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ST. PETER'S, ROME

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(Mr. Merkel is the 1927 holder of the European Fellowship in Architecture of the Lake Forest Foundation for Architecture and Landscape Architecture.)

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NEW PERIOD ROOMS IN THE BOSTON MUSEUM OF FINE ARTS

By FRANK CHOUTEAU BROWN

AFTER about four years of preliminary building and preparation, the Boston Museum of Fine Arts opened with a reception to its donors and subscribers on Wednesday, Nov. 14, a new section containing fifty-four rooms and galleries principally given to the exhibition of furniture, draperies, period interiors and other domestic arts. This opening was followed by several days for private views, and the public opening occurred on November 22, 1928.

The galleries and rooms have all been kept small in size, and even when there is no interior paneling or dado displayed, the galleries often contain mantels, doorways, panels of Chinese or French wall coverings, cupboards, or the like; and the arrangement of the individual pieces contained within each gallery is generally such that it appears as a living room of the period illustrated. By this means, several of the galleries are furnished as rooms representative of Spanish, Italian, Mediaeval, Netherlands, French or American periods; so that a very few only—usually those given to textiles, glass, silver, or china—have the appearance of the old-fashioned museum gallery.

The interiors representing different historic architectural periods are composed usually of more or less completely paneled walls, and profiting by the experience of the Metropolitan and Philadelphia Museums, the Boston rooms have been undertaken with the idea of making the absolute minimum of restoration in each and every case. Where it has not been possible to make use of the original sash, new sash have been made exactly like those found in the building; when the old floor of the room was not available, or too far gone to remove, old material from other buildings of the same period and locality has been substituted; where a later mantel has

been placed around an older fire opening, it has been necessary to replace the old bolection mold from other local interiors, or an old seventeenth century casement sash or fireplace is made from old materials or models that are authentic. Some restorations of this sort have been necessary to make the old rooms complete, but the minimum amount possible has been done; and, so far as the resources of the Museum could compass the fact, the interiors are original in all essential details of woodwork, furniture and fittings.

The architect for the Museum as well as its various additions was the late Guy Lowell, while much of the work of preparing and equipping the new rooms and galleries has been assisted by the constant co-operation of a working Installation Committee composed of Henry Forbes Bigelow, Chairman; William Truman Aldrich, J. Templeman Coolidge, William Crowninshield Endicott, Dudley Leavitt Pickman, and the Director of the Museum, Edward Jackson Holmes. The work on the period rooms especially has been carried to completion under the direction of Edwin J. Hipkiss, the Curator of the Department, by whom the plan for its installation was also prepared.

The Museum displays three rooms of English origin, one of the most unusual and interesting being the Tudor interior, of which an exterior view is reproduced. For the first time in this sort of a museum installation, it is possible to show the exterior as well as the interior of the framing of the wall of which the structure was composed. This material had already been stored in England near Bath for several years before it came into the possession of the Museum. It had come from a village near the Devonshire border of Somersetshire, and dates from about 1490. It has been assembled in one corner of a



EXTERIOR WALL OF TUDOR ROOM FROM SOMERSETSHIRE, ENGLAND (CIRCA 1490). MUSEUM OF FINE ARTS, BOSTON. GIFT OF MRS. EDWARD FOOTE DWIGHT IN MEMORY OF HER PARENTS

rather larger room, so that it is possible, after looking over the interior, to pass out the door and around two of the outer walls of the room—which had been originally on the corner of the house. The glazed windows have been supplied, along with some sections of woodwork necessary to complete the exterior, as well as some old carved paneling from Tarporley, Cheshire (ca. 1493), which partially fills one end of the interior.

Another English room (from Scotland) is also of interest; it having been added to Hamilton Palace, Lanarkshire, Scotland, when it was rebuilt, in the year 1690, by the third Duke of Hamilton. The architect was a Scotchman, James Smith, and this paneled Georgian "State Morning Room," in oak, with festoons of high relief carving in the manner of Grinling Gibbons over the mantel, is a naïve mixture of Scotch-English flavor, unusual to see.

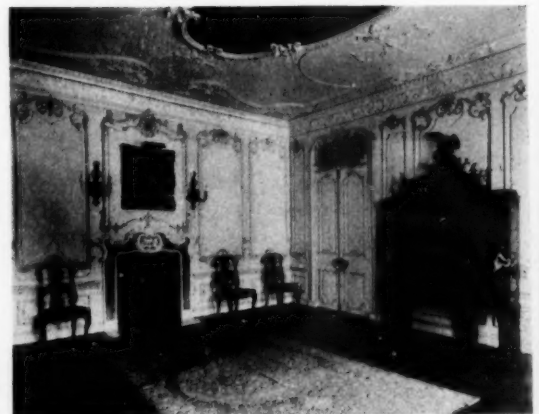
Quite different is the "Chippendale Room," taken from Woodcote Park, near Epsom Downs, Surrey. The walls and ceiling are elaborately paneled and carved in deal, with a treatment exactly aping a late French Rococo interior. The room is 23' 1" long, 20' 4" wide, and 12' 2" high; the selected furniture is of Chippendale design, the cabinet in his "Chinese manner." The ceiling and overdoor paintings are from the same room, while the plaster ceiling is a copy of the original in the

drawing room. The fireplace is carved in white statuary and yellow Sienna marble.

There are four French interiors; one a rather typically elaborate Louis XVI salon, formerly in the Salomon Collection in New York. Two others are from the Chateau de la Muette at Passy, originally a hunting lodge of Charles the IXth, and later made into a chateau by Philibert de l'Orme in the sixteenth century. In 1615 it was given by the first wife of Henri Quatre, Marguerite, to the young King, Louis XIII. It was reconstructed in 1716 by the Regent for his daughter, La Duchesse de Berri. Louis XV lived there during his minority. It was again rebuilt for Madame de Pompadour in 1741, and again partly rebuilt in 1764, after her death. Marie Antoinette spent there the eve of her wedding and, with Louis XVI, several months after her marriage. The two rooms are a chamber and salon, of which the latter is the one here pictured. Both are similar in design, of unpainted oak, with appropriate and restrained carving. The windows and their hardware are modern restorations, and the mantel and fireplace are also not from this room, but are contemporaneous. The chandelier, also of the period, is not from the original room. The salon is 22' 0" long by 20' 6" wide and 10' 8" high. The chamber is almost as wide and the same length.

The last of the French interiors is a gay and charming painted room with retiring alcove or powder room, from an unknown maison in Paris, representing the style of the middle eighteenth century, or the Epoque Louis XV. The background is yellow, the flowers in natural colors, and the furniture mostly beechwood with satin and cane. The length of the room is 23' 4", including the alcove, and the width 8' 6". The height is 9' 6".

The New England rooms extend from the late seventeenth century down to 1810, five being representative of the first few years of the nineteenth century, and



CHIPPENDALE ROOM FROM WOODCOTE PARK, EPSOM, ENGLAND (CIRCA 1730) MUSEUM OF FINE ARTS, BOSTON. EBEN HOWARD GAY, DONOR

three of the earlier date, the latter all from Essex County, Massachusetts, which still remains one of the richest sections in New England for the older houses of this period, as well as the early years of the following century.

One room from West Boxford, circa 1675-1704, shows a typical early New England "hall," with feather-edged board paneling, pine floor boards, wide and deep fireplace, casement windows, and heavy-beamed ceiling, appropriately furnished. Another interior is provided by an alcove of Essex County bevel-edged boarding; but perhaps the most interesting, architecturally, is the "Ipswich Gallery," as it is called. In this space has been set up the entire second-story frame of an old house that formerly stood on the corner of Manning and High streets in Ipswich, Mass. The first story was damaged by fire, when the Museum secured the dwelling, and carefully removed and reset the timbering of the upper story. It was originally subdivided into chambers, stair hall and chimney space; but is now all thrown into one room, making an interior 48' 8" long by 19' 9" wide and 8' 4" high, providing an ideal setting for some early American furniture loaned by a group of collectors known as "The Trestle Board."

The frame of this house is one of the longest of the period known, the girt upon the east wall being in one piece, forty-nine feet and three inches long. The floor is made up of old, unpainted, wide pine boards removed from early houses, and the inserted windows and sash are, of course, modern, made from the only known and accepted model, found in the old Abraham Browne House in Watertown, Mass., dating from 1663, and here lacking the proper surrounding timber framing.

There are three rooms which all date from about 1730 to 1750, representing Portsmouth, N. H. (the George Jaffrey house); the Shumway house, from Fiskedale, near Worcester, Mass., and the northeast parlor from the Orne House on State St., Marblehead, Mass. The



PAINTED ROOM FROM PARIS, FRANCE, PERIOD LOUIS XV
MUSEUM OF FINE ARTS, BOSTON. GUY LOWELL, DONOR

Jaffrey house room is exactly as in the original, floor and all, save that one window was changed to a door for convenience of entrance. The room was repainted to match some original color on the woodwork, and a French paper, similar to a paper found in another room of the same house, was discovered and applied to the walls.

The Fiskedale house interior, dating from about 1740, was of pitch pine and had never been painted, and the Museum has arranged the paneling of the two original walls—including fireplace and cupboard, dado, and 9 panel doors, 3 panels wide—so as to suggest the whole interior. The nearness of the site to the Connecticut boundary is indicated by the built-in case of drawers found over the fireplace. While much more rare than the cupboard in this location, one or the other often occurs in Rhode Island and Connecticut rooms.

The Marblehead room is unusual, in that all four walls are paneled full height, with a simple molded panel, and a beautifully proportioned, arched shell-top cabinet beside the fireplace, balancing another door with a round top upon the other side. The exact date of this house has not been established, though it is believed to have been built by Isaac Mansfield (1695-1760), who sold another house near by on June 6, 1743; and is supposed to have built this newer one on State St., then King St., just previous to that year.

The greatest gap in the New England interiors now occurs. There is no example of a room between the year 1750 and 1800, an important period, when we were changing our local architecture from the heavy, bold but flat paneling and masculine molding sections of the earlier years to the delicate ornament, elaborate carving and refined composition of outline contours of which the last group of rooms is so expressive. As late as 1920 the Museum failed to avail itself of an opportunity to secure a documented paneled interior of 1768 from the



REGENCE SALON FROM CHATEAU DE LA MUETTE, PARYS, FRANCE
(ABOUT 1740). MUSEUM OF FINE ARTS, BOSTON
THE CHARLES AMOS CUMMINGS BEQUEST FUND



SEVENTEENTH CENTURY FRAME FROM SECOND STORY OF HOUSE AT IPSWICH, MASS. (CIRCA 1675)
USED AS GALLERY FOR 17TH CENTURY FURNITURE, MUSEUM OF FINE ARTS, BOSTON
JOHN LOWELL GARDNER FUND

old Saltonstall house at Haverhill, Mass., which would well have bridged this gap.

From Bath, Maine, comes the interior with the old French wall paper, from Shepard's Inn. The woodwork is dated as 1803, the wall paper from 1804, and consists of parts of two series printed in Paris by Arthur and Robert; one is known as "Le Parc Français," the other, a Directoire design with costumed figures in color, has not yet been identified. The furniture of this room is Sheraton in type.

The Museum shows another interesting old paper, in another room, entitled the "Four Seasons," probably printed about 1800 in Paris, which was removed from a house in Hanover, N. H. It is shown with some woodwork from an old house on Salem St., Boston, built in 1810, and occupied until a few years ago by a brother and two sisters, who had always cooked only before the open kitchen fireplace, lighted the house with candles, and heated it by open fireplaces.

The most unusual group of rooms is probably that of the three McIntire interiors shown as a suite, and including a parlor, dining room and bedroom from a mansion built in Peabody (then Danvers) for Captain Nathaniel and Madam Elizabeth (Derby) West, of Salem. The Reverend William Bentley, calling upon the Wests in October, 1801, wrote in his diary, "Through the great pasture we passed to the house erected by Mr. West and executed in the taste and under the direction of his wife, daughter of the late E(lias) H(askett) Derby. Its front eastward commands a most extensive prospect. The house in front is of two stories of four equal rooms. The apartments are finished in as good order as any I have ever seen. The furniture was rich but never violated the chastity of correct taste. . . . The pictures are excellent, the paper and linen hangings were superb. The movable furniture, rich, uniform, but simple."

The room here reproduced, the second of the suite, was originally the parlor. The floor is of pine painted,



SAMUEL MCINTIRE PARLOR FROM HOUSE BUILT AT PEABODY, MASS., 1800-01. MUSEUM OF FINE ARTS, BOSTON
CHARLES AMOS CUMMINGS BEQUEST AND ANONYMOUS GIFT

the hangings of damask are of the period or earlier, as are also the chair coverings. The mantel, including the soapstone lining, is exactly as it was built. All the ornamental features upon the woodwork of the door frames, mantels, cornices and dado caps in these three rooms were modeled in low relief in French putty, a characteristic treatment of Samuel McIntire's. In this room is the old furniture originally in the room when it was furnished in 1801; the Sheraton armchairs, the shield-back Hepplewhite side chairs, the pair of card-tables, the sofa, firescreen and window cornices, all of American workmanship.

The room also contains a Salem secretary of mahogany, its pigeonholes still labeled with the names of old Salem sailing ships. This room is 25' 10" long by 20' 0" wide and 10' 10" high; as is also the next room, a bedroom, which is seven inches less in height. All dados are of one width pine boards, and of the furniture in the bedroom the Hepplewhite elliptical back chairs, the four-post bed, and the English bow-front commode with its dressing-glass were originally owned by the Derby family of Peabody, Mass. The chandelier, with pendants of cut glass, is of the late eighteenth century. An adjoining gallery also contains the entrance doorway with leaded side and top lights from the house at Peabody, as it formerly stood in the entrance hall.

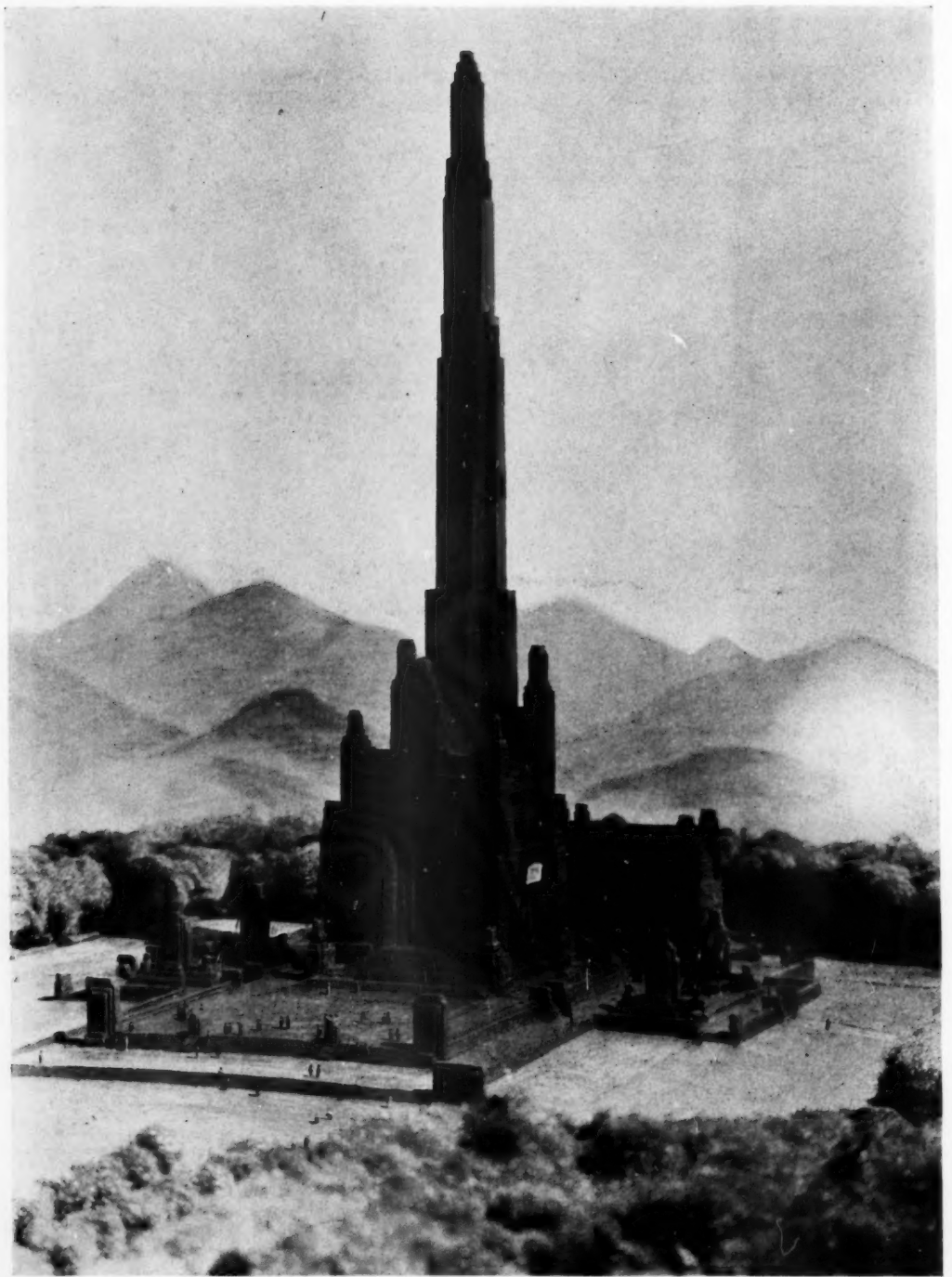
This Peabody house, standing not far from the well-known Hooper family residence, "The Lindens," had been extensively remodelled in 1870, when its entire



ROOM FROM OLD SHEPARD INN, BATH, ME. (CIRCA 1803). MUSEUM OF FINE ARTS, BOSTON
GIFT OF DUDLEY LEAVITT PICKMAN

character had been lost, so far as the exterior was concerned. It looked like any other house of that date, with big wide windows, pretentious porch, etc., but by some miracle a part of the old house, the front corner upon two floors and another room, escaped the changing untouched. The house has since changed hands once or twice, and, in connection with further impending changes, it became possible for these rooms to be secured.

Whatever we think of the ethics of ravishing old houses of their contents, to which we seem to be unfortunately tending nowadays in parts of this country, it does often appear that interiors so distinctive as most of these are certainly safer in the hands of museum trustees, in fireproof buildings, than when left to the changing caprice of private owners, or even to the local politics sometimes involved in town historical societies and local patriotic organizations. Yet nothing can equal the value of an old house upon its original foundation and in its original setting, providing *only* that its surroundings have not become too much changed, and that it is possible to safeguard its future existence and proper preservation on its original site. Possibly some method of interrelated ownership and control, with the responsibility divided between local and regional groups concerned with the preservation of our Colonial heritage, may yet be evolved as the best protective arrangement for the permanent preservation of those of our American "historical monuments" that still remain.



