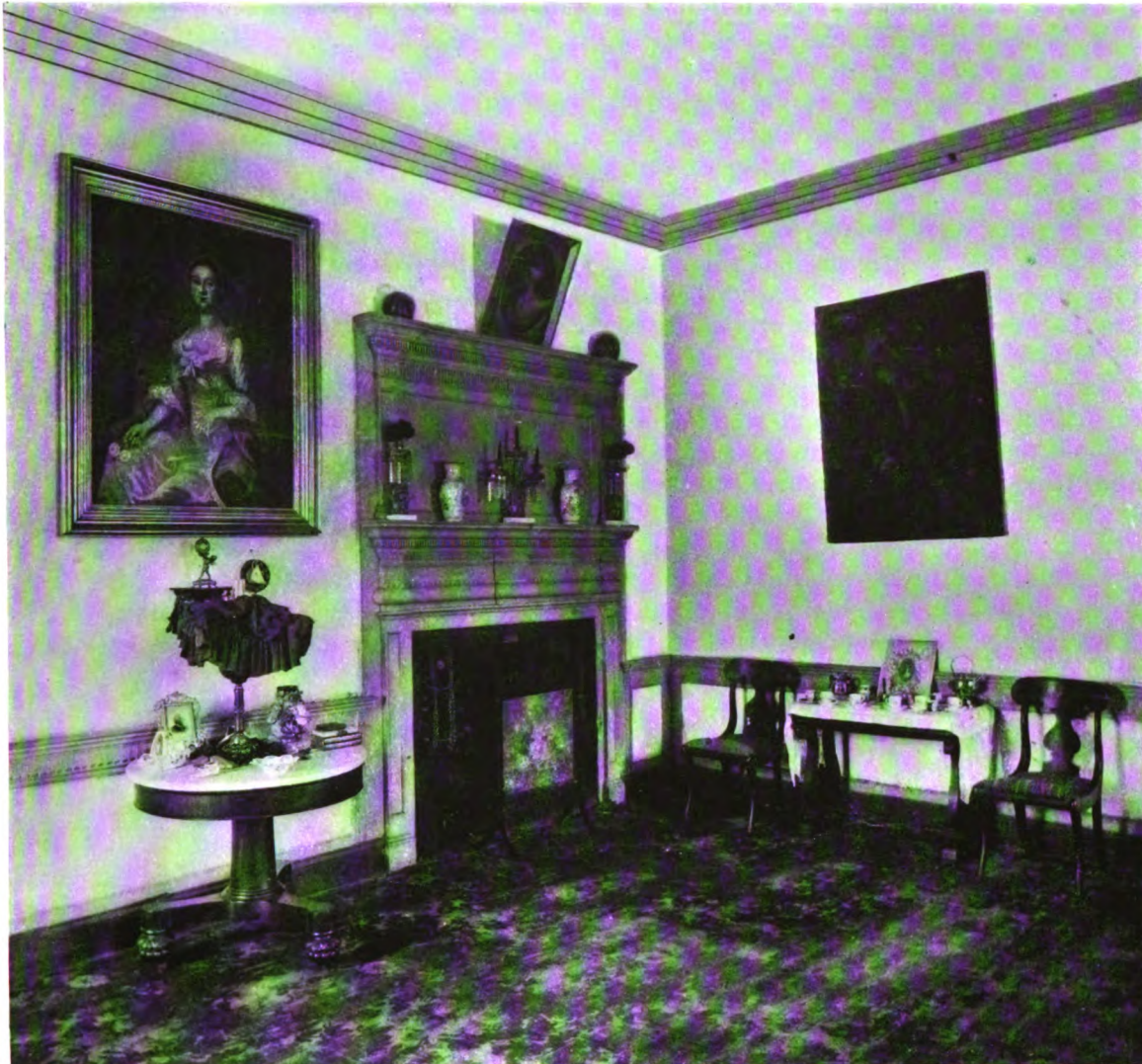
was that the buildings were grouped according to a well-arranged scheme, usually upon a symmetrical and formal plan. The manor, or main dwelling, was usually placed upon a high hill and had two important façades; one commanding the principal view, generally of the Valley of the Rappahannock, and the other facing a court about which were grouped the wings and buildings which contained the offices and servants' quarters. Cleve was no exception to this rule, and, while the central building is all that now remains in tenable condition, the traces of the group plan are clearly defined in the ruins of the stables and other out-buildings.

Cleve did not escape the tragedy of fire which occurred at some time in the history of nearly all of the old Colonial mansions of this region, and the fire which visited it in 1800 destroyed the entire interior of the building, leaving nothing but the massive walls and chimneys. They were, however, sufficiently substantial to warrant rebuilding, and the dwelling as it is seen today is shown in the accompanying illustrations. Cleve is built of brick, with white stone trimmings, and the bricks are of the large, old Colonial shape and have a rich red color. The customary legend that they "were brought from England" does not attach to the bricks of Cleve, and there is no reason to believe it of any of the brickwork of this region, as good clays are abundant, and it is well known that there was a kiln at Corotoman. The cut-stone work of Cleve is very well executed. The quoins beside the openings and at the corners of the building are well spaced and in good proportions, and those at the corners are beveled to the edges and joints. The stone cap course of the projecting base of the building is heavily molded. Nothing remains of the original steps leading to the kitchen and service quarters, and their function is now performed by flights composed of flat field-stones and include a grinding stone taken from an old



MANTEL IN PARLOR—CLEVE MANOR

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY



MANTEL IN PARLOR—CLEVE MANOR. PORTRAITS OF BETTY WASHINGTON LEWIS AND CHARLES CARTER

mill. The trimmings show the effect of the intense heat of the fire through which they passed, and the moldings of the window-sills and keystones were badly spalled and damaged. The exterior walls have the characteristics of the masonry of the period, being $2\frac{1}{2}$ feet thick, with deep embrasures at all doors and windows. The two principal façades are almost identical and of symmetrical design, and the relation of openings to wall masses is well proportioned.

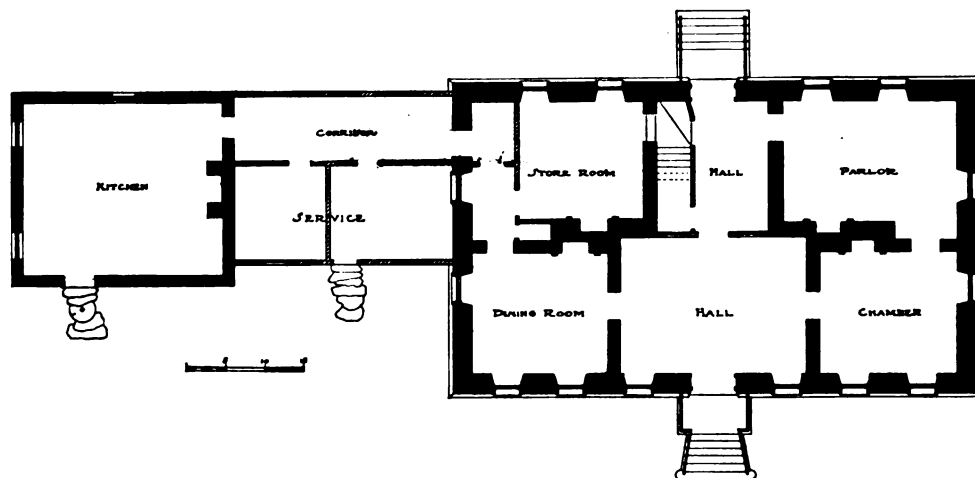
It is said that the brick building occupied by the kitchen antedates the main building of Cleve, but of this there is no authentic record. The wooden structure which connects the kitchen with the main building was undoubtedly built at some later period, as it was quite the custom in the early days to have the kitchen or "cook-house" in a separate building, some distance away from the main dwelling. The present main staircase is inclosed by a plastered partition, which was built during

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

or since the restoration. There is unmistakable evidence that originally there was an open stairway, and that the two halls were merely separated by an arch. It is also probable that the storeroom and adjoining passage occupy the space which was originally the dining-room, and that the present dining-room was used as a chamber. The lightly shaded portions of the plan indicate the partitions which probably did not exist in the original house.

Nothing remains to indicate the character of the interior woodwork which existed before the fire, and we can only assume that it was probably well studied and of good detail, as thoughtfully designed as the masonwork which survived the flames. A close study of the moldings of the mantels, wainscotings, and other interior woodwork, not only of Cleve but of other buildings in this neighborhood, compels the belief that the designers of the

period of the restoration of Cleve (1800) were either not highly trained men, or that the prevailing local conditions were so primitive that they were unable to carry into execution the fine classic details which were characteristic of the Colonial work of other regions. A creditable ingenuity, however, is displayed in the manner in which, by the use of the simplest tools of the carpenter, the semblance of enrichment has been obtained, in the flat, where one would ordinarily expect to find carving of more or less elaborateness. The work possesses an individuality of character and a naive charm which is all its own. There are four mantels in Cleve, very similar in design and having almost identical moldings and ornamentation. A comparison of the two which are here illustrated discloses the ingenuity with which an agreeable variation was obtained.



PLAN OF CLEVE MANOR

The Sixth Annual Convention of the American Federation of Arts

Perhaps it was not until Mr. C. R. Ashbee, an architect well known in this country by reason of his devotion to the training of craftsmen in England, had delivered his remarkable address at the dinner which concluded the sessions of the Convention, that many were made aware of the nature of the subtle force which had pervaded the atmosphere of the previous meetings. Although it had been more in evidence than was perhaps suspected, there were, doubtless, many who did not realize that it sprang from the profound revolt, experienced to a greater or lesser degree throughout the world, against the barbarous destruction and ruthless waste of the European atrocity. It was only too natural that it should have been most keenly felt by a group of men and women devoted to the cause of art, yet Mr. Ashbee brought it home with a startling and compelling force.

The whole world has been brought up standing by a shock, the full significance of which is still only too little guessed. It recoils with horror from the sacrifice of life, the destruction of irreplaceable monuments, the spectacle of ruined towns and devastated countryside. But does it recoil with equal horror, from the firing of shells, each one of which represents the cost of a comfortable dwelling for a workman? Does it realize the waste of life and labor involved in the creation of missiles, the single object of which is to make more waste? Its emotions are dulled with the continuous tale of destruction. Will the world yet perceive the frightful misapplication of our industrial energy? Will it perceive the relation of all this prostitution of science, skill, and labor to the cause of art?

It is predicted that the greatest of art revivals will follow this war, but upon what is that prediction based? Is it upon the hope that we shall realize, slowly and painfully, that the fundamental causes of this present appalling struggle are inseparably related to the present dearth of beauty and the love of it? That men do not live by bread alone is a profound truth emphasized, as never before, by a war which seems to be beyond our comprehension, so deep lie its causes, so deep must lie the remedy for its future prevention. For if art is to be revived, it must be by reason of some other desire than the mere wish to add a superficial beauty to life. Art is not a product,—it is a by-product. Nations, like men, must seek a better reason for their existence, if we are to have a great art renaissance. And without exposing ourselves to the reproach of being

either pessimistic or socialistic, we venture the prophecy that the future hope for art lies well within the neglected faith that the importance of life is not to be measured by what men make out of their work, but by what their work makes out of them. If we cannot give men a spiritual joy through labor, in addition to the material competence which is their right, we must look in vain for any restoration of the true creative and appreciative qualities upon which an art revival must be founded. Trying to force the bloom, in a soil which is not rightly prepared and ready, will only produce a sickly and pale exotic. If it is not a new purpose that we need, then we need to restore the vision of an old one. We must give workmen something beside bread. We must find the way to again reveal the inter-relation of the worker's joy in his work to all the labor of life. When we have found that, we shall no longer need to strive for the cause of art, for art will be here and in its fullest and loveliest bloom. And until we have found that, we shall strive in vain.

The Washington Plan and Its Progress

Of particular interest was the address of welcome by Colonel W. W. Harts, in charge of Public Buildings and Grounds in the city of Washington, and Secretary of the Fine Arts Commission. He reviewed briefly the advantages possessed by Washington, its plan and the work of the Fine Arts Commission, and said among other things:

"From its very beginning Washington has followed a design. Before a street was laid out, before a building was erected, before a tree was planted, the entire plan of the old city was laid out on paper substantially as we find it today. Although departures have been made from this original design, which was ably delineated by Major L'Enfant and fostered by Washington and Jefferson, we may point inevitably to these departures as mistakes. Such instances as the locations for the State, War and Navy building, the Treasury Department building, and the building of the Library of Congress, all appear departures from the original plan, and are regretted today.

"What appears to me the most notable instance in the artistic development of Washington is its return to the original plan on the advice of the Park Commission called together in 1901. This commission consisted of D. H. Burnham, Frederick Law Olmsted, Charles F. McKim, and Augustus Saint-Gaudens, of whose preëminent standing in their

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

respective professions you are well acquainted. The result is that today we have a definite scheme of development which is excelled nowhere in the world for the beauty of its conception and in the reasonable possibility of its execution. Practically all recent work has been in accordance with the plans and studies prepared under the direction of that commission, and for a number of years nothing has been added to the city for its beautification that has not conformed to those plans, so ably drawn and so beautifully conceived.

"As officer in charge of public buildings and grounds, I may here also point with appreciation to the invaluable assistance which has been rendered during the past five years by the National Commission of Fine Arts. This commission, comprising a body of seven patriotic men, foremost in their lines of artistic training, has a thousand times justified its existence by the protection it affords to Washington from statues, monuments, buildings, and other public works which would be unworthy of a place in the nation's capital. These men contribute their services without charge to the United States, their recompense being the pride they feel in the high standards of their professions and the gratification their professions feel in the proper protection of the capital city.

"Washington is naturally full of possibilities, of promises of wonderful development. Since its development is now assured along artistic lines under the guidance of the Commission of Fine Arts, it has a future such as no other city in the world can look forward to. A water-front along a beautiful river, which is practically all devoted, or to be devoted, to parks; a mall system extending between the national capitol and a river of rare beauty; highly developed architecture; all introduce features which may well be said to be unparalleled elsewhere. Adding to these the large interior park areas, and the connecting driveways which are now being studied, the artistic development of the city along these lines alone is one of tremendous promise."

Art Through the Emancipation of the Workman

Mr. Ralph Adams Cram, who was unable to be present, wrote a letter which was read at the dinner which followed the last day of the Convention. We print a part of his letter.

"The war is the great revealer, the great awakener, and when once the contest is settled, and settled right, there can only come a demand for art such as has not been witnessed for centuries.

"I do not think the importance of the part the craftsman and the workman must bear in this new art revelation can be overestimated. One fatal element in such art as we have acquired during the

epoch that has succeeded the Renaissance, is the unwholesome and pernicious theory that art is a question solely of design and of individual expression. So long as this heresy is held, there can be no art, for art in itself is essentially communal, and its content is furnished by a society that is at one with itself.

"Again, there never has been and there never can be any period of great art where conception and production are severed one from the other. So long as the artist is a man apart, the workman or the craftsman an accessory (or as has so frequently happened of late, an accomplice), so long what art we have will be a simulacrum, not a reality.

"In my own art of architecture I have come to realize of late how little actual design has to do with the excellence of a building, how much, actually, workmanship and execution have to do with its excellence. If the man who conceives a general ideal of a building is unable, as of course he is, to put it in visible and material form, then those to whom is entrusted this work must be, in a very real sense, his *alter-ego*. Between the architect or designer and the workman and craftsman must be a community of sympathy and interest so complete that the result is almost identical. I do not care how great an architect is; I do not care how striking and convincing his conceptions may be when they are shown in the two dimensions of paper and pencil. If these are not worked out under an equally artistic impulse and through an equally artistic ambition on the part of the workman, then the building is itself, and will forever remain, a failure; while on the other hand, given a group of enthusiastic and conscientious workmen laboring under just and stimulating conditions, I am prepared to guarantee that the simplest design may be made into a thing of enduring beauty.

"The problem before us today is not so much the further and progressive education of the architect, as it is the emancipation of the craftsman and the workman from the bonds in which they now are held. These bonds are, speaking categorically, first, that attitude of the architect and the general public which presupposes that the workman is merely a blind and unintelligent tool; that all design of whatever sort must emanate from an architect and his draughtsmen, and that the manual labor involved in stone-cutting, joinery, and metal work, is a thing to be left under the direction and control of a general contractor; and second, the mistaken attitude of many labor unions, which today discourage emulation amongst their members, or any tendency to rise above the dead level of mediocrity, and the further effort to eliminate altogether the apprentice system, together with the allied principle that all a man has to do is to work for a constantly decreasing number

CONVENTION OF THE AMERICAN FEDERATION OF ARTS

of hours for a constantly increasing pay, regardless of the quality of work he produces.

"Between the trades unions of today and the guild of the Middle Ages there lies a deep gulf, for in the latter case the guild not only looked out for the individual interests of all its members, but it also guaranteed a certain standard of work, and this the highest of which the men were capable. If the architects on the one hand and the unions on the other, with an intelligent public opinion vitalizing both, can come to a point of realizing the absolute identity of interest between both parties and the vast importance of good workmanship, not only to the carrying out of a work of art, but to the raising of the intellectual and moral standard of the workman, then a new future will dawn for art in all its forms.

"Of late we, ourselves, have been making several experiments in this direction. We are today building one church where we are giving to the workmen a latitude that is probably unheard of in recent times. We are stimulating their sense of initiative, arousing their pride in execution, and the results are nothing short of amazing. We find that we can take the most indifferent and uninterested workman,—English, Scotch, Italian, German, American,—and by appealing to their pride in work and their joy in creative labor, obtain from them workmanship as good as any ever produced in the best eras of the past. I am persuaded, therefore, that those who claim that the standards of labor have so degenerated during the past centuries, that confidence and responsibility can no longer be placed in the man, are speaking without foundation, and I know now beyond possibility of contradiction or question, that the common stone-masons, joiners, plasterers, metal workers, are not only glad and ready to assume new responsibilities and achieve new stand-

ards, but that they are as capable of doing this as they ever were in the past.

"This is the one point that I hope to emphasize, and I urge its consideration on every member of the American Federation of Arts, for this new principle (which is also the oldest in history) is also the principle of a great federation, and after more than a quarter of a century of practical experience in at least one branch of art, I am finally and definitely persuaded that only by such federation, only by such community of interests and emphasizing of personality, shall we ever be able to produce again art comparable with that of the past, and capable of adequately expressing the new ideals in religion and philosophy and life that must be the issue of the present cataclysmal war, and that in themselves are the only foundation on which can be built a great and enduring fabric of art expression."

Of great interest were the addresses of James P. Haney, Director of Art in the High Schools of New York City, on the subject of the teaching of art to museum audiences of children; of the Hon. Henry White, formerly American Ambassador to Italy and France, on the value of art to the nation; of Mr. Lloyd Warren, on the atelier system; of Mr. Herbert Adams, on foreign training; of Miss Louise Connolly of the Newark Public Library, on coöperation of the museum in art education in the public schools.

The report of the Secretary, Miss Leila Mechlin, revealed the fact that the Federation has now affiliated with it as Chapters, 209 organizations, including all the art museums of the country except one, as well as numerous societies and clubs. There have been added 360 active and 256 associate members during the last year. Since last June, twenty-six exhibitions were shown in 124 places, and viewed by thousands of people.

A Special Meeting of the Institute

On the recommendation of the Committee on Chapters, approved by the Directors, a special meeting of the Institute will be held in the city of New York some time between July 25 and September 1. The business of this special meeting is to be limited to formal matters, but it will be none the less very important to the future of the Institute. In order to secure a legal call for such a meeting, the Committee on Chapters has issued a circular letter asking the assistance of the older Fellows of the Institute.

As empowered by the Convention held in Washington last December, the Committee on Chapters recently secured from the legislature of the state of New York new and enlarged powers for the American Institute of Architects in extension of those

granted in 1857. It is to give effect to these new powers that the special meeting is to be held.

All members of the Institute who can possibly arrange to do so are asked to come to the special meeting, and all others will be asked to give their proxies to someone who will come. The Executive Committee of the Board of Directors and the Committee on Chapters will probably hold sessions in New York at the same time. The Committee on Chapters is working on a complete revision of the By-Laws, and the opportunity will be excellent for a thorough discussion with the members on the proposed changes in that document. These changes will not come up for final action, as it is well understood, until the regular Convention, to be held in Washington in December.

Institute Business

Meetings of the Executive Committee and of the Board of Directors Held on May 10, 11, and 12, 1915, at the Octagon

At the meeting of the Executive Committee on May 10, there were present President Sturgis, First Vice-President Kimball, Secretary Fenner, Treasurer Mauran, and Mr. La Farge.

At the meeting of the Board on May 11, there were present President Sturgis, First Vice-President Kimball, Second Vice-President Boyd, Secretary Fenner, Treasurer Mauran, and Messrs. Cook, Coolidge, Jensen, La Farge, Rankin, and Willcox. The same members were present at the meeting on May 12, with the addition of Mr. Magonigle.

The Secretary read a letter from Mr. Octavius Morgan in which he expressed much regret that he could not attend the meeting because of pressing business matters.

The Secretary also explained the absence of Mr. Favrot, who had made his plans to attend the meeting at the date originally fixed but found that he was unable to make the journey on the new days selected.

Treasurer's Report

Mr. Mauran, reporting for the Treasurer and the Finance Committee, outlined the present financial situation. He gave a full review of the receipts and expenditures from January 1, 1915, to April 30.

A trial balance to April 30 was submitted, with comparative statements in full as to the various items of income and expenditures for 1914 and 1915. It appeared that larger sums had been received from delinquent members for the first four months in 1915 than in 1914.

Contracts and Specifications

The Committee on Contracts and Specifications reported that it had completed its labors on the Standard Documents, and the following resolution was then passed:

The Standing Committee on Contracts and Specifications has, in the judgment of the Board, accomplished a very difficult and valuable service for architects, owners, and contractors, and for all who are concerned in the building trades. The Board recognizing this has voted a special vote of thanks to the committee for its admirable work.

In connection with the work of the Committee on Contracts and Specifications, the Secretary stated that many requests are being received at the Octagon for a form of contract between architect and owner. The preparation of such a form by the Institute has

been urged in past years. The Committee on Contracts and Specifications had prepared a tentative draft, which was submitted to the Board, and the following resolution was adopted:

"The Board has received the draft form of agreement between architect and owner, and is of the opinion that the instructions of the last Convention are thereby sufficiently complied with for the moment. In view of this and of the arduous labors of the committee it recommends the submission of this draft, as a report of progress, to the next Convention, because of the desirability of securing a full discussion of an important subject upon which much diversity of opinion is probable, before requiring further work from this heavily burdened committee."

The Committee on Contracts and Specifications was requested to distribute mimeograph copies of this document to all of its sub-committees for study and consideration by the Chapters before the 1915 Convention.

Government Architecture

Mr. Coolidge reported that the conference called by the Postmaster General in December, with the House Committee on Public Buildings and Grounds, was for the purpose of working out a standardization plan for public buildings, particularly post offices. He explained recommendations made by Mr. Fenner and himself at that conference, and the further recommendations by Messrs. Sturgis, Fenner, and Coolidge at subsequent hearings in the House Office Building in January before the entire House Committee on Public Buildings and Grounds. These later hearings were devoted to the details of H. R. 21070, a proposed plan of standardization. Mr. Coolidge reported that the members named had attended the hearing in a personal capacity and not as official representatives of the Institute; and that they had submitted, at the request of the committee, a re-drafted form of H. R. 21070, and had also made some general suggestions with regard to H. R. 21072, a bill providing for the reorganization of the public-building system as it now exists in the Treasury Department. The several hearings were reported stenographically by the House Committee and are embraced in printed reports 40 and 44. While no definite legislation was passed, the committee feels that the ground has been prepared

INSTITUTE BUSINESS

for important legislation at the next session. The attitude of the House committee was most friendly and sympathetic, and before adjourning the final hearing its thanks were formally extended to the Institute members for their valuable advice and assistance.

