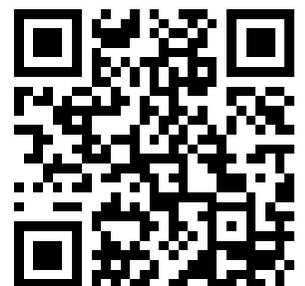

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JOURNAL OF THE
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VOLUME 3, part 2
JULY-DECEMBER
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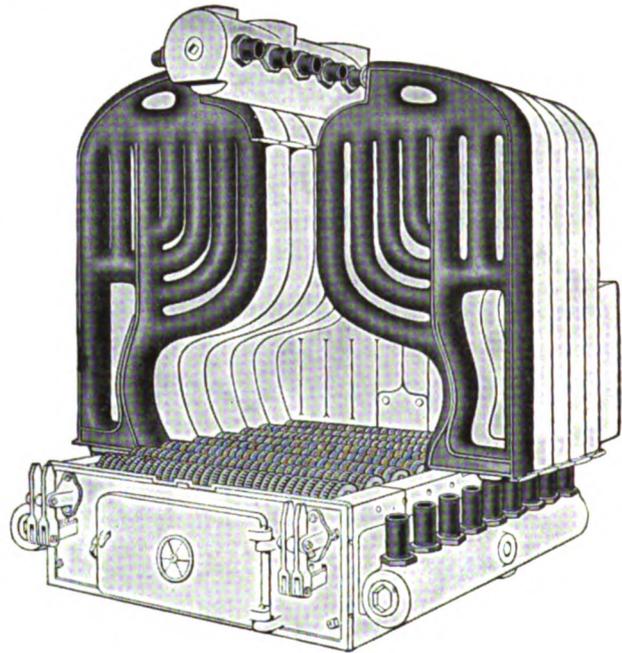
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EMILE VAUDREMER
After the medallion by Chapu. See page 293

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. III

JULY, 1915

No. 7

The Forthcoming Publication of a Monograph on the Octagon House

EVERY member of the Institute and its Chapters who has had the good fortune to ramble through the Octagon House has fallen a willing captive to the dignity and charm which pervade it, and has carried away a feeling of deep satisfaction in the knowledge that this historic building should have fallen to the possession of the American Institute of Architects. In a country which may scarcely be said to have cast aside its swaddling clothes, and which has already seen so many of its historic buildings fall a victim to that breathless expansion which changes the character of things over night, a building possessing the historic interest and architectural charm of the Octagon becomes a peculiarly rare and precious possession.

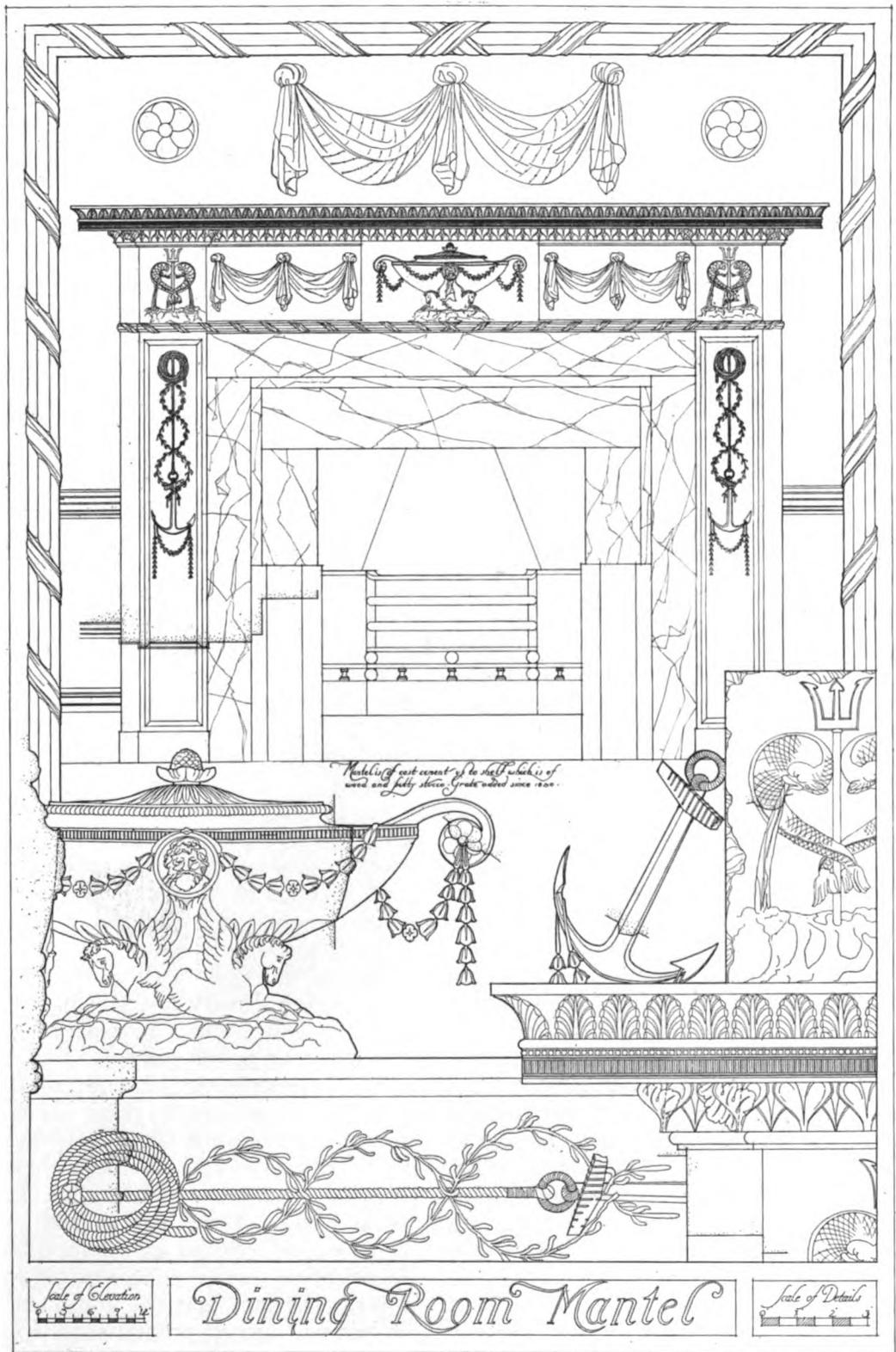
As a fragment of one of the most romantic periods of this country's developments, its atmosphere is quietly reminiscent of the life of a gentleman of the eighteenth century. One cannot enter it without unconsciously peopling its rooms with the gracious men and women of that day,—there may come even a lingering regret over the changes which seem to have made that life no more than a memory,—and there will surely come the devout wish that the whole may be jealously

guarded and preserved as an inspiration to future generations.

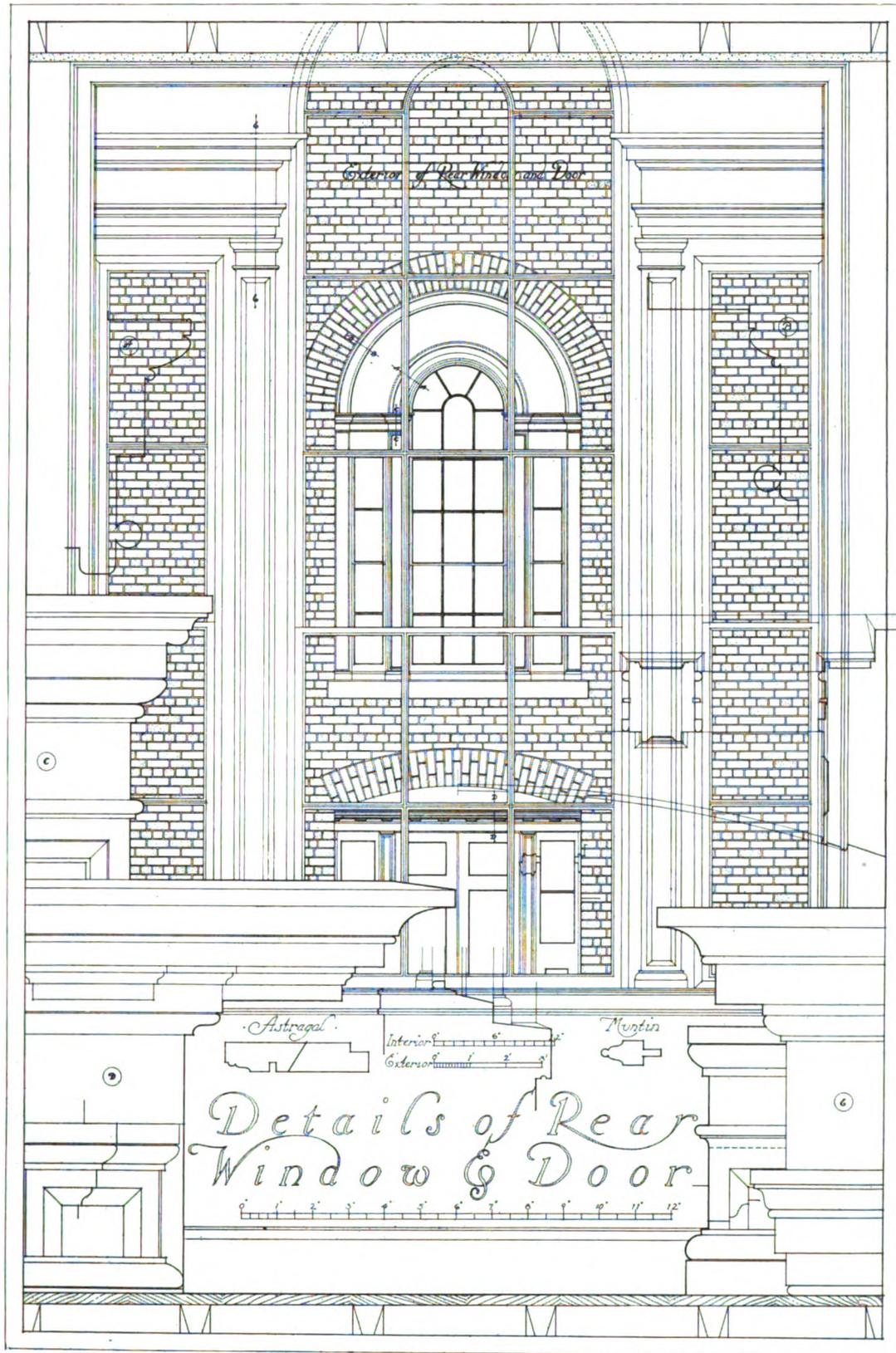
The Monograph on the Octagon House, of the intended publication of which a notice appeared in the Journal for June, will be cordially welcomed. The careful studies and detailed drawings which have been made under the supervision of Mr. Glenn Brown have already been greatly admired, and the Monograph will offer an opportunity which should be doubly welcome to every architect. First, because of the possible possession of a work of the greatest historic and architectural value, and, second, because the profits derived from the sale of the Monograph will be devoted to the preservation of the Octagon property. We believe there are few members of the Institute and Chapters who will not find a great pleasure in seizing upon such an opportunity.

The reproductions of some of the detailed drawings which appear on the two succeeding pages will, in themselves, speak for the character and interest of the others. Mr. Brown has also prepared a brief account of the history of the building itself.

A detailed circular of information, and subscription blanks, will be issued without delay. The fact that the edition is to be limited will suggest prompt subscriptions.



REDUCED FACSIMILE OF ONE OF THE DETAILED DRAWINGS FOR THE MONOGRAPH
 ON THE OCTAGON. See page 289



REDUCED FACSIMILE OF ONE OF THE DETAILED DRAWINGS FOR THE MONOGRAPH ON THE OCTAGON. See page 289



ST. PIERRE DE MONTROUGE, PARIS.—Emile Vaudremer, Architect

Emile Vaudremer*

IF THERE was ever an architect who knew how to respect ancient tradition in modern work and yet remain very individual, it was Vaudremer, whose recent loss we mourn, and whose career was so beautiful,—I might say, so harmonious. Prix de Rome and Member of the Institute, author of monuments which will honor his name and his epoch, surrounded by pupils, won as friends by his unflinching kindness and understanding, his going has been most cruelly felt.

He has left a comparatively large number of important works, among them several lycées (High Schools), which are models of construction. The plans are conceived in the broadest spirit,—spacious courts,—great arteries for free circulation, study-halls, and recitation-rooms with abundance of light, and always arranged in the most practical way. But it was in the three churches which he left to Paris,—St. Pierre de Montrouge, Notre Dame d'Auteuil, and the Greek Church on the rue Bizet,—that Vaudremer proved himself the great artist and decorator. These are masterpieces in which one feels the pulse of the master, not only in the general conception but in the minutest detail; every profile is interesting. To what style do they belong? To what school? By what epoch are they influenced? To these queries I would reply, "to Vaudremer."

St. Pierre de Montrouge, his first important work, is perhaps the greatest and most original of the three. The sober majesty of the vast nave, with its carefully tooled bare stone; the design of the capitals, reserved and virile; the transept which

*Emile Vaudremer, eminent architect and widely known and beloved by his pupils throughout the world, died at Paris in February, 1914. The two articles by MM. Alaux and Brachet would have appeared sometime ago, had their preparation not been interrupted by the war.—EDITOR.

rises above the main nave, and that charming reminiscence of Italian basilicas, the revealed construction of which, in spite of its simplicity, makes a sumptuous decoration;—all in this stately work breathes graveness without heaviness, serenity without coldness. I know nothing possessing more calm and religious beauty than the little chapels on the right and the left of the great altar. The unity of the work is perfect, and the visitor who wanders through this church leaves it with a sincere and lasting emotion. There have been no shocks or violent surprises, and I know few works which leave a like impression. San Miniato at Florence is a parallel example that one could cite to explain the kind of impression which one receives before a work of art whose dominant quality is unity of style.

These qualities are also found in the Greek Church on the Rue Bizet and in the Church of Notre Dame d'Auteuil. This latter, with its original belfry, suggestive of the Byzantine, has a most interesting choir inclosure. In the Rue Bizet Vaudremer was obliged to accept a site which inclosed his work with three party walls, and placed the façade on a narrow street without perspective and on a steep declivity. The exterior was therefore necessarily sacrificed. But with what grace, with what a command of color, has Vaudremer taken his revenge in decorating the interior! The cupola, slightly elliptical, is pierced by a series of small, circular-headed bays, after the mode of Byzantine churches. The lateral galleries and those at the end which make the tribune are reached by a stairway that is a choice work of art. The designs of the wrought-iron railing and balustrade are varied and delicate.

Vaudremer has obtained decorative

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effects from the simplest methods of construction. For example, the floors of the galleries are constructed of plain T-irons from which spring arcs of simple red brick.

The dimensions of this church are those of a large chapel; it is really very much reduced. By so disposing of his plan and by giving to the galleries a moderate height, then, in contrast, raising the central cupola to a great height, Vaudremer has succeeded in giving a monumental impression. Here is an excellent example of the effect of majesty that can be obtained with small dimensions. To attain this, one requires a profound knowledge, coördinating the scale of details with the conception of the mass. Vaudremer possessed this gift in a high degree.

JEAN-PAUL ALAUX.

The fraternal evidence of the admiration felt by American architects for Vaudremer is well known to us—their love for this lucid talent, free from all pedantry. And from our side of the ocean, we listen with emotion and respect to the tributes paid by them to him, to one of the personalities of France, our native land.

For us it is a great pleasure, a pleasure made up of affection and of a sense of his greatness, to speak of him; and as we recall what he did, we cannot for an instant forget what above all he was, what he wished to be, and what we, his pupils, loved him for having been—the most noble and most accomplished of masters. The great artist whom we have lost delighted in this art; he was a strenuous and exact worker, indulgent to his confrères, of a simplicity not unmingled with a gentle sadness. His Parisian origin gave him that taste for moderation, for proportion, for scale, and for distinction of style, which has nowhere else reached such a virile perfection unless it be in the Athens of Pericles.

He was an enthusiast for those ideas of logic and of rationalism in the French architecture of the middle ages, of which Viollet-le-Duc was the earnest and intelligent apostle. He made his application of this taste and of these ideas—which were particularly suited to his character, that of an honorable citizen and an absolutely upright man,—in the carrying out of very simple problems but those where the separate elements are most difficult of combination, and where any timidity in methods results fatally in an architecture without boldness. In spite of himself, Vaudremer was a constant mixture of two artistic tendencies completely opposed to each other—the classic and the gothic.

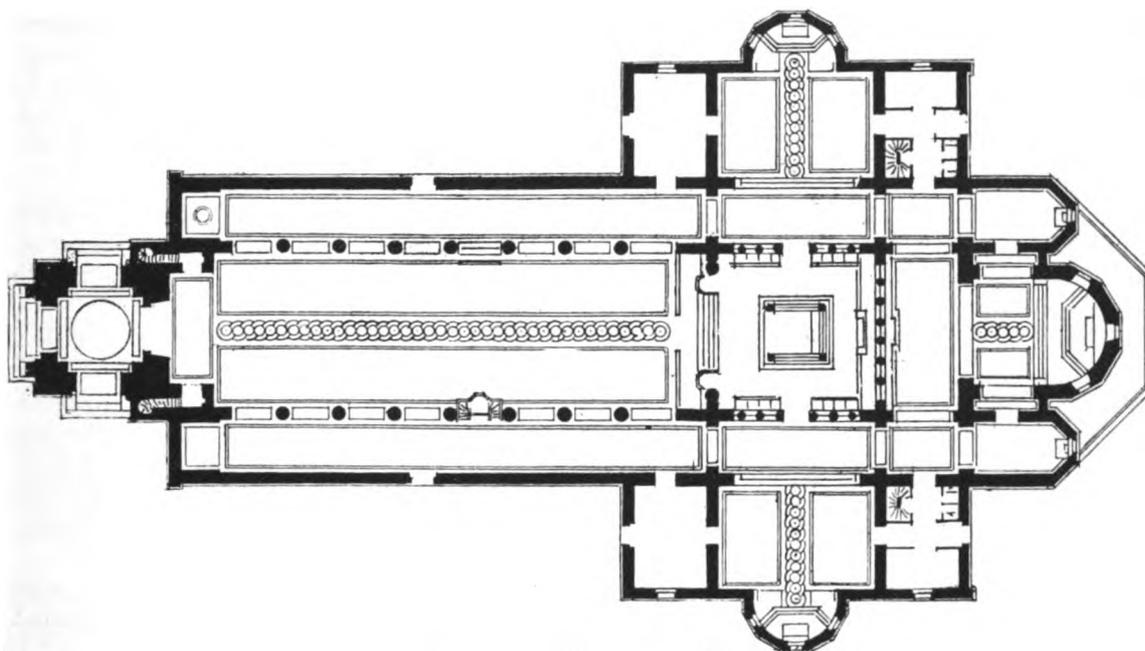
His education,—and it was too classic an education,—at the Ecole des Beaux-Arts, and then his study of the Italian monuments which conceal their massive and quiescent construction under deceptive ornament applied to it, gave him this timidity in the use of new materials, such as armored hollow brick or concrete.

To these studies of his, discouraging for a real constructor, was opposed the boldness, so active and so infinitely varied, of the medieval architecture of the Ile de France, from which he could only draw for his own numerous creations the inspiration of pure sincerity which is its great uplifting force and which was for him its supreme lesson.

Emile Vaudremer was born in Paris in 1829, and died in February, 1914, at Antibes where, for several years, he had lived in absolute solitude.

A pupil of Adhémar Blouet and of Gilbert, he obtained the grand Prix de Rome in 1854; and his great "envoi" during his stay in the Villa Medici was the restoration of the Tomb of Hadrian. In 1879 he took the place of the celebrated architect Duc in the Institute. At a later date he became successively Inspecteur Général des Edifices Diocésains, Inspecteur Général

EMILE VAUDREMER



ST. PIERRE DE MONTROUGE, PARIS

des Bâtiments Civils, and Commander of the Legion of Honor.

His first important work was in 1865, the construction in Paris of the Prison de la Santé. In 1867 he built the church of St. Pierre de Montrouge; in 1876 the church of Notre Dame d' Auteuil, and the Protestant Church of Belleville. Then came the Lycée Buffon, whose beautiful architecture became a type for all the high schools of the whole world, the Lycée Molière, that at Grenoble, etc., the Bishop's Palace at Beauvais,—a noble and austere building,—the orthodox Greek Church, the group of apartment houses in the Avenue Henri Martin, a number of private houses, of schools, of tombs, and, finally, numerous works of secondary importance to which the master devoted himself and to which he gave his best efforts.

In his architecture Vaudremer has a certain sincerity, often to the point of ingenuousness, a loyalty to his point of view which has the coldness of a demonstrated theorem, or of a constructive syl-

logism where the premises and the conclusions are absolutely clear. But in this architecture is apparent a forceful truth of expression as between the exterior and the interior of his buildings, between the plan and its elevations, which is insisted upon minutely and rigorously, without motives introduced for effect only.

The three Parisian churches of Vaudremer show each one of them, an aspect hitherto unknown—a singular renewing of their designer's unerring talent.

The Church of St. Pierre de Montrouge is a severe structure, very carefully and profoundly thought out, where the interest centers in the broad solidity of its tower. This tower, which rests upon an open porch, is a pure masterpiece of taste, of restraint, and of frankness of parti.

But we can logically find fault with the too great independence of the church building itself which, placed behind it, has the gable of the nave awkwardly butting against it.

The church building itself is composed of a nave, with transepts and choir; but

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the nave alone is utilized for the church proper, the choir and the transepts forming so many independent chapels. In this way the architect held to the traditions of the old basilicas, in the form of the Latin cross; at the same time avoiding the difficulty of a complication in appearance. The side elevations of the church, pierced with independent windows, are of a formal and commonplace bareness, of that dry and stiff, commonplace style which flourished in the architecture of the second empire.

In the interior there is an open timber roof. In the nave this is quite rudimentary in its conception; two rafters and a tie-beam, of enormous dimensions are the primitive elements which assure the strength of the truss.

Between the nave and the aisles there are round arches of a small span, supported by strong marble columns with capitals of a delicate and pure style of ornament.

The altar is surrounded by a closure formed of decorated lintels resting upon columns. A lofty ciborium, beautiful in its inspiration, crowns this altar, and forms, with the closure a very decorative ensemble of the finest type, which can be praised without reserve.

The Church of Notre Dame d' Auteuil is of an architecture more vivid and richer, more developed and more inspiring than that of St. Pierre de Montrouge.

As we look at the interior dome at the crossing of the transepts and, above all, at its tower, we are led to think of the Romano-Byzantine churches of Perigord, inspired by St. Sophia in Constantinople, by St. Mark's in Venice, and by the Church of Thessalonica in Macedonia.

The somewhat languid grace of its tower would have gained by more firmness in its silhouette; but in the whole church one feels a personality which develops itself with ease and with logic, a talent which asserts itself, clear, uncompromising, very concise, and very substantial. The har-

mony of the ensemble is more complete and more finished than at Montrouge, even though the cupola does not have, for economical reasons, the great height above the roof which was embodied in the original design.

In the interior the church is vaulted, with annular vaults and carefully designed stonework, as is indeed the case in the whole building.

The taste in the constructive combinations is more developed than is the case at Montrouge; but timidity in these combinations has encumbered the plan with piers which are too numerous and too big; so that the circulation, already made difficult by a too narrow lot is still further impeded.

It is this narrowness of the lot which gives the façade its cramped appearance, which the twin openings of the principal entrance still further accentuate.

The necessity for a crypt has led the architect to introduce a quantity of steps, which, while necessary in the interior to give access from one chapel to another, constitute a great encumbrance in the plan.

The Orthodox Greek Church, in spite of its lesser importance, shows to a greater extent the personality as well as the great talent of the designer of its two predecessors. Built in a narrow street, between two high structures, it is very hard to judge of it in its ensemble.

While it possesses a great harmony, a beautiful and consistent homogeneity of mass, it has also a great nobility of appearance which leaves a profound impression.

In this structure, the constructive problem is solved very simply, by methods which are easy, but which are perfectly employed. There is no tower, but a simple dome upon pendentives, surmounting three small, cylindrical vaults and a semicircular niche.

In the interior as at the exterior, the same materials, yellow and red brick and



NOTRE DAME D'AUTEUIL, PARIS
Emile Vaudremer, Architect

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stone, are apparent, and oak wainscotings with the chamfers touched up with gold surround the sanctuary and the entrances.

The painted decoration accents clearly the construction by its ornaments, which are so delightfully simple that they show still more the clearness of mind and the delicacy of hand of the great architect.

The iconostasis, imposed by the usages of the Orthodox religion, all of white marble incrustated with gold, ornamented with sculptured foliage and painted icons, is really a most remarkable and original production. And dominating the ensemble, on the pendentives and on the crown of the dome, in the niche of the choir and the round vaulting, is spread out the adorable coloring and the ravishing pictorial symphony of the beautifully decorative compositions by Lamerre.

This then is the principal work of Vaudremer. Let us judge it, not by what he might have done, had he been of a more daring temperament, but by what he actually did, for this was loyal and lucid, vast and simple; and his personality is a great honor to the art of France. His architecture makes one think, and that is rare today, when skilfulness in classic plagiarism hides a total want of conscience, of composition and of logic. It breathes a deep breath of truth, of moral and material honesty, and it is, as it were, an eloquent affirmation of the old gothic principles, by which architecture can fortify itself and to which it will always owe the eternal rejuvenation of its forms.

LOYS BRACHET.

After the appreciations of M. Vaudremer as an architect by Messieurs Alaux and Brachet, a few words about his personality as a teacher of architecture may be of interest. For all of us who studied on the banks of the Seine know with what devotion to their art the great masters of

the day gave their time and their talent to helping the younger men.

When, years ago, James Russell Lowell delivered his charming lectures at Harvard College, he always began with "Gentlemen and Fellow Students," and this attitude was peculiarly that of Vaudremer. For him, too, the students of the old atelier in the Rue du Bac were, above all, fellow students. His attitude was not so much that of the all-seeing and omnipotent master, whose word was never to be questioned or discussed, as that of the kindly adviser, who welcomed differences in the point of view, even when, as must often have been the case, he realized that they were little else than the evidences of immaturity and ignorance; and of one who gave his own criticisms and opinions in so kindly a way, that there was no feeling left of having been merely snubbed and crushed. None the less these little lectures were by no means wanting in force and vigor.

In many ways he was unusually free from dogmatism; there was a great freedom given in the types adopted or the inspirations sought for in the solutions of the various problems, while he had decided preferences of his own. The principles which he, above all, upheld were those of sincerity; the design, whatever it was, must truly represent the purpose and the character of the building, and its construction and the plans and elevations must together constitute one homogeneous whole, and not two disconnected units. If the plan contained one all-important feature, this feature should be clearly indicated on the elevation; but if such were not the case, then no deceptive presentation of a non-existent feature was to be permitted. I am quite aware that in his insistence upon these ideas he by no means stood alone; but I know of no one who laid more stress upon them.

As to precedents, we were perhaps oftener referred to the more severe types

EMILE VAUDREMER

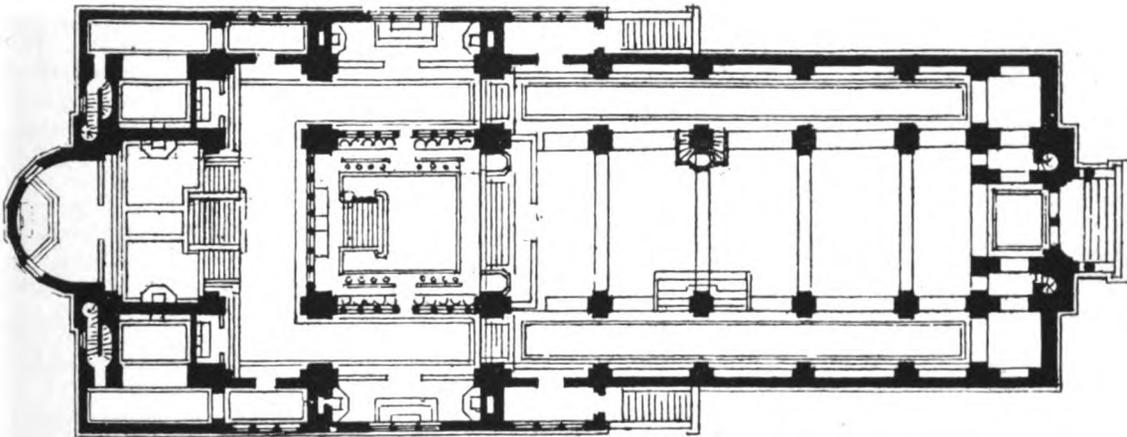
of the Italian Renaissance than to any others; but in his teaching there was no narrow spirit of exclusiveness, and I think he had long reached the conclusion that most of us have since become convinced of,—that there is hardly any style from which we cannot learn much, if we consult its best examples. When medieval architecture was discussed, his own preferences seemed to be for the earlier types, romanesque rather than gothic.

But, as I have already said, his great distinction as a teacher was his sympathetic attitude toward the efforts of the students, and the power he had of impressing himself and his ideas upon them, by comment and criticism rather than by an auto-

cratic dictation. He was absolutely modest when there was any question of his own work, and I remember that, in a discussion,—I think it was about the church at Montrouge,—when he was asked as to his reasons for a certain feature, he smiled gently, and said, “My dear fellow, there wasn’t a great deal of money to spare, and then I didn’t realize that it would have looked quite the way it does.”

I think this illustrates his modesty and frankness; but only those who had the privilege of knowing him can fully realize the kindness and spirit of *camaraderie* that so endeared him to all those who knew him, and, most of all, to his pupils.

WALTER COOK.



NOTRE DAME D'AUTEUIL, PARIS

The New Standard Documents

By WILLIAM STANLEY PARKER

1. *Preparation of the Document.*

The intent of this review of the Second Edition of the Standard Documents, just issued by The American Institute of Architects, is to indicate as briefly as possible the more important points brought out in the many discussions of the committee, and to note the principal matters in which these documents differ from the documents previously issued by the Institute. It is difficult, if not impossible, to gain from a reading of such a document a full insight into the logic that underlies the wording. Objections raised during the discussions have frequently been met by the very slightest change in phraseology, and it is considered worth while to outline the more important arguments for the benefit of those who did not take part in the conferences. Before taking up the documents in detail, it would seem desirable to consider briefly the general scheme of the documents, and the documents which they now supplant.

The new documents supplant three separate documents previously published: (a) The Uniform Contract, issued by The American Institute of Architects and the National Association of Builders; (b) The Builder's Uniform Sub-Contract, based on the above; (c) The First Edition of the Standard Documents, issued by the American Institute of Architects.

The movement for a Second Edition of the Standard Documents was based upon two grounds: First, a lack of any very general approval and use of the First Edition and, second, the inadequacy of the Uniform Contract, the only other standard form available.

The Uniform Contract and Uniform Sub-Contract have gained, through many years of use, a value due to familiarity with their forms and to a background of court decisions defining the scope of their terms. The Uniform Contract, however, has a distinct defect in that it omits a large number of general conditions, many of which are quite as important as those included. It has been the custom, therefore, for each architect to draft a set of general conditions, as part of his specifications, thus creating a double set of general conditions, with the inevitable opportunity for duplication and discrepancy. These documents have been used extensively in relatively small contracts, but their use has been slight in work of any considerable importance. Standard general conditions, however, within certain limits, should be just as applicable to big contracts as to small ones and, on the other hand, an owner embarked on a relatively small undertaking

may well demand a contract as carefully drawn as any. The importance in a personal and financial way is doubtless greater to him than to a corporation engaged in a much larger building operation.

The First Edition of the Institute's Standard Documents was the result of an effort to draft a more complete set of general conditions, as well as to standardize the other usually required forms, and since their publication a few architects have consistently used them. Their failure to acquire more general use, in spite of their broad scope and careful preparation, was due partly to their extreme length and partly to a number of articles which were unsatisfactory either in their unnecessary complication or in their inequitable provisions. The value of a set of Standard Documents, so drawn as to be available for general use in large and small contracts, was so keenly felt that it was deemed worth while to make further study of the subject, with the object of issuing a Second Edition, revised to meet, if possible, the objections raised against the First Edition.

The difference in the methods of preparation of the two editions is significant. The First Edition, while not drawn up without many criticisms from individual contractors and lawyers, was, in the main, the work of a committee of architects. The Second Edition may be said to have been drafted by a joint committee of architects and builders, with the assistance of legal counsel for both parties. Every phrase in the document has been redrafted many times and brought into its final shape only after the fullest and frankest discussion of its bearings both on the owner and on the contractor, and also on all others having relation to the work, the aim being to produce a set of general conditions that would establish equitable relations between the parties to a contract, stating clearly the rights and responsibilities of each, and carefully regulated means for the adjustment of difficulties.

The general scheme of the documents remains the same as in the First Edition, but with certain changes in method of publication.

The documents in the First Edition were as follows: (a) Invitation to bid; (b) Instructions to bidders; (c) Proposal Form; (d) Form of Agreement; (e) Form of Bond; (f) General Conditions. Documents (a), (b), and (c) are of little importance, except as suggestions of standard forms. These are now abandoned as published documents, but are included in the notes presented on the folder for general guidance.

THE NEW STANDARD DOCUMENTS

The form of Agreement and the General Conditions, (d) and (f), were originally issued as separate documents. The Agreement, so-called for the purpose of a title, is merely a convenient form for attesting the contract and defining those matters which are variable, such as terms of payment, total amount to be paid, and the time-limit if any. The virtue of the contract, however, lies in the general conditions under which the work is executed. The Agreement form is little more to the contract than the title page to a novel. It gives the name of the work, the names of the author and the publisher, and, perhaps, the price; but without the subsequent pages of the book, it is of no great value. The Agreement as a separate document is, therefore, abandoned, and becomes merely a necessary prelude to the general conditions, and these two are now issued together as a single document. It is, of course, physically possible to separate them and to use the Agreement form with other general conditions. The approval of the Institute is, however, expressly withheld from this Agreement form, unless used in connection with its Standard General Conditions. The Bond remains a separate document, for use when desired. From the point of view of the owner and general contractor there are, therefore, two documents.—(a) the Agreement and General Conditions; (b) the Bond.

Two other forms are issued of more direct interest to the contractor and sub-contractor than to the owner. These are a form of Sub-Contract, and a form for a Letter of Acceptance of a sub-contractor's bid, where the formality of a Sub-Contract is omitted. The use of these forms will be discussed under Article 44 of the General Conditions, in connection with which article they have been developed.

The form in which the Uniform Contract has heretofore been printed has led to the very general custom of considering the Uniform Contract the important signed document in the case, and filing it apart from the specifications. The importance of having all the conditions of the contract before the contractor at the time he estimates is unquestionable, and with the new documents it is strongly urged that, in every case a copy of the form of Agreement Bond, if used, and General Conditions, be affixed to the specifications. The Agreement for the purpose of bidding should be filled out with any additional clauses bearing on time-limit that may form a part of the contract, and also the method of payment to be followed. This would always be the case where specifications are printed and bound, and it is difficult to find an argument in favor of doing otherwise in any case.

The Agreement and General Conditions are printed on separate consecutive pages of standard letter size, which size appears to be coming more

generally into use for specifications. They can thus be bound with the specifications, either at the side or the top, according to individual preference. They can equally well be bound at the top with specifications printed on the longer legal sheet.

2. *The Bond.*

The Bond, when used, is very generally executed and filed apart from the other documents, especially with the bonding companies, and for this reason has been printed on a folder the better to maintain the integrity of the document. This, however, in no way precludes its being bound up with the other documents, and this custom is advised, the two pages of the Bond being cut apart if the binding is at the top. The form of the Bond differs only slightly from that of the First Edition.

At the bottom of the first page of the First Edition are the words, "a copy of which agreement is hereto annexed." This being contrary to general custom, it has been changed so as to include a copy of the agreement "by reference," and so prevent a technical violation of the conditions of the Bond.

The following clause is unchanged, except for the addition of the last provision relating to the payment for labor and materials. This clause is added for the greater protection of sub-contractors and material men.

The provision that follows, relating to the time-limit for bringing suit under the Bond, is abbreviated but not changed in effect. This provision should be studied in its relation to Article 16, "Correction of Work After Final Payment." A construction bond of this sort carries with it a certain amount of the value of a maintenance bond, using the word maintenance in the somewhat loose sense in which it is frequently used.