LOUIS H. SULLIVAN MEMORIAL, W. R. B. WILLCOX, DESIGNER
GENERAL VIEW AT 1,500 FEET

A SYMBOL OF LOUIS H. SULLIVAN— IN MEMORIAM

By W. R. B. WILLCOX

DOES one ever know whence comes that first elusive idea, why it takes some certain shape and not another? Once visible to the mind's eye, one readily finds plausible reasons, or explanations, for this or that, applies an intellectual measure to outcroppings of some long unrecognized emotion. But, can one really analyze that emotion, discover its true source, its complex components, follow its unconscious expansion, and, when at last it finds expression, account for it?

So of this—to think about it is to live again the glad astonishment at the glory of the Golden Doorway in the early nineties, to feel once more satisfaction in the directness of the Schiller Theatre in Chicago, the Wainwright Building in St. Louis, and delight in their ingenious ornamentation, and to recall the unavoidable comparisons with the contemporary Times, World, Edison and St. Paul buildings, say, in New York. In Chicago and St. Louis, such evident purpose to seek a straightforward, unpedantic solution of a new problem in architectural design—in New York, a self-conscious attempt, balked at the start, to make a patchwork of old architectural habiliments obscure its arrival.

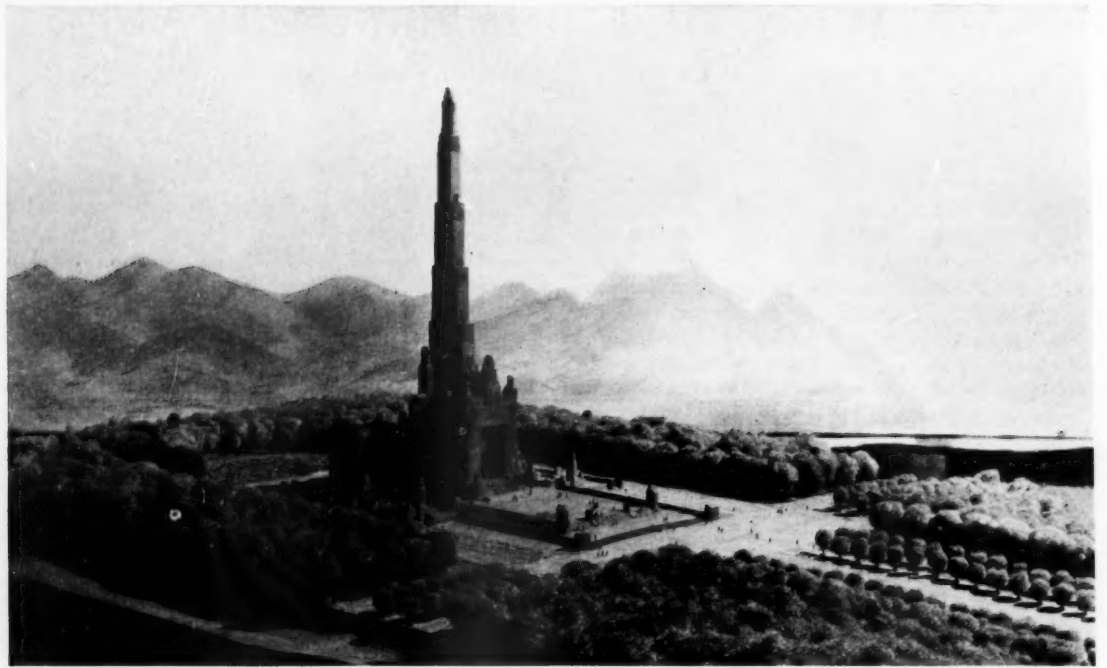
Personal reminiscence brings an amused recollection of a prudent acquirement of caution in conversation with elders of the profession—not elders always in years, by any means—lest inadvertent revelation of interest in these Western buildings occasion embarrassing glances or contemptuous snorts, proclaiming suspicion of lapse from sanity and good taste which it were futile to elucidate; also, of recurring discussions as to what historic architectural forms should afford acceptable models for reproduction, in whole or in part, in “modern” American buildings—whether it were better to filch from the Greeks or the Goths. Already at that time had Richardson's Romanesque complacently been relegated to the category of “barbarous” styles, while the new West Point buildings had not as yet established the propriety of Gothic for other than ecclesiastical architecture.

But the Battle of the Styles wanes. The present generation has infrequent opportunity to witness such exciting bouts over the superficialities of architecture. The concentrated battalions of the conservative forces of those days have pretty effectively been dispersed under a barrage of monographs presenting illustrations and measured drawings of every known architecture, which today constitute a formidable arsenal of precedents. Evidence that a thing has somewhere been

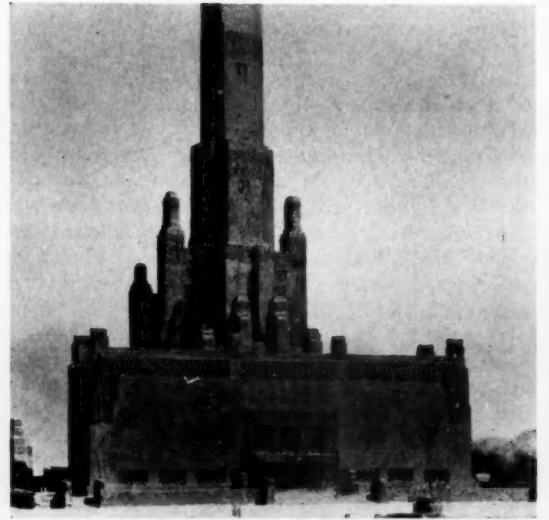
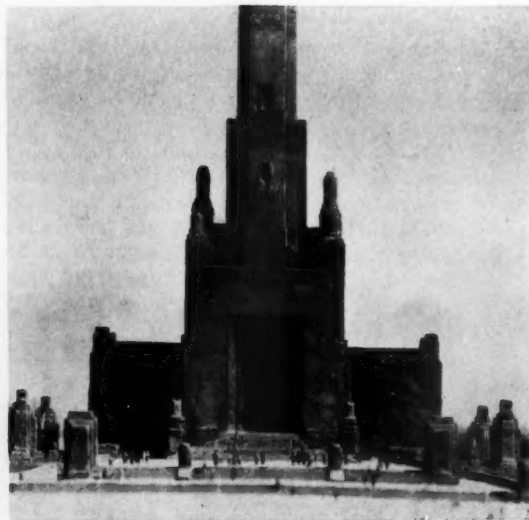
done before seems quite generally to be accepted as ample justification for doing it again, be its prototype Gothic or Renaissance of English, French, Italian or Spanish varieties, Greek, Roman, Byzantine, Romanesque or Mayan, whether done in stone, brick, terra cotta, reinforced concrete or stucco over a wooden frame.

How pleasing, too, are many of these attempted repetitions of motives and details! How excellent their proportions, how effective in mass, thrilling in silhouette, satisfying in scale, rich in color and ornament; how endowed with those abstract qualities that alone, whatever the style, have set their “inspirations”—their originals—among the masterpieces of architecture; how study of these originals must have contributed, perhaps unconsciously, to an appreciation of those qualities, till one wonders whether, after all, the style in which it is compiled or created has anything to do with the real greatness or fineness of architecture. Time and circumstance so certainly dictate some particular expression, while character is embodiment of an intuition of some universal law governing order in the universe, infinite in time and place, to which the hearts of but few men fail of instinctive response.

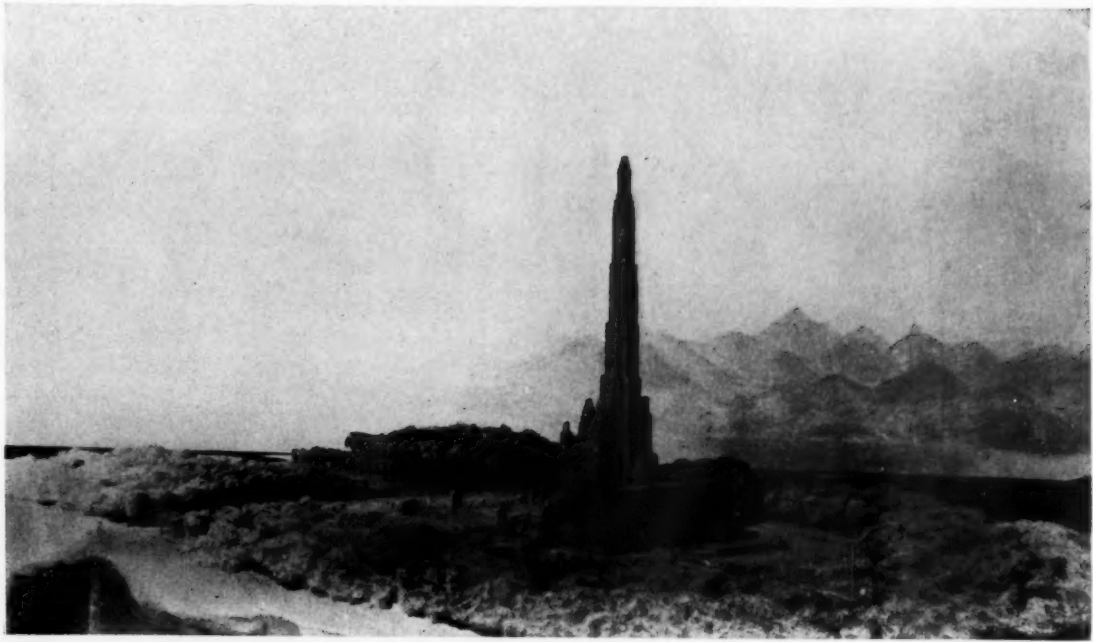
But, that emotion—did it rise in such cogitations, or in them alone? What share in it had the sympathy and sound advice Sullivan gave the writer as a youth unknown to him, perhaps too hastily entering upon an architectural career, pointing out its difficulties, its discouragements, the need for “grit, ability and training”? What share, the gift of some autograph drawings of ornament, creased and worn by the hands and pocket of the modeller intrusted with its interpretation in terra cotta? What share, the implications of that cryptic parenthesis later contained in a letter of acquiescence to the writer's wish for endorsement to his application for membership in the American Institute of Architects—“just why you should wish to join so fossil an organization is a mystery to me, still, if you have this particular form of obsession,” etc., etc.? What share, still—later, the man's joyous enthusiasm over a folio of photographs of the recently completed Prudential building in Buffalo and his satisfactions and dissatisfactions with the way in which the executed work encompassed the dream that had been his? Or the consciousness that the Institute never had given him signal honor, but, at last, by publication of his great book, had, thus, received honor through his distinction? What share in it had the thought that after lodgment and spread of his influence



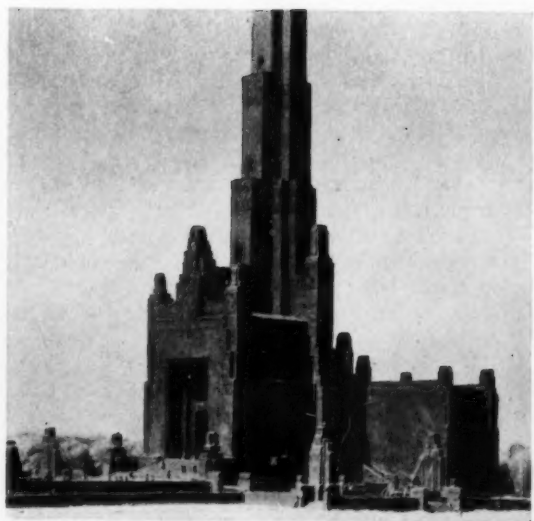
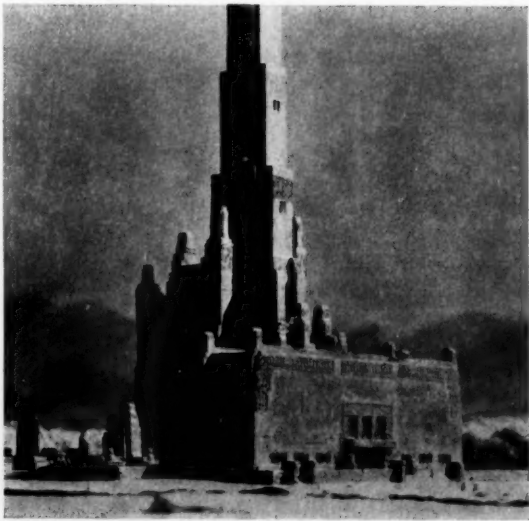
AIRPLANE VIEW AT 2,600 FEET—ATRIUM SIDE



DETAIL VIEWS AT 960 FEET—ATRIUM SIDE



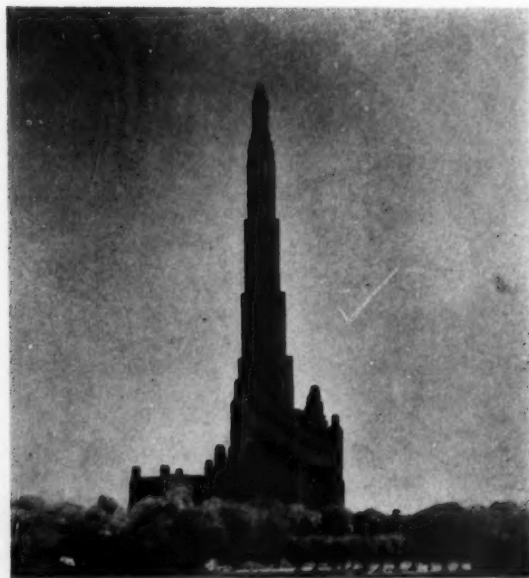
AIRPLANE VIEW AT 2,600 FEET—GALLERY SIDE



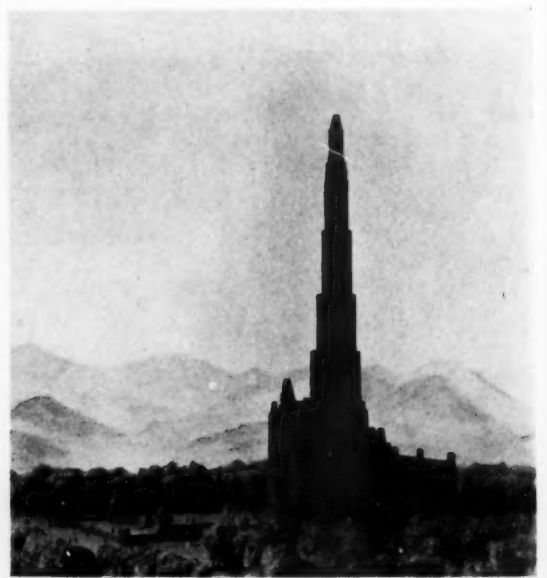
DETAIL VIEWS AT 960 FEET—GALLERY SIDE



ELEVATION OF ATRIUM SIDE AT 2,100 FEET



PERSPECTIVE AT 1,500 FEET



PERSPECTIVE AT 2,100 FEET

in other lands, it is, in the broad aspects of his attitude towards architectural creation, again being felt, perhaps by those who least suspect its presence, in this country?

But, if such reflections, such memories, in some vague way gave color and vividness to that emotion, expression of it came about in prosaic fashion. A student was asked what he would say were he commissioned to design a memorial to Louis H. Sullivan. His first remark was, "Oh, I don't believe I could do it, I don't know his 'stuff'!"—as if the problem had been to design a memorial in Sullivan's "style" or manner, as one would say, "Let us do this church in thirteenth century French Gothic," or "We will make this library Georgian"; terms by which so often one has conditioned his own professional problems and thus restricted truly creative genius, or prevented its discovery, did he have it.

In this there is no implication of intention to disregard order, the foundation of any good architecture, nor to seek to be "different," "original"—ephemeral qualities—but a suggestion that fresh and abiding interest may appear in buildings when design flows freely and frankly from logical possibilities of materials, practicalities of construction, utilities of plan, and the inspiration contained in the idea to be expressed. They, indeed, are the fundamentals which determine the final aesthetic status of any structure; not conformity to obvious characteristics of styles which pass, one after a brief period, as Art Nouveau, one after five hundred years, as the Gothic, still another after a thousand years or more, as the Egyptian. Was it not Christopher Wren who said that Architecture's chief attribute is that it be eternal, hence need take no heed of changing fashion—meaning, may it not be, that abstract qualities alone give it a spirit that will live?

Sullivan had no narrow formula. He thought out his expressions through idea, material and structure as directly as did they who built Greek temples, Gothic cathedrals, or Roman aqueducts—as they who hung the domes of Pantheon or Santa Sophia. And if today, as some have done in the past, one would attempt to disparage his skill as an architect by reference to him as a decorator, an ornamentalist, he must ignore the competent handling of the difficult plan and structural problems, the excellence of circulation and seating arrangements, and the perfection of visibility and acoustics of the Auditorium. He must overlook the cleverness—too frequently taken as a measure of architectural ability—with which Sullivan, yielding perforce to a current practice, appropriated for his design the motive of Richardson's Field building. Recently completed, this had captured the imagination of his clients, yet he infused it with a unique personality.

Howbeit, the student's study of the problem scarcely was begun when he left school, no form in which solution might have been cast having taken shape. Several months passed, when, one evening in the Fall of 1925,

while idling with a sketch book, the problem recurred to the writer—what would he do were he commissioned to design a memorial to Louis Sullivan? An hour sufficed for a tentative sketch, which, though crude, seemed to embody something indicative of the man whose course he had followed with growing interest and admiration since the days of the Columbian Exposition. Great men, mostly warriors and statesmen, had been celebrated in great structures since known history—why not an artist, an architect, not less likely to find permanent place in the history of his country? And Sullivan was a great man; great in mind, in imagination, in courage, in conviction: he was a great teacher, an inspirer of many men.

Out of such reflections and experiences must have come the image of this building; the great atrium on its superimposed terraces, the shaft rising step by step, and the long gallery definitely closing, at the end of a broad avenue, a vista through a forest surrounded by hills; fountains playing about it and, blooming in quiet seclusion beyond the gallery, a garden of bright flowers.

The atrium was seen as a lofty space aglow with color and ornament, suffused with a golden light of perpetual sunshine, containing an effigy of Sullivan; a room of great beauty, one that should make an impression of a tribute, a token of joy, to a living personality, rather than of a reminder of one who is dead.

The shaft took on a literal fancy, a naive symbolism; like his thought it seemed to lift and lift as with perennial hope; the lower step by its greater depth representing the busy years of his early professional life, the successive stages above marking the resilience of his indomitable spirit, the persistence of search for a philosophy that would harmonize architecture and life.

The gallery, permanently harbouring his drawings, pictures of his buildings, casts or reproductions of his ornament, together with assembly rooms and accessories below, where architects and other artists could hold meetings and exhibitions, seemed to meet the need for recognition of Sullivan's regard for the practical, the utilitarian phases and conditions of architecture.