The President reported that the committee appointed to confer with the Supervising Architect of the Treasury, namely the Secretary, Mr. Coolidge, and himself, had a number of conferences with the Supervising Architect, and an opportunity to review briefly a voluminous report by Mr. Wenderoth to the Secretary of the Treasury. This report was in great detail, in typewritten form, with valuable statistical information. At those conferences the Supervising Architect explained at length the organization of his office and the complexity of the problems with which it has to deal. The committee listened with interest, but had not reached a point where it was in a position to make suggestions when Mr. Wenderoth's resignation was accepted by the Secretary of the Treasury. It was resolved that the President's report be accepted, and the special committee discharged.

Education

The chairman of the Committee on Education reported that letters have been written to the ten schools of architecture, offering them a student medal, in accordance with the resolution of the 1915 Convention. No final returns are available, but great interest has been expressed by those who have so far replied.

The chairman reported his attendance at the annual meeting of the College Art Association in Buffalo, which was marked by considerable discussion of the need for more general education in the fine arts in American universities.

Mr. Magonigle showed to the Board one of the finished medals, which the Board enthusiastically approved.

Public Information

The Committee on Public Information reported that it has not yet developed a program for bringing out architectural criticisms in a limited group of newspapers, in space periodically devoted to the subject.

Articles appearing in the Journal on various subjects have been reprinted and sent out to Chapter representatives of the committee and to the press. An analysis of the results so far achieved indicates that this is by far the simplest and most direct method of disseminating matters of interest to the profession. The chief difficulty lies in the fact that newspapers have not on their staffs competent architectural critics. The committee believes that, in order to carry out this program, the Institute must

itself agree to furnish suitable material for publication.

The committee reported that a personal letter had been sent to the Department of Education in each state, for the purpose of obtaining an expression of opinion concerning the desirability of teaching some architecture in our public schools by visual methods. The many replies received indicated that such a program would meet with approval, and a final report with recommendations will be submitted later.

Publications

The Committee on Publications submitted a report on the printing of the Annuary and Proceedings. In view of the constantly increasing volume of business transacted at the Annual Convention, a discussion followed as to the necessity of printing the Proceedings at all, or as to the desirability of printing them in brief. The question was referred back to the Committee on Publications, with instructions to report fully at the next meeting of the Board.

Full financial statements were submitted with regard to the Journal for the first four months of the year, showing a most gratifying increase in earnings.

The committee urged the necessity of a continuing policy in the management of the Journal, and to this end recommended the adoption of the following resolutions:

"That the Board prepare and offer for the consideration of the Convention of 1915, an amendment to the By-Laws embodying the following principles governing the composition, duties, and authority of the Committee on Publications:

"a. That the Committee on Institute Publications shall consist of five members appointed in January, 1916, to serve respectively for periods of one, two, three, four, and five years, thus creating but one vacancy annually in the membership of the committee.

"b. That the Board shall annually fill the single vacancy by appointment or reappointment.

"c. That the Committee on Institute Publications shall be empowered to elect its own chairman.

"d. That the Committee on Institute Publications shall have authority to appoint such sub-committees as it may deem to be for the best interests of the work with which it is charged."

The resolution was approved with the added suggestion that the By-Laws should include a definition of the duties of the committee.

The Octagon Monograph

Mr. Glenn Brown, architect of the Octagon, appeared before the Board and explained in detail, in

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

a most interesting way, the measured and detail drawings of the Octagon Building and grounds. The drawings were displayed in the Board-room and were considered by the Board for use in a monograph of the kind suggested to the 1914 Convention and approved by it in principle.

At the meeting of the Board in January, 1915, general approval was given to Mr. Brown's suggestion of such a monograph, in the hope that some plan might be devised for publishing it. Mr. Brown said that, under instructions from the Board, the work had been undertaken in a very thorough manner. Existing drawings had been measured and verified, and it was found in many cases that material discrepancies existed. In fact, very little of the old material was available, and new drawings, carefully verified and checked in every way, had been made in practically every instance. He pointed out that some very curious and interesting features were discovered in making the measurements of the building, all of which the drawings clearly indicate.

Mr. Brown reported that the monograph would contain approximately thirty plates of drawings and, perhaps, ten reproductions of photographs, together with a brief historical and descriptive text which he would prepare. It is proposed to reproduce the drawings on a scale large enough to clearly show the beautiful detail of the interior. The cost of the publication was estimated not to exceed \$3,000.

It is proposed to offer the work for sale at ten dollars a copy, and it was considered important to proceed immediately with the publication, in order that copies of the monograph might be on view at the next Convention.

Mr. Brown's report was received with enthusiasm, and before adjournment the members of the board subscribed a total of \$2,300 toward a guarantee fund of \$3,000. Since the adjournment of the Board meeting the fund has been entirely completed, and the work will now go forward.

Building Committee

The Building Committee reported that Mr. Brown's estimate for major repairs looking to the preservation and restoration of the Octagon have been considered in connection with a thorough examination of the building.

It further reported that the proposition for leasing the stable for a sculptor's studio would require its restoration, with radical alterations, and it was recommended that no lease of the stable be entered into which would require its alteration in form or external appearance.

The committee urged certain repairs, by item, with estimates attached, and the following improvements were authorized by the Board:

1. The old and decayed wall plates in the brick

walls must be removed and made solid; wooden lintels in the basement must be replaced with iron lintels, with necessary repairs to brickwork, all at an approximate cost of \$250.

2. All window frames throughout the building must be caulked, sashes adjusted, and all glass made sound, and all exterior woodwork painted, at an approximate cost of \$375.

3. Additional heat-flues must be run from the present furnace to the rooms occupied by the Journal and the Federation of Arts, at a cost of approximately \$100.

4. The exterior doors and windows must be equipped with metal weather stripping.

McKim Memorial Fund

Mr. Jensen reported for the McKim Memorial Fund. It was pointed out that the Convention directed the complete restoration and maintenance of the Octagon building and grounds as a memorial to Mr. McKim, with a tablet appropriately designed and placed on the premises. The committee was advised that an appropriate time to start such a fund would be after the publication of the monograph, when the subject would be prominently before the Institute.

It was resolved that in the meantime the committee undertake the preparation of a definite plan of campaign for raising a McKim Memorial Fund, and present it for consideration at the next meeting of the Executive Committee.

Institute Reorganization

The Committee on Chapters, through the chairman, Mr. Kohn, submitted a full report on the progress of its work, with special reference to a final draft of the Constitution and By-Laws, legislation to secure an amended charter, and the adoption of a standard form of application blank by the Chapters.

A letter from Institute counsel accompanied the report. It outlined a procedure for calling a special meeting of the Institute in the city of New York for the purpose of formally adopting the amended Charter granted by the legislature of the state of New York, and for the transaction of other routine business incidental thereto.

The Board instructed the Executive Committee of the Committee on Chapters in coöperation with the Secretary of the Institute to make arrangements for a special meeting to be held in New York between July 25 and September 1, next, for the purposes set forth in the report of the committee. (See notice on page 243.)

(A full report on this important matter will appear in the next issue of the Journal.)

INSTITUTE BUSINESS

Preservation of Natural Beauties and Historic Monuments

The chairman of the Committee on Preservation of Natural Beauties and Historic Monuments reported that the committee is lending its active support to the projects for the forest reservation about Washington, the Mt. Desert reservation, the preservation of the Jackson Barracks in New Orleans, and the preservation of the Richardson Arches to be used in the building of the Cincinnati Astronomical Society.

The committee further reported that Mr. Robert W. De Forest, of New York, has purchased the façade of the old United States Assay Office in New York for possible re-erection as a part of the Metropolitan Museum. A letter of commendation was written to Mr. De Forest, to which he replied with much appreciation.

Town Planning

The chairman of the Committee on Town Planning reported that the committee at its initial meeting determined upon a distinctly educational policy, vigorously directed toward bringing the various phases of city planning before the architectural profession and the public. The means used to accomplish this end are, coöperation with the Journal of the Institute and the Committee on Publications, in addition to the dissemination of news items through the columns of the Journal.

The committee has arranged for a special session of the City-Planning Conference at Detroit, on Tuesday, June 8, to be devoted to the architectural side of city planning, at which Mr. Cass Gilbert will, it is hoped, preside. A special effort is being made through the Journal to bring members of the Institute to this conference. The third development of the work, so far, is the plan for coöperation from a dozen national organizations, for the promotion of a nation-wide campaign. Responses have been most favorable, and the full plan is to be developed during the summer.

Legislation

The Committee on Legislation reported that a complete exposition of Registration bills in different states would be ready for the next Convention, as well as a report on the various employers' liability acts.

Lincoln Highway

The report of the Lincoln Highway Committee, Mr. Elmer C. Jensen, chairman, was read. It was in the nature of a report of progress, stating that all sub-committees had been appointed, and that the work was being taken up with considerable enthusiasm. Conferences with representative bodies have been held by the chairman, and good progress is

being made on the plans and estimates for the completed mile in Ohio.

Coöperation with the Department of Agriculture

The President advised that, since his report in January concerning coöperation with the Department of Agriculture, a committee of three has been appointed, consisting of Mr. F. L. Ackerman as Chairman, New York, and Edwin H. Hewitt, of Minneapolis, and Stephen W. Codman, of Boston.

As a result of conferences between Messrs. Ackerman and Codman and the Director of Public Roads, Mr. L. W. Page, the Department desires to accept the full coöperation of the Institute.

Plans for Small Houses

The President read a letter from Mr. Richard B. Derby, a member of the Institute in the Boston Chapter, in which he discussed the question of stock plans for small houses, and the matter of ethics involved in the distribution and sale of such plans after they have been prepared by a member of the Institute. In reply, the President had advised Mr. Derby quite fully, pointing out both the objections and the advantages of such a system, but tending to the conclusion that the builder of a very small house is generally unable to afford the expense of full architectural service, and that it was in his judgment a step in the right direction to give the owner as cheaply as possible a plan which will at least guide him to better things.

Excursion to the Pacific Coast

At the January meeting of the Board, the question of a Board or Executive Committee meeting on the Pacific Coast was discussed. It was decided that the finances would not permit a Board meeting, but the members of the Executive Committee all agreed to make the trip at their own expense. It was planned to have an informal Convention while in San Francisco, at which papers would be read and general matters discussed. A committee of arrangements was appointed, with Mr. Julian Clarence Levi as chairman, in coöperation with the Secretary.

The responses to the first circular were favorable. Tentative acceptances from ninety-three persons were received. A second circular, calling for definite commitments to make the trip in September, the more popular time, brought fifty-three favorable responses.

After discussion, it was the opinion of the Board that the trip should not be abandoned, even though the number of passengers should not be sufficient to fill a special train. The committee was instructed to proceed at once with final arrangements for at least two special cars, and to secure definite commit-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ments with cash deposits from intending passengers. At this date it appears that at least two cars are reasonably assured, and the Board looks forward with some confidence to the filling of a special train.

The Chapters in the territory through which the excursion will pass are taking the keenest interest in the event, and are already planning to entertain their visitors. The excursion promises to be one of the most memorable events in the history of the Institute.

Proposed New Chapters

The Secretary reported that Mr. C. H. Owsley, a member of the Chapter-at-Large, in Youngstown, Ohio, is actively engaged in the formation of a new Chapter in that territory, and hopes to complete its organization before the next Convention.

A new Chapter is also in process of formation at Memphis, Tennessee. A strong State Association of architects exists in Florida, and has under consideration the formation of a new Chapter of the Institute. The Institute is also inquiring into the possibilities of a new Chapter in Alabama.

Convention in 1915

The last Convention referred to the Board the question of changing the Convention month from December to May or April, because the committees would then have the entire fall and winter to carry on their work without the interruption of the summer months. Another reason offered was the better weather conditions prevailing in Washington in the spring. The Secretary reported that various Chapters were opposed to such a change on the ground that their members were most busy in May and least busy in December.

After full discussion it was decided that the Convention should be held in Washington on December 1, 2, 3, 1915.

New Members

Applications for membership were received from forty-two Chapter members in various parts of the country, the Boston, Illinois, Washington State, and St. Louis Chapters being largely represented. Their elections will follow at the expiration of the required sixty days from the publication of notice.

Obituary

Normand S. Patton

Resolutions of the Illinois Chapter.

Mr. Patton was a man known among us as one who had made a success of his life work. No matter with what difficulties or obstacles he contended, his honesty and integrity and purpose in life could not be shaken; his activities in the home, church, or profession were all inspired with the one thought and purpose to remain true to all, and in so doing he won a warm place in the heart of all who knew him.

On December 21, 1896, he was honored with the call from our Board of Education to be the architect for our city school-buildings, which position he held for two years, rendering most efficient services. Immediately after this, he began his enviable career and success as a designer of Carnegie libraries. No less than one hundred of these show the results of his painstaking research, study, and aptitude of plan and design for which he was so noted. Among the largest may be mentioned the Library at Oberlin College, Perdue University, Bloomington, Ind., and the Library at Augustana College, Rock Island.

Many of the modern arrangements of Sunday-schools are due to his thought and ingenuity. At the time of his death, his firm had just completed the drawings for a chapel building for the Carlton College at Northfield, Minnesota, which, it is said,

Mr. Patton considered his most artistic and satisfactory work.

He also had a large and successful experience in group planning of at least sixteen different colleges and universities, such as the Millikin College at Decatur, Ill.; Perdue University at Lafayette, Ind.; The State University at Bloomington, Ind.; Carlton College at Northfield, Minnesota, and College at Oberlin, Ohio.

He held the respect of all who knew him, and was recognized as a leader in his profession. Like most men of fame, obstacles and difficulties only caused him to work the harder as he carved his way to a high pinnacle of success, gaining the admiration and confidence of all with whom he came in contact. His death, which carries away from us a wealth of sound experience, zeal, and knowledge relating to our profession, is greatly to be lamented. He will be greatly missed by us all, for we who knew him best loved him most; we loved him for his true worth of character, his loyalty to duty and the right, and because of the honor he was to our profession; therefore, be it now

Resolved, That we do hereby express to his bereaved ones our deepest sympathy with them in this hour of their bereavement, and our personal loss in the passing of such a man.

Town Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

City planning holds out a great hope for the future of architecture. It is the comprehensive term which includes every aspect of a city's development. It insists that the city shall be considered as a living organism, inevitably destined to undergo a continuous and perpetual change. It means not only the correction of present faults, but the prevention of future mistakes.

It is founded upon the basic idea that the right of the individual must be submerged in the paramount right of the community; but, strange to say, the application of this principle will mean that the right of the individual will be safeguarded as never before. Only the speculator has anything to lose by city planning, and it is high time that his pernicious and costly activity was brought to an end. We have devoted large space in this number to the work of the City-Planning Conference, believing that every architect will wish to become intimately acquainted with what is now being done in this country.

The Seventh National Conference on City Planning Held in Detroit, June 7-9

Several of the major addresses delivered at the National Conference on City Planning, held in Detroit on June 7, 8, and 9, are printed in this number of the Journal. Two of these papers touch on a vital problem, and one which has received all too little attention in our American city-planning practice, viz., the administrative side of city planning. Other important addresses and discussions, which it has not been found practicable to present at this time, but to which we hope to refer in future numbers, included an address by Mr. Nelson P. Lewis, Vice-President of the Conference, and Chief Engineer of the Board of Estimate and Apportionment of New York City, in the opening session, over which Mr. Frederick Law Olmsted presided.

At the second session, a report by the Conference committee on the best methods of land subdivision, was submitted by Mr. E. P. Goodrich, Consulting Engineer to the Borough of Manhattan, New York City, a subject which has been studied in detail for the first time during the past year, and a summary of the point of view of the real-estate developer in the problem of land sub-divisions was presented by Mr. Paul A. Harsch, for the City-

Planning Committee of the National Association of Real-Estate Exchanges. A discussion of the report and paper followed by leaders in a number of fields in which this problem is of fundamental importance.

At the fourth session, which was devoted to City Planning and Civic Design, over which Mr. Cass Gilbert presided, Mr. Frederick L. Ackerman, Mr. Arthur A. Stoughton, architect, formerly of New York, now Dean of the School of Architecture, University of Manitoba, Winnipeg, and Mr. Geo. B. Ford, contributed papers on the principles of civic design as related to the city plan.

Honorable George McAneny, Vice-Mayor of New York City, was expected to preside at the session devoted to city-planning administration, of which the leading papers by Messrs. Whitten and Williams are presented in this number, and Andrew Wright Crawford, Esq., of Philadelphia, occupied the chair at the following session, in which the discussion of the same subject was continued.

At the banquet held on the evening of June 9, Hon. George McAneny, Mr. Cass Gilbert, and Mr. Thomas Adams, Town-Planning Advisor to the Commission of Conservation of the Dominion of Canada, delivered addresses.

Six Years of City Planning in the United States*

By FLAVEL SHURTLEFF

Secretary of the National Conference on City Planning

The National Conference on City Planning held its first meeting in Washington in May, 1909.

*Summary of an address at the National Conference on City Planning, at Detroit, June 7-9.

From that time to the present day, city-planning events have come with such rapidity that a general movement to lay out new cities or extend old ones to the best advantage of their population, as

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

regards economy, health, and beauty, may be said to date from that year; and it is interesting also that in this year the British Parliament passed the Town-Planning Act which started a new era in town planning in Great Britain.

The dominant note of town-planning literature for the twenty-year period just before the calling of the First Conference on City Planning in the United States was esthetic. It reflects the particular phase of planning activity which created the great municipal park systems, beginning with Central Park in New York about 1850, followed by the metropolitan park system of Boston, and the Chicago and Kansas City park systems. Much of the inspiration for the activity of this period came from the World's Fair of 1909, and the report to Congress, in 1902, of the commission of experts appointed to draw up a plan for the development of Washington. The influence of the Washington report can be traced directly in the number of city-planning reports that were published in the next few years, in which the grouping of public buildings in civic centers and the establishment of park systems received most consideration.

Economic and Social Aspects.

This esthetic note is almost absent in the papers and discussions of the First Conference on City Planning. It is apparent, from the most casual reading of the report of the proceedings, that the stress is put on planning as an economic remedy for municipal waste and for social misery. A composite city-planning program worked out of the papers delivered would read something like this:

1. A city plan should be preceded by a survey of the conditions in each city, and particularly the conditions of working and living.

2. A city plan should establish: (a) an adequate and differentiated system of streets; (b) a properly coordinated transportation system; (c) zones for industries and zones for residences, with healthful and attractive conditions in each; (d) ample recreational facilities.

It is very significant that the two planning reports which came out in the same year of this conference, the Chicago and Boston reports, which have been most quoted both here and abroad, gave a great deal of attention to the economic aspects of city planning.

The same emphasis on the economic and social side of city planning is kept in the Second Conference, which met in Rochester in 1910, and has been so marked in all subsequent conferences that this year the Executive Committee thought the criticism well founded that the esthetic side had been neglected, and arranged a session on civic design.

Legislation.

Referring again to the First Conference, one is struck with the remarkable accuracy with which the future of city planning was forecasted, particularly in the direction which city-planning legislation has taken. At that time emphasis was laid on the need and probable creation of official commissions, with authority to employ expert advice and funds to make investigations and reports, such commission to be appointed in a way to remove it from political influence, and charged with complete control of the future development of the city. City-planning legislation has borne out to the full these recommendations. In less than six years state legislation has authorized plan commissions in Connecticut, Maryland, Wisconsin, Massachusetts, New York, New Jersey, Pennsylvania, Ohio, Nebraska, and California, and under these acts or under ordinances, about 100 plan commissions have been established. Particularly there is to be noted the legislation of 1914, which fully realizes the recommendations of the Washington Conference, in giving the plan commission power to enforce its decisions. It is found in this language of the Cleveland ordinance:

"Sec. 4. *Public Works:* Hereafter no public building, harbor, bridge, viaduct, street fixture, or other structure and appurtenance shall be located, constructed, erected, removed, relocated, or altered until and unless such plan, design, or location shall have been submitted to and approved by the Commission; and no such work when completed shall be accepted by the city until and unless it shall have been approved by the Commission as provided in Section 77 of the City Charter."

City plans establishing factory zones and residence zones had received but little general notice before 1909, and to this phase of the problem the City-Planning Conference has given particular attention. The achievements in Los Angeles, and the legislation giving power to certain cities in Wisconsin, Minnesota, and New York, to set aside districts from which industrial occupation could be excluded, mark the progress which has been made during this comparatively brief interval.

At the First Planning Conference the subject of excess condemnation was very thoroughly discussed, but its financial expediency and its doubtful constitutionality made municipalities very timid in its use. The constitutional difficulty was remedied, at least in part, by an amendment to the State Constitution of Massachusetts in 1911, in Wisconsin and Ohio in 1912, and in New York in 1913.

Education.

At the First Conference the suggestion was well received that a city-planning exhibit would be the

TOWN PLANNING AND HOUSING

most effective method of stimulating public interest. There had been some municipal exhibits, in which city planning had been featured; but the first exhibit of city planning, which could be described as at all comprehensive, was that in Philadelphia at the time of the Third Conference on City Planning in 1911. The value of this kind of publicity was so apparent that New York City organized an exhibit in 1913, much of the material of which has been used in the excellent traveling exhibit of the American City Bureau, which has been shown in many American cities and has journeyed as far as Chile.

Harvard College, in 1909, recognized that if the general public needed schooling in city planning, so did the city planners, and established the first systematic instruction in city planning in connection with its graduate school work in landscape architecture. Courses have since been established in other universities, notably in Columbia and the University of Illinois. The Chicago Plan Commission, in 1912, conceived the idea of grounding boys and girls in city planning by the introduction of a text-book on the Chicago Plan in the common schools.

Results.

There is left to consider the actual physical achievements which can be traced to planning principles or, more directly, to the recent city-planning propaganda. No complete list is attempted of the fine achievements of cities which, like Cleveland, New York, and San Francisco, and among the smaller cities, Des Moines, Springfield, Massachu-

setts, etc., have constructed monumental public buildings as a part of a civic group. Except as the grouping of buildings makes for convenience, these achievements can be cited chiefly as a result of the esthetic emphasis on city planning which antedates this narrative.

The radical changes in long-established street systems of our largest cities, and the equally striking improvements in transit and terminal developments, have all come in the last five years, however, and serve very forcibly to answer the question raised at the Washington Conference, How can the street and transportation system be made to produce a more convenient city? But they are rather the spectacular results of the city-planning movement, and, apart from making their localities more convenient places to work in, their value is to show the fearful cost of re-planning and the necessity of forecasting a city's future needs.

The less striking but more far-reaching result of recent planning activity, and certainly the most direct contribution of the Conferences on City Planning, is the acceptance in cities, big and small, of the planning principle, the long look ahead in the layout of street systems, the location of public buildings, the establishment of parks and playgrounds, the construction of street surface, and in all the other physical elements that produce the city. This conception of the city as a unit, a strongly knit federation of neighborhoods, is one that the Conference on City Planning did not originate, but one that it has taken every opportunity to make a part of city administration.