Premium having been paid on such a Bond for the period of building operations, a further period of twelve months is customarily allowed for bringing suit or action thereunder, so that if, within that time, a defect is observed, for which the contractor is responsible, and which he refuses to remedy, the owner still has the protection of the Bond if he takes action within the stated period. If it is desired to have this protection for a longer period, and the above provision is filled out to read, for instance, twenty-four months, then the bonding companies consider there is an added maintenance risk, and charge for the whole of such period of two years a premium of $\frac{1}{8}$ of 1 per cent per year on the contract price, or one-quarter of the rate charged during the construction period, which is $\frac{1}{2}$ of 1 per cent. It should be borne in mind, therefore, that if the above provision is filled out to read twelve months, the usual protection is obtained at the minimum expense. Any increase in the period means an

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increase in cost of the Bond to the contractor, and so, of course, to the owner.

The final paragraph, providing for alterations in the terms of the contract without release of the surety, provides for the ordinary adjustments that occur in any contract, which, however, without this provision in the Bond, might technically release the surety. In spite of this provision, however, and the further provisions of the General Conditions in Article 24, authorizing changes in the contract, which are similar in their effect on the Bond, it should be borne in mind that an alteration of the contract that substantially changes the risk should not be made without getting the approval of the surety. An increase of 50 per cent to 100 per cent in the amount of the contract, for one reason or another, might well affect the contractor's credit, and justify a surety company in taking additional precautions to protect its risk. If such a substantial change were made without the knowledge and consent of the surety, and the contractor failed in performance, the surety would probably be able to get release at court, on the ground that the risk which resulted in the contractor's failure was a different risk from that which the surety had assumed at the signing of the contract.

When a bond is required from the general contractor, he in turn should require a bond from his principal sub-contractors, and is sometimes required so to do. In such event it is evidently desirable that the sub-contractor's bond give identically the same protection to the contractor that is given by the contractor's bond to the owner. This frequently is not the case. The contractor is apt to accept bonds from his sub-contractors on the regular forms of the different surety companies issuing them, these forms being at variance in their scope and phraseology. They refer to sub-contract agreements which are intended to agree with the terms of the general contract, but which sometimes do not. The result is that when trouble comes it is not infrequently found that all parties are not similarly bound as regards the disputed matter, with a resultant loss to one or another.

It will be seen, in the discussion of Article 44, that the General Conditions now contain the basis not only for the general contract, but also for the sub-contracts. With the standard form of Bond used for both general contract and sub-contracts, and with reference in each to the same set of General Conditions, the chance of divergence in the security offered is reduced to a minimum, if not entirely removed.

3. *The Agreement.*

There are only minor changes in the form of the Agreement from that of the First Edition, yet some

indicate a fundamental change in attitude toward building operations. At the bottom of the first page the words, "to the satisfaction of the architect" are omitted. This is a relic of a past day when the contractors all knew the whims of each architect for whom they worked, and the architect seldom attempted to define what he wanted to such an extent that he who merely read could estimate. Today it is more and more common for contractors to figure on plans and specifications drawn by an architect for whom they have never before done work, and who, very likely, has his office in a more or less distant city. Estimates must be based on words and symbols that can be interpreted in the light of common practice, and the personal element eliminated so far as it cannot be expressed in black and white or blue and white. The architect will surely be called upon to pass on the work, but the criterion is not the architect's personal satisfaction but the satisfaction of the terms of the contract. It is not what the architect meant to say that constitutes the contract, but what he actually said and indicated on the drawings. Contractors must be considered not mind readers but business men. The performance of the contractor must, therefore, satisfy the requirements of the plans and specifications, not merely the whim of the architect, and the present wording of Article 1 of the Agreement makes this clear.

In Article 2 the word "substantially" has been inserted to fit actual conditions. The lack of a single piece of hardware, through accident or unavoidable delay in shipment perhaps, manifestly would not of itself justify delaying the acceptance of a million-dollar contract. Some discretion must be permitted the architect in determining the date of completion of a contract, to be used with extreme care, however, especially when forfeit and bonus are involved.

Article 3 includes both Articles 3 and 4 of the previous agreement. The last two lines of old Article 4 have been transferred to the General Conditions, in Article 28, where the various causes for withholding payments are enumerated.

Article 4 is substantially the same as old Article 5, except that the last provision relating to the identification of the documents is now covered in Article 2 of the General Conditions.

The committee has throughout endeavored to eliminate needless elaboration of phraseology. The concluding paragraph of the Agreement is a fair sample of the result. The new paragraph uses less than one-third the number of words used in the old paragraph, and says the same thing more definitely and completely.

As stated above, the Agreement should be attached with the General Conditions to each copy of the specifications used for estimating purposes.

THE NEW STANDARD DOCUMENTS—INSTITUTE BUSINESS

If the date of completion is fixed as a factor to be considered by the contractors estimating, then Article 2 should be filled out in its complete form to give this information, together with the stipulations as to liquidated damages, if any.

Article 3 should be filled out to define the method and times of payments, and Article 4 filled out with the proper enumeration of the documents.

Ample blank space is left on the last two pages of the Agreement to give room for any additional special articles that may be required, which would be filled in either before or after estimating according to circumstances.

4. *The Uniform Contract.*

Before comparing in detail the new General Conditions with those of the First Edition, it may be well to compare them briefly with the conditions of the Uniform Contract.

The difference in scope of the two documents is made clear by the fact that those portions of the Uniform Contract not found in the new Agreement form are covered in sixteen of the forty-five articles of the new General Conditions. The remaining twenty-nine articles deal with additional matters of general importance, most of which were also covered in the First Edition of the Standard Documents. A brief record of cross references will assist comparison.

Article 2 of the Uniform Contract treats of the architect's status and decision (see new Articles 9 and 10), and then of detail drawings and ownership of drawings (see new Articles 3 and 7).

Article 3 treats of changes in the contract (see new Article 24).

Article 4 treats of inspection and correction of work (see new Articles 13 and 14).

Article 5 treats of failure in performance and forfeiture of contract (see new Articles 36 and 37).

Article 7 treats of delays (see new Article 35).

Article 8 treats of damages (see new Article 39).

Article 9 in its last paragraph treats of liens (see new Articles 28 and 29).

Article 10 treats of certificates and payments as evidence of performance of the contract (see new Article 27).

Article 11 treats of fire insurance (see new Article 21).

Article 12 treats of arbitration (see new Article 45).

While the above matters are dealt with more completely in the new articles, there is no fundamental difference in their treatment except in the matter of the architect's decisions which, in the Uniform Contract, are made final so far as they relate to "The true construction and meaning of the drawings and specifications." In the new Article 10 they are all made subject to arbitration, except as "otherwise expressly provided in or appended to these General Conditions."

Only two exceptions are "expressly provided;" these being an order in an emergency (Article 18), and an order to proceed with work pending determination of its value (Article 24). Any further restriction of arbitration, if desired, must be provided for in additional Articles drawn by the architect. This matter will be dealt with further in connection with Article 10 of the General Conditions.

EDITOR'S NOTE. A comparison of the new General Conditions with those of the First Edition, both as to the general arrangement of the Articles and the details of their provisions, will appear in a second article to be printed in the Journal for August.

Institute Business

The Special Meeting of the Institute, August 5, in New York

As first announced in the June number of the Journal, the requisite legal steps have now been taken for the special meeting of the Institute to be held in New York in August. Up to the time of going to press the Secretary of the Institute had received eighty-seven "calls," sent by Fellows of the Institute, reading as follows:

R. CLIPSTON STURGIS, President, and
BURT L. FENNER, Secretary,
American Institute of Architects,
101 Park Avenue, New York City.

Dear Sirs: I, the undersigned Fellow of the American Institute of Architects, do hereby request that you, acting as President and Secretary of the Institute, call a special

meeting of its members, to meet in the city of New York, at a date, place, and hour, between the 25th day of July and the 1st day of September, 1915, to be fixed by you, and of which time and place of meeting at least two weeks' notice shall be given me. This meeting is to be called for the following purposes:

(a) To give effect to the Amendments to the Charter of the Institute as passed by the Legislature of the State of New York in 1915 (signed by the Governor, March 24).

(b) To increase the number of Directors (or Trustees) of the Institute from 9, as provided by the Certificate of Incorporation of 1857.

(c) To ratify actions taken at recent Conventions of the Institute.

(d) To authorize the Directors (or Trustees) of the Institute to take whatever action is necessary to procure title to the Washington property, to be transferred direct to the Institute. (At present it is held for the Institute by Trustees.)

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(e) To pass upon any other matter which it is deemed proper and advisable for said special meeting to pass upon, and of which notice may be duly included in the call sent to me.

(Signed) _____

F.A.I.A.

The Committee on Chapters had a definite purpose in sending out the "suggestion" for the call to the older members of the Institute elected previous to 1895. It seems desirable to have the proposed formal action taken, as far as possible, by full authority of all the members of the Institute, but particularly with the approval of the oldest members. In the same way the Committee on Chapters is now going to canvass all the members of the Institute, to secure a large attendance at the meeting, and, if possible, a proxy from every member of the Institute who cannot personally attend. The members of the Institute will understand that under the old Constitution of 1857, meetings of the Institute were provided for,—not Conventions. This meeting, then, to be held in New York, is in a sense under the 1857 Charter. In this it differs from recent "Conventions" of the Institute. Representation at this meeting in New York will be by the members themselves, not by delegates. Every member of the Institute has the right to be present and vote.

It is well understood that no business is to be transacted at the special Institute meeting other than the formal ratification of the new Charter recently granted by the state of New York, and the adoption of resolutions which will bring the administrative machinery and the various Institute documents and codes into line with the wider powers granted by the new Charter.

The time of the meeting has been fixed for August 5, at 10 A.M., and the place, The Fine Arts Building, 215 West 57th Street. New York is not a bad place to visit in the early part of August; the meeting will not last long, and the New York Chapter will doubtless plan some form of recreation for the Institute members who come to this special meeting.

The Committee on Chapters of the Institute will hold a meeting on the same date. It can then receive any further suggestions that the members may wish to offer on the draft of the new Constitution and By-Laws being prepared for the next regular Convention, to be held in Washington in December of this year.

Official Notice from the Secretary to Members

In accordance with a standing order adopted by the Institute Convention of December 14, 15, and 16,

1909, and generally observed since then, notice is given to all members of the Institute as follows:

"Any fifteen Members or Fellows belonging to not less than two Chapters may nominate candidates for any office about to become vacant, provided said nominations are filed with the Secretary of the Institute not less than sixty days prior to the Convention at which the election is to take place."

The time and place of the next Convention were determined, by the Board of Directors at its meeting in May, to be December 1, 2, and 3, 1915, in Washington, D. C.

The offices for which nominations may be made are those of President, First Vice-President, Second Vice-President, Secretary, Treasurer, Directors (three), and Auditor (one).

BURT L. FENNER.

Secretary.

New Members Admitted to the Institute

Blake, Edgar O., Evanston, Ill.
Broadwell, James J., Memphis, Tenn.
Cairns, Bayard S., Memphis, Tenn.
Clapp, James Ford, Boston, Mass.
Clark, William J., Chicago, Ill.
Cox, Allen H., Boston, Mass.
Cutler, Howard W., Rochester, N. Y.
Dunning, N. Max, Chicago, Ill.
Ford, Sherwood D., Seattle, Wash.
Fox, Charles E., Chicago, Ill.
Gaisford, John, Memphis, Tenn.
Graham, E. T. P., Boston, Mass.
Gray, Ralph W., Boston, Mass.
Greco, Charles R., Boston, Mass.
Guenzel, Louis, Chicago, Ill.
Holmes, M. G., Chicago, Ill.
Hudnut, Joseph, Auburn, Ala.
Hunt, Joseph Howland, New York City.
Jackson, A. W., Boston, Mass.
Jones, W. C., Memphis, Tenn.
Kohlman, Nathan, New Orleans, La.
Lawrence, William H., Boston, Mass.
Luquer, Lynch, Boston, Mass.
LeBoutillier, A. B., Boston, Mass.
McGee, Hubert T., Memphis, Tenn.
Meeks, Everett V., New York City.
Mowll, William L., Boston, Mass.
Pfeil, Charles O., Memphis, Tenn.
Pridmore, J. E. O., Chicago, Ill.
Putnam, Eliot T., Boston, Mass.
Ripley, Hubert G., Boston, Mass.
Richardson, F. L. W., Boston, Mass.
Scott, Milton W., Waco, Texas.
Schmid, Richard G., Chicago, Ill.
Storey, Ellsworth P., Seattle, Wash.
Webster, James E., Seattle, Wash.
White, James M., Urbana, Ill.
Willatzen, Andrew, Seattle, Wash.
Winslow, Benj. E., Chicago, Ill.

Obituary

John W. Alexander

Elected to Honorary Membership in 1899
Died in New York City, May 31, 1915

Mr. Alexander was born in Allegheny City, Pennsylvania, fifty-eight years ago, and his whole life may be said to have been devoted to painting. Under the advice of Edwin A. Abbey, who quickly recognized his ability, he went abroad and studied at the Royal Munich Academy and later in Italy. His most notable achievements were in decorative portrait and figure painting. He labored faithfully and earnestly in the field of public art, and during his five years' presidency of the National Academy of Design he worked energetically toward the project for providing a central building where should be adequately housed the various national art societies of the country. His honors were many, and his death will be widely mourned.

Hugo Kafka

Admitted to the Institute as a Fellow, 1876
Died at New Rochelle, N. Y., April 28, 1915

Mr. Kafka was born in Austria-Hungary in 1843. He was graduated from the Polytechnikum in Zurich, studying under the well-known Professor Gottfried Semper. He was called to Philadelphia in 1874 to work in connection with Mr. Hermann Schwartzmann, architect-in-chief for the buildings of the Centennial Exposition. He practised in New York City from 1877 to 1903, when he was obliged to retire from active work on account of ill health.

Ernest Vincent Richards

Admitted to the Institute in 1913
Died at Galveston, Texas, April 7, 1915

Mr. Richards was born at Oxford, England, in 1859, and came to America in 1877.

Before leaving England he learned and practised the art of wood engraving, working principally for the English humorous weeklies. On coming to America, he engaged in the design and manufacture of stained glass, and later devoted much attention to modeling and carving.

About 1900, Mr. Richards established himself in practice at Bennettsville, S. C. He devoted himself almost entirely to residence work, and designed many very charming village and country houses for the wealthy planters of that and neighboring counties. Through all his career he was devoted to

art. In every field in which he employed his talents he did creditable work, and each change of occupation marked a distinct step toward a finer and higher development.

In January, 1915, Mr. Richards removed to Galveston, Texas.

Mr. Richards was a member and officer of the South Carolina Association of Architects, and became the Vice-President of the South Carolina Chapter upon its organization.

Mr. Richards stood always for the highest ideals of his profession, and enjoyed to a singular degree the confidence and esteem of the architects of South Carolina.

William Robert Ware

Admitted to the Institute. 1859
Died June 10, 1910

William Robert Ware, Professor Emeritus of Architecture in Columbia University, since his retirement from active service in 1903, died at his home in Milton, Massachusetts, June 10, at the age of eighty-three. He was born in Cambridge, Massachusetts, May 27, 1832; was graduated from Harvard University at the age of twenty, one year in advance of his life-long friend, ex-President Eliot of Harvard, and, after a course of study in the Lawrence Scientific School, began his architectural career in 1856, as a student draughtsman in the office of the late Richard M. Hunt, in New York. In 1860 he began practice in Boston, and soon after associated himself with the late Henry Van Brunt in a partnership which was dissolved, when in 1881 Professor Ware was called to New York.

While the firm of Ware & Van Brunt built up an excellent and varied practice, and acquired an enviable reputation, it is as an educator that Professor Ware has been most widely known for the past forty years.

To him belongs the distinguished honor of having organized the first school of architecture in the United States—that of the Massachusetts Institute of Technology, in 1866; of having been the first professor of architecture in this country, and of having organized the School of Architecture of Columbia University in 1881, at the head of which he continued to serve the profession until he retired as emeritus professor in 1903. He was also, for over twenty years, a leader in the reform of architectural competitions, of which he successfully conducted a remarkable number. He was the author of "Modern Perspective" (1884); "The American Vignola"

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(1902-1906), and "Architectural Shades and Shadows" (1912), as well as of many articles in the professional periodicals. He was an active member, and for some years Secretary, of the American Archæological Institute, and an honorary corresponding member of the Royal Institute of British Architects; a Fellow of the American Institute of Architects, and a Fellow of the American Academy of Arts and Sciences. Harvard bestowed the degree of LL.D. on him in 1886. He was never married, and since his retirement from Columbia had been living with his sister, Miss Harriet Ware, in their charming cottage at Milton, diverting himself, as the infirmities of age increased upon him, with various literary pursuits, and delighting above all in the visits of his many friends, both old and young.

A more detailed sketch of his life and labors will be published in the August number of the Journal.

Douglas H. Thomas, Jr.*

Admitted to the Institute in 1899
To Fellowship in 1909
Died at Baltimore, June 10, 1915

Carl F. White*

Admitted to the Institute in 1913
Died at Cleveland, April 26, 1915

Albert F. Norris*

Admitted to the Institute in 1912
Died at Montclair, N. J., May 18, 1915

*Fuller notice to appear later.

Town Planning and Housing

GEORGE B. FORD, (M.), ASSOCIATE EDITOR

The Seventh National Conference on City Planning

The Seventh National Conference on City Planning, which has just taken place in Detroit, was the most successful of all the conferences that have been held. The attendance was larger than ever before and more varied in character—real-estate men and property owners taking a very prominent part in the proceedings. The papers and the discussions were complete and convincing, due to the fact that most of the papers had been prepared with a great deal of care, and thoroughly weighed and examined by a committee before they were put into final form for presentation.

The paper on The Constitution and Powers of a City-Planning Authority, which was prepared by Dr. Robert H. Whitten, Secretary of the City-Plan Committee of the Board of Estimate and Apportionment of New York City, brought out a very general discussion, which lasted not only through the morning session, but through the afternoon as well. This record was beaten, however, by the session on the best methods of land subdivision, where the report of the committee, as presented by Mr. E. P. Goodrich, the Consulting Engineer of the Borough of Manhattan, New York, called forth a discussion which lasted through three long sessions. Some of the real-estate men said very frankly that the architects and the landscape architects needed a very close following up on the part of the real-estate men; otherwise, they were bound to be carried away by

some beautiful but impracticable idea. Of course, this called for a very general discussion, which brought out many points that gave most of the people there an entirely new conception of the subject.

President R. Clipston Sturgis spoke at the opening session of the Conference, and as his paper is presented in full elsewhere in this number, it will be allowed to speak for itself. It was most enthusiastically received.

At the session on Tuesday evening, under the head of City Planning and Civic Design, Mr. Frederick L. Ackerman, Chairman of the Committee on Public Information of the Institute, read a splendid paper on the Education of the Public to an Appreciation of Civic Design. Mr. Arthur A. Stoughton, Adviser to Greater Winnipeg Plan Commission, Winnipeg, Manitoba, and Dean of the School of Architecture, University of Manitoba, read a most interesting paper on Architecture in the City. Mr. George B. Ford gave a talk, illustrated with a number of lantern-slides, on the Principles Underlying Civic Architectural Treatments. All of these papers will later be presented in the Journal.

At the opening session, Mr. Edward H. Bennett showed a number of interesting slides of his work for the City-Plan and Improvement Commission of Detroit. His address appeared in the June number of the Journal, as did also the opening address by Mr.

TOWN PLANNING AND HOUSING

Flavel Shurtleff, Secretary of the Conference, who presented a very instructive review of the last six years of city planning in America.

Mr. Frank B. Williams, a member of the Advisory Commission on the City Plan of New York City, presented a most instructive paper on City-Planning Administration in Europe. Mr. A. L. Brockway, of Syracuse, presented a very able discussion, as also did Mr. Thomas Adams, Town-Planning Adviser to the Commission of Conservation of Canada.

At the final banquet, Mr. Cass Gilbert gave a very inspiring paper on the Architect's Work in Civic Design, which was followed by other talks by Mr. Thomas Adams, of Canada, Hon. Edward M. Bassett, Chairman of the Commission on Building Districts and Restrictions, of New York, and Mr. Andrew Wright Crawford, Secretary of the Art Jury of Philadelphia.

The number of architects present showed a considerable increase over former years, and they took a much more active part in the proceedings; but it was sadly evident, as any of the architects present would be first to say, that a more general interest

and activity in city planning on the part of architects is needed if they are going to preserve their rightful standing as leaders in creative work in their respective communities.

Members of the Institute registered at the Conference were as follows:

Frederick L. Ackerman	. . .	New York City.
George M. Anderson	. . .	Cincinnati, Ohio.
F. S. Barnum	. . .	Cleveland, Ohio.
G. B. Bohm	. . .	Cleveland, Ohio.
Claude Bragdon	. . .	Rochester, N. Y.
A. L. Brockway	. . .	Syracuse, N. Y.
Marcus R. Burrowes	. . .	Detroit, Mich.
George B. Ford	. . .	New York City.
Cass Gilbert	. . .	New York City.
B. S. Hubbel	. . .	Cleveland, Ohio.
Albert Kahn	. . .	Detroit, Mich.
J. C. Murphy	. . .	Louisville, Ky.
C. F. Owsley	. . .	Youngstown, Ohio.
Richard Phillip	. . .	Milwaukee, Wis.
Allen B. Pond	. . .	Chicago, Ill.
Irving K. Pond	. . .	Chicago, Ill.
R. Clipston Sturgis	. . .	Boston, Mass.

Commonsense and Continuity of Policy in Town Planning*

By R. CLIPSTON STURGIS

Streets are laid out as thoroughfares and, as such, should be planned to give the necessary and sufficient means of communication. In laying out, on level land a rectangular plan is reasonable; on rolling land streets modified to meet contours are equally reasonable. Neither should be used always or to the exclusion of the other. The direction should always be obvious. Diagonals, evidently necessary for thoroughfares, occasion intersections, which naturally suggest accents. These accents are invaluable opportunities as well as quite necessary guides. A checker-board plan or any other geometrical plan is confusing. Even the hopeless cowpaths of Boston are not more confusing to a stranger than the regular part of New York. London, almost haphazard in its plan, is a simple place for the stranger because of the marked character of its squares and parks, while Washington is confusing. It is on the one hand the confusion of regularity; on the other, the distinctive character of irregularity. Commonsense applied to the laying out of streets will afford ample opportunity for centers of interest.

Streets are laid out also to make building lots. Again commonsense should govern in making subdivisions reasonably adapted to proposed use. Restrictions, valuable as they are, will often be pitfalls. An owner controlling a complete square of

building-lots would certainly not establish an uniform building-line, when, by the simple expedient of setting forward and back, he can increase the number of his corner lots, and when by adapting his lots to exposure he can make all his houses sunny. Restrictions should therefore be applied very carefully, and always with an easy way of escape if they be found a mistake. Sentimental restrictions are generally worse than useless. The Boston law allowing no saloon within 200 feet of a school on the same street was supposed to guard the children from seeing drunken folk on the street,—children who live on the street most of the time, and who certainly do not pass all their time in the school; restrictions prohibiting stables or garages in residential districts, instead of regulating their character, ignore the fact that a clean, well-kept stable is less offensive than a garage, and a garage can be kept so as to be as little offensive as the average kitchen. The London mews—back streets with stables and petty tradesmen—are found in the best residential districts. Restriction, ideally, should be in the hands of a central body, with full authority to exercise judgment and pass on each case.

Another essential factor is continuity of policy, a thing so utterly disregarded in this country. Five years ago the Secretary of the Treasury instituted a competition for what it rightly considered the most important architectural undertaking since the

*An address delivered at the National Conference on City Planning at Detroit, June 7-9.

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building of the Capitol. This was a group of three buildings, for the Departments of Justice, State, and Commerce and Labor. Disregarding experience and precedent in competitions, an unwieldy number of competitors was invited, sixty in all, twenty on each building. Lest competitors should very sensibly combine in groups of three, and thus attempt together a reasonable and harmonious solution of three buildings which were to form one group, and lest the jury be influenced in its award by such harmony, three juries were appointed and warned to judge independently and have no communication with each other during the judgment. The judgments were made, the awards accepted, and the architects appointed by the government. They at once began to work together to harmonize their designs. Before the work was completed a new administration came in. It held entirely different opinions on the question of the employment of private architects on public buildings, and of their relation to the big architectural office maintained in the Treasury Department. When the appropriation for the building of the Department of Justice was immediate, a bill was introduced to enable the government to execute this building—already awarded to an architect—in such manner as the Treasury thought best, without regard to the obligations assumed by the previous administration. It was

pointed out that that administration had exceeded its powers in making an agreement to employ an architect, and on that legal technicality the Treasury Department stood. No arguments appeared to have any weight with it; the bill was presented and, much as the building was needed, one cannot but be glad that the Senate should have defeated the bill rather than see the government committed to a course so lacking in good faith.

Step by step one has had to fight for the Washington plan of the Park Commission, not only to carry out its provisions but to prevent plans running counter to it. No plan is of practical service unless its development can be assured by a continuing policy.

Common sense in approaching the solution of problems, and continuity of policy in carrying them out, are not the only elements necessary to successful town planning, but they are certainly very important ones.

The time is at hand now for real and vital progress. The country is awake and ready for the work. The last few years have shown clearly that people are ready to listen and ready to act. It rests with the men and women like those who compose the National City-Planning Conference to carry the great work forward to a successful issue.

Coöperation of the Real-Estate Developer and Town-Planner in Land Subdivision*

By PAUL A. HARSCH

The Practical vs. the Ideal in Subdivisions

The landscape architect or city-planning expert is often a "dreamer of dreams," an idealist pure and simple. On the other hand, the real-estate operator is, in a great number of cases, entirely given over to the idea of making money out of his operations, of getting his commodity ready for the market at the least possible expense and smallest delay, and often without consideration either for his reputation or the interest and welfare of the purchasers of his property, or the community as a whole. In these regards we are confronted with conditions, not theories, but conditions that can and will be rectified.

The city-planning expert must learn to govern his dreams and visions, and be able to make of them an inspiration and directing force for the molding of practical plans for harmonious real-estate development. Coincidentally the greed and avarice of the

get-rich-quick land-speculator must be curbed and regulated by law, if necessary, and the ignorance of his well-meaning but misguided brother operator corrected by an educational propaganda.

Adjustment of Economic and Esthetic Factors

What shall we do with the incompetent and ill-equipped city-planning expert? Any real-estate operation, no matter how small, quickly runs into money. Blunders are expensive, dangerous, and at times discovered too late to correct. One such blunder may ruin the man whose confidence was misplaced, while the man really responsible for the failure simply seeks some pasture new and repeats the offense. Experiences like this make the real-estate man wary, and cause him to hesitate long and seriously before undertaking anything other than the stereotyped development. If we would elevate a community by providing for it better housing and living conditions generally, we must first convince it that these conditions are practicable and workable. It must be convinced by hard, clear,

*Part of an address delivered at the National Conference on City Planning at Detroit, June 7-9, 1915. Mr. Harsch is vice-president of the E. H. Close Realty Company, of Toledo, Ohio.

TOWN PLANNING AND HOUSING

well-thought-out facts. I believe that, when the town-planner can approach every problem of the real-estate man from that standpoint, and can convince him that he can save him money, ease his burdens, make his investment more sure, and cause his name to be blessed instead of cursed in the community, he will have solved the great problem that confronts him. For, when he has won over the real-estate fraternity and captured it, "horse, foot, and dragoons," as it were, it will be but a short step to the day when the great civic reforms we dream of will be achieved. Let me repeat then that I think what we need most, if we are to coöperate, is a better equipped lot of men to carry out the work town-planners profess to do.

A town-planner to be really great in his line must be more than a civil engineer who can run grades and streets, curved or straight, as the case may be. He must be more than a planting expert, familiar with the living things of the great outdoors; he must be more than a mechanical expert on matters of construction; he must be more than an artist with an eye to the beautiful in Nature, and ready to take advantage of everything she has done for him. He must be all of these and, besides, he must be so practical and everyday and commonplace in his thought that he never forgets either the cost of what he proposes to do or, more important, forgets that his work must finally stand the crucial test of "Will it sell the property at a profit?" for, if it will not, then is his labor lost and his client's money gone. But worse than this, the community is cursed with a mistake that it may take decades to outgrow. Produce such men, and the real-estate world will follow and account the price charged cheap.

The Good and the Bad in Subdivision

One of two things is almost certain to be true of every land development. Either a present or a future need has been seen and is being supplied or anticipated, or else the sale of questionable land allotments is being stimulated fraudulently. It is, of course, patent to all that the operator following the first-named course is the only conscientious one. The others—and their name is legion,—are the ones, who, regardless of all ethics, grasp upon some advantage of location or of transportation, and by highly colored advertising frequently sell their additions in a day.

Just now in Toledo there is an unusual demand for small, cheap lots in outlying districts, and this demand has led to the platting of acreage property in some instances as far as ten miles from the city. This seems beyond reason, when it is recalled that our population is still under 200,000. Lots in these additions sell, however, as many as 336 of the 30-foot variety being sold in one such instance

recently near Toledo in two days' selling. How to regulate this sort of thing, and to what extent it should be regulated, are questions I am not prepared to discuss at this time; but it is such questions as these which make me approach this subject with the greatest caution.

Fundamental Considerations for the Real-Estate Developer

What are the best methods of land subdivision from the point of view of the real-estate developer? Broadly, they are those methods which will give him a maximum of property beauty and a minimum of upkeep expense, the largest possible number of feet of frontage, and the least possible waste. This takes us directly to the city-planning expert, and it seems to me that it is the duty, and to the profit of all practical idealists, to make those of us who do not know it realize this fact.

Primarily, of course, real-estate men must have property that will sell. Otherwise there would soon cease to be any real-estate business, and therefore the first question we ask is the intensely practical and, one may say, somewhat sordid one, "Will it sell?"

A planning expert, no matter how skilled, cannot *make* a poor property. That is, if the land selected for improvement be badly located with reference to its surroundings, or if, because of topographical conditions, it be unsuitable for platting, or if it be inaccessible, or if the cost of development be prohibitive, the real-estate developer at once concludes he is not interested, and seeks a tract of land where these conditions are absent. He naturally and inevitably seeks to meet what he concedes to be a coming need, and if he is able to grasp the situation, he already has a section of land ready to turn over to the expert for preparation, that it may be in readiness by the time the need which he has foreseen actually manifests itself in a demand for his property.

Characteristics of Local Buyers

Having reached this point, he must again be guided by experience, for the people of one locality are as different in their likes and dislikes from those in another in the matter of homes, as they are in their commercial pursuits and intellectual tastes, and, until they can be educated to a different viewpoint, he must give them what they want. Therefore, the question is not what the real-estate man thinks and wants, but what the people of his community want. All tastes and all pocketbooks must be satisfied, and the necessities of widely differing group units of population pleased. This is the real task of the real-estate developer, and it is his fine responsibility to supply all the varieties of development demanded by the public in a way that will

insure that public full value, and the community an asset for the future. He can sell cheap lots or costly ones, but they must all be inherently good ones.

The Basis of the Problem

The whole problem confronting the town-planner and the real-estate developer is a matter of education and a matter of publicity. The latter should not be a difficult task, since the publicity policy of practically every newspaper in the land will support the idea of public improvements when carried on along the line we are working on—of civic uplift and improvement.

In Toledo, for example, we are trying to foster civic love of the beautiful. We have some broad-minded, clear-visioned men who have given up much of their lives and large amounts of money to make this possible. Their vision has already been materialized in a most excellent system of public parks with a splendid connecting boulevard now under construction. Probably no city in the country patronizes its parks more liberally, population considered, than Toledo.

We are already committed to the creation in the near future of a civic center involving a half-dozen city blocks, to be given over entirely to public and quasi-public buildings.

But the one thing more than all else that has done and is doing more to create a love of the beautiful is our very splendid Art Museum. This was built by popular subscription, much of the burden being borne, however, by one public-spirited citizen. The institution has grown in popularity until the year's admissions to the building now amount to practically 90 per cent of the city's population.

I think that the influence of this exquisite building inspires a love of the beautiful that must surely make not only for better civic development, but for better moral development. It does even more. It brings people into closer relations with the beautiful, puts them on familiar terms with such things, and imbues them with a desire for beauty in all their surroundings. This is the spirit that must be inculcated and developed, if the higher ideals of the city-plan enthusiast are ever to be realized.

Rebuilding Salem

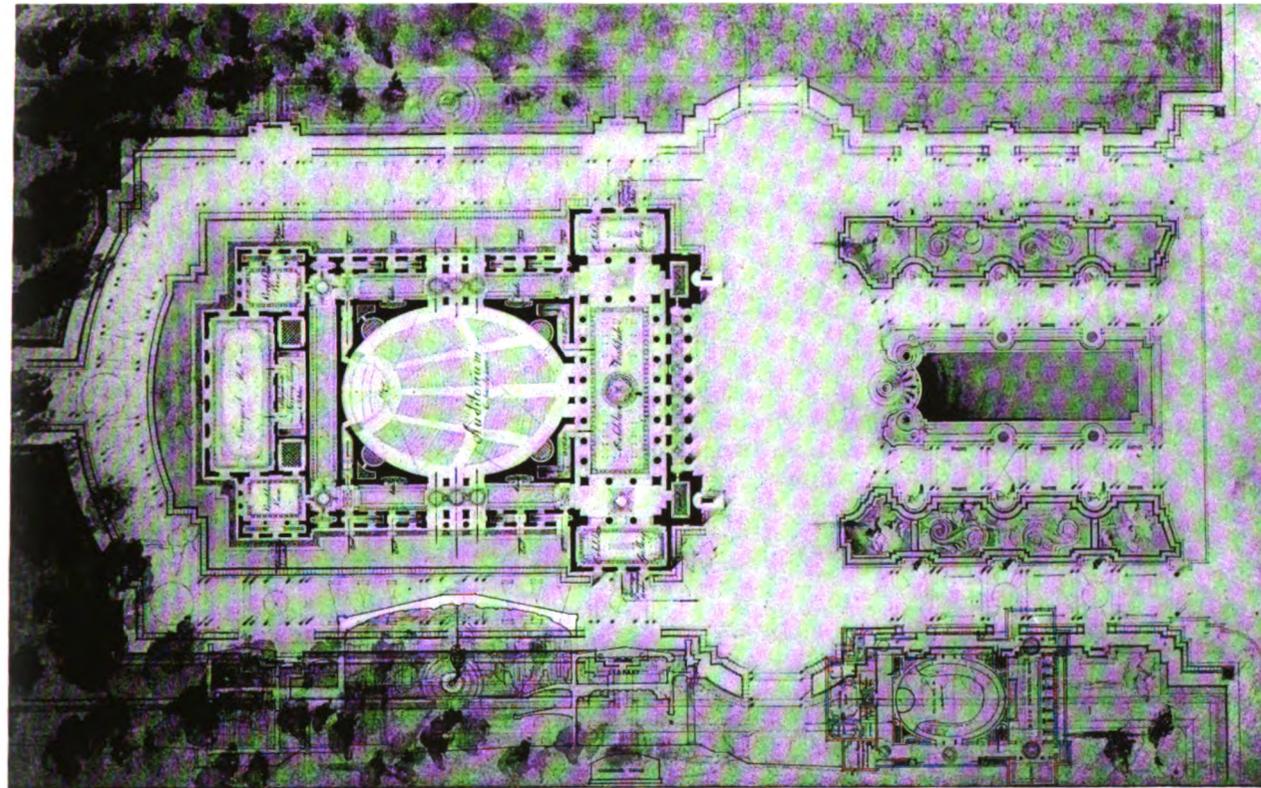
The study, appreciation, and more general acceptance of city planning among administrative authorities and among business men, has given to Salem, Massachusetts, a very considerable advantage in the rebuilding of the burnt sections of the city, as a re-

sult of the conflagration last June. The Baltimore fire occurred at a time when the city-planning movement was just getting its impetus, the San Francisco catastrophe followed immediately on the publication of the Burnham plan which, however, dealt too largely with the grandiose and the magnificent, to make an effective appeal to the mass of the people in the time of their calamity. Salem had a city plan which had been discussed and understood by a large proportion of the local population, and which was sufficiently conservative on the esthetic side, and duly considerate of the economic needs of the city to commend it to the city. Immediately after the disaster, therefore, the leading citizens sought to realize on their preparedness, and to secure the adoption of measures designed to safeguard the health and social welfare of the people in accordance with the plan. It was not without very great effort, however, that they succeeded in carrying through some of the recommendations of the City-Planning Commission, such as the creation of a wide boulevard through what was once the overcrowded Point District, forming part of the Salem Boulevard; the widening of several streets and the cutting through of others. The fight has been especially difficult in the matter of improving the building code and eliminating the three deckers in the Point District where they formerly stood thickest. The rebuilding trust inclines to the purchase of undeveloped land farther from the center for single-family houses, realizing that in Salem there is no reason for imitating the congestion existing in large communities.