The material had the quality of a light, luminous, grey stone veneer with continuous vertical joints over a structure of reinforced concrete, the ornament incised. In the great porch color shone in the background, becoming richer as the jambs receded, culminating in a mosaic of flaming color over golden bronze gates.

Yet, something else got into the spirit of this first sketch—an aloofness, a loneliness, in which those only who sought might find warmth, light and gaiety, beauty and strength, dignity and calm restfulness. The shaft was low, then, surmounted by a giant figure. The corner pinnacles were of equal height, likewise topped by figures. Conventional seated figures flanked the porch. But the receding planes of the side walls and

roof emerged on the front and rear and returned over the parapet to form the lower step of the shaft.

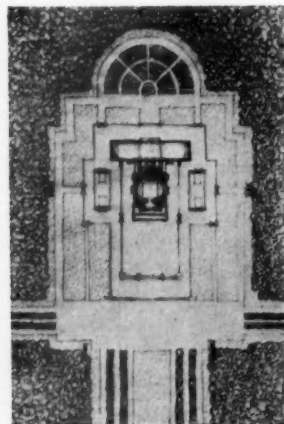
At that time the writer had no thought of carrying the thing farther, but, the following summer, a wish to see how it would look in the solid led him to make a little model in plastocene, about eight inches high. Possibilities of something interesting seemed to arise and, with the help of a student, six weeks or more were given to a study of the composition. There was nothing of a stylistic nature to serve as guide to proportions, scale, mass or formation—only in connection with the decoration, which was thought of as an integral part of both structure and design, did Sullivan's own method or theory offer suggestion—the whole thing had a sculptural quality.

Immediately the shaft was raised, made more slender and buttressed at sides and back; whether it were to measure the ardor of youthful hero-worship, or the reasoned admiration of mature years, it must soar. The figures, which were seen to distort scale, gave place to a single one over the center of the front, and this in turn to the simple head symbolizing Art or Philosophy. To this the pinnacles at the front corners were subordinated, while those at the rear were raised to support the lines of the shaft. Secondary entrances and vestibule between atrium and gallery were added to expand the base.

Scale elevations were made to check dimensions for the core of a larger model, which was made to a scale of one inch to the foot—about thirty inches in actual height—after which study alternated between the two

models with only an occasional line drawing. At no time did all three agree. Plan and section studies to determine stability and circulation, both vertical and horizontal, were made from time to time, also a few rough sketches of the interior and of various exterior details, but photographs of the ever-changing model, from all angles and at various distances, superseded customary drawings; these have now reached Series M.

Since that summer, work upon it has been intermittent and due largely to the spur of criticism of friends interested in its progress. The shaft alternately has been raised and lowered, proportions have been changed here and there, details revised. An interesting and significant modification was elimination of buttress forms under the front pinnacles, equal and similar to those of the stair towers at the rear of the atrium. It was felt that they tended to detach the front unnecessarily from the side walls and, by so much, to lessen the importance of the stair towers which serve to bring the vertical lines of the shaft to the ground. This, in turn, led to a frank difference in their relative dimensions appropriate to their unlike functions. To fill the voids created by their omission the entrance steps were widened and urns substituted for the seated figures that had flanked the porch. The character of the great fountains with their tall pylons was the outcome of a search for a motive which, in connection with the gallery, would complete an encircling movement around the atrium. But throughout all experiments of modifications—and they were innumerable—the elements first visualized, as, in some fashion, symbolizing the man, remain.



PLAN

DEVELOPING THE NATION'S CAPITAL*

By HONORABLE A. W. MELLON

I AM glad to be here for this occasion. For many years, in my capacity as a trustee of the Carnegie Institute, I have attended the Founders' Day exercises; and, since I have been in Washington, I have looked forward each year to returning home and joining with you in celebrating the founding of this institution, which is doing so much for the cause of education and in training the youth of the country in a knowledge of the arts and sciences.

It is because of your interest in such things, that I want to speak to you on a subject somewhat different from those usually associated with the work of government at Washington. It has to do with the beautifying of the Nation's Capital and the carrying out of the original plan whereby the City of Washington shall become not only one of the most impressive capitals in the world but one which shall be representative of the best that is in America. The importance of the work was stressed by President Coolidge in his last annual message to Congress, in which he said:

" . . . If our country wishes to compete with others, let it not be in the support of armaments but in the making of a beautiful Capital City. Let it express the soul of America. Whenever an American is at the seat of his Government, however traveled and cultured he may be, he ought to find a city of stately proportion, symmetrically laid out and adorned with the best that there is in architecture, which would arouse his imagination and stir his patriotic pride . . . "

Congress has made the necessary appropriation to initiate this work and to carry out the most important features of that long neglected plan of Washington and L'Enfant for the development of the city. The responsibility for carrying out this plan, by the purchase of sites and the erection of buildings, was placed by Congress on the Secretary of the Treasury and has become, therefore, an integral part of Treasury activities.

Before entering upon a discussion of what is to be undertaken, it is necessary to have a clear understanding of the historic background against which this work must be done. Washington, as you know, was founded for the express purpose of being the nation's capital. There have been only two other world capitals so founded—the former Russian capital of Petrograd, and the newly created city of Canberra in Australia. To me there has always seemed something heroic about the early beginning of Washington. When we remember that at that time the entire country had a population of less than six

million; that communication was difficult and the Government almost without financial resources, we marvel at the courage and vision of men who proceeded to build a city in a wilderness and to project it along lines so magnificent that even today we do not find it easy to carry their plans to completion.

The new capital was established in accordance with a provision inserted in the Constitution; and it thus became one of the first duties of the newly formed government to carry this provision into effect. You remember how both the Northern and the Southern States desired that the Federal Capital should be located in their territory. The final decision was made in a way that settled another question then agitating the public mind. Alexander Hamilton, as Secretary of the Treasury, had succeeded in having the Federal Government assume the payment of all debts incurred by that government in the prosecution of the Revolutionary War. But the assumption of the debts incurred by the States was another matter. The States with small debts felt that it was unfair to ask them to help discharge the larger debts incurred by other States, and opposed assumption by the Federal Government. As it happened, the States with small debts were mostly in the South, where it was ardently desired that the capital should be located. Hamilton felt that assumption of the debts was a vital part not only of his financial policy for establishing the public credit but of that larger purpose involved in tying the States together in a firm and indestructible union. He determined, as some one has remarked, to resort to the expedient of "giving a civility in exchange for a loaf of bread." He asked Jefferson, who represented the Southern party, to give a dinner. At this dinner-party, it was arranged that the capital city should be located in the South and in return the South agreed to support assumption of the State debts by the Federal Government.

Subsequently Congress authorized the capital to be established on the Potomac River and that President Washington be allowed to select the exact spot. He did so, with the aid of Jefferson and Madison; and these two, with the three Commissioners appointed to prepare the new seat of government, gave to the city the name of Washington and to the District the name of Columbia. Washington, himself, throughout his life always modestly referred to the new capital as "The Federal City."

The President's next step was to secure the services of a man who should design the city. He chose Major Pierre Charles L'Enfant, a young French engineer officer, who had served in the army during the Revolutionary War. L'Enfant was eminently suited for the task. He knew Europe and was undoubtedly familiar with

*An address delivered by the Hon. A. W. Mellon, Secretary of the Treasury, at the Annual Founders' Day exercises of the Carnegie Institute, Pittsburgh, October 18, 1928. It is one of the clearest and simplest statements of the history and possibilities of the Washington Plan ever made.—Eirra.

landscape architecture as practiced there by that greatest of all landscape architects, Le Notre, whose designs at Versailles and elsewhere have been followed throughout the civilized world.

L'Enfant threw himself into the work with enthusiasm. With Washington and Jefferson he worked out a plan for a splendid city, with a system of streets running from north to south and from east to west. Superimposed upon this rectilinear arrangement were those diagonal avenues radiating from the Capitol and the White House, as do the spokes from the hub of a wheel. He sought to locate all public buildings in appropriate landscape settings and with especial regard to preserving the axial treatment, which is an outstanding feature of Le Notre's work. These buildings were to be grouped along a beautiful park a mile long, connecting the Capitol building with the President's park south of the White House. A great avenue was to border this park, flanked on one side by public buildings; and, at the point where the axis of the White House intersected the axis of the Capitol, was to arise the monument to Washington already voted by the Congress. It was a noble plan; and, if carried out, will give to the City of Washington that sense of unity and grandeur which so impresses one in Paris today.

During its first hundred years, the City of Washington suffered many vicissitudes. It struggled into existence as best it could with little regard for the plan of L'Enfant or any other plan. On the removal of the Federal Government from Philadelphia in 1800, the new city was almost as much of a wilderness as it had been a little earlier when the Indians of the Powhatan Tribe held their councils at the foot of Capitol Hill. Fortunately, the Capitol building and the White House had been started before the death of Washington, and so the main axes of the new city had been fixed. Both buildings were badly burned during the British raid on Washington in 1814, but were soon restored in accordance with the original designs; and, in the case of the Capitol, the wings and dome were added a few years later. During this same period of good taste, the Patent Office was built and also the present Treasury building, two of the architectural glories of Washington.

I would like to say a word about the Treasury. The building in which it was originally housed was destroyed by the British in 1814. The new building, erected in its place, was destroyed by fire in 1833; and finally, in 1836, the present building was begun on the site designated by President Jackson. It was commonly reported that, becoming wearied of the delay in selecting the location, General Jackson planted his cane one morning at the northeast corner of the present site and said, "Here, right here, I want the corner-stone laid." And it was laid there, notwithstanding the fact that, when finally completed in 1869, the south wing was interposed between the Capitol and the White House, and thus shut off the vista at that end of Pennsylvania Avenue.

Before leaving this subject, I would like to say a word also about the White House. It is so perfect, in proportion and design, that it merits special comment. But what has seemed to me remarkable is that a building which was planned for a small and struggling nation and situated in what was at that time a backwoods capital, should have proved adequate for the needs of one of the greatest and most powerful nations in the world today. Such things do not come about by accident. It was surely due to the extraordinary foresight of some one, and that person, it is interesting to know, was Washington, himself. Following the adoption of Hoban's plan for the White House, Washington directed that the size of the building be enlarged one-fifth over the original plan, notwithstanding the difficulty of meeting the increased cost involved. The President's reason shows his intensely practical mind. He said "I was led to this idea by considering that a House which would be very proper for a President of the United States for some years to come, might not be considered as corresponding with other circumstances at a more distant period, and, therefore, to avoid the inconvenience which might arise hereafter on that subject, I wished the building to be upon the plan I have mentioned." Washington's views were carried out; and so we owe one more debt to that great man, who, more than any other single individual, gave us not only our country but our national capital as well.

Unfortunately, after his death there was no driving force, either in Congress or elsewhere, which could carry out his plans for the city's development. The end of the Civil War found it a badly built, straggling town, largely unpaved, with a few streets lighted by oil lamps, and the areas reserved for parks overgrown and neglected. Later President Grant induced Congress to give the city a territorial form of government; and under Alexander R. Shepherd, a man of extraordinary energy, courage and vision, who became Commissioner of Public Works, the city was transformed. He succeeded in grading, paving, and lighting the streets; the old Tiber Creek was inclosed in a sewer; and thousands of trees were planted, thus laying the foundation for that growth of trees which is now one of the glories of Washington. During this period, one great work, the half-built Washington Monument, was carried to completion in 1884. But the Mall, on which it was placed, had never been properly developed; and throughout the entire city the effect for which Washington and L'Enfant strove was entirely lacking.

Such was the condition of the nation's capital in 1900, when the one hundredth anniversary of the establishment of the seat of government in the District of Columbia was celebrated. At the invitation of President McKinley a meeting was held in the White House attended by many high officials of the Government and by the members of the American Institute of Architects then meeting in Washington. Interest in the L'Enfant

Plan was revived; and shortly afterwards Senator McMillan secured authority from Congress for the appointment of a special commission of experts, who should recommend a plan for the beautification and development of Washington.

That Commission included Daniel H. Burnham and Charles F. McKim, architects; Augustus Saint Gaudens, sculptor; and Frederick Law Olmsted, landscape architect. It was a notable group, such as has seldom been brought together in one undertaking. Burnham, McKim and Saint Gaudens and the father of Olmsted had brought about those beautiful architectural and landscape effects at the Chicago World's Fair in 1893, which gave an impulse to city planning and to the rebirth of beauty and good taste in this country.

After a careful study of Washington and its possibilities, these men presented a report, known as the Plan of 1901. In it they recommended a return to the original plan of Washington and L'Enfant, with such extension of it as might be required to meet modern conditions and the city's growth. After submitting their report, the Commission passed out of existence; but its members were consulted unofficially by Presidents Roosevelt and Taft with regard to the location of public buildings and memorials. Later Mr. Burnham and Mr. Olmsted, who were the only members then living, were made members of the Commission of Fine Arts, a body created by Congress in 1910 to serve in an expert and advisory capacity regarding questions affecting the development of Washington. This Commission, which was established during the Administration of President Taft, owes much to the backing which he gave it and also to the interest and understanding of Mr. Root. Under the chairmanship of Mr. Charles Moore, it is now doing splendid work for Washington and the country.

The Commission has adhered to the Plan of 1901 as a restatement of the authority of the L'Enfant Plan and has insisted that this plan must continue as fundamental in the development of Washington. In more than a quarter of a century since the Plan of 1901 was presented, much has been accomplished. The unsightly railroad tracks have been removed from the Mall; and, due largely to the cooperation and public spirit of a distinguished son of Pennsylvania, President A. J. Cassatt of the Pennsylvania Railroad, a great Union Station has been built in accordance with the plans of the Commission. The Station and also the beautiful City Post Office adjoining it, have been placed in a position subordinate to the buildings on Capitol Hill, but in a harmonious and vital relation to them. In this way a traveler arriving in Washington gazes first across a beautiful plaza to the great Dome of the Capitol and the Library of Congress beyond. Today this Station stands like a great city gate at the entrance to the city; and, while much remains to be done in clearing off the space intervening between it and the Capitol, the Union Station, itself, in its architectural and landscape treatment, has already helped to

establish a precedent by which railroad stations in this country have come to be recognized as public buildings of the first importance.

The Plan of 1901 considered the Capitol as the dominating feature to which all structures in the legislative group must be subordinated. The Library of Congress facing the Capitol, had been built in 1897; but in the later structures, such as the white marble office buildings for the use of Senators and Congressmen, the principle of subordination in grouping has been observed. It will be carried out in the erection of a building for the Supreme Court in the vacant space facing the east front of the Capitol and flanking the Library of Congress.

At the foot of Capitol Hill, looking toward the Treasury and the White House, the Plan of 1901 contemplates that there shall be a great open plaza with monuments and fountains somewhat like the Place de la Concorde in Paris. It was intended that this space should provide a dignified entrance to Pennsylvania Avenue and also into the Mall leading westward to the Washington Monument a mile away. The memorial to General Grant has been located in this space in accordance with these plans, but there progress has stopped. The development of the plaza and the Mall has been delayed until arrangements could be made for the removal of the Botanic Gardens to larger and more suitable quarters on land to be acquired on the west front of the Capitol. The State of Pennsylvania has erected a memorial to General George Gordon Meade, as a companion to the Grant Memorial, and in doing so has also provided for suitable landscape setting in accordance with the Mall plan. Thus these two memorials will stand in the great Union Plaza at the head of the Mall and the way will be open at last to complete the developments required to make the Mall into a beautiful park.

First it will be necessary to demolish the temporary buildings and the smokestacks erected during the War. Then a great avenue of greensward, bordered by drives and lined with four rows of stately trees, will be projected through the Mall, leading westward from the Capitol and the Union Plaza to the Washington Monument and the Lincoln Memorial beyond. Along this avenue, at intervals, will be such buildings as the Agricultural Department, the Freer Gallery, the National Museum, and the Smithsonian Institute. This avenue will end at the Washington Monument; and, beyond the Monument, at the point where the new axis meets the Potomac, has been placed that beautiful white marble structure, the memorial to Abraham Lincoln.

From the foot of the Lincoln Memorial a great Bridge, commemorating the Union of the North and South, is now in process of building. When completed it will lead across the Potomac to the slopes of Arlington, where, surrounding a mansion once the home of General Robert E. Lee, are the graves of those who died in their country's service, including that newly erected national shrine, the Tomb of the Unknown Soldier. From Arlington a

boulevard will stretch to Mt. Vernon, the home of Washington; and all of this region and the section known as Potomac Park, with its river drives and famed cherry trees, will be joined, under plans now being carried out, with Rock Creek Park and that section of the city where the great Gothic Cathedral is rising on the wooded heights of Mount St. Alban.

Now, I must ask you to return for a moment to a consideration of another vast project which will eventually realize L'Enfant's dream for a great avenue bordering the Mall and leading from the Capitol to the White House. You are familiar with the distressing spectacle which Pennsylvania Avenue presents today. It is perhaps our most important street and certainly there is no avenue of corresponding importance in any capital which can compare with it in sheer ugliness or lack of architectural dignity. It is the street over which our great processions pass in triumph to the Capitol. Yet never, in the days of either the ancient or the modern world, has any one seen before a great triumphal way bordered, throughout much of its length, by gasoline stations, lodging houses, and Chinese laundries.

This state of affairs, I am glad to say, will soon be remedied. Congress has determined that the Capitol shall be approached by an avenue commensurate in dignity with its importance. Senator Smoot, who has such a clear conception of the future possibilities of Washington, has taken the lead in this work; and he has been ably seconded by Senator Swanson, Senator Bruce, Congressmen Elliott, Lanham and others. An appropriation of \$50,000,000 has been made, supplemented last winter by an additional \$25,000,000, and other amounts will be forthcoming as the work progresses. The amounts already appropriated will be used to initiate the most important features of the plans for Washington's development, with special regard for the Mall and for improving Pennsylvania Avenue.

The Secretary of the Treasury was authorized to use this money in the purchase or condemnation of land and the erection of public buildings. It is intended to carry through, as rapidly as possible, the most pressing needs as regards housing of government departments and activities. These will include a new and larger building for the increased activities of the Department of Commerce; a Supreme Court building; a building for the Bureau of Internal Revenue; an Archives Building; a building for the Department of Agriculture; still another for the Department of Labor, and several others besides. One of these buildings, that for the Supreme Court, will be placed on Capitol Hill for reasons already given; but, as regards the others, advantage will be taken of this opportunity to group them together in such a way as to contribute in the greatest measure possible to the beauty of Washington. The placing of these buildings is a great responsibility, for on the proper determination of this question largely hinges the future development of Washington.

