

# Journal of the AMERICAN INSTITUTE OF ARCHITECTS

Volume XVI

MAY, 1928

Number 5

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Published Monthly by

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Executive and Publication Offices, The Octagon, 1741 N. Y. Avenue N. W., Washington, D. C.

Editorial Office, 505 Journalism Building, Columbia University, New York, N. Y.

SEVENTY-FIVE CENTS THE COPY. \$5 PER YEAR. (Foreign \$6)

Checks or Money Orders should be made payable to The American Institute of Architects. All communications for publication should be sent to the Editorial Office

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Entered as second-class matter at the Post Office at Washington, D. C., January 25, 1928, under the Act of August 24, 1912



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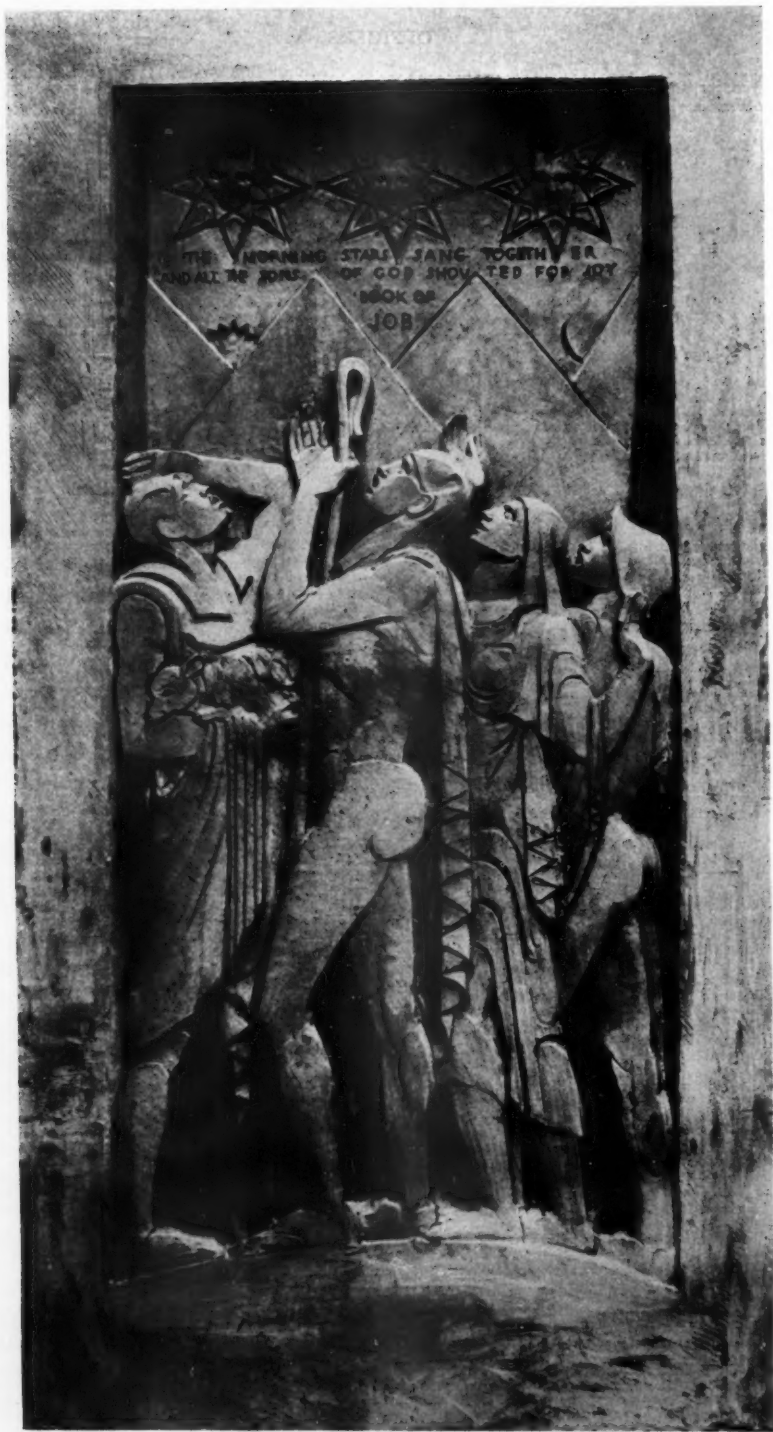
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ARIZONA—State Board of Registration for Architects, Phoenix. CALIFORNIA—State Board of Architecture, N. D. 537-538 Phelan Bldg., San Francisco; State Board of Architecture, S. D., 1124 Sun Finance Bldg., Los Angeles. COLORADO—State Board of Examiners of Architects, Chamber of Commerce Bldg., Denver. DISTRICT OF COLUMBIA—Board of Examiners and Registrars of Architects, Room 422 Municipal Bldg., Washington, D. C. FLORIDA—State Board of Architecture, 32 West Forsyth Street, Jacksonville. GEORGIA—State Board for Registration of Architects, Atlanta. HAWAII—Territorial Board of Registration, Honolulu. IDAHO—Department of Law Enforcement, Boise. ILLINOIS—Department of Education and Registration, Springfield. INDIANA—State Board of Registration for Professional Engineers and Land Surveyors, State Capitol, Indianapolis. (Architects to practice in Indiana are required to be registered as Engineers in order that they may practice the profession of Architecture.) IOWA—State Board of Registration of Architects, 810 Hubbell Bldg., Des Moines. LOUISIANA—State Board of Architectural Examiners, Hibernia Building, New Orleans. MICHIGAN—State Board of Registration of Architects, Detroit. MINNESOTA—State Board of Registration for Architects, 801 Phoenix Bldg., Minneapolis. MONTANA—Board of Architectural Examiners, Bozeman. NEW JERSEY—State Board of Architects, 665 Broad St., Newark. NEW YORK—State Board for Registration of Architects, Albany. NORTH CAROLINA—State Board of Architectural Registration, Greensboro. NORTH DAKOTA—State Board of Architecture, Bismarck. OKLAHOMA—State Board of Examiners of Architects, Stillwater, Okla. OREGON—State Board of Architectural Examiners, Portland. PENNSYLVANIA—State Board of Examiners of Architects, Harrisburg. SOUTH CAROLINA—State Board of Architectural Examiners, Columbia. SOUTH DAKOTA—State Board of Engineering and Architectural Examiners, Mitchell, S. D. TENNESSEE—State Board of Architectural and Engineering Examiners, Nashville. UTAH—State Board of Architecture, Salt Lake City. VIRGINIA—State Board for the Examination and Certification of Architects, Professional Engineers and Land Surveyors, Lynchburg. WASHINGTON—State Board for Registration of Architects, Olympia. WEST VIRGINIA—State Board of Examiners and Registration of Architects, Charleston. WISCONSIN—Board of Examiners of Architects, Madison. Such laws are pending in Ohio and Missouri.

‡ Copies of the "Model Form of Law for the Registration of Architects" will be sent complimentary, on request, by the Executive Secretary, The Octagon, Washington, D. C.



COLLABORATION IN THE ARTS: THE LOS ANGELES PUBLIC LIBRARY  
RELIEF PANEL REPRESENTING MUSIC, AT DOOR LEADING TO MUSIC DEPARTMENT  
Bertram Grosvenor Goodhue, the Architect. Lee Lawrie, the Sculptor  
(See page 169)

# JOURNAL

OF

## THE AMERICAN INSTITUTE OF ARCHITECTS

Volume XVI

MAY, 1928

Number 5

### Character of The Journal

*Letter from the Secretary to the Membership*

THERE have been five numbers of THE JOURNAL under the new plan of operation—January, February, March, April and May. The situation is unusual and interesting. It will be fully reported upon at the Convention.

By order of the Sixtieth Convention THE JOURNAL was transferred from The Press to the Secretary's Office at The Octagon. All advertising was discontinued, and the cost of producing the magazine was fixed at not to exceed \$5.00 a year for twelve numbers. I say "unusual" because a reputable magazine, in this age, without advertising is "unusual." It is also an opportunity, and an experiment. If the Institute can produce a creditable, professional magazine, without advertising, it will blaze a trail that many others would like to follow. The refreshing possibilities, and the independence of position of a magazine with no advertising pages are obvious. If the thing can be done—and I believe it can—the Institute will make some magazine history. In this respect THE JOURNAL is—and will be—the only one in its class that we know of.

To say that the situation is "interesting" is to use a temperate word. Producing THE JOURNAL without the advertising revenue is in itself interesting enough, but other and perhaps graver problems than those of mere finance are involved. To produce a Journal which meets the needs of the Institute, pleases a reasonable number of members, and sets a light on a hill is not only interesting—it is impossible unless the thing is done by

many. A few, a group, a committee, a board,—no matter how enthusiastic—are only points of contact. The Institute will never have a medium for expressing the aspirations, the ideals, the hopes, the visions of the architectural profession unless and until the whole membership, in harmony of purpose, wills that it shall have such a medium. That "will" cannot be engendered by resolutions, or reports, or by statements like this. It will come into existence and start to operate just at the moment the membership, in its collective consciousness, makes the decision that THE JOURNAL belongs to it, that it is now wholly responsible for the publication, and that it wants the best architectural magazine the world ever knew. It is the present task of the Secretary to ascertain just how the membership of the Institute interprets that word "best" with respect to THE JOURNAL.

Does it mean a publication that expresses for the architect and architecture, for the painter, the sculptor, and the craftsman, and their arts, the message which they would give to humanity? Our civilization hears much of the material side of architecture. Is it not time, through the pages of a new kind of architectural magazine, to let it hear something of the spiritual side? And, lastly, though by no means of minor importance, should not THE JOURNAL, in type, format and cover design, possess and present a character of the greatest possible distinction, thus expressing the high ideals of the Institute?

## JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

The new JOURNAL is now in the making. The Board of Directors, and the Secretary, who has the immediate responsibility, here and now invite discussion of THE JOURNAL. They invite comments on the merit or demerits of the last five numbers (January to May). They ask for specific suggestions for inspiring THE JOURNAL. All criticisms, all suggestions, all thoughts are welcome. Every response to this call for cooperation will be carefully considered, and discussed by the Board. Every member is asked to make at least one comment or suggestion. Address the Secretary, The Octagon, 1741 New York Avenue, Northwest, Washington, D. C.

At several Chapter meetings there have been most helpful discussions about THE JOURNAL.

At the April meeting of the Washington, D. C., Chapter the subject was reviewed and valuable points of view brought out. A paper by Francis P. Sullivan met with the unanimous approval of the Chapter. It illustrates what we seek in our effort gradually to build up THE JOURNAL of The American Institute of Architects to the plane of usefulness which it should occupy. Mr. Sullivan's paper follows.

FRANK C. BALDWIN, *Secretary.*

*Paper by Francis P. Sullivan—Read at the Meeting of the Washington, D. C., Chapter on April 12, 1928*

We have been called upon tonight to offer whatever contribution we can toward solving an important problem now being faced by the A. I. A.—the problem of determining upon a suitable editorial policy for the conduct of THE JOURNAL of the Institute.

If it were not that the Secretary of the Institute himself has invited and urged us as a Chapter and as individuals to come forward with suggestions to this end, we would hesitate a long time before undertaking to present to him even a tentative solution to so difficult and important a question and, even with this encouragement, it requires no little courage to assume to advise him in the matter. He knows the difficulties that the Institute has had to encounter, and the means that have been taken to overcome them, far better probably than any other member of the Institute, and for my own part I am well satisfied that out of his own experience he can solve these problems to the satisfaction of us all. Nevertheless, as he has asked our cooperation and assistance it would be most ungracious of us not to respond freely and cheerfully with the best advice we can offer.

First, in order to clear the way for constructive suggestions, it may be useful to determine just what it is that we do not want to see THE JOURNAL become. We do not want a Journal which is merely another architectural magazine like all other architectural maga-

zines. It would be useless for THE JOURNAL to attempt to compete with the *Architectural Record*, the *Architectural Forum*, or *Architecture* in their own particular field or fields—useless and undesirable, also, for that field is well covered by them.

There are plenty of magazines which illustrate adequately the current work of our contemporaries, so that when a bank or an apartment house, a bungalow or a filling station comes into the office we can see what others have done with the same or a similar problem. There are plenty of measured drawings of clever, modern detail being published, plenty of portfolios of topical architecture showing twenty or thirty dormer windows of different types this month and as many down-spout heads next.

There are plenty of magazines in which anyone who wants to see a nice example of rendering can find illustrations of the work of Eggers or Ferris.

We have no need for more magazines of this type, nor would the publication of such material add any particular luster to the American Institute.

Then, secondly, at the other extreme we do not want a Journal which is merely a dry medium for circulating official notices and reports, or for publishing those bleak and dismal technical discussions, with twenty footnotes to every column, with which the official publications of so many of the learned societies are cumbered.

THE JOURNAL of The American Institute of Architects should, to serve its purpose as the organ of that illustrious body, express, encourage and foster the aims for which the Institute itself stands and for which it was founded.

The architect who applies for admission in the American Institute has in his mind a definite something which he thinks the Institute can give him, and that something is what THE JOURNAL, as the instrument and mouthpiece of the Institute, should supply.

We have heard it said that some men join the Institute because they believe that the mystic letters A. I. A. after their names give them added prestige, and that their interest in the Society is only in the material benefits they may draw from its cachet.

We trust such men are few. We believe they defraud themselves in joining the Institute with any such thought in their minds, and we are certain that THE JOURNAL can in no way assist them in these aims.

But to the other members, to the men who have sought membership because they believe that in the Institute, and through the associations they will form therein, the standards of the practice of architecture in general and their own standards of practice especially may be raised; to those who wish the encouragement that comes from the consciousness of working shoulder to shoulder with other men of similar aspirations to a worthy end; to those who are striving, even if ignorantly and humbly, to expedite the coming of the time when the pursuit of beauty will be a universal passion instead of

## CHARACTER OF THE JOURNAL

the diversion of a leisured few; for these THE JOURNAL can have much to offer, and if we are not mistaken they form the vast bulk of our membership.

Now what these men seek of the Institute can be summed up in one word—Inspiration. They are overwhelmed and smothered as you and I are by the endless petty cares of workaday life. They are beset from morning until night by the dreadful round of detail, the sordid bread-and-butter practicalities that stifle and dwarf the soul. Their days are consumed with innumerable trivialities that are yet of vast importance, with things that contribute nothing to the great ends to which their lives are pledged, but to which nevertheless they are bound by their conscience, by their interest, and by their necessities to give their best thought and care. For the practice of architecture becomes every day more and more a thing of pipes, conduits, machines, and contraptions, and it becomes harder and harder to keep the vision of what true architecture is or may become clear in our sight.

To this end, then, we propose that THE JOURNAL be dedicated to preserve in the minds of the members of the Institute and of the public which those members serve the idea of architecture as an inspiring, ennobling force in our national life. Let THE JOURNAL bring home to its readers that in their daily practice of this useful and necessary art they can, if they will, contribute according to their powers to the spread of that desire, that demand, that earnest thirst for beauty in every element of life which is the basis and foundation of a true national culture.

And in order that this lesson may be learned in its fullness it is important that THE JOURNAL should not confine itself within the narrow limits of architecture, strictly so-called.

In order to combat the narrowing tendency that the pursuit of a highly specialized profession involves, it is important that THE JOURNAL keep before the minds of its readers that the only true culture is widespread in its interests, and that he who is no more than an architect is not really an architect at all.

We should like to see THE JOURNAL not only cognizant of what is being done in the other arts, but an enthusiastic partisan of every movement that seeks to elevate their standards or widen their fields of influence.

More concretely, we would like to see THE JOURNAL become the review of the arts—using the word review in the sense in which it is used in the title of the *North American Review*. A magazine given over to the appreciation, criticism, and discussion of the arts from as detached and impersonal a point of view as may be achieved; a magazine in which every movement and tendency in the art world would be recognized, evaluated, and brought into focus with the past history of the arts and with the social, economic, and spiritual forces which give our present age its peculiar atmosphere.

And in pursuing these ends we propose that THE JOURNAL strive for the most perfect literary style and the most perfect press work and typography, just as it will hold up to its readers the ideal of perfection in architectural form, line and color. We should not exclude verse from its pages, but should consider it ample precedent for its inclusion that many of the best of Stevenson and Henley first saw the light in Cassell's *Magazine of Art*.

And, above all things, we should establish it as an absolutely inviolable principle that nothing in itself inferior should ever be admitted to the pages of THE JOURNAL under the plea of attracting the interest or conciliating the taste of those unable to appreciate the best; nor should anything in itself good be excluded from it because of any fear of seeming pedantic, or highbrow; but that there shall be no compromise with the mediocre or the commonplace.