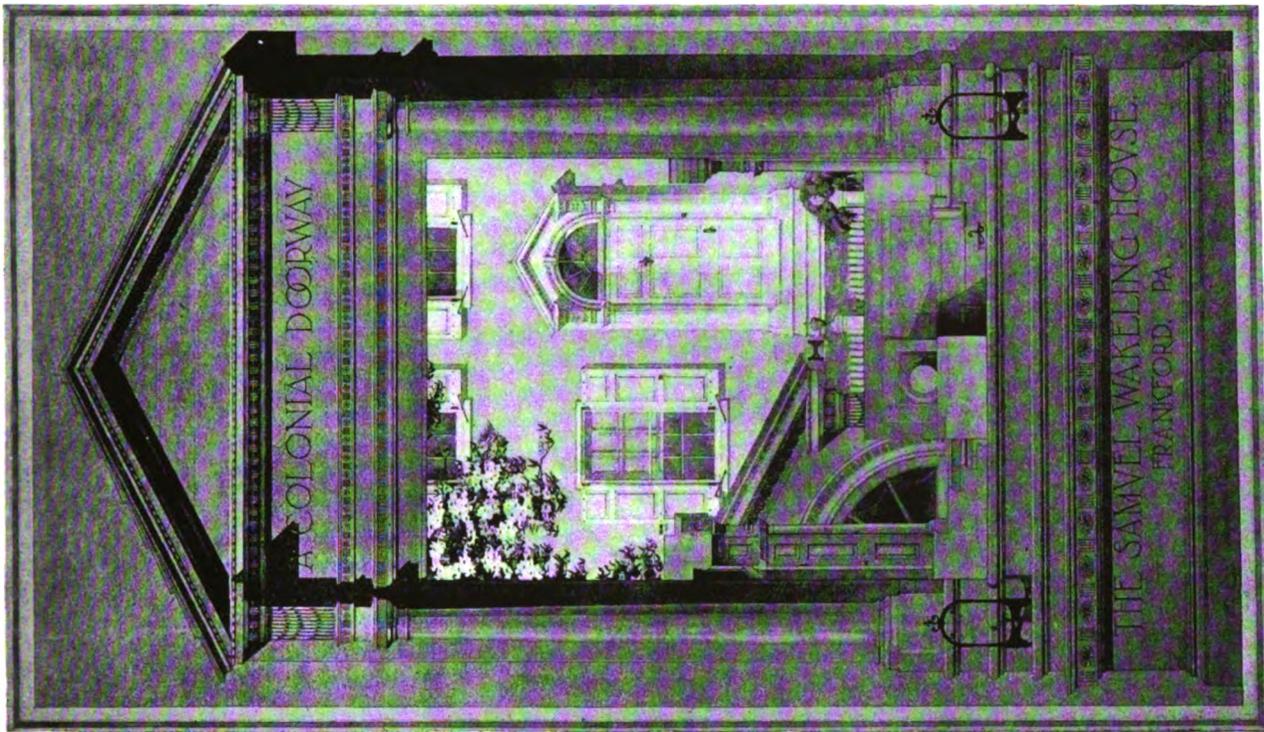
The Salem Merchants' Association has supported the work of the City Planning Commission in drafting a new housing code, designed to eliminate the large brick tenement, and while the success in securing the adopting of these later measures is not entirely assured, the example afforded is, on the whole, sufficient to point out to other communities the wisdom of planning ahead and of placing community standards higher, so that, whether the need for new and better planning arises through the process of normal rebuilding or as the result of a catastrophe like that which befell Salem, the community will be educated to the value of better planning and be ready to adopt a well-drafted scheme.

Fourth National Housing Conference

The National Housing Association is to hold the Fourth National Housing Conference in Minneapolis on October 6, 7, and 8, 1915.



CLASS "A"—V. PROJET (Problem in Design)
 First Medal: D. McLachlan, Jr., Atelier Hiron, N. Y. City. See p. 312



CLASS "A" AND "B"—MEASURED DRAWING
 Third Medal: E. B. Tazewell, U. of P. School of Architects. See p. 314

Society of Beaux-Arts Architects

22nd SEASON, 1914-1915

COMMITTEE ON EDUCATION

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

Official Notification of Awards—Judgment of May 18, 1915

CLASS "A"—V. PROJET (Problem in Design) "A Memorial Auditorium"

The subject of the fifth and last Class "A" *Projet* of the year was a Memorial Auditorium to be erected in a park at the edge of a city, and in memory of one of its leading citizens. The plan was to provide an auditorium for 2,500 people, a foyer vestibule, in which were to be exhibited a collection of musical instruments, and two small galleries for painting and sculpture; there was further required a banquet-room of considerable dimensions, as well as a library and director's living apartment.

The whole composition was to be placed on a lot 400 feet wide and 750 feet deep, rising 40 feet from front to back, the program being written in an open manner, in order to permit of as many different solutions as possible.

It was surprising, therefore, that so little variety was shown in the *projets* as finally submitted. Almost all the students tried to produce a building which was both large and high. In almost every case, to this unfortunate and exaggerated desire for height was sacrificed the proportion of the main auditorium, the most important feature of the problem. The result was that the sections, as a rule, were extremely bad.

The students also failed properly to study the grade of the site, in many cases considering that an indication in plan of ramps and steps was a sufficient study of this element in the problem. Furthermore, the park-like or rural character was lacking in practically all of the *projets*. Students should realize that a program is given to them for their own original interpretation and not that they may endeavor to fit it to a type plan with which they may be familiar.

The Jury was particularly displeased with the growing tendency of the students to use "decorative poché." They should take note that parallel lines of poché and lines of black mosaic, used simply to frame a plan, or a feature of the plan, are in essence puerile. In many cases, a plan otherwise

brilliant would have received high recompense, were it not for this tendency to introduce into it the unreal. The time has come, therefore, for the students to realize that they will be required to stop producing pretty, meaningless patterns, and to do real architecture. The convention of black poché is universally acknowledged to represent walls in horizontal section. The drawing of designs between these walls may be legitimately undertaken in so far as these designs represent real floors, real furniture, or real ceilings. Fair warning is given that meaningless mosaic, and above all, meaningless poché, render the designer liable to fail to receive any recompense.

The Committee on Education in New York and its local committee in San Francisco received 162 *Esquisses* (Preliminary Sketches) and 54 *Projets Rendus* (Sets of Final Drawings) in the above problem.

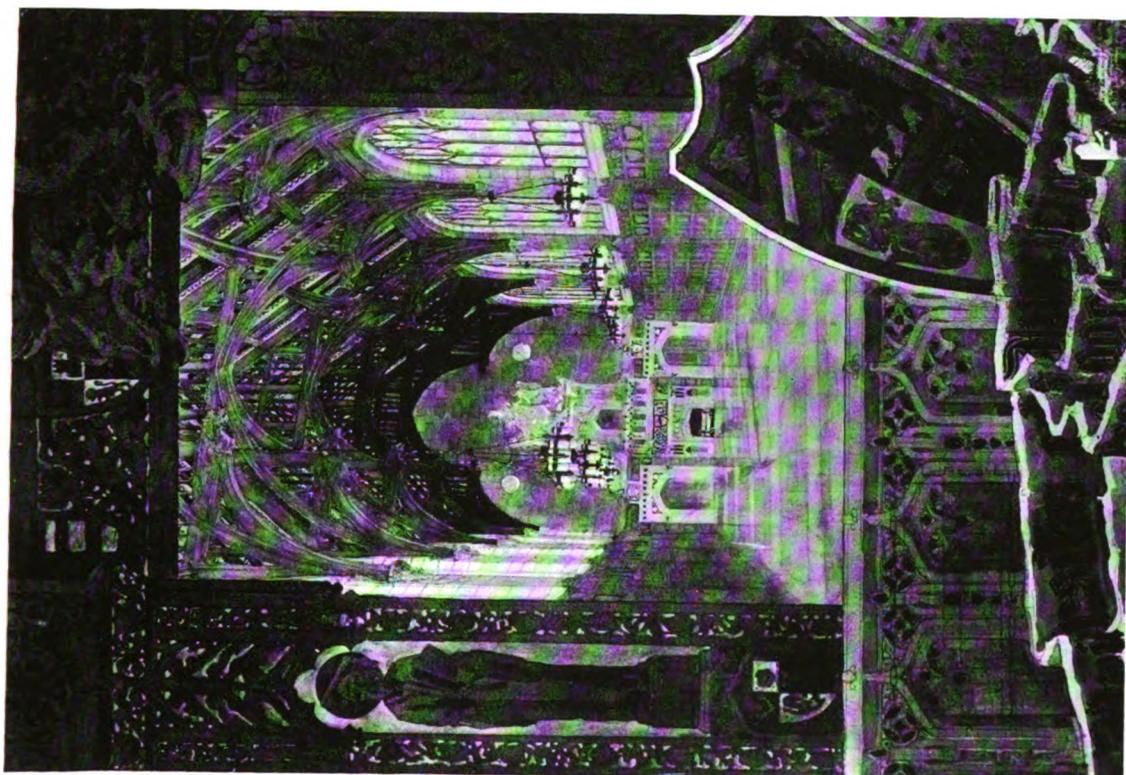
The following student received First Medal: D. McLachlan, Jr., Atelier Hiron, New York City.

The following students received Second Medals: H. R. Kelley, Cornell University; K. Moriyama and E. A. Lehti, Atelier Hiron, New York City; E. B. Baker, T-Square Club, Philadelphia; N. U. Taylor, W. B. Rabenold, J. M. Hamilton, H. Van Buskirk and G. M. D. Lewis, University of Pennsylvania School of Architecture.

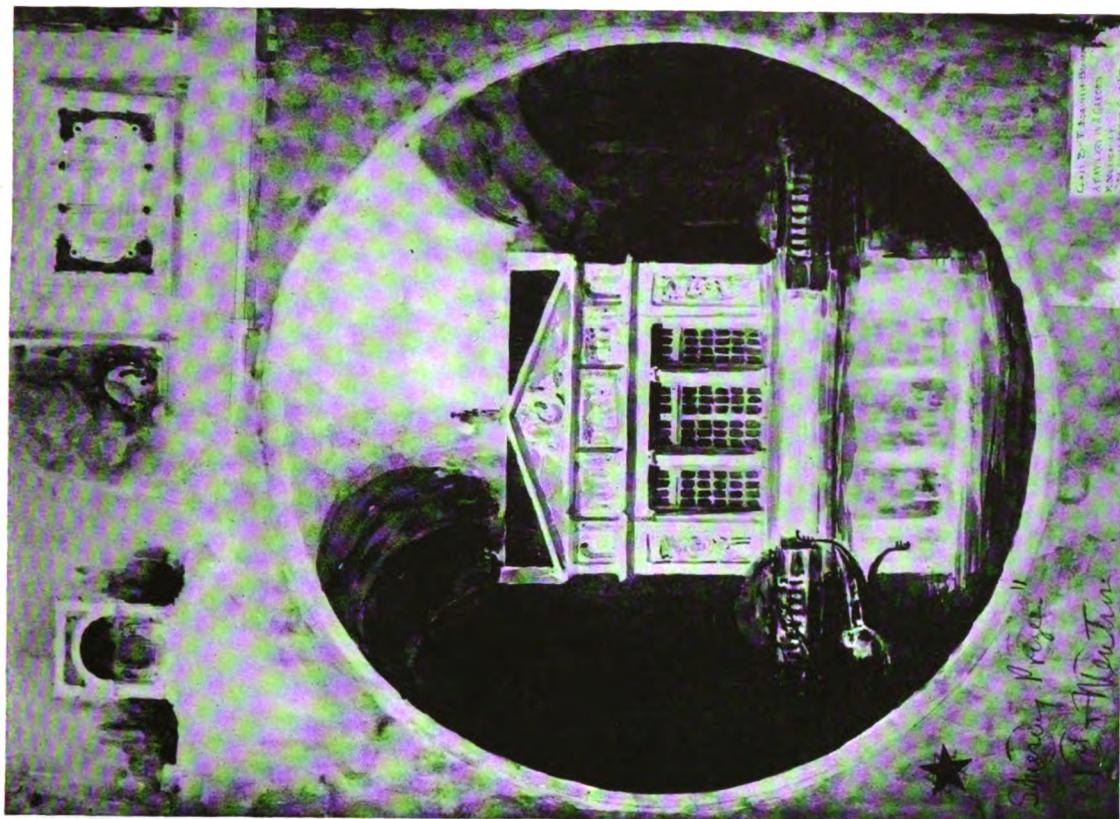
CLASSES "A" AND "B" ARCHÆOLOGY V.—PROJET (Problem in Design)

"A College Dining-Hall in English Collegiate Gothic"

The drawings submitted for the interior of an English Collegiate Gothic Dining-Hall, showed appreciation of the possibilities of the problem. A more careful study of scale, and a closer adherence to the characteristics of the style in question, would have benefited many of the drawings. For the future, students are advised to give attention to the furniture that marks the different periods of architecture, with which their archæology *projets* have made them familiar.



CLASS "A" AND "B"—ARCHAEOLOGY (Problem in Design)
 A COLLEGE DINING-HALL IN ENGLISH COLLEGIATE GOTHIC
 Third Medal: A. C. Webb, Atelier Bennett-Rebori, Chicago. See p. 312



CLASS "B"—V. ESQUISSE-ESQUISSE. PRIZE COMPETITION
 A PAVILION IN A GARDEN
 First Mention: M. Boulicault, St. Louis Architectural Club. See p. 314

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The Committee on Education in New York and its local committee in San Francisco received 102 *Esquisses* (Preliminary Sketches) and 12 *Projets Rendus* (Final Drawings) in the above problem.

The following students received Third Medals: A. C. Webb, Atelier Bennett-Rebori, Chicago; O. R. Gantner and E. Kandel, Columbia University.

CLASSES "A" AND "B" MEASURED DRAWINGS

The Committee on Education in New York and its local committee in San Francisco received 10 drawings in the above problem.

The following students received Third Medals: C. J. Lapple, Carnegie Institute of Technology; R. W. Tempest, R. O. Yeager, and E. B. Tazewell, University of Pennsylvania School of Architecture.

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

"A Life-Saving Station"

The Committee on Education in New York and its local committee in San Francisco received 16 sketches in the above problem.

The following students received Mentions: F. Greenstein, Cornell University; W. C. Stanton, T-Square Club, Philadelphia; E. B. Tazewell and W. B. Rabenold, University of Pennsylvania School of Architecture.

SPIERING PRIZE COMPETITION and CLASS "B"—V. ESQUISSE-ESQUISSE (Rendered Sketch)

"A Pavilion in a Garden"

The program called for a small masonry building of any shape desired, but not exceeding 40 feet in its greatest dimension. The premiated drawings were simple and well proportioned, either inspired by well-known examples or carefully studied in proportion and detail. The chief fault displayed by the other competitors was a lack of proportion and scale.

The Committee on Education in New York and its local committee in San Francisco received 68 sketches in the above problem.

The following student received a First Mention, and was awarded the Prize—\$50: M. Boulicault, St. Louis Architectural Club.

The following students received First Mentions: E. Kandel, Columbia University; H. F. Stanton, Cornell University.

The following students received Mentions: E. W.

Beck and J. R. Pelick, Cornell University; J. P. Morgan, Carnegie Institute of Technology; O. E. Reagan, Atlier Corbett, New York City; M. Belknap, Columbia University.

The Jury for the Class "A"—V. *Projet* was composed of the following: E. V. Meeks, J. C. Levi, W. Lamb, J. Wynkoop, F. C. Hiron, H. W. Corbett, J. V. Van Pelt, E. Kahn, A. W. Lord, H. McGoodwin, J. H. Freedlander, T. Hastings, and W. A. Boring.

The Jury for the Archæology *Projet*, Measured Drawing, and Class "A" *Esquisse-Esquisse* was composed of the following: W. Emerson, W. L. Bottomley, W. N. Taylor, F. H. Bosworth, Jr., L. Warren, A. Ware, F. C. Farley, H. R. Sedgwick, and H. Van Buren Magonigle.

The Jury for the Spiering Prize and Class "B"—V. *Esquisse-Esquisse* was composed of the following: E. V. Meeks, W. Emerson, J. C. Levi, L. S. Weeks, W. Lamb, W. L. Bottomley, F. H. Bosworth, Jr., J. H. Freedlander, F. C. Farley, E. S. Hewitt, W. N. Taylor, and H. Van Buren Magonigle.

Judgment of June 8, 1915

CLASS "B"—V. ANALYTIQUE (Order Problem) "A Circular or Polygonal Chapel"

This program, calling for a small private chapel, gave an opportunity to show a knowledge of proportion and good taste of which use was unfortunately made in only a few instances, the drawings in general being not so well presented as usual and showing a lack of character and scale.

The Committee on Education in New York and its local committee in San Francisco received 135 *Esquisses* (Preliminary Sketches) and 63 *Analytiques* (Final Drawings) in the above problem.

The following students received First Mention Placed: H. Komoda, Carnegie Institute of Technology; D. M. MacNeil, Atelier Newton, Albany; T. E. McMullin T-Square Club, Philadelphia.

The following students received First Mention: E. G. McClellan and W. B. Grove, Carnegie Institute of Technology; H. T. Parker, Cleveland Architectural Club; E. E. Soderstrom, Atelier Newton, Albany.

CLASS "B"—V. PROJET (Problem in Design) "A Small Municipal Electric Power Station"

The two obvious defects in the solutions presented of this problem were a failure to meet the definite requirements of the program in the separation of the boiler-room from the dynamo-room, and a difficulty in handling the fuel supply. Both of these essentials are well cared for in the designs reproduced. These

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are far above the average of those presented, which, on the whole, showed a marked inability to give any distinctive character to their architecture.

The Committee on Education in New York and its local committee in San Francisco received 196 *Esquisses* (Preliminary Sketches) and 80 *Projets Rendus* (Sets of Final Drawings) in the above problem.

The following students received First Mention Placed: C. V. Tillion, Columbia University; M. McF. Dennison, Atelier Hiron, New York City.

The following students received First Mention: H. H. Westermann, G. A. Spackman, and R. A. Willson, Carnegie Institute of Technology.

The Jury for the Class "B"—V. Analytique Competition was composed of the following: J. C. Levi, F. A. Godley, H. Sedgwick, P. F. Mann, L. F. Peck, and H. W. Corbett.

The Jury for the Class "B"—V. *Projet* Competition was composed of the following: W. Emerson, W. Lamb, L. Warren, F. C. Hiron, J. Wynkoop, L. Leonard, W. P. Barney, L. G. White, R. F. Bosange, and A. Ware.

Supplementary Judgment of April 27, 1915

"An Outdoor Moving-Picture Theater"

Received from the Local Committee on Education in San Francisco for judgment for higher awards.

The following students received First Mention: F. A. Chapman, Atelier Baur, San Francisco Architectural Club.

Joint Committee on Sculpture, S.B.-A.A. and N.S.S.

LLOYD WARREN, *Chairman*

Awards in Judgment of May 25

FIRST CLASS: Competition for prizes offered by Mr. Samuel T. Shaw, "Over-Mantel for the Athletic Club of the Pawling School."

First Prize and Second Medal: Alfred Yorio.

Second Prize and Second Medal: Gaetano Cecere.

Third Prize and Second Medal: Pietro Manfredi.

Mentions: C. Marchese, S.B.-A.A. Atelier; E. A. Kramer, S.B.-A.A. Atelier; V. Carano, S. B.-A.A. Atelier; L. J. Urich, S.B.-A.A. Atelier; G. Lober, S.B.-A.A. Atelier; L. Keila, S.B.-A.A. Atelier; F. DiBugano, S.B.-A.A. Atelier; V. Salerno, S.B.-A.A. Atelier and N.A.D.; I. Bulambasic, S.B.-A.A. Atelier and A. Brunelli.

FIRST CLASS: Life Model.

Second Medal: L. Keila.

Mentions: J. Yoshioka, I. Bulambasic, W. H. Meserole, A. Rannus, and C. A. Hafner.

ORNAMENT CLASS: Style of Louis XVI.

Mentions: R. P. Chambellan and A. Tagliabue.

Joint Committee on Mural Painting S.B.-A.A. and Society of Mural Painters

LLOYD WARREN, *Chairman*

Awards in Judgment of April 13

Esquisse-Esquisse: "Decoration of Apse of a Small Church."

Second Medal: E. M. Parsons; First Mention: Noemi Permissen; Second Mention: Isabel Lustig and J. VanEveren.

Awards in Judgment of May 18

Esquisse-Esquisse: "Vestibule of a Museum."

First Mention: Agnes Tait and O. Williams.

News Notes

Admission to Practice

New York

When it became evident that some sort of legislation with regard to the practice of architecture in New York was certain to be urged, it was in self-protection that the Institute Chapters in the state, about eight years ago, took a hand in opposing improper legislation and, later on, in the framing of a bill for the registration of architects. It was understood from the very beginning by the Institute representatives that there should be no question of "licensing;" it was registration in distinction

from licensing that was to be sought. Aside from the Institute, the joint committee represented outside architects in the New York Society of Architects, which is an independent organization. Frank H. Quinby, of Brooklyn, acted as chairman of the joint committee, and D. Everett Waid, of New York, as Secretary. They were ably assisted by Mr. Collin of the Brooklyn Chapter, and by Messrs. Yost and Holden of the New York Chapter. After several defeats (1913 and 1914) the proposed legislation finally, in this year 1915, passed the lower house but was blocked in the senate on account of the opposition of certain legislators. When that opposition



CLASS "B"—V. ANALYTIQUE (Order Problem)
A CIRCULAR OR POLYGONAL CHAPEL
First Mention Placed: T. E. McMullin, T-Square Club, Philadelphia. See p. 314

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was removed, it nearly came to wreck through the opposition of the builders of the state, who feared it might interfere with their right to make plans for buildings or to call themselves architects. Eventually the committee was able to secure the withdrawal of this opposition, and the bill was finally passed at the end of the legislative session and was signed by the Governor on May 19 last.

The principal features of the bill provide that architects who have been continuously engaged in practice for more than two years prior to May 19, 1915, or who have been actually and exclusively in practice, on their own account or as members of a reputable firm for more than one year prior to the above date, shall receive a certificate upon presentation of satisfactory evidence to the Board of Examiners, provided that application is made before May 19, 1916.

Holders of certificates from other states in which the standards for admission to practice are not lower than in the state of New York shall also receive certificates without examination.

An architect not possessing the above qualifications must submit evidence of having satisfactorily completed an approved high-school course or the equivalent thereof, and of also having completed such courses in mathematics, history, and one modern language as are included in the first two years in an approved institution conferring the degree of Bachelor of Arts. He must also submit evidence of at least five years' practical experience in a reputable office. He must also pass the technical and professional examination established by the Board of Examiners.

Exemptions are made in the case of an applicant who holds a diploma from a recognized architectural school, and who has had three years' practical experience in a reputable office.

Applicants must pay a fee of twenty-five dollars, and the certificate must be filed with the county clerk in the territory of residence or practice.

The certificate may be revoked upon proof that it has been obtained by fraud, or that the holder has been guilty of felony in connection with the practice of architecture.

This law then distinctly accents educational qualifications, and it places the examination in the hands, not of an appointive (political) board, but under the guidance of the regents of the state. These particular points appear to be very important. In the preparation of the bill active assistance was lent by the Department of Education of the state, and further coöperation from Dr. Finley, head of the State University, has been tendered. It is therefore believed that from the very outset the administration of the law will be in the hands of a very high type of professional examiner. We believe that while

many architects in the state did not see the necessity for registration of architects, so far as their own interests were concerned, they realized that registration was bound to come, and hence should be placed on the highest possible plane. Through the efforts of the Chapters they have been able to secure a law admirable in its intent and very likely to work out, in the end, to the good of the profession.

The Minnesota Chapter to Coöperate with the Architectural Department of the University of Minnesota.

A special meeting of the Minnesota Chapter was held in the rooms of the Architectural Department of the University of Minnesota on May 18, at which the subject of coöperating with the University was discussed at great length. The idea was advanced that as part of the work of the students in the sophomore, junior, and senior classes, each student should spend three afternoons a week in an architect's office. For this he should receive no salary, but be given an opportunity to do actual draughting work upon practical problems, together with such other chance to gain experience as the office might permit. The idea met with great favor, and the President of the Chapter was authorized to appoint a special committee which, in consultation with Professor Mann of the University, should work out a plan for carrying out the idea. We believe that the progress of this plan will be of the greatest interest to all those who are vitally interested in the thorough education of the student of architecture.

Annual Meeting of the Illinois Chapter

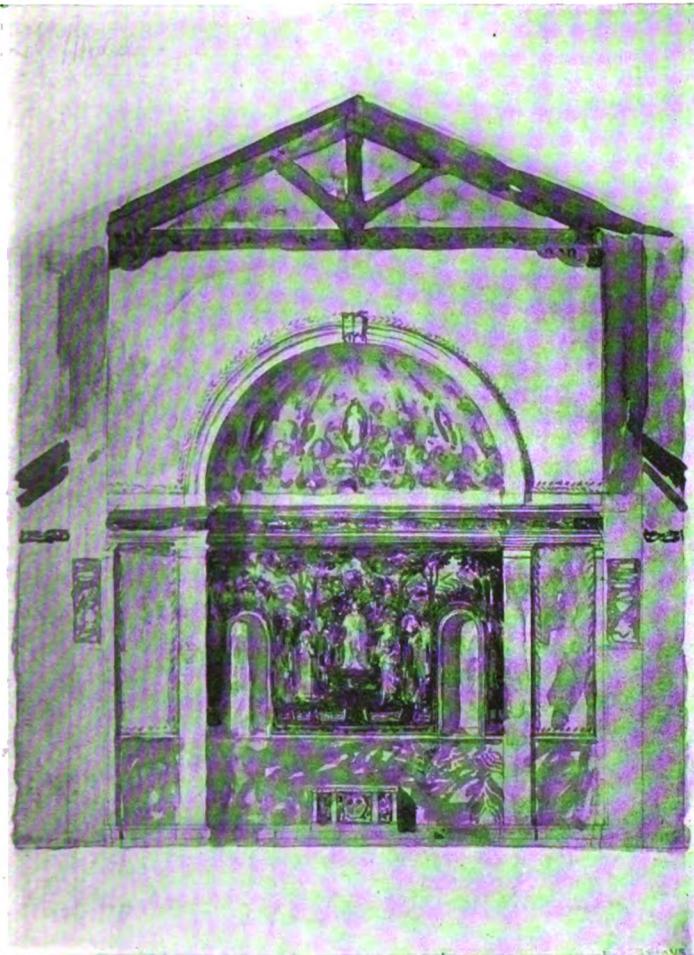
In calling the meeting to order, President Prindle said:

"It is the custom of the Illinois Chapter, at its annual meeting, to bring together the representatives of the different lines of endeavor,—commerce, art, administration,—all the phases of life that make for a community's greatness, the Chapter believing it to be the most desirable that its aims and its work should be known and appreciated generally. We are glad to have such representative men with us, in order that they may know the work we are striving to accomplish—work which will be revealed by the reports of the various committees. For the success of this work the truly admirable spirit of fellowship and coöperation of the members has been responsible, and I am glad of this opportunity thus to acknowledge it."

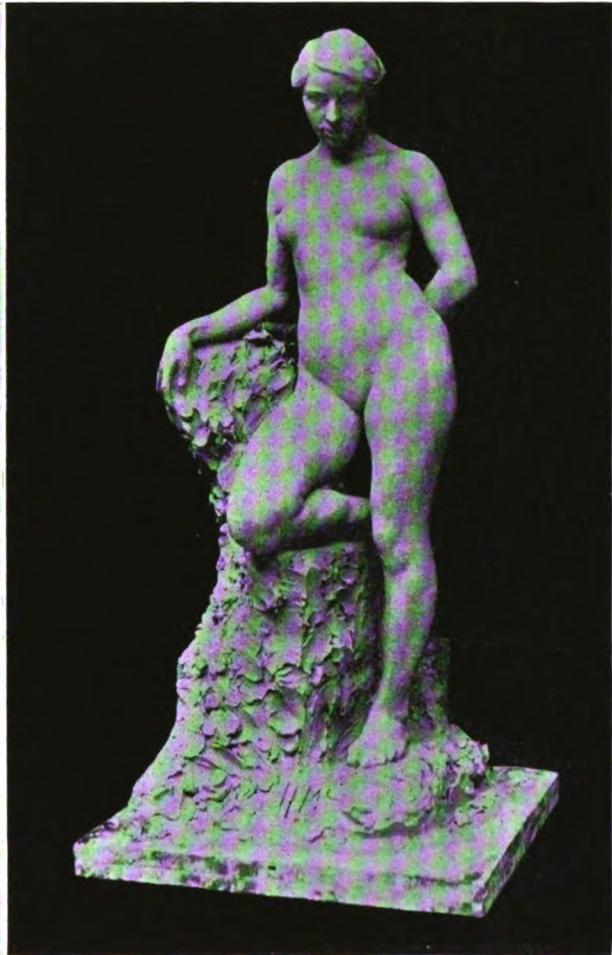
Mr. Charles S. Hutchinson, President of the Cliff Dwellers, presided at the unveiling of the portraits of the late Daniel Hudson Burnham and



CLASS "A"—V. PROJET (Problem in Design)
 First Medal: D. McLachlan, Jr., Atelier Hirons, N. Y. City. See p. 316



MURAL PAINTING—ESQUISSE-ESQUISSE
 Second Medal: E. M. Parsons. See p. 316



LIFE CLASS
 Second Medal: L. Keila. See p. 316

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Solon Spencer Beman presented by their respective families to the Illinois Chapter. Mr. Hubert Burnham unveiled the portrait of his father, and Mr. Charles H. Wacker formally presented it to the Chapter. The portrait of Mr. Beman was unveiled by his son, Mr. S. S. Beman, and the presentation was by Mr. Louis H. Sullivan.

The annual award of the Medal of Honor is noted elsewhere in this issue.

President Sturgis then addressed the Chapter upon the work of the Board of Directors.

The officers elected for the ensuing year were as follows: President, Charles H. Prindeville; First Vice-President, Frederick W. Perkins; Second Vice-President, Melville C. Chatten; Treasurer, Robert C. Spencer; Secretary, H. Webster Tomlinson.

Award of the Illinois Chapter Medal of Honor

At its annual meeting on June 8 last, the Illinois Chapter awarded its Medal of Honor to the firm of Richard E. Schmidt, Gardner & Martin, for the apartment-house, "Lochby Court," in Chicago.

The Architect and the Engineer in the Future

At a recent meeting of the Philadelphia Chapter, Mr. John C. Trautwine, widely known as an eminent engineering authority, delivered an address upon the subject of the Architect and the Engineer. Opinions will no doubt differ greatly as to the position which Mr. Trautwine takes, and we believe that the picture of the architect secluded "behind his curtained office-entrance, under his picturesquely low ceiling, in rooms lighted by small-paned windows," will not suggest itself generally as a faithful description. But Mr. Trautwine offers a good deal of food for reflection, and some interesting ideas as to the future development of the process of socialization. He said, in part, as follows:

"Any estimate of the future relation between architects and engineers, or of the nature and extent of their future coöperation, must take into the account that prodigious and evolutionary progress in socialization, which, beginning with the advent of the steam engine, has been the distinguishing feature of our economic development during the last hundred years; a process which means the unification of mankind and thus the substitution of a natural and horizontal stratification in place of the numerous, artificial, vertical, and generally mischievous cleavage planes which still separate mankind into small and contending, if not inimical, groups.

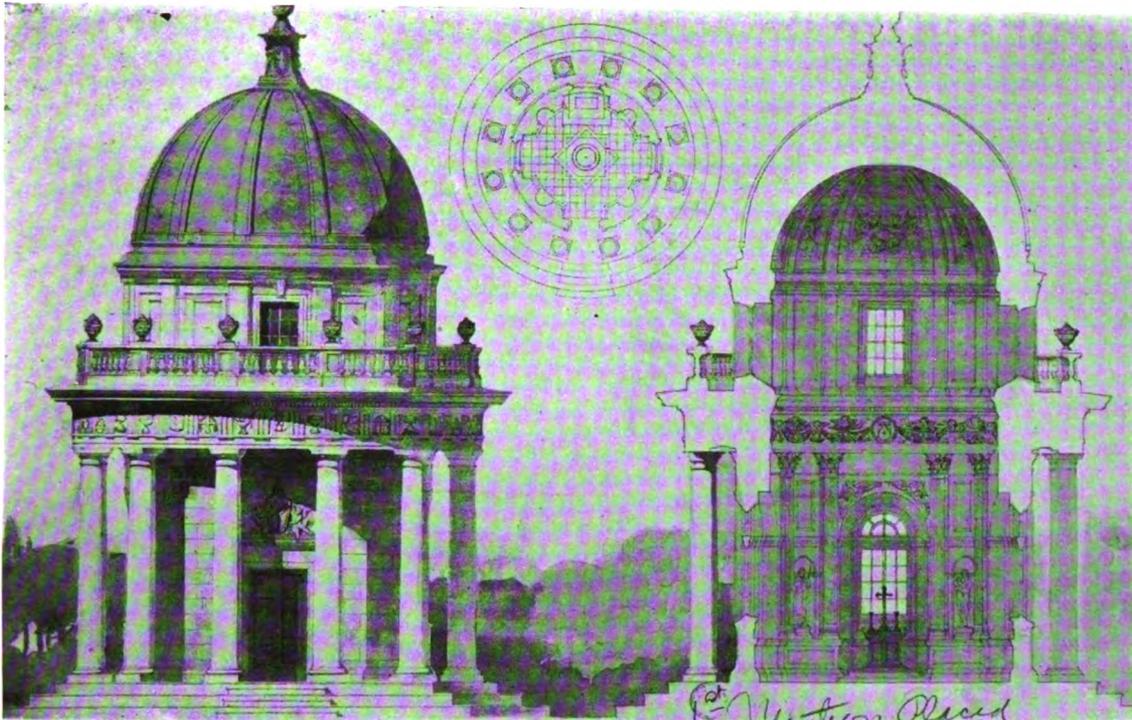
"A century ago, each individual depended almost wholly upon himself (or upon other and almost equally inefficient individuals) for the supply of his very restricted wants. Today, governments, national, state, and municipal, vie with giant private corporations for the privilege of transporting him (in small armies and over prescribed routes) and his goods from place to place, and they have thus brought the whole world to his door. Similar stupendous agencies provide him with water-supply, with street facilities, with clothing, with food and with fuel, all more or less under governmental control; they put him in instant communication with his fellowman at the world's end; daily, weekly, monthly, or "every little while," and, in volume hopelessly beyond his reading powers, they inform him as to the world's doings. The poorest dweller in a city is made the virtual owner of its street and park systems, and his city not only keeps these in repair for him, but provides him with free baths and free band concerts.

"And is the individual then left idle? On the contrary, he has been made an employee, and thus a part, of one or other of these very agencies.