Before coming to a decision, the Secretary of the Treasury consulted with Mr. Edward H. Bennett of Chicago, who has had so large a part in bringing to completion the extensive plans for beautifying that city. Mr. Bennett was appointed Consulting Architect to the Secretary of the Treasury; and, under his advice, and also in consultation with the Fine Arts Commission, Colonel U. S. Grant, 3rd, of the Office of Public Buildings and Public Parks, and Assistant Secretary of the Treasury Schuneman and Supervising Architect of the Treasury Wetmore, the general principle has been established that no large departmental buildings are to be placed in the Mall, as was at first proposed, but that the Mall is to be reserved for park purposes and as a site for buildings of a museum-like character.

Departmental buildings are to be placed along the south side of Pennsylvania Avenue from the Treasury to the Capitol. In addition to facing on Pennsylvania Avenue, these buildings will face also on a grand boulevard, which is to be cut through the city, bordering the Mall and stretching from the Capitol to the new Memorial Bridge on the Potomac near the base of the Lincoln Memorial. Plans are now being made to secure a comprehensive treatment of this entire area between Pennsylvania Avenue and the new boulevard both as regards the location and the grouping of the various buildings. A group of the leading architects of the country has been formed to study this problem and to submit designs for all the buildings in this area. It is intended that these buildings, while having each a separate and distinctive architectural treatment, shall be of harmonious design and grouped around two large interior courts or plazas somewhat after the arrangement of the Louvre in Paris.

It is easy to see what the effect will be. As one proceeds down Pennsylvania Avenue towards the Capitol, on the south side will be a succession of beautiful and harmonious buildings, all of a design in keeping with the semi-classical tradition so well established in Washington. On the north side vistas will be opened up, so that groups of buildings, such as the beautiful District of Columbia Court House on John Marshall Place, shall be brought into the general plan of Pennsylvania Avenue. At the same time the Mall will present the spectacle of a great park bordered on one side by the new boulevard lined with beautiful buildings, and on the other side by a wide parkway of greensward with its four rows of trees, its drives and walks, statues and reflecting pools, all arranged in such a way that long vistas will be opened up for views of the Capitol in one direction and of the Washington Monument and Lincoln Memorial in the other.

All of this will take time, of course. But Rome was not built in a day, nor for that matter was Paris. Paris has passed through many stages, each distinct from the other. The Gothic Paris is as different from the Paris of the Renaissance as the Paris of Louis XIV differs from that of Napoleon III. Go about in modern Paris and it is with difficulty that one can trace the landmarks of the

past. Yet somehow, in spite of her vicissitudes and of having no fundamental plan from the beginning as Washington had, Paris possesses that sense of unity and completeness so rare in any great and growing city. All its principal buildings seem to fit into the landscape and to be part of a general plan so magnificent in conception and execution that it makes one wonder whether an effect equally satisfactory and on a scale and design suited to our needs, can ever be produced in Washington.

And yet, Washington has many advantages in so far as its future development is concerned. Its life centers around the Government, as those who planned the city intended it should do. There is no manufacturing; and the engineering and industrial problems, which have to be met at such expense and effort in great industrial centers like Pittsburgh and Chicago, are entirely absent. Washington is still a city of moderate size, notwithstanding the fact that its population has grown from seventy-five thousand at the time of the Civil War to about a half a million today. But so long as it remains chiefly a seat of Government, it will retain its unique character among the cities of the country. More and more it will be visited by people who will go to Washington because of its beauty and their feeling of pride and personal ownership in the nation's Capital. With the rapid growth in the use of automobiles and of aeroplanes, larger and larger numbers will visit Washington each year. As it becomes more beautiful and its fame grows, people will visit it from all parts of the world and Washington will find, as Paris has done, that architectural and landscape beauty can be a source of profit, as well as pride and satisfaction, to a city.

But there are weightier reasons than that why we should give our support to the effort to rebuild our

national capital. Until recently, America has been in the frontier stage as nations go. We were too busy about the hard realities of existence to have much time for the amenities. But now we have the opportunity and we have also the resources to raise the standard of taste in this country; and the extent to which this is being done has no parallel at present in any country in the world. Nowhere are the arts of architecture and landscape engineering being practiced more extensively and successfully than in America.

It has been said that in evolving the skyscraper, we have made the only original contribution to architecture since the Gothic. Certainly, in adapting architecture to the needs of modern conditions and crowded spaces, we have produced something that is expressive of human aspiration and human need. Judged by that standard, the Woolworth Building is a work of art, both because it is beautiful in itself and because it expresses the needs and aspirations of a great people. If we can give to our office buildings something of the beauty of Gothic cathedrals or model our banks and railroad stations after Greek temples, we shall, in time, provide a magnificent setting for the requirements of modern civilization.

But we must remember that, just as these things are architectural expressions of the nation on its commercial side, so should the city of Washington, as President Coolidge has said, express the soul of America. We do well, therefore, to give to it that beauty and dignity to which it is entitled. In doing so, we are not only carrying out those plans which Washington made so long ago for the city which he founded but, at the same time, we are justifying that faith which he had from the beginning in the future greatness of America.



THE TYRANNY OF TEXTURE

By FRANCIS P. SULLIVAN

IT has long been my suspicion that about half the time, in our pursuit of what has come to be called "texture," we think we are obtaining something interesting and beautiful, whereas in reality we are merely giving preference to the ugly and imperfect over the sound and substantial.

The word "texture" has properly the broadest significance. It is as applicable to the lustre of damask as to the shagginess of astrakhan. In our diction, however, it is being used in a technical sense that not only conveys the idea of roughness and coarseness but also the implication that lack of finish is in some way noble and desirable.

Doubtless this began in a reaction against the worship of mechanical perfection that robbed most of the products of the past generation of all interest and dignity, but, if this reaction is not itself checked in its turn, there is danger that the vulgarity of shininess will merely be replaced by an equally objectionable vulgarity of slovenliness.

There called on me recently one calling himself an "interior decorator" who showed me numerous photographs of rooms he had furnished, among them a library in limestone and oak. Both of these materials seemed to have been grievously maltreated. There were chunks knocked out of the mouldings and holes gouged in the paneling. Every surface was dented and every arris nicked.

He explained, with a sort of pious enthusiasm, how, by the application of various mordants and the expert use of a file, a poker, a yard of iron chain, and a shotgun, what had been, to begin with, a workmanlike job of stone-cutting and joinery had, in a few days' time, been given the equivalent of four hundred years of wear, neglect, and wilful abuse.

"In fact," he boasted, "a thousand dollars was spent on this room alone—giving it the 'antique flavor.'"

After I had disposed of his corpse and washed my gory hands, I sat down gloomily to consider how (making all reasonable allowance for the madness of this world of illusion) men could possibly undertake so asinine an achievement and at once there came crowding into my mind a myriad memories to convince me that this was not an isolated case of dementia but merely an exaggeration of an evil into which we all are in daily danger of falling.

If one of the brick salesmen, who now and again visit me, describes his product as "hand-made" or makes use of the word "colonial" in speaking of it, I can be fairly

sure, without seeing them, that these bricks will be warped, cracked, split, spalled and pockmarked in a way to beggar description; that there will be neither a straight face nor a level bed in a carload of them; and that their color will range from a Japan black to the hideous madder that is found in the backgrounds of bad oriental rugs.

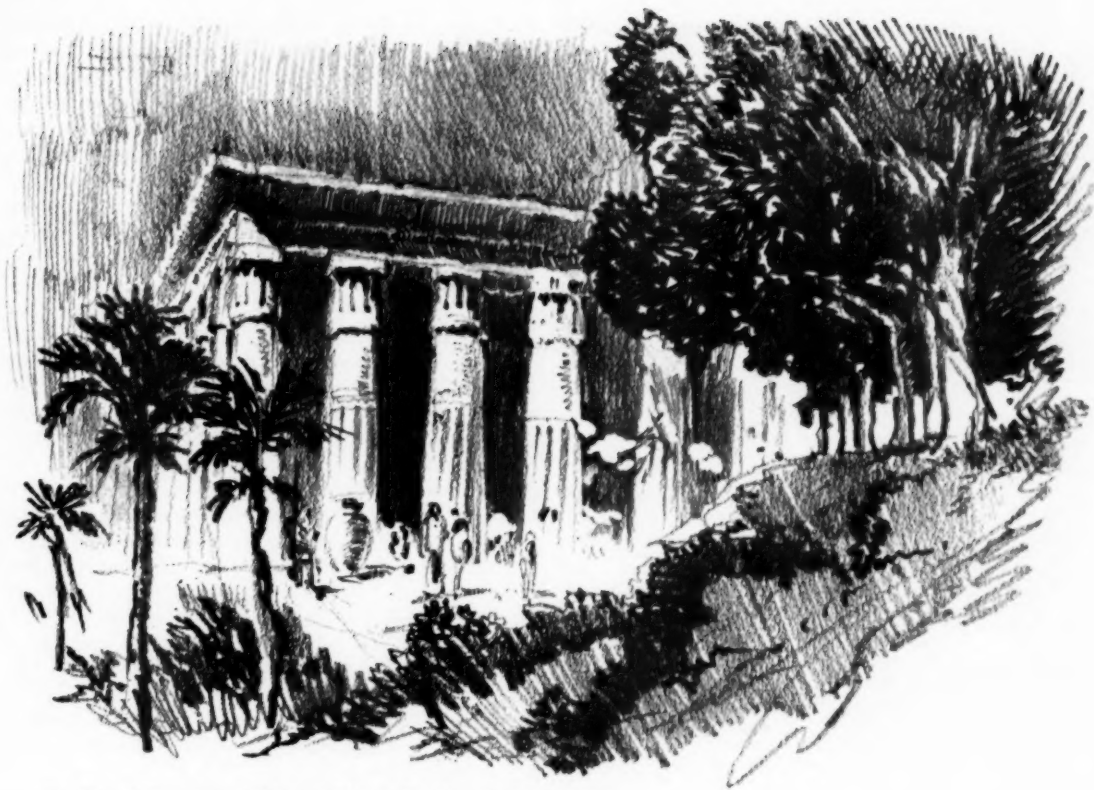
Once, annoyed by this misuse of an excellent word, I said to one of these visitors: "Brick similar to these abominations of yours may have been used in some early American buildings (since it would be hard to mention any native product that was not) but they are certainly not characteristic of the type. The bricks in the Georgian houses with which I am most familiar are made by hand, but they are just as well made as it is humanly possible for the hand to make them. They have all the little unevennesses and imperfections that are inevitable in handiwork, but not one single defect that could be avoided by skill and care. They are as straight as a square-edge. They were laid with mortar joints of perfectly even width and that width seldom more than three-sixteenths of an inch. Why don't you make some bricks like that?"

But the salesman, looking at me with reproach and amazement in his eyes, replied "Gee, the only trouble we have with the architects is that we can't get the bricks rough enough."

Of another variety, it is told that they were placed on the market for facebrick only after the attempt to sell them as common brick had failed.

If my protest seems overemphatic it is because of the intense love that I bear toward all honest, natural, worthy textures; toward the grainy fracture of split stone and the cleft surfaces of slate; the clean chisel cut in the wood, and the hammer mark faintly visible on the welded steel; the lustre and hardness of glass, the gleam of lacquer, the polish of pewter, the admirable "leadiness" of lead.

In all of these there is a healthful delight that will endure without palling for lifetime after lifetime, but in the other "textures" which deliberately exhibit a roughness and crudeness beyond that which the nature of the material makes inevitable and, in fact, in any applied finish less perfect than the best (under the circumstances) that the unaided hand and eye can do, when doing their honest best, I seem to detect something that reminds me of the interior decorator, putting on the "antique flavor" with a crow-bar.



THE QUEEN'S BUNGALOW AT NEKHON (HERIION POLIS). AFTER FULLERTON

HATSHEPSUT

By HUBERT G. RIPLEY

THE queen had passed a restless night. Her slumbers, generally calm and elf-like, had been disturbed at intervals by unusual noises. The customary lullaby of the nightingales and the night-jars of the royal gardens was stilled. Even the aubade to Osiris, performed each morning by a band of nut-breasted hatches, carefully trained to this pleasant task by the temple priests, failed to rouse the Daughter of the Horizon from her dewy couch. Hatshepsut, however, eventually opened her eyes and yawned delicately. Her ear caught the unmistakable sound of faint mewing. Instantly she became alert and wide awake.

"May exorable Bast preserve us!" she muttered.

The heritage of countless ages had left an inborn feeling of admiration and respect for the cat as the divine incarnation of the sky goddess Ubasti, and while the gentry and the cultured classes did not accept this dogma literally, the belief was firmly rooted in the minds of the masses; even as at the present day the Elk, the Moose, the Lion, and the Cart Wheel, (to mention but a

few) are revered as symbols that woo congenial souls to foregather.

The queen cherished with the utmost affection an unusually well marked kitten that General Mnemre had brought to her from far-off Punt, land of fragrant gums. Sakhmi slept curled up in a tiny ball at the foot of the Royal Couch. During the night, disturbed perhaps by the barking of Ophois, the wolf hound, the kitten had strayed out into the courtyards, and, becoming nervous, (the Puntite cats are unusually temperamental), climbed one of the columns of the hypostyle hall by sinking her tender claws in the interstices of the hieroglyphics with which the colonnade is profusely ornamented. There she was, perched high up on a lotus bud some thirty or forty feet from the ground. Safe from further danger for the moment, she observed with interest the movements of the Palace guards, and the little incidents of the quiet watches of the night.

Venit Aurora and with it a chill breeze from the western hills. Tired out with the long vigil the little

creature began to mew plaintively. It was this sound that had aroused the queen. Hastily slipping on an embroidered linen chemise, she called her attendants, and a search was made throughout the royal apartments.



SAKHHI

Golden-eyed Myosotis, the first lady-in-waiting, bearing the pot of fragrant Mocha from the ante-room for the queen's early breakfast, was the first to discover Sakhmi on her perilous perch. Quickly summoning Menthol, the handsome captain of the guards, a ladder was brought and Menthol himself tenderly restored the little creature to the outstretched arms of Hatshepsut.

"I told Ineni there wasn't enough undercut on those lotus bud capitols!" said the queen, "You poor darling Sakhmi, you must have had a terrible night! Did Ophois frighten my little Wootsums? There then, it's all right now, sweetheart!"

Meanwhile the golden boat of Ammon-Re, peeping over the eastern hills, was flooding the palace with cinnebar and saffron. The Court began to assume its wonted and manifold activities.

For nearly ten years Makere-Hatshepsut, only surviving child of Ahmosi, descendant of the old line Theban princes who had fought and expelled the hated Hyksos, had shared the throne of Egypt with her father, Thutmose I. To celebrate the Hebsed-festival, or thirty-years jubilee of Thutmose's reign, his daughter, a deep student of the arts, had commissioned the great Ineni to prepare a fitting memorial. The temple at Karnac which Ineni had constructed for the King, the most magnificent building the world has ever known, had established his fame as second only to that of the divine Imhotep. Two younger men, graduates of the University of Thebes, who had served their apprenticeship in Ineni's office, were even then beginning to be spoken of as his worthy successor. These two dis-

tinguished architects were Senmut, who afterwards became the queen's favorite, the designer of the glorious terraced temple of Der El-Bahri, and Thutiy, the Samuel Yellin of the XVIII Dynasty, sculptor and artificer in metal work. By the beauty of their achievement, they gained immortal renown in after years.

According to the paintings on the temple walls of El Bahri which, due to the marvelously dry climate of the Valley of the Kings, have come down to us practically intact, Hatshepsut was a woman of truly remarkable force of character. Her impassive features are strongly marked, indicating a high order of intelligence. The large nose, (but not too large, however,) and the firm chin, full lips, and pensive brow, indicate the artistic temperament combined with great executive ability. Had she not been of royal blood she undoubtedly would have become a great artist. The fortuitous circumstances of her birth, and the state of the Nation, permitted of unlimited opportunity for the exploiting of her art; an ideal combination of this nature for those great souls who feel the creative urge. Art, in the abstract, (whatever that may mean), is of course a mental process, but it often fades and withers unless the opportunity offers to irrigate and nurture the tender plant. (To divagate on the nature and theory of art, the universal language of mankind, is tempting.) Hatshepsut, endowed with rare genius and the extraordinary gifts of immortal Toth, a great queen with unlimited wealth and power, was her own client, and for nearly twenty years was able to do about as she pleased.

Following the example of her illustrious father she continued the building of the great temple of Karnac and the magnificent palace of Luxor. She inculcated a love of the fine arts in her half-brother, afterwards known as Thutmose III, who was able to give at least six months of each year from his foreign campaigns to domestic affairs, and between them they covered the fertile Nile Valley with innumerable buildings and monuments, unequalled in the history of the world either before or since that time.

Possessed of boundless vitality and a magnificent head of flaming red hair, Hatshepsut's activities as a builder of monuments and an able administratrix in the arts of peace, made the city of Thebes for several hundred years the supreme metropolis of the world. Herodotus called it the city of a hundred gates, the center of culture and the font of wisdom. Even as late as a thousand years after the time of the great queen, the father of history sat at the feet of the wise old priests, and from them was able to transmit much that otherwise would have been lost.

As a direct result of the little adventure of the queen's kitten Sakhmi, we owe the conception of the obelisk. Although Imouthes (Imhotep, IV Dynasty, 3000-2910 B.C.) had established the symmetry of the Egyptian orders, and had left voluminous records to be carefully treasured through ages of stress and storm by the priests

of Toth, the sacred Ibis, the obelisk in its perfected form was not among them. There were many examples of steles, but they were lower and usually flat and only sculptured on two sides.

Hatshepsut was deeply thoughtful the morning following Sakhmi's vigil on the lotus bud. She sent Myosotis to the royal pantechon for a fresh roll of papyrus and a package of charcoal reeds with graduated points. Seating herself at her work table, she spent the hours until the noon siesta in making study after study of a new form of monument.

"The temple gate is unworthy of the King, my father," she mused half aloud in a soft melodious musing tone, "The sphinx isn't just the thing,—besides Menk're's got a hunch that the Temple needs a whole avenue lined with 'em,—something more geometrical,—Imhotep was right,—Ah, now that's better!"

Glancing at an earlier study, on which Sakhmi, exhausted by a sleepless night, was curled up, dead to the world, she had an inspiration. In imagination she saw the tiny creature, her hair bristling with apprehension, tail stiffly erect, bravely facing the uncertain Ophois.

"We'll make a tall, slender stele, alike on all four sides, with sharply pointed pyramidal top. A conventionalized cat's tail! Urekha!" she cried, which in the language of the Empire means the same as it did in the days of Aristogiton and Parrhasius.

Sending for Ineni she showed the astonished master the result of her morning's work.