The Constitution and Powers of a City-Planning Authority*

By ROBERT H. WHITTEN

Secretary to the Committee on the City Plan of the Board of Estimate and Apportionment of New York

At the last meeting of the National Conference on City Planning, the Executive Committee appointed a Committee on Administrative Procedure, with Mr. Nelson P. Lewis as chairman. This committee decided to take up the general question of the constitution and powers of a city-planning authority, and, in order to secure a wide basis of experience for its work, caused a questionnaire to be sent to a large number of persons and commissions. About seventy-five replies were received, and these were turned over to me by the committee, with the request that, after considering the same, I prepare a paper that would serve as a basis for discussion of the entire subject at this Conference. This I have attempted

*Read at the City-Planning Conference, June 7, 8, 9, 1915.

to do in the following. It should be noted that my paper assumes a general familiarity with the questionnaire and the replies thereto, as summarized and abstracted in the appendix herewith submitted.

The Comprehensive Tentative Plan

City planning involves (1) the creation, adoption, and revision of a tentative comprehensive plan for the physical development of the city, and (2) the correlation of particular improvements by whatever authority originated, with the requirements of the comprehensive plan. The comprehensive tentative plan should include at least the following: Streets, parks, playgrounds, transit, grouping of public buildings, railroads, waterways, terminals, markets,

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

and the districting of the city for the purpose of regulating the height, area, and use of buildings.

The creation of a comprehensive tentative plan involves first of all a careful study of future growth and requirements. In order to plan for the present and for the future, a picture is needed of what the city will or should look like in twenty-five, fifty, or a hundred years, when it has several times its present population. For this purpose studies are required of the probable growth and distribution of population and of the probable development of business and industry. The probable order of development is also important. We need not only to know what areas will eventually be needed, for example, for port development and for park purposes, but also the probable order in which the various available areas will be developed.

Correlating Improvements

A comprehensive tentative plan having been worked out and tentatively adopted, the next step is to secure the correlation of particular improvements, by whatever authority originated, with the requirements of the comprehensive plan. As this comprehensive plan touches so many phases of municipal activity, an efficient administrative organization to secure the desired correlation is a most difficult problem.

The Fallacy of the "Once-for-all" Idea

Provision must also be made for the revision of the tentative comprehensive plan. No amount of planning can avoid the necessity for a considerable amount of reconstruction and change. When invention and discovery are changing the methods of work and of living throughout the world, it is idle to think that we can so judge the future that our present plans for the city's development will not require change and modification. The "once-for-all" method of city planning is therefore impractical. We cannot adopt a plan and make that the Procrustean mold for all future time. City planning, to be effectual, must be sustained and continuous.

The creation, adoption, application, development, and revision of the comprehensive tentative plan constitutes an imposing program. It takes considerable imagination and optimism to hope that it will ever be completely realized in any city. A few cities have adopted and carried out comprehensive plans for particular functions, but using the term comprehensive plan in the broad sense above indicated, no city has worked out, adopted, and provided effectually for the continuous application, development, and revision of such plan. In a large city this constitutes a complex and difficult problem, and the proper administrative organization to

grapple effectively with it may not be such a simple matter as is sometimes assumed.

The Commission Method

In American state and city government almost every expansion of governmental activity is initiated through the instrumentality of a new commission. There is a fear of intrusting the working out of new functions to existing officials. Existing officials are already loaded with work, and it is thought that they will have neither the time, the inclination, nor perhaps the ability, to develop the new idea. A new commission, composed usually of unpaid members, is used to plan and care for the new undertaking at least during its developmental period. Often the new function fails to take root as a permanent institution, and the commission dies. If, on the other hand, the new function becomes a recognized governmental function, it is sooner or later merged with the general governmental organization. The new function is transferred to the appropriate official or department, and the commission disappears. This is inevitable. Otherwise municipal government would soon become an utterly disorganized tangle of boards and commissions.

The city-plan movement will probably be no exception to the rule. Doubtless the commission method will be used largely in the earlier stages of the movement, but if the city-planning movement endures, it will ultimately be made a part of the general governmental organization. The city plan is so vitally connected with every phase of municipal activity, that it must be worked out in as close touch as is possible with the existing administrative and legislative authorities.

All this goes to show that it is difficult to dogmatize concerning the constitution and powers of a city-planning authority. The organization essential for the initiation of the movement may be very different from the logical ultimate organization. The appropriate initial organization may vary in different cities with the size of the city, the popular support forthcoming, and the fitness of existing officials for the development of this new function. We are, of course, interested primarily in the result and not in the machinery used. The most effective agencies at hand should be availed of to start real city planning.

Typical American City-Plan Commission

The typical city-plan commission in America is made up of a number of citizens who are not city officials, and who serve without pay. A commission thus organized has certain advantages in the initiation of any new function. Appointed solely for city-planning purposes, the commission will devote itself unreservedly to that work. It will take a broad view of the scope of city planning. It will

TOWN PLANNING AND HOUSING

realize that it needs the assistance of city-plan experts. It will not be deterred by details and difficulties that loom large in the vision of the practical city administrator. It will have something of the missionary spirit in propagating the gospel of city planning. All this presupposes that the commission is given adequate appropriations. A commission with the best intentions in the world will fail utterly unless its work and plans are founded on careful investigation, and careful investigation usually costs money.

The Disadvantages of Such a Commission

A citizen commission of this kind has serious drawbacks when it comes to the official adoption and carrying out of a comprehensive plan. In the first place, it is difficult to see how a commission thus constituted can be given anything more than advisory powers, i.e., of investigation and report. The city plan affects so continuously, vitally, and broadly the administration of the city government, that it does not seem consistent with good administration to delegate such far-reaching power to an appointive committee of citizens. Moreover, a number of the city's departments and officials are necessarily at work planning the city's physical development in so far as particular functions are concerned. Any comprehensive plan will lose much in practical efficiency, and result in much duplication of effort, unless worked out in close touch with these departments and officials.

How Can Existing Agencies Be Used?

All this is so important that, in creating a city-plan authority in any city, instead of turning at once to the citizen's commission plan, the ground should be very thoroughly gone over to see to what extent existing official agencies can be effectively used. Only in case this search for appropriate official material is unsuccessful should the alternative of a commission made up entirely of non-official members be availed of, and then only as a temporary expedient. It will usually be best to make up the commission partly of official and partly of non-official members.

The City-Plan Office

The ultimate development in any large city may well be a city-plan office that will have primary control of the development and administration but not of the adoption or confirmation of the city plan. This city-plan office may be an executive department in one city and a bureau of the board of estimate or other governing commission in another city. It may have associated with it an advisory commission of citizens, or of citizens and officials. It will develop the data required for comprehensive planning; it will create a plan showing the future

physical development of the city, and it will submit it to the regularly constituted governing authorities of the city such parts of the plan as seem desirable for adoption and confirmation as the tentative official plan of the city. All matters affecting the city plan will be referred to the city-plan office for investigation and report before being acted upon by the general governing authority. The city-plan office will make recommendations for the continuous development and revision of the tentative official plan.

Except in the smaller cities, the function of an art jury or commission should not be combined with those of the city-planning authority. The best art judgment will be secured by the selection of a group of art experts. City planning is a very different problem, and requires different men and methods.

Permissive, not Mandatory, Creation of City-Planning Authority

The organization of a city-plan authority should be within the powers of every city, but its creation should be permissive and not mandatory. Moreover, the composition and powers of the city-plan authority should not be delimited by state statute except in the most general terms. The city should have the utmost freedom to enact, amend, or abolish its city-planning organization. This freedom of action and centralization of responsibility is even more essential to efficient city government than is city planning itself.

The power to confirm tentative plans submitted by the city-planning authority should be vested in the regularly constituted governing authority of the city. The city-plan authority should, however, be granted the opportunity to consider and report upon every matter affecting the integrity of the city plan, and action contrary to its recommendation should require a two-thirds vote of the governing authority.

The Comprehensive Plan

The formal confirmation of a tentative comprehensive plan will come slowly. It will probably be inexpedient to ask for an official confirmation of any but the most essential parts of the comprehensive plan developed by the city-plan office. The city-plan office, in formulating its picture of the future city, will consider many facts and factors that will necessarily have an important bearing upon its comprehensive plan, and which may be tentatively included in the plan but which it would be unnecessary and inexpedient to submit for official confirmation. The working out of a comprehensive system of main thoroughfares is naturally one of the first tasks of the city-plan office. This is a matter, however, which, as in the case of most city-planning matters, cannot be considered separately. Transit,

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

rail and water terminals, markets, parks, building districts, and other matters must be considered before even a tentative system of main thoroughfares can be laid out. This does not mean that the transit system, parks, and terminals shall first be laid out in detail, but merely that the system of thoroughfares shall be designed to provide adequately and economically for future transit, shall fit in with the most popular development of rail and water terminals, and provide proper approaches and connections for the park system. Having studied the thoroughfare system in connection with provision for transit and other factors, it will probably be advisable to submit the thoroughfare plan for confirmation as a tentative or even final plan, even though the transit, terminal, and other parts of the comprehensive plan have not been sufficiently studied and elaborated to warrant their official confirmation.

The city-plan office should realize at the start that its one big job is the development of the comprehensive plan; that it will not usually be in position to make a unique contribution to the solution of particular problems until it has this comprehensive picture of the future city. It should therefore guard against frittering its time away on numberless apparently urgent and immediate problems, and thus lose the opportunity of ever becoming the real controlling force in shaping the future city. This does not mean that the city-plan office may not with propriety advise in regard to questions where its preliminary studies show that failure to act would imperil the probable future plan.

The city-plan office should have complete and direct control of the creation and administration of certain parts of the comprehensive plan and, as to other parts of the plan, should act chiefly as the correlating factor. The matters over which it will have practically exclusive control will vary greatly in different cities. In many cities the city-plan office may be given practically exclusive initial control over the general street layout. To better enforce such control, no plat of a suburban development should be received for record until it shall have been approved as to its street system by the city-plan office. Moreover, no public moneys should be expended for improvements of any kind in any street that does not conform with the city plan or, if no final map has been adopted, for that section of the city no public improvements should be made in a street that has not been approved by the city-plan office.

Compensation for Buildings Taken

The question of compensation for buildings erected within the lines of a mapped street, subsequent to the confirmation of a final map for such

street, presents serious difficulties. Frequently the lines of an approved street cut into an individual holding in such a way as to render it impossible of improvement without violating the proposed street lines. In exceptional cases a man would thus be deprived of the use of his property for an indefinite period, if a rule were adopted denying him compensation for improvements made within the lines of the proposed street. Perhaps some plan could be worked out by which compensation for buildings would be denied unless previous notice of intention to build had been given, and the city allowed a period of three months within which to purchase the property in question.

Necessity for Powers Similar to Those in the English Town-Planning Act

Any adequate solution of the problem of securing adherence to a plan once adopted can scarcely be attained without the application of powers and procedure similar to those contained in the English Town-Planning Act. This is particularly well adapted to the laying of large suburban tracts considerably in advance of the time when they will become ripe for improvement. Such areas, chiefly in large holdings, are doubtless greatly benefited by the application of a comprehensive plan of streets, open spaces, and building control. The owners can well afford to pay the costs of a careful plan, and to give up a certain degree of individual freedom in order to secure the undoubted advantages of uniform development. Of course the confirmation of such a plan would involve payment of compensation in excess of assessed benefits in the case of a few owners. We have no state department at all corresponding to the Local Government Board of Great Britain, but the supervision of such an authority is not deemed essential to the success of the undertaking. The administration of such authority might well be left to the city-plan office subject to the supervision of the established courts in certain matters.

Inter-Municipal Planning

The problem of inter-municipal planning and of planning adjacent areas that will sometime become an integral part of an existing urban center, presents many difficulties. In some cases it may be possible to secure some union of adjacent local authorities to form a metropolitan district for the purposes of city planning. In other cases a state supervisory authority of some kind would probably be essential to the working out and enforcement of a plan for the entire urban area.

State Planning

A state municipal department, with powers somewhat similar to those of the Local Government

TOWN PLANNING AND HOUSING

Board of Great Britain, might be helpful to cities and towns in many ways. It could be granted a certain measure of control over local accounts and finances, and could give expert aid and advice to the smaller cities on many subjects including city planning. There is, moreover, a broad field for state planning that might be taken up by a state municipal depart-

ment, or perhaps more appropriately by a state conservation department. This department would adopt a tentative comprehensive plan of state development—highways, railroads, waterways, forests, state parks, water-supply, and all inter-municipal problems of physical development.

Comprehensive City Planning in Philadelphia*

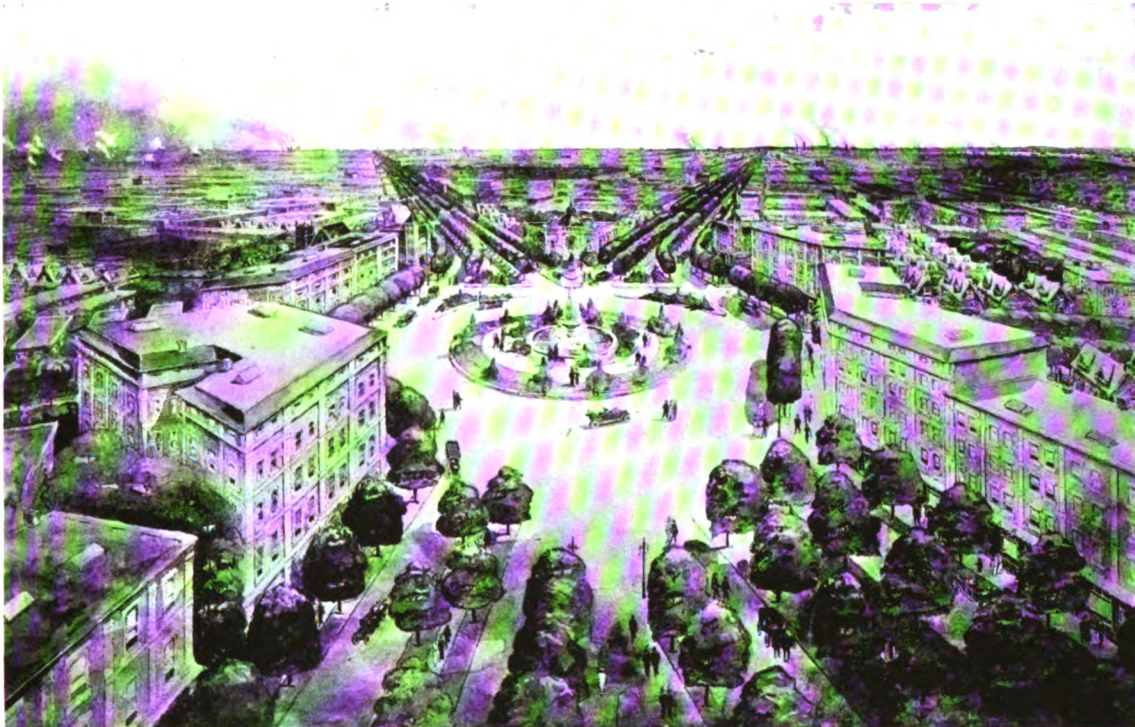
By B. ANTRIM HALDEMAN

Assistant Engineer, General Plans Division, Bureau of Surveys, Philadelphia

Philadelphia has recently undertaken what is probably the largest project of truly comprehensive city planning yet officially authorized in its entirety by any city in the United States, if not by any city in the world. An ordinance approved February 14, 1914, authorizes the abandonment of a network of existing railroad lines in the southern section of the city, and their consolidation as a single joint line, with connections to the water fronts and to industrial concerns, open to the use of all railroads now or hereafter entering in the city; the abandonment

of existing freight yards, and their reconstruction in locations more favorable to the handling of business, and interfering less with the general development of the territory; the abolishment of existing grade crossings; the acquisition by the city of large areas along the Delaware River for the establishment of a system of municipal piers; and the making of "such general revision of lines and grades of streets as may be necessary to provide for the better service and development of the water fronts, and more direct and convenient approaches thereto; to provide for proper and adequate facilities for circulation and transportation, and for commercial,

*Read at the City Planning Conference in Detroit, June 7, 8, 9, 1915.



PHILADELPHIA.—Open Space Planned at Intersection of Twentieth Street, Penrose and Packer Avenues



PHILADELPHIA.—Open Space Planned at Intersection of Twentieth Street, Moyamensing and Packer Avenues

industrial, and residential development; and to complete the city plan.”

The territory over which the street plan will be revised embraces about 5,000 acres of land, upon which there are few urban improvements at present, lying in the southern section of the city, and bounded upon the east, south, and west by the Delaware and Schuylkill Rivers. The cost of the work authorized, which will be borne jointly by the city and the railroad companies, is estimated at more than \$20,000,000; the necessary contract between the city and the railroad companies has been executed, and the general plan has been approved by the Public Service Commission of the state.

The street system previously established throughout the territory was a severely rectangular one,



PHILADELPHIA.—Sixteenth Street, Fifty Feet Wide. Typical South Philadelphia Houses in the Area Now Being Re-planned.

with few streets exceeding 60 feet in width. The revision contemplates a very material breaking up of the old system, and is based upon the generally accepted modern theory of marked differentiation between main, secondary, and residential thoroughfares. The extent to which the old system will be changed is somewhat limited by the fact that certain streets, including Broad Street, are opened and improved, and by the spirit of conservatism and tenacity of habit of the Board of Surveyors, which is the final authority in the official establishment of the plans.

There is no large unimproved section nearer the center of the city than this one, the distance from the City Hall being from two to two and a half miles. The extension of improvements has been slow by reason of the physical conditions; the entire area is flat and uninteresting, a considerable part of it lies below high tide, and is protected from overflow by dikes; the land is used chiefly as truck farms, brick-yards, or dumping-grounds for city waste, and the water fronts are occupied largely by industries which emit much smoke and many offensive odors. One of the chief purposes of the present undertaking is to improve these conditions, and encourage the more rapid growth of a better class of improvements.

The residential improvements which have been slowly pushing southward consist mainly of the one-family row house of the type occupied by people of modest means, and these have been built in solid blocks upon a street system so rigid that the result is monotonous in the extreme, and no open spaces have been provided for the use of the compact and somewhat dense population, except a very inadequate number of small parks of three or four acres each.

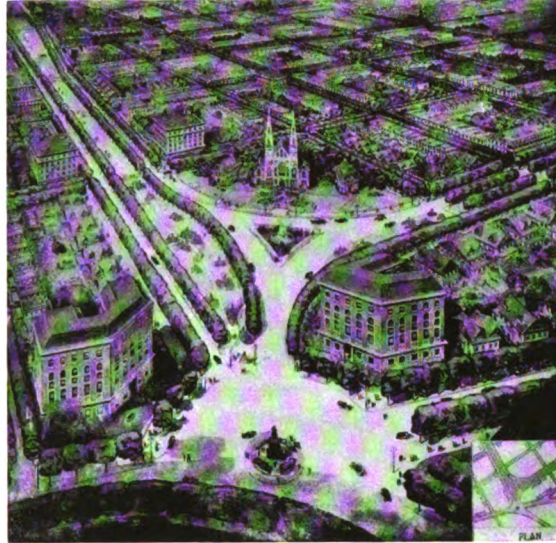
In the revision of the street system, a primary net of main traffic thoroughfares of widths of 88, 108, or 148 feet has been laid out to collect and

TOWN PLANNING AND HOUSING

carry heavy general traffic and distribute it to and from the city proper, the water fronts of the Delaware and Schuylkill Rivers, and the present and proposed bridges crossing the latter stream to West Philadelphia; the main trunks of this system are Broad Street and Delaware, Passayunk, Penrose, and Packer Avenues; the latter commences at the proposed Municipal Piers on the Delaware River, and extends westward, of the width of 148 feet, to Twentieth Street, where it divides into three branches, the southern one being Penrose Avenue, which will ultimately be extended as the great through route to Chester; the other branches are of somewhat less importance. The Broad Street-Penrose Avenue route will probably be occupied in the future by a high-speed subway or elevated railway, and the locations and widths of the other thoroughfares of the main traffic system have been designed to accommodate similar transportation lines, if they become necessary. A similar system of main traffic routes is being planned for the territory west of the Schuylkill River.

The streets of the secondary system are 50, 60, or 64 feet in width, the 50- and 60-foot widths representing the survival of the old system and its traditions. It was the intention of the General Plans Division of the Bureau of Surveys, in making the new plans, to establish the system of main and secondary streets in such a manner that the areas lying between them would permit considerable variety in the forms of subdivision and development of residential sections, if property-owners or builders should desire to adopt informal plans of

the garden city or other types not in conflict with the general city-planning laws, and acceptable to the Board of Surveyors; this object, however, cannot be accomplished, as the board has directed

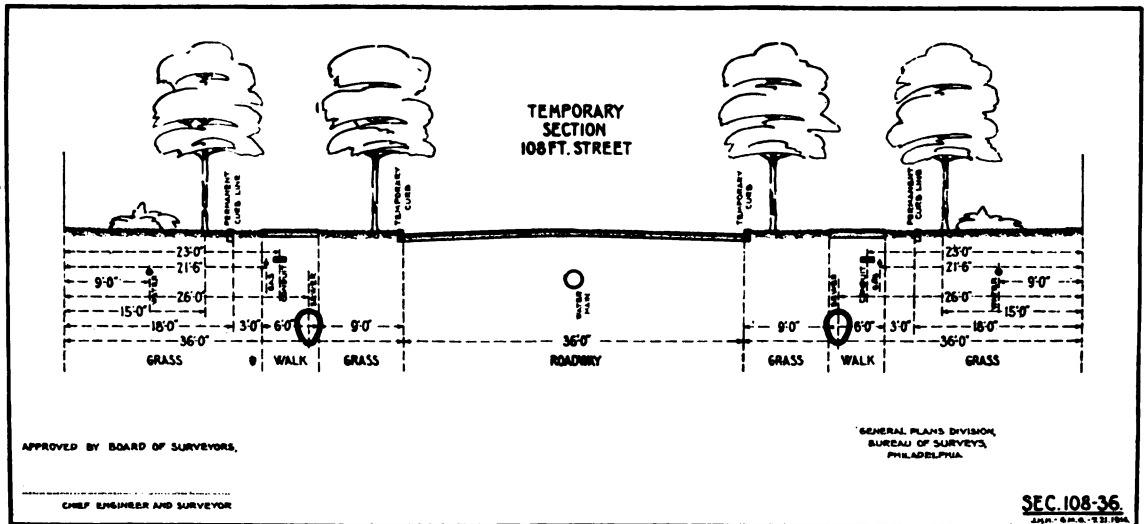


PHILADELPHIA.—Proposed Open Space at Intersection of Thirty-fourth Street and Snyder Avenue

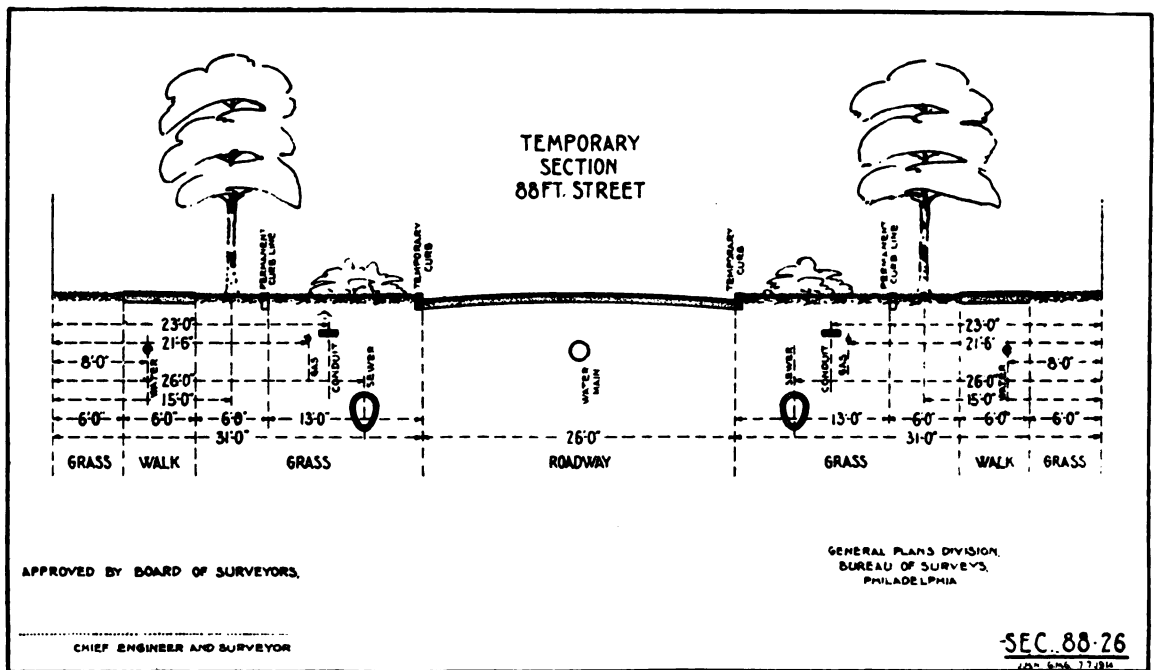
that a sufficient number of intermediate streets of the widths of 40 or 50 feet be placed within these areas, to control the development and insure minimum lot depths of approximately 60 feet.