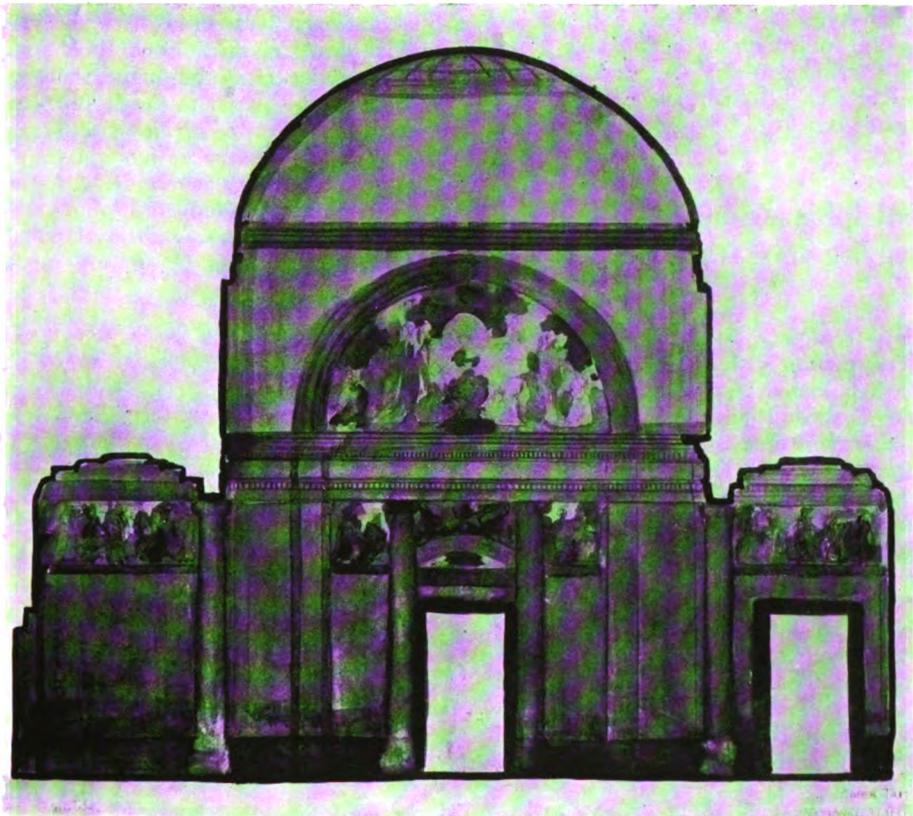
"Now, owing to its nature, engineering, as a business, has gone farther in this direction of socialization than has architecture; for, in general, the engineer designs relatively *large* works, under the direction of large clients—governments and great industrial corporations, such as railroads, mining, and manufacturing companies,—whereas, in general, the architect serves rather the private individual or a relatively small group,—the builder of his own mansion, or a church, or bank corporation. Hence, a large proportion of engineers have become salaried employees, either of governments or of large corporations, whereas one thinks of the employing architect as an individual or a small firm, with relatively few employees.

"As, in general, the lawyer continues in strictly private practice, while the conveyancer has been driven or drawn out from the dingy quarters which he occupied a half-century ago, and has been herded, with hundred of others, in the employ of great title companies, so also the architect (still the director of his own fortune) secludes himself behind his curtained office-entrance, under his picturesquely low ceiling, in rooms lighted by small-paned windows, while his engineering brethren (having to handle larger work) form large corporations, employing hundreds of highly trained and specialized assistants.

"The not-distant future is bound to see the culmination of the socializing process. Possibly within the next generation or two, all the business of the civilized world will have become public business, and all its people will be parts and employees in the world industrial army. To the engineer this will



CLASS "B."—V. ANALYTIQUE (Order Problem.) A CIRCULAR OR POLYGONAL CHAPEL
 First Mention Placed: H. Komoda, Carnegie Institute of Technology. See p. 314



MURAL PAINTING.—ESQUISSE—ESQUISSE
 First Mention: Agnes Tait. See p. 316

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bring a condition differing only in degree from that to which he is already accustomed; but the architect has still to undergo the socializing process in which the engineer seems to have been pushed farther.

"And, as the architect is thus driven out of the splendid isolation which now distinguishes him, he will see that the supposed barriers between him and the engineer, are largely artificial and conventional, partaking of the nature of those other vertical cleavage planes, the intersecting frith and the mountain interposed, which (although now largely bridged and tunneled by the engineer) still, to some extent, "make enemies of nations that had else, like kindred drops, been mingled into one."

"Stupendous as are the material benefits conferred by the socializing process in which we find ourselves, they sink into insignificance when compared with the accompanying moral blessings,—the end of hatred and suspicion and secretiveness and meanness; the end of the wasteful and unnecessary conflict of competition for private gain, and the substitution of coöperating and coördinated world-effort for the general good; the beginning of the study of the human being as a spiritual entity; the elevation of the human race from its present squalors and prejudices and ignorances; the advent of the superman; the opportunity, for the first time, to practice Christianity.

"In this coming millenium, in the breaking down of the vertical partitions which now seem to separate them, architect and engineer must perforce share, to the great benefit of both and of the entire community."

The Philadelphia Chapter Visits the Swedenborgian Cathedral at Bryn Athyn

On Saturday afternoon, May 29, the Philadelphia Chapter, in conjunction with the T-Square Club, visited Bryn Athyn, Pennsylvania, and inspected the Swedenborgian Cathedral now being constructed under the direction of Messrs. Cram & Ferguson of Boston, architects. Mr. Cram conducted the party, about sixty in number, through the construction plant, including the draughting and modeling rooms for the study of the designs, preparation of drawings, templates, and the wood-working and stone-cutting shops, where the work is executed.

In explaining this novel method of conducting the work on the premises, Mr. Cram laid particular stress upon the spirit of coöperation and personal interest that has been instilled into the organization from the laborers to the skilled craftsmen and designers, through encouragement of individual

thought and suggestion for the betterment of the work. In his opinion the results already attained satisfied him that the craftsman of today, when given this opportunity and so inspired, is capable of achieving as high a degree of excellence in his work as was attained in medieval times.

The Repeal of the Law of 1872 in California

The state of California has repealed the law of 1872, under which all governing bodies were required to advertise and hold competitions for architectural services on all public buildings, and which further required the execution of a bond by the architect as a guarantee of the cost of the building.

The Southern California Chapter, aided by the San Francisco Chapter, has, we believe, been largely responsible for the repeal of this law, which practically debarred members of the Institute from undertaking any public work. The law becomes void on August 1 of this year.

City-Planning Commission a Part of the City Government

In order to establish definitely its relation with the other departments of the city government, the City-Planning Commission of Binghamton, New York, adopted a resolution some time ago, asking the corporation counsel to define its power. As a result, the opinion was given that the commission has more than advisory powers and is properly a department of the city government. Acting on this basis, the commission desires to equip and supervise playgrounds and to lease and buy land to be used for playground purposes.



The Student Medal of the A. I. A.

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See the Journal for June, p. 245

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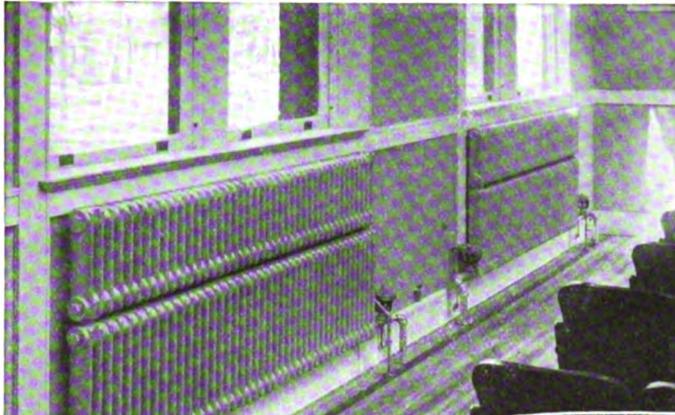
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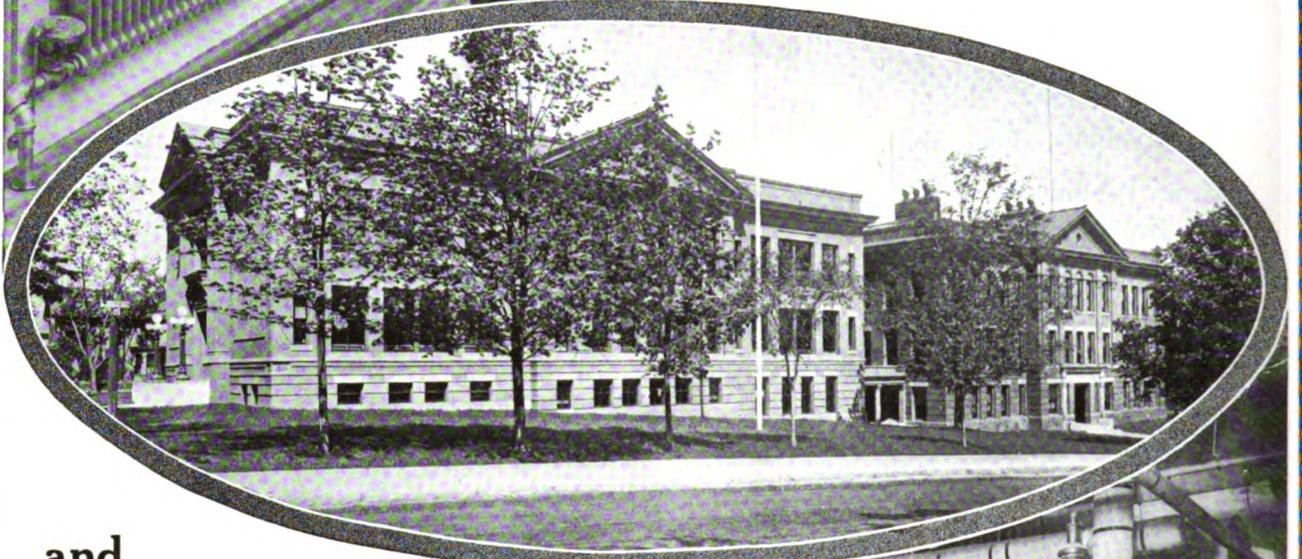
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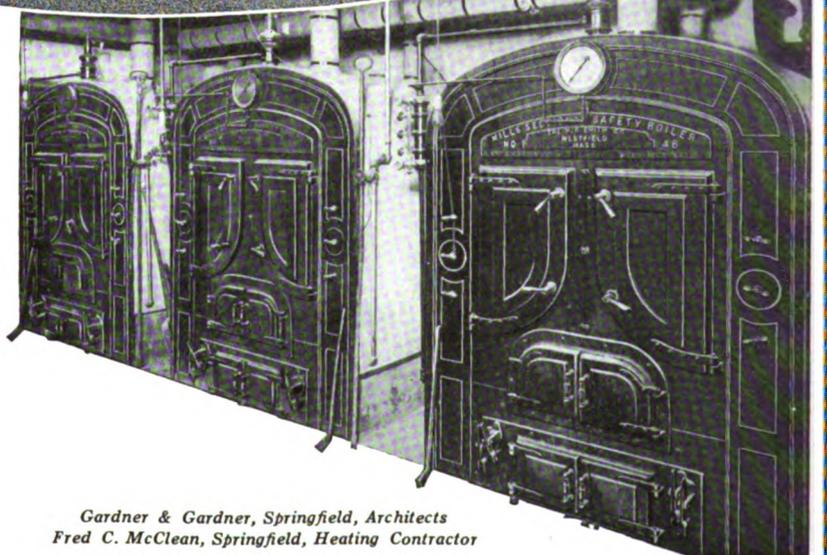
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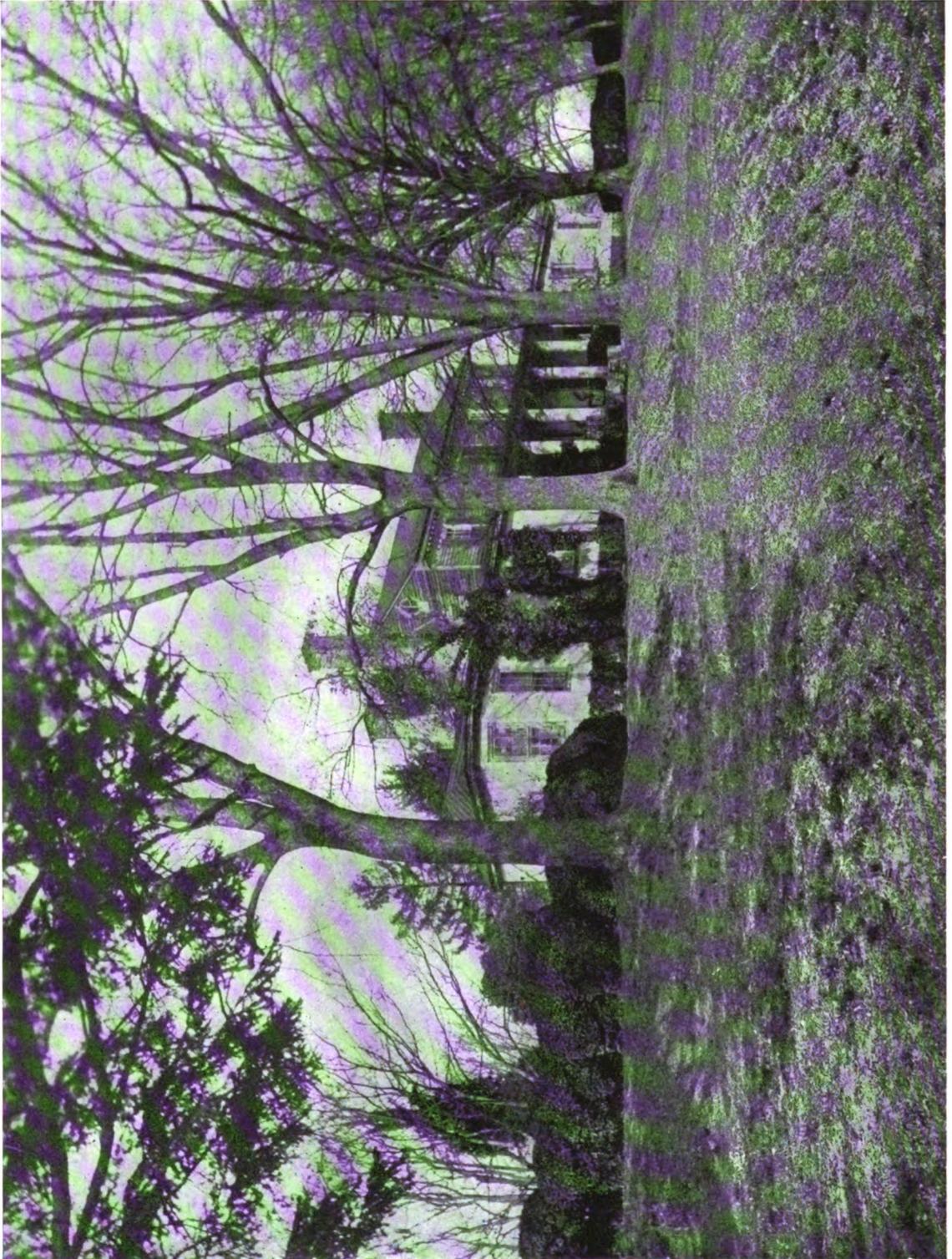
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GAY MONT

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No. 8

Early Architecture of the Rappahannock Valley

III. GAY MONT AND BELLE GROVE

By FRANK CONGER BALDWIN

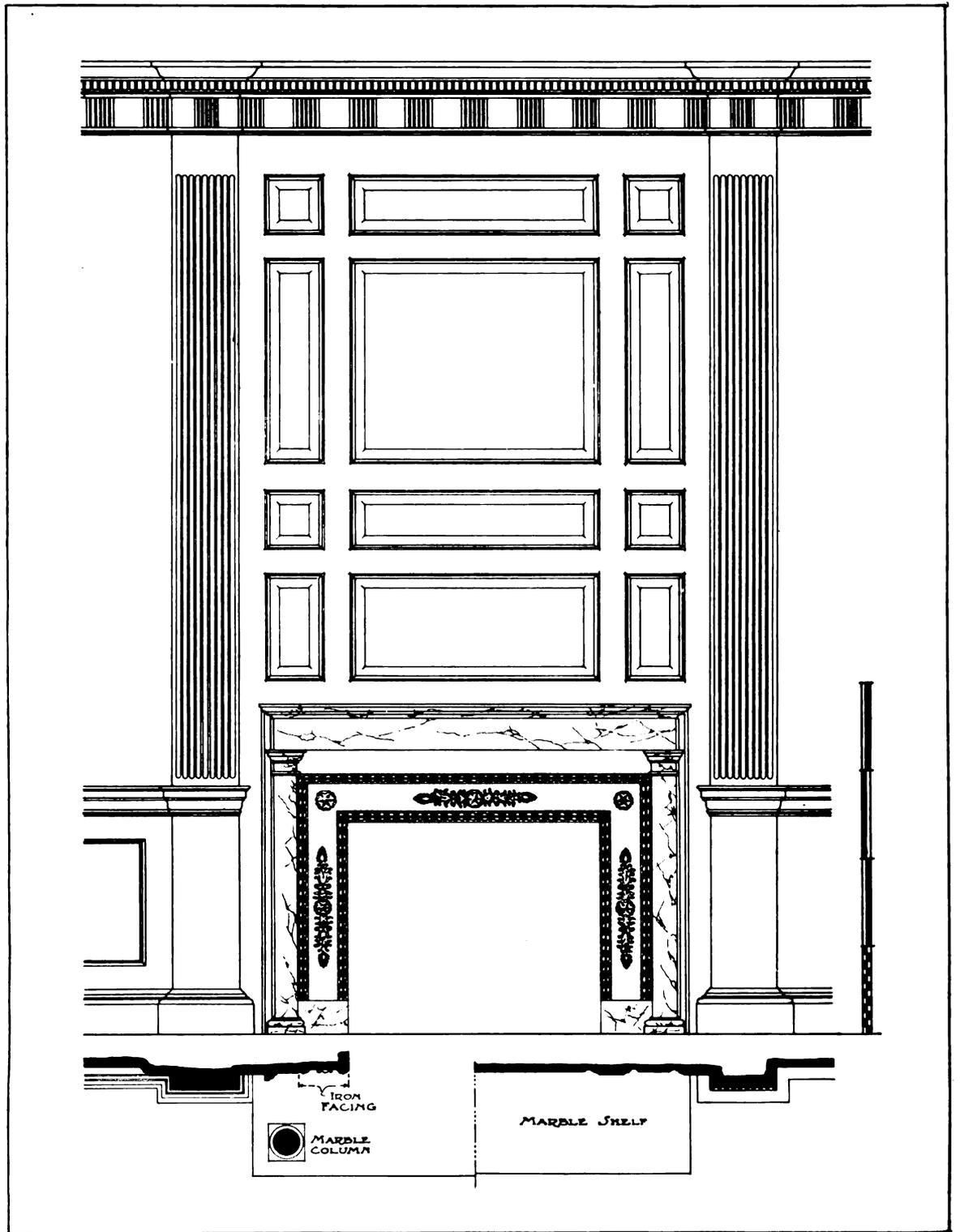
ABOUT twenty-five miles below Fredericksburg, where the tortuous Rappahannock begins to widen into the first of its broad reaches, the quaint old town of Port Royal lies dormant and secluded. With no railroad nearer than fifteen miles, and with no facilities for reaching the outer world, save by the steamboat which calls there three times each week in good weather, the sleepy old village seems quite content to rest in reminiscent contemplation of an interesting and historic past. Events of relatively great importance in their bearing upon the future often dwindle to insignificance or are entirely forgotten with the passing years; but Port Royal may always claim remembrance as having narrowly missed being chosen as the site of the National Capital, for, when it was determined to remove the seat of government from Philadelphia, Port Royal was seriously considered, and the location for the present city of Washington was given preference only by the narrow margin of one vote. Again, nearly a century later, Port Royal gained nation-wide publicity as the scene of the capture and death of Booth, the assassin of Lincoln.

But in the long intervals between and

since these interesting national events, the life in the town has merely expressed the character of the neighboring country, which is essentially pastoral. The early era was marked by the landed proprietorship of the prominent families of the region, but most of the large estates have been cut up into small farms, and the old houses have disappeared, and it is now very difficult to develop even a mental picture of the large and prosperous plantation life of the days that are gone. Two of the great estates of this region, however, have been held almost intact, and the manor houses have so withstood the ravages of time that they afford opportunity for study and description. The two houses in question are known as Gay Mont and Belle Grove, and were both owned by John Hipkins.

GAY MONT

Reliable data concerning this estate is difficult to obtain, as the early records of Caroline County were destroyed or carried away by the Union troops during the Civil War. It is traditionary, however, that one Miller "took up" the land now known as Gay Mont, but earlier described as Rosehill, and that it was subsequently



MANTEL IN DINING-ROOM—GAY MONT

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY



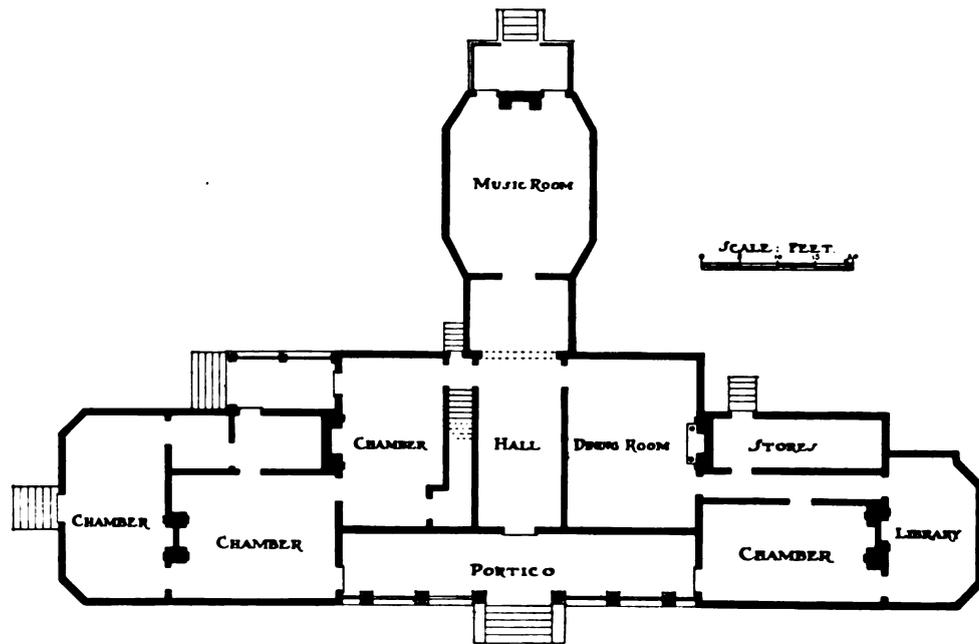
MAIN HALL—GAY MONT

sold to Catlett and later to John Hipkins. It is believed that the original house was built by either Miller or Catlett in 1725.

In 1789 William Bernard, from the "lower country," married Fannie Hipkins, the daughter of John, and of this marriage was born John Bernard. A daughter, Helen Struan Bernard, married Philip Lightfoot Robb, son of Robert Gilchrist Robb, who, prior to the Civil War, was in the United States Navy and was Commandant at the Norfolk Navy Yard, but who resigned his commission at the outbreak of the war, and became a captain in the Confederate Navy. From this union came Philip Robb whose children

now own Gay Mont. On the marriage of John Bernard to Jane Gay Robertson, in 1816, the name of the estate was changed by him from Rosehill to Gay Mont, in honor of his bride.

The original house comprised only the central or two-story portion of the present building. The wings at each end and at the rear, also the portico, were added by John Bernard in 1798. Although a frame building, the substantial and thorough construction of the original portion of the house has enabled it to survive the passing of nearly two centuries with much less deterioration than one would expect. The additions built in 1798 are scarcely in



PLAN OF GAY MONT

better condition at the present time. It would be interesting to know what influences prompted John Bernard to decide upon the use of stucco as an outside covering to a frame building and, in doing so, why he did not carry the treatment through the second story of the older portion of the building. This is, perhaps, one of the earliest uses of stucco in this manner in this part of the country, where its application is rare even upon a foundation of brick.

The interior of the house possesses many features of interest. Nearly all of the rooms have paneled wainscotings and high, paneled over-mantels, flanked by fluted pilasters and crowned with a molded and enriched cornice, which is carried completely around the room. The mantel in the dining-room has a marble shelf, supported by marble columns. The moldings of shelf and columns are sharply cut, and the marble, which was originally white, has become mellowed by age to a soft yellow tone.

The old scenic wall paper and the heir-

looms of beautiful furniture and silver incite the imagination to an appreciation of the culture and refinement of the generations that have dwelt in Gay Mont. Times and conditions have changed, and other regions have developed greater prosperity, but one is impressed with the belief that life here has meant something more than a mere acquisitive struggle. The feeling of "home" is the dominant note throughout, and it is not confined to the dwelling alone but finds expression in the beauty and charm of the gardens which surround the house. The building is situated at the top of the highest hill in the neighborhood, and from the portico one's vision is led over a series of formal terraces, beyond the vast cultivated fields and meadows of the estate, to a broad and comprehensive view of the valley of the Rappahannock River. At the rear are the gardens whose walks and lateral paths, bowered and shaded, continually open up new and unexpected vistas. A profusion of flowers delights the eye, and the air is redolent with their perfume. Roses are everywhere and in great



MAIN FRONT—BELLE GROVE



MAIN HALL—BELLE GROVE

variety. At either end of the house there is a circular garden of roses, surrounded by box bushes. It is probable that long ago these bushes were kept trimmed into the form of a neat circular hedge, but they have been permitted to grow at random until they have assumed the form of great round masses, higher than a man's shoulder. Within these inclosures are various old-fashioned roses, their names long since forgotten, which seem to have taken advantage of their secluded position to develop an intensity of color markedly greater than the roses in the more open portions of the garden.

Thus one finds in Gay Mont a near approach to that ideal of a home whose spirit is cherished through generation after generation. This is rare indeed in America.

BELLE GROVE

John Prosser "took up" the Belle Grove lands prior to 1670, and on April 9 of that year sold them to Anthony Savage. Intermediate deeds between 1670 and 1790 are not available, but on April 3, 1790, Francis Conway and wife conveyed Belle Grove to John Hipkins. He built the original house, and on April 14, 1798, settled the property by deed of gift upon his son-in-law, William Bernard, and from



STONE STEPS—BELLE GROVE



DETAIL OF DOORWAY—BELLE GROVE

the latter the estate passed by various conveyances, through the ownership of the families of Carolinus Turner and John Tayloe Thornton, to its present possessor, Mr. J. F. Jack, of Los Angeles, California.

Like Gay Mont, the present dwelling is much larger than the original house, which only comprised the two-story portion in the center of the building. It is believed that the house built by John Hipkins was erected in the period between 1790 and 1798, and that the symmetrical one-story wings were added by Carolinus Turner in 1839.

Belle Grove has one characteristic wherein it differs from most of the other houses in this region. It is set upon a high bluff of the river bank, and the terraces of its "water front" lead directly down to the

EARLY ARCHITECTURE OF THE RAPPAHANNOCK VALLEY



DETAIL OF PORCH—BELLE GROVE

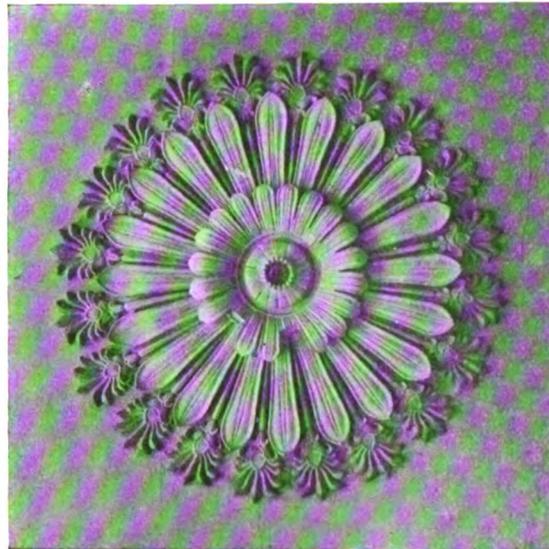
river, but few yards away. The opposite façade of the building is the main front and has the customary formal approach and fore court.

In the absence of authentic records, it is difficult to determine to what extent Carolinus Turner was responsible for the architectural features of the central or older portion of the building as we now see it, or how much of the work existed before he began his extensive remodeling and additions. Curious inconsistencies in design are to be found in the work done under Turner. He (or his architect) was strongly under the classic influence, and all of the exterior work is executed in that style. The proportions and details of the Doric and Ionic orders indicate a thorough acquaintance with them, and yet, while the soffit of the Doric architrave is adequately supplied with guttæ, properly spaced, the triglyphs were omitted from the frieze below. The columns are exceptionally graceful and free from that feeling

of attenuation which is so frequently found in Colonial work. The modeling of the Ionic capitals, of the consoles beside the two small entrance-doors and of the stone guards to the steps of the waterfront porch, discloses the hand of the skilful designer and carver.

The steps leading from all of the porches, also the molded bases of the porch columns, are of stone, and the source from which it was obtained becomes an interesting speculation. The stone is of a rich dark brown color and is very hard. It is unlike any of the stones found in the

southern quarries, and so closely resembles the well-known Portland stone of England that it seems reasonable to believe that it was imported.



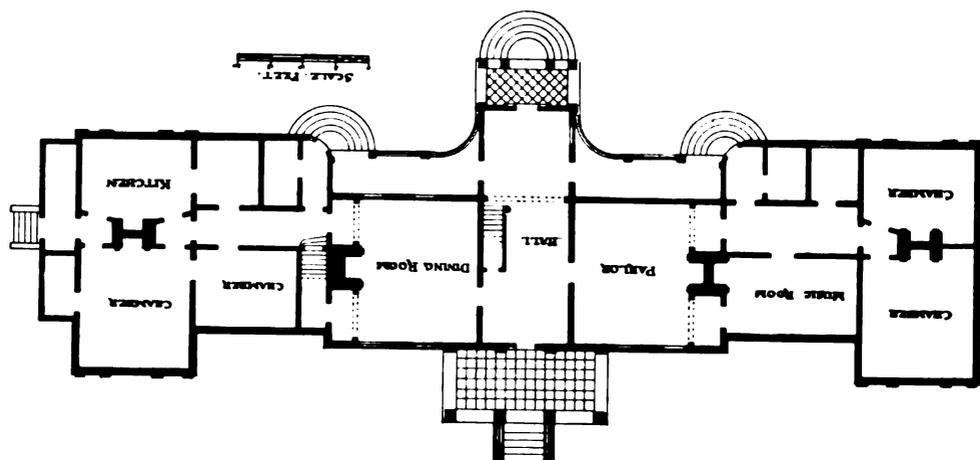
CEILING ORNAMENT—BELLE GROVE



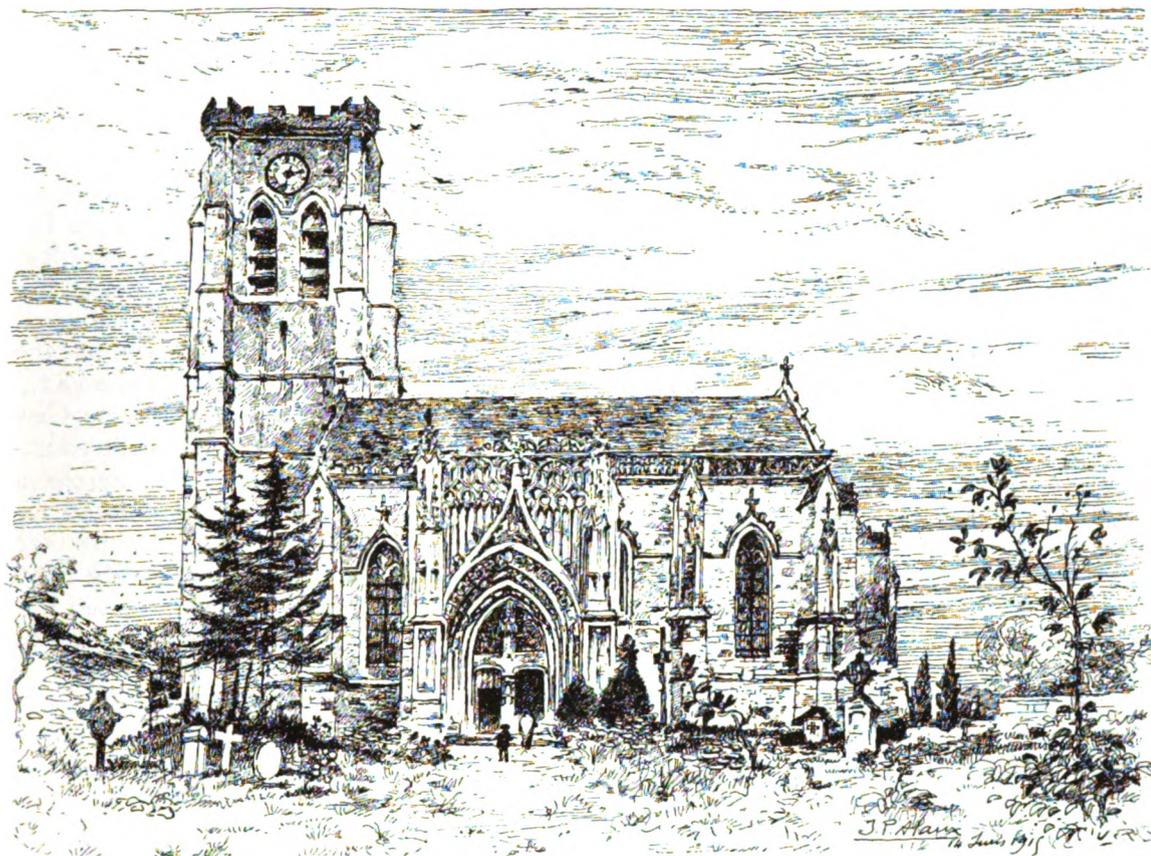
WATER FRONT—BELLE GROVE

The several sets of circular stone steps and the curious curved lines of the two-story porches at the front of the house suggest the quality of ingenuity in the designer, and one regretfully admits a feeling of disappointment at the discovery that, seemingly, all effort at design was expended on the exterior of the house. Throughout the interior one finds that all

of the doors and windows are "trimmed" with heavily molded casings and corner-blocks. The spacious rooms are pleasantly proportioned, but the well-designed mantels that one expectantly seeks are absent. The interior, however, possesses some very good ornamental plaster work, notably in the molded cornice in the hall and in the centers of several of the ceilings.



PLAN OF BELLE GROVE



*L'Église d'Ablain St. Nazaire
avant la guerre*

The Church of Ablain St. Nazaire

AMONG the countless lamentable ruins resulting from the actual warfare in Europe, there are those which are pathetic and those which are sublime. But besides these monuments, where beauty and historic memories had so attached themselves as to make it seem that they should rest as the sacred and inviolate patrimony of all men, there are also a great number of more modest works, which are scarcely less charming as echos of the centuries which are gone.

They are the field flowers of France. Possessing, at best, no more than a meager historic interest, their whole fabric is perfumed with the pleasant fragrance of the

past. Enter into one of these village churches and it will be rare indeed that you shall emerge without having been both touched and interested. Each of the epochs which have contributed a share in the making may be clearly traced. Here it will be a Roman capital, around which there twines a wreath of sculptured ornament, Byzantine in aspect. There it is a thirteenth-century porch, with its elegant pointed arch. Farther on it may be a chapel where you will find delicate Renaissance ornament in the design of the intersecting ribs of the vault. The glass, the grills, the wood-carvings, the paintings, will speak to you of the past—and with what eloquence!

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Some of these little churches contain celebrated treasures,—witness that in the Midi, which possessed a valuable relic of St. Martin so generously given to the Louvre by Mr. J. Pierpont Morgan, under circumstances known to all of us.

Thus it was with a profound sadness that we learned of the destruction of the greater part of the churches in those villages of France which have been occupied by the enemy. Among these, and one of the loveliest of all, was the Church of Ablain St. Nazaire, classed among the historic monuments and now demolished by the bombardment which accompanied the battle of Lorette.

The village of Ablain St. Nazaire lies at the very foot of those heights where, during the last eight months, almost every day and every night, there have occurred the most frightful combats. The church is situated toward the extreme end of the village, and I have long desired to visit it.

On the 13th of May my company occupied a trench in the first line, lying upon a little eminence which overlooked the village. The position of the enemy had been rendered excessively dangerous, and at dawn we were scarcely surprised to note that the village was on fire. The enemy was covering its retreat which was being pushed by our troops. Our patrols could already be seen moving among the first outlying houses.

My quick wish to visit the village and gain the church was shared by a comrade. It was risky work, but our curiosity was great. Jumping from the trenches, we ran quickly down the slope, dodging the shell-holes and picking our way among the debris of equipment which had been reduced to hash by the machine-gun fire. We arrived at the trenches which had been deserted by the enemy, after having worked our way through a double line of barbed wire hung from iron standards. An insupportable odor seemed literally to take us by the throat, and left us no illu-

sions as to what we were about to see—but I pass over the details!