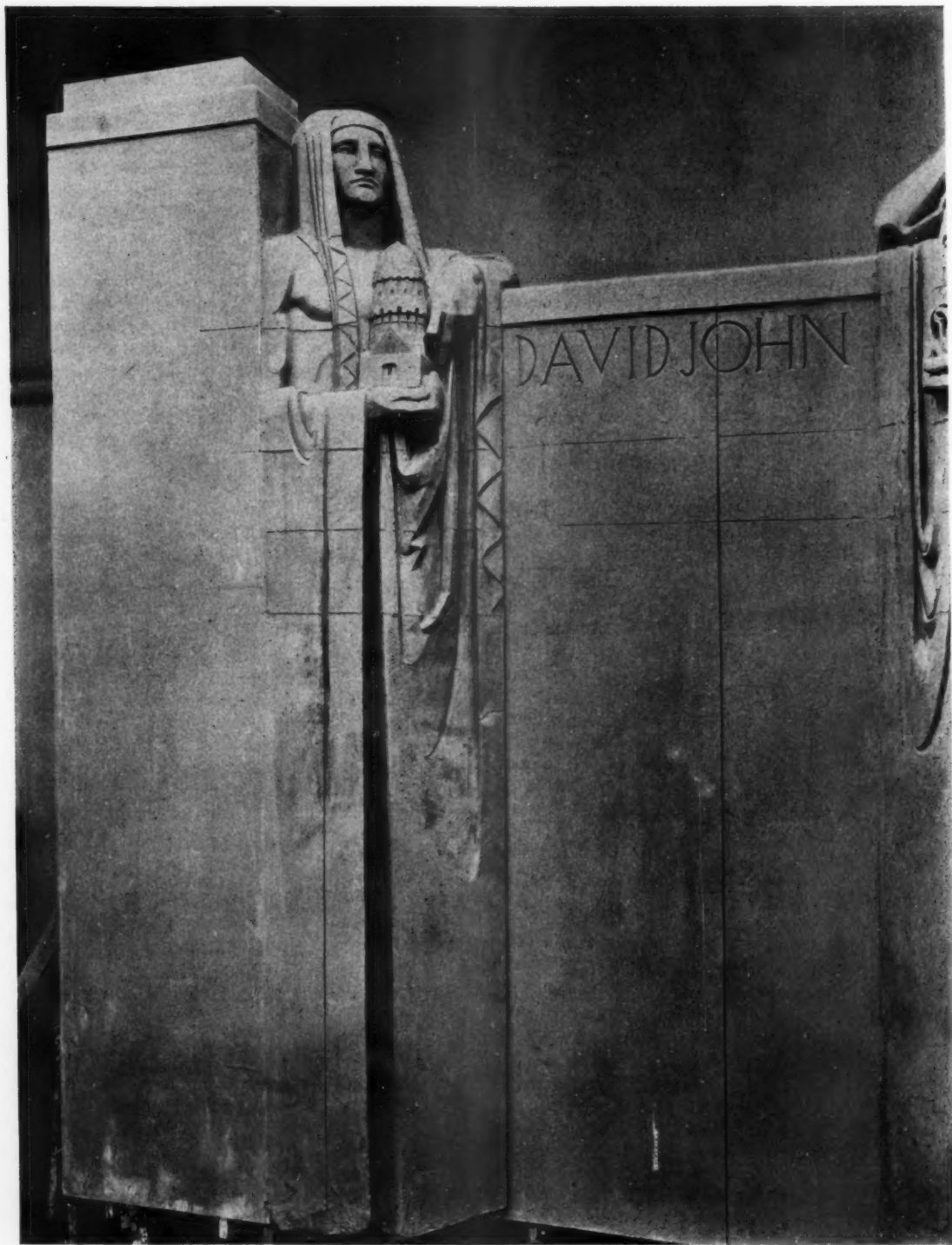
There is, as we truly believe, just one way of making THE JOURNAL worthwhile, and that is to strive not for popularity, not for circulation, not for sensations, not for timeliness or the "newsy" note that makes the tabloids what they are, but to make it just as good as is humanly possible according to the highest meaning of that term. A magazine to which Addison would not be ashamed to be a contributor and which Ruskin would have welcomed with interest as it came to him monthly in the mails.

And now that we consider what we have said here we realize that we have asked our Secretary and through him the Board of Directors to undertake a staggering task—almost to accomplish a miracle—but knowing him and knowing them we are well convinced that they themselves have no less than this in mind; that they would be satisfied with nothing less themselves; and that through their efforts all these things that we have suggested here will in the end be accomplished.

*Pre-Convention Meetings*

The fifth annual meeting of the Producers' Council, affiliated with the American Institute of Architects, will be held at the Kingsway Hotel, St. Louis, on Tuesday, May 15, the day preceding the opening of the annual convention of the Institute. Several architects will address the meeting, to which members of the Institute are invited. The Council is holding a series of regional meetings to promote cooperation between members of the Chapters of the Institute and members of the Council. The first of these meetings took place at Detroit on February 23, the second at Pittsburgh on April 3, and the third at Cincinnati on May 11.

The Committee on Church Building of the Home Missions Council will meet in St. Louis, May 15, at the Chase Hotel. This committee is composed of the bureaus of architecture of the several evangelical groups. Sub-



A NEW KIND OF ARCHITECTURAL SCULPTURE, LOS ANGELES PUBLIC LIBRARY  
TOWER FIGURE—DAVID THE PSALMIST WITH THE TEMPLE. LEE LAWRIE, THE SCULPTOR



## LEE LAWRIE SCULPTURES OF THE LOS ANGELES PUBLIC LIBRARY

jects relative to church planning and design will be discussed. There will also be an exhibit of sketch plans of worship rooms and religious educational buildings by the various bureaus of architecture. The purpose of the bureaus is to aid church building committees in their problems and to improve church architecture throughout the country. Members of the Institute are asked to attend the committee's session in St. Louis.

*Bound Volumes of THE JOURNAL*

Many members of the Institute maintain in their libraries bound volumes of *THE JOURNAL*. The custom of binding *THE JOURNAL* for members and subscribers will

be continued by the Institute along the lines established by the Press.

*THE JOURNAL* for 1927, twelve issues and the Index, will be bound at \$8.00 per set; but to secure this price the work must be done in lots of five. The bound volumes will be  $11\frac{1}{2} \times 8\frac{3}{4} \times 1\frac{3}{4}$ " in size, with half wine Morocco cloth sides and gilt top.

The price quoted is close to actual cost and includes return postage. Speedy deliveries cannot be promised as each volume must be held for the completion of a lot of five.

Notice is given that surplus copies of *THE JOURNAL* for the year 1927 are not available at The Octagon. Members with broken sets should fill them by negotiation with other members before sending in their copies.

## The Lee Lawrie Sculptures of the Los Angeles Public Library

By EVERETT R. PERRY  
*Librarian*

LOS ANGELES may well be considered fortunate in the realization of a public building designed in the new spirit of concrete forms, by one of the greatest of American architects, Bertram Grosvenor Goodhue, and decorated with the exquisitely correlated art of the sculptor, Lee Lawrie.

This building has already exerted a marked influence on the architecture of the city; and the sculptures of the library, we feel certain, are destined to be reckoned among the art treasures of Los Angeles. The scheme of decoration includes six doorways, tower figures and court panels which are now complete, and interior stair-hall figures and a court fountain which are yet to be received. That this kind of architectural sculpture worked out by Mr. Goodhue and Mr. Lawrie is the ideal decoration for a building of this character and of the materials used is uncontested. That Mr. Lawrie has carried out the ideals of architect, library commissioners and all who take pride in the Los Angeles Public Library, is equally certain.

The carving is done in Indiana limestone, incorporated in the stucco surface, and was done in place on the finished building, under the direction of Edward Ardolino. Models in plaster cast were shipped from the Lawrie studio after photographs had been approved by the library commissioners.

Of the sculptures of the library, Mr. Lawrie has this to say: "It is difficult to give a description of the sculpture of the library building, for to single it out for even so brief a time as it takes to describe it is to part it from the whole architectural scheme. One might describe the building without the sculpture, but the sculpture cannot

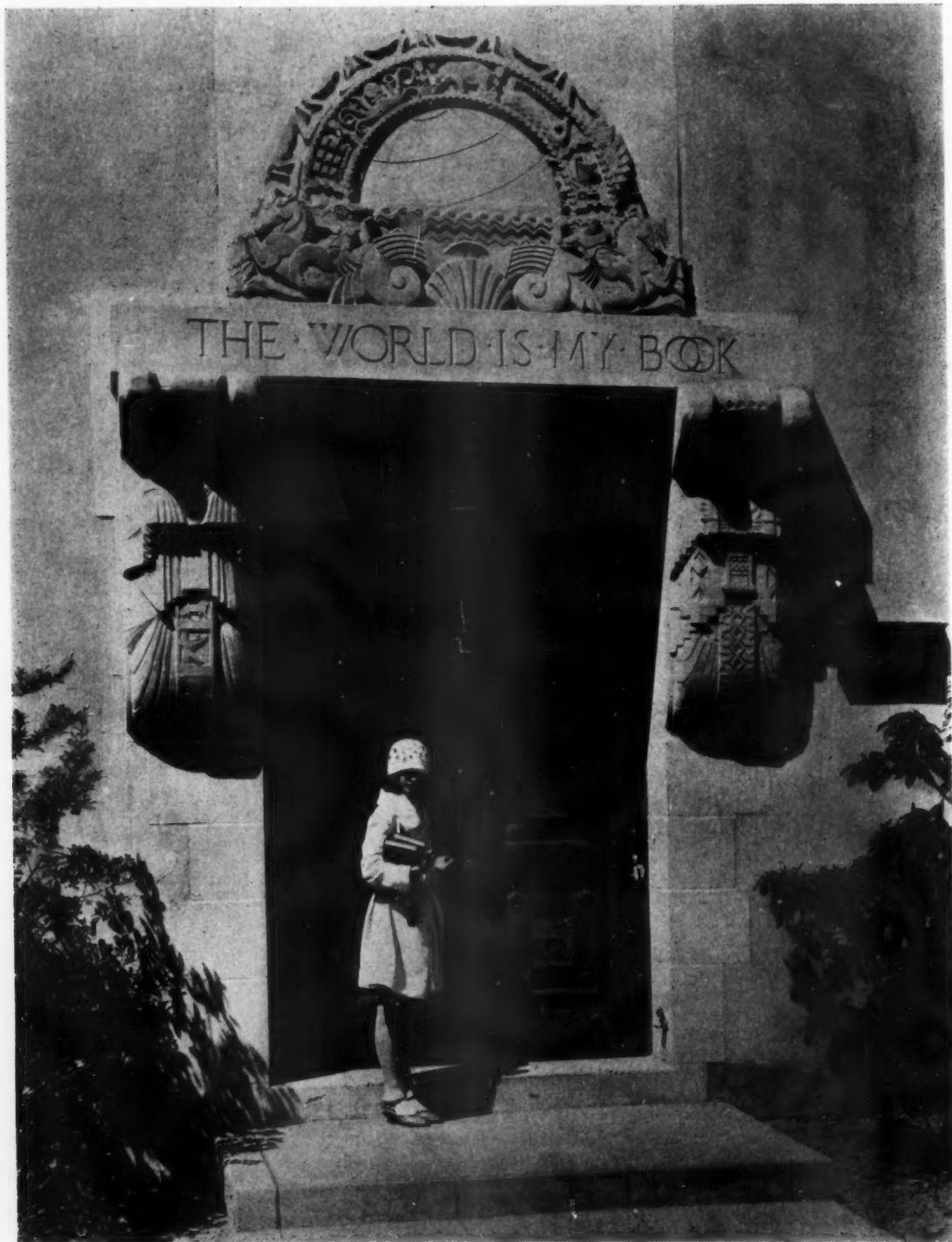
be conceived at all without the building. To keep the line between the building and the sculpture indistinguishable was Mr. Goodhue's main exaction.

"Mr. Goodhue in his later designs was insistent that the wall spaces should be in themselves the things of beauty, and that whatever carving was on them must express the purpose of the building without destroying the wall plane.

"The sculpture for the Los Angeles Public Library is indeed no small responsibility, as the design is among the finest of a great architect, the beauty and variety of imagination of whose work is incomparable.

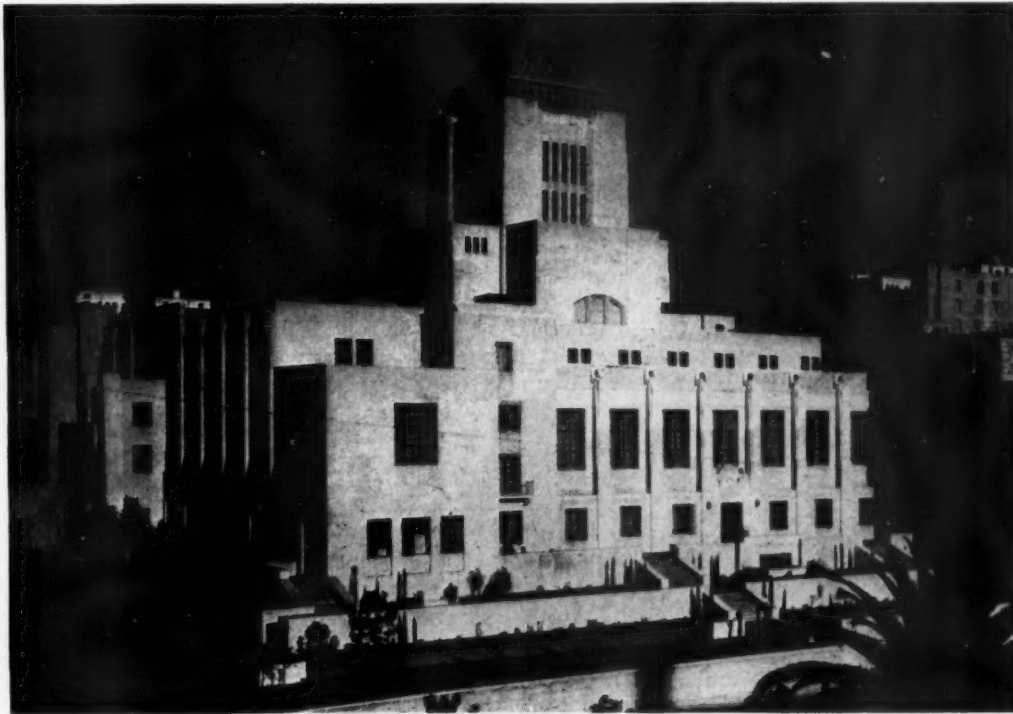
"In 1922, after a great many preliminary sketches for the work of the Nebraska capitol, Mr. Goodhue and I arrived at a new kind of architectural sculpture, that is essentially a part of the building rather than something ornate or applied. The work on the Los Angeles Public Library, while not resembling that of the capitol, is germinated from the same idea. Sculpture, here, is not sculpture, but a branch grafted on to the architectural trunk; forms that portray animate life, emerge from blocks of stone and terminate in historical expression."