PHILADELPHIA.—An Existing Improvement in South Philadelphia; Street Fifty Feet Wide, and Showing Future Possibilities



PHILADELPHIA.—Application of the Elastic Principle to Street Widening. Note Temporary Sidewalks Between Temporary and Permanent Curbs



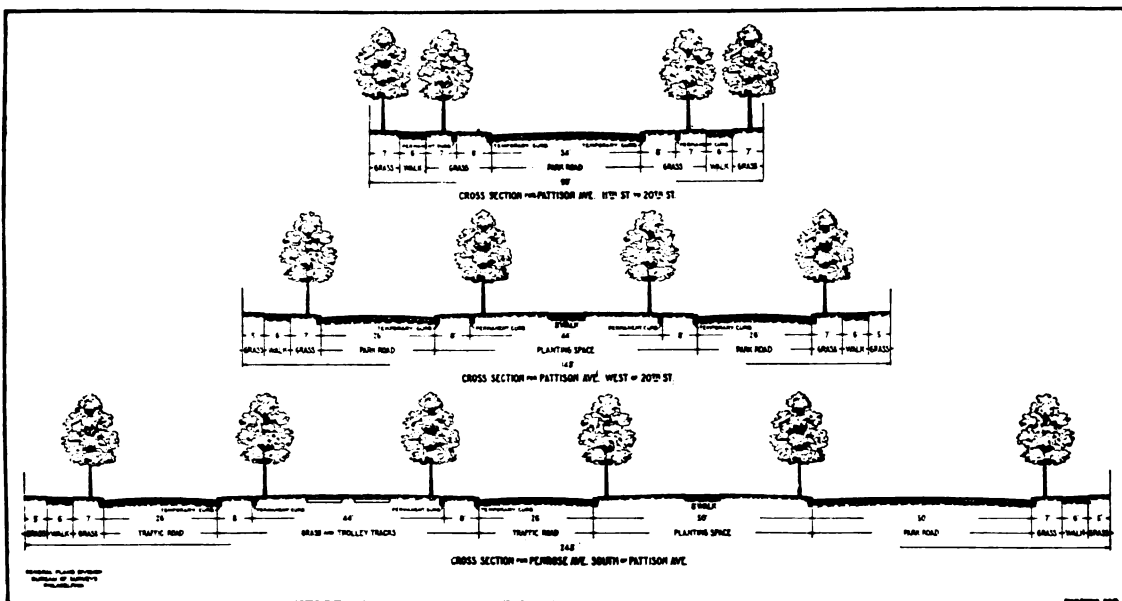
PHILADELPHIA.—Secondary Thoroughfare with Elastic Section. Note Sidewalks Between Permanent Curb and Building Line

TOWN PLANNING AND HOUSING

Upon the former plans, the block distances between main or through streets ranged from 386 to 400 feet, and it has been customary for builders, in developing these blocks, to place two intermediate streets of the minimum width of 40 feet, allowed by law, through them; this has resulted, in many instances, in lot depths of not more than 45 feet, and it is the opinion of the Board of Surveyors that this depth is not sufficient to insure proper housing conditions. The operators and builders contend that to place only one street in each block makes the profitable marketing of the property impossible, and an effort is being made in the revision to make it possible to obtain lot depths reasonably satisfactory to all parties.

Large blocks are also projected for commercial

of a roadway for two lines of vehicles, and this width is increased by a unit of 8 feet for each additional line, except in streets to be occupied by a double-track street railway, for which an 18-foot unit is allowed; this gives roadways of 18, 26, 36, and 52 feet for streets of the various widths up to 88 feet. The elastic principle is also being applied to a considerable extent by making the roadways of some 50-foot streets 18 feet; of some 60- and 64-foot streets 26 feet, and of some 88-foot streets 36 feet; these roadways may be widened in the future to meet the needs of increased traffic without disturbing abutting property. Avenues 108 and 148 feet wide have sidewalks each 18 feet wide, divided into footwalk and parking spaces, and two driveways each 26 feet wide, separated by parking spaces



PHILADELPHIA.—Elastic Section, Applied to Existing Streets of Varying Widths and Subdivisions

and industrial development in the areas adjacent to the rivers and to the new joint railroad, and it is believed that the general arrangement will encourage a natural separation of industrial and residential areas.

Wide marginal ways are projected along the Delaware and Schuylkill Rivers for the service of the commercial and shipping interests of the port; that along the Delaware has been confirmed at widths varying from 150 to 250 feet, lying from 500 to 1,800 feet from the pierhead line, and its construction is now in progress.

An important feature of the revision is the standardization of the cross-section subdivisions of the streets. A standard of 18 feet is used as the width

which may later be thrown into roadway or occupied by street railways.

A parkway of varying width has been planned along lines of streets of the old rectangular system connecting League Island Park with the proposed Schuylkill Embankment near the University of Pennsylvania, and thence via the Embankment to Fairmount Park. A section of Penrose Avenue is also designed to serve as a Parkway, extending into the southern part of West Philadelphia, and connecting with future extensions of the outer park and parkway system.

While the streets of the general system are laid down along straight lines, deflections have been made in their courses which will afford opportuni-

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

ties for the creation of interesting perspectives without destroying continuity or causing serious confusion in the primary or secondary routes of travel.

Numerous open spaces are being provided, chiefly at intersections or along the lines of important streets, which will permit either formal or informal development as traffic distributors or local centers of community interest. Places of this kind are essential if the street plan is to offer anything of more than ordinary interest, and if street planning is to afford opportunity for fine architectural effects or for those furnishings or decorations through which civic art exercises its influence upon the community.

The preparation of the South Philadelphia plans has involved the consideration of all the elements of city planning, and efforts have been made to anticipate and encourage both public and private development along liberal and broadly progressive lines. The street plans embrace, of course, only those features authorized to be placed upon the city plan by the general law and by the ordinance providing for this revision. Although a system of small parks has been suggested, it will not be established upon the plans as the ordinance does not authorize this to be done.

The revised plans have been completed covering about 2,000 acres, and these have been finally confirmed over about 1,000 acres.



PHILADELPHIA.—Showing Typical Development of South Philadelphia and Part of Undeveloped Area now Under Revision

Some Aspects of City-Planning Administration in Europe*

By FRANK B. WILLIAMS

Member of the New York City-Plan Commission

Administration, important in all practical affairs, is especially so in matters like city planning, where political support is necessary, and success is dependent upon votes. If city planning in any community,

*Read at the City-Planning Conference, Detroit, June 7, 8, 9, 1915. Mr. Williams was sent to Europe by New York City to investigate city planning and districting practice there.

badly administered, proves a failure, it will be a long time before that community, whatever the new machinery of administration proposed, will give it a new trial.

To us in this country the study of foreign methods of city planning is especially important, both be-

TOWN PLANNING AND HOUSING

cause city planning is much newer here than in Europe, and administrative methods are of slow growth; and because political administration is one of the things in which we have been least successful. That we shall anywhere find methods of city planning ready made, which we can with advantage adopt, is not probable. Administrative methods are in no small measure dependent for their success on local conditions, and the institutions of which they form a part. The study of foreign institutions may indeed bring home to us the necessity, and even suggest the substance of amendments to our own; but, in a country like ours, where city-planning legislation is still too recent to be judged by its results, the chief value, perhaps, of such a study is the basis which it gives us for passing at least a provisional judgment on our methods, their aims, and tendency to fulfil these aims.

The Purpose of City Planning

City planning is a science. In its application to different localities, it varies greatly, but everywhere the same principles hold true, everywhere the main aim of city planning is the same.

The main purpose of city planning is to bring about a unity in the construction of the given community. Community life is a network of interests, each seeking its expression in the physical development of the community. It is the lesson of city planning that these interests, for their common good, must be harmonized; and that this harmony is attained only in the unity of the community of which each is but a part. City-planning administration is successful in proportion as it attains such a unity.

Local Planning Commissions

What, then, are the means we employ here in the United States to reach this end? I can only give such an outline of the typical governmental machinery used for that purpose by us as will aid us in our comparison of foreign city-planning institutions with our own. In all countries, and especially in a democracy like ours, institutions in different localities vary. Yet, here as elsewhere, there are generally institutions in each line of governmental activity, which, by their prevalence or growing popularity, may fairly be said to be the prevailing ones. And so it is with city planning in the United States. That institution is the local planning commission, especially created to make plans for that locality and, perhaps, its immediate surroundings, which shall include and harmonize all the many factors of physical development of the community. Thus the plan embraces not alone the street system, but the parks and other open spaces; the building regulations, if any, including zoning or districting;

the sites for public buildings; the transportation systems, both local and long distance, with their freight and passenger terminals; the public utilities, such as gas and water, and their location. Manifestly the commission cannot be given full power to execute such an all-inclusive plan. If it were, the control over all public works, and the regulation of many private activities, would be divided between the commission and the regular city authorities, to the confusion and destruction of all proper government. And yet, to narrow the scope of the plan is to destroy its comprehensiveness and the unity of development which it is the purpose of the commission to create. Usually, therefore,—and this is the growing tendency,—the commission has only advisory power. Its task is to urge the regular authorities to adopt the plan and develop the community along the lines planned; its duty, by its influence, to prevent construction by the community authorities on lines that will interfere with the ultimate execution of the plan, in whole or in detail.

Conflict of Private Interests

In its task of seeing that the plan is carried out, both the commission and the regular authorities are hampered by the fact that, except by actually taking the land necessary for its public features, such as streets, parks, and sites for public buildings, there is no method in this country of preventing private interests from infringing upon the plan, and often rendering its future execution in whole or in part, practically impossible. Wise planning anticipates present needs in order that present construction may conform to and aid proper future development. Wise planning covers the whole city, in order that it may be constructed as a unit. Present construction executes only such parts of the plan as immediate need demands and financial ability permits. Even the acquisition, to any extent, of the land needed in the future seems difficult and often impossible. Thus the plan is a pattern to be filled in from time to time, and unless at the outset there is some method of making a general adherence to the entire plan binding upon land-owners, it is likely to fail, in material respects, of realization. The records of the planning departments of many of our cities show how often private improvements have compelled the city to modify or abandon important features of their official plans. But our courts, after some vacillation, have held, everywhere where the question has arisen except in Pennsylvania, that the imposing of a plan upon the land of a private owner, without compensation to him, deprives him illegally of property rights.*

*Lewis, *Eminent Domain*, 3d ed. (1909) Sec. 226, and case cited.

European Methods

Thus we in the United States, as a rule, seek to obtain unity in our city construction by concentrating all city-planning power in a local city-planning body specially constituted for the purpose. To what extent is this good? To what extent does it tend to bring about the desired results? Unfortunately, with city-planning legislation dating, in this country, only from 1907, it is impossible to answer this question by reference to results. It is, therefore, all the more important for us to consult foreign experiences. By what machinery do they seek unity in the construction of their communities? In the light of their methods and results, it is probable that we can best attain our ends by the methods at present in vogue here? What additions or changes of method, if any, should we adopt?

Among the nations of Europe, in recent times, the longest and greatest measure of success in city planning has probably been attained by Germany. Germany is a federation in which city planning is largely within the jurisdiction of the various states. We thus have there a variety of experience to draw upon. Of all modern nations she has excelled in political administration. Her bitterest critics freely admit the effectiveness, in every field, of her wonderful organization. Thus for many reasons Germany's city-planning institutions and their results are a study of value to us.

Prussian Legislation

Preëminent in city planning as in most matters, although by no means always in the lead, stands the state of greatest power and prestige—Prussia. Her city-planning act of 1875* preceded, however, by the less-known Swedish act of 1874, along somewhat the same lines, is an important step in the history of city-planning legislation; an importance much increased by the wealth of experience Prussia has had under the act, and the influence of the act, in other German states, and to some extent in other countries.

The central feature of the Prussian act is the method and purpose, under it, of fixing the lines of the streets. Prior to 1875, these lines were established from time to time, as immediate occasion arose, by the state police for police considerations, such as safety, and the immediate demands of traffic, rather than, as a rule, in accordance with any general plan. The act of 1875 authorizes the establishing of a general street, or, as the act expresses it, "building" plan. In the fixing of street lines, regard

*"Gesetz betreffend die Anlegung und Veraenderung von Strassen und Plaetzen in Staedten und laendlichen Ortschaften, vom 2 Juli, 1875," popularly called the "Bauflichtliniengesetz," to be found in the "Preussische Gesetzsammlung" for 1875, page 361.

must be paid to considerations of traffic, safety from fire, public health, and safety from disfigurement of the public streets and squares, not only for the immediate present, but for the future. The street lines are now to be fixed by the local authorities. From the time of establishment of the street lines, the authorities may forbid building within them. No payment is made the land-owner for the establishment of the plan, although, of course, he is compensated when his land is actually taken.

It will probably be admitted by city planners generally, that, subsequent to 1875, city planning has been more general and more successful in Prussia than in any state outside of Germany. It is therefore of interest to us to observe that unity in community construction has not been attained there by constituting a special city-planning body for the given community, to which all city-planning power is given; that there is no official map, required or recognized by law, that attempts to include all the factors of community development; and that it is not even true that all city-planning authority is in the hands of one official or body in the given community.

The Prussian act of 1875 gives the city authorities themselves the power to establish their own "general street building" plan,* and makes it binding upon land-owners. That plan is merely a street plan. It does not, in any way, bind property-owners, or include parks or sites for public buildings. To be sure of those, these same local authorities must actually buy the land at private sale, which they may do without proof of need for any specific public purpose. Railroads, their extensive stations and terminals, are no part of the official plan of the city; they are wholly within the jurisdiction of imperial or state officials. Vitally as building regulations, which prescribe the materials and methods of construction, and fix the bulk and use of buildings and the location of residential and industrial buildings, according to districts or zones, are related to the location and character of streets, even building regulations in Prussia are not a part of the official city plan, or issued by the local authorities who establish that plan, but by the state building police.

A greater unity of authority in city planning is attained in many of the states outside of Prussia. The complaint is bitter in Prussia that the local authorities cannot issue the building ordinances, and the example of Saxony and most of the South German states is cited, where building regulations are either expressly recognized as an integral part of the official or general street building plan of the

*The plan is usually prepared, as are all matters, by the upper branch, or administrative board ("Magistrat") of the city assembly, for the consideration of the lower branch, or council; the actual work being done by an administrative department (often what corresponds to our street department), under the supervision of a committee of the administrative board.

TOWN PLANNING AND HOUSING

city, or issued by the same local authorities.* Nowhere in Germany, however, is there a planning body specially constituted for cities or other localities with power to include all factors of community development in their plan;† nowhere is all city-planning power placed in the hands of any one authority; nowhere an official plan provided for which shall contain all the factors of city construction and development.

How Germany Obtains Unity of Action

How, then, is that unity, so clearly seen in the construction of German cities, obtained? By the knitting together of all government—local, state, and even national. The regulation of manufacturing, which is at the basis of the creation of industrial districts throughout Germany, is imperial; but that regulation is in part a permission to the states to regulate in certain respects and by given methods.‡ The states usually impose the duty of this regulation upon local officials, who act, so far as this duty is concerned, as state agents. It is the usual practice in Germany to assign state duties not to officials exclusively in state employ, but to local functionaries. The authority of the state over its agent is nevertheless preserved. The local official, as a state officer, must follow the instructions of his state superiors; appeals from his acts lie to state authorities, who maintain the policies of the state. For instance, the state building police, who in Prussia issue the building and districting regulations, are, it is true, in a few of the largest cities, like Berlin, solely state officials; but in most of her cities these duties are intrusted to the burghermeister, or mayor, or to the upper administrative board of the city,—both local authorities; and whether solely state officers or local officials as well, they execute the will of the state, carry out her policies, and obey her superior and supreme officials and rulers. Nevertheless harmony between state and local provisions cannot but be promoted by the use of the same officials for promulgating both.

Where there is not this use of the same person or

*The building regulations are recognized as a part of the street building plan in Saxony ("Allgemeines Baugesetz vom 1 Juli, 1900," sec. 16) and, to some extent, in Wurtemberg ("Bauordnung vom 28 Juli, 1910," art. 11). In Wurtemberg, the general law, just cited, makes certain building regulations, which local ordinances may vary (see Arts. 39, 56, 59, 94) and the law is similar in Baden ("Landesbauordnung vom 1 September, 1907," sec. 2, 109). In Bavaria, the building regulations, so far as they are not prescribed by general law, or local ordinance, are fixed at the same time that the building line is determined ("Bauordnung vom 17 February, 1901, 3 August, 1910," secs. 2, 3). In Saxony the general law lays down building regulations which are in force only if the local authorities do not pass such regulations by ordinance ("Baugesetz, already cited, sec. 90, and ff.).

†The nearest approach in Germany, of which I have knowledge, to the American local planning commission, is the Munich "Localbau-Kommission," whose sole duties are with relation to the street building plan, the building ordinances, and a few minor matters,—by no means the whole field of city planning.

‡Gewerbeordnung für das Deutsche Reich, vom 21 Juni, 1869; to be found in the "Bundesgesetzblatt des Norddeutschen Bundes" for that year, page 245.

body as the agent of different authorities, there are often provisions for notice to the various authorities concerned, and consultation between them. For instance, in Saxony, the building police (state officials) are charged with the duty of examining the general street building or official city plan fixed by the local authorities and seeing that all the public authorities affected are notified, and the necessary changes made in the plans to guard their interests.* Among these authorities are the military, forest, railroad, state highway officials,—all state authorities; the church and school authorities,—local officials; and the authorities of neighboring communities, who must as well be consulted.

It should also be remembered that local self-government does not mean quite the same thing in Germany that it does with us. While the field of that government is broader there than here, the extent of it is limited, by appeals from local action to state authorities, by state inspection of the acts of local authorities, and by the necessity for the ratification in many cases of local action by state officials. In street planning, which very generally is done by local bodies, as in the matter of building regulations, which in many states is, in greater or less degree, also a local matter, the final authority, throughout Germany, is the Minister of the Interior, or some similar minister of the ruler. In Prussia, it is true, the "street building" plan does not need his ratification; but appeals from those who feel themselves aggrieved by that plan go to him, or his subordinates. In most German states outside of Prussia the "building street" plan must have his approval; and, generally, he may give or withhold it on any ground he sees fit, including the ground that the plans are not for the general welfare or suited to the community in question, or that the rights of other authorities or communities are not sufficiently considered. Thus this common state authority, to whom all may appeal, tends to unify and harmonize all interests.

English Methods

Eminent as Germany is in city planning, she by no means stands alone among European nations. In 1909, England passed her first act professedly dealing with city or town planning.† All the planning powers under the act are given to the authority of the locality, subject to the supervision and control of the local government board of the central government. These powers are extensive. Even acts of Parliament may be superseded by the "scheme" which these local authorities enforce. The plan which they make binds private land-owners.‡ But the law selects for planning "land which is in course of development, or appears likely to be used for building

*Baugesetz, cited above, sec. 21.

†9 Edward 7, chap. 44. ‡See the Journal, May, 1915.

purposes." In other words, the act deals, practically, with undeveloped areas only, in or near cities and towns. It does not attempt to plan cities as a whole. Admirable and full of lessons for us in many respects as this act is, it does not furnish us with any basis of comparison with our own planning, which treats cities as organic wholes. English city planners recognize the defects of their act, and before the war began there was a good prospect of its speedy amendment in some way so that plans should cover entire communities.

The Lesson of Europe

What, then, is the lesson of European experience in city-planning administration for us? First, as it seems to me, that some method of making certain features of the city plan binding on private property-owners is essential. This is fundamental in city-planning legislation throughout Germany and in England. Even in England, however, where only the undeveloped part of towns and cities is planned in any binding sense, no attempt is made to include all these features; and in Germany only the street system,—including, in some cases, building and districting regulations, is so planned. Even with these limitations, the freer and more democratic of the German states have felt it necessary to protect the land-owner from injustice by specifying when he has the right to demand that the community shall at once take and pay for his land, subjected to the city's plan.* This is, perhaps, an indication of the care we must take, and perhaps of the methods of taking care, that our own legislation giving binding

force to certain features of the city plan, may be constitutional and just.

There remains the most important question,—does German experience tend to show that our prevailing method of planning,—the specially created local commission with the duty to include all factors of community development in its plan, but with only advisory power to secure its adoption,—is unsound? In my opinion, no. Both German administration and ours have the same aim—unity in community construction. This aim we cannot attain—if, indeed, we altogether desire to do so—by the knitting together of all governmental institutions, as in Germany. Attain this city-planning unity we must, but in our own way. The all-inclusive plan of the American Planning Commission, if followed in its main features, does give the desired unity. The planning commission can secure the adoption and execution of its plan by the city officials only by informing the public. This is good for the public, and for city planning; for a cause can, in a democracy like ours, succeed only when it has intelligent public opinion back of it, and should ask for success on no other terms.

*A good illustration is furnished by a provision of law in Baden: "The owner of a lot that has not been built upon can require the community to take it at once, if according to the established plan, the lot is to be surrendered in its entirety, or if, and so far as it, in consequence of its location on an already existing street, is suitable for building; or if the lot is destined to be a public square, and the land for the streets surrounding the square has been acquired by the community." "Baden, Ortstrassengesetz vom 15 Oktober, 1908," sec. 8, par. 2. The law with relation to land destined to become a public square, is the same in Wurtemberg ("Bauordnung," cited above, art. 15, par. 6) and Anhalt ("Bauordnung, vom 19 Juni, 1905," sec. 14, par. 5).

City Plan for Detroit*

By E. H. BENNETT†

History and General Survey

From its earliest days the physical characteristics of Detroit have been shaped by its transportation facilities. The center of the city, which occupies today practically the same place that it occupied a hundred years ago, lies at the focus of the main street arteries which have grown out of the old highways and overland transportation routes. At first, close to the Detroit River, the main continental east and west traffic artery, it was later reinforced in its position by the railroads coming in from the east and west along the river-bank. In 1853, the street system was platted to only a short distance beyond this center, and it is curious to

*Summary of an address delivered at the National City-Planning Conference at Detroit, June 7-9.