We bent our steps toward the main street of the village, sheltering ourselves behind the houses, for a desultory machine-gun fire was still being kept up from Lorette, and the balls flattened themselves against the walls with a sharp noise like the cracking of a whip.

Diable! Could we get as far as the church? Descending again into the abandoned trenches, we picked up some German newspapers; farther on, in the courtyard of the Mairie, we come across a battery, with an Austrian 54 pointed toward our own trench. A great white lilac in bloom masked its mouth. Lovely lilac! Villainous cannon! I plucked a bloom.

The church was not far away now, and I fingered my sketch-book as I thought of the final realization of my hope. But alas! two hundred meters farther on we came face to face with a barrier of sand-bags piled against an overturned wagon. A sentinel mounted guard. "No passing!" Balls whistled close by, and with the greatest regret I was forced to turn back without my sketch. We arrived in our trench just before a peppering shell fire set in.

But although I was not able to make for the Journal a sketch of the church as it appeared after the bombardment, I send the pen-drawing of it as it was before the war. And after all, perhaps it is just as well that I failed in my attempt to make the later sketch, for the church is so elegant and so gracious that I am sure there are many who would be reluctant to look upon it as it now lies.

The clock tower is completely shot away, and the whole fabric lies in ruins, the complete extent of which I was, of course, unable to learn.

Poor church! Will it ever be possible to cure thee of thy wounds?

JEAN-PAUL ALAUX

Near Arras, June 19, 1915.

Some Thoughts on Reading "The English Parish Church"*

IN THE very modest preface to his attractive little book, "The English Parish Church," Doctor Cox starts out by disarming much criticism, showing his work throughout to be the labor of an archeologist in love with his subject, rather than that of a practising architect.

He looks at his subject to a great extent through the spectacles of the poets and romantic writers of the last century, crediting the builders with all that enthusiasm which the romancers describe as faith,—he gives us no hint of any complications caused by miscalculations nor of any work which was torn down and rebuilt during its original execution.

While he draws some lovely word-sketches to augment some of the attractive half-tone views, showing the value of the parish church as a beautiful feature in the charming English landscape, he smashes several of those fond sentimental theories which we were wont to cherish about the mysterious peep-holes like lych-noscopes, leper windows and such.

It is quite possible that England, as he says, may be first in Christendom in the number of her churches, but that they have greater antiquity is reasonably open to question.

The geologists have led us to suppose that a large portion of what is now the southern part of England and the northern part of France was at one time the bottom of the ocean, since the oölite or organic limestone which underlies many districts is recognized as composed of compressed deep-sea-ooze and minute shells, giving the appearance of fish-roe; it is of a variety of degrees of hardness,

*The English Parish Church, by J. Charles Cox, L.L.D., F.S.A. Charles Scribner's Sons, New York. 1915.

easily worked and accounts for the abundance of fine stonework. May it not be that because when calcined it becomes such an excellent building-cement, we owe, to this quality in a large degree, the lasting quality of these structures?

Perhaps, also, it was due to their partly secular character and uses that the parish churches in England escaped much of the rage of the fanatical period of the Reformation. Possibly, also, it was owing to the attachment of the people for the structure itself as was shown by the inhabitants of Glasgow, themselves reformers, when they beat off the leaders of the Covenanter movement who were attempting to burn their cathedral.

Certainly the change of cult in England was far less violent than in France where fewer parish churches remain in their original condition.

Still, the wonder is that, during the Cromwellian period, in view of the neglect they suffered when what were regarded as papal forms of worship were suppressed, so many survived that violent change of thought, and with it the change of taste which came in with the advent of the House of Orange. The classical *elegancies* of the Netherlands, so called by those who reviled the works of the Middle Ages as barbaric, came in at that period, while about a century later the tables were turned and the "Dutch" classic was equally denounced as ungraceful and clumsy, for in England the Renaissance, in abandoning medieval forms, never took on the graceful and delicate lines or details that it did in France.

It is well known that the French and Italian clergy, at and after the Conquest, had no easy task to eradicate the existing Celtic church and clergy and their teach-

ing; indeed some traces of the influence of this early church may be recognizable in our own day and country as well as in the British Isles. As the apse or chevet termination to the chancel found so little favor in England, we are led to think that, like "the new form of faith," it was pressed on the inhabitants by their conquerors and with so little success that, as the author in his admirable chapter on the Plan shows, while there were apses built prior to the conquest, yet these and others built under Norman influence were destroyed during a returning wave of Celtic fervor in order to substitute a rectangular end to the chancel. Indeed it is interesting to note how far this feeling was exerted. For instance, the Cathedral of Laon, the building of which is known to have been paid for by moneys collected in England and the design and work very possibly being by Englishmen having old Saxon prejudices, is one of the few French churches with a rectangular sanctuary. Might it not be possible to trace in this an old Aryan strain in the Celtic blood and teaching scattered through the British Isles?

Reference to the "reconversion of England in early Saxon days" would suggest that the author regards the labor of the Celtic missionaries and the early Church established by Alban, Caed, and Dubricius as heretical or schismatic!

It could hardly have been expected that an English writer would have drawn the plans at a decimal scale, but it is difficult to understand why an arbitrary standard such as one inch equaling twenty-five feet has been adopted. One might have supposed that so long as the inch is taken as a standard it would have seemed more customary to the English mind—sixteenths being too cumbersome—to have divided it into thirty-seconds.

Certainly some very odd results were arrived at when architects of the early

part of the nineteenth century undertook to restore or beautify the medieval buildings, of which efforts the author's remarks show a very clear and keen estimate.

The subject of the differences and changes in plans as affected by Anglo-Saxon and Roman tradition is admirably sketched, showing how vigorously the pre-Conquest period clung to its forms, but there is very little suggestion of the energetic efforts of the Roman missionaries in routing out the Celtic church.

Here it might be asked if the author is warranted in assuming that "throughout Christendom the fundamental doctrines of the faith and the outward expression of them remained the same during the whole of the medieval period?" Perhaps he does not think the movements such as that headed by Arnold of Brescia in the early part of the twelfth century, or that of the Albigenses of about the same period, as worthy of consideration. Possibly also he does not regard Wicliffe or Huss as coming within the medieval period.

While exploding the old legend of the deviation of the chancel, it is a source of some regret that no attention appears to have been paid to the matter of exact orientation in connection with the date of dedication.

The plans shown would also lead us to suppose that the old builders worked strictly on right angles and straight lines. Now it is pretty well recognized that England acquired her building knowledge from the Continent, and, as it has been shown of late, mainly through the study and demonstration of Professor Goodyear of the lines of parts of some of the English cathedrals and a great number of churches on the Continent, one is led to believe that had those who prepared the data for the illustrations in this work thought it worth while to make more than one measurement of, for instance, the width of a nave,

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or had the wall angles tested or the walls plumbed, some rather curious and interesting characteristics of the early builders might have been shown.

There seems to be very little doubt that though the Romans are known to have used the true arch in England, they appear to have taken away with them, when they left, the trick of building it, so that when the Saxons got their foothold they fell back on the traditions suggested by the timber-construction brought by their fellow emigrants from Scandinavia. As Murray says, "For the true Saxon Style we ought perhaps to look to the Norwegian wooden Churches."

The angle substitute for the true arch, which was evidently suggested by this wood-construction followed up in stone, is preserved in the well-known windows in the Deerhurst tower. By the way, how we should have liked to have had the author's views of the reason for the division wall which was built up, midway in this tower's interior. Is it possible that this portion of a Saxon tower was saved and a later work built to it?

While Doctor Cox admits that there are numerous examples of pre-Conquest work, yet he jumps too quickly into twelfth-century examples and causes some regret in telling us nothing of the origin of these forms and how they developed what is called Anglo-Saxon.

As an example of "Saxon" building, it is interesting to see offered the same old view of the tower of Earl's Barton, clearly reproduced from the wood-cut used by Fergusson, who acknowledged that he had it from Britton.

Most probably on account of their Teutonic ancestry, it is well known that the English are almost fanatical in the matter of classifying. How many books have been written by elegant persons of leisure on such subjects as the Cats of

Cheshire, or the Lizards of Lancaster? To such an extent has this pastime been carried that it has been said there exists in England neither an object nor idea which cannot be classified.

While the author objects to calling an entire period Jacobean and advocates a Carolean subdivision, does he consider the consequences? Since the next period has been dubbed Cromwellian, we then should have Williamnean, followed by the accepted Georgian and Victorian, and leading us to ask whether the next generation will see and know buildings which will be designated as Albertian?

It is somewhat doubtful if the name "Gothic" was attached in a spirit of derision by those who regarded these forms, which they associated with the feudal period, as inelegant and unintelligent, or, as Murray puts it in his introduction to Christian architecture, because "pretty much all the architecture within certain limits of age and location in Europe having been influenced by people of Gothic rather than Roman blood should be known as Gothic?" Still it sometimes seems a pity that the term used by the French, "Ogival" as being more descriptive should not have been adopted at the time of its revival.

How Chaucer or Shakespeare would have been surprised to have been informed that they lived in Gothic houses or frequented Gothic churches!

Language is such a wayward jade, so continually does she get on a wrong scent, that once designating a person, place or thing by an unreasoning name it is often impossible to set her aright. Thus while she has classified English structures showing pointed arches as Gothic, she does not like to admit taking buildings of the Saxon or Romanesque period into this class.

However, when one sees the absurd results produced in buildings, furniture

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and monuments about the middle of the eighteenth century under the influence of such persons as Horace Walpole in an attempt to restore the spirit of the Middle Ages in lath and plaster at Strawberry Hill, is it any wonder that these feeble efforts were reviled as Gothic, but from an entirely different viewpoint? In France it has been claimed that its revival is not popular since it recalls, as is thought, memories of the Feudal period.

The English, on the other hand, having fixed on a specified form of church as the official national cult, though unofficially associated to a large extent with the Gothic style, even their secular structures erected on those lines have been consequently regarded as ecclesiastical buildings, wherever English is spoken.

Notwithstanding the romantic glamor and the feeling of picturesqueness which has been thrown around the Middle Ages by the literature of the past three centuries, there seems to have been, since the time of the Renaissance, a certain undercurrent of aversion to the earlier and purer architectural forms of that period, and a constant effort to return nearer to the horizontal in openings, in roofs, and in gables.

A strong plea is made for the revival of what has been classified as perpendicular, and some of the most popular and prominent architects of our own time have been using it in what might well be criticised as a far too servile manner of designing many important educational buildings. Clearly this shows that the pointed openings and high-pitched roof of the earlier styles, not to mention their more ideal lines and details, are unsuitable to the mechanical demands of today, leading one to ask, in this day when iron and concrete dominate building, why design in "perpendicular," "Doric" or any other *style*?

In America "pointed" architecture in its purity never seems to have been very popular, although perhaps some bastard

and feeble imitations of it have achieved a certain favor; still there has always been a craving, even in churches, for something of the classic styles, which may account for the favor with which the latest of the English pointed styles has appealed to Americans.

In the present day, however, some of the most prominent architects appear to have discovered that the perpendicular, the later and more mechanical development of the pointed style, is the only one suitable for churches and colleges, disregarding the lines of the earlier and purer types.

We wonder how it is that so little is said about the difference of roof-pitch in the earlier and later churches, how it is that no attention is paid to the surmise that where the roof of every early church most likely had a steep pitch, the ends of the rafters bearing on the wall probably became decayed. In many instances these dropped down to a flatter pitch, as appears by the weatherings of abutting roofs which show on the many outer tower walls, thus indicating the steeper pitch of the earlier roof.

In the handsome, though rather late, hammerbeam roof at Needham Market, the tie-rod has passed unnoticed; now as tie-rods were not usually part of the original design in such roofs, it is reasonable to suppose this is a modern precautionary addition, which raises the question: Was it found necessary on account of the faulty construction of the walls, the timberwork or changing the material of the roofing to lead?

It is quite as difficult to understand why under the chapters treating of plans so many prints of interiors are shown as to know why so many interiors appear in the chapter treating of locations and surroundings.

Under the head of Materials something should have been said about glass and as

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to when it was introduced, which a search for grooves in the jambs or tracery might reveal. Also, would not a few memoranda of where the early glass might be found *in situ*, and where it was probably made, have been well worth while?

It would have been very interesting had more dates been given with the illustrations and some idea expressed as to the quality of workmanship in different localities. The lack of system or of chronological order in which the abundance of excellent half-tone prints appears is a real source of regret.

Would it not have been a great addition to this excellent little work had the author, at least to the American Edition, added a small map of England showing the counties? Also, since the matter of classification is held so important, a copy of what is known as Rickman's Chronological Table as it appears in Parker's Glossary, or even the more condensed form given by Murray, would have been most useful.

At Maplewood, Durham, and Sandon, Essex, is shown an example of tracery done in brick about the beginning of the seventeenth century. This, to the American student, is particularly interesting from the fact that within a few years thereafter, the brick church at Smithfield Isle, in Wight County, Virginia, was known to

have been built under the direction of the English engineer of the colony. The tracery of the large east window, still existing, was of the same construction and material, as in the English churches above mentioned, showing how strongly the medieval traditions held and were even transported to the new country.

It is pleasant to find mention made of the efforts of the venerable Cambridge Camden Society, under whose guidance and the very complete working drawings sent out by it about the middle of the last century to some enthusiastic gentlemen near Philadelphia, was built the Parish Church of St. James the Less (a replica of the early English Saint Michael's, Long Stanton, Cambridgeshire), perhaps the purest example of an early English church in the United States, and at the same time about the most unsuited for the needs of the nineteenth century as can well be imagined.

In the midst of all the painstaking listing of so many interesting examples of variations in structure and arrangement of parts it is refreshing to find the author, so to speak, letting himself out for a holiday to enjoy the simple and quiet localities and the picturesque manner in which the church and the landscape seem to fit each other, a manner so well understood for instance by old John Constable, in the vale of Dedham. C.

The Special Meeting of the Institute at New York City on August 5th Next

The September Journal will contain a full account of the Special Meeting of the Institute of which due notice has been sent to all members and an announcement of which has already appeared in previous issues of the Journal.

The First Award of the Collaborative Prize of the A. I. A. to the Students of the American Academy in Rome

IN the admirable report of the Committee on Allied Arts to the Forty-seventh Convention at New Orleans, there occurred some memorable phrases. The committee recommended, first, that the suggestion for the establishment of the prize, as made to the previous Convention, be made a definite instruction. This was done, in so far as possible, by a resolution instructing the Board to establish the prize out of any available funds.

But the report of the committee contained the following hopes:

"That it may be instructed to define the arts belonging to the allied arts group;" that every means be employed "to spread abroad, as a fundamental Institute principle, the belief that sympathetic, intelligent coöperation among the allied arts is, and always has been, the only sure road to a worthy architecture in any age or any land," and that the whole membership of the Institute would unite "in sounding a warning against architectural specialism, and by shouting, whenever and wherever possible, the slogan of its Allied Arts Committee—COLLABORATION!"

The prize was urged upon the grounds that collaborative work was indispensable; that such work was not possible in the schools of architecture in this country, and that the American Academy in Rome was the one institution where American students of architecture, painting, and sculpture could intelligently and sympathetically undertake a collaborative problem. These impressions were thoroughly justified by the fact that while the winning design in the present instance was a worthy piece of collaborative work, the other two lacked unity and harmony, emphasizing in

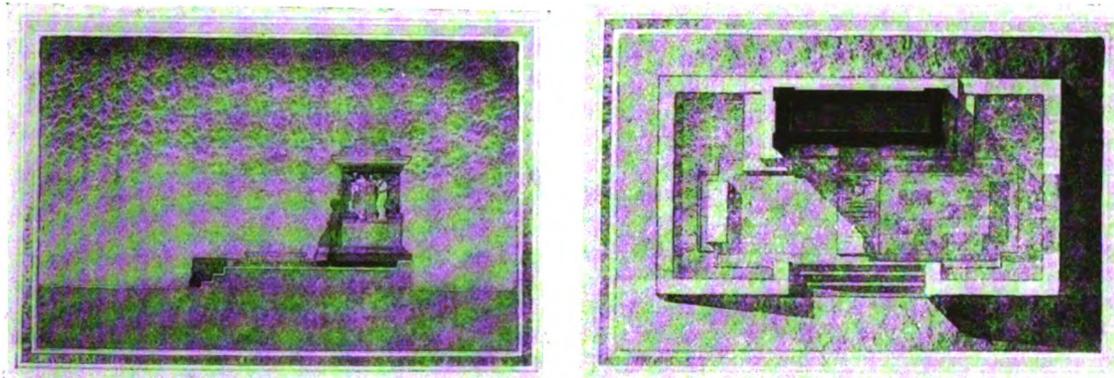
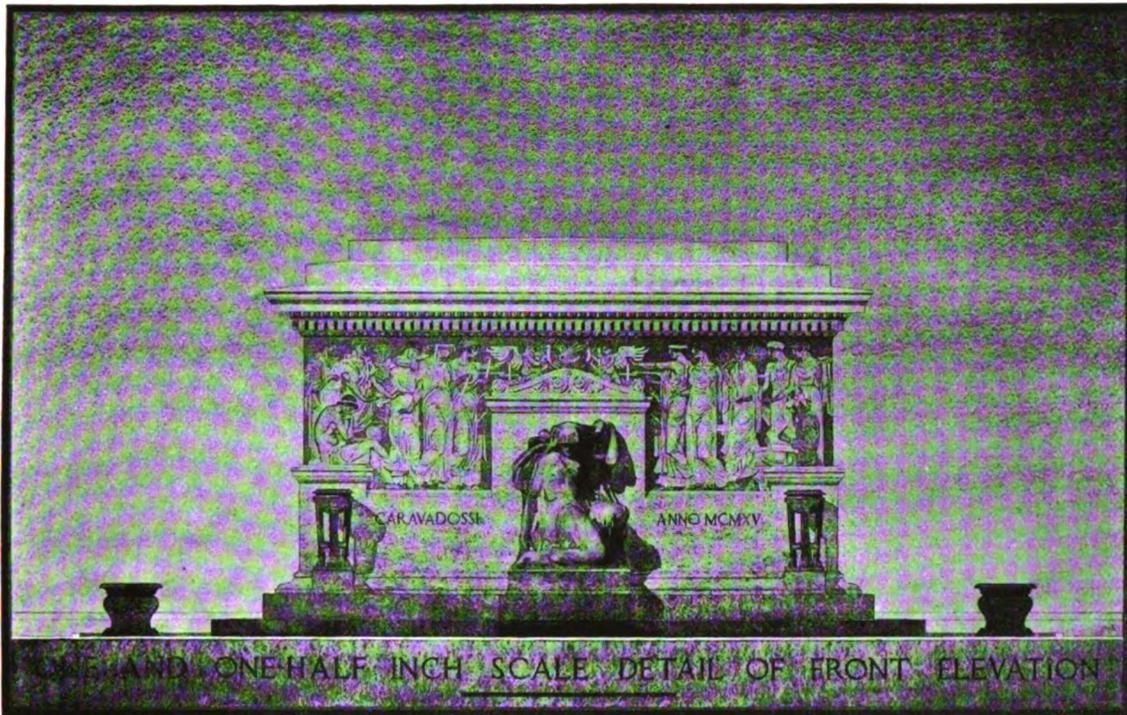
the highest degree the vital necessity of such work as a part of the student's education.

For purposes of broadening the experience of all the students, the collaborators were drawn from different classes, as follows:

First-year architect.
Second-year painter.
Third-year sculptor.
Second-year architect.
Third-year painter.
First-year sculptor.
Third-year architect.
First-year painter.
Second-year sculptor.

A more admirable plan could scarcely be conceived, since it affords a variety of experience which would be possible in no other way.

Thus one hope of the Committee on Allied Arts has been fulfilled. Collaboration is recognized as a fundamental principle of the Institute. Perhaps the greatest value of a great principle lies less in the well-founded hope of a future betterment than in the opportunity it offers for labor without thought of either time or reward. Art is long—it could not be were it otherwise; and yet it will not be so many years before we shall begin to note the germinal processes of the effort which the prize will yearly call forth. Imperceptibly there will flow back to this country a stream of experience which, dividing itself again and again, here and there, will emerge as the source of ever more and more streams, until an intelligent knowledge of collaborative work in art shall have taken deep root and be ready to put forth its fruit.



COLLABORATIVE PROBLEM - A TOMB TO A FAMOUS PAINTER

COLLABORATIVE PRIZE OF THE A. I. A. TO THE STUDENTS OF THE AMERICAN ACADEMY IN ROME, 1915.
 Won by Walter L. Ward, Architect; George Savage, Painter; Berthold Nebel, Sculptor;
 Fellows of the American Academy in Rome.

The New Standard Documents: II*

By WILLIAM STANLEY PARKER

5. Arrangement of General Conditions.

The First Edition of the Standard Documents was unsatisfactory to many in the arrangement of the general conditions. The sixty-three articles were arranged under five main headings as follows:

Drawings and Specifications.
Materials and Workmanship, and their Inspection.
Financial Relations
The Architect.
The Contractor.

The question at once arises—where is the Owner? His rights and responsibilities are principally defined under "Financial Relations;" certain others are covered elsewhere as in Articles 12, 42, and 57.

"The Architect" is the caption for only four of the sixty-three Articles, Articles 39 to 42 inclusive, while in reality a majority of the articles deal to some extent with the Architect's duties.

Similarly, certain of the Contractor's duties are embodied in almost all of the first forty-two Articles, although only the last twenty-one fall under the general heading, "The Contractor."

It will be evident that, while certain matters group themselves logically under the first three headings, the last two cannot be used successfully as headings under which to group all matters relating to the Contractor and the Architect respectively. There would be little left for the other headings.

An arrangement of the General Conditions based on the subject matter of each paragraph, as suggested by the first three headings of the First Edition, regardless of its relation to the Owner, Architect, or Contractor, permits of bringing together those matters that are closely related in actual practice, and affords therefore easier reference in actual use. The attempt to adhere to the other scheme of arrangement in the First Edition led to a scattering of many items that are really closely related, with a resultant sense of confusion to anyone endeavoring to look up a particular point. A single reference will sufficiently indicate this. In the First Edition the relations of the Contractor to other contractors employed by the Owner on the work, are covered in Articles 37, 48, and 63. In the Second Edition they are all covered in one article, 41, except that in the preceding Article 40, the method of settlement for damages between them is determined.

*A previous article appeared in the Journal for July.

In the First Edition only the five general headings were given. In the Second Edition the reverse was decided on, and a brief title has been given to each Article. This greatly facilitates reference. It was felt to be undesirable to print any general headings. The logic of the new arrangement may be illustrated, however, by the following list of headings under which the articles naturally fall:

- A. The Work: Its scope, inspection, and correction. Articles 1 to 16 inclusive.
- B. Protection Against Damage: To the work, to property, to persons, insurance. Articles 17 to 22 inclusive.
- C. Allowances and Extras. Articles 23 to 25 inclusive.
- D. Financial: Payments, liens. Articles 26 to 29 inclusive.
- E. Specific Duties of the Contractor, i.e., Permits, Royalties and Patents, Care of Premises, Cleaning Up, Cutting and Patching. Articles 30 to 34 inclusive.
- F. Claims: For delay, default, damage. Articles 35 to 39 inclusive.
- G. Separate Contractors. Articles 40 to 42 inclusive.
- H. Sub-Contractors. Articles 43 and 44.
- I. Arbitration. Article 45.

Throughout the preparation of the Second Edition, there has been a consistent effort to simplify and abbreviate the phraseology of the new Articles so far as was consistent with lucidity; evidence indicated that the length of the First Edition alone militated against its use in relatively small contracts, which, however, need well-drawn general conditions quite as much as larger undertakings. Including about 900 words of new matter, the Second Edition contains just over 6,000 words, and is about 350 words shorter than the First.

Equitable relations, clearly expressed, are so essential even to small contracts that the new document ought gradually to come into general use, as its terms become familiarly understood and its value as a standard document appreciated.

6. Old Articles Omitted.

The following notes will be grouped according to the order of the new articles. After the title of the Article will be found the numbers of the Articles of the First Edition which treat of the same subject. In some cases, the old Articles have referred

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to two subjects which are now treated in different Articles. More often several of the old Articles have been combined into one of the new Articles. Three of the old Articles, numbered 5, 13, and 54, have been omitted entirely, and, since they therefore would find no place under the title of any new Article, will be referred to here.

Article 5 gives preference to figured dimensions and large-scale drawings. This would manifestly be of use only in case of a discrepancy. A careless error in a figure might easily create an absurdity, however, that would make it impossible to follow the figured dimension. Similarly with large- and small-scale drawings, which are declared by Article 2 to be complementary. A discrepancy, in figures alone for instance, may exist between the two, with the small-scale drawing manifestly giving the correct information, while such an article as old Article 5 would direct the contractor to follow the large-scale drawing. This might be equally true of other information on the drawings as well as of figured dimensions. It seemed better to leave all such questions to be answered as they arise rather than to attempt to answer them in advance, with the resultant possibilities of further error. In new Article 11 the Contractor is instructed to study the drawings, and report discrepancies to the Architect who, according to Article 10, shall make decisions on all such questions. One architect has, I believe, felt it desirable to state that in any discrepancy between plans and specifications, the specifications shall take precedence. This would also appear liable to the falsity of all generalities, which should be used with the greatest caution, if at all.

Article 13 calls particular attention to certain persons,—“the clerk of the works” and “a superintendent,” who have no authority to order changes in the work. It seemed wiser to leave this matter with the statement, embodied in new Article 10, that all orders relating to the execution of the work are to be issued by the Architect. Orders from a clerk of the works or a superintendent, while frequently accepted as a matter of course in the ordinary progress of the work, are liable to involve unforeseen results, and should be given, as well as received, with careful scrutiny, and the contractor should take care to get confirmation in writing, as provided in Article 11, of any such orders that seem likely to involve a departure from the plans or specifications which it might be expensive if not impossible to correct later.

Article 54 calls upon the Contractor to make reports on progress when required. Such reports are customary in varying degree according to the type of work and if a Contractor refuses to give reasonable information of this sort, the situation will probably need more drastic action than is afforded

by this Article and which is afforded under other clauses defining the Architect's authority. It would appear of hardly more value than to state that the Contractor should answer promptly all letters from the Architect.

Portions of other Articles have been omitted, but these may be readily noted by a comparison of the new Articles with the old Articles, to which reference is made by numbers after the titles; and if important will be specifically referred to in the following notes:

7. *The New Articles of the General Conditions.*

In order to differentiate clearly, the Articles of the First Edition will be referred to as old Articles, and those of this Second Edition as Articles or new Articles. The text of the Articles will not be repeated here for lack of space.

Article 1. Principles and Definitions. (Cf. old Articles 1 and 2.)

This Article is new, and was developed in order to afford a place for certain generalities which govern the interpretation of all the General Conditions, and which therefor properly find themselves grouped at the beginning.

Paragraph *a*, Enumerating the Contract Documents, is taken from old Article 1.

Paragraph *b* is a note appearing at the head of the old Agreement, somewhat amplified.

Paragraph *c* stating the Contractor's responsibility for the acts of his Sub-Contractors, recites briefly an important fact that is definitely stated in Article 43, but which is so fundamental that it seemed desirable to state it also at the very outset of the Document.

Paragraph *d*, definition of Sub-Contractor, appeared to be necessary in view of the attention paid to Sub-Contractors in Articles 43 and 44. It is by no means as simple as it is brief, involving a very fine distinction between two classes of material men. The object of Article 44, as will be further explained later, is to bring all Sub-Contractors under the control of a single set of General Conditions, which shall be the same conditions by which the General Contractor is controlled, with such variations as are necessary to make them fit the circumstances of a sub-contract. It becomes desirable, therefore, to be able to determine whether a person is or is not a Sub-Contractor within the meaning of the term as used in the Documents. Hence this definition.

The difficulty seems to lie in determining which material men should rightly fall under this classification. The definition “includes one who furnishes material, even though he does no work.” Taken broadly then, the man from whom the Contractor

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buys a padlock for the shanty door is a Sub-Contractor. Is this true or even desirable? The definition, however, "includes only those having a direct contract with the Contractor." This phrase would appear to exclude, as was intended, sub-sub-contractors who only *indirectly* have contractual relations with the General Contractor. Does it also exclude persons having no contract at all with the Contractor, such as those who furnish material as merchants, selling on the open market without regard to or interest in the use or destination of the material; as, for instance, in the case of sand, or miscellaneous orders of rough lumber or rough hardware. Some have expressed the opinion that anyone who supplies material, in whatever manner or degree, is properly a sub-contractor, and should be brought under the control and given the support of the General Conditions. This seems to the writer neither practicable nor desirable. Under Article 44, the Contractor agrees to bind his Sub-Contractors according to certain provisions there stated. To attempt to make him purchase lanterns for his barricades, or a keg of nails, in accordance with such provisions, seems manifestly undesirable and impracticable. There are many major material men, however, who normally would and properly should be bound by the conditions pertaining to a sub-contract, such as those who furnish structural steel or cut-stone but do no erection or setting.

The proper regulation of the relations between the Contractor and his Sub-Contractors is desirable from the point of view not only of the Contractor and the Sub-Contractors, but also of the Owner, and obviously involves rights as well as duties for the Sub-Contractor. A person who shares none of the responsibilities of the Contract should share none of the privileges afforded by the conditions of the Contract. The type of minor material man referred to above is in such a position, and may well be disregarded as a Sub-Contractor. The person, however, who performs work, whether material or labor, under the particular conditions of a given Contract, and subject to specific penalties for failure to perform as agreed, should be given specific protection if he does perform faithfully, and this would seem to be a fair measure of his status as a Sub-Contractor, so called. It may be that there are local or state laws which otherwise define a Sub-Contractor, and it would seem well for the different Chapters to study their local laws in this regard.

The definition of a Sub-Contractor is new to the Standard Documents, and is worthy of study, out of which can surely come a definite answer. The meaning of the present clause seems to depend on the meaning of the words, "a direct contract." Facts bearing on this matter would be of assistance to the committee in their study of the proper phraseology

of this definition, if any change from the present be found desirable.

The remaining paragraphs of Article 1 need only passing reference.

Paragraph *g* is made to agree with the provisions of paragraph *d*.

Paragraph *b* is a part of old Article 2. The other paragraphs are new but self-explanatory.

Article 2. Execution, Correlation and Intent of Documents. (Cf. old Articles 1 and 2.)

The new Article requires that the Contract Documents be signed in duplicate. Old Article 1 required only a single signed set of the Contract Documents, to be held by the Architect. Customarily this only applied to the drawings, as the written Document has usually been signed in duplicate, one copy being held by each party, a third sometimes being signed for the use of the Architect in case he did not retain the Owner's copy, as is frequently done. The custom of having only one set of signed plans has been objected to by Contractors, and it certainly conforms to good business usage that these also should be signed in duplicate. The difficulty for the Architect is to get even one set properly signed, not to mention two; but there can be no doubt of the value of complete and properly identified Contract Documents. As provided for in Article 7, one of the signed sets remains permanently the property of the Contractor.

The identification of the Documents by the Architect, in case of failure of the parties to sign as required, has given rise to considerable discussion. Some felt that no alternative to proper signatures should be permitted. It was felt to be inevitable, however, that plans would by no means always be signed, and that if any question arose there must be some means of determining on which plans the contract was originally based. Manifestly no one but the Architect can do this. For this reason the earlier drafts included the provision that his identification should be final and not subject to any arbitration. This was finally eliminated on the ground that if his identification was not accepted by the parties in dispute, it probably would be by any court or board of arbitrators to whom the matter might be referred, and the decision on this point might reasonably be included in the decision of the whole matter in dispute. It is difficult to see, however, how even an omniscient judge could determine such a matter of fact without the help of the Architect who created the Documents.

In the second paragraph the third sentence is new. It provides that materials or work to be furnished must be "covered by or properly inferable from" the specifications or else distinctly noted on the plans as being required. A notable instance of

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the need of such a clause was cited to the committee. A sidewalk lift was indicated on the plan, but no details shown, and no mention of any elevator at all in the specifications. No information being given as to the capacity or type, it was obviously impossible to estimate its cost, and the Contractor, in estimating the building, very properly assumed that it was to be furnished by the Owner under some other contract. A lift was nevertheless demanded, and, I believe, finally furnished by the Contractor. Such discrepancies should manifestly not exist in Documents sent out for estimates, and if they do exist the Contractor should be protected against imposition, even if it does make rougher the way of the careless Architect.

The last paragraph is also new but sufficiently self-explanatory.

Article 3. Detail Drawings and Instructions. (Cf. old Articles 3, 43, and 50.)

The first paragraph states that the Architect is to furnish all additional drawings and other instructions needed for carrying on the work, the relation these instructions must have to the original contract documents, and also the Contractor's obligation to do work only in accordance therewith. (Cf. old Articles 3 and 50.)

The Architect is called upon to furnish this additional information "with reasonable promptness," which obviously permits a claim for delay by the Contractor if he fails to do so. Much very just complaint is made by Contractors of the dilatory methods of Architects, which not infrequently result in financial loss as well as inconvenience to the Contractor. In the matter of providing necessary information, the Architect is an essential factor in the progress of the work, and he should be as prompt in providing it as he will doubtless expect the Contractor to be in executing the work, and the Contractor should be properly protected from the results of delays caused by the Architect.

The second paragraph deals with the preparation of schedules of progress (cf. old Articles 3 and 43), but arranges for these to be prepared at the request of either the Contractor or the Architect, and by the Contractor and the Architect acting jointly, instead of "by the Contractor in consultation with the Architect." Such schedules, so far as they may be made to fit conditions, assist in the orderly progress of the work, and tend to obviate delays which are always expensive to somebody and generally to the Contractor. For this reason it was felt that the Contractor should have just as much right to request these schedules for his own protection, as the Architect, who alone, in the old Articles, had this privilege. Any such schedule must be subject to adjustment to fit the actual progress of the work,

but, when so adjusted, it forms a clear basis for the Architect to follow in preparing his drawings. If no schedule is prepared, he will proceed in the usual way, and the Owner is protected against unjust claims by the Contractor by Article 35 (Delays), which prevents any such claim until two weeks after demand is made for the information.

This Article is one of those which bring together matters that are closely related but which, in the First Edition, were widely separated.

Article 4. Copies Furnished. (Cf. old Article 4.)

Old Article 4 provided for a limited number of drawings to be furnished free to the Contractor, additional copies to be paid for by him. This smacks of the amusing fallacy, frequently appearing in specifications, that, while the Owner is to pay for certain things, the Contractor must pay for certain other things. In an old form of insurance clause it is stated that the Owner will take out and pay for the fire insurance, but at the end of the job will charge the Contractor with half the total premium. So here, the Owner was to pay for part of the necessary drawings and the Contractor for the rest,—into one pocket out of the other. Obviously the Owner is to pay the necessary costs of his undertaking, and this should be done in the simplest way. The Owner pays the Architect for making the drawings. Let him pay the Architect for all necessary reproductions also rather than force the Contractor to estimate, or guess, how much to include for a special charge of this sort.

The new Article recognizes this as the reasonable method to pursue in general, but arranges for modifying provisions where special conditions make them desirable. The Architect must of course settle, in his agreement with the Owner, the number of reproductions of drawings that he is to furnish without extra charge, and the fact that additional ones shall be charged at cost; this however is the simplest and most direct method.

Article 5. Shop Drawings. (Cf. old Article 7.)

The new Article embodies only slight changes. "Schedules" are added, and two corrected copies are to be furnished the Architect instead of one, to enable him to send one to the job for the use of the Clerk of the Works, if necessary. In addition to these two, the Contractor is to furnish such other copies as may be needed.

Reference to models and templates is omitted. Templates, where necessary, would be made by the Contractor, as a matter of course; and models are better provided for in the specifications.

The Architect is required to pass on shop drawings "with reasonable promptness," and the Contractor is relieved from responsibility for deviations

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from original drawings and specifications only in case he has called them to the attention of the Architect.

Article 6. Drawings and Specifications on the Work. (Cf. old Article 4.)

There is no change in the substance of this provision from that embodied in the last sentence of old Article 4.

Article 7. Ownership of Drawings and Models. (Cf. Old Article 6.)