Not only do the Lawrie sculptures form an integral part of the building, but they bear an intimate significance to the purpose of the building; they express the symbolism and meaning of the library. The subjects of decoration together with the illuminating inscriptions are in themselves a study worthy of an institution such as the public library and a building of Goodhue's conception. Dr. Hartley B. Alexander worked with Lee Lawrie and Bertram Goodhue on the inscriptions for the Nebraska capitol



THE CHILDREN'S DOOR, LOS ANGELES PUBLIC LIBRARY  
SHOWING CARYATIDES—SPIRIT OF THE EAST AND SPIRIT OF THE WEST—  
AND DECORATION SYMBOLIZING THE WORLD OF AIR, LAND AND WATER. LEE LAWRIE, THE SCULPTOR

## LEE LAWRIE SCULPTURES OF THE LOS ANGELES PUBLIC LIBRARY



LOS ANGELES PUBLIC LIBRARY. BERTRAM GROSVENOR GOODHUE, THE ARCHITECT  
HOPE STREET OR SOUTH FRONT, SHOWING POSITIONS OF THE SIX BUTTRESS FIGURES,  
TOWER FIGURES, AND FINIAL TORCH. LEE LAWRIE, THE SCULPTOR

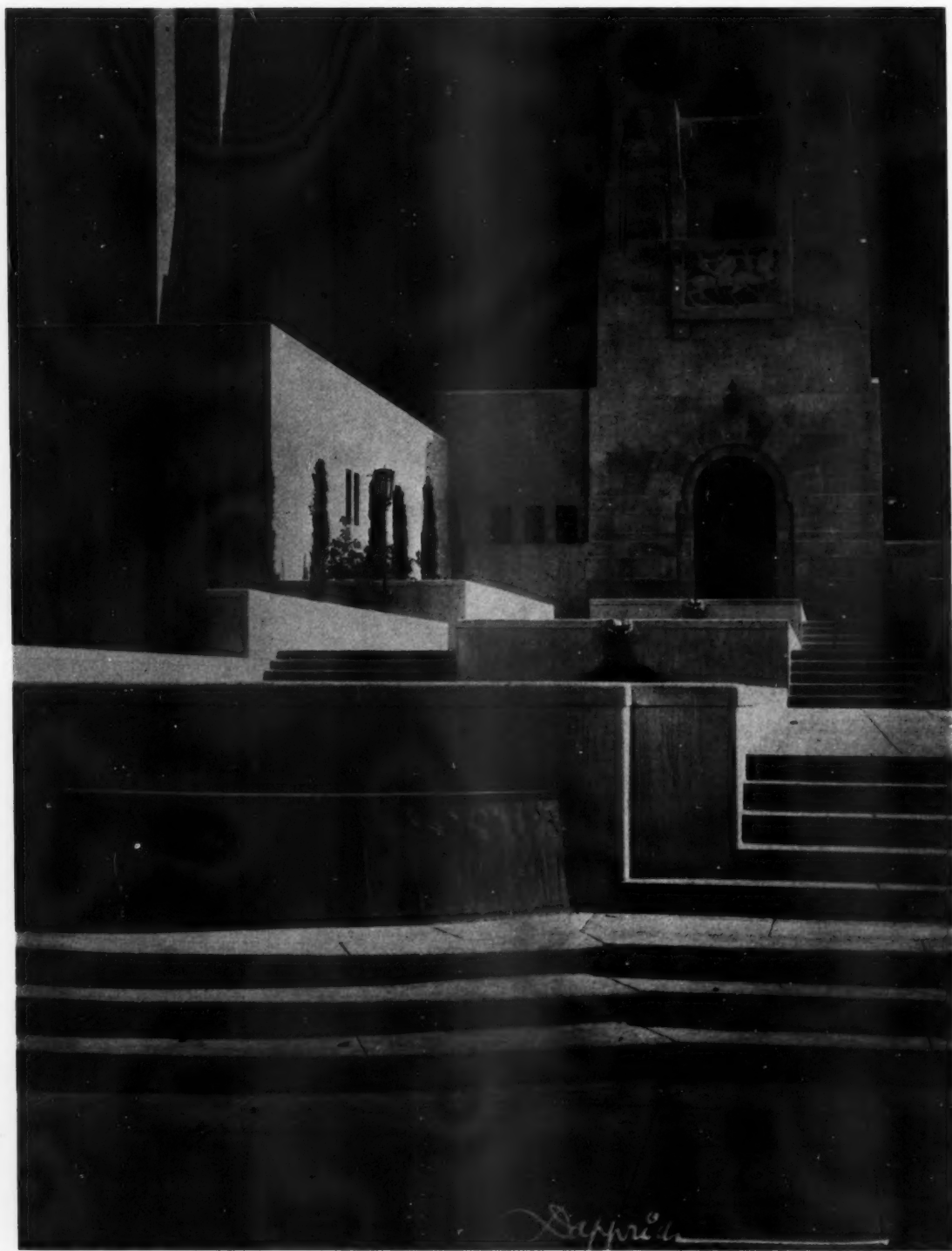
as well as for the Los Angeles Public Library, and these three formed what Goodhue playfully termed "a designing triumvirate."

The theme of the sculptural decorations and inscriptions which adorn the library building is centered in the illuminated book, symbolized by the torch of knowledge which is handed down from one age to another by the great literary figures of all ages. The scheme of decoration worked out by Dr. Alexander in correspondence with Mr. Lawrie, and under the approval of the Library Board, includes designs for the six entrances of the library (the building faces on four streets), the tower, and the inner court and hall.

One doorway bears the city seal, flanked by the impersonal figures of the Philosopher and the Poet. The opposite entrance centers in the illuminated book with the figure of the Greek thinker at one side and the Egyptian writer at the other. While above are the six great buttress figures which illustrate Lawrie's phrase, "forms that portray animate life, emerge from blocks of stone and terminate in historic expression." For these figures, rising in beautiful lines from the very walls, depict with artful characterization leaders in six channels of thought—literary and historical figures which are unmistakable to the student. Herodotus is recognized in

the majestic figure representing History, Socrates in the homely philosopher, Virgil in the stately man of letters, Justinian the statesman, Leonardo da Vinci the artist, and Copernicus the scientist.

The doorway to Art and Music Departments carries relief panels illustrating two appropriate verses from the Bible. The Children's door has beautiful significance of the realm of books in sea, earth and sky. The wisdom of the East and of the West is gathered together at the west entrance in the names inscribed on the scrolls held by the colossal figures of the morning and evening stars, Phosphor and Hesper. Between these figures is the exquisitely carved "Torch Race," the horseman of the east passing on the torch of knowledge to the horseman of the west. This symbolism is further illuminated by the inscription from Lucretius, "Et Quasi Cursores Vitae Lampada Tradunt." The seers or apostles of knowledge are represented in eight tower figures which nestle against the walls of the square tower 188 feet above the sidewalk. The great height makes it necessary to distinguish these figures by symbols and the care with which Lawrie has worked out these individual symbols is noteworthy—the temple in the hands of David, the tragic mask carried by Shakespeare, the lyre as a symbol of Homer, the key to three worlds signifying the imag-



CLOSE-UP OF THE WELL OF THE SCRIBES, TORCH RACE, PHOSPHOR AND HESPER  
FLOWER STREET SIDE, LOS ANGELES PUBLIC LIBRARY. LEE LAWRIE, THE SCULPTOR

## LEE LAWRIE SCULPTURES OF THE LOS ANGELES PUBLIC LIBRARY



LEONARDO DA VINCI, REPRESENTING ART  
LOS ANGELES PUBLIC LIBRARY. LEE LAWRIE, THE SCULPTOR

One of six buttress figures, standing for Buttresses of Civilization

inactive powers of Dante, the gates to paradise in the hands of Goethe, the eagle of St. John the Evangelist, and the dodecahedron borne by Plato.

The crowning symbolism of the sculptural scheme is the finial torch held aloft in a realistic hand, symbol of the light of knowledge handed on by the human figures

of literature and history, who have kept the light burning through the printed word.

To understand the method of Mr. Lawrie's working and the manner in which he draws his inspiration for the conception and execution of themes by steeping himself in the background of the subject, it is necessary to visit him in his New York studio and see him at work. Even then one must draw his own conclusions in regard to the modesty and genius of this man, rather than from any word he may utter. For Lee Lawrie frankly admits "I would rather work up ten tons of clay than arrange ten words in print."

## THE CARVING AT THE CHILDREN'S ENTRANCE

THE Children's Entrance bears a significant and interesting scheme of decorative carving. Two caryatides, the Spirit of the East and the Spirit of the West, support the lintel of the door, over which is carved, "The World is My Book." Above the door is the globe of the world with the sea beneath, the God and Goddess of the Sea, Proteus and Galatea, riding the waves on beautiful chargers. Directly above the world is the great bear and the north star, the mariner's guide, with a whale at one side and an octopus at the other. Concluding the semi-circle are two ships representing the two great oceans, the Chinese frigate and the Atlantic clipper. The sun winks over the horizon and the crescent moon peeps from the waves.

Crowning this symbolism of earth, sea, and sky is the apt phrase, "Books are doors into fairyland, guides unto adventure, comrades in learning."

## "THE WELL OF THE SCRIBES"

(Bronze relief at foot of pools on west front)

THE scheme for "The Well of the Scribes" is simple—the writers of all races and times inscribing the records of their nations. Central is Pegasus, with the Torch, Serpent, and Stars, symbols of knowledge and wisdom and inspiration.

To the right is the group that represents the European tradition—the Greek, the Roman, the Hebrew, the monastic Clerk; followed by the two American figures, the Aztec, with the symbol of the Sun above his chisel, and the North American Indian painting his pictographs upon a skin.

To the left, in order from the center, the Egyptian, the Chaldean, the Phœnician, the Chinese, the Arab, and finally, the primitive writer of the Old World—the palæolithic artist, a sabre-tooth over his head, sketching his cave-image of the mammoth. The shell above, from which the water issues, represents the western sun sinking beneath the waves.

Greenwich, N. J.  
1880



A HOUSE IN GREENWICH, N. J.

# Colonial Architecture<sup>1</sup>—I

By W. F. BROOKS

IT IS hardly to be expected that I will be able to inform this meeting on the subject of Colonial architecture or any other, hence I feel at liberty to be personal. Moreover, it's much more interesting to reminisce than to be encyclopedic.

But if I may be personal I will try at the same time to bring before you certain questions that always suggest themselves after any review of our Colonial art, namely, why architecturally we strayed away from our native traditions, why we came back after a nightmare of ugliness to their sanity and charm, and, finally, what strength our true traditions have today. Not that I can answer these questions, but my memory goes back far enough to embrace a part of the field if I had only the insight.

When I recall the hot days of my boyhood vacations lugging an 8 by 10 camera loaded with a dozen glass plates through the streets of Providence, Newport, Farmington, Milford, I feel as if I must have been responsible for the rediscovery of Colonial architecture. These pilgrimages were around the year 1890, which is not much behind the publication by the *American Architect* of those papers on Colonial work in all parts of the country, later grouped into the three volumes we know as the "Georgian Period."

In order to feel that I have done my duty to this occasion I have re-read those early papers in the Georgian Period. Much has been written since and excellent monographs on various special subjects, but the old work is quite comprehensive and stands today as the best general survey of the subject both in text and illustrations. Also it divides the subject in a logical way so that we can group the buildings as domestic, public and ecclesiastic in each of the sections of our coast line where a particular variant of the general style came to be distinguished.

Widely separated as our Colonial work was, and separation was isolation in those days, subject as it was to other than English influence outside New England, as witness the Dutch in New York, West Indian in Charleston, nevertheless the same spirit pervaded it, it was followed with the same unquestioning loyalty, and the same charm is there for us today from Maine to Georgia.

It seems somewhat pedagogic to offer up this grouping, but it is well to have the localities in mind which produced distinctive types if we are to hear at later meetings papers treating of the individual buildings.

But of what part of the period of 150 years more or less shall we speak? Let us omit, for instance, the first homes of our forefathers when those primitive efforts at

shelter were produced which now we find so quaint and which they were probably hardly tolerant of. How dumbfounded they would be could they be given a glimpse into some of our wealthy homes to find rooms with adzed beams, rough-hewn plank floors and a bevy of richly gowned dames gathered about a big open fire in an overheated room pattering of "Early American." How amused could they know that our Mr. Kelly had compiled a whole book about this for mere Connecticut, showing all their crude efforts at panelling, beaming and joiner work, and how amazed could they see some of these early rooms actually restored and transfixed forever in a great museum of our modern New York. They builded better than they knew.

In a general way, of course, this primitive building is at its best in New England, where the wealth to build 'a la mode' came only later, and is not of interest in Virginia so far as I know, where the settlers were wealthy and able to import to their taste. In point of time, therefore, Virginia produced what we call Architecture before New England. And yet it does not excite my enthusiasm to the same extent. Take the houses on the James River—"Westover" for example—they are so decidedly English that they belong more to England than to us, which is partly due to the fact that wealth and opportunity allowed them to build in brick as well as embellish with imported detail.

In later times the magnates of New England did much the same, but in the meantime, from their primitive joinery and with the help of books on building published in England containing the elements of Palladian architecture, they evolved a new type in the material at hand, a house of pine with elegance and charm which has taken its place in the annals of architecture, and is our peculiar inheritance.

This general statement applies to the work, it seems to me, everywhere above Virginia and the Capes, although we recognize certain differences in the widely separated settlements, as about New York and Long Island, where a different slope of roof and shingle sides prevailed, and variant details of direct Dutch influence. Similar slight differences seem to prevail in New Jersey, the Genesee Valley, N. Y., about Philadelphia and at the Moravian Settlement at Bethlehem, Pa., differences which you recall and which are too slight to be indicated without illustrations.

Below these localities the buildings seem to me Southern, and, as I have explained, partake less of what is usually in mind when we speak of Colonial architecture. But if I am asked what specifically is this I have in mind I am at a loss to select and specify lest I make my example

<sup>1</sup> A paper introductory to a course on Colonial Architecture presented before the Connecticut Chapter A. I. A.

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appear typical, whereas in fact there really is considerable variety both of plan and roof. My impression would lead me to say that in New England the plan was generally a single rectangle with gable, hip or gambrel roof, while in the other localities down to the Capes it was apt to be a central mass with one or two wings to the facade, wings in New England being generally at the back and at right angles. One must note an exception, however, in the houses of Cape Cod and Maine, where the wing continued the back line of the main house, usually of one story and properly a primitive effort, even though so many have late doorways, which shows the type to have been a popular one for simple folk well down into the 19th century.

But let us take the rectangular New England house and attempt to state in logical architectural terms wherein it lays claim to distinction. Assuming a good example we may describe a house built when the single chimney for economy and warmth had been replaced by the larger house with two chimneys serving four rooms on each side of a central hall. It was at about this stage that real architectural considerations came into play, the house was larger and its environment more formal, a village green or wide elm planted street and our carpenter-architect has a new problem and his chance.

What he did with it we know, but why? We say he had only the simplest elements to deal with, proportion, fenestration, etc., but is this true—is there any reason he could not have done any crazy thing that came into his head, as his successors did 150 years later? I cannot see that he was really limited as to his elements but feel that his limit was self-imposed by that innate taste, sense of scale and suitability to the environment and material which marks an artist anywhere and at any time.

Perhaps we all have hardly realized what he did with it, for I confess with shame how many years I had known these houses in a general way without noting some of their refinements of composition, such as the grouping of the four window at each side of the entrance feature to form a three-part composition, when added verticality was sought and enhanced by the modified Palladian motif in the hall above the porch or embellished entrance, or such as the drawing in and reduction in size of the windows as they mounted into the gable ends.

To continue with exterior features, the charm with which these carpenters invested the cornice is too trite to dwell on. That similar work was done in England is true, and in some cases cornices among other parts may have been imported, but I think this is of a later date, and as for the books that we are led to believe were followed I have yet to see any that served as real cribs for the examples I am taking, such as adorn North Street, Litchfield. But with due allowance for any high grade English trained men like Peter Harrison, with due allowance for any books they may have had (reflect on your libraries and blush), a great deal must still be

credited to these men and especially to those results which arose from a spirit of play and sheer love of using gimlet and saw on sweet, well-seasoned pine.

It was only natural that as wealth increased, that as public buildings were needed, a greater dependence on precedent and books should be seen, but it seems to me that these more outstanding examples of Colonial work excite our admiration perhaps less than those simple houses on that village street which Dean Inge, himself familiar with the lovely villages of England, has lavished such praise upon.

Of the books that were used by our early builders I have little knowledge, but in a list by G. C. Gardener of a dozen or so I note that the earliest publication mentioned is 1715-25, Campbell's "Vitruvius Britannicus," and, ten years later, his "Architects' Companion," so that it would seem to me much of the domestic work which we have been considering must have been done out of hand.

One is tempted to wish that these publications, tending to the conventional and relieving that necessity for invention which gave so much interest to these efforts, had never been issued. But it was inevitable and perhaps for the best, for it was history repeating itself.

In admiring the cinque-cento work of Italy we deplore the more classic later work much as we sometimes do our later Colonial work when raving over the primitive. But after all there must be progression; it is not only the demand of style for a new thing but a biological necessity and as true of architecture as of any other human effort. The charm of all primitive work is the record of the effort, or at least this is an important element of the charm, but it is an effort toward something, toward a perfection dimly apprehended, but necessary as a goal, and therefore we must expect that goal to be reached sometime, only in turn to be forgotten in an effort to achieve some other phase of ultimate beauty.

It would be unorthodox not to speak of the domestic interior before we leave the hearthstone, but I only do so to confess that in my opinion (this is all personal, hence valueless) these interiors are not so deserving of enthusiasm as the exteriors. I am speaking, as before, of the middle period. The primitive interiors are often lovely and their details can be used today with something of their original flavor. Often too their accidental compositions and unsymmetrical arrangements show taste as well as a strong sense of the room as a place where an Anglo-Saxon could be at peace, what we vaguely call "homey." How cutely they suppressed the mantel to let the fireplace, out of center by necessity, appear as a mere incident in a panelled wall. Such direct and fearless handling often gives more true rest and satisfaction than the sophisticated arrangement, and the village smithy made the hardware which is now sold everywhere fresh from the drop forge. But as I said of primitive exteriors, all this, no matter how



## COLONIAL ARCHITECTURE



STAIRWAY IN THE HAMMOND-HARWOOD HOUSE—1770-1774.  
ANNAPOLIS, MD.

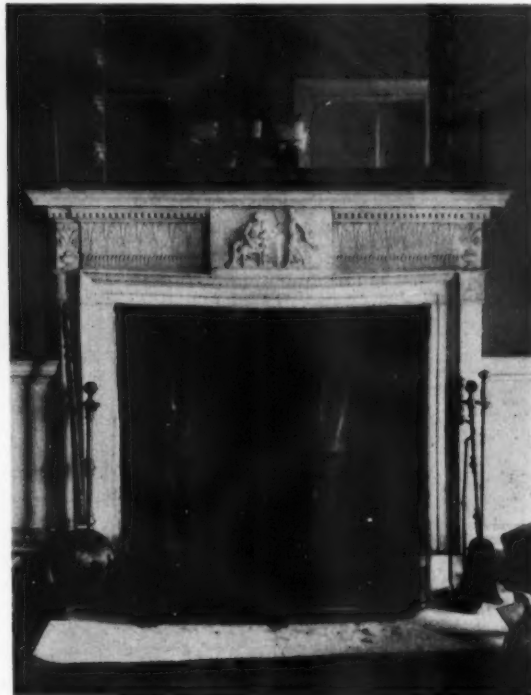
fascinating, is not strictly architecture, which is proven, in one way at least, by the fact that it can only be produced by truly primitive methods.