†Consultant to the City-Plan and Improvement Commission of Detroit.

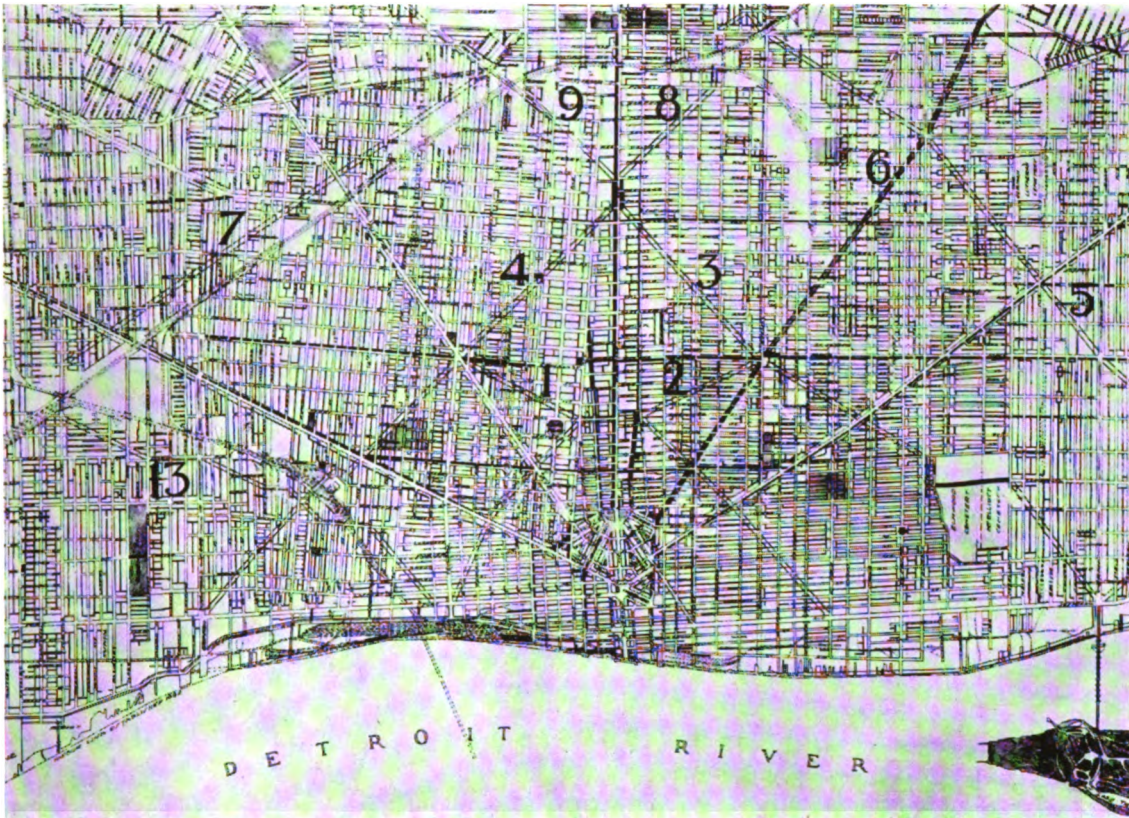
note that even at that time the characteristics which are so prominent in the street system of Detroit today were present. The main arteries which exist at the present time had their existence out to and beyond the city limits then, and had been included in the platted street system. In 1885, adjacent to the business district and between it and the river lay the warehouse area, and it is curious to note that the warehouse area at that time was larger than it is today. The industrial areas were not strongly marked. There was a small industrial section out to the west, a small one to the east along the river, and a small one to the north. In addition, there were many small patches of industry scattered throughout the city.

In 1905, the city had grown uniformly in every direction. Industries were beginning to start along the railroads near the center, along the belt-line in

TOWN PLANNING AND HOUSING

the northern part of the city, along the shore east of the city, and along the railroads which run to the west. In 1911 there appears the first of the heavy industry along the river-bank west of the city, in the neighborhood of the River Rouge. The belt-line has become more or less lined with industry, and the district lying away to the east of the city has been attacked by industry, and it should be noted here that Detroit has reached a point where the use of

central section. The streets which run at right angles to the west, and parallel to what may be considered the strongest of these radials (Woodward Avenue) are, except for the portions where they are interrupted by railroad properties, in general, good and ample in number, although rather scanty in width. They are, in every case, laid out at right angles to the river parallel to the old French land lines. The streets which intersect these at right angles have no



DETROIT.—Part of General Plan of the City Showing Existing and Proposed Streets—
Radial and Circumferential

its territory from now on will be determined by the presence or absence of a railroad in a given locality.

The Street System

The street system of Detroit, as a whole, may be called rectangular. Starting with a plan which had its inspiration in the plan of Washington by L'Enfant and which covers only the present business area, the further planning of the street system has been governed by the direction of the old property lines dating back to French occupation of Canada.

There are six main arteries which radiate from this

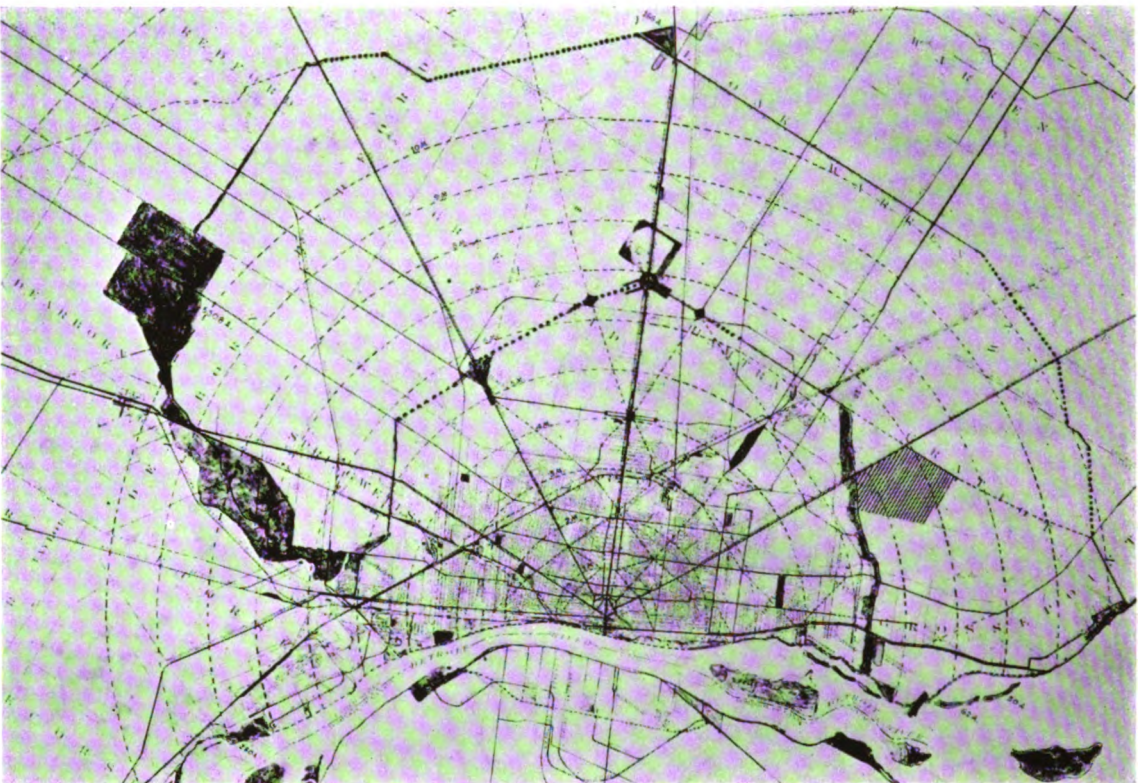
continuity, no order, and give the basis for strong criticism of the Detroit street system, for without these the rest of the system, no matter how well designed, loses tremendously in strength and character. It might be noted here that no effort is being made at the present time to control the platting of the new subdivisions which from time to time are added to the city.

The plan of Detroit made under the auspices of the City-Plan and Improvement Commission recognizes these facts and aims (a) to develop the radial system outward; (b) to improve the communication

with the river front; and (c) to provide good connection between the central city and these main thoroughfares, both radial and rectangular, also in so far as possible with minor streets. Many alternatives were tried out, but the recommendation was to provide a circuit on the most economic lines on the fringe of the central and outlying developments.

It is a fact shown by the recorded plans that the mass of business has been throttled as to general expansion, and it has run out along the radials in an excessive degree. It is believed that the street changes proposed would render more flexible the

entire down-town circulation, and allow free expansion of business. The plan strongly supplements Woodward Avenue with laterals.



DETROIT.—Portion of Plan Showing the Relation of the City to the Outlying Country and Surrounding Townships, the System of Highways, Forest Parks, and River Front Development

entire down-town circulation, and allow free expansion of business. The plan strongly supplements Woodward Avenue with laterals.

Improved east and west main arteries are also recommended, connections between points of vital interest, and further circuits to care for circulation at a future date.

The study is carried out into the surrounding territory, and a complete plan of main arteries laid down over an area suitable for the accommodation of a large population.

The plan includes a study of transportation,

Relation to Surrounding Territory

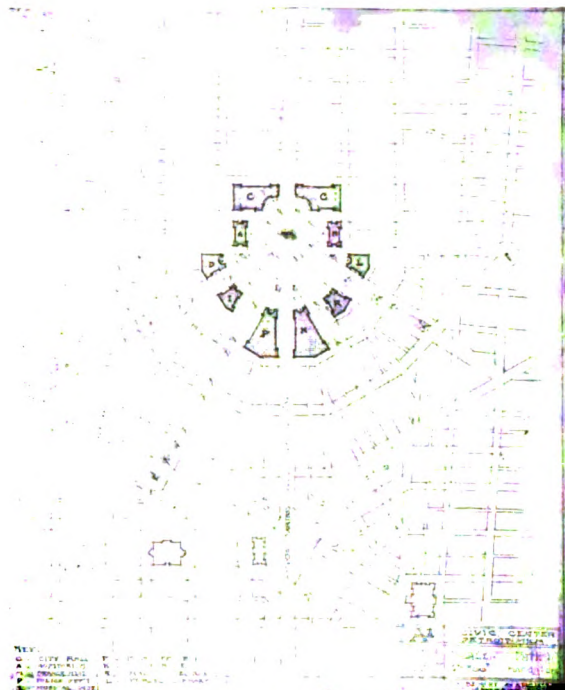
The accompanying plan is part of a larger diagram of the city and surrounding country, to a radius of twenty miles, showing the city of Detroit in its relation to the outlying country and surrounding townships, and it indicates suggested additions to the system of highways necessary to the completion of the system of connection between the townships themselves and between them and the

city of Detroit. The diagram indicates, furthermore, additions to the boulevard system, and suggests in general terms the location of areas of outer or forest parks, and a general scheme of development of the entire Detroit River.

The General Plan

A general plan of the city in greater detail and at a scale of 900 feet to the inch, of which the central portion only is here shown, shows the general street system existing, and the additions proposed to this street system in the shape of additional arteries and

TOWN PLANNING AND HOUSING



DETROIT.—Proposed Civic Center at Grand Circus Park Showing Existing Fan-like Streets (planned in 1831) Converging Thereon.

widened arteries on the basis of a comprehensive metropolitan street plan. The main arteries in this system are here partially shown projected into the immediate environs of the city, and form the basis of a general system of development of this outlying territory; a complete encircling boulevard intersecting these thoroughfares is also planned, running from the River Rouge to its intersection with Woodward Avenue, thence to Connor's Creek and back to the Detroit River. The connection along the river bank between these two points is shown as parked area or river roadway connecting the two ends of this boulevard and completing the circuit.

Within the city limits other encircling and radiating streets are planned. They include teaming ways running parallel to the railway lines within the city limits for the facilitation of teaming traffic,—diagonal avenues from the main points of interest diagonally across the city as, for instance, the diagonal proposed from the Union Station to the Arts and Letters Center on Woodward Avenue,* and that proposed from this latter center to the Belle Isle Bridge.* Other important though less extensive developments in and around the heart of the business center are shown, designed to facilitate traffic around the center, and relieve congestion within it, the development of the existing street system to its

*See notice in this number of the Journal, p. 269.

maximum capacity with the least possible expense being the aim.

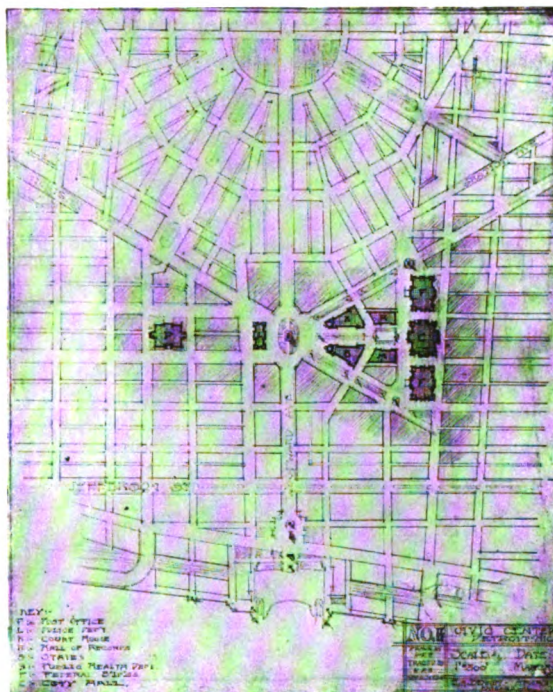
These street improvements are shown in periods of execution, those in black being proposed for execution within the next ten years, the balance to follow as funds are available and the needs of the city increase. All of these proposed additions to the street system have been based on an analysis of the flow of traffic toward the center and around the center of the city as represented by the traffic diagrams submitted with the set of drawings.

The Park System

Studies have also been made of the park system, existing and proposed, and of the playground system. A scheme for the arrangement of the necessary playground sites, together with additional playgrounds in connection with the schools, has been worked out. This study is based on a study of the necessities of the future population and the experience of the cities in this country that are the most advanced in the study of the needs of playground development in metropolitan centers, including that of New York, Chicago, and Kansas City.

The River Front

The scheme proposed for the development of the river front does not contemplate interfering with



DETROIT.—Alternate Civic Center Scheme at Campus Martius Showing the Great Radials Incorporated in the Street Plan in 1853.

any of the business activities of this front, but indicates a method by which these interests may be improved while giving the public greater access to the shores without conflicting with these interests. It is proposed that there shall be a river road running along the front wherever possible, that this roadway shall be, when within the center of the city, at an elevation above the present quay, and that it be connected with the main north and south thoroughfares as indicated on the plan.

Special attention is called—first, to the suggestion for a complete system of dock development in the vicinity of the mouth of the River Rouge, which system should be made accessible to all the railroads by means of a belt-line and, secondly, to the proposed treatment for the foot of Woodward Avenue and adjacent streets, with a scheme to be carried out in coöperation with the steamboat companies owning dock rights along the shore, and, thirdly, to the development of the shore north of Belle Isle Bridge. Here it is proposed to develop a series of lagoons inclosed by islands in the river similar to that proposed for the south shore of Chicago. This development which can be done at very small cost by utilizing filling material of all sorts coming from the city and supplemented by dredging and filling

of the river bed along this shore, would enhance the beauty of the river.

Transit and Transportation

Studies of existing railroads, with suggestions as to the completion of the belt-lines and the creation of a general clearing yard have been made. This subject calls for a special report, but the suggestions made are in accordance with the fundamental principles on which similar problems are being handled in great cities, notably Chicago.

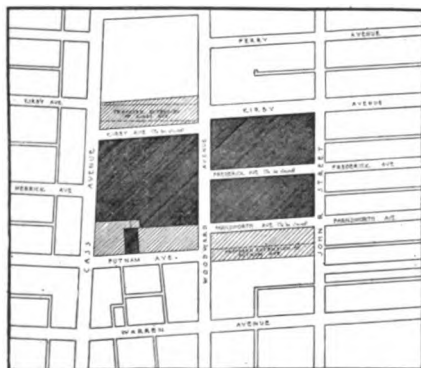
General diagrams of the city were prepared showing the street-car system and the business development. These studies indicate existing street-car systems, together with general suggestions for the completion of the north and south, and east and west lines, in harmony with the general proposals for the improvement and development of the street system itself. They indicate a system of subways in the heart of the business district, proposed with a view to the relief of congestion in the center. These recommendations have to do with the general scheme of street development as a basis for all civic improvements, and do not deal specifically with long-distance or rapid transportation. On this subject a special report is recommended.

Re-planning in Detroit

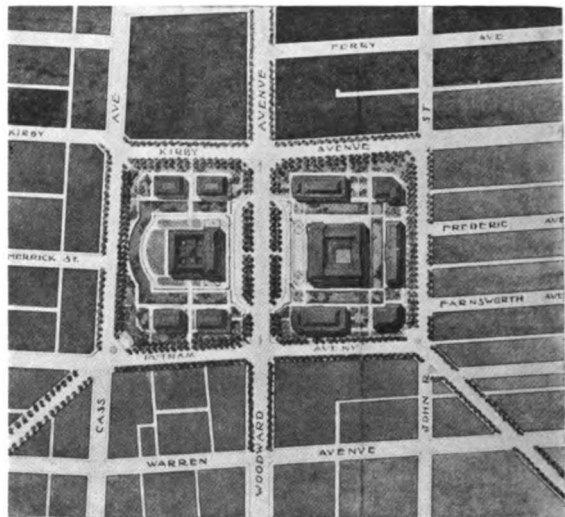
A solution of the street-railway traffic problem in Detroit, which incidentally introduces some vital matters bearing on the general problem of city planning, is admirably set forth in a recent exhaustive report to the Board of Street Railway Commissions of Detroit by Messrs. Barclay, Parsons and Klapp.

One feature of particular interest is that proposed for eliminating the congestions of street-car,

automobile, and pedestrian traffic at the junction of Grand Boulevard and Jefferson Avenue, the general scheme for which is shown in the illustration. The

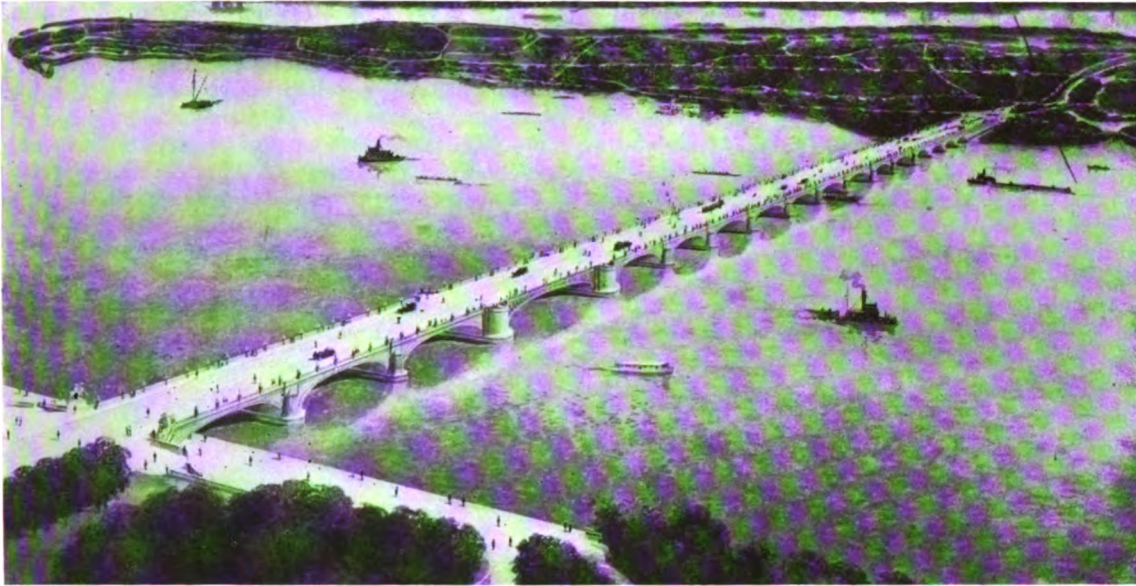


DETROIT.—Close-lined Portions Already Owned by City; Wide-lined Portions to be Acquired



DETROIT.—Proposed Center of Arts and Letters, Showing Diagonal Avenues Leading to the Railroad Station and the Belle Island Bridge.

TOWN PLANNING AND HOUSING



DETROIT.—Proposed Belle Isle Bridge with Draw Spans, Fourth from City Shore Line, and Incline Leading to Trolley Terminal at Island End of Bridge and Below Bridge-level

congestion and interruption of the Jefferson Avenue car service (paralleling the river) at the approach to the Belle Isle Bridge, produces serious delays, and considerable danger to pedestrians arises from the car service and the large volume of automobile traffic, especially on holiday occasions. It is proposed that a grade separation, as shown, be arranged, whereby automobiles going to and coming from the island will use an underpass or tunnel, with a portal on to the bridge approach, just north of the river-front boulevard. Ramps are also shown for the underground passage of pedestrians at times of heavy traffic. Car tracks turn off at grade directly on the bridge approach.

When the traffic is light, automobiles will turn off the bridge at grade, but on holidays and other special occasions the street-traffic regulations will require that automobiles approach the bridge along Grand Boulevard via the underpass or tunnel.

The bridge is provided with a draw span, the fourth from the city end, as shown in the illustration. Arrangement is made for cars descending along an incline of moderate grade at the Island end of the bridge, starting at a point about 600 feet from the present shore line. This scheme is proposed in order to avoid an ill-advised or disfiguring terminal, and to preserve the beauty and natural attractions of the bridge approach at the Island end. Cars descending the incline pass entirely below the level of the bridge and, passing around a loop, deposit and receive passengers at appropriate platforms. Passengers enter or pass out through side openings or

tunnels leading in various directions to the present paths and roadways on the Island.

As a result of the burning and destruction of the old bridge in the early part of May, the probability of carrying the project through is much increased.

The designs shown have been drawn by Mr. Cass Gilbert in collaboration with the engineers submitting the report.