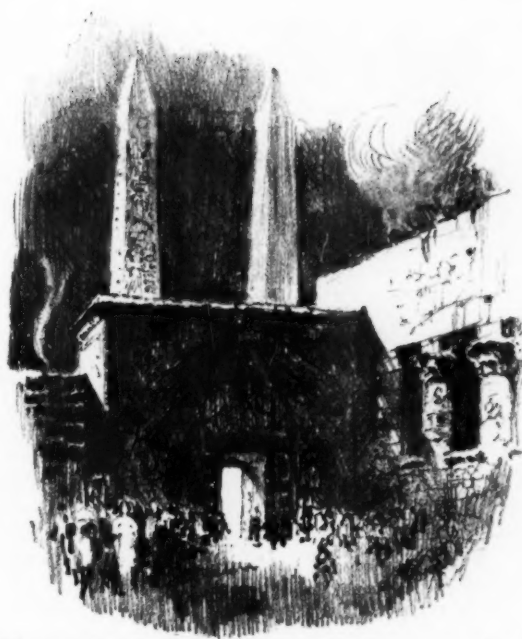
"Splendid," said the fine old fellow, for the truly great are quick to acknowledge the divine spark even when found in the humblest surroundings. How much more readily, then, when manifested by the quality!

"We'll have two monoliths of this design, out of Syenite, 60 cubits high, placed before the pylon of the Karnac Temple, one suitably inscribed to the sacred memory of Thutmose, thy father and co-regent, may Horus preserve him! the other dedicated to the divine Ubasti, will relate the adventures of the gentle Sakhmi!"

It was so ordered by the queen, and Ineni constructed a barge over two hundred feet long and a third as wide, by means of which the great monoliths were transported down the Nile from the granite quarries near the first cataract. It was no mean feat to accomplish this stupendous task though the necessary adjuncts and accessories were available to the artisans of the Empire.

One of these obelisks which stands to this day may be seen before the King's door, inscribed with his name and doughty deeds. The other, destined to record the story of Sakhmi, the soft fuzzy pet of Royal Egypt, never received its inscription. Unexpected political changes occurred which upset the plans of Hatshepsut.

It seems that it was a state fiction in Egypt that the sovereign should be the bodily son of the Sun God, consequently there existed a strong prejudice against a queen occupying the Throne of the Horizon. The princess Mutnofret had borne the old King a son whose

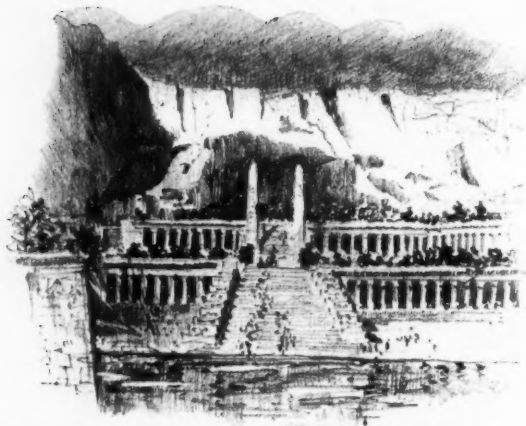


MEMORIAL GATE OF THUTMOSE I, DESIGNED BY HATSHEPSUT. AFTER FULLERTON

(NOTE: THE RIGHT HAND OBELISK HAS NO INSCRIPTION)

claims could not be ignored and notwithstanding the excellent record of her joint administration, during the last few years of Thutmose's reign and for a short while after his death, Hatshepsut was under a cloud, so to speak, in temporary eclipse. For a while she was forced to retire to the ancestral country seat at Nekkhen, but in the end we find her again occupying the throne jointly with Menkheperu, another son of Thutmose by an obscure concubine named Isis. Thereafter during the lifetime of this surprising woman she was able to keep a firm grasp on state affairs and relegate her half-brother, (who afterwards as Thutmose III became one of the greatest, if not the greatest, Pharaoh Egypt ever had), very much to the background.

"The aggressive queen's attention to the arts of peace, her active devotion to the development of the resources of her empire, soon began to bring in returns." (Brestead.) Tribute poured in on all sides, from the wilds of the third cataract to the far-flung valley of the Euphrates. In order to divert the public mind from dynastic questions, an expedition was organized to explore the distant regions of Puoni or Punt, the ancient name for Somaliland, whose inhabitants worshipped the great God Min, the ithyphallic Pan, and from whence an occasional caravan brought to Thebes fragrant gums and curious animals. This land had always fascinated Hatshepsut ever since the arrival of the frolicsome Sakhmi. It was announced that the God (Re) longed for the shade of the myrrh tree on his delightful terraces of Dir-El-Bahri. An expedition



TERRACED TEMPLE OF HATSHEPSUT AT DER EL BAHEL, THEBES. AFTER FULLERTON

was accordingly planned under the leadership of Senmut, the Queen's architect and vizier. Barges especially built over a hundred cubits long, capable of accommodating and nurturing living trees of great size, were floated down the river to the Delta and thence by canal to the Red Sea. Everything went smoothly and the expedition arrived safely in Punt, where they were greeted with friendliness by King Perahu and his wife, an extremely corpulent lady of high rank. The national costume of Puoni, which seemed to the Egyptians to accentuate this peculiarity, consisted of a pair of embroidered linen drawers, which extended from the knee to the opposite waist line. A headdress of feathers and a string of amber beads purchased from some wandering barbarian from far distant Baltia, completed the queen's quaint costume.

The Puntites were no less astonished than the Egyptians by the wonders of each, and after an exchange of presents and formal calls, the business of trading was entered into briskly. The barges had been loaded with great quantities of glass, of all conceivable colors, cunningly cut and moulded to simulate precious gems, scarabs, tokens, trinkets and gew-gaws; fish hooks, vessels and utensils of copper and bronze; dye stuffs and brightly colored linens and lead ornaments and small arms in profusion. These were exchanged at favorable rates for vast quantities of gold and silver and electrum, panther skins, eye cosmetics, ebony, gelsenimum, and ivory and apes and peacocks.

An inscription on Hatshepsut's tomb in the Valley of the Kings records—"They have brought to me the choicest products—of cedar, of juniper, and of meru wood; all the goodly sweet woods of God's land. Ivory, panther skins five cubits along the back by four cubits wide." It must have been exciting when, after the safe return of the boats, towed by thirty galleys of 960 oarsmen, the cargoes were unloaded on the docks at Thebes. Great crowds assembled to see the 31 living myrrh trees, 3,300 small cattle, and 16 live panthers, led by gigantic

Ethiopian slaves, proudly pussyfooting it over the gang planks and down the sunbaked pavements of the capitol of the world. The pent-up feelings of the populace burst forth in loud huzzas as Thutiy the metal worker, chief overseer for her majesty, superintended the unloading of great piles of myrrh, 12 feet high measured in grain measures, and gold rings weighted in balances 10 feet high.

"This is perfectly splendid Tu'ty," said the Queen, "Now we can pay the balance on Pharex Brothers' last month's requisition. You remember we deducted 100 gold rings from the cut-stone contract that really should have been allowed. Hathor knows they've worked hard enough since the 10th of last Sothis and we must hold the quarry men at the necropolis, or they'll be asking for more beer. Dear old Ineni wanted to finish his late majesty's tomb in the cliff, and 'The Gift of Life' (Menkhepere) has a plan for a system of circumferential boulevards to connect the focal points of Wesi. All these and more shall be done to the everlasting glory of Horus. Come up to the palace for tea this afternoon. Bring Senmut with you, and we'll try some of that new juniper and pomegranate juice Hapu brought from Puoni." Nodding brightly to the vizier, Hatshepsut stepped into her car and drove swiftly away amid the plaudits of the multitude.

The result of the Puntite expedition, carried through with such signal success, was still further to increase building activity in the capitol and the surrounding country. Where previously the means for accomplishing this had been vast, both in labor and material, the Royal Treasury was now practically inexhaustible. The class of skilled artisans, upon whom so much depended was in a most flourishing condition, both in number and adroitness. The high degree to which they had attained through centuries of training, was one of the most marvelous things in the history of architecture. Colossal statues in black granite were carved, transported, and erected with unbelievable ease. The great colossus of Rameses II for example (of the succeeding dynasty), carved out of black granite and erected in the temple of Karnac, weighed more than 1,000 tons. The two obelisks of Hatshepsut to celebrate her own Hebsed festival exceeded in size those previously set up to honor the memory of her father. Everything was perfectly grand, the Arts, under the patronage of the Immortal Toth, flourished like the green bay tree, and the mountains danced and clicked their heels together like little he-goats.

Sometime between the 20th and the 21st year of her reign, the Great Queen died. Of her character and accomplishments Brestead says: "She was a woman in an age when warfare was impossible for her sex, and great achievements could only be hers in the arts of peace.

. . . . But in Hatshepsut's splendid temple her fame still lives, and the masonry around her Karnac obelisk has fallen down, exposing the gigantic shaft to proclaim to the modern world the greatness of Hatshepsut."

MODERNISM AND TRADITION

At a recent Chapter meeting in San Francisco, two views were presented on the question of "Modernism" in architectural design. The presentation of these views was so interesting to the audience of architects, so significant of the undercurrent which is becoming daily more evident in our professional life, that it seemed decidedly worth while to publish them for the benefit of a larger audience.

HARRIS C. ALLEN.

I.

On Modernism, by Irving F. Morrow

ALTHOUGH the artist's business is with works rather than with words, when he encounters a division of opinion on how he should conduct his works that is as sharply drawn as the controversy between "modernist" and "traditionalist," he is impelled to a justification of the faith that is in him.

In the discussion which follows I am neither advocating any particular manifestation of "modern" architecture, nor disparaging any particular historical style or styles. I am stating the reasons for my conviction that current conditions, technique, problems and outlook call for solutions which can not be satisfactorily furnished by adherence to historical precedents.

If pressed for time and space one might be tempted to dispose of the matter by pointing out that while our historical styles were developing, all contemporary architecture was modern; and that if at any particular moment during that evolution architects had adopted the traditionalist point of view, the subsequent styles which grace the traditional repertoire would never have come into being. This, however, would really seem to be getting away too simply for dignity. And, as a matter of fact, the subject deserves much fuller examination.

It is not admissible to cite any particular failure in "modern" work, nor any number of such, as evidence against my main proposition stated above. Obviously a strong case for traditionalism can be made by comparing the masterpieces of the past with the most conspicuous lapses of the modernists. Two things must not be overlooked. Contrary to a prevalent superstition, poor design is no monopoly of the present. It has been done, and in large quantities, in every period of the world's history. But quite aside from the fact that the successes of the past are naturally more completely preserved than the failures, there is a natural human tendency to idealize the "good old days." We voluntarily take note of favorable factors when looking back on former epochs, and are irritated by the disagreeable ones in our own environment. Furthermore, at the present time experimentation is bold, rapid, and of necessity self-conscious. Under such conditions it is inevitable that the proportion of unsuccessful or only partially successful work should bulk large. It would be misrepresenting the modern

movements actually in progress to allege a non-existent perfection of attainment, just as it would be misrepresenting the historical styles to deny their high accomplishment.

If, as is universally agreed, these historical styles are landmarks in human achievement, just what is their title to validity, and how far is it a justification of serviceability for continued use today?

Architectural form develops roughly under three sets of influences: the social, the structural, and the aesthetic. By social influences I refer to what we call the program in all its ramifications—the kinds of problems society calls upon the architect to solve, and the requirements it exacts of each. Under structural influences I include the effects of engineering principles, materials, and the technique of handling. The aesthetic influences embrace all aspects of taste, whether deliberate quest of effect or unconscious reaction to a prevalent mental outlook. In each of these categories we are entitled to expect that the architecture of today should be as pertinent to the current situation as were the historical styles to theirs.

Before examining separately each of these influences I should call attention to a common misconception regarding them. It is often urged that formal beauty is a purely esthetic matter, to which considerations of practicality and construction are as irrelevant as are moral concerns to the arts of literature and painting. This is perfectly true. Indeed, it is only part of the truth. To the sociologist or social engineer, viewing a building uniquely as an instrument to serve a particular end, this adaptability to purpose is the only thing that matters, and both structural fitness and beauty are irrelevant. To the structural engineer preoccupied with the building as a problem in physical stability, strength and economy alone count, and practical fitness and beauty are irrelevant. Likewise to the aesthete solely as such, there is nothing to be considered but abstract beauty. What is overlooked is that to produce important architecture no one of these single lines suffices. It requires the convergence of all three at a point. While we may discuss them separately for simplicity of analysis, it must be remembered that in the complete view they can not be dissociated.

To return, then, to these three sets of influences, beginning with the social. The styles which we are urged to accept as architectural finalities were all developed while responding to the practical needs of their several times and places. They met these needs adequately. Yet one of the outstanding facts of architectural history (especially when it is not assumed to have terminated with the eighteenth century) is the constantly increasing complexity of the program. Society has not only been progressively presenting the architect with new problems for solution; it has at the same time become more and more exacting in its requirements on every one, old and new. The planning of a Renaissance palace, in its practical aspects, would not be tolerated in a current speculative bungalow, even if it could get by the building department of a modern large city. In short, society is asking the architect to solve unprecedented problems, and to furnish unprecedented solutions for the old ones. Therefore the fact that a given style served the social requirements of its own time and place is no evidence whatsoever that it can serve the altered ones of today.

The historical architectural styles were all on reasonably good terms with their structural facts. Different styles have evinced varying degrees of preoccupation with and emphasis on structure as such, and certain of them suffer frequent criticism for lack of frankness along these lines. People who don't enjoy a given style can always succeed in discovering some structural insincerity to give a color of virtue to their instinctive dislike. But, in the main, the most seriously regarded lapses in the historical styles are failures to bring out facts and conditions which it is assumed warrant attention, and no style has consistently tried to make it appear that its buildings owe their stability to means other than, and at variance with the real ones. It has remained for recent times to elevate the plasterer to the position of the master mason. We build a structure on one set of principles, after which we furr around and within it an unrelated "architecture" which purports to be based on entirely contrary ones. Throughout the long architectural past, buildings, whether spanned by beamed construction or by vaulting, have been built by piling relatively small units of stone or baked clay one upon the other into self-sustaining masses. The historical styles developed in expression of, or at least without doing violence to one or another system of assembling this piecemeal masonry. The nineteenth century witnessed the introduction of unprecedented materials and principles. Today we construct much small and all large work of steel or reinforced concrete, knit into homogeneous, rigid frames. Therefore the fact that a given style accorded reasonably with its own structural methods is no evidence whatsoever that it will do so with those characteristic of today.

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The case of aesthetics would seem at first sight to be more favorable to the traditionalist. Without indulging in the expected quotation from Keats, I admit that it is in fact essentially true. Not entirely so, however. Even in beauty there are fashions, and the temperamental bias of an individual or even of a whole epoch can cast obloquy on forms which once appeared beautiful and may subsequently be so accepted again. Witness the aversion of the Renaissance for the entire art of the Middle Ages. In the main, however, it is true that beauty is a quality which persists beyond its particular time and place; which might seem to justify the assumption that forms once found adequate must always remain so. But art is not aesthetics in the void. A living art is part and parcel of the life that creates and uses it. The sense of pertinence to our own feelings and problems is a powerful emotional sanction, which may even lead us to get more enjoyment out of a minor contemporary work than out of a classic masterpiece which is inherently finer, but which proceeds from strange ways and unsympathetic views. Our aesthetic preferences in architecture, in so far as they are unaffected by practical and structural considerations, are essentially matters of psychology. It is in this sense that art expresses the spirit of its age. Despite the maxim about history repeating itself, no age has ever duplicated the temper of a previous one. The revolutionary character of the modern outlook on life in all its phases has become a commonplace even of newspaper supplements. The historical styles are records of times spiritually incompatible with our own. Therefore the fact that a style was once beautiful, even that its beauty is still recognized, is no evidence whatsoever that it remains appropriate to express the life of today.

On each of these three counts, then—social, structural and aesthetic—it appears that a style's title to validity at some other time and place is no justification of present fitness. Yet we do, in fact, continue to produce buildings which are copies or compilations of the "best examples." What is the result?

We recognize that we can not deviate beyond a certain point from actual social requirements without courting disaster. The necessity and advantages of modern structural technique are too obvious to admit of argument. Aesthetics alone appears as a luxury which will suffer any amount of trifling. The resulting attempt to combine a reasonably modern conception of social and structural requirements with an irrelevant aesthetic one has led to a devastating dualism in our architecture, a failure to bring all the operating forces to that intensity of focus required for the production of living architecture.

At one end of the scale we have monumental building, where this dualism manifests itself in the form of scholarship. Here the designer is concerned with verifying the accuracy of precedents. From the conception of design as the duplication of previous com-

positions, or as a compilation of elements so duplicated, we pass by easy stages to the assumptions that all past architecture is material for copy; hence beautiful; and that therefore the citation of an authentic precedent is the necessary and sufficient condition of beauty. Not only may no form be admitted which can not be shown to have been executed somewhere before, but all that is necessary to justify any ineptitude is the demonstration that somebody else was sufficiently ill-advised to do it previously. Now I am the last person to deny tradition in the sense that the past embodies lessons, suggestions, above all, a method for our own creative efforts. I do maintain that scholarship, however interesting and valuable a pursuit in many connections, has nothing to do with creative art. Its intrusion means compromises, which, because of its own august authority, must generally be made to the detriment of practical efficiency and structural frankness.

At the other extreme we have intimate building, where the dualism appears as sentimental romanticism. We sell our birthright of efficient technology for a mess of picturesque retrospection. Not entirely, perhaps. In things that must actually work, like bath room and kitchen and the front door lock, trifling with ordinary common sense is tempered. As for the rest, we not only forego common sense but even sense of humor, and construct buildings with anywhere from fifty to several hundred years depreciation built in.

In between lies the vast mass of ordinary building, which inclines more or less toward one extreme or the other as strivings impel, or is built without benefit of architecture at all, which is not always a disadvantage. Buildings of the latter class may be incompetent, but they are at least straightforward and devoid of the wearying bunk of rhetoric. On the former the blight of compromise settles like a pall—massive Romanesque second stories on first floor piers which have been increased from twelve to fifteen inches as a sacrifice to Art; luxurious Churrigueresque frontispieces which crack away from their humble lath and plaster backings; and so on through the long catalogue of noble aspirations inevitably betrayed at some Achilles' heel by tell-tale concessions. Verily the most appalling compulsion under which a well-meaning soul can struggle is the obligation to be artistic.

This effort, then, to solve new problems by irrelevant means is vitiating our architecture to the core. Our interests and energies, instead of focussing upon all aspects of our job simultaneously, are distracted among irreconcilable ideals. As I pointed out before, circumstances compel a reasonably complete acceptance of, modern social and structural demands, while aesthetics, assumed to stand in only a superficially decorative relation to actuality, is put off with flippancy and evasion. In my opinion the situation calls for a new aesthetic. This statement will probably sound ridiculous or scandalous,

according to one's temperament, and therefore requires elaboration.