One has only to try to reach these effects with the general contractor of to-day and his sub-cohorts to realize that methods of production and workmanship contribute a large share to progress. It isn't all the gradual sophistication of the architect, and when the architect elects to produce a "throw-back" in his design he has uphill work with the too sophisticated methods by which the work must be done. We may wish we had been born in a primitive era, but no logic, and certainly not self-interest, can ever justify trying to produce the effects of a primitive age with the workmen, tools and methods of the present day.

If you can do it as Mrs. Riddle has, that is consistent; otherwise, in spite of the greater pains, the murder will out somewhere. But it is true that this very state of things is in a fair way to be met by present day producers. No end of hand workers have arisen in response to this lure of the antique and the primitive, and so great has been the magazine output on this subject that the notion has penetrated the skulls of most of the general contractors. But this is a digression.

We were turning our eyes upon the Colonial interiors at that period when the double chimney had brought the

fireplace in the center of the room, when beams had given way to all plaster ceilings, and the architect, or builder, felt the necessity of a classic cornice about his room, a dado of evenly spaced panels, etc. It does not seem to me that as a whole he was so successful here as on the outside. I am simply stating an impression I could not prove, certainly in trying I should hit upon many examples that are well nigh perfect in scale and proportion. But there are many that strike one as more awkward than charming, many rooms that seem overburdened with intricate detail and certainly all show a certain poverty of invention in their universal



FIREPLACE IN THE CHASE HOUSE, BUILT ABOUT 1770  
ANNAPOLIS, MD.

use of the same parts and the same emphasis. Fireplace, cornice, staircase; there is nothing else featured, charming as the invention and variety is in the details of these features. It seems as if a more conventional tone prevailed and as if the interest were a bit perfunctory.

Doubtless my successor in this series will cry me down and overwhelm me with proof to the contrary.

To pursue the full scope of this subject I ought now to speak of Colonial churches and public buildings. The latter are so few that little generalizing can be done.

Of the churches I would speak if I could, not St. Paul's and St. John's in old New York, whose architecture is close to their London contemporaries, but the



OGLE HALL. BUILT IN 1742 BY GOVERNOR SAMUEL OGLE  
ANNAPOLIS, Md.

churches of the villages where these same houses are that we have been thinking of together to-day. They were built by the same men and in the same spirit. They form the focal spot on the village green or crown its hill. Some have seen in the austerity of their barn-like halls an expression of the doctrine taught in them, but these people were furthest from poetical symbolism of this sort. It is a carpenter's job so far as the auditorium is concerned, an enlarged house, proportioned accordingly, and in a general way lighted and trimmed like a house. But the house of God had to have a spire, and so large a house had to have a large porch, and on these two problems they felt the need of help. They didn't have to have any book to tell them how to raise a big frame for their magnified house or build a truss to span it, but they did not do spires very often, which obviously just had to be architecture or jokes, and if not poets these old builders certainly were serious.

How they made connection with Sir Christopher I

don't pretend to say—perhaps by books and plates, perhaps by memory—but connect they did and translate him into soft, sweet pine with such simplifications and adaptations as the case demanded, and often with charming invention as well. I think I should say always with invention, because while many of these spires might be similarly described as a group no two are alike that I know of, even in New England, and the local characteristics we have mentioned, as from elsewhere in the Colonies, are evident also in the spires and porches of the churches. Of course the invention was more truly modification of form and adaptation of detail. These spires have always seemed to me splendid examples of the possibilities inherent in the classic motives, but the basic ideas are all English and, I suppose, Wren, yet we, as architects, have only to imagine ourselves confronted by these stone edifices of Wren on the one hand and the big barn of a meetinghouse on the other with their clapboarded walls, to realize that in making

## COLONIAL ARCHITECTURE

so charming and harmonious an adaptation qualities of no mean order were needed, and the result is so near to an original creation that our wooden spires may properly be grouped as unique and as the crowning achievement of the Colonial style.

Public buildings should be spoken of to round out our subject but they don't seem to me to particularly enhance the reputation of the style. By the time public affairs were important enough to make such heavy demands on our architects the Colonial period had passed. The few that we know in Salem and Newport exhibit little of interest beyond domestic work and these men clearly did not render unto the house of Cæsar what they did to the house of God. The outstanding building to me is Independence Hall, a fairly close example of Queen Anne to be sure, yet with enough of change to make it distinctive and of our own Colonial style.

But the end came, not only the political end of the Colonies, but the end of that time when there was enough trace of the primitive to leave a charm which brings us to one of the questions we were to ask ourselves, namely, why we strayed away from this architecture, which we now realize as our traditional style.



RIDEOUT RESIDENCE, ANNAPOLIS, MD.  
This view was originally front of house

## Hugh Roberts

Hugh Roberts, A. I. A., secretary of the New Jersey Chapter of the American Institute of Architects, of the New Jersey Society of Architects and of the New Jersey State Board of Architects, died Friday, March 23, 1928, at the home of his son, Elliot H. Roberts, Jersey City, after a brief illness.

Into the sixty-one years of his life Mr. Roberts crowded not only the usual activities of a large and important practice, but an almost inconceivable amount of self-denying service to the profession.

He was active in the formation and upbuilding of the New Jersey Chapter of the American Institute of Architects; in the long struggle for the State Registration of Architects and, after its creation by the Legislature, as a member and secretary of the State Board, which he served from its foundation to the time of his death.

Mr. Roberts was one of the little group who founded the New Jersey Society of Architects as the effective ally of the Institute in his State, and served it faithfully and effectively as its secretary from its inception to his death.

His service as secretary to the Institute Chapter has been as faithful, as efficient and almost as continuous, having been interrupted only by the two terms he served as its president.

It is impossible to conceive of a more sincere or more eloquent tribute of respect and appreciation than that afforded by the opportunity for such continuous service extended to Mr. Roberts by his professional colleagues.

As a monument to his professional skill and artistic ability, Mr. Roberts leaves to his State and to posterity the Hudson County Court House in Jersey City, one of the finest examples of architecture in the East.

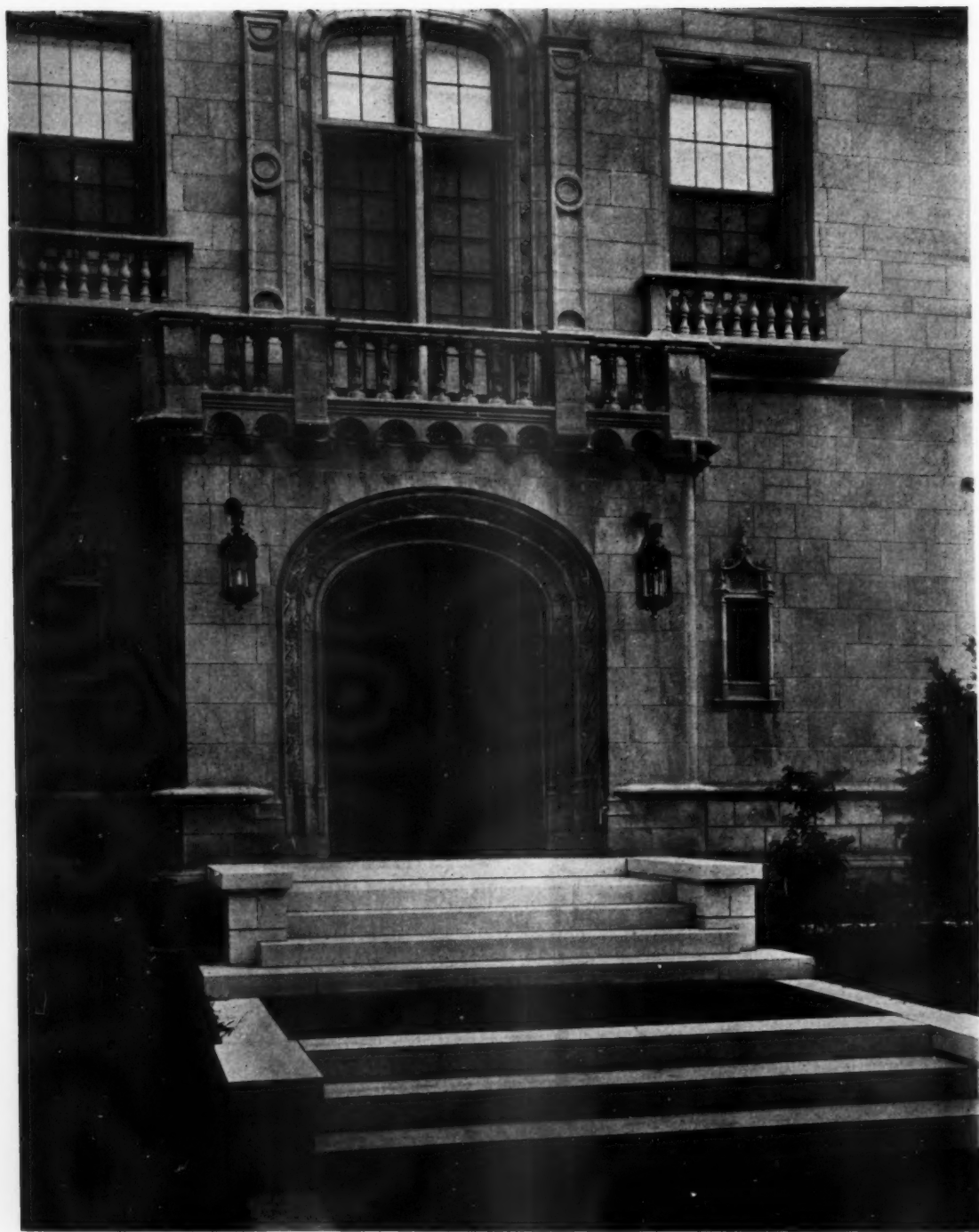
Deeply as we mourn his loss and regret the closing of a career of such devoted service, we cannot but glory in its achievement and in the privilege of having known and loved him.

GEORGE S. DREW, *Chairman*,  
ARNOLD H. MOSES, *President*,  
on behalf of

THE NEW JERSEY CHAPTER A. I. A. and  
THE NEW JERSEY SOCIETY OF ARCHITECTS.

## Pittsburgh Gets University Medal

For performing the best work among the competing universities and colleges in the competitions of the Beaux Arts Institute of Design in New York City, the University Medal of the American Group of the Société des Architectes Diplomes par le Gouvernement Français has been awarded this year to the Department of Architecture of the Carnegie Institute of Technology, Pittsburgh.



ENTRANCE DETAIL, EDWARD MALLINCKRODT RESIDENCE, 16 WESTMORELAND PLACE, ST. LOUIS  
JAMIESON & SPEARL, THE ARCHITECTS

J. H. PIERCE

No. \_\_\_\_\_



RESIDENCES. (ABOVE) J. PORTER TIRRILL, (BELOW) WOOSTER LAMBERT, ST. LOUIS  
LA BEAUME & KLEIN, THE ARCHITECTS

# JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

## Institute Business

### TO THE MEMBERSHIP OF THE INSTITUTE:

The names of the following applicants may come before the Board of Directors or the Executive Committee for action on their admission to the Institute and, if elected, the applicants will be assigned to the Chapters indicated:

CHICAGO CHAPTER.....	L. Crosby Bernard, Isadore H. Braun, John M. Hodgdon
CINCINNATI CHAPTER.....	Alan K. Laing
INDIANA CHAPTER.....	Edward David James
KENTUCKY CHAPTER.....	Frederick H. Elswick
NEW JERSEY CHAPTER.....	Marcel Villanueva
NEW YORK CHAPTER....	Van F. Pruitt, Robert Perry Rogers, Edgar I. Williams
NORTHERN CALIFORNIA CHAPTER....	William Wilson Wurster
PHILADELPHIA CHAPTER.....	William Roy Wallace
SCRANTON-WILKES-BARRE CHAPTER.	Thomas H. Atherton
SOUTH TEXAS CHAPTER.	Raymond Lamar Jenkins, L. M. Wirtz

You are invited, as directed in the By-Laws, to send privileged communications before June 15, 1928, on the eligibility of the candidates, for the information and guidance of the members of the Board of Directors in their final ballot. No applicant will be finally passed upon should any Chapter request within the thirty day period an extension of time for purpose of investigation.

Yours very truly,

FRANK C. BALDWIN, *Secretary.*

### *The Journal Book Shop*

With the removal of the Press of the A. I. A. to Washington on January 1st, 1928, the operation of the Journal Book Shop was discontinued. The Book Shop, under the management of Mr. L. Ray Nelson, had offered a service to the Institute and its members in providing a selling outlet for the various books published by the Press and a convenient purchasing agency for such books as might be desired by members of the Institute and others.

Believing that it would be distinctly to the advantage of the Institute and its members to maintain a contact with Mr. Nelson for the continuance of a similar service, the Executive Committee, at its meeting of February 6, entered into an agreement with him to act as sales agent of the Institute for the books published by the Press. The services of this agency will be continued under the name of Nelson and Nelson at the former address of the Press, 250 West 57th Street, New York. As this firm is now the exclusive accredited selling agency for the books of the Institute which were pub-

lished by the Press, a full measure of cooperation on the part of the membership is recommended and urged.

FRANK C. BALDWIN, *Secretary.*

### *World Engineering Congress, Tokio*

An official invitation to participate in the World Engineering Congress, to be held in Tokio, October of this year, has come to the American Institute of Architects.

The executive committee of the Institute is of the opinion that the Institute cannot send delegates to a Congress in Japan, but would be glad to appoint as delegates any members of the Institute who may be going to Japan at the time the Congress convenes.

### *British Architects Convene*

The annual Conference of British Architects will take place at Bath from June 20 to June 23. The Wessex Society of Architects will be the hosts.

A letter from the secretary of the Royal Institute of British Architects invites members of the American Institute of Architects to attend.

### **Albert E. Doyle**

*Elected to Institute Membership, 1911*

*President of the Oregon Chapter, 1915*

*Died, Portland, Oregon, 1928*

My friendship with Mr. Doyle extended over a period of thirty-five years, having begun in the offices of Whidden and Lewis, by whom a thorough training and appreciation of the best in architecture was instilled into many of the younger generation of Portland architects. Albert Doyle entered as an office boy. His energy and ability were soon in evidence, and remained characteristics of his later life and work. Affairs of art always interested him deeply. Those who knew the first Portland Sketch Club will remember his enthusiasm and intense efforts. Travel in Europe and several years' experience in the offices of prominent New York architects fitted him for the work which he so ably carried on in later years. As president of the Portland Art Association and member of the City Planning Commission his talents and public spirit worked constantly for the furtherance of aesthetic appreciation. He was active in work of the Oregon Chapter and gave much interest to the architectural student work at the University of Oregon. Professionally, his large achievements were marked by a high standard of quality and good taste. The central library building, the Reed Institute group, and the Portland branch of the Bank of California are among the memorials to his ability, and will remain as uplifting gifts to posterity.

JOSEPH JACOBBERGER

*Trustee, Oregon Chapter, A. I. A.*

## Editorial

### MOBILIZATION

The selection of "Collaboration in the Arts of Design" as the leading subject of discussion at the Convention of the Institute last spring has during the intervening months vindicated itself as a prophetic selection.

For a generation past we have been told that this is an age of specialization.

That statement has been amply proved in the practice of all the professions and crafts. Those who are interested in the progress of design as a whole have been asking themselves, "Whither does exaggerated specialization lead us?" And the answer seems to be, "Not to the mountain tops."

Art is not something applied to something else. It is a leaven which must permeate the entire fabric which it is intended to enrich or it fails of its purpose.

The fabric it is intended to enrich may be a tiny jewel in a golden setting; but it may be a building, or a city, or a nation.

Let us suppose it is a nation.

The vaster the fabric, the more essential it becomes that the efforts of all the individuals who are contributing to the finished result shall be effectively co-ordinated.

How is this to be accomplished?

Initiative, imagination, ambition, financial experience, executive ability, inventive faculty, and technical training are all essentials of a great constructive programme.

Specialists in all of these must be mobilized and ranged in proper sequence.

Each of these specialists must in some way gain a vision of the completed scheme and an understanding of the relation of what he does to all the rest.

This, broadly, is collaboration, and in order to fulfill its destiny it must include within its scope not merely a small group of practicing artists but all the groups that contribute to the result, whether their contribution be material or inspirational.