A Center of Arts and Letters

A joint committee, consisting of representatives of the Trustees of the Museum of Art, the Public Library Commission, the Detroit School of Design, the Detroit Orchestral Association, the City-Plan and Improvement Commission, and the Michigan Chapter of the American Institute of Architects, coöperating in the work of securing a proper plan for a proposed center of arts and letters in Detroit, has accomplished results which promise to give the city a monumental grouping of important buildings, and the creation of a great center worthy of the dignity of the city. The various boards which have in charge the institutions named, realized that harmonious and concerted action was imperative, if Detroit is to realize the full benefit of gifts and appropriations already made. They felt also the responsibility of presenting to the people of Detroit a plan for the development of the new center, which not only would accommodate the buildings now proposed, but which would also provide for the needs of a growing city. Moreover, they felt that buildings of the size and dignity of those rep-

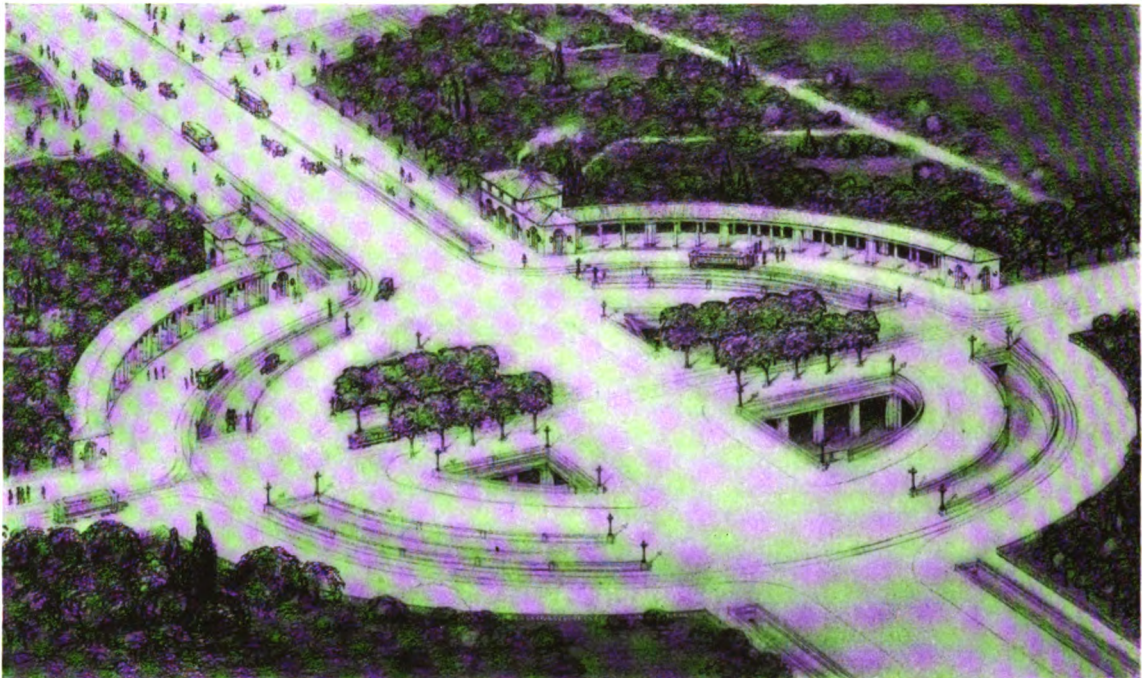
JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

resented by the art museum and the new central library need adequate landscape settings. Monumental buildings should not be disturbed by the immediate proximity of business or residential structures. Then, too, the arrangement of the new center should be brought into vital relation with the general plan of the city.

In order to develop a plan which should combine all the foregoing necessary features, the Michigan Chapter of the American Institute of Architects and the City-Plan and Improvement Commission were asked to give their aid. As a result, Mr. E. H. Bennett, of Chicago, who had already been at work on

increase in the area of the museum site, and would have the additional advantage of rectifying the street system and improving the traffic circulation. The ground thus acquired would provide admirable sites for buildings of a public nature intended to house activities consonant with those of the museum and library. If carried out, the recommendations would surround the center of arts and letters with broad and well-planned avenues, and would give the site with its surrounding avenues an area of approximately twenty-nine acres.

The composition in mass, of both the museum and the library groups, and the relation of each to



DETROIT.—Proposed Grade Separation at the Terminus of the Belle Isle Bridge, Showing Underpasses

the Detroit City Plan, and Mr. Frank Miles Day were commissioned to make a study of the whole situation, and to prepare a plan embodying the general ideas of the joint committee.

The misfortune caused by the lack of systematic planning in the past was apparent, but the necessity of overcoming this mistake was felt to be none the less imperative. The site, which is one of great beauty, stands in admirable relation to the city in general and with respect to future lines of growth, but the existing property now owned was insufficient for future expansion such as experience has shown to be desirable in all public institutions in vigorous American cities. As shown in the accompanying diagram, extensions proposed would afford a notable

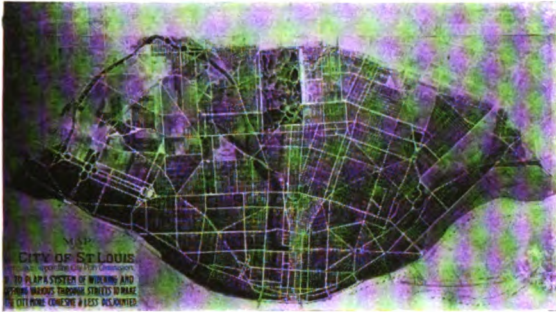
the other, have been closely studied, and the preservation of a central open space between them, as shown on the accompanying plan, is presupposed. To protect the group from the construction of buildings adjacent, of a height unrelated to the modest heights of the public buildings which compose the group, a height restriction of from 80 to 100 feet is recommended, as is done in nearly all European cities and has been successfully adopted in some American cities.

Diagonal avenues leading from the center to the railroad station and the Belle Isle Bridge, which were under consideration previously by the City-Plan and Improvement Commission, are shown in their beginnings on the accompanying plan.

TOWN PLANNING AND HOUSING

Progress of City Planning in St. Louis

In the May number we referred briefly to the activities of the St. Louis Chapter, in promoting the work of comprehensive planning in St. Louis. Through the courtesy of Mr. Henry C. Wright, of the St. Louis Chapter, who has furnished us also with the accompanying illustrations, we are able to amplify somewhat our earlier statement.



Arterial Plan of St. Louis, Prepared by the St. Louis Chapter

The map shown herewith is the arterial plan prepared by the Chapter members for the exhibition recently held. There is a peculiarly unfortunate condition existing at the present time, which makes it impossible to show the completed map, in which is involved as well a study of the central wye (left light upon this drawing) and through which has been shown the proposed Central Traffic Parkway which is now before the people for a vote. In a future number we hope to make a more definite statement with reference to this feature, but at the present time the members of the Chapter who are active in the work feel that the improvement is quite misplaced, and are working upon more logical plans, hoping that it will be possible later to make use of them.

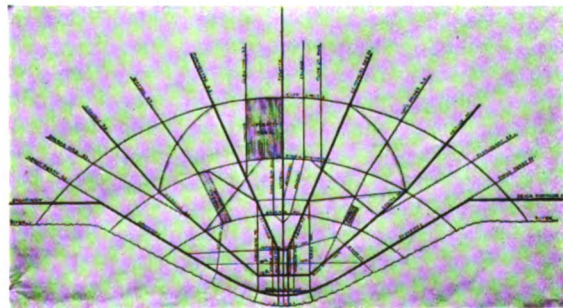
The most important feature of the studies thus made is the diagram of the arterial system, somewhat conventionalized, but showing the astonishing possibilities of the existing plan of the city. All of the lines shown actually exist in some form or another, with the exception of those shaded and a few minor connections which occur in the detail elsewhere. The general situation, as a result of the work of the architects up to this time, may be briefly summarized as follows:

While certain vague ideas have from time to time been suggested, with reference to certain of the proposed connections, no general plan of the city had ever been worked out from a city-planning

standpoint up to the time the architects started. The proposed Parkway, for which the ordinances had already been passed for the condemnation, had not been considered in its relation to any part of the city, except the immediate district through which it passed. The architects started with a study of the general arterial plan, and later with the detailed study of the central section, upon which they are still working.

They also prepared for the exhibit illustrative studies for civic centers, and other such features at various points in the city, in regard to which we hope to have a notice in a future issue. Based upon this general plan, maps and charts were prepared, illustrating other phases of the principles of city planning, under the direction of Mr. Wright, explaining the value of city planning to street-car transportation and suburban development, all of which show, in a most surprising manner, the possibilities of the plan. These have been received with a degree of interest which assures the future success of the city-planning movement. However, had it not been for the interest which has developed in the Chapter, which was quite unexpected at the time of starting, the exhibit, as Mr. Wright states, would have been quite incommensurate with the amount of time and work it has taken to prepare it.

Expressions at a very recent meeting were to the effect that this city-plan movement, developing, as it has, an opposition to a proposed improvement which has been popularly accepted throughout the city, is resulting in welding the architects of the city together in a manner never before realized. Should there be no other results of the efforts which they have put forth, they feel that their work will have been more than justified.



Conventional Scheme of Arterial Thoroughfares in St. Louis, Showing the Astonishing Possibilities of the Existing Plan.

Bibliography of Town Planning

Bibliography

The Commercial Problem in Buildings.

By Cecil C. Evers, Vice-President, Lawyers' Mortgage Company. Record and Guide, New York. 1914.

A few years ago a little book* illustrated with many old maps, plans, and other illustrations, was read and much appreciated by us, as it gave a most succinct and illuminating discussion of the forces controlling the development of cities—topographic, political, and economic, and a summary of the essential elements of real-estate valuation.

At the time of our reading, our sole regret was that so little literature was available in this line, in easily assimilable form. We believed then, as we do now, that, in order to maintain a sense of proportion between the architectural ideal *per se* and the external influences, which, in the last analysis call into being the architectonic form, we must enlarge our understanding of the elemental and controlling forces at work in city planning.

We welcomed, therefore, a small volume which has recently left the press on the commercial problem in land and buildings by Mr. Cecil C. Evers. Incidentally, Mr. Evers acknowledges his indebtedness to the author of the book to which we have referred above, and one has to read but a few pages to see that he has only enlarged and extended somewhat the theme of the earlier work. It is, nevertheless, a most interesting little treatise, primarily intended for the prospective and uninitiated investor in real property, and containing much in regard to the planning and design of shops, stores, office-buildings, apartments, and private dwellings which will be familiar to the architect; but there are several chapters dealing with the evolution and growth of cities, with the external factors influencing the commercial value of buildings, their commercial and structural life, their depreciation, maintenance, repair, operation and valuation, which give an extremely broad summary of the economic forces affecting the planning of our cities. Altogether it is a book which will appeal to the architect who desires knowledge of the economic problems which he meets in his profession.

How wide, for instance, is the gulf that divides the commercial viewpoint from the social aspiration backed by parliamentary law which marks the efforts of the reformers in Great Britain, and to which Mr. Cadbury has just given expression. The problems

*Principles of City Land Values. By Richard M. Hurd, President, Lawyer's Mortgage Company, New York.

which each undertakes to analyze are similar in their essential characteristics. In each case, the results are controlled, for better or worse, by the city plan, and the legal powers which the city has over private property. But Great Britain has wisely granted to her local authorities the means of eliminating some of the evils which Mr. Evers accepts as fundamental and incontrovertible law. Apparently, Mr. Evers' book marks a stage in an evolutionary process—a lower stage to be sure than that which Mr. Cadbury exemplifies, but there is a hopeful note in it withal. One recognizes that tenement laws and building regulations have done much to ameliorate conditions in our large cities during the past decade; but even Mr. Evers laments on the very apparent inadequacies of our present methods of dealing with private property and our inefficient city planning, and looks forward to a better day for our cities and our people. The book is a strong though unintentional argument for larger scope and powers in city planning.

Der Stædtbau. A monthly magazine devoted to the Hygienic, Social, and Practical Aspects of City Planning. Published by Ernst Wasmuth, Berlin. February, 1915.

In a discussion of the development of the town of Zurich and its interesting town hall, the Baurath of Dusseldorf, Herr Schoenfelder, covers some interesting points in the growth of the city, from its earliest history through the building of fortifications and to its modern layout extending far beyond its early confines. He illustrates his remarks with some excellent plates, showing old representations of the city as far back as 1576. Herr Theodor Goecke discusses the relation of the humble workmen's dwelling to the general city plan. There is a review of recent German books on city planning, and an extended survey of new literature on city planning and housing from all over the world, by Professor Eberstadt, including several of the best-known books and reports on American city planning.

Current Periodicals

Landscape Architecture. A Quarterly Official Organ of the American Society of Landscape Architects. April, 1915.

Mr. Flavel Shurtleff, Secretary of the National City-Planning Conference, in discussing the progress which is everywhere being made in city planning, observes that before 1909, when the City-Planning Conference came into existence, there was only one city-planning board in existence, and that was in

TOWN PLANNING AND HOUSING

Hartford, Connecticut; and before that time there was no mention of city-planning legislation. Since 1910, about a quarter of the commonwealths of the United States have some reference to city planning in their legislation, and one hundred and fifty of the cities of the country have active city-planning commissions. Generally, too, he observes, in the train of planning commissions and planning committees is to be noticed a lively interest among the public in methods of acquiring land and distributing the cost of the acquisition of the land. Mr. Shurtleff claims that much of the result that we see, much of the activity of city-planning commissions, much of the city-planning legislation, can be traced with directness to the Conference on City Planning and to the contact between men of the cities and town who come to these conferences.

National Municipal Review. Published Quarterly by the National Municipal League. April, 1915.

In an admirable article on children in the cities, Mrs. Florence Kelley, Secretary of the National Consumers' League, who has won a national reputation as an effective worker in the cause of improving social conditions in urban centers, presents ways and means by which the present grave mortality losses of child life may be lessened. She points out that parks, playgrounds, pageants, water-sports, athletic-fields, and school-gardens have received attention hither and yonder, in one city or another, throughout the country, but that we have been slow, indeed, to reserve the most accessible spots for the most needy candidates,—the back yards as gardens adjoining the homes of the poorer children, and that small sums devoted to the land in the rear of the homes would save thousands of young lives. It is an inspiring presentation of the matter, and well worth reading. Mrs. Mary Ritter Beard, author of "Women's Work in Municipalities," discusses some of the ways in which women are improving civic conditions, and notes that as comprehensive city planning has at last awakened the interest of men, so it has finally come to the close attention of women, and that the larger aspects of civic beauty now appeal to women and indicate the democracy in art that is developing within their ranks. Mr.

John Ihlder, Field Secretary of the National Housing Association, discusses the effects of housing on war, and notes that England had previously been awakened to the menace of its bad housing by the Boer war, and that she has been making tremendous efforts to improve the homes of the mass of her people. "The products of the slum are not good enough to be food for powder; they would but hamper their own army; they are not good enough to do the nation's work while better men are fighting for them."

The American City Magazine. Published by the Civic Press, 87 Nassau Street, New York City, April, 1915.

Facilities for the recreative relaxation of the thousands of workers of the average American city are too often overlooked and neglected, and especially in the use of water fronts in inland cities and towns, situated on rivers and lakes. Types of shore development and recreation for such cities, with illustrations from various parts of Europe, and with practical suggestions by the author, are admirably set forth in a short article by Mr. F. A. Cushing Smith, Landscape Architect. Special emphasis is laid on the provision of appropriate facilities for entertainment, for the appropriate treatment of promenades and embankments from an architectural and landscape standpoint, and for making available for aquatic sports the water surface itself. Mr. Warren H. Manning discusses the work which has been done by the Goodyear Tire and Rubber Company at Akron, Ohio, in solving the industrial housing problem, and illustrates his remarks with plans of the new development and the types of workingmen's houses which have been successfully introduced. Mr. Thomas Adams, Town-planning Advisor to the Commission of Conservation of Ottawa, presents an interesting résumé of the history and present position of the housing and town-planning movement in Canada, and states that in spite of the preoccupation of the legislatures and local authorities with matters connected with the war, considerable activity is taking place in some of the provinces, particularly those of Nova Scotia and New Brunswick.

The Monograph of The Octagon

On page 245 will be found an account of the proposed publication of the Monograph of The Octagon. A circular will shortly be issued, and the July number of the Journal will contain reproductions of some of the drawings.

Society of Beaux-Arts Architects

22nd SEASON, 1914-1915

COMMITTEE ON EDUCATION

EVERETT V. MEEKS, *Chairman*, 126 East 75th St., New York City

Official Notification of Awards—Judgment of April 27, 1915

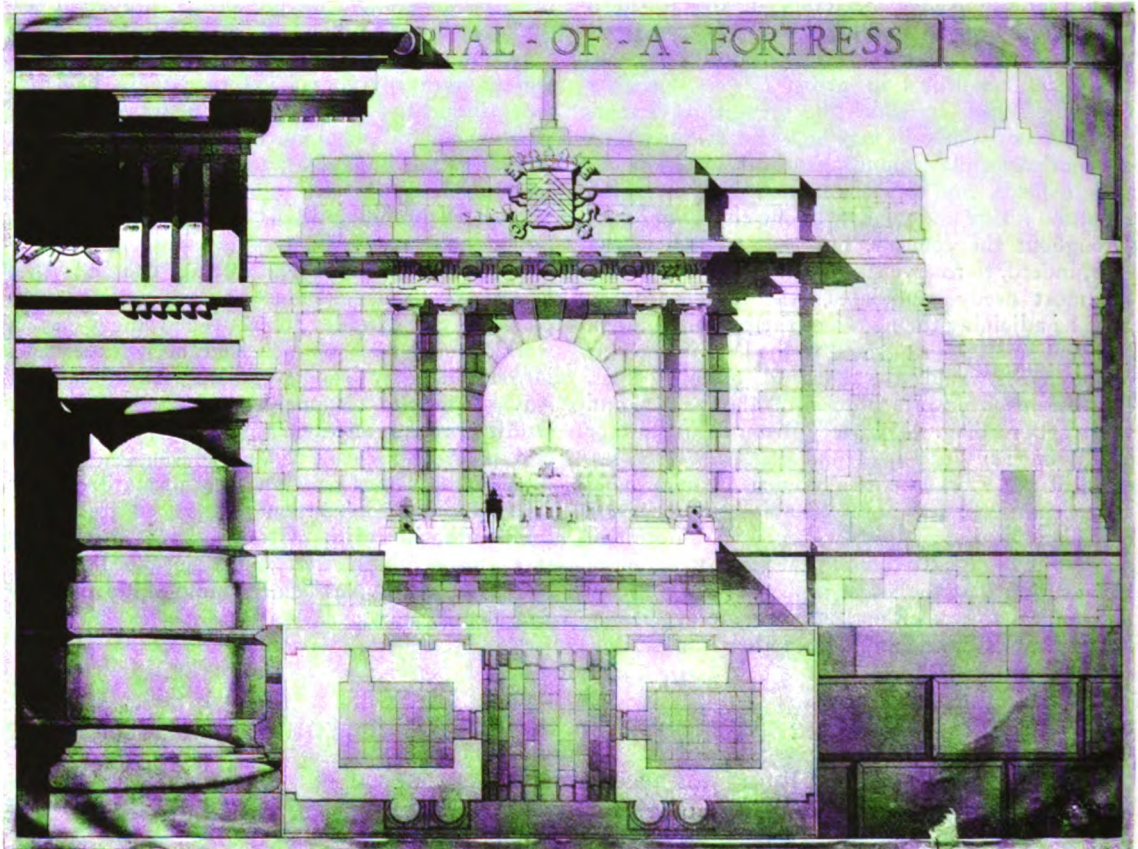
CLASS "B"—IV. ANALYTIQUE (Order Problem)

"The Portal of a Fortress"

The program for the IV Class "B" Project was a "Small Open-air Moving-picture Theatre," in which the area of the seating-space and the size of the screen only were given.

The general standard of the drawings was

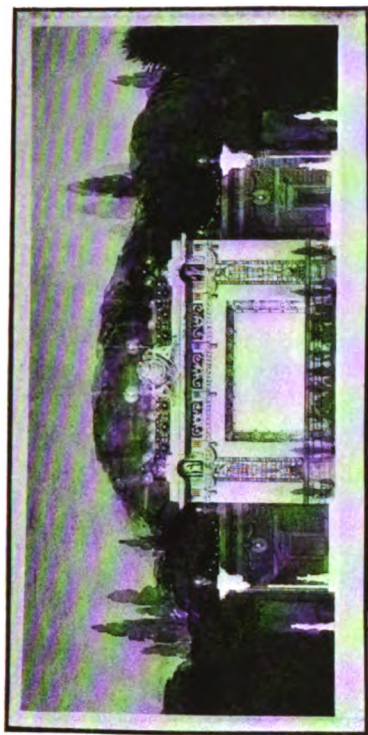
exceptionally high, showing a great variety of solutions. In the arrangement of plan many of the students failed to realize, however, that for the moving-picture theatre seats, either near the screen or from which the screen is seen at an obtuse angle, are undesirable. A tendency also was shown in some of the elevations to overlook the fact that the screen itself was the center of interest, and while it might be framed more or less elaborately, it would hardly



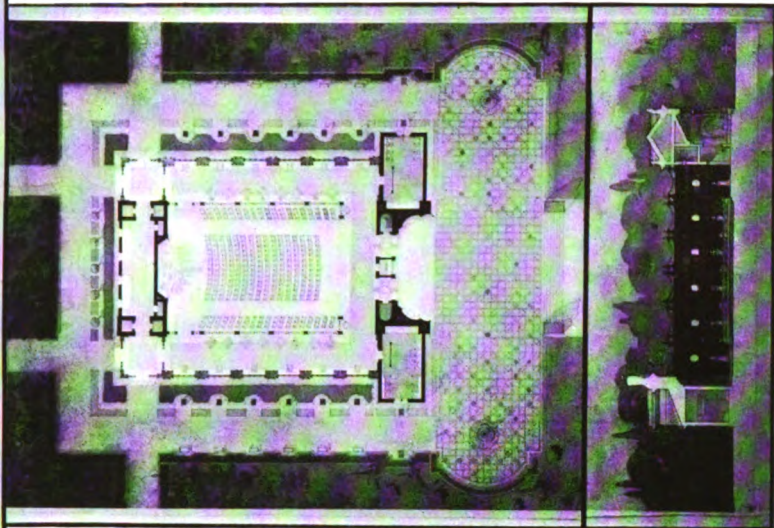
CLASS "B"—IV. ANALYTIQUE (Order Problem). "THE PORTAL OF A FORTRESS"
First Mention Placed: A. P. McFarland, Columbia University



CLASS "B"—IV. PROJET. "OUTDOOR MOVING-PICTURE THEATRE"
 First Mention Placed: P. G. Knoblock, Atelier Hiron, New York City



CLASS "B"—IV. PROJET. "OUTDOOR MOVING-PICTURE THEATRE"
 First Mention Placed: J. F. DeYoung, Carnegie Institute of Technology



JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

be made to justify some of the redundant towers and vast storage-spaces shown.

The Committee on Education in New York and its local committee in San Francisco received 240 *Esquisses* (Preliminary Sketches) and 137 *Analytiques* (Final Drawings) in the above problem.

The following students received First Mention Placed: A. E. Anderson, Carnegie Institute of Technology; A. P. McFarland and S. Matthews, Columbia University.

The following students received First Mentions: H. T. Brinckerhoff, E. Loescher and F. H. Waycott, Columbia University; F. Joannini, Washington, D. C.; C. H. Meyer, Atelier Puckey, Chicago Architectural Club.

Little if any distinction of character was shown in the handling of this problem. As usual, in many cases, shadows were inaccurately or carelessly cast, and a number of drawings were placed "H. C." for the use of color. A strict adherence to the funda-

mental elements of architecture as shown in Palladio or Vignola would have given better results.

CLASS "B"—IV. PROJET (Problem in Design) "An Outdoor Moving-Picture Theatre"

The Committee on Education in New York and its local committee in San Francisco received 241 *Esquisses* (Preliminary Sketches) and 102 *Projet Rendus* (Sets of Final Drawings) in the above problem.

The following students received First Mention Placed: W. H. Flanigen, Atelier Adams, San Antonio; J. F. DeYoung and F. L. Rownd, Carnegie Institute of Technology; O. E. Reagan, Atelier Corbett, New York City; P. G. Knobloch, J. F. Weston and K. Moriyama, Atelier Hiron, New York City.

The following students received First Mentions: G. W. Kahrs, Columbia University; F. B. Smith, Atelier Hiron, New York City; H. F. Almon, George Washington University.

Loeb Prize Competition

"A Loggia in the Facade of a Private Picture-Gallery"

The Committee on Education received 36 sketches in the above competition.