There is no essential change in this Article except that the Contractor may retain his original signed set of the Contract Documents. This is desirable from a practical standpoint on account of maintenance work which may require reference to the drawings. It is also proper that the Contractor should retain evidence of what he was required to do, since dispute may arise in regard to his performance.

Article 8. Samples. (Cf. old Article 55.)

This is substantially the same in effect as the provisions of old Article 55. The first sentence has been criticised as being too broad, permitting an Architect to "direct" elaborate samples, and put an undue expense on the Contractor, the contention being that all samples desired should be specified. The committee felt that where special samples would be required, they would generally be particularly mentioned in the specifications, but that for many minor samples no mention would be apt to be made. A brief general clause seemed desirable, therefore, which is intended to be amplified by the specifications. References to the number of samples of each kind and their labels were omitted on account of the wide variety of samples and the impracticability of any uniformity in their submission.

Article 9. The Architect's Status. (Cf. old Articles 40, 41, and 42.)

The first sentence regarding general supervision by the Architect is a direct statement of what is obviously implied in the old Articles.

The second sentence, relating to the Architect as the agent of the Owner, is somewhat changed from the old form. According to old Article 40, the Architect was the agent of the Owner only in structural emergencies and in special instances where authorized by the Owner so to act. This paragraph seemed to neglect the fact that by the terms of the General Conditions the Architect was made the *special agent* of the Owner in connection with many of his duties therein noted. It is pretty generally conceded that the Architect must not be considered a *general agent* of the Owner, which would give him power to change the terms of the contract; but that

he must be considered the *special agent* of the Owner with power to direct the execution of the contract according to its terms. The second sentence of the new Article states this fact clearly, noting also the possibility of the Architect being authorized to act as the Owner's agent in special instances not embraced in the original terms of the contract. It also permits the Contractor to request proof of the Architect's authority so to act if he so desires. His action in structural emergencies is omitted here, and is covered in new Article 18, under which it will be discussed. In certain cases the General Conditions confer upon the Architect powers even greater than those of an agent in that he can control the acts of the Owner himself. In new Articles 36 and 37, for instance, the Owner cannot do work or terminate the Contractor's employment unless the Architect certifies that the neglect of the Contractor furnishes adequate cause for such action. The Articles are carefully worded to denote the exact limits of the authority of the Architect, and should be carefully studied with this point in mind.

The third sentence, relating to authority to stop the work, is almost identical with the first sentence of old Article 41. The balance of this old Article 41 is covered in new Article 18, relating to emergencies.

The second paragraph of new Article 9 is substantially the same as old Article 42, relating to the termination of the employment of the Architect.

Article 10. The Architect's Decisions. (Cf. old Articles 39 and 40.)

Supplementing the statement in the first sentence of Article 9, that "the Architect shall have general supervision and direction of the work," this Article provides that the Architect shall make decisions on all claims by either party to the Contract and on all other matters relating to the work, such decisions to be made "within a reasonable time." This states directly what is implied in old Article 39.

These decisions are the necessary first steps in all such matters, and to this extent the Article merely states generally accepted custom. The second sentence of Article 10, however, varies from the provision of old Article 39 in that it provides that, "except as may be otherwise expressly provided in or appended to these General Conditions, or as particularly set forth in the specifications, all the Architect's decisions are subject to arbitration." Old Article 39 stated that, except where expressly provided to the contrary, all such decisions were final and binding on both parties.

This latter provision is one that has persisted in the specifications of many Architects and to which Contractors have consistently objected. There has been a growing tendency, however, for Architects

THE NEW STANDARD DOCUMENTS

to recede from this position of dictator as being a logically untenable one, and one that does more harm psychologically than it does good practically.

The number of actual arbitrations is so small as to be almost negligible, and the evidence of those who for years have permitted arbitration of all decisions, leads one to the opinion that trouble,—and arbitration in only the culmination, not the cause of trouble,—is the result of methods and conditions of business quite as much as mere contract terms, and unfair contract terms can create fundamental conditions that tend to stimulate the very trouble the terms were drawn to prevent.

Many a horse will carry you safely with loose reins, that will put you in the ditch under a curb bit, and it is safe to say that the attempt on the part of Owners to get a "strangle-hold" on Contractors by one-sided contracts, is responsible for much of the attitude of those Contractors who aim to dodge all contract responsibilities as far as they are able.

A building contract, just as much as any other contract, should be an evenly balanced agreement, and not one in which one party is put in the power of the representative of the other. It is proper to argue that in his decisions an Architect should, and doubtless usually does, act with impartiality; but it requires a superman to interpret his own Documents from the point of view of a third party, and to be absolutely uninfluenced by the interests of his employer. But under such conditions the work would doubtless march to a satisfactory conclusion on a mere verbal understanding. Standard general conditions must be drawn on the assumption that they are needed to protect each party to the Contract from the intentional as well as the unintentional deviations of the other.

Those who object to arbitration claim it to be unsatisfactory, because it leads generally to a compromise. Yet few suits are brought in courts of law where the full judgment desired is obtained by the party that wins. The very fact of an honest difference of opinion makes probably reasonable a recognition of partial right on each side. That genial knight, Sir Roger de Coverley, the accepted arbitral court of his county for many personal disputes, was wont to pacify, if not completely satisfy, both disputants with his suave verdict that "much could be said on both sides," and in view of the complications generally existant in building disputes it is within the bounds of probability that the same verdict would generally hold true.

The submission of improper claims to arbitration must be discouraged, and this is done in the new Article through the possible award of costs and even damages against the loser.

It has been said by one who objects to the principle of general arbitration of the Architect's decisions, that with a fussy client or an intractable Contractor it would be necessary to have a permanent arbitration board, active throughout the Contract. This is a prophecy that finds no substantiation in the past experience of those who have worked for years under such conditions. It is the firm belief, on the other hand, of those who favor general arbitration, that the mere attitude of willingness to parley on matters of difference of opinion will reduce the tendency to truculence on the part of Contractors. The only positive way to put a stop to bad building conditions is for Contractors to refuse to figure for Architects who are found to be unjust, and for Architects to refuse to invite bids from Contractors who are found to be "crooked." Such blacklisting would soon work its cure.

In the new Standard Documents, therefore, it is felt that the Institute takes the high ground of equity, leaving to individual Architects the opportunity, by specific exceptions, to travel in such valleys of expedience as their own honest judgment or their client's demands may direct.

The relation of arbitration of building disputes to the courts is still somewhat unsettled. In some states, the courts refuse to consider binding a general agreement to arbitrate, in that it robs the courts of their rightful jurisdiction; at the same time they hold valid a clause by which the parties to a contract agree to arbitrate some specific matters. There appears to be a tendency, however, toward approving the arbitration of technical disputes as being the logical method of arriving at a just verdict, based on expert opinion rather than the emotions of an inexperienced jury. The tendency seems also to be toward insisting that the parties arbitrate their disputes where they have agreed to do so and for the courts to uphold the verdicts of such arbitrations unless some fraud is found in the proceedings. Here again, however, it would seem wise for the various Chapters to study their local and state laws, with a view to finding out if there is any legal conflict with this Article 10.

[EDITOR'S NOTE—To be continued in the Journal for September.]

Town Planning and Housing

GEORGE B. FORD, (M.), ASSOCIATE EDITOR

The Ellen Wilson Memorial Homes

To Be Erected at Washington, D. C.

IT IS now generally known that the late wife of the President displayed a deep interest in the elimination of the evils existing in the alley dwellings in Washington, D. C. In these quarters, unseen by the general public, 12,000 people live under conditions which are unsanitary and immoral in the highest degree. The evil has touched not only those forced to live there, but has reacted on the life of the entire city, seriously influencing its death rate and detracting from the general welfare and attractiveness of the capital city. When Mrs. Wilson understood the alley situation, she determined to do what she could to secure, by legislation or otherwise, the removal of this blot on the city's life, and, after unceasing effort, and in fulfillment of her last request, a bill was passed by Congress converting all habitable alleys into minor streets, and otherwise providing for the amelioration of the existing conditions.

To fittingly emphasize this and the many other quiet and unobtrusive activities in which Mrs. Wilson was engaged during her all too short life in Washington, the District of Columbia section of the Women's Department of the National Civic Federation has planned to build a block of model dwellings, to be known as the Ellen Wilson Memorial Homes, the objects of which are, first to erect a memorial that will perpetuate the humanitarian work which Mrs. Wilson did during her life in the White House; second, to provide clean, healthy houses for the poor of Washington, replacing the unsanitary alley hovels;

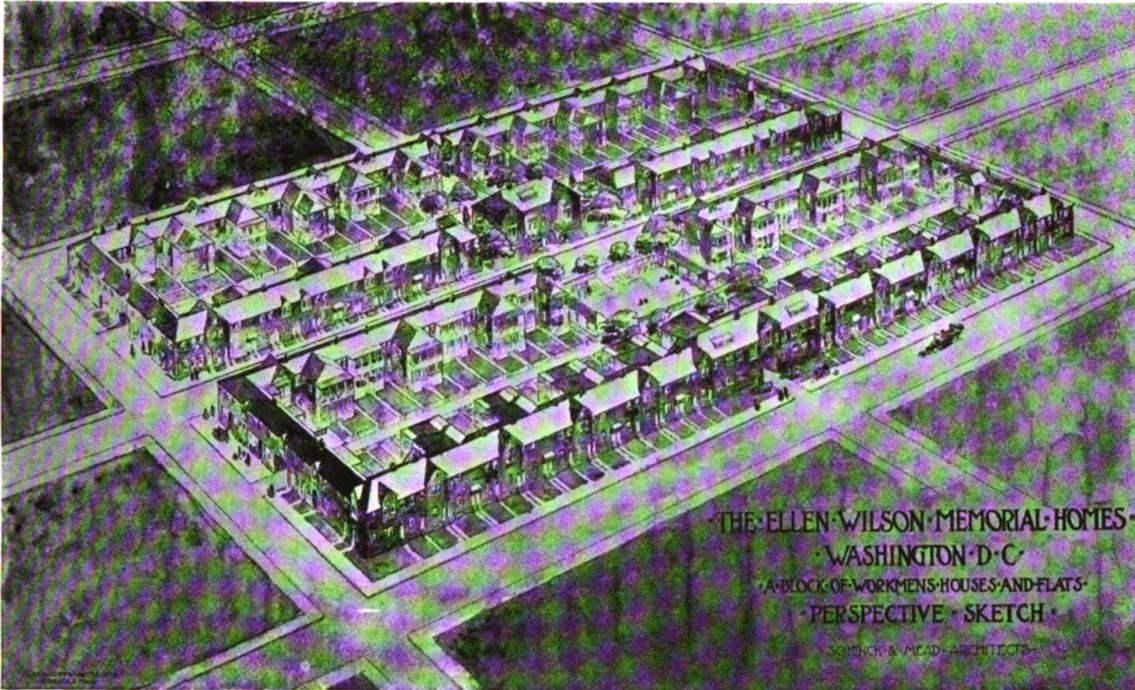
third, to build in the National Capital, a block of model dwellings which will be a vital part of the beautiful city that is being built there; fourth, for the people of the United States to furnish an example and inspiration for proper housing; and fifth, to offer an opportunity which will appeal to those who wish to be philanthropic, but are not always able to give without receiving a safe return.

The plans are being drawn by Schenck & Mead, Architects, of New York. The walls are to be of brick, bonded in a manner to give a variety of surface and texture. The long roof lines, which might otherwise become monotonous, will be broken by the gables of the five-room houses and by various projecting bays.

There are to be 130 of the little houses, providing for 250 families, with an estimated capacity of 1,000 people. These houses are to consist of different types, for families of various sizes and tastes, from the two-room flat, in which a man and wife with child up to three years may live comfortably, to the ideal family house of five rooms,—a kitchen, living-room, a bedroom for the parents, one for the boys, and one for the girls; while ranging between these are the three- and four-room flats. Closing the view at the ends of the rows of houses, which usually presents a vista of wash-lines, is a row of shops, with flats above, for the market, the apothecary, grocer, cobbler, and others who cater to the needs of everyday life; all these shops are to be run on a coöperative basis.

The block will contain a playground,

TOWN PLANNING AND HOUSING

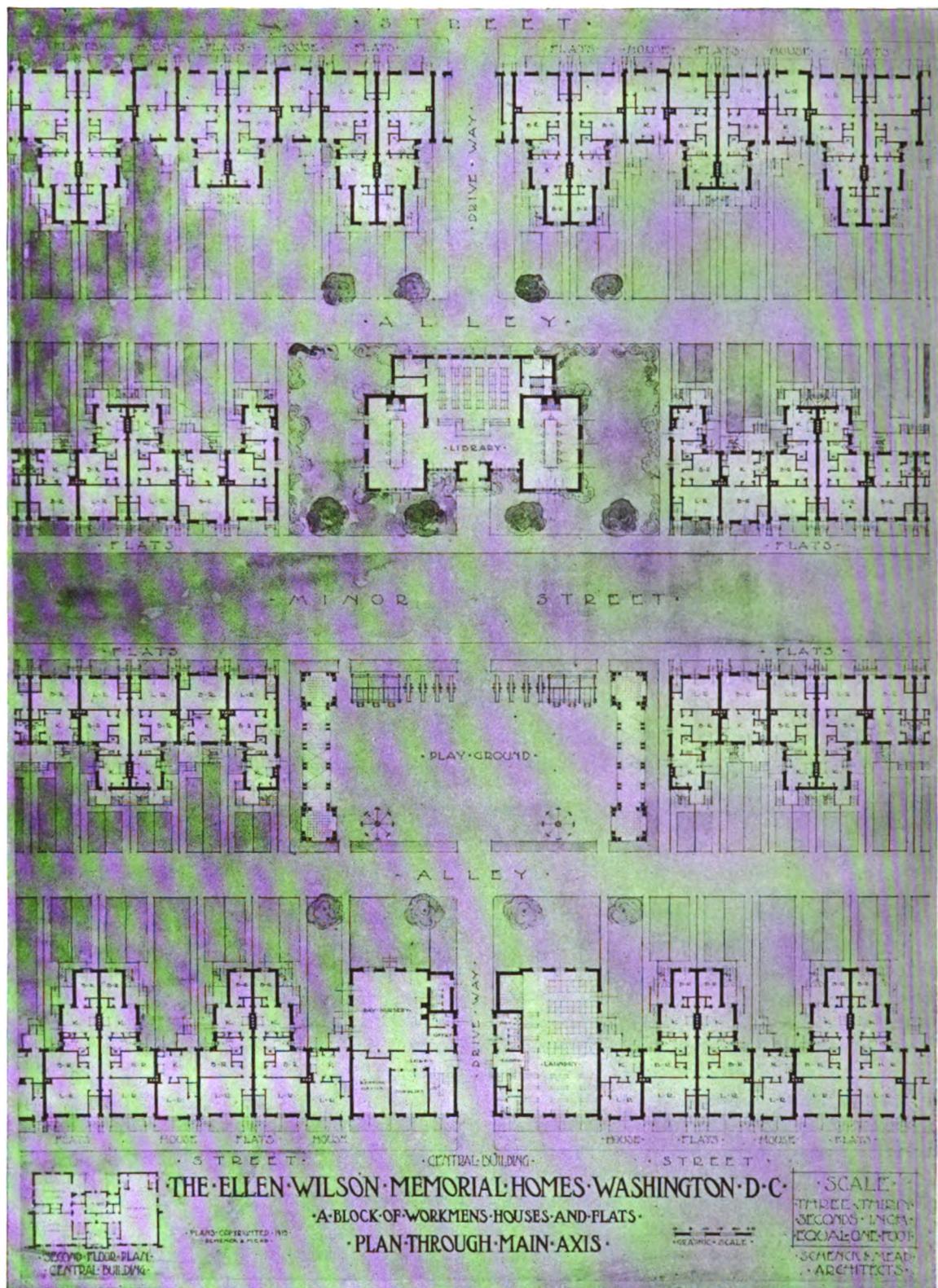


A Block of Model Houses, to be Known as the Ellen Wilson Memorial Homes, Built by the District of Columbia Section of the Women's Department of the National Civic Federation. There are to be 130 of the Little Houses, Providing for 250 Families, with an Estimated Capacity of 1,000 People. The Plans Have Been Presented to President Wilson, Who Has Given Them His Hearty Approval.

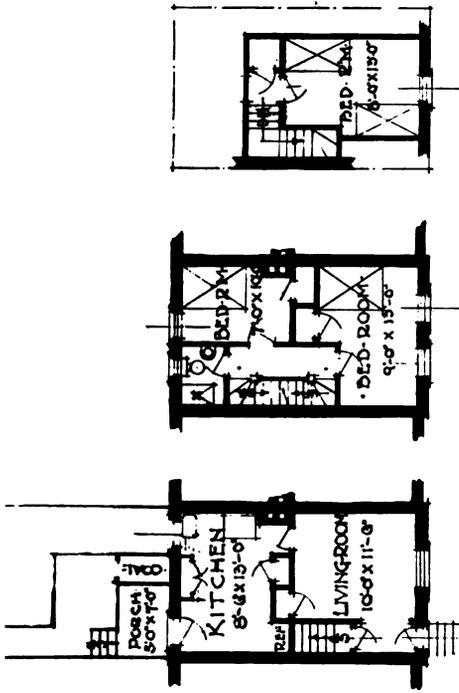
and wading-pool for the little children; a small library; an administration building, to contain a laundry with facilities for thirty-two women to do washing and ironing at three cents an hour, which covers all expenses; a superintendent's office; a very small emergency hospital, as it is a locality where accidents frequently occur, and help is far off; a nurse's suite; a large amusement-hall; two small clubrooms, and a small suite for the settlement worker. There is also a kitchen, where simple suppers, served in the amusement-hall, can be prepared, cooking-classes may be held, and which will also serve as a diet-kitchen in connection with the hospital. This building also contains a day nursery, where children can be left and cared for while their mothers are out for the day, or are at work in the laundry.

It is hoped that the plans will provide a block which will be a model for the whole

country. There will be no narrow light-courts, no dark vent-shafts, no lighting of rooms from the top through skylights only, no bathrooms on exterior staircases. Every family will have its own front entrance and its own back yard. Each bathroom will have a shower, lavatory, and water-closet, and all bathrooms in dwellings of more than two rooms will be always connected with halls, never with other rooms, thus affording all possible privacy in the home. The yards running back to the alleys used for delivery purposes and garbage-removal only, will be inclosed with wire fencing, thus facilitating police control and supervision of the group. The whole group will be under the supervision of a trained social worker employed by the company, who will look after the general welfare and standards of living of the people of the community, and also act as renting agent. She will be

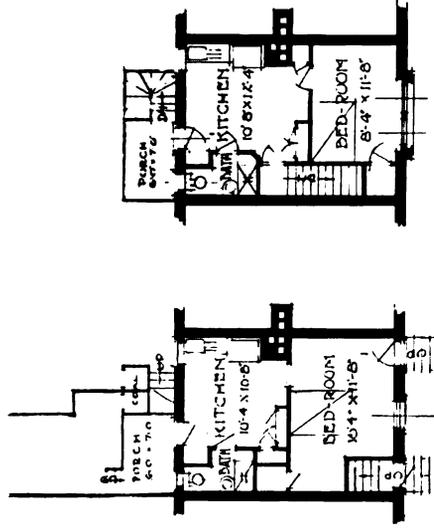


The Block Will Contain a Playground; a Small Library; an Administration Building, with Laundry Facilities for Common Use; a Day Nursery; a Small Emergency Hospital; One Large Amusement-Hall; Two Small Club-Rooms, and a Small Suite for the Settlement Worker. At the Ends of the Rows of Houses is a Row of Shops, with Flats Above, Where Will Be Housed a Market, the Apothecary, Grocer, Cobbler, and Other Shops Which Cater to the Needs of Everyday Life, All to be Run on a Coöperative Basis.



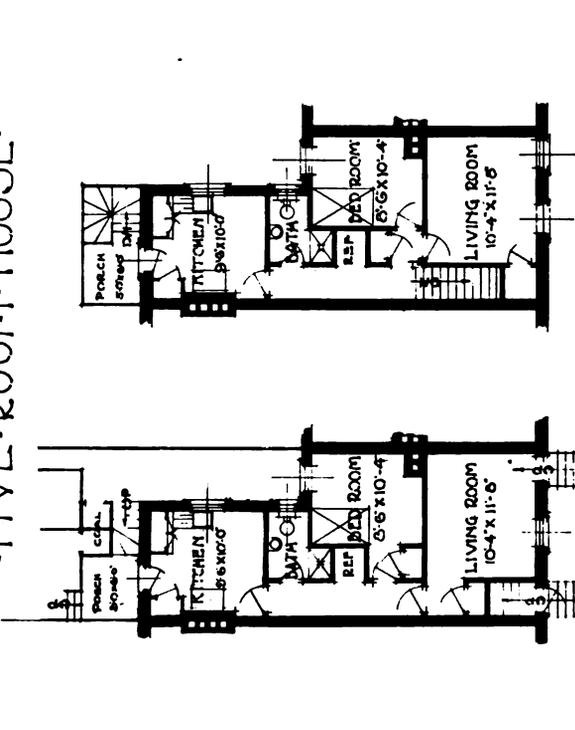
FIRST FLOOR PLAN · SECOND FLOOR PLAN · THIRD FLOOR PLAN ·

FIVE ROOM HOUSE.



FIRST FLOOR PLAN SECOND FLOOR PLAN

TWO ROOM FLATS

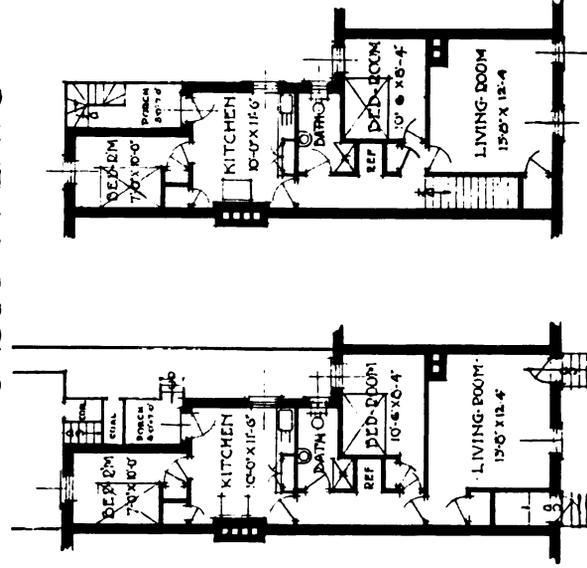


FIRST FLOOR PLAN · SECOND FLOOR PLAN

THREE ROOM FLATS.

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SCHERCK & HILD

No Narrow Light-Courts, no Dark Vent-Shafts; Every Family Has Its Own Front Yard and Back Yard, and Privacy in the Family Life is Assured.



FIRST FLOOR PLAN · SECOND FLOOR PLAN ·

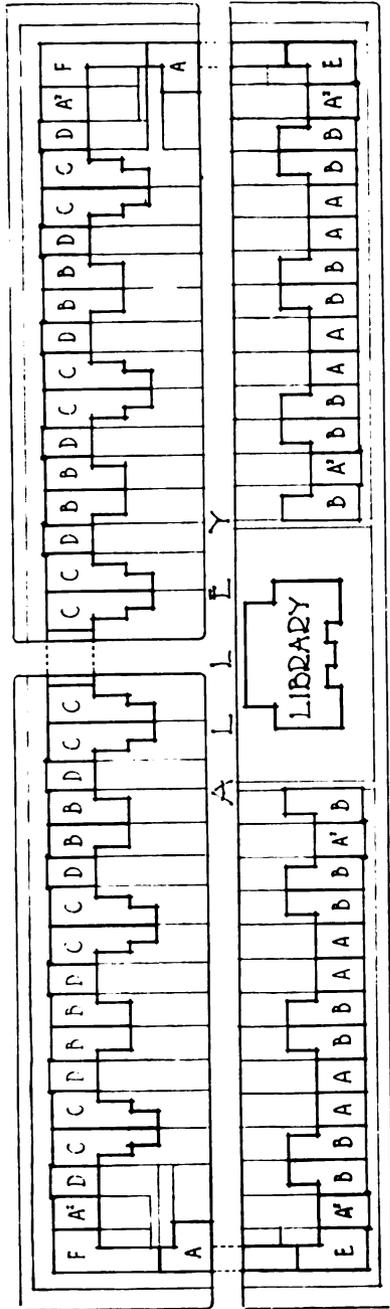
FOUR ROOM FLATS.

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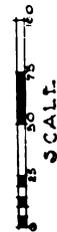
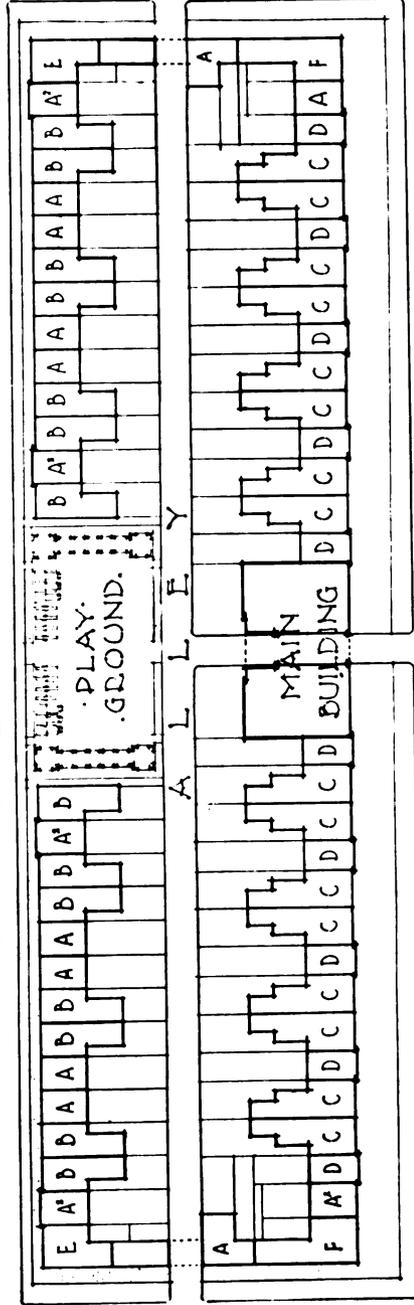
The Two-Room Flat, in Which a Man and Wife with Child up to Three Years May Live Comfortably; Three- and Four-Room Flats, and the Ideal Family House of Five Rooms Are All Provided.

TYPICAL FLOOR PLANS—ELLEN WILSON MEMORIAL HOMES

S T R E E T



M I N O R S T R E E T



S T R E E T

- THE ELLEN WILSON MEMORIAL HOMES WASHINGTON D.C.
- BLOCK PLAN**
- A. 2 Two-room Apartments.
 - A2. { 1 Two-room Apartment.
 - B. 2 Three-room Apartments.
 - C. 2 Four-room Apartments.
 - D. 1 Five-room House.
 - E. { 2 Three-room Apartments.
 - F. { 1 Four-room Apartment.
 - G. { 1 Six-room Apartment.
 - { 1 Three-room and Kitchenette Apartment.

TOWN PLANNING AND HOUSING

assisted by a trained nurse who will have charge of the hospital and day nursery.

The total cost of the buildings will be approximately \$350,000, the rentals of the houses ranging from \$7.50 to \$17.50 per month, according to the size. These estimates provide for a return of approximately 9½ per cent on the investment. (See renting and cost schedules.)

The plans have been presented to President Wilson, who has gone over them carefully and given them his hearty approval; he is much gratified with the undertaking. The Act of Incorporation of the Ellen Wilson Memorial Homes passed March 4, 1915, the incorporators being:

George Foster Peabody	Julia C. Lathrop
Hugh C. Wallace	Grace V. Bicknell
Arthur Jeffrey Parsons	Charlotte Everett Hopkins
Walter S. Ufford	
Archibald Hopkins	

This body, in turn, elected the following Directors, who, under the act, are authorized to manage the finances, pay the dividends, and, in conjunction with a committee of the Women's Department of the National Civic Federation, will manage the business affairs of the corporation.

Mrs. Wm. Cumming Story	Miss Clara Farrar-Smith
Mrs. Joseph Lamar	Mrs. J. Borden Harriman
Stanton C. Peele	
Gen. W. C. Gorgas	Miss Anne Morgan
Miss Julia C. Lathrop	Mr. H. K. Willard
Mrs. J. Nota McGill	Mrs. Abram Simon
Mrs. Hugh C. Wallace	Mr. A. J. Parsons
Mrs. Richard Wainright	Mrs. Archibald Hopkins

The following Advisory Board, was also chosen:

Hon. and Mrs. Thomas Marshall
 Hon. and Mrs. Wm. Jennings Bryan
 Hon. and Mrs. Franklin Knight Lane
 Hon. and Mrs. David Franklin Houston
 Hon. and Mrs. Josephus Daniels
 Hon. and Mrs. W. B. Wilson

Hon. and Mrs. Albert Sidney Burleson
 Hon. and Mrs. Lindley M. Garrison
 Hon. and Mrs. Chas. S. Hamlin
 Hon. and Mrs. Paul M. Warburg
 Hon. W. P. G. Harding
 Hon. Adolph Harding
 Hon. Frederic A. Delano
 Judge and Mrs. Wm. Howard Taft
 Hon. Franklin McVeagh
 Mr. and Mrs. Hugh C. Wallace
 Mr. George Foster Peabody
 Hon. and Mrs. Henry White
 Miss Julia C. Lathrop
 Mrs. Wm. Cumming Story
 Miss Maud Wetmore
 Hon. and Mrs. Cleveland Dodge
 Col. and Mrs. Edward M. House
 Mr. and Mrs. John Hays Hammond
 Mr. Schiff
 Mr. and Mrs. Wittpenn
 Mrs. Matthew T. Scott
 Mr. and Mrs. Seth Low
 Mrs. Richard Olney
 Mrs. J. Borden Harriman

Preliminary Tentative Renting Schedule for The Ellen Wilson Memorial Homes

Type	Description	Rent per month	No.	Total
A	Two-room flat downstairs	\$7 50	20	\$150 00
	Two-room flat upstairs	8 00	20	160 00
A2	Two-room flat downstairs	7 50	12	90 00
	Three-room flat upstairs	10 50	12	126 00
B	Three-room flat downstairs	10 00	36	360 00
	Three-room flat upstairs	10 50	36	378 00
C	Four-room flat downstairs	12 50	28	350 00
	Four-room flat upstairs	13 00	28	364 00
D	Five-room house	17 00	20	340 00
E	Store	5 50	4	22 00
	Store	7 00	4	28 00
	Store	9 00	4	36 00
	Flat	10 50	4	42 00
	Flat	11 00	4	44 00
F	Four-room flat downstairs	13 50	4	54 00
	Six-room flat upstairs	17 50	4	70 00
G	Three-room and kitchenette flat over alley	10 00	1	10 00
Total rent per month				\$2,624 00
Total rent per year				31,488 00
Yearly rebate				2,624 00
Net rental				\$28,864 00

Cost of houses and stores	\$274,189 00
Approximate cost of all land	30,316 00
<hr/>	
Total investment	\$304,505 00
Net income on rents	28,864 00 which is about 9½% of investment.

Main building assumed self supporting.
 Library building and maintenance—gifts.
 Playgrounds, building apparatus, maintenance—gifts.
 Ground for above included in the general investment.

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The Town-Planning Library

Town Planning. With Special Reference to the Birmingham Schemes. By George Cadbury, Jr. Longmans, Green & Co., New York. 198 pp. \$2.25 net.

The first words of this book, very apt in these times, and quoted from C. F. G. Masterman's "From the Abyss," draw one's attention:

"From the roof of our dwellings as from some solitary watch-tower, we can discern the progress of our armies. Southward lies the Land of Promise, hills covered with greenery,—the one cool and quieting sight in the hot wilderness of brick and mortar. . . . But two generations back Camberwell was a pretty and peaceful suburb, Wandsworth an old-world village by a quiet stream. In less than fifty years we have converted these into acres of desolation—stagnant aggregations of neglected humanity."

Architects will find light and inspiration in this book, the author of which is the son of the founder of the first real garden village, Bournville, just outside of Birmingham, England. When, in the early '90's the elder Cadbury conceived the plan of giving his employees in the Cadbury Cocoa Works an opportunity to escape from the gloomy courts and alleys of Birmingham, by developing a model town site which he had acquired in the suburbs, we doubt if he was a sufficient prophet to foretell the results of this life-giving impulse to town-planning reform. And yet, with the founding and development of Bournville, all the essential elements embodied in the Town-Planning Act of 1909, were exemplified—the limitation of the number of houses to the acre, of the height of buildings, the provisions in favor of narrower roadways and less rigid streets, the introduction of playgrounds in the interior of blocks, the provision of allotments for private gardening, the segregation of factories, and many other features, which were later introduced in many other semi-philanthropic enterprises like Hampstead, Letchworth, and Harborne Tenants.

The author only refers incidentally to Bournville. The illustration to the main body of his theme is the application of the Town-Planning Act to Birmingham. Here, in accordance with the method of district planning for which the law provides, there are being carried out development schemes for a half-dozen large units ranging from 600 to 9,000 acres, or a total of 24,000 acres in all. The layout of streets, parks, playgrounds, factory areas and plots for private and public buildings is being studied under the provision of the act, and in fulfillment of the larger opportunities which are afforded by each section for special types of development, whether for factories, residential areas for the well-to-do, homes of the humble workingman, or any combination of these. The author refers particularly to the need of adopting certain features already referred to in connection with Bournville

village, as well as the demand for the development of main connecting thoroughfares, the provision of trolley lines, the assessment of betterments (to the extent of one-half the cost of improvements), and the unification of development schemes for areas under the administration of different local authorities, which is especially provided for in the Town Planning Act.

We commend the book to architects as a fascinating exposition of the cause of Town Planning in England, and as a stirring narrative of what Britain has done toward improving the life of her people, largely as the result of the pressure brought to bear on the government by her town-planning reformers and architects. One feels that where, from such a modest beginning, so much has been accomplished in less than two decades, there is warrant for the belief that were the architects of the United States to unite their energies in the support of better planning for our cities and suburbs, the results would far surpass our most sanguine expectations.

That the call is urgent is acknowledged by all. We cannot do better than quote Mr. Cadbury:

"The great stirrings of social unrest, which are such a striking manifestation in these days, are not controlled by considerations of finance only. The demand is not for a higher wage, merely. In essence, the demand is for a better way of life, for fuller opportunities, for the chance of self-expression in ways hitherto denied. Men ask for houses fit to live in—with gardens they can cultivate, and air they can enjoy. They ask for a share in the good things of life, in the things which elevate and inspire, and sooner or later, that demand will be irresistible.

"Town planning and all that it connotes is broadly based on this rock—that the deepest and most permanent instincts of mankind are behind it, the desire for order, for health, and for beauty."

Architects must not lose the opportunity which their training affords to advance the cause of better homes and better opportunities for wholesome living through the improved planning of our cities and suburbs.

Springfield (Mass.) Commission at Work

The experience in Springfield, if we are to judge from the First Annual Report of the City-Planning Commission, illustrates very well some of the problems arising in practical work, and while the example may discourage a less aggressive organization, it shows that a determined group of commissioners may, if unafraid to pursue their claims, achieve worth-while results in the face of opposition in administrative circles.

Some of the activities of the commission include an effort to insure the collection of betterment assessments (which, according to the Massachusetts Law may be levied to the extent of one-half the cost of public improvements) and which the com-

TOWN PLANNING AND HOUSING

mission finds the city again and again has failed to collect, thereby depriving the community of many desirable improvements. Again, the commission has endeavored to combat the platting of unimproved property without reference to the established grade, location, and directions of streets on the city map, and the sale of the property to ignorant and unsuspecting investors by unscrupulous real-estate dealers—a common experience in many cities—which inevitably leads to the city being called upon to remedy the situation at its own expense. The question of fixing building lines and the vexed problem of the equitable award of damages therefor, the extension of fire districts, the landscape improvement of certain squares and approaches (for which the commission secured the services of Mr. Frederick Law Olmsted), an unsuccessful effort to secure the coöperation of abutters in paving unsanitary alleyways, the work of trolley-pole removal on the main street, are some of the matters which the commission has heartily advocated, and with varying degrees of success. There are many statistical tables covering the distribution and movement of population, the extent of mortality and morbidity, certain aspects of the city's finance and building operations, which are of value in studying tendencies of growth and methods of attack. The report is, in many ways, one of the most interesting of the annual reports, and is a good example of the tendency which is becoming daily more evident to approach the problem of city planning from a practical, scientific standpoint, basing proposals on detailed studies, and studying the larger problems of development from the legal, financial, social, and economic standpoints.