So, while the universities are earnestly striving to assign to appreciation of art a more prominent place in general education;

While the recognition of the need of more effective collaboration in the arts of design is steadily on the increase among the artists themselves;

While groups of influential citizens charged with responsibilities by nation, state or city are learning by experience the kind of service that groups of artists, as distinguished from individuals, can give them; it is fitting that the theme which engaged our attention a year ago should be continued and expanded and that architects, together with others whose approach to this theme has been from various directions, should undertake, as it were, an appraisal of the forces that make for better

architecture, to the end that all such forces shall be mobilized in the service of our country and our time.

J. MONROE HEWLETT,

Chairman, Committee on Allied Arts, A. I. A.

### UPON THE SUBJECT OF ORGANIZATIONS FORMED FOR THE PURPOSE OF OBTAINING COMMISSIONS FOR ARCHITECTS.

A certain organization which has proposed to obtain commissions for selected groups of architects in different cities is making efforts towards this end which call for comment.

Towards the end of last summer your chairman received a telegram from an officer of this organization asking if a member of the Institute would be asked to resign if he joined the organization. The answer was that the chairman of this committee was not able to analyze the work of the proposed organization, but that if an architect chooses to join the organization he will be judged by the actions of the organization which he has employed to do work which he usually does for himself.

This letter has been construed by the organization in question into the following telegram which was sent to a member of the Institute—"Our organization and methods were presented to the Institute Board of Practice for an opinion and the Institute is not opposed to members joining our group as we conform with all the prescribed ethics an Institute member has vowed himself to live within." This telegram unquestionably gives a wrong impression. Members might easily assume that the Board of Directors had considered the subject and acted upon it and had transmitted their decision in such terms that the organization felt safe in sending out such a report.

The Board of Directors has taken no action and the only word which has gone to this organization from the Institute is the letter referred to above.

The Committee on Practice can not say what an employee of an architect will do and cannot advise that if a certain person or group is employed the architect will be asked to resign from the Institute.

The Committee on Practice may, on the other hand, advise that if a group of architects in a given city employ a salesman to get work for the members of the group, certain things may happen.

If the salesman does something which is not professional the member who is benefited and perhaps even the other members of the group will become subject to scrutiny by the Institute.

If the members do not all feel equally satisfied with the returns and one or more feel neglected they will fall out with one another, and this is a very unhappy result.

If the scheme is really successful and all of the members are satisfied the local chapters will have been divided into two parts, which is a bad thing.

Finally, the selling organization is not the architect and becomes something between the architect and the client, so that the best relation between these two is modified and injured. This is a fundamental thing, to be avoided.

The Committee on Practice has no opinion as to how architects shall run up office expense but suspects that someone simply wants to take over a share of our receipts.

Letters have been received and answered throughout the winter upon this subject and your chairman is left with the impression that the architects who have thought twice have ceased to be interested in the proposals of this selling organization. For those who have not yet become acquainted with it, it is useful to call attention to the telegram which was sent to one of our members and which gave, to him, a wrong impression.

ABRAM GARFIELD,

Chairman, Committee on Practice, A. I. A.

## Architects and Architecture of the Pacific Coast

By HARRIS C. ALLEN

### APOLOGIA

WHEN one man attempts to interpret the opinions and problems and interests of a large number of architects, widely scattered over a great territory, he assumes a grave responsibility. To justify such presumption, one must plead sincere love and respect for our common profession; a fairly wide acquaintance with its members and its progress; and as impartial, impersonal an attitude as is humanly possible.

No man can help making mistakes, and at times misrepresenting, if not literal facts, what is perhaps more important, the mental attitude of a major or minor part of the profession. The development of architecture in America has reached a critical stage. No longer can any one truthfully call it a dead art; and to refer to it as "an old tree putting forth new branches" is hardly sufficient. It is not so simple as that. Conditions are complicated by changing aspects of esthetics, engineering, business, law, labor, all inextricably interwoven with the practice of architecture today. The profession is more generally respected than for many years—and yet is compelled to be on guard, to protect its very existence. We ourselves can not define our position very exactly. We believe the architect is very necessary, to improve society's happiness, comfort, health, safety; if we are to be unmolested, encouraged, in this belief, it is essential that we formulate our ideas with more clarity, that we come to more definite mutual agreements.

### DIVIDED, WE HAVE OFTEN FALLEN

The February meeting of the Northern California Chapter of the Institute was noteworthy in several respects.

To quote from the minutes, "There was manifest at the meeting a new spirit of unity and a conviction

impressed on those present that the elevation of standard of architectural education and architectural practice must be brought about by the architects themselves."

The occasion for this spirit of unity, the subject to which this meeting was devoted, was the starting of a movement to unite all the certificated architects of California in a temporary organization, with the avowed and specific purpose of bringing about better enforcement of the State Act to regulate the practice of architecture.

Since many States have no such regulatory Act, a brief survey of the situation in California is to the point.

The State Board of Architecture was created by Act of Legislature in 1901, empowered to grant certificates to practice architecture to such persons as satisfied its requirements, and to prosecute (through local District Attorneys) any person practicing without a certificate. The penalty for such action is a maximum fine of \$500.

The opinion of the State Attorney General, based on decisions of the Supreme Court and the District Court of Appeals of California, is to the effect that any uncertificated person violates the Act who advertises as follows:

1. (a) John Doe, architecture.  
(b) Architecture by John Doe.
2. John Doe, architecture and building.
3. John Doe, architecture and engineering.
4. (a) John Doe, architectural designer.  
(b) John Doe, architectural engineer.  
(c) John Doe, architectural draftsman.
5. John Doe, architect (Unc.)
6. John Doe, designer of homes.
7. John Doe, designer and builder.

The Board, composed of architects serving without compensation, has found it possible to do little beyond examining applicants. District Attorneys' offices have



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shown little or no activity, and what few cases have been prosecuted have been largely the result of personal action—a very unpleasant last resource to the individual architect who has suffered from illegitimate and unfair competition. Violations have grown to an alarming aggregate, and a great amount of atrocious design and wretched construction has been perpetrated, with corresponding injury to the value of property.

The action initiated by the Chapter was, in brief, the study through authorized committees of the most practical methods to stimulate enforcement of the Act, with the support and influence of all certificated architects, united in temporary organization, subsidiary to, and controlled by, the A. I. A. The general opinion was that after a vigorous State-wide campaign, resulting in a number of convictions, a respect for the law would become the rule and not the exception; and that then this association of architects would have accomplished its purpose, and would cease to exist.

The response has been so unanimous and so enthusiastic as to justify the Chapter's action, and to indicate the probability of greatly increased interest in the Institute.

### IN MEMORIAM; CHARLES PETER WEEKS

On March 24, 1928, California lost one of her most distinguished architects. Mr. Weeks was responsible for those towering hostelrys which crown the hills of San Francisco—the Huntington, the Cathedral, the Brocklebank, the Mark Hopkins—and for many other notable buildings in various parts of California, such as the new State Courts and Library, in Sacramento.

Characterized by unflinching distinction in design, excellence in construction, adequacy for their purposes, the buildings erected by Weeks and Day are a credit

to the profession, an honorable record of service to the public. The Institute has lost a loyal member, one who did not fail in his obligations. He was to have delivered an address at the last Chapter meeting, held a few days subsequent to his death. His brother architects will remember him with affection, respect, admiration.

### ARCHITECTS AND SCHOOL BOARDS

Population continually increases in the far West, and there is no end in sight to the building of school houses. By far the greatest number of these are built away from the large cities, in districts where knowledge about architects and architecture is decidedly vague.

There is no uniformity in the definition of, or compensation for, architectural service. To provide an instrument which would at least constitute a minimum standard, Mr. Andrew P. Hill, Jr., Chief of the Division of School House Planning of the California Department of Education, has drawn up a form of contract between local School Board and Architect, in which the attempt has been made to define clearly and fairly to both parties their mutual relationships, duties and financial arrangements, following quite closely the minimum standards of the Institute documents.

This was submitted to officers of the nearest Chapter, discussed at some length, and slight modifications were agreed upon. After being passed on for legal requirements, it will presumably be available for use throughout the State.

Perhaps the most interesting point to architects in this procedure is the fact that a State officer showed so frankly how important he considered good architecture to be for school work, both in the interests of public property and for its cultural effect upon pupils, and how essential that there should be a "square deal" all around

## Our Industrial Art

### MANUFACTURE AND MECHANO-FACTURE

(Conclusion)

By RICHARD F. BACH

SOME who diagnose our cultural weaknesses have been prone to set at the head of the latest chapter in the story of industrial art the title, *Twentieth Century—Mechanism in the Saddle*. We can only say, in comment, that a chapter title is best chosen and apt to be more wisely selected after the chapter itself has been completed or at least is well under way.

Mechanism began the twentieth century and mechanism will end it. There will always be more and more machines as there will always be more and more soap and tooth brushes. The reason is simple: We need them. In themselves they are harmless; correctly used they can only be helpful. To try to do without them would be as

wise as to dispense with watches and fountain pens. If any of these things are to be superseded, need, demand and good sense will control the process. To condemn mechanical production, or mechano-facture, at this stage is like eating green apples; it would be wiser to wait.

In a preceding article, earlier phases in the development of modern industrial art production were discussed, and the matter brought to the opening of this bound-to-be very important twentieth century. At its beginning mechanism was in the saddle; mechanism in the narrow sense, the whole procedure of both design and production controlled by what the tool could do. The complications of the tool—so it seemed, at least—of themselves gener-



STATUETTE, "CONSOLATION," CARVED FROM A COMMON BRICK BY HEINZ WARNEE, SCULPTOR

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STATUETTE, "DESPAIR"  
OUT OF A COMMON BRICK, BY HEINZ WARNEKE, SCULPTOR

ated new complexities in breath-taking sequence, excelling one another with their awe-inspiring capacity to do many things wonderfully and fearfully. The object produced and the virtuosity of its achievement—these were of primary interest.

Then, as in a dissolving film, a new influence makes itself felt; or is it an old feeling revived? In the midst of this prodigious and beautifully calibrated mechanism of production an uncertainty appears. It seems as though a new kind of navigating instrument were needed, an instrument to help not in finding direction or measuring speed or determining dimension and quantity, but something to gauge merit of design. No words so definite could have been used to describe the mechano-facturer's feeling in the matter, but that he knew he was somehow beyond his depth he was willing to admit—provided the public did not overhear him. Little did he know until say twenty-five years ago that the public was ahead of him even then.

\* \* \* \*

A number of influences were working together; the producer was not alone in his uncertainty, nor yet in the resultant change of heart, which change was the more important because it was a business demand growing out of the economic significance of design.

We need not expand upon the great increase in general education, the spread of the periodical press, the advance of advertising, the growth of that giddy picture book for those who see but read not, which is the motion picture; all these are powerful agents in shaping and improving either information or taste, often achieving all of these things together.

Also, in the latter part of the nineteenth century a number of prophets and preachers, writers, craftsmen and designers took it upon themselves to chastise a machine-ridden world and proved to us two things, one that they opposed and one that they believed in. For they convinced us that machines were here to stay and that we, not the machines, would have to mend our manners.

These doughty spirits (what matter if they were mediævalists, revamped Elizabethans or addicts of a Venetian *schwärmerei*?) saw clearly what now, a half century later, we gladly accept: that the true emphasis in any article of industrial art must be design. Yet in their day that was like a theorem in plane geometry which could be proved beyond a doubt and was very effective—only in the abstract realm of plane geometry.

It seems that two forces were needed—as is so often the case—to convince manufacturers at least (about their friends, collaborators, enemies and detractors more is to come later) that making is not enough and that making *well* is an ideal to which even a maker of coat buttons may aspire. There were these craftsmen, writers, and others preaching by deed and word and there was the growing general feeling that ugliness had had its ugly day.

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So the course of the vessel slowly changed and for decades the ship of mechano-facture was destined to flounder in strange waters. Many things conspire, however, to bring good weather and fair winds. Public information and appreciation of better designed objects of industrial art, furnishings, costume, printing, architecture, was a great help. A delayed but very sudden awakening on the part of retailers is, as we write, a noteworthy manifestation. Museums for some years have interested themselves in the industrial arts, seeing these first as art and then as art served by organized industry; and helping in a practical way in the galleries, the maker and the seller as well as the consumer. Here and there a school of design, depending on its location, its clientele or its board of trustees, boldly installs a process machine or timidly admits the desirability of wilfully constructing a wall paper pattern so it will repeat, under ordinary conditions of production.

And all this time the press, notably the trade journals, have published and editorialized more and more about design, so that now—though often disguised as “styling up”—better design in industrial art is a tenet of belief accepted outside the sanctum as well as within. Latterly the trade associations, hitherto so deeply interested in conditions of marketing, shop management, personnel, mark-up and collective buying, have analyzed the appeal of the products which their members offer for public consumption and have wisely concluded that marketing is the process of selling a *well-designed* object, the design itself patiently serving as the best of all silent salesmen.

\* \* \* \*

So new standards are shaping themselves or old standards are re-shaping themselves, for after all the figure remains the same and only the cut of the garment changes.

Interpretation is the important thing, and we are finding an interpretation of design in industrial art which meets our needs and satisfies our present-day outlook upon life.

In this process of rediscovering ideals a new distinction is slowly making itself at home in our products. Our interest in the object, which once replaced our interest in the craftsman, now again extends itself to include an interest in contemporary craftsmanship. Individual production, as a supplier of the mass, is gone; but individuality is being recaptured, a most reasonable procedure growing out of pride of product and one that could hardly have come to its present development much earlier.

Names again come to the fore; the next two or three decades will reveal a good many and they will be of great value to their employers, who will no longer hide the identity of their creative thinkers. But these names will be those of designers, not craftsmen, persons who know the material but do not work it, except to learn; and more, persons who know the process and the tools of production, the market and many other things of interest to the firm, profit by this information and turn the whole to one account, namely, to produce fitting and good design.

No need to lose sight of individuality in all this; every reason to maintain it, proclaim it, assure it. That must come in logical development, because the economic value of design is now on the fair road to broad recognition. To aid it toward that end a new craftsmanship clamors for attention, a craftsmanship not of men and apprentices, but of method and one applying to larger groups. The manufacturer, more truly the mechano-facturer, is destined to play a fine part in this contribution of the twentieth century toward better design in industrial art. There are ample reasons for optimism. We may be sure that the twentieth century will *style up*.

## Patina

By LOUIS LA BEAUME

EVERYBODY loves patina. That is, everybody who is anybody. The charm of old ivory is indubitable. Young ivory would be the last to dispute it. Time is the master painter, the decorator sans peur and sans reproche; and in this modern, swiftly moving era it is comme il faut to acclaim him. Momentarily we may be arrested by the charm of that school girl complexion, by the brilliant lacquer and shining nickel of her chariot as she flashes by, but well we know that the true hall-mark of taste, the only indisputable cachet of beauty is etched by the softly corroding tooth of time.

Newness and freshness are parvenu qualities, and apt to seem vernal, strident and raucous, and the mellowness

of the dying year appeals more subtly to the sophisticated sensibilities of the elect. How shockingly vulgar the palaces of Venice must have appeared in their glistening newness with their incrustations of poly-colored marbles, their gaily painted mooring piles, no less garish than the unfaded sails across the lagoons, or the carved and gilded prow of the Doges barge. New, all new, spick and span without a stain or a scratch, a smear or a smudge. What crude fellows Sansavino and the Lombardi must have been! And perhaps their lusty clients piling up their fortunes from the Mediterranean trade knew no better.

Think too of that blinding brilliance on the Acropolis, the shafts of snowy marble with never an arras nicked;

## PATINA

the raw reds and blues and greens of the painted ornament; the anthemion and frets so punctiliously picked out. And the statues perfect, complete! with all their members, their arms and legs and heads, not a nose knocked off nor a finger missing! Everything new and shiny and dazzling as the Buick to which the salesman points with pride as he murmurs, "A real job." Fie! oh Phidias! fie on you, who could not, like dear Henry James, and us Moderns appreciate the Tone of Time. And your Athenians, how crass they were, never dreaming of those stains of umber and golden yellow, those washes of grey blue with which Time the great Artificer has softened and enriched your too-virginal fancies.

Reflections like these are painful to moderns who have been taught to venerate the past, and we must shudder to contemplate the streets of mediaeval Europe when the great Gothic builders were at work. We do not like to imagine the old houses of Lisieux when they were young; the fresh plaster, the raw timber, yellow from the cutting, firm and straight, not yet checked and fissured nor silvered by wind and weather. The ridge poles may have sagged a little, but there were no ostentatious signs of decrepitude, no signs of that heaving and bellying and tottering which the centuries were to inflict. The white stone of Paris must wait patiently to become grey. How foolish the pride of the naive masons in the crisp traceries of Chartres and Rheims must have been! Generations of the pious were required to wear the edges of font and tabernacle down with their sweaty palms; to soften the curves of the choir stalls, to polish the toe of St. Peter. The bare feet of monks, the buttocks of friars, the greasy rags of how many mendicants were necessary to contribute that richness of color, that warmth of stone and marble, of oak and walnut which we so admire. For, if Time be a painter his pigments are mixed of storm and sunshine, heat and cold, flesh and blood, and his palette is as wide as the centuries. Perhaps the artists of other days realized this and left their work in his hands, to do with as He would.