It is commonly assumed that what pass for aesthetic principles are inherent in the nature of things and immutable, like gravitation; possibly religious revelation would be an apter comparison. I believe this conception to be erroneous. There are, it is true, certain laws following upon basic psychological verities; or perhaps, in the case of a visual art like architecture, they must in reality be referred to the fundamental facts of optical physiology. These laws, in so far as they are really laws of universal validity and not merely convenient rules of procedure deduced *a posteriori* from particular examples, are both fewer and less specific than is commonly assumed. They are of the broadest and most general nature, permitting of an endless variety of realization within their jurisdiction. There is absolutely no reason to suppose that all forms of beauty possible under them have already been achieved.

Beyond this very limited restriction, I believe that our remaining aesthetic preconceptions—which is to say, by far the greater part of the total of them—are due to habit. Every art illustrates the fact. It is excellently exemplified in music, the history of which, on its harmonic side, reduces to a progressive willingness to accept as satisfying, combinations previously declared intolerable to the ear—in other words, to a continuous succession of new habits.

From the beginning of architectural history down to the nineteenth century, architecture was constructed on principles which necessitated relatively large thicknesses and masses of material in walls, piers, etc. We have thus through thousands of years become inured to an aesthetic of weight. Suddenly we are confronted by materials and principles which, by virtue of superior efficiency, permit unprecedented lightness—slight supports and thin slabs, both vertical and horizontal. The logic of the situation points toward a new aesthetic based upon lightness and elasticity. I do not pretend that architectural design is merely a matter of assenting to the engineer's calculations. It would be absurd to urge that, if the formula indicates a fourteen inch column as sufficient, a designer jeopardizes his chance of heaven by making it eighteen, or twenty-four, or any other particular size. It is not a question of specific figures or margin *a priori* justifiable, but of spirit. What I do maintain is that, when building by methods that imply spareness and litheness, it is unreasonable to design as if great masses and weights of material were in fact required and used. We are faced, then, by the necessity of developing an aesthetic of lightness. Such a conception presents no theoretical difficulty. Indeed, its practical realization has already proceeded apace in sporadic instances. When it shall have received a fraction of the creative endeavor bestowed upon the aesthetic of weight, and when we shall have become as habituated to its

implications, it will prove no less natural and satisfying. All this, it may be noted in passing, is also consistent with the increased practical importance assumed by space under modern social and economic conditions.

Consideration of the aesthetic effects of modern technology inevitably leads on to a discussion of the machine. In the past architecture has been executed by hand technique. At points and to a degree handicraft must always survive, but in the main modern architecture is characterized by the imposition of machine technique. A great deal of eloquent indignation and regret has been wasted over this situation. It is true that in the past the machine has executed atrocities. The responsibility for this is ours alone. We have set it to imitating the handicraft which preceded it, not realizing that it is constitutionally unable to do so, but requires a type of design conceived with its nature and methods in view. We make a vast sheet of linoleum to resemble a multitude of small tiles, even to the depressions for the joints; plastic and fired terra cotta masquerades as cut stone; and so on through numberless perversions of a technical ingenuity worthy of a better cause.

The automobile is a frequently cited example of the frank acceptance of technical conditions. It was originally called a "horseless carriage," and in design was exactly that. Soon it was realized that in conditions of operation as well as in implications of use it was not merely a new-fangled substitute for a horse-drawn vehicle, but a new instrument in its own right. Design kept reasonable pace with technical progress, until today we have an object which eloquently expresses its speed, comfort and mechanical perfection, and which can be denied beauty only by verbal quibbling. When you buy an automobile you allow no salesman to urge a Roman or Moorish or Louis Quatorze model—there is only one model which will do, and that is as close to 1928 as your purse can stand. I have not the slightest doubt, however, that if architects had been designing our automobiles all these years, we would today be trundling along the highways at twelve or fifteen miles an hour in coaches reverently copied from the most authentic examples at Versailles, overladen with gilded staff ornament. It gives one pause to contrast the clear, uncompromising "modernism" achieved in present-day cars with the befuddled irrelevancies of the show rooms

in which they are habitually displayed. If the automobile companies, one asks, would give their designers a stiff course in structural engineering and set them at their buildings—show rooms and factories—might we not achieve a realistic modern architecture while architects are debating in conclave which of the "best examples" is most suitable for what purpose?

Printing is a field in which the acceptance of a modern industrial technique has been so complete that we cease to realize the problem. The books we admire and enjoy are not the few misguided items which resurrect decorative but illegible type faces, or imitate the wobbly alignment and other picturesque shortcomings of an inexpert technique, or reproduce recognized classical achievements. They are those designed by people who, through their knowledge of the mechanical processes and devices involved, are equipped to take the fullest advantage of the precision and efficiency afforded by modern mechanical technique. We handle their works without shock to either aesthetic sensibility or feeling for fitness, and we read them with ease.

Architectural history is commonly viewed as a repertoire of precedents to relieve the architect of the labor of creative thinking. If it is worth studying, it is not to learn the forms which previous styles have assumed, but to penetrate to the principles which presided over their expressions and movements. The architect who so views it will appreciate that every style has been a function of the particular situation out of which it rose, achieved through undivided concentration on all three phases of the problem—social, structural and aesthetic. He will also realize that in these three respects the present moment duplicates no period of the past.

There is another aspect which involves our more immediate self-interest. The public repeatedly charges architects with being impractical. We are. We are trying to make one half of our work satisfy present requirements while the other half satisfies obsolete ideals. We deplore the public apathy toward architecture. But people can not be expected to be concerned over an art which has no relation to their feelings. Popular indifference to "classics" in every field demonstrates this fact. Architecture will not be related to people's feelings until we reverence the present at least as much as we do the past.

II.

On Tradition, by Ernest E. Weihe

MR. MORROW has presented the "Modern" point of view. I will attempt to present the traditional. You will note that I avoid saying the "opposite" viewpoint, for the more thought I give to the subject and the closer comparisons I make between the traditional and the so called "Modern" architecture, the more certain I become that fundamentally there is

no opposition between the two; that as a matter of fact there are not two architectures but one;—always has been and always will be.

The real fundamentals are as important to present-day architecture as they were to any of the historical schools of design.

If I were to undertake this discussion from a con-

roversial point of view, that is to attack the "Moderns" and bring to bear every possible criticism, and if Mr. Morrow had taken the same attitude towards the traditional, I believe we would eventually find that we were not fighting on opposite sides at all but were defending identical principles. Perhaps I am wrong. I leave it to you.

I once listened to a "Modern" painter—one of the sort who indulge in distortion in drawing, willful discord in color and other devices that puzzle the uninitiated. He did not claim that his art was better except in that it was more truthful than traditional art. His *raison d'être* as described was incoherent to me but one thing he said impressed me. He said "We are now going through the process of tearing down the house to find out what it is made of; then we will reconstruct it as it should be."

This always seemed to me to be about as intelligent as saying that he was going to commit a murder in order to learn something about anatomy from the corpse of the victim. The fact that there were easy, painless ways of acquiring the same knowledge was of no concern to him.

Deprived of the element of violence the enterprise would have meant nothing. This, I think, epitomizes much of the effort in Modern Art, Architecture, Government or what not. First, there must be utter destruction and an absolutely new beginning made—emphasis on the destruction. After this is accomplished, even the most ardent reformers come to realize that in reconstructing they are obliged to cover much the same ground as was covered in traditional times. Drastic attempts at reform in government show that certain faults creep in; faults which resemble the faults of former forms of government, faults which it is impossible to eliminate from human organizations. In Architecture, the reformer who sees only the faults and destroys all in order to eliminate them, arrives at similar results.

A designer in starting fresh, with no consideration of the past, finds himself equipped with the same geometrical forms; that his field of inspiration includes the same flora and fauna and other material things and no more. With the same equipment he sets about to create emotional or intellectual effects. He has exactly the same gamut of human emotions to play upon and the same degree of intellectual understanding to appeal to. His new architecture develops faults of its own, faults which resemble the faults of the old order of Architecture. He may by some fresh combination or handling arouse a real sentiment or create a strong impression, but not by any purer or more logical means—or different means.

What I am trying to get at is this: that really good "Modern" architecture is good for the same reasons that good Architecture of all ages was good; that imaginative qualities, character or emotional effect arrived at by means of composition, proportion, balance, scale, proper

use of materials, etc., are prime considerations. I do not mean that there is any set system for producing these qualities. In fact, it seems to me that good architecture can be judged by the facility and degree of success with which these essentials are attained regardless of the age.

All ages had their building requirements. All regions had their problems of materials and their climates.

To say that the Classic architects solved their problems better than the artists of the Gothic Renaissance or other periods would be hard to prove. To accept any one period of design, however successful to its time, as a model to follow would also be unwise and could not lead to good architecture. That this is a method of procedure with some present-day architects is obvious. The results are retrogressive rather than progressive. I will not try to defend this kind of building as coming in the category of traditional architecture. I will dismiss it from the discussion as not being architecture at all (thereby simplifying my case considerably).

I suppose that what is really expected of me is a defense of the practice of using historical motifs.

Let us take modern buildings and make a few comparisons. To begin with our problems are far more complex than those that any architects of history were faced with. I think we can say that we solve our problems as successfully as architects of other generations solved theirs. We have invented new materials and types of construction to meet the demands; we build with a simplicity and economy of space devoted to construction which have always been objectives in good architecture.

The "Modernist" claims that in employing traditional motifs we do not truthfully express our structures or our materials; that often the best results are obtained when the bare structural requirements are fulfilled. If beauty were not a prime factor in architecture, this criticism might be substantial, but, for example, a steel frame encased in concrete is not a lovely thing.

That logic dictates that skyscrapers be composed on a system of vertical lines such as is now the mode is not easy to prove. Take the steel frame clothed in its bare requirements of concrete. Do the vertical lines predominate? Are they more self-assertive than the horizontal?

Vertical members, that is columns, are generally further apart than floor members and of smaller size. Where story is piled upon story the horizontal lines become more and more predominant. What is there other than the designer's fancy that dictates that verticality be stressed in the expression?

Of course if the architecture of any period is too strongly analyzed from a point of view of logic, it can be destroyed. Geoffrey Scott in his book, "The Architecture of Humanism," shows us that the Greeks in designing the Parthenon strengthened the building in places for purely aesthetic reasons. He also points out that in

Gothic art the great upward moving effect of the buildings is entirely contrary to structural reason, that there is not an upward acting force in the buildings.

And just so with any of the "styles" or "periods" of design. Too much logic in the analysis of a design will destroy it. As soon as the design of the simplest room goes beyond bare requirements, it becomes a matter of sense of appropriateness on the part of the artist. This is not a matter of logical calculation but more a matter of feeling. If the factors of architecture could be reduced to common terms, written into an equation and then applied to a problem, the correctness of the result could be proved.

The sensitive designer of every age has "felt" the appropriateness of things. Every utensil we use from a knife and fork upwards had its logical origin. The artistic, highly developed examples of these objects serve their purpose fully as well as their primitive fore-runners. In all these artistically developed things the character of the object has not been lost—disguise is never lasting.

It is the architect's sensitiveness, his sense of appropriateness, in the use of the thousand and one things that go to make a building that distinguishes architecture from building. That we are as incapable of disassociating ourselves from these traditional things in architecture as we would be in any other branch of culture is the point I wish to make. Modernists cannot design buildings for human beings without being as concerned with these traditions as the designers of any age were.

To get to a specific case: In what way is the decorative use of the orders worse practice than the use of modern decorative devices such as in the Theatre Champs-Elysee in Paris or the Church at Raincy? Is it actually not more frank to use a time-tested moulding to produce a desired effect of light or shadow than to produce the same effect by blunt combinations of planes? Is a fluted column with delicately moulded cap and base any different in principle from the many-sided columns with blocky caps and bases as used in "Modern" work? and so on. I do not see any difference except that at the present stage of development the Modernists arrive vicariously at results which could be reached frankly and directly by the use of existing motifs. Far from being a franker, cleaner architecture, I think much of the "Modern" is lacking in exactly those qualities. Having put aside tradition the Modernist refuses to be frank in many cases where his instincts lead him to results resembling traditional things.

Careful study shows as many designs executed by the Modernists in materials entirely unsuited to their purposes as in traditional work. There are just as many "false fronts" in "Modern" as in other work.

I said further back that the Modernist sets about producing emotional or intellectual effects with the same equipment as the traditional worker. I might say,

critically, that he substitutes excitement in many cases for a legitimate emotion. This is typical of the age, of course, and his architectural results will be as passing in importance as the other events of this seething era. Why should an Architect need to defend himself in the use or expression of stable, sound sentiments such as repose, nobility or grandeur.

We cannot live in a state of excitement. Take our residence architecture; are not repose and comfort essentials? Are they not qualities already attained in our modern—I mean good modern architecture?

Compare the "Modern" European residences. "Who would want to live in them?" is the question that arises in everyone's mind. What state of mental perversion would cause a human-being to feel at home in them? There is not a wholesome sentiment aroused or expressed in any of them.

I do not believe, either, that we Americans, inartistic as a race as we may be, will long endure the "Modern" silhouettes or masses of our buildings. We tolerate them because they are new and different but, though we may admire them at times, deep down there is a feeling of something lacking. The outlines are incomplete, the masses unterminated. I do not mean to deny credit to the designers of these buildings. I admire some of them for their good qualities as much as anyone. But they are not the products of a finished art.

This brings up another contention of the "Modernists." They say that we are just beginning Modern art, that eventually something great and good will come of it. This I personally claim to be false, that is, about its being a beginning. It is not so new as they pretend and the surface has not just been scratched. The ground has been covered, dug into and analyzed until they have run out of dirt—except that form of dirt used in verbal reference to traditional things.

And after all, if they do succeed in establishing a new art, is this not another way of recognizing the fact that tradition is just as necessary to the Modernists as to anyone else? Why then do they wish us to give up traditions whose worth is already established and begin to work out a new tradition yet untried by time? As soon as they will have established this new tradition and in the doubtful case that they may thus invent a great but new Architecture they will be obliged, if they are consistent, to throw this new achievement to the junk pile and start all over again with something still newer and still more sensational. This has actually already happened in the sister arts of Painting and Sculpture and what is there that has survived except the old basic tradition of the Centuries perhaps somewhat freshened and strengthened by the late experiments? Experiments have their use. They show new ways and, more important, show often why the old ways are good in many respects. They can never wipe out really good achievements.

THE MODERN MOVEMENT

I

A Point of Theory

By **FREDERICK L. ACKERMAN**

RECENT exhibitions of the Modern in architecture, art and decoration have provoked no end of discussion. With rare exceptions, these discussions are completely enclosed within the well-established boundaries of esthetics. In scope and content they offer nothing that is new, and so fail to explain the movement. For the movement is a part of the current economic situation which is so completely under the control of the business point of view that any attempt to formulate a theory covering any phase of recent cultural development which does not deal with the bearing of this force upon cultural growth must fail as an explanation and an adequate theory. If we would form a theory of this Modern movement, we must establish a viewpoint that overlooks the range of cultural facts that bear upon it.

Vested interests seem to be involved in these excursions from the time-worn paths of tradition. The conservative seemingly feels that his knowledge of tradition constitutes a personal asset and a cultural necessity the value of which must be sustained; and the Modernist, having acquired a stock of new ideas as to how best to revive a world of worn-out esthetic values, marshals his forces in defense of them.

It may seem ungenerous to so state the case, but the intensity of feeling often displayed suggests that something far more tangible is involved than an esthetic interest or a philosophical attitude. Besides, the auspices under which the Modernist movement has been launched and the businesslike atmosphere which hovers over the exhibitions precludes a general discussion from an esthetic or even a detached point of view.

The Modernist movement may have been prompted by the critic and launched by the artist or craftsman as the result of a stupid overdosing of the traditional and the classic; but the economic and industrial circumstances surrounding the launching immediately gave direction to the movement and defined the goal. From the standpoint of trade or business which conditions the

current outlook of artists and craftsmen, the revolt gave promise of introducing something new—a fashion; and fashion may be made the basis of profitable business if properly arranged for.

So, in its infancy, the movement was assigned the problem of providing not only a revolutionary art expression, in response to the promptings of a revolutionary attitude toward nauseating doses of the traditional, but one which would meet the specifications of a businesslike concept of what is sufficiently dramatic and startling in effect to be launched as a brand new fashion.

The movement, therefore, at its inception turns out to be not so much a revolt against tradition, not so much an experimental excursion as a competition among revolutionists for differential honors in respect to degrees of revolt. This, of course, is merely a fragment of the theory of the Modernist movement; but it is the fragment that seems to be most clearly expressed by the work in the exhibitions. For in the items displayed there are qualities that cannot be explained by any of the stock arguments concerning expression, function, etc. The work is as frequently in violation of the rules of functional expression as any work that has gone before. Occasionally the qualities of an exhibit can be accounted for on the grounds that it represents an initial effort, a trial, an experiment made by an humble-minded artist or craftsman. But the general atmosphere of aggression, of insistence that pervades, does not arise, I suspect, out of the point of view that in the first instance moved the critic and animated the artist to revolt. The characteristic expression on display are not those that are intrinsic to handicraft. Nor are they intrinsic to machine technology or engineering. They express more accurately than has heretofore been expressed the aggressive character of modern competitive selling. The craftsman, the artist, the architect has at last come abreast of his time and is expressing the dominant quality of the culture that supports him. He has entered into a union with advertising for better or for worse!

II

A Point of View

By **DELOS H. SMITH**

THE professor of design showed me the newest drawings, as yet scarcely dry from the boards. "How," he asked, "do you like this modern stuff?"

Around the walls they hung, rendered generally in tempora with but one dominant color, as though each

man owned but one tube of paint. It was, I felt, no time for evasion and I must burn my bridges: one liked them or he did not.

"I like it," I replied boldly; but instantly and in a flash, as when a man is drowning, I saw the historical

pageant of architecture: from Philea, mighty and magnificent, to Athens, the wonder that built and taught, and then to a France that wrought each stone with love—and grew old beautifully. All the standards of a known past rallied up to frown at new departures, and I added instantly "when it is good."

This always I am inclined to say of the fresh adventuring in architecture which is called *modernism*: I like it when it is good. And, although some honest folks may say that I beg the question, I am satisfied because I feel that the viewpoint is at least free from dogma. It seems but fair to bespeak for these moderns a balanced judgment and an open mind on the part of the critics.

Let us at least in these pages avoid the scholarship of esthetics. Those who are spending their lives in the study of art in its historical phases and multitudinous human reactions are best qualified to speak. We (architects) are in the water and the day is all too short for the swim we have to take. If any perfect formula and regulation for fine buildings were available, we should catch at it as eagerly as any other sinner would grasp at the rule-book for a perfect life, were such available. Standards of conduct and guides for the way are well enough, but generally depend upon the interpretation of the reader. We are—sad though it be—thrown in to swim or sink!