L. C. Rosenberg, Atelier A. Brown, Jr., S.F.A.C., San Francisco, was placed first, but was not eligible to receive the prize having already won first prize.

L. A. McBroom, University of Pennsylvania School of Architecture, was placed second but was disqualified on account of rendering no work in the year previous.

R. W. Hubel, Columbia University, was placed third and awarded first prize, \$50.

J. M. Hamilton, University of Pennsylvania School of Architecture, was placed fourth but was disqualified on account of rendering no work in the year previous.

Miss A. H. Dornin, Columbia University, was placed fifth and awarded second prize, \$25.

The program for this competition required the treatment of an entrance and loggia for a private picture-gallery, it being supposed that these two features are placed in the bank wall of the facade and that the walls and ceiling of the loggia are to be enriched with decoration.

It was unfortunate, in a way, that the two designs placed first were disqualified, the author of one having won the prize last year and the author of the second not having rendered projets during the year previous, for, together with the winning sketch, they were the most pleasing solutions of the program. A great many of the men did not seem to grasp the suggestion that the loggia should be placed in a wall, and, unfortunately, treated it as an end pavilion, or as the small end of a building. As usual the renderings and presentations were clever, especially the plan of the prize-winner, which showed considerable appreciation of style.

Supplementary Judgment of April 6, 1915

CLASSES "A" AND "B" ARCHÆOLOGY— IV. PROJET (Problem in Design) "A Colonial Stair-hall"

W. E. Kapp, Detroit Architectural Atelier, received Third Medal.

CLASS "B"—IV. ESQUISSE-ESQUISSE (Rendered Sketch)

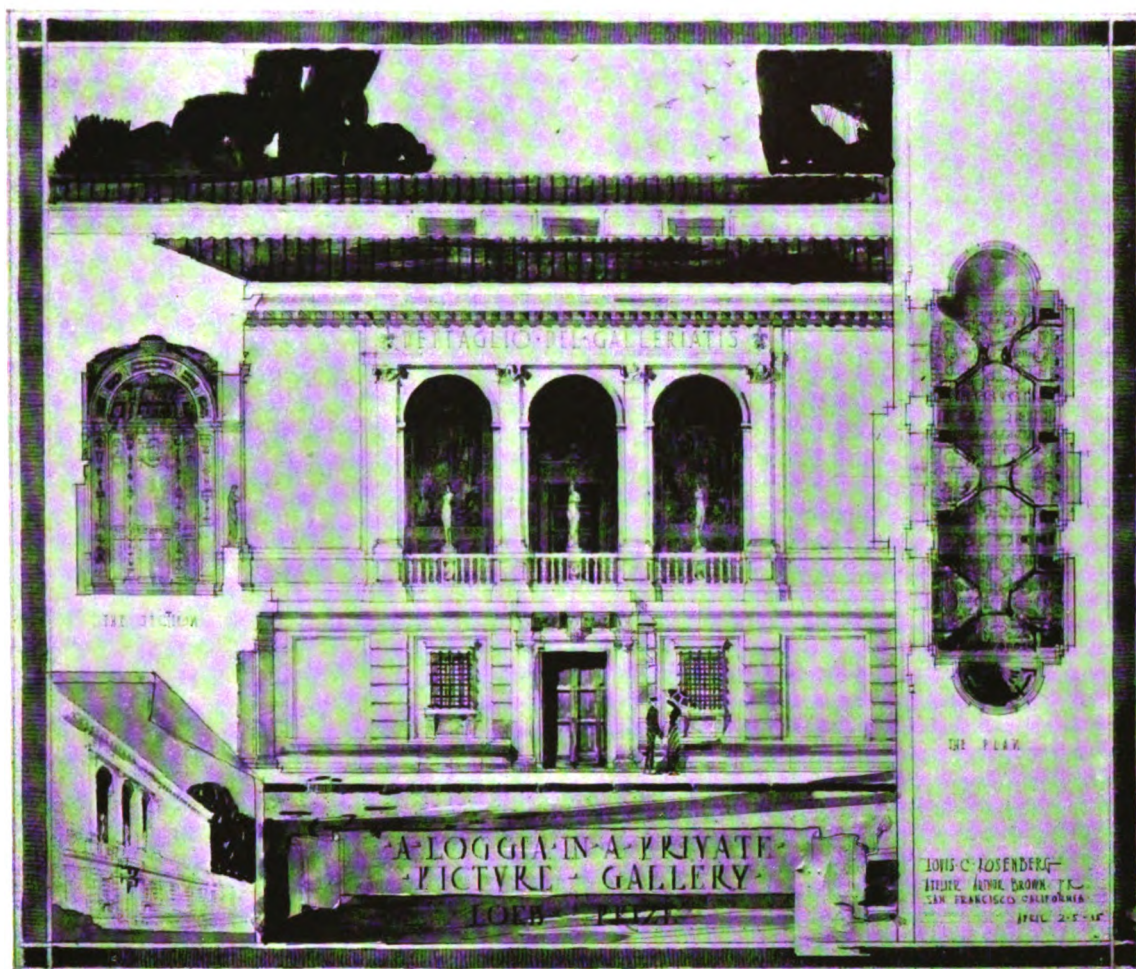
"A Door to a Burial-vault"

A. M. Olson, Atelier Newton, Albany, received Mention.

The Jury for the Class "B."—IV. *Analytique* Competition was composed of Wm. Emerson, Louis S. Weeks, Wm. Lamb, Wm. N. Taylor, John J. Dull, Harvey W. Corbett, Mr. Hitchens, W. Pope Barney, and Paul H. Schultz.

The Jury for the Class "B."—IV. *Projet* Competition was composed of Everett V. Meeks, F. H. Bosworth, Jr., Henry Hornbostel, Frederic C. Hiron, Austin W. Lord, Lloyd Warren, Donn Barber, F. A. Nelson, A. B. Trowbridge, Laurence F. Peck and B. G. Goodhue.

SOCIETY OF BEAUX-ARTS ARCHITECTS



LOEB PRIZE.—Placed First: L. C. Rosenberg, Atelier A. Brown, Jr., San Francisco Architectural Club
Not eligible for prize, having won first prize in a previous competition

The Jury for the Loeb Prize Competition was composed of Everett V. Meeks, Wm. Emerson, Wm. Lamb, Wm. N. Taylor, Ernest Flagg, R. D. Kohn, F. A. Nelson and A. B. Trowbridge.

Joint Committee on Sculpture, S.B.A.A. and National Sculpture Society

LLOYD WARREN, *Chairman*

Awards Made at Judgment of April 26, 1915

FIRST CLASS: Composition, "The Plastic Elements of a Group of Sculpture."

This was a problem in the treatment of the voids, masses, shadows, and texture which might enter into the sculptural composition, leaving the subject of the composition to the competitors.

Second Medal: Louis Keila. **Mentions:** Trygve Hammer, Will Goldman, S.B.A.A. Atelier.

FIRST CLASS: Life Model, S.B.A.A. Atelier.

Mentions: Trygve Hammer, Louis Keila, Mr. E. Hinton Perry's class; William H. Meserole, Mr. Alfred Jaegers' class.

SECOND CLASS: "Louis XVI Ornament." **First**

Mention: Rene P. Chambellan. **Second Mentions:** Carl Marchese, Angelo Tagliabue, Adolph Salmasso.

Joint Committee on Mural Painting, S.B.A.A., and Society of Mural Painters

LLOYD WARREN, *Chairman*

Awards Made at Judgment of April 13, 1915

Esquisse-Esquisse: "The Decoration of the Apse of a Small Church."

Second Medal: E. M. Parsons. **First Mention:** Noemi Permessin. **Second Mentions:** Isabelle Lusty, J. Van Everen.

News Notes

The Pasadena Architectural Exhibition

We believe we are correct in saying that all architectural exhibitions of the past have been instituted and managed by architects or draughtsmen. The Pasadena Exhibition therefore enjoys the unique distinction of being the first attempt to create a public interest in architecture wherein the initiative was taken by a body of public-spirited citizens. The Pasadena Music and Art Association deserves exceptional credit for the conception of the idea as well as for the manner in which it was carried out. Fortunate in the possession of a little building of its own in the heart of Pasadena, charming in design, overgrown with vines, and set amid shrubbery and hedges, the association was able to take full advantage of an unusual architectural equipment and to hold an exhibition which was amply large for the purpose intended.

The committee on selection was composed of two painters, a sculptor, and three architects, which would indicate that the association had a broad view of the fundamental fact, so often overlooked or forgotten, that art is not in any sense an unrelated search for the beautiful, but that it has to do with the lives of all men. We hope that this little exhibition will become historic and that it may be the forerunner of countless others to which the citizens of our cities may repair and find an intelligent exposition of the meaning of art and of how it may be universally applied to the betterment of life.

The St. Louis Chapter Declines to Approve the Proposed Parkway

At its meeting on April 26 last, the St. Louis Chapter passed the following resolution:

"Whereas, the St. Louis Chapter of the American Institute of Architects has been requested by Mayor Kiel to endorse the proposed new "Parkway" as presented by the City Plan Commission, and

"Whereas, a Committee of the St. Louis Chapter has given several weeks' study to the proposed "Parkway" with a view to ascertaining its relation to any practicable and comprehensive City Plan, and

"Whereas, this study has confirmed the belief that the "Parkway" as presented is not the best possible solution of the problem,

"Therefore be it resolved that the Chapter regrets its inability to endorse the present proposed "Parkway," and recommends that a comprehensive

plan for the development of the entire city be prepared in order that all future improvements, parkways, boulevards and parks shall be properly correlated."

The Southern Intercollegiate Competition

The above competition, held among those southern colleges having courses in architecture, viz., Alabama Polytechnic Institute, Clemson A. and M. College, Georgia School of Technology and Tulane University, has just been completed. The competition was a six-weeks' problem in design, the subject being "A Museum with a Courtyard." The first prize was awarded to L. Le Grand, of Clemson, an equal second prize to O. M. Liles, of the Alabama Polytechnic Institute, and to S. Seifeith, of Tulane University. Mentions: G. M. Hill, of Georgia School of Technology, and P. N. Sowell, of the Alabama Polytechnic Institute.

Annual Meeting of the Pennsylvania State Association

The meeting was held at Harrisburg, on April 30, and was well attended by delegates from the Philadelphia, Pittsburgh, and Southern Pennsylvania Chapters which compose the association. The following officers were elected for the ensuing year: President, J. A. Dempwolf, York; Vice-President, W. A. Plack, Philadelphia; Secretary, Edward Leber, York; Treasurer, Miller I. Kast, Harrisburg.

One of the principal subjects of discussion was the question of a bill for the admission of architects to practice in the state of Pennsylvania, and after lengthy discussion, it was resolved that a committee, to consist of two members each from the Philadelphia and Pittsburgh Chapters and one from the Southern Pennsylvania Chapter, be appointed to study the question further and report at a later date.

A meeting of the Southern Pennsylvania Chapter was held on the same day, and in the evening a dinner was tendered by the Chapter to the delegates of the Association, affording an excellent opportunity for a less formal discussion of the various questions which had been raised during the meetings of the day. After an address of welcome by the Mayor of Harrisburg, Second Vice-President Boyd addressed the members of the Chapter and their guests upon the subject of the Institute and its work. Other informal addresses followed, until the



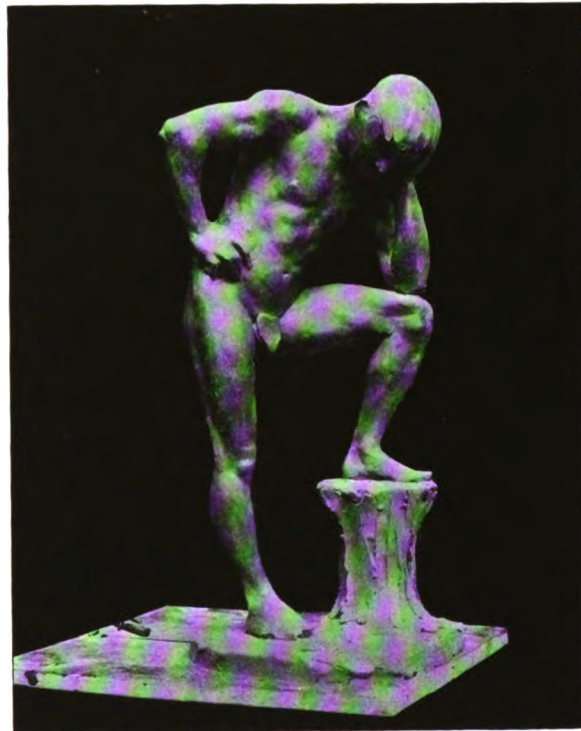
Mention: T. Hammer



Mention: W. Goldman



Second Medal: L. Keila



Mention: W. H. Meserole

JOINT COMMITTEE ON SCULPTURE: SOCIETY OF BEAUX-ARTS ARCHITECTS AND NATIONAL SCULPTURE SOCIETY
FIRST CLASS: COMPOSITION AND LIFE MODEL

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

evening had slipped away and been woven into a happy memory of the hospitality of the Southern Pennsylvania Chapter.

The next annual meeting of the Association was fixed at Philadelphia.

Admission of Architects to Practice

Michigan.

The bill for the admission of architects to practice in the state of Michigan, advocated by the Michigan Chapter, was signed by the Governor of Michigan on May 7. It follows, very largely, the bill proposed in the state of New York, but contains one feature of great importance. Under the penalties prescribed for failure to comply with the law, it is stated that the certificate may be revoked, after a hearing before the Board of Examiners, "upon proof that such certificate has been obtained by fraud or misrepresentation, or upon proof that the holder of such certificate has been guilty of malfeasance or gross incompetency in connection with his practice of architecture."

North Carolina.

The bill advocated by the North Carolina Chapter has now become a law. The bill is simple in form, and provides for a Board of Examiners of three, which has already been appointed by the Governor, and is as follows: Hill C. Linthicum, Durham, N. C., President; R. S. Smith, Asheville, Vice-President; O. D. Wheeler, Charlotte, Treasurer; C. E. Hartge, Raleigh, Secretary; J. F. Lietner, Wilmington.

The Bill is a substitute for that approved by the North Carolina Chapter, but is considered satisfactory under the circumstances. It provides that members of the Institute shall be exempt from the customary examinations.

New York.

The bill which has been before the legislature of the State of New York for some time has now passed and become a law. Its important features will be summarized in the next issue of the Journal.

Pennsylvania.

See the account of the meeting of the Pennsylvania State Association on page 279 of this issue.

Award of the Rotch and of the Boston Society Scholarships

The regular monthly meeting of the Boston Society of Architects was held in the small ball-room of the Hotel Somerset, with 131 members and guests present, and President Cram in the Chair.

The guests were Mr. and Mrs. H. A. Lamb, Mrs. Winthrop Sargent, and Mr. William Rotch, the last three representing the Rotch Traveling Scholarship Corporation, and Messrs. C. A. Platt, F. C. Hirons, and W. T. Aldrich, members of the Rotch Jury.

In addition to the above, the guests included about seventy-five students of architecture from Harvard University, the Massachusetts Institute of Technology, and the Boston Architectural Club.

Mr. C. H. Blackall reported on the award of the Rotch Traveling Scholarship, stating that eleven competitors had offered themselves, but four of these failed to pass the preliminary examinations.

The Society prize had been awarded to Mr. Howard Moise, and the award of the scholarship had been made to Mr. Frederick R. Witton.

These awards had been made by the Jury and assented to by the Rotch Traveling Scholarship Corporation.

It was moved and voted by the members of the Society to concur in these awards.

The President stated that Mr. William Rotch had been elected an honorary member of the Society. There was much applause at this announcement, and Mr. Rotch responded with a short speech in which he said that the scholarship fund had suffered somewhat owing to general financial conditions, but he believed and hoped that the scholarship, like the brook, would go on forever.

Mr. Charles A. Platt spoke on behalf of the Rotch Jury, and warmly congratulated Mr. Witton on his success in being the thirty-second recipient of the scholarship.

Mr. H. Langford Warren announced that the Committee was prepared to recommend this year the award of the Appleton Traveling Fellowship at Harvard to Mr. Lloyd Melville Hendrick, Jr. Mr. Warren then made a most striking address on sincerity in architecture, which was listened to with the greatest interest.

The President then awarded the Society's prize to Mr. L. H. Niles, of Harvard.

Mr. William H. Lawrence spoke for a few minutes on behalf of the Massachusetts Institute of Technology, and then the President awarded the two prizes of the Society to Mr. E. P. Norberg (Regular), M. I. T., and Mr. L. T. Bengtson (Special), M. I. T.

The President then called on Mr. James F. Clapp to speak for the Boston Architectural Club, and then awarded the Society's prize to Mr. W. E. Voss.

The president spoke of those architects who had responded to their country's call to endure the privations and sufferings of war, and a silent toast was drunk to all architects at the front.

NEWS NOTES

The San Francisco Chapter Thanks Governor Johnson for the Decorations Which he Caused to be Placed in the Rotunda of the Capitol at Sacramento.

The following resolution was unanimously passed by the Chapter at its last meeting:

Whereas, His Excellency, Governor Hiram W. Johnson, of the state of California, has caused to be decorated by a series of mural paintings the rotunda of the State Capitol at Sacramento, and

Whereas, the San Francisco Chapter of the American Institute of Architects wishes to express its high appreciation of the spirit by which he was prompted, and its extreme satisfaction in the execution of the same, therefore, be it

Resolved, That the San Francisco Chapter of the American Institute of Architects extend to his Excellency, Governor Hiram W. Johnson, its sincere and hearty approval of his course in this matter, and trust that this example will establish a precedent whereby our public buildings may be fittingly decorated.

The Secretary was directed to transmit a copy of these resolutions to the Governor.

Work of the Legislative Committee of the San Francisco Chapter.

This committee reported that the Law of 1872 had passed in the Senate, and had passed out of the Assembly committee with the recommendation that it pass. All indications are that this bill will become a law.

With regard to tenement-house legislation introduced at the instance of the Housing and Immigration Committee of California, all bills have been withdrawn, with the exception of that giving power to the commission to enforce sanitary conditions after local authorities had failed in this duty, and some minor changes in the tenement-house act.

The Monograph of the Octagon

On page 245 of this issue will be found an account of the proposed publication of the Octagon Monograph, and the action of the Board of Directors in relation thereto. As the drawings for this work are practically completed, and as the publication fund has been entirely underwritten by members of the Institute, there should be no delay in the prompt issuance of the work. In the July number of the Journal

A new hotel and lodging-house law would no doubt be passed similar in scope to the tenement-house law. It was agreed that there would be no state law covering flats and dwellings providing the city of San Francisco would enact the necessary legislation.

With the cooperation of the Southern California Chapter, many letters and telegrams had been sent to influence the passage of the bill making the state highway between Tahoe and Placerville 300 feet wide, in order to save from destruction many noble trees bordering on the road which is a part of the transcontinental Lincoln Highway. Favorable action on this bill was anticipated.

Senate Bill 1031, amending the act to regulate the practice of architecture had passed in the Senate, and was under consideration by the Judiciary Committee of the Assembly.

The Birdsall bill, providing for a State Art Commission had not been reported out of committee.

Wisconsin Chapter Favors a Competition for the New Court-House

At its last meeting the Wisconsin Chapter voted to record itself as in favor of a competition for the new court-house, and its Committee on Public Information was instructed to send circulars of advice in reference to properly conducted competitions to all public officials throughout the state, whose influence and control would bear upon public building projects.

The Fortieth Anniversary of the Rhode Island Chapter

The fortieth anniversary of the founding of the Rhode Island Chapter will occur on November 10 next, and, at the last meeting of the Chapter, a committee consisting of Messrs. Adams, Barker, and Wright, was appointed to arrange for a suitable celebration in commemoration of the event.

it is proposed to reproduce some of the drawings, and a circular descriptive of the work will shortly be issued. Its publication will mark an interesting and important step in the preservation of the property. The drawings will not only possess a particular interest to members of the Institute, but will be of great historic value as an illustration of the residence of a gentleman of the Colonial period.

Current Index of Architectural Journals

MICHEL M. KONARSKI, B.S.

Assistant Librarian, Avery Library, Columbia University

726.5. Chapels and Sunday School Buildings.

Harber, W. F., & Power, G. T., Joint Architects.
Sir Mark Sykes, Proposed Chapel for. Builder, London,
March 5, 1915, plate.

726.5. Churches.

Bebb, Chas. H., & Mendell, L.L., Architects.
First Church of Christ Scientists of Seattle, Wash. Pacific
Coast Arch., March, 1915, plates.
Corbusier, J. W. C., Architect.
Trinity Lutheran Church, Akron, Ohio. J. T. Frary.
Arch. Record, March, 1915, pp. 252-67.
Goodhue, Bertram G., Architect.
St. Vincent Ferrer, New York. Architecture, March, 1915,
pp. 84, 86, 88.
Poulter, H. Reginald, Architect.
St. Augustine's Church, Addlestone, Surrey. Arch. and
Contract Reporter, London, March 12, 1915, plate.
Prynne, G. H. Fellowes, F.R.I.B.A., Architect.
St. Michael and All Angels Church, Beaconsfield, Bucks.
Building News, London, March 12, 1915, plate.

727.1. Schools.

Modern Schoolhouse.—III. Wardrobes, Toilets, and Special
Rooms. Walter H. Kilham. Brickbuilder, March,
1915, pp. 59-62.
Bausmith & Drainie, Architects.
Norwood High School, Norwood Ohio. Brickbuilder,
March, 1915, plates, 44, 45.
Guilbert, E. F., Architect.
McKinley School, Newark, N. J. Architecture, March,
1915, p. 101.
South Side High School, Newark, N. J. Architecture,
March, 1915, Plates XX-XXVI.
Keck, Bert D., Architect.
Crookston High School, Crookston, Minn. West. Architect,
March, 1915, plates.
Robson, Philip A., A.R.I.B.A.
Billingstate Street School, Greenwich. Arch. and Contract
Reporter, London, Jan. 20, 1915, plate.
Williamson, William, F.R.I.B.A., Architect.
Pathhead, New School at. Building News, London, Feb.
5, 1915, p. 158.

727.4. Technical Schools.

C. H. Reilly, M.A., F.R.I.B.A., Architect.
Architecture, New School of. Liverpool. Arch. and
Builders' Journal, London, Feb. 3, 1915, plates.

727.6. Museums.

McKim, Mead & White, Architects.
Minneapolis, Minn., Museum of Fine Arts. Construction
Details, March, 1915, pp. 71, 78.

728.3. City Houses.

Delano & Aldrich, Architects.
Cushing, H. C., House, New York. Am. Architect, March
10, 1915, plates.
Dodge, Marshall, J., House, New York. Am. Architect,
March 10, 1915, plates.
Hagur, Miss Marion, House, New York. Am. Architect,
March 10, 1915, plates.
Wardwell, Allen, House, New York. Am. Architect,
March 10, 1915, plates.

728.4. Club Houses.

Cavalry Club.—(London Clubs). Arch. Review, London,
March, 1915, pp. 56-8.
Magonigle, H. Van Buren, A. W. Ross, Architects.
Elks' Club House, Brooklyn, N. Y. Brickbuilder, March,
1915, plates 37-39.
Mellor & Meigs, Architects.
Phi Gamma Delta Fraternity House, Philadelphia, Pa.
Brickbuilder, March, 1915, plates 40-3.
Newhall & Blevins, Architects.
Boston City Club, Somerset Street, Boston, Mass. Brick-
builder, March, 1915, plates 31-6.
Boston City Club, Boston, Mass. Am. Architect, March
24, 1915, plates.