Housing in Minneapolis

A very intelligent appreciation of the opportunities and responsibilities existing in the field of the commercial and industrial welfare of the community, and the living conditions of the great mass of working people has been shown by the Minneapolis Civic and Commerce Association. It has recently consummated a preliminary investigation of the housing problem through its Committee on Housing, of which Mr. Edwin H. Hewitt is chairman, which shows that Minneapolis has been wonderfully fortunate thus far in the generous provisions for light, air, and open space among the houses of the laboring classes. Yet the investigation shows plainly that conditions are present which seriously threaten the home life of thousands whose welfare and happiness are absolutely essential to the future progress and good name of the community.

The results of inadequate housing regulation are

clearly set forth in numerous instances of excessive lot occupation, in basement dwellings, in the building of dark rooms (even under so-called "reform" legislation), especially in apartments containing kitchenettes and alcove rooms, in inadequate sanitary provisions and control. The report dwells on the menace of the apartment house and the loss of individuality and democracy which follows in its wake, and notes an increase between 1909 and 1912 of 400 per cent in the number of tenement houses and only 27 per cent in single-family dwellings.

In remarking on the high rents prevailing, in the face of thousands of acres of undeveloped land within the city, the committee finds that the arguments of the single tax theorists may indeed contain a truth worth heeding. It calls attention to the need of adapting real-estate platting to the character of the site and the environment, of providing adequate main thoroughfares, with rapid-transit lines, for opening up new areas, and for adopting such other city-planning measures as will make for a greater abundance of sunlight, space, beauty, privacy, and sanitation in and about the homes of the citizens.

Newark (N. J.) Educating Its School Children in City Planning

The splendid work which is being done in Newark, New Jersey, through the efforts of John Cotton Dana, the Librarian of the Newark Public Library and well known throughout the United States for his library educational work, in inculcating in the school population of Newark an appreciation of the aims and merits of city planning, is deserving of the widest publicity. Not only has Mr. Dana broadened the facilities of the library for the dissemination of information on city and town planning and civic affairs in general, but he has been an ardent supporter of the work of the City Planning Commission of Newark, of which he is a member, and of the free public exhibitions on city-planning which it has been holding in Newark. In addition, he has been largely responsible for a textbook in Newark, in which the history, social life, and physical characteristics of the city are made a distinct part of the school curriculum, and in which special emphasis is laid on city planning, and he has been directly responsible for a long series of pamphlets which are placed in the hands of thousands of children and adults throughout the city, dealing with many phases of city planning and touching on all sides of the common civic life. His magazine, *The Newarker*, a publication of the library, is another organ through which he has been able to disseminate a knowledge of city planning.

Book Reviews

Interieurs Anciens en Belgique. Par K. Sluyterman, Professor à l'École Supérieure Technique à Delft. Avec la Collaboration de M. A. H. Cornetti, Conseiller Communal à Anvers. 100 Planches. La Haye, Martinus Nijhoff, 1913.

Any book on Belgium coming to us at this time is sure of a sympathetic reception, and "Interieurs Anciens en Belgique" would merit such a welcome at any time.

The author, Professor Sluyterman of the Ecole Supérieure Technique à Delft, published in 1908 a similar collection of Dutch interiors. The text is historical rather than architectural, but after all, the very excellent photographs are their own best description. Unfortunately, however, both of Professor Sluyterman's books show the same lack of discrimination in the selection of subjects for reproduction. Side by side with charming late Gothic and Renaissance interiors appear shocking products of the Rococo style, which in their devilish ingenuity and inconceivable bad taste equal anything in Spain; doubtless they are the result of Spanish influence; to these must be added a few utterly uninteresting plates such as those showing a late 18th Century "Grande Salle" in the Seminary of St. Trond and the bedroom in the Chateau de Moudave.

It may be that the author having set himself the task of finding one hundred views, was hard put to it to accomplish his purpose, and so had to include these subjects; but, in view of the charm and high quality of many of the reproductions, it is hard to believe that he could not have found abundance of good material, and we are rather forced to the conclusion that Professor Sluyterman's taste is not to be relied on, and that it is rather by luck and the abundance of fine interiors in Belgium that he has happened to produce a truly excellent book.

CHARLES BUTLER.

Days in Attica. By Mrs. R. C. Bosanquet. The Macmillan Company, New York, 1914. \$2.

"Days in Attica" by Mrs. R. C. Bosanquet, wife of the archæologist, is a very enjoyable book of travel and of sojourn in an enchanted land, and reviews the longing inherent in any lover of beauty to set sail at once to see it with one's own eyes, feel it under one's own feet, and hold it with one's own imagination. The latter piece of baggage, by the way, the traveler must be sure to take along, for the author warns him that "he who takes Attica at its surface value will find himself alone with stones and bushes under a hot sky."

The stories of archæological finds and the comparison of the theories they give rise to are interesting and stimulating, and show the author to be quite at home in her subject, while her love of Greek legend and literature and of the sheer beauty of Greek art is caught and shared by the reader. The fragrant Attic countryside filled with legendary haunts and familiar names is made to seem both alluring and quite accessible to the traveler, even afoot.

The chapter on Crete is one of the best, and makes one realize how desirable it is to go there to study the traces of the ancient civilization that gave birth to Greece, before approaching Greece itself. Of course, those chapters that tell the story of the Acropolis, from the dim days when Poseidon drew a spring of water from the dry rock, through the great days of Pericles and Phidias to the dark ones of Turkish misrule, are the heart of the book; but those dealing with medieval Attica, with its Cistercian Monasteries and Byzantine churches, are interesting too.

To the lay mind there is somewhat too close a cataloguing of the contents of various museums, but possibly not to that of the student, and it is much to be regretted that there is only one map, and that a very poor one. The illustrations are nearly all from photographs, and make one wish for more, especially for a comprehensive one of the Parthenon.

F. W. E.

Panelled Rooms: I. The Bromley Room; II. The Clifford's Inn Room. The Victoria and Albert Museum, London, 1914. 6d. each.

The first of these little books is devoted to a historical sketch of the Bromley Room, which was removed from a house known as the "Old Palace" that once stood in St. Leonard Street, Bromley-by-Bow, and set up in the Victoria and Albert Museum. The text by Mr. H. Clifford Smith is full of interest, while the measured drawings by Mr. A. E. Bullock, A.R.I.B.A., reveal some charming examples of sixteenth century decoration. How pleasant it is also to learn that when the "Old Palace" was bought for a school-site, popular opinion demanded the re-purchase of a mantel-piece which had been sold to the wreckers, and its transfer to the museum, which had already acquired the panelling and ceiling of the same room.

The history of the Clifford's Inn Room is by Mr. Oliver Brackett, and the measured drawings are by Mr. Bullock. The room was purchased at auction,

BOOK REVIEWS

and subsequently set up in the museum. It is the earliest example of English panelling of the later Renaissance in the museum collection

It would seem that these two inexpensive little publications would be gladly welcomed by every architect who is interested in panelled rooms.

Bell Towers and Bell-Hanging. By Sir Arthur Percival Heywood, Bart. London and New York, 1914. Longmans, Green & Co. 2 s. net.

In his preface the writer speaks of his reason for compiling this little book, as "the extraordinary spread of scientific change-ringing during the last forty years, and the consequent impetus given to the erection of new bell towers, the instalment of new 'rings' of bells in existing towers, and the extension, re-casting and re-hanging of old ones." A hasty attempt at recollection does not lead one to conclude that we have experienced these things during the last forty years in America, and one seems inclined to the belief that bells and bell-ringing have gradually lost their popularity. Possibly the character of sound which some of them gave forth may be responsible, if the premise is a correct one, for there are few who cannot recall the hideous clangings and bangings which once issued forth from nearby spires.

There are few who would not welcome the development of such bell-ringing as may be heard, almost throughout England, on Sunday mornings, but the craft is not widely known and calls for superior qualities. One is rather startled to learn, for example, that "a peal technically consists of not less than 5,000 changes, no two alike, and rung without pause."

There are interesting chapters on the various aspects of bells and bell-hangings, bell-towers and bell-frames, from the pens of different authorities, and the architect in search of information concerning these things would find himself well repaid for an examination of the book.—C. H. W.

Decoration in England, from 1660 to 1770. By Francis Lenygon. B. T. Batsford, Ltd., London. Charles Scribner's Sons, New York. \$16.

Architects have been accused of indifference to the text of a book, and of devoting their attention exclusively to the illustrations. This is no doubt true in many cases. Their fondness for the pictures instead of the reading matter may be defended on the ground that the latter is often as dry as dust and presented in an uninteresting way. Besides, hasn't he studied all about it in his student days in the architectural schools? Then, again, the pictures tell the story better and quicker, and why take valuable

time to wade through a mass of reading matter to find little or nothing that one did not know before. In my own case, I admit that I have many books in my library with whose illustrations I am on the best of terms, but with whose text I am almost entirely unacquainted.

It will pay anyone to read the text of this work; it is well written and bears evidence of much patient research in the field of the origin and development of the various features of English Interior Decorations. It is a companion book to "Furniture in England" by the same author. (See below.)

The characteristics of interior decorations are shown by a series of comparative illustrations arranged, as far as possible, in chronological order, with text in the form of three historical introductory chapters on the three chief phases of the style. The historical setting and tracing of the formative influence, English or Continental, is also shown. Each feature of interior decoration is taken up and completed in order. First, there is the subject of "Wood-work and Paneling," then the "English School of Wood-Carving," and following, chapters on "Door Cases," "Chimney Pieces," "The Hall and Staircase," "Decorative Painting," "Plaster-work," "Wall Hangings and Carpets," "Fireplace Accessories, Fire Backs, Andirons, and Grates," "Door Furniture, Locks, etc.," "The Lighting of Rooms." These subjects are all cleverly handled, readable, and admirably illustrated.

The book is indeed well planned and executed, and cannot fail to give enlightenment and pleasure to the architect as well as the layman.

Furniture in England from 1660 to 1760. By Francis Lenygon. B. T. Batsford, Ltd., London. Charles Scribner's Sons, New York. \$16.

"Furniture in England from 1660 to 1760" is another good book on this subject. It deals with English furniture alone, and then only with the best period of the later Renaissance. It is a companion book to "Decoration in England" by the same author, and the two should be considered together.

In it both illustrations and letter-press are classified under subjects rather than periods. This makes it doubly valuable for study and reference, as well as for general interest.

Practically all the furniture found in a modern house is here included. First, there are chairs, stools, settees with their upholstery; then beds, window cornices, and curtains; tables; bookcases; cupboards and writing tables; pedestals and brackets; stands for cabinets; mirrors; clock-cases; veneer and marquetry gesso; silver and silver-mounted furniture, and lacquer.

A chapter is given to each of these heads, and

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each is fully illustrated. The ground covered is divided into three periods:

1. The Dutch and French Influences from 1660 to 1715.
2. The Venetian Influence from 1715 to 1740. (This period is called "Early Georgian.")
3. The French Rococo Chinese and Gothic Fashions, and the Classical Reaction, 1740 to 1760. (This period is called the "Later Georgian.")

The part played by architects designing the furniture for their buildings is a most important factor in the development of furniture types.

Increasing interest in architecture resulted in the development of numbers of amateur architects. There were at this time numbers of amateur architects well versed in classical architecture. They helped to give variety to the different kinds of furniture.

Two very interesting examples of architects' tables are given. During this period the taste of amateurs for architecture rendered necessary special tables suitable for drawing, reading, and writing. Great ingenuity was displayed in their design and construction.

The examples chosen to illustrate the various subjects are in many cases unusual and not always beautiful, but we must remember that the book is a record of the fashion or taste in furniture at different periods, and changing fashions often produce queer and inartistic things. In showing these odd types the author is adhering to his plan to be historically accurate.

Tapestry Weaving in England from the Earliest Times to the End of the XVIII Century. By W. G. Thompson. B. T. Batsford, Ltd., London. Charles Scribner's Sons, New York. \$12.

The increasing interest of the general public in tapestries and woven stuffs for hangings and the like, is due to the greater opportunity that is now afforded to know about them through intelligently written and well-illustrated books.

Only the fortunate few may have the extreme pleasure of ownership, but the museums and art galleries offer to lovers of the beautiful the sight of many rare examples of the handiwork of little-known artists of the past. Under the stimulating influence of such books as "Tapestry Weaving in England," one's enjoyment of their study is vastly increased. It is a comprehensive treatise of English tapestries and tapestry making. Each chapter treats of the history of an epoch in its rise and decline. Considerable space is given to inventories of tapestries contained in various famous collections at the time of their change of ownership and before their dispersal.

An earlier book on the "History of Tapestry" has

been written by Mr. Thompson. This one deals with English tapestries exclusively.

Our education in the matter of tapestries of English manufacture has been neglected, owing to the fame of the Gobelin and Beauvias tapisseries, and also, as Mr. Thompson naively says, "to the excessive diffidence of the English people in proclaiming their artistic achievements in the applied arts during past times." In order to make himself clear he early defines what he means by "Tapestry," "as being a hand-woven material of ribbed surface, resembling rep, but into which the design is woven during manufacture, so that it forms an integral part of the textile. This may be woven on an upright loom, or upon a horizontal loom in which treadles play an important part, but the resulting fabric is the same." This definition is illustrative of the extreme care with which the subject matter of the book is kept true to its title.

Tapestry weaving in England had its beginning in very early times, but the best work here, as elsewhere seems to have been done by "tapicers," of Flemish origin. They came over from the continent by invitation usually, but often because of political disturbances or religious persecution. The tapestries of the earlier centuries were not remarkable, and it was not until the beginning of the seventeenth century when the industry was started at Mortlake by King James I, and directed by Sir Francis Crane, that England could boast of the finest hangings made in the world at that period. While royal patronage continued, the Mortlake tapestry industry flourished; but the civil wars and the frequent changes of government occurring in such rapid succession seriously affected it. By the close of the century it practically ceased to be of note. William III did not patronize English production, but sent to Flanders to have tapestries woven for him. It is curious to note that, although the civil wars caused the destruction of plate and other valuable objects of art, hangings seem to have escaped violent destruction.

In the eighteenth century there were still tapestry workshops in various places, but none to compare with that which had been at Mortlake. "In the latter half of the nineteenth century two important attempts to revive the industry were made. That at Windsor, characterized by energy in production and many hangings, was destined to but a short career. That at Merton Abbey has reached its Jubilee."

The inventory lists contained in the book should be of great value to collectors. They, however, have but small interest for the general reader. The illustrations are numerous and are carefully selected, and each one is so carefully described that it requires but little imagination to picture the thing itself.

E. W. DONN, JR.

Obituary

Abrahalm Salm

Elected to Honorary Corresponding Membership, 1914.

Died at Amsterdam, Holland, June 13, 1915.

Carl F. White*

Mr. White was born in Cleveland, Ohio, in 1881. His preparatory work was carried on in the University School in Cleveland, and he spent a few summers, before going to college, working in the office of Meade & Garfield as a draughtsman. He took the architectural course at Cornell University, and graduated in 1905. After another year of draughting work and superintending in a New York office he formed a partnership with Henry L. Shupe, of Cleveland. Mr. White became the Secretary of the Cleveland Chapter in 1914, and was carrying on this work with great efficiency until his illness.

Douglas H. Thomas, Jr.*

Mr. Douglas H. Thomas, Jr., was born at Baltimore on March 5, 1872.

*See page 306 of the Journal for June.

He graduated from Johns Hopkins University in 1893, and entered the Massachusetts Institute of Technology in the same year. After spending two years in the study of architecture at the Institute, he entered the office of Winslow & Wetherell in Boston, which he left in 1896 for a trip abroad for purposes of study. After a winter in Italy, he spent a year in Paris in the Atelier Duret, returning to represent Winslow & Wetherell, in Baltimore.

In 1900 he formed a partnership with J. Harleston Parker under the name of Parker & Thomas. Arthur Wallace Rice joined the firm in 1907, and it has since been known as Parker, Thomas & Rice.

Mr. Thomas met with a fatal automobile accident, being instantly killed on June 11, 1915.

He was heart and soul in sympathy with the Institute and all for which it stands. He enjoyed the high regard of all his fellow practitioners, and at the time of his death was President of the Baltimore Chapter and a member of the House Committee of the Institute.

Personally, Mr. Thomas was a peculiarly lovable character, faithful to the highest ideals of his profession, and his loss is a very real one to the city of Baltimore and to the profession of architecture throughout the country.

News Notes

The Competition for the Prize of Rome of the American Academy in Rome

The usual competitions of the Academy, in architecture, painting, and sculpture, were held this year and, in addition a new one in landscape architecture. Fellowships were awarded as follows:

Architecture, Philip Shutze, of Columbia University and Georgia School of Technology.

Sculpture, Joseph E. Renier, National Academy of Design.

Painting, Russell Cowles, National Academy of Design.

Landscape Architecture, Edward G. Lawson, Cornell University.

These fellowships are of the value of \$1,000 a year for three years.

The drawings sent in competition for the above Fellowships will be on exhibition at the Fine Arts Building, 215 West 57th Street, New York City, until August 20.

The work submitted in competition this year is

notable as being the highest grade of any competition heretofore held under Academy auspices. The winners are expected to arrive in Rome by October 1.

The following have completed their terms in Rome, and are expected to return in October: Kenneth E. Carpenter, architect; John Gregory, sculptor, and Eugene F. Savage, painter.

Awards of the School Medal of the A. I. A.

Up to the present time the school medal for general excellence throughout the school course in architecture has been awarded to the following students:

Harold Hammond, University of Pennsylvania, Philadelphia, Pa.; Raymond M. Kennedy, Cornell University, Ithaca, N. Y.; Henry Palmer Sabin, Massachusetts Institute of Technology, Boston, Mass.; Joe Hunter McDonnell, Columbia University, New York City; Albert J. Loubet, University of California, Berkeley, Cal.; Alan McDon-

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ald, Harvard University, Cambridge, Mass.; Owen J. T. Southwell, Carnegie Institute of Technology, Pittsburgh, Pa.

Building Data League, Incorporated

Two years ago the Architects' Bureau of Technical Service was established in New York, for the purpose of securing, through standardization, a measure of uniformity in the wording and phraseology of architects' specifications. But an attempt to sift and correlate many specification descriptions and expressions relating to the same subject indicated that the written words represented ideas either indefinite, or else different and often conflicting.

There are as many ways of describing a method for placing a brick in the wall as there are specification writers. The fact would not deserve mention if at least a majority of the specification requirements provided in substance for the same method and one compatible with modern practice.

A continuation of the study of prevailing conditions made clear the necessity of combining with the proposed specification service, if the Bureau's aims were to be realized, a service through which architect and engineer could readily secure accurate and reliable information on the quality and fitness of materials and on the adaptability and efficiency of methods and devices,—not in general but in particular; and that this information must be in such form that the architect could determine whether the claims made for products were warranted, and whether the materials delivered for use or offered for approval were in readiness those required.

This consideration touched the very heart of the every-day problems of architect and engineer, and also offered the solution of the sales problem which confronted the conscientious, intelligent manufacturer.

It became a matter, therefore, of the gravest importance that the service should be maintained on a high moral plane, and developed not by one brain but by many; that there should be zealous adherence to the basic principles of confidence and coöperation; that mutual understanding be substituted for recrimination and strife, with their attendant waste, and the coördination of hitherto conflicting efforts.

From this point the road ahead was clear. Every vestige of commercialism was cast aside. A number of progressive minds were focused on the problem, and on the 11th of May, 1915, Building Data League, Inc., came into existence.

The League is a corporate association of consumers in the field of building organization, with the following objects:

"To secure, through coöperation, exact and reliable information on the quality and relative economic values of the vast number of materials, methods, and devices, offered for use in the construction and equipment of buildings.

"To determine through research and investigation, the suitability of products for the purposes for which they are offered in the market, and the limits of the field of usefulness for each.

"To establish through the publication of specifications, standards of good practice in the use of products."

The two essentials to successful and economic results are: The use of suitable materials, and their proper use. Through the League's investigations and service, each of its members may readily possess himself of the knowledge which constitutes the only basis of sound judgment on these two essentials.

Through coöperation with the League, by submitting his product for investigation and registration, the manufacturer may apply to the improvement of his product the energy and money hitherto expended in the effort to make the blind see, the deaf hear, and the skeptical believe. And the price the consumer pays, which includes the cost of the effort to sell to all those who do not buy, may be reduced.

SULLIVAN W. JONES.

A Chronological Catalogue of Buildings and Associated Arts

In an article under the above title, in the *Journal of the R.I.B.A.*, for May 22, last, Mr. Barr Ferree advances the suggestion for, and the reasons why, such a catalogue should be compiled. He proposes a list of "all buildings of architectural merit everywhere in the world," built up to the year 1800, and that, as much of the necessary work has already been done, there is the more reason for doing it again "on a scale at once broader or narrower."

There would also be listed other forms of art which were originally related to the structure itself, such as sculpture, painted decoration, glass, mosaics, and the permanent features in churches.

Mr. Barree lays great emphasis upon the chronology of a building as its life-history and as the "one great fact with which architectural history is concerned." But he recognizes the difficulties which lie in the way of assembling and preparing such a mass of chronological data, and suggests a systematization under a general board of editors, to be assisted by special students for certain work and local students for buildings within their region.

To defray the cost of the publication, he suggests contributions from learned societies and institutions. No doubt the close of the present war will greatly stimulate consideration of the suggestion.

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Assistant Librarian, Avery Library, Columbia University

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Hyde, Proposed School. Arch. and Contract Reporter,

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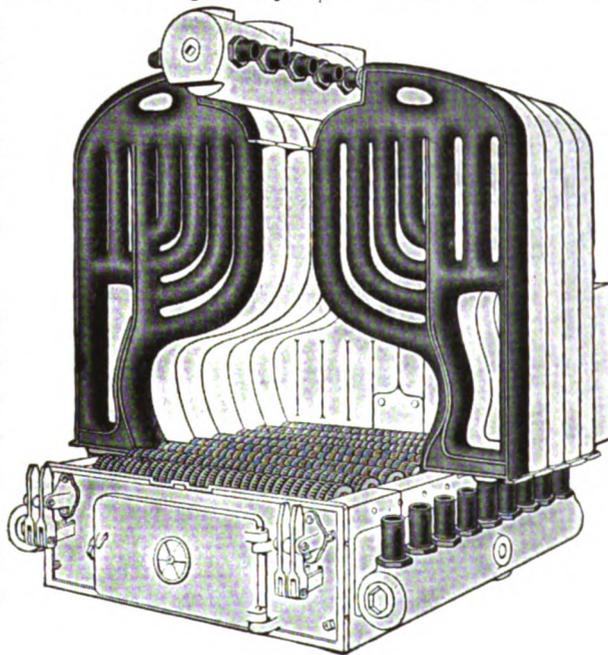
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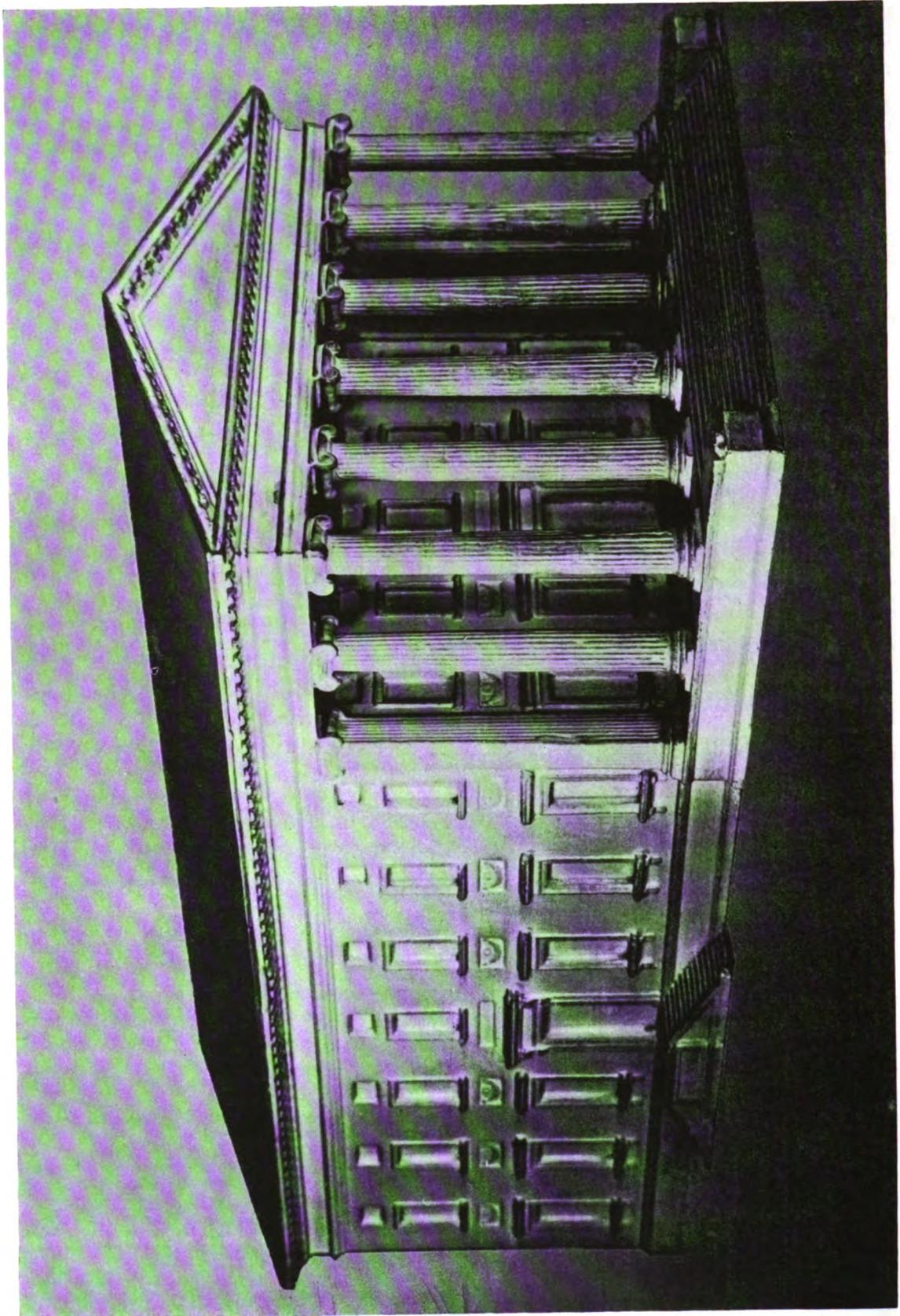
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ORIGINAL MODEL OF THE VIRGINIA STATE CAPITOL

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Thomas Jefferson and the First Monument of the Classical Revival in America

By FISKE KIMBALL, Ph.D., M. Arch.
University of Michigan

THERE can be little doubt that the first monument of the classical revival in America is the Capitol of Virginia, at Richmond. Conceived in 1785, in conscious imitation of the *Maison Carrée*, it was essentially complete in 1789, when the next work in the Roman manner, Bulfinch's triumphal column on Beacon Hill, in Boston, was erected. Easy to verify as is this priority, it has been little recognized, and the building itself and the question of its authorship still await scientific study. Though it is well known that Thomas Jefferson and the French architect, Clérissseau, each had a share in its design, the exact nature and relative extent of their services remain to be defined. Unpublished material now brought to light, in connection with published documents which this material will place in clearer perspective, will be found to establish, beyond much dispute, the real designer of this building, and thus the pioneer of our classical revival in architecture. The reactions and methods of an architect at the critical moment between the academic and the Romanist supremacies appear with rare distinctness in these papers. Further documents and drawings,

many of them likewise unpublished, permit the original form of the building itself to be reestablished, and give other important evidences concerning early American architects and architecture.

The writers who have treated the subject have failed to give the full and exact study, both of contemporary documents and of the executed fabric, which the epochal character of the design requires. Concerning the authorship and circumstances of the original design there are two brief special studies, that of Colonel Sherwin McRae, of the Virginia State Library, published in the *Old Dominion Magazine*, July 15, 1871,¹ and that of Alice M. Tyler, which appeared in the *Richmond Times-Dispatch* for July 7, 1912.² The authors rehearse Jefferson's published statements in regard to the building, and accept them as establishing his influence in the selection of a model and in the final adoption of a design based on it, but are prevented by lack of material from assigning the credit for this design in its final form. The same

¹ Virginia State Capitol—An Historical Account of the Erection of the Capitol, and a Review of the Question of its Preservation. Separately reprinted. 8 pp.

² The Capitol Square a Century Ago and the Capitol Square Today. Illustrated.

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is true of the early account of Jefferson's architectural work by James Kevan Peebles.¹ Other writers, who have treated his architectural activity as a whole,² make but passing mention of the building, or none at all, feeling perhaps that Jefferson's share in its design must necessarily have been secondary to that of Clérisseau. This was the outspoken opinion of the late Montgomery Schuyler, who voiced the current skepticism of many practising architects when he said, in an incidental reference,³ "Jefferson is erroneously reputed to be the author . . . his own account overthrows the attribution," and again,⁴ "the architect was, in fact, a Frenchman." With only the evidence adduced by these writers, the question would indeed be insoluble, and opinions on it would necessarily remain *a priori*.

Until now, to be sure, it may well have seemed less probable, *a priori*, that Jefferson was the architect than that Clérisseau should have been. Clérisseau was a former pensioner of the Academy at Rome, who had spent nineteen years in drawing the remains of ancient architecture,—a friend of Winckelmann, and teacher of Robert Adam and the Freiherr von Erdmannsdorf,—leaders in the classical revivals of England and Germany. When the Empress Catherine II of Russia requested of the French Academy a man fitted to realize her project of a palace like those of the Roman emperors, it was Clérisseau who was designated. Though he belonged to the Academy of Painting and Sculpture as "*peintre d'architecture*," and though his only executed architectural works are decorations

of interiors, there can be no question of his architectural knowledge and skill.¹ With Jefferson, on the other hand, the prevailing belief has been until recently that a man of his political activity could not have been the actual designer of buildings demanding trained knowledge and technical skill. It is hoped that this presumption has been removed, however, by the demonstration that Jefferson was, in fact, already an accomplished designer long before the Capitol was undertaken.²

Of documentary material concerning the genesis and character of the original design there are, first, passages in Jefferson's collected writings, already utilized in the previous studies. There is also a wealth of manuscript documents of which these studies have given no hint. The Library of Congress possesses a number of letters, especially those between Jefferson and the Virginia Commissioners of Public Buildings, which throw unexpected light on Jefferson's share in the authorship of the Capitol and on the circumstances of its building. The Virginia State Library has his accounts with the state accompanied by important letters and vouchers, as well as the original plaster model of the building, made in France by Jefferson's order. Surpassing all these in importance are the original studies for the Capitol, preserved, with the main bulk of Jefferson's architectural drawings, among the papers of the late T. Jefferson Coolidge, Jr., in Boston. The authenticity of these as papers which belonged to Jefferson is beyond question. The collection was already seen before 1834, by William Dunlap, the historian of early American art,³ and it has never left the hands of Jefferson's descendants. The authorship of the Capitol sketches

¹ Alumni Bulletin of the University of Virginia, Vol. 1, pp. 68-74, reprinted in the *American Architect*, 1895, Vol. xlvii, pp. 28-30.

² W. A. Lambeth and W. H. Manning: *Thomas Jefferson as an Architect and Designer of Landscapes*. 1913. Mildred Stapley: *Thomas Jefferson the Architect*. *Architectural Record*, 1911, Vol. 20, pp. 177-185. N. M. Isham: *Jefferson's Place in Our Architectural History*, *Journal of the American Institute of Architects*, May, 1914, Vol. 2, pp. 230-235.

³ *The Old Greek Revival*, *American Architect*, Vol. 98, p. 125.

⁴ Same, Vol. 99, p. 84. Cf. also his *History of Old Colonial Architecture*, *Architectural Record*, Vol. 4, p. 348.

¹ Notice and Bibliography of Clérisseau, by F. Noack, in Thieme-Becker: *Kunstler-Lexicon*. Cf. article in *Grande Encyclopédie*.

² Fiske Kimball: *Thomas Jefferson as Architect: Monticello and Shadwell*. *Architectural Quarterly of Harvard University*. June, 1914. Cf. *The Nation*: March 4, 1915, p. 259.

³ *History of the Origin and Progress of the Arts of Design in America*, 1834, Vol. 2, p. 225.

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is established by correspondences of material and technique with other drawings which form part of the integral series, unmistakably by a single hand, dating from 1770 to Jefferson's death in 1826. These drawings have always been affirmed by his descendants to have been his own, and some bear notes to that effect by members of his household. The papers on which they are drawn are shown by their watermarks to be identical with those of Jefferson's correspondence. From the variety of circumstances under which they were produced, as well as from their absolute dependence on marginal calculations in Jefferson's hand, they can have been made only by the man himself.

For the form of the building as originally completed, the lack of any detailed description, based on a thorough structural examination of the Capitol as it stood until recent years, is the more unfortunate because the recent remodeling has greatly impaired the historical testimony offered by the building itself. Although there was an attempt to preserve the original arrangement and spirit, and even to return toward Jefferson's antique model, from which the original builders had departed, radical changes were made in the interior, and the archaeological authenticity of all the forms was rendered uncertain. It thus becomes more than usually necessary to study the transformations which the building has undergone, and the documentary evidences concerning its original form. Here the principal sources of our knowledge are early descriptions and drawings, the vouchers for the original construction, measured drawings and photographs made before the remodeling, the official report on the remodeling itself,¹ and the oral testimony of the architects in charge of it.

In this first appraisal of the new materials, the necessity for detailed criticism of the evidence precludes a simple chrono-

¹ Senate Document No. III, Appendix to Journal of the Senate of the Commonwealth of Virginia, Session of 1906.

logical narrative. The method imposed requires consideration of documents and groups of documents individually before the responsibility for the design can be distributed, or the relation of the building to it can be established. The conclusions reached make possible, finally, a re-study of conditions at the time the Capitol was built, and of its influence on American architecture.

I. The First Proposals for the Public Buildings

The germ of the Virginia Capitol at Richmond is contained in Jefferson's draft of a bill to remove the seat of government from Williamsburg, presented to the House of Delegates on October 14, 1776. As the first proposal in any of the independent American states to make adequate provisions for the new form of government, its terms are of more than immediate interest. It provides

"that six whole squares of ground surrounded each of them by four streets . . . shall be appropriated to the use and purpose of public buildings. On one of sd squares shall be erected one house for the use of the General Assembly, to be called the Capitol, which sd Capitol shall contain two apartments for the use of the Senate & their clerk, two others for the use of the house of delegates and their clerk, and others for the purposes of Conferences, Committees, & a Lobby, of such forms & dimensions as shall be adapted to their respective purposes. On one other of the sd squares shall be erected another building to be called the Halls of justice . . . and on the same square last mentioned shall be built a public jail . . . One other of the sd squares shall be reserved for the purpose of building thereon hereafter a house for the several executive boards and offices to be held in. Two others with the intervening street shall be reserved for the use of the governor of this commonwealth for the time being to be built on hereafter. And the remaining square shall be appropriated to the use of a public market. The said houses shall be built in a handsome manner with walls of brick, or stone & Porticos where the same may be convenient or ornamental, and with pillars and pavements of stone."

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sons to be called the directors of the public buildings were to be appointed by the assembly.

Although the bill failed of passage in 1776, another bill following its wording was introduced by Harvey in 1779 and passed, making Richmond the Capitol after the last day of April, 1780.¹ In an act for locating the public squares on Shockoe Hill, passed in the first session of the assembly held at Richmond, the directors are named, beginning with his excellency Thomas Jefferson, then Governor of the Commonwealth.² The importance of Jefferson's proposals from the architectural standpoint lies in the provision of separate buildings for the legislative, judicial, and executive branches of the government, the executive building being for the several executive boards and offices, and distinct from the Governor's residence. Such a strict division was hitherto unknown in America, and indeed in Europe. European governments generally were not organized in such a way as to permit this separation; they occupied for the most part remodeled palaces not specifically designed for their functions.³ The colonial capitols or state houses had contained all three branches of their governments, and this arrangement was continued when the states became independent. In Virginia the superior court of the colony consisted merely of the Governor and council, and held its sessions in the capitol.⁴ The old court-house at Williamsburg, still standing, was used only by the town and the county;⁵ the Governor's palace, of course, did not correspond to the executive building which Jefferson proposed. Under the state government, although an independent judiciary was organized, its courts

¹Senate Document No. III, p. 106, note. The act is published in W. W. Hening: *The Statutes at Large*, Vol. 10, 1822, p. 85 ff.