The cheering thought in this connection springs from the knowledge that so many people manage to swim. They may not achieve the graceful overhead "crawl," but they do at least find within themselves a latent power that is tremendously good for the spirit. One feels so immeasurably proud when he has learned to swim alone just as when he has managed to discern—alone

and for himself—the finer shadings of design in a building, be it of the past or of the future.

How, then, are we to say what is good?

Many architects pronounce the modernist movement as sinister and full of danger. Some use the words, *sound*, *consistent*, or *constructive* as applied to architectural criticism with an authority that is almost judicial, but they fail to see that their own souls cannot conceive the visions of the youth of today. For, to criticise fairly, one must first understand the impulse in which the work is wrought. To those who deride the movement as Barnum-esque and its proponents as charlatans, I would say that they are underestimating their enemy, which is always found to be a losing strategy.

But what if one throws away his dogma and achieves an open mind. What if the connoisseur of architecture (and who is not one) re-creates in his own soul the vision of the artist? Need we all cling so helplessly to old sayings; are there truly no new things under the sun? Cannot we study only what the man has tried to express, and how he has expressed it? Critical taste reproduces the work of art within itself in order to understand and judge it. So does esthetic judgment become little less than creative art itself. When we look forward to a new order of things we shall know that goodly feeling which comes to all who are not afraid to adventure.

It does not mean that we throw away the past any more than that we deny our own heredity when we marry. The battle is as old as the history of civilization. Welcome the day when dogmatism shall have thrown aside its rusty weapons and become the ancient who is young at heart.

For we shall all be old some day!



OH COLUMN! MY COLUMN!

By LOUIS LA BEAUME

*Corinthian Columns and half-tone views,
Filled the front page of the Alkali News.*

—Old Ballad.

THE voice of William Jennings Bryan is stilled; but his soul goes marching on. The cohorts of Fundamentalism are a lusty lot. Young John Scopes got "his" for daring to question the authority of the Book, for insinuating ever so tactfully, not only that the world does move, but that the mind of man may move also.

Perhaps it is not seemly to recall the bitterness of that debate at Dayton, Tennessee, or to permit these prim pages to be tarnished by the memory of those hot blasts which issued from that crowded court room, where the fiery contenders, in shirt sleeves and galluses, mopped their glistening pates, and bandied prejudices, and faiths, with one another. The intelligentsia found the spectacle vastly amusing; and the laughter of the liberal-minded mocked the apoplectic ardor of the great Commoner, as he flung his arms in mad embrace about the Rock of Ages, and shouted his determination never to be weaned—from the faith of his fathers. There was something noble about the Old Roman, we have to admit that. He was obsessed by a beautiful idea; and had become so used to it that he couldn't give it over for any of the new fangled theories with which science was seeking to corrupt the world. Always a professional lover of words, he loved the sound of the word fundamental and snatched at it to describe himself and his followers as Fundamentalists, valiantly holding the citadel of Faith against the assaults of Modernism.

The nice point as to whether the Modernists hadn't a firmer grasp on the fundamentals, and shouldn't have been called the real Fundamentalists, was lost sight of in the heat of battle, as nice points are so frequently lost sight of. As a result both terms—Fundamentalist and Modernist—bear a taste of reproach, depending of course on one's congenital bias. In the great dispute still seething between the forces of classic, that is, "standard" theology, and the forces recognizing the evolutionary process of man's development, spiritual as well as physical, the descriptive terms will continue to be applied as they were at Dayton. We will continue to call the stand-patters who attach such importance to the legend of Jonah and the whale, and who swallow their columns and entablatures with the same air of superiority with which the miracle worker in the side show swallows a sword, the Fundamentalists. Let them have the satisfaction of the term. We shall not become confused for we know what they mean, and understand that they stand for orthodoxy. Heresy trials have been the meat and drink by which they have

sustained their faith ever since the pagan emperors baited their forebears in the colonnaded fora and classic Colosseum of Rome.

So, in the mild discussions, between the orthodox and the others, as to whether or not the Greek and Roman scriptures have recorded the final word upon which we must rely in our quest for Architectural salvation, we shall continue to refer to the Academicians as the Fundamentalists, and the dissenters as the Modernists. We shall admit that the word around which they rally in their defense of classic Art is the word "standard."

Certainly it is well, in a world of fluctuating values, to have a standard by which to measure; but standards in art have not for many centuries been so fixed and rigid as they were for a short period in Athens after the "culmination of crude and clumsy experiment" which produced the perfection of the Parthenon. It wasn't very long before the Romans began to bend the Greek standards to their own needs and temper; and, since the Roman glory, the changing pageant of beauty has expressed the genius of successive generations each of which might have been sneered at as Modernistic.

It will scarcely be contended that the Doric order of the Parthenon was the measuring rod or standard by which the genius of Romanesque, Gothic, or even Renaissance art was appraised. Nor was the sculpture of Myron, or Phidias, the standard by which the effigies in the niches of Chartres were chiselled, or the exquisite figures of Donatello, Cellini or Jean Goujon wrought.

The chirography, if we may call it that, of every artist shows in his handiwork, be he architect, sculptor or painter, and is not to be measured by its likeness to some precise Spencerian method. We may admit the perfection of Spencerian script, as we may admit that "the most perfect columns that have ever been done are either Greek or Roman as a general rule," and, at the same time, cherish a pious hope that fists may have some flexibility, or that we may not be forced to contemplate endless colonnades stretching through all eternity. "Yes, yes," the modernists wail, "Your column is beautiful, and the colonnade may be the most noble and stately architectural form ever invented." But, Aristides was banished because men grew tired of hearing him called "The Just."

It is only fair to say, however, that the Fundamentalists are more liberal than they seem. They admit many sects and denominations into the party, when they array themselves against Satan. Each group feels itself representative of the true church, the pure faith, but quenches its pride in the face of that monstrous thing, Evolution. Some of them admit that "a small church can be, and often is, made extremely fine in Georgian or Colonial, that Gothic is wonderful in the old work, or when done

by a modern master, and that there are fine Byzantine examples." But for public buildings or memorials there is no question of anything but classic. They "simply cannot conceive of these types being done modernistically." This last quotation is, of course, a confession, rather than a positive statement, and ought not to be confused with the millions of prophesies that time has repudiated. This is no longer faith, but the very lack of it, and might even be mistaken for humility, were it not for the fact that the Fundamentalists and Academicians of all times have rather sneered at, than cheered at, the efforts of experiment. At Florence there was once a famous conference over the building of the Duomo where certain pessimists were present.

It is recognized by the Fundamentalists that the modern architect is forced to meet new, or, shall we call them, modern, conditions. He cannot always make his factory look like a temple, and there is little or nothing in the books like his skyscraper. He can, however, use classic ornament; and he is advised that "the building will be generally the better for it."

There was a period when it was the fashion for English writers to interlard their prose with French phrases. French is undeniably a beautiful language, and Englishmen, feeling themselves a little provincial and uncouth, believed that a certain French swagger would make them appear like cultivated men of the world. The pompous Latinized redundancy of old Dr. Johnson also had a considerable vogue for a while; but we are apt to laugh at these lapses of taste today.

Surely there is much beauty in Classic ornament; and some of it will survive to influence our work for perhaps an incalculable time. We have grown so accustomed to the classic entablature and cornice that its use has become a habit; and habits once formed are hard to get rid of. Long after these motives have ceased to have any significance or purpose, we shall doubtless continue to employ them, for the simple reason that men's minds run in grooves, and the deeper the grooves the harder it becomes to get out of them. We shall automatically continue to hang ox skulls, and Trojan trophies, in our metopes and festoon our friezes with garlands of laurel and oak leaves; though some freedom will be allowed us in the matter of botany. And, after racking our brains unsuccessfully for some appropriate symbol with which to punctuate or adorn an otherwise too arid surface, we shall throw up our hands in despair, until, rummaging our mental attics, we happen to come across those shields and bucklers which we have brought home from the wars. Then, crying Eureka, we shall proceed to hang them proudly where they may proclaim to all the world the valor of the paleface; each burnished disc a mute witness to the glorious day when another redskin bit the dust.

Abortive attempts to express ourselves in our own idiom will no doubt continue to be made, but they will be doomed to failure, or at least to many failures. It

will be ridiculous, of course, to try to devise a better Doric order than the best Doric order, just as it will be idiotic to try to paint a better Botticelli Annunciation. We may well acknowledge the perfection of these masterpieces, and turn our energies towards the creation of new ones, rather than the imitation or paraphrasing of old ones. That's what the Gothic builders did. That's what Manet, and Renoir, and Monet, and Rodin, and Sorolla did; what Zuloaga and Despiou and Saarinen and Ostberg and even some sincere men in America are trying to do.

It is, of course, difficult to conceive of public buildings, or memorials, being done modernistically. It is difficult to conceive any new thing. That is why all of us go on repeating the old forms, mumbling the old platitudes. Moreover the elixir of life is almost nauseous to a mouth full of bromides.

Yes, it is indeed difficult to think of monumental architecture without thinking of something grandiose, pompous, majestical, as we might think of a Senator whom we had never seen, or an Emperor begot by the gods. The idea of Senators and Emperors carries our fancy back to Imperial Rome, and we begin to speak rhetorically. The Law is the true embodiment of everything that's excellent; it has no kind of fault or flaw, and the column, we know, embodies the law. We picture the Forum where the law-givers, their togas draped about them, and golden fillets binding their hyacinth hair, announced their edicts. In the shadows of the porticoes, or, at ease, within the colonnades, bronzed legionnaires stood ready to reinforce the Law if need be with their might. Why project our vision further? We will make our Temples like unto these. And our sculptured heroes, our orators, our poets, our philosophers, warriors, and rulers will stand like these in the niches or on the pedestals, demanded by the composition, bare of arm, bare of breast, sandalled and superb in their flowing draperies. There is no other way. We tried it with George Washington, at the foot of the Capitol steps, but winced at the scoffing of the modernists.

We must not wince. As togas go, the Greek and Roman togas are about the most beautiful that have ever been invented. No pants design has ever equalled them in grace. Let us not be lured away from the sculptural perfection to which the toga undeniably contributes. Let us put our great men all in togas as the Romans did. Imagine them, Senator Borah and Senator Heflin, Robinson and Curtis and Dawes, all of them if you choose twenty feet on center carved of pure Pentelic marble, stretching down Pennsylvania Avenue to the White House and back again on the other side. If we must have monumental public buildings in the Classic manner let us people them with monumental public men. And fresco their walls in the classic manner of David. Only so may an errant world proclaim its allegiance to the great gods of Olympus, to Jove and Minerva and Mars, and last but by no means least, to Pluto.

CORRESPONDENCE

Should Buildings Be Signed?

IS the signing of a building by its author, advertising? Of course it is. Is it therefore unprofessional? Has it ever been thought unprofessional for a sculptor to place his name on the fold of the garment of his statue or for the artist to place his signature on the corner of his canvas?

Rather than being reprehensible I believe that this form of advertising is an architect's duty—to the public and to himself. The American Institute of Architects approves it, in fact recommends it, and architects individually quite generally assent to it. And yet it is not generally done.

A writer recently advanced the explanation that it is because Architects are diffident—have a shrinking from such publicity. Possibly there are a few such architects, but frankly I believe the usual reason is just laziness—because "it isn't usually done, why bother?" I say "laziness" because many of us, having once or twice been refused permission to sign a building by our clients, have not the persistence or the courage to make a little trouble for ourselves or to risk a refusal by pursuing the matter further.

Now there are very few who will contradict the trite statement that the name of the author of any kind of work of artistic value or of special prominence should go with the work, but there are few who seem to realize the value of it, and of the value of taking the trouble necessary to bring it about.

By signing buildings, we interest the public in architecture, by attaching to architecturally worthy buildings some personality. If the names of Rubens, Murillo, Rembrandt, or even lesser painters were unknown in connection with their paintings, what would be the effect on the interest of the public.

By signing buildings, we help to educate the public to the idea that a really good building is a work of art, not merely a structure, and that its author is an artist as well as a master builder, and therefore signs his work like other artists; we bring public recognition to the architect in proportion to the merit of his building; we let the public know that architecture is not merely a perfunctory performance, but that the authors of good buildings have given of their individuality to their work and have produced something to be proud of; we give the architect a dignity in his own eyes that will make him ashamed of mediocre effort; and lastly, in an age when mechanical process and organization is submerging

the individual and stifling individual expression we preserve to the members of our profession a recognition of individuality that will be an inspiration to better art, better building, and a more unselfish service to their fellow men through the great profession of architecture.

On a short trip to Europe, I was particularly interested to see how architects abroad have been accorded recognition in connection with their work. Of course in Athens, even today, the names of their great architects are venerated along with their great sculptors, statesmen and philosophers. In the great entrance hall of the Palace of Justice in Brussels visitors cannot miss the massive marble tablet bearing the name of "Josef Poelaert, Architecte," nor can they fail to see near at hand his bust with its inscription. Again in Brussels a charming bit of symbolic sculpture perpetuates the name of Max Woller, the landscape architect who is credited with the fine city parks. At the entrance to the ruins of Pompeii a bust and inscribed pedestal tells tourists who the Architect was who made the restorations. In Tours a neat inscription on the corner stone of the new Municipal Building announces that its designer is a certain "Raoul Brandon, Architecte du Gouvernement." At Frankfort, in front of a big building under construction, stands a huge neatly painted sign board which tells the world that this is "Neubau der Museumbibliothek, Architekt Dr. Herman Bestelmeyer." Amongst the ruins of Epidorus in Southern Greece I came across this inscription in Greek letters on a bit of lovely landscape architecture—"Dion son of Damophlos designed this."

What need be said of the architects of Italy; every guide who shows visitors the wonders of their cities knows their names. And in France, one cannot walk many blocks without becoming acquainted with the names of many architects cut into quoins and cornerstones. Who can help knowing that Charles Garnier designed the Opera House of Paris, for at the side of the building on the *Place Garnier* stands his bust with his name inscribed beneath. And these are but samples of what one sees on every side as he travels about Europe.

Isn't it then worthwhile, in the cause of public appreciation of architecture and for the standing of our profession, to forget our "diffidence," to overcome our "laziness," and to take the trouble to sign our buildings, as a plain duty to ourselves, the public and the art of architecture?

WILLIAM ORR LUDLOW.

PUBLIC WORKS

MANY inquiries from members of the American Institute of Architects, concerning the public building program of the Federal Government, indicate a lack of familiarity with the legislation governing and limiting the procedure affecting the design of public works.

The history of the major conditions governing the design of Federal buildings since the repeal of the Tarsney Act discloses the following facts:

(1) The Tarsney Act permitted the employment of architects in private practice for important public buildings. Whenever it was determined to take advantage of this permission the architect was chosen from a selected list by means of a competition conducted by the Supervising Architect's Office of the Treasury Department.

(2) After the repeal of this Act no general authority existed by which architects in private practice could be commissioned for Federal work.

(3) Specific authority for the employment of expert technical service in design or for complete architectural service was occasionally incorporated in the legislation authorizing and in the appropriation bills for specific undertakings, the scope of this employment being limited only by the will of Congress, as set forth in the specific legislation.

(4) Prior to the general legislation authorizing public buildings enacted by the last Congress, public buildings were authorized and the amount of appropriations in each case fixed by what were known as "omnibus" public building bills, location and cost of each building being incorporated in the text of the bill. Such bills were augmented by special bills from time to time. The buildings authorized under this type of legislation were required to be designed, and their construction supervised, by the Supervising Architect's Office of the Treasury Department, except as noted under No. 3.

(5) The last Congress revolutionized the previous procedure by abandoning the allocation of buildings and funds in the text of the act and authorizing a lump sum to be allocated by the Treasury Department or the Treasury and Post Office Departments after surveys of relative requirements and urgency.

(6) The legislation referred to in No. 5 further authorized the Secretary of the Treasury to employ special technical services to a limited degree in his discretion. The legal interpretation of this authority

limits its scope materially and special legislation in each case would be necessary for the employment of such complete architectural service as was authorized under the Tarsney Act.

From the above, it should be clear that at the present time Congress does not determine the location or cost of public buildings in the first instance although it passes eventually upon the appropriations recommended. It should also be clear that the Secretary of the Treasury has only a very limited general authority to employ expert technical service in design. The interest of the Secretary of the Treasury in worthy design for our public buildings was amply demonstrated in a recent address made in Pittsburgh, at the Founders' Day exercises at the Carnegie Institute, reprinted in this number of the *JOURNAL*, while Congress has also shown its appreciation of the importance of design by its support of large plans for the Federal City.

The obvious challenge to the profession of architecture in general and the American Institute of Architects in particular, is the duty of informing the layman—whether senator, congressman, or man in the street—of the value of design in all creative work and especially in the public works which symbolize our civilization. It is only on the basis of such understanding that legislation can be enacted, permanently establishing a procedure in respect to public works which will make the best qualified designers in this country available for public, as well as private, work.

It is not inappropriate to here quote Sir Christopher Wren on the subject of public architecture:

"Architecture has its political use; public building being the ornament of a country; it establishes a Nation, draws people and commerce; makes the people love their native country, which passion is the great original of all great actions in a Commonwealth."

As individuals our practice depends upon interest in individual projects; as members of The American Institute of Architects our interest is collectively in American Architecture. Chapter and Institute action should be confined to uniform concerted effort with the sole object of bringing the arts of design in their finest expression to the service of the National Government. To accomplish this, all proposed Chapter action affecting national policy should be referred to the standing Committee on Public Works.