When the scaffolding was removed from the Place des Vosges and the King came to admire the pink and whiteness of the stately facades, the newly minted brick must have seemed clear and fresh as the cheeks of a country lass in Touraine. And the blush of the City of Toulouse, La Ville Rouge, was like the blush of innocent maidenhood, rather than the darkling flush of soiled and seared maturity.

It is a little disconcerting to realize that the charming romantic weather-worn facades with their skins wrinkled and ashen, or dulled to russet and brown, and seamed by the parasitical lichen, were once so self-consciously proud of their complexions. Oh the naiveté of youth, the silliness of it, the freshness of it! We know the mellow-

ness that only age can confer to the juice of the grape, the milk of the goat, the liver of the goose.

The fascination of a crumbling ruin under the wan light of a silver moon is a thousand times more intense than the chilly interest with which we contemplate the precise lines of the meticulously restored Pierrefonds in the bright glare of the sun at noonday.

We talk of architecture and affect an admiration for noble proportions, for mass and scale, the relation of voids and solids, as though these were the primary virtues. We talk of a new architecture that shall challenge the past, but in our heart of hearts we can't stifle a sneaking sensual affection for what we call texture, for that magic and charitable softening that bears witness to the chastisement of Time.

If our new buildings could be born old how proud and happy we should be. If our new pictures could only sink into the canvas with the rich gravity of the old masterpieces we so ardently admire our eyes might be soothed and appeased. We dote on the faded splendors of Venetian velvets and Spanish brocades.

And being an efficient and impatient people, we achieve them. In the sight of the modern craftsman a thousand years are but as yesterday when it is past, and the span of our lives is as the twinkling of an eye. We call into service all the artifices of science, and behold we bring forth brick that has weathered the storm and stress, the smoke and fog, the dews and scorching suns of centuries. We cunningly corrode our stone, we blotch and mottle our slate, and sag our rafters, and poultice our roofs. We scar and seam and stain, and scald our oaken beams. Our plaster we puddle and knead and swirl and pucker. We bubble our glass, and break it, and then mend it. We rust our iron and blur our paint and warp our tiles, and by Golly when we're through we defy Father Time to call the date on us.

We have done the thing swell a thousand times, but we'll do it sweller yet. Until quite recently we have neglected the furnace and the spotless porcelain in the bath room, but encouraged by our success we are turning our attention to these items. Our boilers are being transformed into rare old lacquered Cabinets such as the Emperor Ch'ien Lung would not have sniffed at. And our Cabinets, oh dear, what shall we say of them? The flawless china so smooth and white and sanitary seemed the culminating achievement of our epoch, but now we are playing with all the delicate nuances of Peach blow, Sang de Boeuf, Apple green, and Black, and cracked Glazes.

True, many of us love fresh flowers, new packs of cards, crisp bank notes and some specimens of flaming youth. But when it comes to Art, Patina is the only wear.

## Sons of Danube

*"qui profundum Danuvium bibunt"*

Hor. Car. IV. 25

By HUBERT G. RIPLEY

"MY DEAR," said Alexander, ladling out two generous beakers of Chian mixed with snow from the upper reaches of the Hydaspes, and letting them plop into the golden goblets of Arsinöe, "who is that extraordinary creature in a lionskin who has just entered the Andronitis? He carries a club as big as the shield of Artemis, and I should evaluate his weight at 200 dioscorides or more. By Venus Zephyritis! he has the withers of Hathor and the brow of Attic Zeus. Bid him approach, Hephastion, that we may converse with him."

"Oh that," said Roxane, blushing slightly, "is Dinocrates, the architect. He called at the house one day when you were out grouse hunting with Pankaspe. We talked houses for over an hour. He's very sympathetic and thinks that women would make even better architects than men if they really gave their minds to it. I told him all about our plan for a farm in Cyrenaica, with the little trellised porch on the kitchen so the maids can sit outdoors and shell peas, and the ice can be put in from the outside and the men not leave their muddy foot tracks all over my nice kitchen floor. He thinks the stairs will work out the way I had them, only the partitions take up more room than I thought, and the elevations need further study. He says my *partié*, as he called it, is all right. He won the Rhodes Traveling Scholarship when he was only eighteen. He was large for his age. He's only twenty-eight now, and he's made *envois* in almost every city in Asia and the Peloponnesus. Father gave him a letter to Bessus in Bactriana (father always liked the Macedonians, you know), but Dinocrates was anxious to get back to Rhodes to submit his report to the trustees as his time was nearly up, so he never got that far. I think he's just splendid, Alec; can't you do something for him? He comes from Amphipolis in Heraclea Sintica on the Strymon, and I just know he's an Heraclid!"

"S wonderful the way you run on, sweetheart," said Alexander. "You seem to know a lot about him. . . . Well, young fellow m'lad! what can we do for you?"

"Sire!" replied Dinocrates, drawing near the royal pair and dropping gracefully on one knee, at the same time arranging his peplum so as to show to the best advantage the rippling muscles of his splendid torso, "I am an architect, and I have great and infinite obligations to my parents for their care in having me instructed in that art; an art that cannot be well practised without having some knowledge of literature and the sciences.

Having stored my mind with philosophy and learning, I shall never be in want, for it is the great advantage of riches to want for nothing. It ill befits the ingenious to seek favors, yet how may one whose talents are superior to those of most mankind find opportunity without seeming to seek it? I have letters from many of your friends of noble rank in Macedonia, but have sought in vain the opportunity of presenting them. Forced by circumstances to adopt this method of attracting your divine attention, I have put on the trappings of my great forebear, Heracles. I have ideas and designs worthy of your fame; I have a scheme for carving Mount Athos into a seated simulacrum of your divine majesty, holding in one hand a city and in the other a large basin or lake, into which all the rivers of the mountain shall discharge, and from thence pour in a vast cataract over its rim into the sea."

"Ooo! Ooo!" squealed Roxane, "Wouldn't that be marvelous?"

"H'm," said Alexander, secretly pleased at the scheme and the colossal impudence of the fellow, "How about supplies and transportation? There'd have to be a funicular up my right leg, and Mount Athos, you know, is barren of farms. Then besides, Lysippos is the only sculptor who may carve our godlike shape. I'm afraid it wouldn't do, my Chersonese artist, but 'tis a pretty conceit, and by Venus Zephyritis! stick around for a while. We'll find something for a man with an imagination like yours."

"Oh, Alec," cried Roxane, "Couldn't he be working on the sketches for the farm, while you're thinking up something?"

"Have it your own way, my dear," said Alexander with an indulgent smile, as he patted the pretty pink cheeks of the daughter of Darius. "Now let's have in the Rasch girls, with some of that new music of Thoranx, the Sicyonian you're so crazy about. Personally, I may say, I like the old tunes best; I don't quite get these new discords, but I suppose my musical education has been somewhat neglected. We ought to have in the Seers and the roebucks, too. I haven't had my horoscope cast for over a month, and the roebuck races are always good. Boy! fill up this Oinochoë, not quite so much snow as the last one!"

Dinocrates, seeing he had for the time been forgotten, quietly withdrew, though he would have liked mightily to stay for the roebuck races. In an old book he had once read, a collection of songs of a somewhat secular character written by a great king whose name he couldn't

## SONS OF DANUBE

recall at the moment, there was mention of roebucks and spikenard and Shulamites and young harts, that sounded exciting.

The next morning he received a message from Roxane inviting him to lunch and to bring with him a roll of tracing papyrus. Arrived at the royal seat he found Roxane and Arsinöe, the sister and spouse of Philadelphus, in an animated discussion. It seemed that Arsinöe, who had never seen Dinocrates, was sounding the praises of Sostratos, who at that time was the most brilliant and promising young architect in the First Regional District, which included Cyreniaca, Libya, that portion of Asia Minor comprising Ephesus, Clazomene, Miletus, Colophon, Phocaea, Erythrae, and the Cyclades. "My dear!" Arsinöe was saying, "He has the nicest eyes."

"Wait 'til you see my Macedonian," replied Roxane. "Sh! here he comes now!"

Arsinöe gave a gasp of amazement as the splendid figure of Dinocrates loomed majestically between the columns of the Atrium and the Oecus. He wore a purple chiton, in itself a daring thing to do; in his left hand was a roll of papyrus and his right was raised above his head in greeting. He was so tall that the tips of his fingers just grazed the soffit of the architrave, although a man of ordinary size would miss this mark by many dorons. Arsinöe conceived an immediate liking for the blond viking, and had him draw up a klismos, at the same time pushing forward a tabouret with her dainty toe for him to lay flat his tracings.

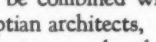
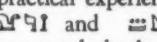
"This, ladies, is the general plan of the farm area," began Dinocrates, "drawn to a scale of .00001. The farm house is on this little knoll, and here are the stables that Bellerophon insists on, with paddocks and chicken runs. The cow barns and sheep pens are just across the wallow, and here," turning to Sheet #2, "are the plans for the farm itself. You see, ladies, that the second floor presents some difficulties—all the concubines insist on separate rooms with bath—and what with store rooms, dressers for linen, boudoirs and serving pantries, there's hardly any space left for it on the entire peninsula. Rhyton had the same trouble in Crete, although the topography helped him there. Here the land is all flat."

"I'll take care of those minxes," said Roxane with a steely glitter in her eye, "you go right ahead with the usual second floor. Just two master's rooms with connecting boudoir and bath, and two somewhat smaller guest rooms. The guests can use the pool in the Atrium. Don't you think so, Arsinöe?"

"I certainly must have him do a temple for me, he has such a throaty voice," murmured Arsinöe absently. "Yes, yes, of course, my dear," she answered more loudly, "I quite agree with you, quite."

The two little dark heads and the big blond one, bent absently over the tracings spread out on the tabouret, failed to note the entrance of Alexander and Ptolemaeus,

standing on the podium, gazing amusedly at the scene below.

"I see you are a fast worker, Dinocrates," said Alexander. "Perhaps here's something that will be of even greater interest than Roxane's farm. Keep your seats, ladies, we may need your help, as it's a somewhat new departure in the art of living. Last evening Dinocrates proposed carving a city out of Mount Athos; this was a noble thought, but the site was impractical. We propose establishing an entirely new city on the Nile Delta, from whence," turning to Roxane, "we can run over in our car in an hour or so, and spend week-ends on our farm in Cyreniaca, dearest! Dinocrates is just the man to have charge of this undertaking. His ideas may be combined with the practical experience of our Egyptian architects,  and  for instance, who though they may lack the grandeur of conception of the old Masters, perhaps, are nevertheless conversant with our local conditions."

"Cities, unlike poets, are as a rule made, not born. We propose a city that shall spring, full fledged, from the thigh of Jupiter Ammon!"

Here was the chance that Dinocrates had traveled from Macedonia to seek. His eye lighted with enthusiasm, he stood upright, raising his right arm in token of salutation.

"It shall be done, even as you command, O King! A city shall rise on the shores of the Nile that shall amaze the whole world. Thy fame and glory shall be made known to ages yet to come, and from the furthestmost confines of the Tauric Chersonese to the gates of Hercules, from the snow-capped ranges of Etruria to the burning sands of the Ind, wealth and power, science and art, shall turn to Alexandria as the fountain head of all commerce and knowledge!"

With a courtly gesture he turned on his heel, and muttering "I'll show the cockeyed world!" hurried off to expand his organization. The rest is history.

Ptolemaeus, the most brilliant of Alexander's generals, and an astute politician as well, gazed thoughtfully at the young man, whispered a few words to Hephastion, who nodded and hurried off after Dinocrates. Somewhat breathless, he finally caught up with him and, keeping pace with his giant stride, told him that which Ptolemaeus had said.

"The son of Lagus of Eordaea bids me say that you are to have every courtesy and unlimited credit in your undertaking. The officers of the First Regional District have been commanded to render you all assistance, and you may consider them as your organization. They are to follow your direction without question and cooperate with you in every way, subject to your orders alone. You will have no one above you save only Lagus and the King himself."

Dinocrates gratefully acknowledged this message, and at once took steps to establish himself in the largest and most convenient quarters available.

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The first problem was Sostratos, the leading architect of the District. Dinocrates sent for him, entertained him lavishly, and explained to him at length his ideas for the plan of the new city. By cleverly deferring to Sostratos in minor matters, and suggesting that he charge himself with the preparation of the plans of a number of important structures, he won his friendship and cooperation. Among other things, Dinocrates suggested that Sostratos design a great monumental lighthouse on the island of Pharos that should serve as a guide for ships by day, and a beacon at night. (This was afterwards built as a memorial tower to Alexander by Ptolemy Philadelphus, who caused an inscription to be placed high up upon it. It was 266  $\frac{2}{3}$  cubits in height, built of white marble with seven stories. By night the beacon light on its top could be seen for a distance of one hundred miles at sea. Its cost was 800 talents, or about \$1,650,000 at pre-war prices. Pausinias, the historian, wrote a description of it which has unfortunately been lost. The story goes that Sostratos—the E. Donald Robb of his day—very cleverly had Ptolemy's somewhat vainglorious words, "King Ptolemy to the Gods, the saviours, for the safety of mariners," carved in stucco or sgraffito work, applied to the stone and the letters painted black so that they made a fair showing. Some ten years later, however, the storms of Eurus and Boreas caused this inscription to fade and the stucco to drop off. It was then discovered that an underlying inscription was revealed, carved in enduring stone, saying "Sostratos, the Cnidian, Son of Dexiphanes, for the safety of mariners." Philadelphus had died in the meantime, so nothing was done about it.)

A presage occurred while Dinocrates and the other architects were "tracing the plan of the city." It was the custom to lay out the plan full size where the contour of the ground permitted of so doing. The site was cleared of underbrush (valuable trees that were to be retained were protected by sheeting and shoring), and the earth carefully smoothed. On this level ground the walls were traced with powdered chalk, which made a marked contrast with the black soil of Egypt. (In countries where a light soil obtained, powdered charcoal was used.) The architects were absorbed in their labors when the noon whistle blew just as the King arrived. At that moment the powdered chalk gave out. The King directed, Strabo tells us, that the dispensers of flour, who were preparing the noonday lunch under a marquee on the shore, should supply the deficiency, and the remainder of the town was traced in white flour. This was considered a good omen for the city, comparable to the custom of pouring on the earth a libation of wine to Dionysos before drinking.

Ptolemaeus Lagus, who, after the death of Alexander, became the founder of a new Egyptian Dynasty, was greatly interested in the arts, and caused a splendid library and a museum to be built in the new city. These buildings were embellished by the painted decorations

of Apelles, who gained the patronage of Lagus in a somewhat unconventional way. It seems that Apelles came to Alexandria with many other artists, in the hope of finding a vehicle for the expression of their media. Now while, as every schoolboy should know, this great artist had been Alexander's favorite painter, he was not in the good graces of Lagus, presumably because some envious rival had given Apelles the low-down. At the time of his arrival, Lagus was in the midst of his struggle with Demetrius Poliorcetes and Antigonos, and his mind was so full of matters of state that Apelles found great difficulty in getting his letters of introduction through the right channels.

This was due partly to the condition of public affairs and partly also to the jealousy of local artists. One of his letters fell into the hands of Scyllias, the court jester, who, thinking it would be an amusing joke to play on a stranger, took it upon himself to visit Apelles, saying he had come at the behest of his master Lagus, inviting him to the regular Saturday night Symposium of the Court. Apelles, overjoyed, bathed and perfumed himself, and dressing in his best sandals and hymation, with a wreath of wild thyme bound around his brow, repaired to the palais of Ptolemaeus, and timing his arrival nicely, mingled with the guests clustered around the King.

"Who is this stranger who dares to come uninvited to our festival?" thundered Lagus, fixing the unhappy painter with beetled brow and glittering eye.

"O King," replied the artist, "I am Apelles of Cos, and I bring letters from your friends. You, yourself, have honored me by sending an one from the court to bid me welcome."

"Who has thus presumed on our divine prerogative?" said Lagus, turning to the company.

"I don't see him at this moment," replied Apelles, "but if you'll allow me, I'll sketch his portrait on the floor," and seizing a bit of charcoal from the brazier, he drew upon the marble pavement the features of the jester. So accurate was the likeness that the King at once cried out, "Shades of Hipponax! 'Tis that rascally Scyllias! Let him be soundly thrashed and fed to the sacred crocodiles! No, on second thought, don't feed him to the crocodiles, he has done me a service in bringing Apelles hither. Thrash him soundly, however, and let the royal carp nibble at his toes. Not lightly may we be mooted!"

Apelles thus at one stroke gained the royal favor and an enviable commission.