728.6. Country and Suburban (American).

Chittenden & Kottling, Architects.
Haass, Julius, House, Detroit. Architecture, March, 1915,
p. 92.
Nichols, J. Brooks, House, Grosse Pointe, Detroit. Archi-
tecture, March, 1915, pp. 94-6.
Cross & Cross, Architects.
Von Stade, F. S., House, Westbury, L. I. Architecture,
March, 1915, plates XVI, XVII.
Dorr & Dorr, Architects.
Chase, E. S., Residence, Minneapolis, Minn. West.
Architect, March, 1915, plate.
Dunham, G. F., Architect.
Heintz, A. S., Residence, Portland. Pacific Coast Archi-
tect, March, 1915, plates.
Ellis, A. Raymond, Architect.
Brook, A. L., House, Greensboro, N. C. Architecture,
March, 1915, plate XV.
Van Shaack, David, House, Hartford, Conn. Architecture,
March, 1915, p. 93.
Hapgood, E. T., Architect.
Allen, Robert, House, Hartford, Conn. Architecture,
March, 1915, plates XVIII, XIX.
Heacock & Hokanson, Architects.
Moore, W. Park, Residence, Elkins Park, Pa. Arch. Record,
March, 1915, pp. 274-6.
Hudson & Munsell, Architects.
Mead, Wm., Residence, Hollywood, Cal. West. Architect,
March, 1915, plates.
Johnson, Reg. D., Architect.
Warden, H. Page, House, Pasadena, Cal. Am. Architect,
March 10, 1915, plates.
Le Gerber, Elmer, Architect.
Ideal Suburban Home, Dayton, Ohio. West. Architect,
March 10, 1915, plates.
Maher, G. W., Architect.
Stevenson, H. M., House, Chicago. Architecture, March,
1915, p. 91.
Schacht & Son, Architects.
Veness, J. A., Residence, Portland, Pacific Coast Arch.,
March, 1915, plates.
Southey, Ernest G., Architect.
Leigh, Wm. B., House, Bridgeport, Conn. Architecture,
March, 1915, pp. 97-9.
Walker & Vawter, Architects.
Shultz, James, residence, Los Angeles, Cal. West. Archi-
tect, March, 1915, plates.

728.65. Country Clubs (American).

Embury, H. Aymar, Architect.
Knickerbocker Country Club, Tenafly, N. J. Architecture,
March, 1915, pp. 89, 90.

728.8. Country and Suburban (Foreign).

Dawber, E. Guy, F.R.I.B.A., Architect.
Hamptworth Lodge, Salisbury. Builder, London, March
19, 1915, plates.
Gotch & Saunders, Architects.
Madingley Hall, New Wing. Arch. and Builders' Journal,
London, Jan. 27, 1915, plate.
Nicholson & Corlette, F.R.I.B.A., Architects.
Burton Manor, Cheshire. Builder, London, Feb. 5, 1915,
plates.
Quennell, C. H. B., F.R.I.B.A., Architect.
Wythes House, Bickley, Kent. Arch. and Builders' Journal,
London, Jan. 20, 1915, plate.

728.85. Country Clubs (Foreign).

Poulter, H. Reginald, Architect.
Gamberley Heath Golf Club. Arch. and Contract
Reporter, London, March 12, 1915, plate.

728.9. Farm and Outbuildings (Stables, Garages).

English Farm Group. Landscape Architecture, April, 1915,
pp. 120-3.

729.2. The Plan.

House Planning in Relation to Furniture and Fittings. R. W.
Collier, F.R.I.B.A. Arch. and Builders' Journal, Lon-
don, Jan. 20, 1915, pp. 30, 31.



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- 729.3. **Details, Doors, Windows, etc.**
 Chancel and Screen, Priory Church, Nuneston. H. Brakspear, F.S.A., Architect. *Builder*, London, March 5, 1915, plate.
 Doorway. House at Langhorne, Pa. Aymar Embury II, Architect. *Architecture*, March, 1915, plate.
 Doorway, S. Toma, Venice. W. G. Thomas and J. T. Fallon. *Am. Architect*, March 17, 1915, plates.
 Lanterns, Palazzo Sera, Genoa; and Archiginnasio Antico, Bologna. W. G. Thomas and J. T. Fallon. *Am. Architect*, March 31, 1915, plates.
 Screen, Chancel, St. Crantock Church, Cornwall. *Arch. and Builders' Journal*, London, March 17, 1915, plate.
 Screen, New Road; St. Peter's Church, Bristol. H. Brakspear, F.S.A., Architect. *Builder*, London, March 1, 1915, plate.
 Staircase, Christ Church College, Oxford. *Arch. and Contract Reporter*, London, March 12, 1915, plate.
 Stairway; Archbishop's Palace, Milan. W. G. Thomas and J. T. Fallon. *Am. Architect*, March 24, 1915, plates.
 Stairway, Nichols House, Salem, Mass. *Brickbuilder*, March, 1915, plate 3.
- 729.4. **Painted Decoration.**
 Blashfield, Edwin H., Painter.
 Books: *Decoration for a House in Boston*. *Am. Architect*, March 10, 1915, p. 170.
Hospitality; Decorative Panel for House in Boston. *Am. Architect*, March 24, 1915, plates.
 Newton, Francis, Painter.
 Music Room, Decorations for. House of J. D. Rockefeller, Jr., New York. *Am. Architect*, March 10, 1915, plates.
 Ryland, Robert K., Painter.
 Nymph of the Pool; An Over Mantel Decoration. *Am. Architect*, March 24, 1915, plate.
 Willet, Wm., Painter.
 St. Martin; Study for a Mural Painting. *Am. Architect*, March 10, 1915, plates.
- 729.5. **Decorations in Relief (Metal Work, Light Fixtures).**
 Balusters, Cast Iron. No. 5, Bloomsburg, Square, London. *Arch. and Builders' Journal*, London, Jan. 27, 1915, plate.
 Ironwork, Belgian. Charles Foulkes, F.S.A. *Connoisseur*, March, 1915, pp. 143-53.
 Ironwork from Rome and Tuscany. John S. Scarff. *Brickbuilder*, March, 1915, pp. 63-6.
 Lighting Fixtures (Gothic; suspended). Middlesex, Guildhall, Westminster. *Builder*, London, March 19, 1915, p. 270.
 Metal Work and Enamels, Harold Stabler's. *International Studio*, March, 1915, pp. 34-42.
 Trophy, carved; Sudbrook Park, Petersham. James Gibbs, Architect. *Arch. and Builders' Journal*, London, Jan. 20, 1915, plate.
 Westminster Cathedral: Metal-work Designs of J. Marshall, Architect. *Builder*, London, March 5, 1915, plate.
- 729.9. **Furniture, Arts and Crafts.**
 Altar Table from Browne's Hospital, Late Sixteenth Century. *Arch. Review*, London, March, 1915, pp. 61, 62.
 Flanders and Northern France, Antique Furniture and Woodwork in. Fred. Roe., R. I. *Connoisseur*, March, 1915, pp. 133-40.
 Textile Industries, Decoration; and the Designer's Relation Thereto. Arthur Wilcock. *Journal R. S. Arts*, London, Feb. 19, 1915, 13 pp.
730. **Sculpture.**
 Architectural Sculpture in Spain. And. N. Prentice (F.). *Journal R.I.B.A.*, Feb. 20, 1905, pp. 169-180; March 6, 1915, pp. 195-205.
 St. Hilda's Church, Carvings in. Sherburn, Yorks. *Arch. and Builders' Journal*, London, March 3, 1915, plates.
691. **Materials, Processes.**
 Timbers, Australian. *Journal R. Vict. Inst. Archts.*, Melbourne, Jan., 1915, 19 pp.
693. **Masonry, Plastering, Fireproofing.**
 Protection of Buildings from Fire. A. Alban H. Scott, V.P.S.A. *Arch. and Builders' Journal*, London, March 3, 1915, p. 108.
695. **Roofing, Sheet Metal Work.**
 Tiles, Marseilles Roofing. *Journal R. Vict. Inst. Archts.*, Jan., 1915, 9 pp.
710. **Town Planning.**
- 710.1. **Types of Ancient and Modern Towns.**
 Tradition and City Development. H. V. Lanchester, F.R.I.B.A. *Journal Am. Inst. Archts.*, March, 1915, pp. 121-5.
- 710.7. **River, Water-Fronts and Bridges.**
 Docks, St. Katharine's, London. *Builder*, London, Feb. 12, 1915, pp. 157, 158.
- 710.9. **Housing.**
 Cottage Problem, Some Salient Factors of the. Thomas Potter. *Arch. and Builders' Journal*, London, March 10, 1915, pp. 114, 115.
711. **Landscape Architecture.**
 Ramps, Notes on Stepped. *Landscape Architecture*, April, 1915, pp. 134, 135.
714. **Water Treatment.**
 Wall Fountain, Nervi. W. G. Thomas and J. T. Fallon. *Am. Architect*, March 10, 1915, plates.
717. **Garden Buildings and Furniture.**
 Fountain Sculpture: the Artist in the Garden. Edw. Hale Brush. *Craftsman*, March, 1915, pp. 612-9.
718. **Monuments.**
 Memorials of War. II—Renaissance. *Arch. Review*, London, March, 1915, pp. 45-50.
720. **Architecture.**
- 720.2. **Dictionaries, Lists and Books.**
 Architectural Library, The Well-Chosen. John T. Fallon. *Am. Architect*, March 10, 1915, pp. 161-8; 171-3.
- 720.3. **Biographies.**
 Bernini, the Genius of. Martin S. Briggs. *Burlington Mag.*, London, Feb. 15, 1915, pp. 197-202; March 15, 1915, pp. 223-8.
 Faville, William B., Architect. *Brickbuilder*, March, 1915, p. 75.
 Labouisse, Samuel Stanhope, Architect. *Brickbuilder*, March, 1915, p. 75.
 Maginnis, Charles D., Architect. *Brickbuilder*, March, 1915, p. 76.
 Morris, William, as a Craftsman. H. J. L. J. Masse, M.A. *Arch. and Contract Reporter*, London, Feb. 19, 1915, pp. 172-5.
 Rutan, Charles H., Architect. *West. Architect*, March, 1915, p. 20.
 Spencer, Jr., Robert Closson, Architect. *Brickbuilder*, March, 1915, p. 76.
- 720.43. **Legal Questions.**
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JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. III

JANUARY, 1915

Number 1

CONTENTS

	Page
FRONTISPIECE—THE END WALL OF THE POOL	
THE CRAFT OF TILE-MAKING AND ITS RELATION TO ARCHITECTURE	
<i>J. H. Dulles Allen</i>	5
THE ANCIENT ABBEY OF ST. ELOI	
<i>Jean-Paul Alaux</i>	12
RHEIMS CATHEDRAL	
<i>Loys Brachet, A.D.G.</i>	14
THE MERGELYNCK MUSEUM AT YPRES	
<i>C. H. W.</i>	16
JEAN LOUIS PASCAL—INSTITUTE GOLD MEDALIST, 1913	
<i>Walter Cook, F.</i>	19
BOOK REVIEWS	27
IN MEMORIAM	30
THE FORUM	31
HOUSING AND TOWN PLANNING	
<i>Carol Aronovici, Ph.D.</i>	32
NOTES FROM THE LAST CONVENTION	37
THE QUANTITY SYSTEM	
<i>G. Alexander Wright</i>	38
CHAPTER AND OTHER ACTIVITIES	40
THE CURRENT INDEX OF ARCHITECTURAL LITERATURE	43

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Vol. III

FEBRUARY, 1915

Number 2

CONTENTS

	Page
THE AMERICAN ACADEMY IN ROME	<i>C. Grant La Farge (F)</i> 53
PROFESSIONAL AND OTHER INCOMPETENCE	73
THE REVISED CONTRACT DOCUMENTS OF THE INSTITUTE .	<i>Frank Miles Day (F)</i> 75
SOCIETY OF BEAUX ARTS ARCHITECTS—OFFICIAL NOTIFICATION TO STUDENTS OF AWARDS MADE IN THE JUDGMENT OF DECEMBER 29, 1914	77
BOOK REVIEWS	83
THE DEDICATION OF THE MINNEAPOLIS INSTITUTE OF ARTS	<i>Edwin H. Hewitt (M)</i> 85
THE FORUM	87
IN MEMORIAM	88
HOUSING AND TOWN PLANNING	<i>Carol Aronovici, Ph.D.</i> 89
INSTITUTE BUSINESS	94
CHAPTER AND OTHER ACTIVITIES	96
CURRENT INDEX OF ARCHITECTURAL JOURNALS	98

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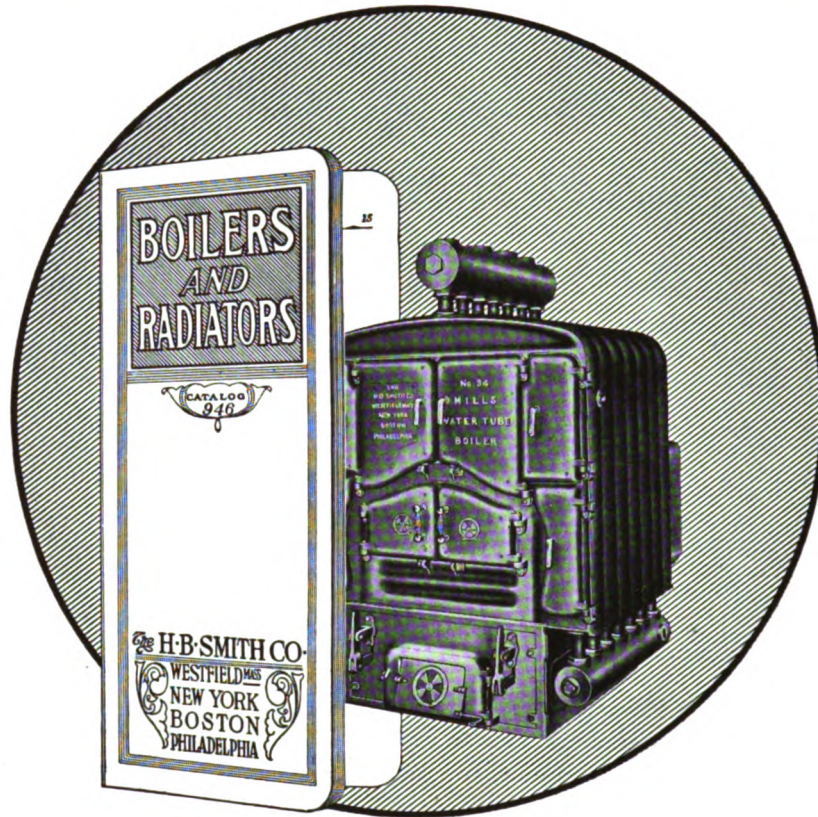
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Vol. III

MARCH, 1915

Number 3

CONTENTS

	Page
FRONTISPIECE—PINTURICCHIO'S BORGIA APARTMENT IN THE VATICAN	104
AMERICAN SCHOOLS OF ARCHITECTURE <i>E. Raymond Bossange</i>	105
EARLY ARCHITECTURE OF THE VALLEY OF THE RAPPAHANNOCK: KENMORE <i>Frank Conger Baldwin (F)</i>	113
EDUCATION <i>C. Grant LaFarge (F)</i>	119
HOUSING AND CITY PLANNING <i>George B. Ford (M)</i>	121
RECENT ACCESSIONS TO AMERICAN MUSEUMS	126
BOOK REVIEWS	128
NEWS NOTES	130
OBITUARY	133
THE PAVEMENT OF THE PARTHENON	135
SOCIETY OF BEAUX-ARTS ARCHITECTS	136
INSTITUTE BUSINESS	141
CURRENT INDEX TO ARCHITECTURAL JOURNALS	144

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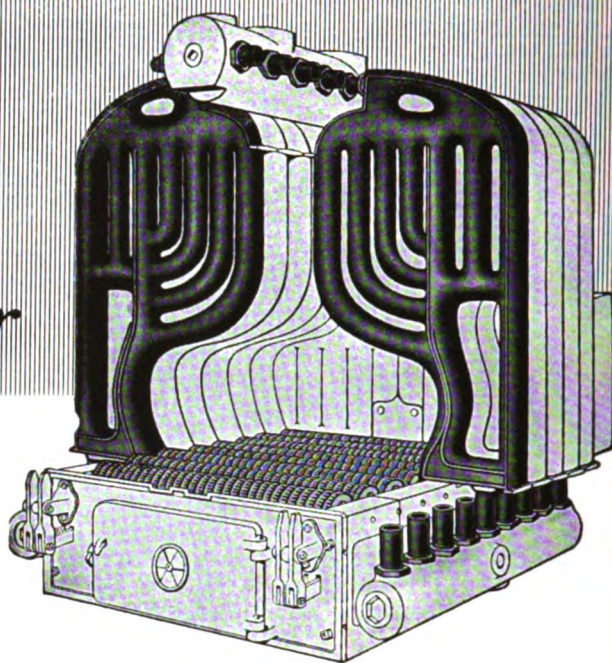
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APRIL, 1915

Number 4

CONTENTS

	Page
FRONTISPIECE—EGLISE ST. SAUVEUR, CAEN	150
WAR MONUMENTS	151
THE ADMISSION OF ARCHITECTS TO PRACTICE	152
AN ARCHITECT'S IMPRESSIONS IN BELGIUM <i>E. T. Richmond, F.R.I.B.A.</i>	153
ARCHITECTURAL DRAUGHTSMEN. V. Richard Parkes Bonington . <i>Henry Winslow</i>	159
THE LINCOLN HIGHWAY <i>H. Van Buren Magonigle (F.)</i>	168
BOOK REVIEWS	169
TOWN PLANNING AND HOUSING <i>George B. Ford (M.)</i>	170
INSTITUTE BUSINESS	175
OBITUARY	179
SOCIETY OF BEAUX-ARTS ARCHITECTS	180
THE AMERICAN ACADEMY IN ROME	182
NEWS NOTES	184
CURRENT INDEX TO ARCHITECTURAL JOURNALS.	188

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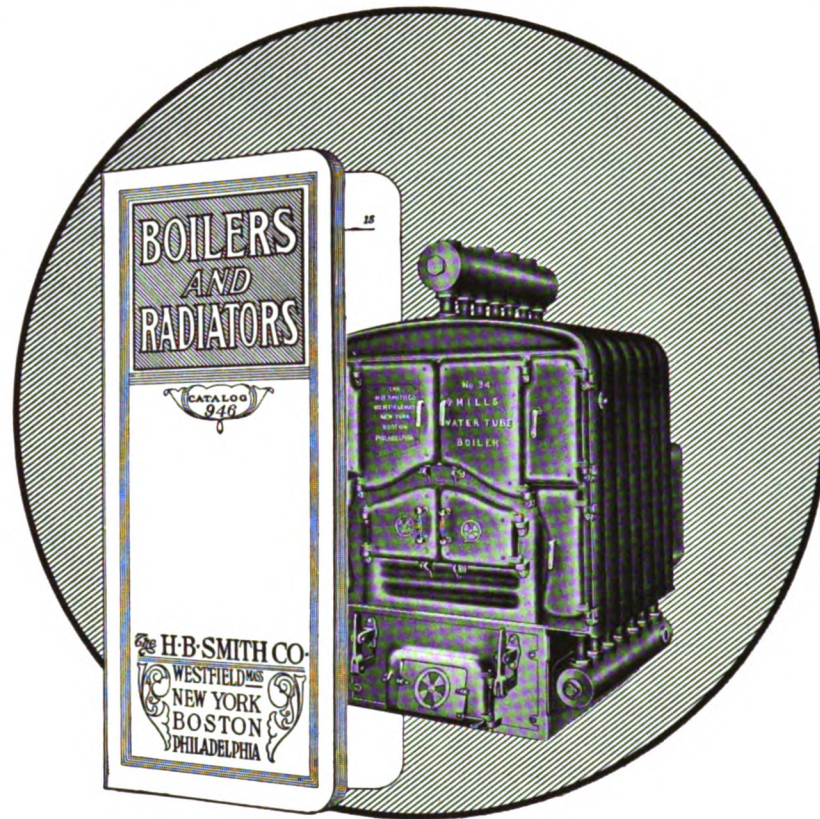
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MAY, 1915

Number 5

CONTENTS

	Page
FRONTISPIECE—PANAMA-PACIFIC EXPOSITION. The Dome of the Palace of Fine Arts	192
COMMUNITY STUPIDITY <i>Frederick L. Ackerman (M.)</i>	193
WITHOUT KNOWING WHY	198
THE POINT OF VIEW IN APPROACHING THE STUDY OF ARCHITECTURE <i>Charles H. Bebb (F.)</i>	200
BOOK REVIEWS	203
OBITUARY	203
THE FORUM	204
SOCIETY OF BEAUX-ARTS ARCHITECTS	205
TOWN PLANNING AND HOUSING <i>George B. Ford (M.)</i>	216
NEWS NOTES	225

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CONTENTS

	Page
FRONTISPIECE—TORRE DEGLI ANGUILARA, NOW CALLED "CASA DI DANTE"	232
THE STANDARD DOCUMENTS <i>R. Clipston Sturgis</i>	233
EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY. II. Cleve Manor <i>Frank Conger Baldwin</i>	234
THE SIXTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS	241
INSTITUTE BUSINESS	244
OBITUARY	248
TOWN PLANNING AND HOUSING	249
The Seventh National Conference on City Planning	249
Six Years of City Planning in the United States <i>Flavel Shurtleff</i>	249
The Constitution and Powers of a City-Planning Authority <i>Robert H. Whitten</i>	251
Comprehensive City Planning in Philadelphia <i>B. Antrim Haldeman</i>	255
Some Aspects of City-Planning Administration in Europe <i>Frank B. Williams</i>	260
City Planning for Detroit <i>E. H. Bennett</i>	264
Re-planning in Detroit	268
Progress of City Planning in St. Louis	271
Bibliography of Town Planning	272
SOCIETY OF BEAUX-ARTS ARCHITECTS	274
NEWS NOTES	278
CURRENT INDEX	282

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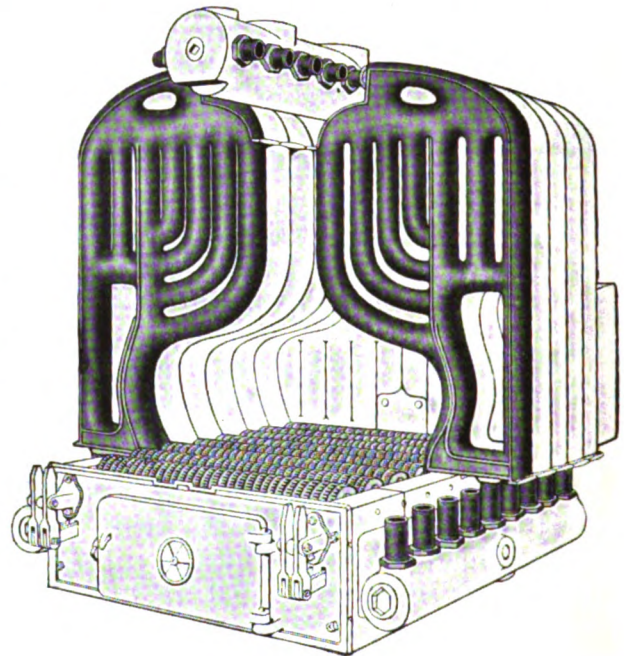
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