M. B. MEDARY, *Chairman,*
Standing Committee on Public Works.

FROM OUR BOOK SHELF

Two Little Books and a Bigger One

Les Editions G. Van Oest, of Paris and Brussels, have been issuing, from time to time, over a period of some two years or more, little volumes in a series covering "Architecture et Arts Décoratifs"—the series being under the general direction of M. Louis Hautecoeur. It has been this reviewer's privilege—and pleasure—to "pass in review" all but two of the ten volumes that have so far appeared. These little books are extremely well done, in accord with the European habit of doing things—even little things—well. They (the little books) have paper covers, of course. Each includes some thirty-two collotype plates and several pages of critical text explaining the plates. The two volumes under present consideration cover, respectively, "La Décoration Byzantine" and "L'Art Décoratif au temps du Romantisme." The first named illustrates the well-known subjects from Constantinople and Ravenna, together with several from Venice and Rome and Salonika. There are also several unusual and seldom seen subjects from Russia and one from Bulgaria—which indicates the breadth of treatment that these little books express. Those of us who may remember our History will recall that Russia and Bulgaria felt the Byzantine influence directly and early. The Russian language, as a matter of fact, was given the characters with which to express itself by two Byzantine monks. Naturally enough, Byzantine Art impressed itself in Art's own indelible way, on the buildings that were constructed while the Byzantine influence was still fresh in Russia. Curiously enough, this particular off-shoot of the great Art of the Eastern Capital is seldom illustrated. This is a useful and inspiring book for an Architect to have and it is a good thing for an Architect to give to his draftsmen for Christmas presents. The price is well within reach of almost any Architect, and is well within the reach of every draftsman. "L'Art Décoratif au Temps du Romantisme" is more in the nature of an interesting historic document than a book that might be used as a source of inspiration. The "Romantic Period" began in France about the time that Mm. Percier and Fontaine misdecorated dear, long-suffering Notre Dame de Paris in a "neo-Gothick" manner in honor of the consecration of Napoleon Bonaparte. These clever collaborators combined the "symbols of the new-born audacity of Bonaparte with the souvenirs of Old France" in a new and novel—and surely very "romantic"—fashion. Victor Hugo argued for an awakened respect for, and a proper interest in, the remains of the Middle Ages—the period of "romance"—Alexandre du Sommerard founded the Cluny collections that we love so well, and by 1830 Gothic Art had been re-discovered and hailed with all of the joy that has welcomed each precious period of the past into the Art expressions of a present that is always

prone to look backward. The joy was so great, and the enthusiasm so complete that, in one effort at hasty "restoration," a head of a King of Jerusalem was grafted onto the thin bust of a tender virgin. "Restoration" then, as always, was no respecter of persons—not even a trifling matter such as sex, stopped its forward march. The record of this "hectic" period in France; a period filled with follies unnumbered, but beneficent in those subtle ways that all discovery—and re-discovery—is beneficent; forms an interesting and amusing chapter in the Art history of that great land where so much Art has been born. Some Architects will like to see this little book in a public library, but if any Architect offers this volume to a draftsman, the latter should quit him forthwith.

The bigger book referred to in the title, is a second edition of "English Church Woodwork," by Howard and Crossley, published by Batsford. This means, of course, that it is well done from the book-making standpoint. There is a certain great office that I know, where Gothic is known to be a principle of construction with incidental characteristic decoration, rather than a mere system of decoration. This office has a well stocked library in which most of the books, great and small, lie peacefully on their shelves and gather dust. But there are two books in that library that have lost their bindings, through much use—and the first edition of "English Church Woodwork" is one of these two much-used books. This is the best compliment I can pay to this most excellent and useful book. The list of contents is offered as an indication of the scope of the work: I. Introduction—II. Structural Woodwork—III. Fittings of the Sanctuary—IV. Quire (meaning choir) Fittings—V. Screens, Roods and Lofts—VI. Fittings of the Nave—VII. Tombs and Movable Fittings. A proper draftsman—the old-fashioned kind, you know—would rather have a copy of this book from his Architect than a raise in pay.

HARRY F. CUNNINGHAM.

Pen Drawing

Like its companion book, "Sketching and Rendering in Pencil," this new book* by Mr. Guptill is based partly on lectures and instruction given by the author in his classes at Pratt Institute, Brooklyn, N. Y., and partly on his experience as a professional illustrator and as an architectural renderer.

The volume offers much of value to everyone, whether novice or adept, who is interested in the art of drawing with pen and ink. The chapters follow the work of the student from the beginning, with instructions and suggestions about pens, ink, drawing paper, rulers,

* DRAWING WITH PEN AND INK—by Arthur L. Guptill. With an introduction by Franklin Booth. 444 pages, 9 x 12. Over 800 illustrations. Bound in silk pattern cloth. The Pencil Points Press, Inc., 419 Fourth Ave., New York City.

erasers, up to the final chapters treating of special matters.

In addition to an exhaustive text and hundreds of illustrations by the author, the book is embellished by examples of the work of leading illustrators and architectural renderers, such as Charles Dana Gibson, Aubrey Beardsley, A. B. LeBoutillier, A. T. Bishop, Rockwell Kent, Franklin Booth, John R. Neill, Gerald K. Geerlings, John R. Flanagan, Willy Pogany, Bertram Grosvenor Goodhue, James Macgregor, Walter Jardine, Edward Penfield, Sydney Castle, David Cregg, F. L. Griggs, James Montgomery Flagg, Robert Lockwood, Charles D. Maginnis, Samuel V. Chamberlain, Walter D. Teague, Sydney R. Jones, Herbert Railton, Louis C. Rosenberg, John Richard Rowe, Hubert G. Ripley, Harry Clarke, Ernest Peixotto, and many others.

The book offers practical instruction in the art of pen drawing, rather than a statement of facts concerning its history or a discussion of the relative merits of the works of its followers.

Some Hours with Mr. Bragdon

Those who have read Mr. Claude Bragdon's earlier books, "The Beautiful Necessity," "A Primer of Higher Space," "Projective Ornament," "Architecture and Democracy," "Four Dimensional Vistas," and "Old Lamps for New," are well acquainted with his philosophy, his absorption in Theosophy, and his passion for the mystery of numbers. His new book* is reminiscent of all of these in spots, but most particularly several of the chapters are maturer developments of themes presented in "Old Lamps for New." There is, of course, considerable new material. All of it reveals a greater maturity of viewpoint and a clearer presentation, but still suffers a bit from being too mysterious and too abstruse for the non-Theosophical reader to comprehend. On the whole, however, there is, I believe, more for the general reader in "The New Image" than in previous books by Mr. Bragdon. There is more consideration for the reader who has not delved deeply in those philosophies which seem to be as primers to Mr. Bragdon. Particularly fascinating are the "Passage to India" and the "Unity of Being," the latter "a free paraphrase of a private talk given by Krishnamurti, in New York, on the evening of the tenth of April, 1928."

Apropos of Mr. Bragdon's discussion of the Fourth Dimension, we wonder if the whole literature of the Fourth Dimension is not obscured by the term itself. A dimension is something which is a definite measure. We of a three-dimensional world, in space apparently of only three quantitative characteristics, cannot conceive of a fourth, yet mathematically, not only four, but an infinite number of quantitative characteristics may be attributed to space. An equation of the first degree

* The New Image, by Claude Bragdon. Alfred A. Knopf, New York.

represents a line or direction, a thing of one dimension; one of the second degree, a plane area, a thing of two dimensions; one of the third degree, a solid, a thing of three dimensions. But there are equations of the fourth, fifth or nth degree; what do they represent? Analogically we must say that they represent incomprehensible things of four, five or n dimensions, although we can never conceive or measure them.

B. J. L.

Introducing Professor Geddes

It hardly seems possible that any one man could have fostered and achieved as much as Patrick Geddes has. A mere list of these accomplishments reads like a list of achievements of a whole group of leaders, and yet how few know much about Professor Geddes. We should be grateful to Miss Amelia Defries, therefore, for her new book,* an introduction to Geddes, what he has done and what he stands for. She has limited her book to compilation of anecdotes, reports of conversations, and other intimate impressions of the man, meeting whom "was an intellectual red-letter day," as Mr. A. G. Gardiner puts it in his "Pillars of Society": "To meet Patrick Geddes for the first time is an intellectual red-letter day. . . . His talk envelops you like an atmosphere, your mind becomes all windows into the past and windows into the future. Learning and life are no longer divorced but going hand in hand to the complete triumph over the misery and confusion of things." Here in a word seems to be the summation of Geddes' accomplishments. He is a profound interpreter and whatever he interprets, he does so in terms of life. Whether it is biology or botany; pageantry, garden layout, or zoo design; city planning, or university organization; a drainage system for Indore, or a study of the coal situation in England, these were all interpreted in terms of human life. As Dr. Rabindranath Tagore says in the Foreword: "His love of Man has given him the insight to see the truth of Man, and his imagination to realize in the world the infinite mystery of life and not merely its mechanical aspect."

Mr. Lewis Mumford's preface to the book provides a most illuminating introduction to Professor Geddes and his work; Mr. Zangwill's contribution, a scholarly appraisal of the man. After these two essays we are ready and eager for Miss Defries' reporting and interviewing, and ere long are willing to forgive her the oft-recurring tone of hero worship, for we realize that here is a hero worthy of worship. The scope of Professor Geddes' work in the far-flung fields of his endeavors is most amazing; it touches life at so many points that

* The Interpreter Geddes, by Amelia Defries, with a Foreword by Rabindranath Tagore, an Introduction by Israel Zangwill, and a Preface by Lewis Mumford. Horace Liveright, New York.

it would be difficult to think of any one who would not be interested. The architect would seem to be especially so in Geddes as father of the revived city planning movement (Mr. Zangwill says if Geddes is not the father he is at least the big brother of City Planning), but no human being who must needs live a life can afford not to know something of Patrick Geddes, the Interpreter. Miss Defries with the help of Messrs. Mumford and Zangwill has provided the introduction and a considerable measure of acquaintance.

B. J. L.

ARCHITECTS' INCOME TAX

In the following letter to Mr. Frank C. Baldwin, Secretary of the Institute, Mr. Arthur Peter, Institute Counsel, has, in reply to a request from the Executive Committee, given his opinion as to the meaning of "earned income" within the requirements of Federal income tax returns for architects. The opinion is of the greatest importance to all practitioners:

"Your Executive Committee has inquired of me what income received by architects is "earned income" within the meaning of the United States Income Tax Law. The act of Congress of 1926 defined the term "earned income" to mean wages, salaries, professional fees, and other amounts received as compensation for personal services actually rendered.

"It is impossible to find a satisfactory definition of "earned income" applicable to the business of all architects. I assume, however, that usually an architect or firm of architects has merely a nominal capital employed in the business, but beyond this there is no general rule as to how they conduct their business.

"My attention has been called, however, to a case that may be more or less typical, the outcome of which may aid architects in determining whether their income will be held to be earned income. A firm of architects, consisting of several members, with only a nominal capital, employed two or three assistants for varying times in the year 1926. All business of the partnership was brought in by the partners. The number of the assistants varied with reference to the amount of work which the partnership had on hand. The assistants were employed after the awards were made to the partnership and during the progress of the work, in the same manner as draftsmen were employed, and had no actual connection with the

work until it was under way. The assistants had no discretion whatever in connection with the work done by them, and everything they did was under the personal direction of one of the partners. The sketching and drafting done by the assistants was not in accordance with their ideas but was done to conform to the plans, drawings and sketches of the partners. Probably before all these facts were known to the Government, it informed the architects that they could not treat the income resulting from the labors of the assistants as compensation received for personal services actually rendered by the partners so as to constitute earned income to the partners within the meaning of Section 209 of the Revenue Act, and assessed an increased tax against the architects. The Government gave as its reason that it was apparent that the partnership required the services of professional assistants whose services added to the gross receipts of the partnership; that it therefore appeared that the net income reported by the partnership was not entirely the result of their own personal services, and was to be considered in the same manner as income derived from a business in which both personal services and capital were income-producing factors. The Government relied for its position upon one of its former rulings involving a partnership of an *accounting firm* of five members, all rendering services in the business, and employing from fifteen to twenty juniors and senior accountants as assistants. The work of these assistants was subject, however, only to a *perfunctory* approval by the partnership. The services of these assistants were sold by the partnership for a profit, and their services and work were in the nature of *completed individual efforts* rather than *routine* work done for the partnership. When the particular facts as above set forth in relation to the firm of architects were called to the Government's attention, it became apparent that the ruling in relation to the partnership engaged in accounting, which the Government had sought to apply by way of analogy, constituted no basis for a ruling in relation to these architects, since the work of their assistants was not subject to a merely *perfunctory* or nominal approval of the partners, but was performed under the conditions above set forth and was personally well supervised by the partners. Thereupon the Government reversed its deficiency finding and permitted the architects in question to treat the income as earned income.

"It should not be overlooked that under the Act of 1928 the maximum amount which can be considered as earned net income was increased from \$20,000 to \$30,000, the new amount being applicable to the year 1928 and subsequent years."



OFFICIAL NOTICE TO MEMBERS

The Sixty-second Convention

Time and Places

The Sixty-second Convention of The American Institute of Architects will be held in Washington, D. C., on April 23, 24, and 25, and in New York City on April 26, 1929. It should be noted that these dates involve a change in the established custom with respect to the days of the week. Heretofore Convention dates, as a rule, have fallen on Wednesday, Thursday, and Friday. The dates selected for the first three days of the Sixty-second Convention come on Tuesday, Wednesday, and Thursday. The purpose of the change is to permit the delegates to go from Washington to New York for a special viewing of the exhibition of the Architectural League of New York, and for a dinner on Friday evening, the 26th, which will be the closing session of the Convention. Concerning the exhibition, the dinner, and the program for the time in New York, the reader is referred to the statement by Mr. Murchison which follows this notice.

Early Election of Delegates

The attention of all Chapters is called to the desirability of electing Convention delegates early in the year. As heretofore, many of the important committee reports and information concerning the business of the Convention will be submitted to the Chapters by the Secretary's office from sixty to thirty days ahead of the Convention. If delegates have been elected, and if Institute business is discussed at Chapter meetings, the delegates become familiar with the subjects which come before the Convention, and they know the views and wishes of their constituent Chapters. All of which is important in the interest of representative government.

Chapter Meetings on Convention Business

The Secretary takes this occasion to urge upon Chapter officers that they arrange for at least one meeting of the Chapter at which Institute business and the national affairs of the profession will be the only subjects of discussion. The Convention this year, coming in April, is a month earlier than usual. Therefore, it is recommended that the Chapters designate their March meetings as reserved for Convention and Institute business. The Institute is growing in influence and in size. Its obligations to its members, to the profession at large, and to the public, are increasing. The responsibility resting upon Convention delegates is correspondingly greater. Each Chapter should send its full quota of delegates. The plan for equalizing delegates' expenses will be in operation as heretofore, by a system of refunds which makes it easy for the distant Chapters to send their men. There seems to be no good excuse for non-

representation of any Chapter of the Institute at a Convention in Washington.

Nomination of Officers

As required by the By-laws, the Secretary now advises each member of his privilege of nomination, by petition, under the procedure indicated in Section 1, Article X, of the By-laws. This Section provides that any fifteen members from not less than two Chapters may nominate, by petition, candidates for the offices of Director and President, Director and First Vice-President, Director and Second Vice-President, Director and Secretary, and Director and Treasurer, about to become vacant; and that any fifteen members from not less than two Chapters within a Regional District may nominate a candidate for Regional Director from that district, when the office is about to become vacant, provided said nominations are filed with the Secretary of the Institute not less than thirty days prior to the Convention at which the election is to take place.

The offices and directorships to become vacant at the time of the Sixty-second Convention are those of President, First Vice-President, Second Vice-President, Secretary, and Treasurer; and those of three Directors whose terms expire.

Candidates for Directors shall be selected from members of the Regional Districts where vacancies are about to occur.

The three Directors to be elected at the coming Convention will represent the three Regional Districts named below:

MIDDLE ATLANTIC DISTRICT:

States: Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia.

Chapters: Baltimore, Erie, New Jersey, Philadelphia, Pittsburgh, Scranton, Wilkes-Barre, Southern Pennsylvania, Washington, D. C.

GREAT LAKES DISTRICT:

States: Ohio, Kentucky, Indiana, Michigan, Illinois (except St. Clair and Madison Counties).

Chapters: Central Illinois, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Grand Rapids, Indiana, Kentucky, Toledo.

WESTERN MOUNTAIN DISTRICT:

States: Colorado, Washington, Montana, Oregon, Idaho, Wyoming, Utah, Alaska, New Mexico.

Chapters: Colorado, Montana, Oregon, Utah, Washington State.

The names of all nominees filed with the Secretary of the Institute not less than thirty days prior to the Convention will be sent to each member at least two weeks in advance of the Convention.

The complete roster of present Officers and Directors may be found on page 9 of the *Annuaire*, and in each number of *THE JOURNAL*.

FRANK C. BALDWIN, *Secretary*.

Architectural and Allied Arts Exposition and Adjourned Meeting of the 62nd Convention

The Architectural League of New York will hold its Forty-fourth Annual Exhibition at the Grand Central Palace in New York from April 15th to April 27th. This Exposition will be known as **THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION**.

The Exhibition has the endorsement of the Society of Beaux-Arts Architects and the New York Building Congress and it is expected that it will be the most comprehensive and interesting one ever held in the United States.

The Architectural League extends a cordial invitation to all delegates of the American Institute of Architects Convention and also all architects throughout the country to visit this Exposition. Friday, April 26, 1929, will be known as American Institute Day and all delegates will receive an invitation.

In the afternoon of that day the Society of Beaux-Arts Architects will give a reception and an exhibition of students' work at the new building of the Beaux-Arts Institute of Design, 304 East 44th Street. This will be followed by a joint banquet of the American Institute of Architects and the Architectural League at the Hotel Roosevelt, 46th Street and Madison Avenue, at seven-thirty P. M.

This banquet will be followed by a dance at the Architectural League Clubhouse, 115 East 40th Street, to which all delegates and their wives will be invited.

The Architectural League desires to extend the courtesies of its clubhouse to all visiting delegates and to

assure them that they will be made to feel most welcome.

KENNETH M. MURCHISON,
President, The Architectural League of New York.

APPLICATIONS FOR MEMBERSHIP

December 15, 1928

TO THE MEMBERS OF THE INSTITUTE:

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

CHICAGO CHAPTER.....John T. Herter
CONNECTICUT CHAPTER.....H. Lawrence Coggins
FLORIDA CHAPTER..Vladimir E. Virrick, Robert Law Weed
MINNESOTA CHAPTER....Lee Douglas Miller, Arnold I. Raugland
NEW JERSEY CHAPTER.....Edward A. Devlin
NEW YORK CHAPTER....Albert G. Clay, Frederic Rhinelander King, Herman M. Sohn

WASHINGTON STATE CHAPTER.....Keplar B. Johnson

You are invited as directed in the By-Laws, to send privileged communications before January 15, 1929, 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 Standard Contract Documents

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The Handbook of Architectural Practice

The Handbook has been issued as a second edition. It is dedicated to its author, Frank Miles Day, Past-President of the Institute.

The Handbook is a complete exposition of good office practice. It discusses the Architect and the Owner; the Architect's Office; Surveys, Preliminary Studies and Estimates, Working Drawings and Specifications; The Letting of Contracts; The Execution of the Work; The Architect and The Law; and the Documents of The American Institute of Architects.

The Handbook contains, in current form, all of the Contract and Ethical Documents issued by the Institute, and their explanatory circulars.

The Handbook is a valuable reference work in any office. It is issued in Molloy binding with title in gold, at \$6.00 per copy; and in cloth binding, at \$5.00 per copy.

If your dealer cannot supply you, order direct from The Octagon, specifying the binding desired. The book will be sent collect unless check accompanies order.

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