After Alexandria was planned and built, the genius and imagination of Dinocrates did not rest content. As an architect, organizer and town planner his fame spread throughout the world. Many commissions poured in upon him and his office did not lack for jobs up to the moment of his untimely death. His last great work was the temple of Arsinoë, dedicated to Venus Zephyritis. In this celebrated structure, which by the way was never completed, due to the architect's demise, Dinocrates had



## TOMB OF THE UNKNOWN SOLDIER COMPETITION

conceived the idea of a great bronze statue of the Queen that should hang in mid air, suspended in position by means of lodestones. Tempered iron or steel was just coming into use, and the statuaries of the period were so skillful that an amalgam of bronze and iron could be beaten to an almost incredible degree of thinness. It was Dinocrates' idea to fashion the figure of Venus Zephyritis, slightly larger than life-size, airy and graceful as a bird. The magnets, placed in the metopes above the Atlantades supporting the interior entablature of the cella walls, would function to overcome the force of gravity. It was a nice problem to work out, and it is to be regretted that we are unable to learn more of its details.

Dinocrates is sometimes confused with Dinochares, the illustrious architect who rebuilt the temple of Diana at Ephesus after the great fire that destroyed it, 355 B. C., the night Alexander was born. Colonel Fullerton believes that there were two architects of similar names and many of our best authorities agree with him on this point, even though they do not follow him always.

Alexander directed that his new city should be located on the Canopic Mouth of the Nile (now, alas, long since dried up), on the site of the Egyptian townlet of Rhacotis, a little fishing village that bore somewhat the same relationship to Naucratis, the capital, as Siasconset does to Nantucket. Like a military camp (the outline of the city resembled a chalmys or military coat), it had a gridiron plan, but what a glorious grid-iron! Two great boulevards, each 200 feet wide, met at right angles in the center of the city. These boulevards were lined with far-stretching colonnades, and like all the streets, had subterranean canals as adjuncts. At their intersection was placed the Soma, or mausoleum, of Alexander. The Heptastadium or mole, a mile long, connected the island of Pharos with the mainland, at one end the Gate of the Moon, at the other Sostratos' lighthouse. There has been a land subsidence in portions of the city, so that, on calm days the foundations and

ruins of the Royal Palace may be seen through the limpid waters of the bay.

There were three main divisions of the town, the Macedonian (Greek), Jewish, and Egyptian quarters. During the Ptolemaic period there were over 300,000 Greeks alone, besides unnumbered subject races. The monuments of the city included, in addition to those already mentioned, the Greek Theatre, which kept alive the tradition of Greek culture for centuries; the Poseidonium or temple of the sea god, situated near the theatre; the Timonium, or old folks home, a later edifice, built by Antonius; the Emporium, the predecessor of Wanamaker's, Marshall Field's and Pogue's, to say nothing of the Bon Marché, Printemps and Selfriges; the Apostases, or magazines; the Navilia (docks); the great Caesarium, with the two grand obelisks, the work of that distinguished native architect, Puemre; the Gymnasium, where the athletes strove, and argued about geometry; the Palaestra, where the roebuck races were held; the temple of Saturn, which has entirely disappeared; the Museum and Library, haunt of scholars, containing over 700,000 books; and the Great Serapeum, erected by Ptolemy Soter (Lagus), who transplanted the statue of Serapis thither, introduced his cult, and by this clever stroke united the Egyptian and the Greek theologies.

Dinocrates planned so well and built so soundly that for over a thousand years Alexandria was the most famous city of the Near East. For more than a hundred years it was the chief city of the world, and it rivaled in importance imperial Rome until long after the Christian Era.

M. Faure has said that dying Egypt, weary with the weight of ten thousand years, tried to gather up and transmit to the unsettled world of the Alexandrine epoch the last faint trickle of her spring, then almost dried up, but still full of mirages. She did not disclose the true depth of her soul.

## Tomb of the Unknown Soldier Competition

AT THE request of the Quartermaster General, B. F. Cheatham, THE JOURNAL prints the program of competition for the completion of the memorial to the Unknown Soldier in the Arlington National Cemetery, Virginia, under the supervision of the Secretary of War.

1. The Act of Congress, approved July 3, 1926, provides as follows:

*"Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of War be, and he is hereby authorized*

to secure competitive designs according to such regulations as he may adopt and to complete the Tomb of the Unknown Soldier in the Arlington National Cemetery, together with such inclosure as may be deemed necessary, and a sum not to exceed \$50,000, is hereby authorized to be appropriated for this purpose: *Provided*, That the accepted designs of such tomb and inclosure shall be subject to the approval of the Arlington Cemetery Commission, The American Battle Monuments Commission, and the Fine Arts Commission."

2. The Act of December 22, 1927, provides that:

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"For every expenditure requisite for or incident to the work of securing competitive preliminary designs for completing the Tomb of the Unknown Soldier in the Arlington National Cemetery, as authorized by the public resolution approved July 3, 1926, \$2,500 to remain available until June 30, 1929: *Provided*, That in carrying into effect the provisions of such public resolution the Secretary of War is authorized to do all of the things necessary to accomplish this purpose, by contract or otherwise, with or without advertising, including payment for designs submitted under such conditions as he may prescribe."

3. In accordance with the terms of the above Acts, the Secretary of War invites Architects or Architects and Sculptors in collaboration, of standing and reputation who are citizens of the United States to submit designs for the completion of the Tomb of the Unknown Soldier in the Arlington National Cemetery. All those intending to compete should make application for the necessary program and accompanying drawings to The Quartermaster General, Cemeterial Division, Munitions Building, Washington, D. C., who will act as the representative of the Secretary of War in connection with this work.

4. A professional adviser will be appointed by the Secretary of War, on the recommendation of the American Institute of Architects, for the purpose of advising the Secretary of War in regard to all professional questions in regard to the competition and of assisting the Jury of Award in such manner as may become necessary.

5. The above Acts of Congress authorize the completion of the Tomb of the Unknown Soldier which at present consists of a base or die of marble. It has been determined that this base shall not be disturbed and that the Memorial to be placed thereon, over or adjacent thereto must be limited in height and of such a nature that while it fully emphasizes the dignity and importance of its mission, it will not present any conflicting or obtrusive feature when viewed against the Arlington Amphitheater, which will form its background.

6. The authorized total cost of the Memorial and of the designs therefor is by the Act approved July 3, 1926, limited to \$50,000.00 and it is estimated that of this sum, \$44,000.00 will be available for the actual fabrication and erection of the Memorial. Should any competitor desire to submit as a part of his design drawings showing a modification of the surrounding terraces at additional expense for the purpose of making the Tomb itself more easily seen from the adjacent driveway or to enhance its dignity by providing a monumental approach thereto, such suggestions will be received and given full weight in connection with the consideration of the design of the monument itself.

7. The Quartermaster General will furnish to each competitor three blueprints showing the location and present surroundings of the Tomb and they will form an essential part of the information conveyed by this

program. Any additional material and information issued will be mailed simultaneously to all competitors and will thereupon constitute an essential part of this program.

8. The preliminary drawings showing the completion of the Tomb shall consist of one side and one end elevation and a plan at a scale of  $\frac{3}{4}$ " to the foot on a single sheet of white paper. Should competitors desire to include in their design any modifications of the surrounding terraces and approaches, similar sheets at scales of  $\frac{1}{8}$  and  $\frac{1}{32}$  inch to the foot will be used for this purpose. All drawings will be made in black or gray ink or black pencil at the option of the competitor.

9. Drawings submitted shall bear no name or mark that will serve as a means of identification. With each set of drawings must be enclosed a plain sealed envelope without inscription or mark of any kind, containing the name and address of the author. These envelopes will remain unopened until a decision in regard to the five pre-empted designs has been reached.

10. With each design there shall be submitted a description of not over 250 words in length, describing the kind and character of material to be used.

11. No competitor shall submit more than one design.

12. All competitors must forward their designs at such time as to reach their destination before 12 o'clock noon on Saturday, June 2, 1928. These must be sent at their own risk and expense, addressed in plain wrapper to "The Quartermaster General, Munitions Building, Washington, D. C." No costs of nor compensation for these designs will be paid by the Government.

13. The Jury of Award will consist of five members; three architects to be appointed by the Secretary of War from a list of names to be submitted by the President of the American Institute of Architects, a representative of the American Legion and a representative of the Gold Star Mothers. This Jury will, after an inspection of the site and consideration of the conditions of the problem, select the five designs (or a lesser number if not sufficient merit is shown by that number), which in their opinion will give the best results when fully studied in relation to the site and its surroundings.

14. The selected competitors will be required to re-study their designs for the Memorial proper and to prepare models at a scale of one and one-half inches to the foot, which shall show the Memorial in full in connection with a scale replica of the existing stone base. These models shall be of white plaster of Paris with any portions intended to represent bronze colored brown. For this work each one of these competitors shall be paid the sum of \$500.00, and this payment will be made immediately after the receipt at the office of The Quartermaster General, Munitions Building, Washington, D. C., of the models, all carrying charges being paid by the competitors.

## UNIVERSITY OF UTAH UNION BUILDING COMPETITION

15. From the selected designs thus re-submitted the Jury of Award will select the best and most suitable design, the author of which shall be the architect for the completion of the Memorial. After any necessary revisions, if any, to meet the requirements of the Arlington Cemetery Commission, The American Battle Monuments Commission, and the Fine Arts Commission, and when approved by the Secretary of War, the design shall be final. As soon as funds become available, a formal contract will be made with the winner for the preparation of the necessary plans and specifications and for supervision of erection, for which service a commission

of 8% of the amount of the contract will be paid. The Government will make the necessary contract and provide superintendence. No competitors other than the authors of the five selected designs shall receive any compensation for their services or reimbursement of costs.

16. Designs to be eligible for award must comply with the mandatory requirements of this program. The Secretary of War reserves the right to reject all the designs submitted if none in the opinion of the Jury is worthy of execution.

## University of Utah Union Building Competition

PLANS for the projected Union Building of the University of Utah were obtained through an architectural competition held in February under the auspices of the A. I. A. Mr. W. E. Fisher of Denver was the professional adviser, and Mr. Thomas Kimball of Omaha, Nebraska, a past president of the A. I. A., the architect member of the jury of awards. The vote was unanimous on the winning plan. It is expected that half a million dollars will be spent on the building and its equipment.

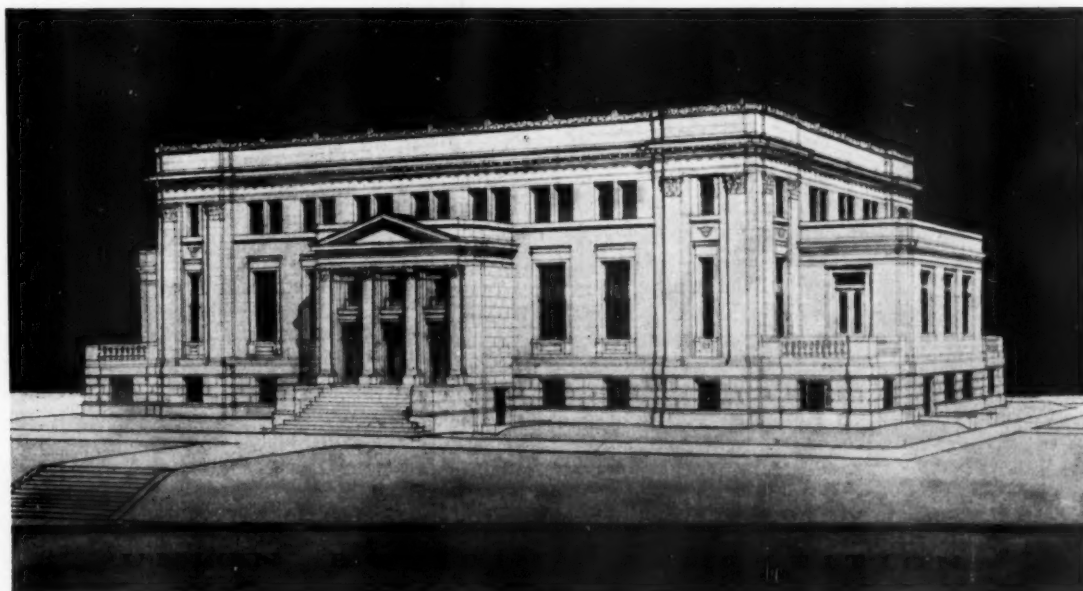
Eight architects competed, of whom Ashton and Evans of Salt Lake City were given the award. A first cash prize of \$500 went to Young and Hansen, a second cash prize of \$300 to Pope and Burton, and a third cash prize of \$200 to Leonard Neilson, all of Salt Lake City, and except Young and Hansen all members of the A. I. A.

After the award, there was a public showing of plans

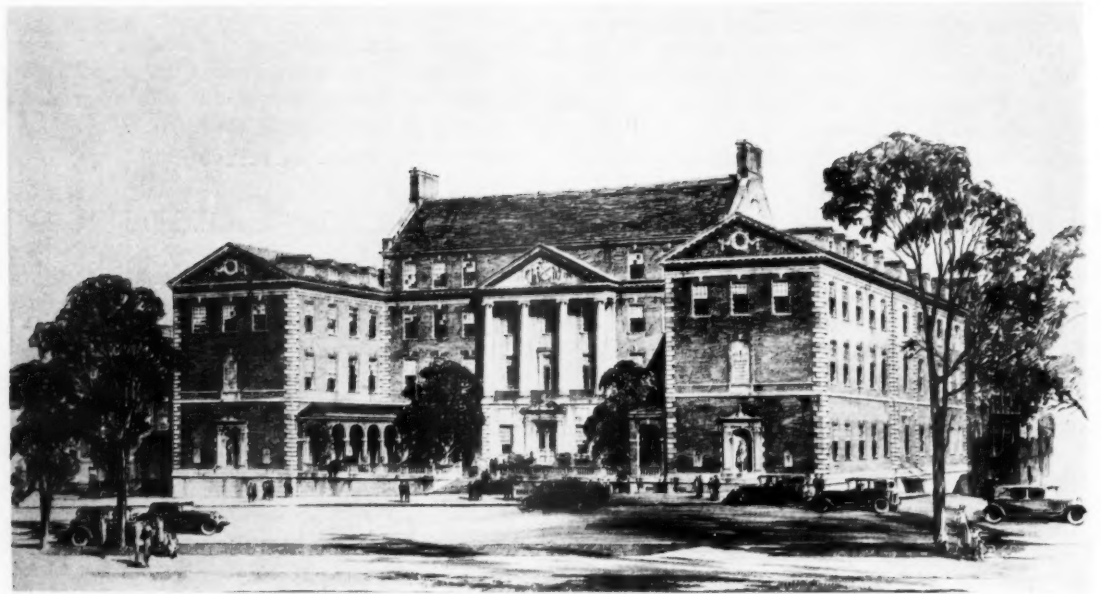
at the Hotel Utah for a week, during which the local chapter of the A. I. A. held a dinner, featuring a discussion of the plans. An additional showing of the plans for two weeks was made in the John R. Park building at the university, and the winning plan then put on exhibition in a downtown window.

Work by the architects and the building committee on the final plans is now under way, and it is stated that ground will probably be broken during commencement week of this year, inaugurating construction.

The Utah Union will be a dual building in all respects; for use, that is, by both men and women; and therein differs from many buildings of the kind at other institutions. Such is the plan and the location on the campus that the building may be the first unit of a final structure having double the cubage yet maintaining perfect symmetry.



## The Projected Museum for the City of New York



ACCEPTED DESIGN IN THE COMPETITION FOR THE MUSEUM OF THE CITY OF NEW YORK  
JOSEPH H. FREEDLANDER, THE ARCHITECT

THE committee of jurors for the projected Museum of the City of New York chose the plan submitted by Joseph H. Freedlander, president of the Fine Arts Federation of New York, as the winning entry in the competition among five New York architects.

The museum is to be erected from a public fund of \$2,000,000, for which appeal will be made. The plot at Fifth Avenue between 103d and 104th Streets has been donated by the city, on condition that the fund named is subscribed by June 1.

Mr. Freedlander's design calls for a five-story building, U-shaped, of the Colonial period. It will have a court on Fifth Avenue. The dimensions are 200 by 100 feet, and the building was so designed as to permit additions as they become necessary.

The cubic contents of the main building will not exceed one million cubic feet and must not cost more than \$900,000, the committee specified in the instructions to the competing architects.

An intensive and careful study of the problem, says the description which accompanied the successful competition drawings, made it apparent that the location of the court is a vital factor in the composition, and consequently two schemes presented themselves: one with a court in the rear of the lot and the other with a court

on Fifth Avenue. The latter "parti" was chosen because a garden with its arcades produces a most picturesque and interesting feature on the Avenue, and in conjunction with the park opposite gives to the building an approach and vista which would not be the case with an interior court, particularly when finally surrounded by buildings five stories in height.

Furthermore the galleries receive full advantage of the best exposure, sunlight, and air, while the administrative portion of the building is set back sufficiently from the traffic on the Avenue to insure a greater degree of quiet than if the structure were placed directly on the street. The galleries, with their short ends on the Avenue, enjoy this same advantage.

The court is treated in the manner of an old Colonial garden, embellished with two small fountains, shrubbery and flowers. The lateral arcades provide shelter for out-of-door exhibits.

Particular attention has been paid to circulation and the scheme as shown eliminates the necessity of passing through one gallery to get to another, thus making it possible to close off each gallery as required when rearranging exhibits.

The future extensions are over twice the area of the part to be erected at present, although the latter presents

## ABOUT ART

a completed ensemble in itself. The extensions furthermore are so designed that when building them no part of the present structure need be torn down or remodelled.

The service for the reception of exhibits and shipping is located in the basement of the present building and without appreciable expense a service-court is formed along 104th Street with earth taken from the excavation. The receiving platform is located in close proximity to the freight elevator, which will serve both the new and the future galleries.

The carriage entrance on 103d Street is a feature which will add greatly to the comfort of members and visitors arriving in automobiles. In conjunction with this entrance a complete service, including a carriage lobby, ladies' retiring room and men's smoking room, has been arranged for the Museum's receptions, customarily held in connection with the opening of new exhibits and other ceremonies, which will undoubtedly constitute one of the attractive phases of the Museum's enlarged civic activities. With this end in view the main staircase is continued

to the basement, thereby facilitating the egress and ingress of those attending the functions.

In consonance with the Colonial character of the design, a style of architecture deemed best suited to express the traditions of a Museum consecrated to the spirit of the old and the future New York, it is proposed to treat the facade in brick and limestone with old Colonial slate roofs.

In the niches in the westerly ends of the wings, it is suggested that statues of Peter Stuyvesant and DeWitt Clinton be placed, while across the way it is intended to interrupt the park wall and erect therein a statue, with accompanying exedra, of Washington Irving—thus creating a quasi court of sculpture, emblematic of Colonial tradition and history.

The museum is to house exhibits of the manners and customs of New York from its earliest days to the present. It will not be an art museum, strictly speaking, but rather an institution to contain representative mementoes of various phases of the city's growth.

## About Art<sup>1</sup>—I

By OTTO H. KAHN

I WAS asked the other day whether the initials of my name, O. H., stand for Opera House. Now, I can hardly give my parents credit for having foreseen sixty years ago that at some time in my existence I was going to be the President of the Metropolitan Opera Company of New York. But I do give them credit and I do give them thanks for having taught me from my earliest youth to cultivate and love and revere art, for having enjoined upon me never to let it go out of my life, wherever I might be and whatever my career. I owe them a great gift. It is one of the most precious legacies that can be given to anyone on his way through life.

It is no copy-book maxim but sober truth to say that to have appreciation of and understanding for art is to have one of the most genuine and remunerative forms of wealth which it is given to mortal man to possess. I measure my words when I say that not the most profitable transaction of my business career has brought me results comparable in value and in lasting yield to those which I derived from the "investment" of hearing, in my early youth, let us say, Beethoven's Fifth Symphony, or seeing Botticelli's Primavera, or reading the classics of various nations. Moreover, the dividends which we receive from "investing" in the appreciation of beauty and the cultivation of art are wholly tax exempt. No surtaxes can diminish them; no bolshevik can take them away from us.

Wealth is only in part—and in minor part—a matter of dollars and cents. The occupant of a gallery seat who

has paid twenty-five cents for admission to a concert will be far richer that evening, if he has brought with him love and enthusiasm for art, than the man or woman in a box of the "diamond horseshoe" of the Metropolitan Opera if, blasé, unresponsive and unmoved, they sit in yawning semi-somnolence.

The poor man in a crowded tenement who feels moved and stirred in reading a fine book, will be far richer at the time than the man or woman idling in dullness in a gorgeous library surrounded by splendidly bound volumes, the inside of which they have never seen. If he goes to one of the public parks with his eyes and soul open to the beauties of nature, he will be far richer than the man or woman rushing in a luxurious Rolls-Royce through the glories of Italy, the man thinking, maybe, of the prices on the stock exchange, and the woman of the problem of her new dresses or her next party.

\* \* \* \*

And as to individuals, so to communities and countries, the cultivation and appreciation of art are an investment of most genuine value. Indeed, an investment which to cities and nations, apart from its spiritual return, from its value as a civic asset, yields large dividends even of a material kind, dividends in dollars and cents.

The effects of the cultivation, generation after generation, of the artistic taste of the French people have long been and are today bringing from all the world, and

<sup>1</sup> An address delivered before the Alpha Chapter of Phi Beta Kappa, College of William and Mary, Williamsburg, Virginia.

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particularly from America, a great many millions of dollars into the coffers of that nation year after year. The beautiful things created in the cities and along the country-side of Italy in the fourteenth, fifteenth and sixteenth centuries are today, several hundred years after they were wrought, a powerful factor in drawing travellers and money to that country. They are today a most important element in aiding to meet the international balance of trade of Italy.

Art pays; Beauty is "the best policy."

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Art is a veritable fountain of youth. The ancients had a saying, "Those whom the gods love, die young." I would interpret that saying to mean not that those favored by the gods die young in years, but that by the grace of the gods they remain young to their dying day, however long that be deferred.

Indeed I venture to question whether there is any tonic as stimulating, any gland-transplantation as rejuvenating, as is the quickening of the blood, the stirring up of the inner, deeper self, which the powerful medicine of art can bring about. Those who love art and are truly susceptible to its spell, do die young in the sense that they remain young to their dying day.

We all, rich and poor alike, need to be taken out of the routine and grind of our daily lives once in a while. We all are the better for psychic change from time to time, just as we are the better for physical change of air and surroundings. We must exercise our psychic muscles just as we exercise our physical ones. We must give our souls an airing from time to time.

A sluggish soul needs stimulation just as much as a sluggish liver.

As the soil of agricultural land requires rotation of crops in order to produce the best results, so does the soil of our inner being require variety of treatment in order to remain elastic and fertile and to enable us to produce the best we are capable of.

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We must have outlets for our emotions. Qualities and impulses of the right kind, when given due scope, enhance the zest and happiness of our lives. When thwarted, starved, or denied expression, they are apt to turn to poison within us.

The lives of the vast majority of the people are cast upon a background of sameness and routine. Perhaps that may be unavoidable. The world's daily work has to be done. But all the more reason and need for opening up, for making readily and widely accessible and for cultivating those pastures where beauty and inspiration and emotional satisfactions may be gathered by all.

Some of the unrest, the unruliness—the transgressions even—of the day, some of the seeking after sensations, some of the manifestations of extreme and subversive tendencies arise in no small part, I believe, from an impulse of reaction against the humdrumness and lack of

inspirational opportunity of everyday existence. Much can be done by art to give satisfaction to that natural and legitimate impulse and to lead it into fruitful channels instead of letting it run a misguided or even destructive course. In that sense it may truly be said that art contains the ingredients for one of the best antidotes against bolshevism and similar pernicious excrescences.

In the course of a public hearing in New York City during the incumbency of Mayor Hylan, on the question of the establishment of a civic art center, the Mayor, without troubling about any particular logical connection, took occasion to refer to the so-called crime wave and to newspaper criticism of him on that score, and exclaimed: "Why, such and such a paper"—mentioning the paper of his pet aversion—"will soon want me to put a policeman in every house." To which, yielding to the temptation of alliteration, I replied jocosely: "I wonder whether putting a piano in every house might not prove more effective than putting a policeman in every house." The Mayor, not without some indication of alarm, exclaimed, "Do you really mean that, Mr. Kahn?"

I assured him that I did not mean it literally. What I did mean to convey, and what I maintain, is that planting the seed of art widely would tend to make the soil less propitious for the growth of obnoxious weeds; I did mean that one of the best preventives against crime is to encourage and foster in the young—and in the grown ups, too, for that matter—interest in and understanding for that which is beautiful and inspiring and which will bring into their leisure hours influences and occupations tending to counteract the lure of the meretricious and to breed aversion and contempt for that which is vulgar, cheap, brutal and degrading.

Toward that end one of the most potent instrumentalities is art. It is or can be made a mighty element for civic betterment. It is or can be made one of the strongest among those agencies which are capable of influencing the conceptions and the attitude, the ways and manners of the people. It has the power of educating, refining, exhorting, of stimulating and revealing, of comforting, soothing and healing.

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European governments and municipalities have long since recognized the aspect of public usefulness and social value inherent in art and have given expression to this recognition by subsidizing theatres and operas and other art institutions. In our country this task to the largest extent is left to private initiative, to the generosity and public spirit or, if you will, the enlightened selfishness, of those who can afford to give. It is a duty and a privilege and ought to be a pleasure to fulfill it. It is a vast opportunity to serve the social weal and aid cultural advancement.

For charitable, educational and scientific purposes a vast deal has been and is being done in America. The

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generosity displayed by many of our wealthy men in this respect is the envy and admiration of the world. But to the immensely large and immensely important field of art the aid from private sources has been relatively modest, apart from a few large bequests, mainly in the way of pictures and of endowments for picture galleries. Yet the opportunity is boundless, and the need very great, for men who will put some of their wealth, their time and their ability in the service of this cause; who, conscious of the importance and the far-reaching influence of art, will help along in movements having for their purpose the advancement of art, and particularly the procuring of more and better opportunities in the domain of art, both to the public and to American artists.

It seems to me that every man who has attained material success should look upon himself as an investment, so to speak, which the community has made. In return for the opportunities given to him and for the financial rewards which they have brought, it is "up to him" to yield dividends in service and in other things of value to the community. In proportion to whether in this sense he turns out a good or a bad investment, he merits the approbation or the censure of his fellow citizens. A portion of these dividends may well be paid, I believe, in fostering art. I am not vouchsafed revelation from on high, but I believe I may safely commit myself to the statement that support of art is pleasing to St. Peter and will ease the task of rich men to get by him.

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Art is democracy in its very essence. Not the counterfeit which, misunderstanding or misinterpreting the purpose and meaning of the democratic conception, seeks or tends to establish a common level of mediocrity, and ultimately becomes the negation of liberty, but the true democracy which, guided by the star of the ideal, yet keeping its feet firmly on the earth and wisely conscious of the disparities inherent in human nature, strives to lead us all onward and upward to an ever higher plane.

In a world too prone, perhaps, to accentuate the things which divide us, art is one of those fundamental elements which unite us and make us kin in a common understanding, common feelings, common reactions.

Art is true equality of opportunity. It knows nothing of caste, class or race. It may bestow its choicest gifts upon utter poverty; it may deny them entirely to the greatest wealth.

Art is not the plaything of opulence. Neither does any odor of the effeminate attach to it. Nor is it "high brow stuff." It is robust, red-blooded, deep rooted and universal. It does not weaken a man's fibre, but on the contrary makes it more elastic, more capable to withstand the strain and wear and tear of the fray. Its cultivation is in no way incompatible with the pursuit of the sterner virtues, nor does it diminish in any way one's

capacity and chance to attain material, or any other, success in the battle of life. The history of the world from ancient days to this is replete with examples that might be cited in proof of this assertion.

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Art means far more to the people than is generally realized by those who are but superficially acquainted with the lives and sentiments of the broad masses. Such observations as I have had opportunity to make—and these opportunities have been frequent and varied—have convinced me that there are many millions of the plain people whose souls are hungry, whose ears are open to the call of art, whose eyes light up at her approach, whose voices welcome her with enthusiastic gladness.

It has been a source of wonderment to me many a time how frequently "the people" are underestimated by those who seek their votes or their patronage. Thus, all too many of our politicians seem to think that the people want and need to be coddled and flattered and "soft-scaped," although experience has shown unmistakably that the royal road to popular success is to demonstrate courage and independence and to stand up man-fashion for one's conviction.

Similarly, we too often see purveyors of theatrical wares (and other art wares too) who are guided by the thought that they must play down to an assumed level of public shallowness and unresponsiveness and "tired business man" standards—or tired woman. They are mistaken.

To meet the thoughts, feelings and aspirations of the rank and file of the people does not mean descending to a low level or pandering to unworthy standards. Fundamentally, the people's bent and mood, their propensities of mind and soul, spring from contact with and take their resonance from the actualities of life. And he who looks upon life with a jaundiced eye, who fails to appreciate and to respond to its romance, its adventure, its color, interest and vividness, its pathos, humor, and heroism, its magnificent sweep toward a consummation unrevealed, such an one simply writes himself down as being deficient in judgment, perception, feeling and vision, as being affected with dyspepsia of the soul.

I have mentioned the stage. What the people want, and rightly want, from the theatre is to be moved and stirred, either to laughter or to tears; to be interested and to have their thoughts and feelings quickened and stimulated; in short, to be lifted out of the rut and routine of their daily lives and atmosphere. They do not want—and again they are right—dullness, drabness, sermonizing and sterile intellectuality. Nor do they want the vulgar, the highly spiced, the indecent. In spite of occasional experience to the contrary, the greatest likelihood of scoring a popular hit is to aim high. True, the people are liable to follow false gods sometimes, but

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let the right god come along, and they will recognize him almost unfailingly and follow him rejoicing.

It is not the fault of the American public that, too often—and not only in the field of art—it is false gods that are made to appear to them in the guise of the “genuine article.”

I believe, in a broad sense, it is a fact that you can trust the people even in art.

That does not mean that every “horny-handed son of toil” is qualified to become an art connoisseur. It does not mean that the people, by and large, whatever their station, are *born* with good taste. On the contrary, the vast majority, whether of rich or poor parentage, are *born* with, to say the least, indifferent taste, with a natural tendency to respond to the garish, vivid and obvious rather than the mellow, restrained and aesthetic.

It does mean that the masses of the American people are susceptible to the message of true art, that they are responsive to education and example, that they welcome and gladly follow leadership on the road to knowledge and discernment, that they are eager to learn and quick to perceive, and that, once they have become imbued with correct standards of appreciation, they may generally be trusted to retain and apply them.

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In the course of an extensive journey through the country about a year ago, which brought me into contact with all kinds and conditions of people, one of the things which struck me was the unmistakable evidence that a spiritual stirring and moving is going on in the land, a searching for the attainment of a fuller and richer and more comprehensive life.

I saw many evidences of prosperity. But that very prosperity seemed to beget the query: “Is that all? A little more money to spend and to lay by, a few more things, justly desirable things, brought within our reach, a few more diversions, a few more luxuries—is that all that prosperity means? Is that all the reward that we get from this much-vaunted state of prosperity? There must be something else. There must be something which will supplement these things and give us those satisfactions which intuitively we feel we need to make the contents of our lives larger and more satisfying. What is it? Where is it? How can we find it?”

Of course that something does exist; of course it can be found. But it cannot be manufactured, distributed, transported, sold or bootlegged. You have got to find it within yourself. It is spiritual “homebrew.”

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We are accustomed to be considered generally and to think of ourselves as essentially matter of fact, but in truth we have a very large admixture in our make-up of sentiment and romanticism. We are rather shamefaced about it; we are rather seeking to hide it; we are rather trying to appear “hard-boiled.” But it crops out ever

so often, sometimes in queer forms and in unexpected places. We, the American people in general, are a good deal more susceptible and responsive to the call of what is high and handsome than we know or admit ourselves, and much more so than we are inclined to give one another credit for.

Indeed, I think the American people have one spiritual quality to a greater degree than any other people, and that is idealism. It seems to me perhaps the most characteristically and typically American attribute.

It appears to have nothing to do with race, because we find it just as strong in the children of the immigrant as in those of old native stock. It seems to be rather the result of the action of those mysterious influences which make an American, of whatever racial origin, different from a European, or a South American or an Australian.

Perhaps it arises from the very fact that we do not have here that historically romantic background, the product of many centuries, which exists in European countries. It may be because of the very lack of that background and all the subtle influences that issue from it, because of the paucity of nourishment which modern life offers to the soul, because of the bareness and unveiledness of its psychic surroundings, it may be from these very deficiencies that we have developed to so marked a degree the state of mind and feeling which, for want of a better term, we call idealism.

In some ways it is crude as yet; some of its manifestations are trivial, awkward or tawdry; sometimes they are a little ludicrous, sometimes a little pathetic. But many of those manifestations are admirable, some of them splendid, and, whatever the mode of expression, the thing itself is very deep and fine, very genuine and full of promise.

### Student Prize Winners.

James H. Hogan of the Catholic University of America and Gage Taylor of Columbia University are the winners this year of the two \$500 scholarships issued annually through the Beaux Arts Institute of Design to the Fontainebleau School of Fine Arts.

Maurice Chauchon of Paris, named by Paul Leon, Directeur Des Beaux-Arts, Republic of France, as second winner of the annual French Traveling Fellowship of the American Institute of Architects, has arrived in New York to study American architectural practice for a period of six months.

This is the second award to be made by the French Traveling Fellowship, the first being won by Marcel Gogois last year. Mr. Chauchon is the first second medal winner at the Ecole des Beaux Arts, graduating in 1927, as the winner of the best diploma. He is a member of the Société des Architectes Diplomes par le Gouvernement, and of other official French organizations.