²Hening, Vol. 10, p. 318.

³Cf., for instance, P. Klopfer: *Von Palladio bis Schinkel*, 1911, pp. 94-100. *Justiz und Verwaltungsbau*.

⁴F. H. McGuire, in *Report of the Virginia State Bar Association*, 1895, p. 98.

⁵L. G. Tyler: *Williamsburg, The Old Colonial Capitol*, 1907, p. 240.

still sat in the capitol, while they remained at Williamsburg.¹ Jefferson's scheme, as enacted, would have produced not merely a monumental grouping new to America, but individual buildings of a novel character, anticipating in type the great independent parliament buildings and *palais de justice* of modern Europe.

The plan was beyond the ideas and resources of the time. No sooner was Jefferson out of the country, on his mission to France, than the law was modified. An act passed at the session of October, 1784, provided that,

"Whereas it hath been represented to the general assembly, by the directors of the public buildings that apartments can be provided for the use of the legislative, executive, and judiciary, to greater advantage and with less expense, by uniting them under one roof, than by erecting separate houses . . . that it shall be in the discretion of the said directors to cause apartments to be provided for the uses aforesaid under one and the same roof; any law to the contrary notwithstanding."²

The proposal for independent buildings was thus stillborn, and the colonial precedent, still closely followed in America, was perpetuated.

II. The Original Design of the Capitol

A. Written Documents Concerning the Design.

The familiar account of Jefferson's later connection with the building of the Virginia Capitol is the one given in his Memoir, set down in 1821:

"I was written to in 1785 (being then in Paris) by directors appointed to superintend the building of a Capitol at Richmond, to advise them as to a plan, and to add to it one of a Prison. Thinking it a favorable opportunity of introducing into the State an example of architecture in the classic style of antiquity, and the Maison quarrée of Nismes, an ancient Roman temple, being considered as the most perfect model existing of what may be called cubic architecture, I applied to M. Clerissault, who had published drawings of the Antiquities of Nismes, to have me a model of the building made in stucco, only changing the order from Corinthian to Ionic, on

¹Hening, Vol. 9, p. 434, 557; Vol. 10, p. 99.

²Hening, Vol. 11, p. 496.

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account of the difficulty of the Corinthian capitals. I yielded, with reluctance, to the taste of Clerissault, in his preference of the modern capital of Scamozzi to the more noble capital of antiquity. This was executed by the artist whom Choiseul Gouffier had carried with him to Constantinople, and employed, while ambassador there, in making those beautiful models of the remains of Grecian architecture which are to be seen at Paris. To adapt the exterior to our use, I drew a plan of the interior, with the apartments necessary for legislative, executive and judiciary purposes; and accommodated in their size and distribution to the form and dimensions of the building. These were forwarded to the directors, in 1786, and were carried into execution, with some variations, not for the better, the most important of which, however, admit of future correction."¹

Among the letters which Jefferson wrote, urging delay until the plans should arrive from abroad, are several passages of which the tenor might be expected to give a hint on his own part in their preparation. They have the advantage over the memoir in having been written at the time the events occurred. On September 1, 1785, Jefferson says, in a letter to Madison:

"I have received an application from the Directors of public buildings to procure them a plan for their capitol. I shall send them a plan taken from the best morsel of ancient architecture now remaining. It has obtained the approbation of fifteen or sixteen centuries, and is, therefore, preferable to any design which might be newly contrived. It will give more room, be more convenient and cost less than the plan they sent me. Pray encourage them to wait for it and execute it. It will be superior in beauty to anything in America, and not inferior to anything in the world."²

On September 20, he wrote to Madison again:

". . . I received this summer a letter from messrs. Buchanan and Hay, as Directors of the public buildings, desiring that I would have drawn for them plans of sundry public buildings, and, in the first place, of a capitol. They fixed, for their receiving this plan, a day which was within about six weeks of that on which their letter came to my hand. I engaged an architect of capital abilities in this business. Much time was requisite, after the ex-

ternal form was agreed on, to make the internal distribution convenient for the three branches of government. This time was much lengthened by my avocations to other objects, which I had no right to neglect. The plan, however, was settled. The gentlemen had sent me the one which they had thought of. The one agreed on here, is more convenient, more beautiful, gives more room, and will not cost more than two-thirds what that would.

"We took for our model what is called the Maison quarrée of Nismes, one of the most beautiful, if not the most beautiful and precious morsel of architecture left us by antiquity. It was built by Caius and Lucius Caesar, and repaired by Louis XV, and has the suffrage of all the judges of architecture who have seen it as yielding to no one of the beautiful monuments of Greece, Rome, Palmyra and Balbec, which late travelers have communicated to us. It is very simple, but is noble beyond expression, and would have done honor to any country, as presenting to travelers a specimen of taste in our infancy, promising much for our maturer age.

"I have been much mortified with information I received two days ago from Virginia that the first brick of the Capitol would be laid within a few days. But surely the delay of this piece of a summer would have been repaired by the savings in the plan preparing here, were we to value its other superiorities as nothing. But how is taste in this beautiful art to be formed in our countrymen unless we avail ourselves of every occasion when public buildings are to be erected, of presenting to them models for their study and imitation? Pray try if you can affect the stopping of this work. I have written also to E. R.¹ on this subject. The loss will be only of the laying of the bricks already laid, or a part of them. The bricks themselves will do again for the interior walls, and one side wall and one end wall may remain, as they will answer equally well for our plan. This loss is not to be weighed against the saving of money which will arise, against the comfort of laying out the public money for something honorable, the satisfaction of seeing an object and proof of national good taste, and the regret and mortification of erecting a monument to our barbarism, which will be loathed with execrations as long as it shall endure. The plans are in good forwardness, and I hope will be ready within three or four weeks. They could not be stopped now, but on paying their whole price, which will be considerable. If the undertakers are afraid to undo what they have done encourage them to do it by a recommendation of the Assembly.

"You see I am an enthusiast in the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to recon-

¹ Edmund Randolph.

¹ The Writings of Thomas Jefferson, edited by A. A. Lipscomb and A. E. Bergh, 1903, Vol. 1, p. 70.

² Bergh, Vol. 5, p. 107.

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cile to them the respect of the world, and procure them its praise."¹

The letter of the same date of Edmund Randolph contains a similar passage, with some omissions and slight changes of wording. In all of these statements, it will be seen, Jefferson says nothing unequivocal of any personal responsibility for the design, but writes, "I engaged an architect of capital abilities in this business," and emphasizes the merit of the model selected.

One other published document bears on the question of authorship—the "Account of the Capitol of Virginia" published among Jefferson's miscellaneous papers. As numerous references to it will be necessary, it may be reprinted here in full:

"The Capitol in the city of Richmond in Virginia is on the model of the temples of Erectheus at Athens, of Balbec and of the Maison quarrée of Nismes, all of which are nearly of the same form and proportions, and are considered as the most perfect examples of Cubic architecture as the Pantheon of Rome is of the Spherical. Their dimensions not being sufficient for the purposes of the Capitol, they were enlarged, but their proportions rigorously preserved. The Capitol is of brick, one hundred and thirty-four feet long, seventy feet wide, and forty-five feet high, exclusive of the basement. Twenty-eight feet of its length is occupied by a portico of the whole breadth of the house, shewing six columns in front, and two inter-colonnations in flank. It is of a single order, which is Ionic; its columns four feet two inches diameter, and the entablature running round the whole building. The Portico is crowned by a Pediment, the height of which is two-ninths of its span.

"Within the body of the building, which is one hundred and six feet long, are two tiers of rooms twenty-one feet high each. In the lower, at one end, is the room in which the Supreme Court sits, thirty by sixty-four feet, with a vestibule fourteen feet by twenty-two feet, and an office for their clerk, fourteen feet by thirteen feet. In the other end is the room for the House of Delegates, thirty feet by sixty-four feet, with a lobby fourteen feet by thirty-six feet. In the middle is a room thirty-six feet square, of the whole height of the building, and receiving its light from above. In the center of this room is a marble statue of General Washington, made at Paris by Houdon, who came over to Virginia for the express purpose of taking his form . . . A peristyle of columns in the same room, six feet

¹ Bergh, Vol. 5, p. 134 ff.

from the wall, and twenty-two and a half feet high with their entablature, support a corridor above, serving as a communication for all the upper apartments, the stairs landing in it. In the upper tier is a Senate chamber thirty feet square, an office for their clerk, five rooms for committees and juries, an office for the clerk of the House of Delegates, a chamber for the Governor and Council, and a room for their clerk. In the basement of the building are the Land office, Auditor's office and Treasury.

"The drawings of the façade and other elevations were done by Clerissault, one of the most correct Architects of France, and author of the Antiquities of Nismes, among which was the Maison quarrée. The model in stucco was made under his direction, by an Artist who had been employed many years in Greece, by the Count de Choiseul, ambassador of France at Constantinople, in making models of the most celebrated remains of ancient architecture in that country."¹

The purpose and circumstances of composition of this document, which would determine the weight to be accorded its statements, have been hitherto unknown. These points are cleared up, however, and fresh light is thrown on the main question by an exchange of letters, preserved in manuscript, between Jefferson and G. Douglas, a bookseller and publisher, of Petersburg, Virginia. On October 15, 1800, Douglas, writing Jefferson concerning a proposed republication of Douglas' "Register" for 1800, says:

" . . . to render it more acceptable to the people of Virginia, I propose to have a frontispiece to it representing a view of the Capitol in Richmond, the plate of which is now actually engraved in Philadelphia. . . .

"When in Richmond for the purpose of having the drawing taken, I endeavour'd, but in vain, to find some person who could give me an account of the building—the intention of this letter, therefore, is to request (having been informed, that you, Sir, were the original & principal mover in having the building undertaken and executed) that you will have the goodness to give me a short account of it—such as, from what original the design is taken, from Greece or Italy, of what order, the drawer or builder's names, when the work was commenced and when finished, & the expence, with some account of the inside apartments, &c. . . ."²

¹ Bergh, Vol. 17, p. 353 ff.

² Library of Congress, Jefferson Papers. 2d Series, Vol. 27.

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Jefferson replied from Washington, December 21, 1800:

"Your letter of Oct. 15 came to my hands on the 3d of November when I was so engaged in preparations and arrangements for my departure to this place that I was only able to put up some notes on the subject of the Capitol that I had made when I gave the plan of it to Monr. Clerissault. these have enabled me to make out the enclosed account of it. whether the execution conformed to the original plan I do not know. still less can I say anything of the expence: but that I presume might be obtained from Mr. William Hay who was one of the Directors and principally attended to it."¹

The description enclosed is substantially identical with the published version, differing only in a few minor points of phrasing. The importance of Jefferson's accompanying letter lies partly in its explanation that the account applies to the original plan and not necessarily to the building as executed, but especially in its statement that the account was compiled from notes made when the plan was given to Clérisseau. If so, the fullness of the description and dimensions would suggest that the design had already been carried to an advanced state by Jefferson himself.

Superior to all these letters in interest is the unpublished series between Jefferson and the Directors of Public Buildings of Virginia. It is given at length, with omission only of the parts referring to the proposed prison, which are reserved for subsequent treatment elsewhere.

The correspondence may be prefaced by a letter to Jefferson from William Short, afterward Jefferson's secretary in Paris, and a sharer of his interest in architecture:

Richmond, July 28th, 1784.

Dear Sir

.....
The Assembly voted at the last session the Sale of the public Property here— in Order to begin the Buildings on the Hill— The Directors have contracted with an Undertaker— & Roy Randolph is to draw the Plan— I wished them very much to send to some Part of Italy for a Design & Workmen — A good model I think would be a very great public Utility—& the Example of importing Work-

¹ Jefferson Papers. 1st Series, Vol. 7.

men, would unquestionably be followed—& be attended with very good Consequences — But I do not think the Directors believe it is possible to build a more magnificent House than the Wmsburg Capitol— It seems impossible to extend their Ideas of Architecture beyond it —

.....
Yours &c.

W. SHORT.¹

Though Short thus appears as the original proponent of a design from abroad, his fears concerning the Directors were not realized, as we see from their own first letter to Jefferson:

Richmond March 20th—1785.

Sir

The active part which you took before your departure from Virginia, as a director of the public buildings, leads us to believe, that it will not be now unacceptable to you, to co-operate with us, as far as your engagements will permit.

We foresee, that in the execution of our commission, the Commonwealth must sustain a heavy expense, and that we can provide no shield so effectual against the censures which await large disbursements of public money, as the propriety of making them. For this purpose we must intreat you to consult an able Architect on a plan fit for a Capitol, and to assist him with the information of which you are possessed.

You will recollect, Sir, that the first Act directed separate houses for the accommodation of the different departments of government. But fearing, that the Assembly would not countenance us in giving sufficient magnificence to distinct buildings, we obtained leave to consolidate the whole under one roof, if it should seem adviseable. The inclosed draught will show that we wish to avail ourselves of this licence, But, altho' it contains many particulars, it is not intended to confine the Architect except as to the number and area of the rooms.

We have not laid down the ground, it being fully in your power to describe it, when we inform you that the Hill on which Gunns yellow house stands, and which you favoured as the best situation, continues to be preferred by us; and that we have located 29 half acre lots including Marsdens tenement, and Minzies' lots in front of Gunns; The Legislature have not limited us to any sum, nor can we, as yet at least, resolve to limit ourselves to a precise amount. But we wish to unite economy with elegance and dignity — at present the only funds submitted to our order are nearly about £10,000 Virga. Currency.

¹ L. C., Jefferson Papers, 2d Series, Vol. 75, No. 8.

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We have already contracted with Edward Voss of Culpepper, for the laying of 1500 thousand Bricks. He is a workman of the first reputation here, but skilful in plain and rubbed work alone. We suppose he may commence his undertaking by the beginning of August, This circumstance renders us anxious for expedition in fixing the plan: especially too as the foundation of the Capitol will silence the enemies of Richmond in the next October session.

• • • • •
We shall send to Europe for any Stone which may be wanted.

The roof will be covered with lead, as we conceive that to be better than Copper or tiles.

In the remarks, which accompany the plan, we have requested a draught for the Governor's house and prison. But we hope that the Capitol will be first drawn and forwarded to us, as there is no hurry for the other buildings.

We trust Sir, you will excuse the trouble which we now impose on you, and will ascribe it to our belief of your Alacrity to serve your country on this occasion.

Etc. etc.,

JAMES BUCHANAN

WM. HAY on Behalf of the Directors¹

Jefferson's immediate reply is lost to us, but subsequent letters permit us to recover its contents, and to follow the later proceedings:

Paris Aug. 13, 1785

Gentlemen

Your favor of March 20. came to hand the 14th of June, and the next day I wrote to you acknowledging the receipt, and apprising you that between that date and the 1st of August it would be impossible to procure & get to your hands the draughts you desired. I did hope indeed to have had them prepared before this, but it will yet be some time before they will be in readiness. I flatter myself however they will give you satisfaction when you receive them and that you will think the object will not have lost by the delay. I was a considerable time before I could find an architect whose taste had been formed on a study of the ancient models of this art: the style of architecture in this capital being far from chaste. I at length heard of one, to whom I immediately addressed myself, and who perfectly fulfills my wishes. he has studied 20 years in Rome, and has given proofs of his skill & taste by a publication of some antiquities of this country. you intimate that you should be willing to have a workman sent to you to superintend the execution of this work, were I to send one on this errand from hence,

¹ L. C., Jefferson Papers, 2d Series, Vol. 4, No. 28.

he would consider himself as the Superintendent of the Directors themselves & probably of the Government of the state also. I will give you my ideas on this subject. the columns of the building & the external architraves of the doors & windows should be of stone. whether these are made here, or there, you will need one good stone-cutter, & one will be enough because, under his direction, negroes who never saw a tool, will be able to prepare the work for him to finish. I will therefore send you such a one, in time to begin work in the spring. all the internal cornices & other ornaments not exposed to the weather will be much handsomer, cheaper & more durable in plaister than in wood. I will therefore employ a good workman in this way & send him to you. but he will have no employment till the house is covered, of course he need not be sent till next summer. I will take him on wages so long beforehand as that he may draw all the ornaments in detail, under the eye of the architect, which he will have to execute when he comes to you. it will be the cheapest way of getting them drawn & the most certain of putting him in possession of his precise duty. plaister will not answer for your external cornice, & stone will be too dear. you will probably find yourselves obliged to be contented with wood. for this therefore, & for your window sashes, doors, forms, wainscoating &c you will need a capital housejoiner, & a capital one he ought to be, capable of directing all the circumstances in the construction of the walls which the execution of the plans will require. such a workman cannot be got here. nothing can be worse done than the house-joinery of Paris. besides that his speaking the language perfectly would be essential. I think this character must be got from England. there are no workmen in wood in Europe comparable to those of England. I submit to you therefore the following proposition: to wit, I will get a correspondent in England to engage a workman of this kind. I will direct him to come here, which will cost five guineas. we will make proof of his execution. he shall also make himself, under the eye of the architect, all the drawings for the building which he is to execute himself—and if we find him sober & capable, he shall be forwarded to you. I expect that in the article of the drawings and the cheapness of passage from France you will save the expense of his coming here. but as to this workman I shall do nothing unless I receive your commands. with respect to your stone work, it may be got much cheaper here than in England. the stone of Paris is very white & beautiful, but it always remains soft, & suffers from the weather. the cliffs of the Seine from hence to Havre are all of stone. I am not yet informed whether it is all liable to the same objections, at Lyons & all along the Rhone is a stone as beautiful as that of Paris, soft

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when it comes out of the quarry, but very soon becoming hard in the open air, & very durable. I doubt however whether the commerce between Virginia & Marseilles would afford opportunities of conveyance sufficient. it remains to be enquired what addition to the original cost would be made by the short land carriage from Lyons to the Loire & the water transportation down that to Bordeaux & also whether a stone of the same quality may not be found on the Loire, in this and all other matters relative to your charge you may command my services freely.

will you have any occasion for slate? it may be got very good & ready prepared at Havre, & a workman or more might be sent on easy terms. perhaps the quarry at Tuckahoe would leave you no other want than a workman.

I shall be glad to receive your sentiments on the several matters herein mentioned, that I may know how far you approve of them, as I shall with pleasure pursue strictly whatever you desire. I have the honour to be with great respect & esteem, gentlemen

Your most obedient
& most humble servant

TH: JEFFERSON.¹

Richmond October 18th 1785

Sir

Your favour of the 15th June came duely to hand, and we return you our warmest acknowledgements for undertaking in so obliging manner to aid the Directors of the public buildings in procuring plans and estimates.

Your ideas upon the subject are perfectly corresponding to those of the Directors, respecting the stile and Ornaments proper for such a work, and we trust the plans will be designed in conformity thereto . . . We are sorry we did not solicit your Aid in the business at an earlier day, for, from the anxiety of the Public to have the work begun, we have been obliged to carry it on so far, that we may be embarrassed when we are favoured with a more perfect plan from you. As we expect to hear from you, and perhaps receive the plans before this can reach you, we deem it proper to inform you what has been done, that you may judge, how far we shall be able to adopt the plan, you transmit us—The foundation of the Capitol is laid, of the following demensions, 148 by 118 feet, in which are about 400 M bricks; the Center of the building of 75 by 35 to be lighted from above, is designed for the Delegates; the rest is divided in such a manner as to answer every purpose directed by the Assembly; the foundation of the four porticos are not laid, tho' the end and side walls are contrived to receive them. The present plan differs from the one transmitted you, only

¹ L. C., Jefferson Papers, 1st Series, Vol. 1, No. 155.

in the arrangement, and we hope we shall be able to avail ourselves of your assistance without incurring much expence.

JAMES BUCHANAN.¹

WM HAY.

Paris Jan. 26—1786

Gentlemen

I had the honour of writing to you on the receipt of your orders to procure draughts for the public buildings, and again on the 13th of August. in the execution of those orders two methods of proceeding presented themselves to my mind. the one was to leave to some architect to draw an external according to his fancy, in which way experience shows that about once in a thousand times a pleasing form is hit upon; the other was to take some model already devised and approved by the general suffrage of the world. I had no hesitation in deciding that the latter was best, nor after the decision was there any doubt what model to take. there is at Nismes in the South of France a building, called the Maison quarree, erected in the time of the Caesars, and which is allowed without contradiction to be the most perfect and precious remain of antiquity in existence. it's superiority over anything at Rome, in Greece, at Balbec or Palmyra is allowed on all hands; and this single object has placed Nismes in the general tour of travellers. having not yet had leisure to visit it, I could only judge of it from drawings, and from the relation of numbers who had been to see it. I determined therefore to adopt this model, & to have all it's proportions justly drewed. as it was impossible for a foreign artist to know what number & sizes of apartments could suit the different corps of our government, nor how they should be connected with one another, I undertook to form that arrangement, & this being done. I committed them to an Architect (Monsieur Clerisseau) who has studied this art 20 years in Rome, who had particularly studied and measured the Maison quarree of Nismes, and had published a book containing 4 most excellent plans, descriptions, & observations on it. he was too well acquainted with the merit of that building to find himself restrained by my injunctions not to depart from his model. in one instance only he persuaded me to admit of this. that was to make the Portico two columns deep only, instead of three as the original is. his reason was that this latter depth would too much darken the apartments. oeconomy might be added as a second reason. I consented to it to satisfy him, and the plans are so drawn. I knew that it would still be easy to execute the building with a depth of three columns, and it is what I would certainly recommend. we know that the maison quarree has pleased universally for near 2000 years. by leaving out a column, the propor-

¹ L. C., Jefferson Papers, 2d Series, Vol. 4, No. 28a.

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tions will be changed and perhaps the effect may be injured more than is expected. what is good is often spoiled by trying to make it better

The present is the first opportunity which has occurred of sending the plans. you will accordingly receive herewith the ground plan, the elevation of the front, and the elevation of the side. the architect having been much busied, and knowing that this was all which would be necessary in the beginning, has not yet finished the Sections of the building. they must go by some future occasion as well as the models of the front and side which are making in plaister of Paris. these were absolutely necessary for the guide of workmen not very expert in their art. it will add considerably to the expence, and I would not have incurred it but that I was sensible of it's necessity. the price of the model will be 15 guineas. I shall know in a few days the cost of the drawings which probably will be the triple of the model: however this is but my conjecture. I will make it as small as possible, pay it, and render you an account in my next letter. You will find on examination that the body of this building covers an area but two fifths of that which is proposed and begun; of course it will take but about one half the bricks; and of course this circumstance will enlist all the workmen, and people of the art against the plan. again the building begun is to have 4 porticos; this but one. it is true that this will be deeper than those were probably proposed, but even if it be made three columns deep, it will not take half the number of columns. the beauty of this is ensured by experience and by the suffrage of the whole world; the beauty of that is problematical, as is every drawing, however well it looks on paper, till it be actually executed: and tho I suppose there is more room in the plan begun, than in that now sent, yet there is enough in this for all the three branches of government and more than enough is not wanted. this contains 16. rooms. to wit 4. on the first floor; for the General court, Delegates, Lobby, & Conference. eight on the 2d floor for the Executive, the Senate, & 6 rooms for committees and juries: and over 4. of these smaller rooms of the 2d floor are 4. Mezzaninos or Entresoles, serving as offices for the clerks of the Executive, the Senate, the Delegates & the court in actual session. it will be an objection that the work is begun on the other plan. but the whole of this need not be taken to pieces, and of what shall be taken to pieces the bricks will do for inner work, mortar never becomes so hard & adhesive to the bricks in a few months but that it may easily be chipped off. and upon the whole the plan now sent will save a great proportion of the expence. in my letter of Aug.13. I mentioned that I could send workmen from hence as I am in hopes of receiving your orders precisely in answer to that letter I shall

defer actually engaging any till I receive them. in like manner I shall defer having plans drawn for a Governor's house until further orders, only assuring you that the receiving and executing these orders will always give me a very great pleasure, and the more should I find that what I have done meets your approbation. I have the honour to be, [etc.etc.]

TH: JEFFERSON¹

On the following day Jefferson wrote to James Monroe, then in the Virginia Legislature:

I send by this packet drawings for the Capitol & prison at Richmond. they are addressed to the Directors of the public buildings. if you have a curiosity to see them, open the second package which goes herewith, only being so good as to do them up again in the same way & send them off by the first post. I think they will be a gratification to yourself and such members as like things of that kind.²

The progress of the plaster model can be traced in subsequent letters. On June 15, 1786, Jefferson wrote to Messrs. Buchanan & Hay: "The model of the Capitol being at length finished, I have sent it down the Seine to Havre, it being necessary that it should go by water . . ." ³ Finally, on December 26, he explains an additional delay, and incloses the bill of lading for the Atlantic voyage.⁴

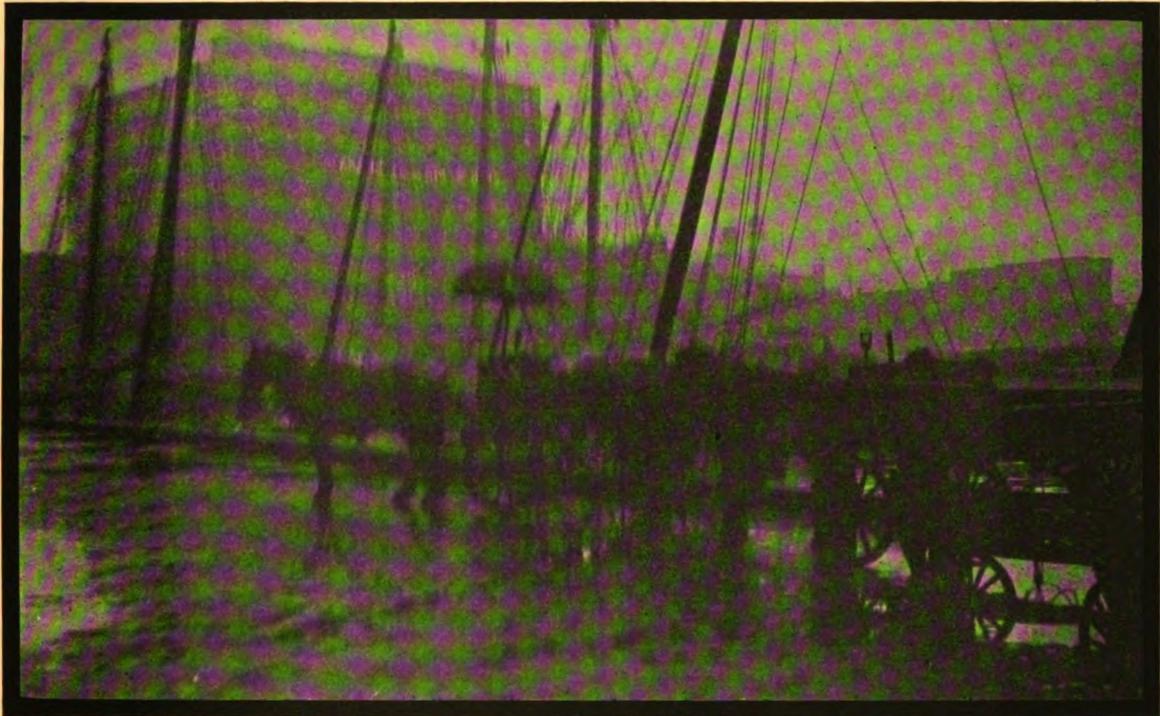
The impression already given by Jefferson's Memoirs that he himself dictated the style of the building, selected the precise model, and drew the plans of the interior, is greatly strengthened by these letters. His "ideas respecting the stile and Ornaments proper for such a work" were expressed immediately on the receipt of the first letter from the directors, a "considerable time" before he could find "an architect whose taste had been formed on a study of the antient models of this art." He not only states that he decided on following the Maison Carrée before he went to Clérisseau, but he constantly resisted Clérisseau's suggestions to depart from it in this or that respect. Jefferson's letters

¹ L. C., Jefferson Papers, 1st Series, Vol. 2, No. 22.

² Bergh, Vol. 5, p. 272.

³ Bergh, Vol. 4, p. 346.

⁴ Calendar of the Correspondence of Thomas Jefferson. Part 1, p. 54.



A RAINY DAY
(LIGHT STREET, BALTIMORE)

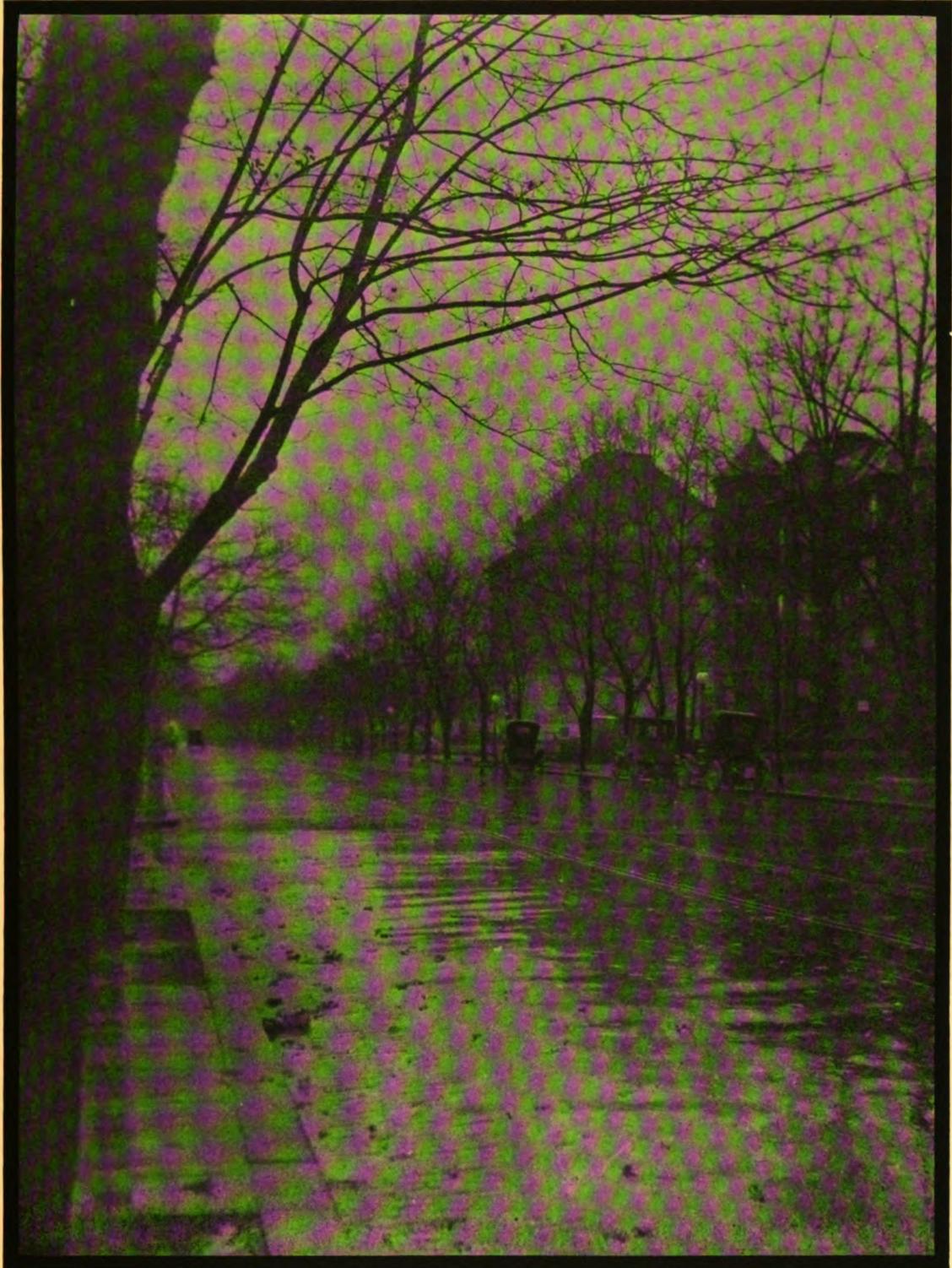
NINE PHOTOGRAPHS BY BEN J. LUBSCHEZ



SCHUYLKILL RIVER
PHILADELPHIA



WASHINGTON SQUARE
NEW YORK



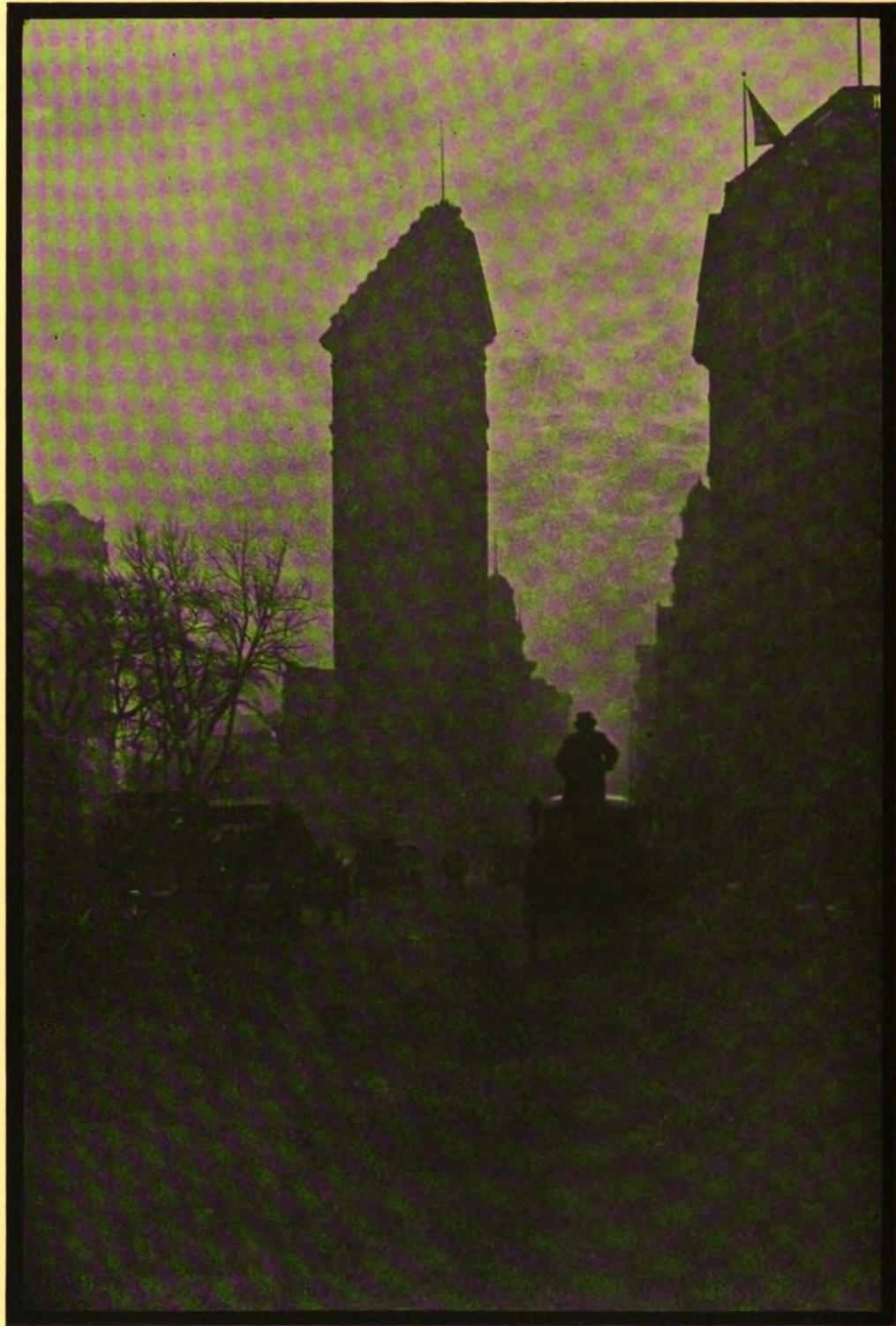
A GRAY DAY
WASHINGTON, D. C. (16TH ST. N. W.)



A CATHEDRAL VISTA
(WOOLWORTH BUILDING, NEW YORK)



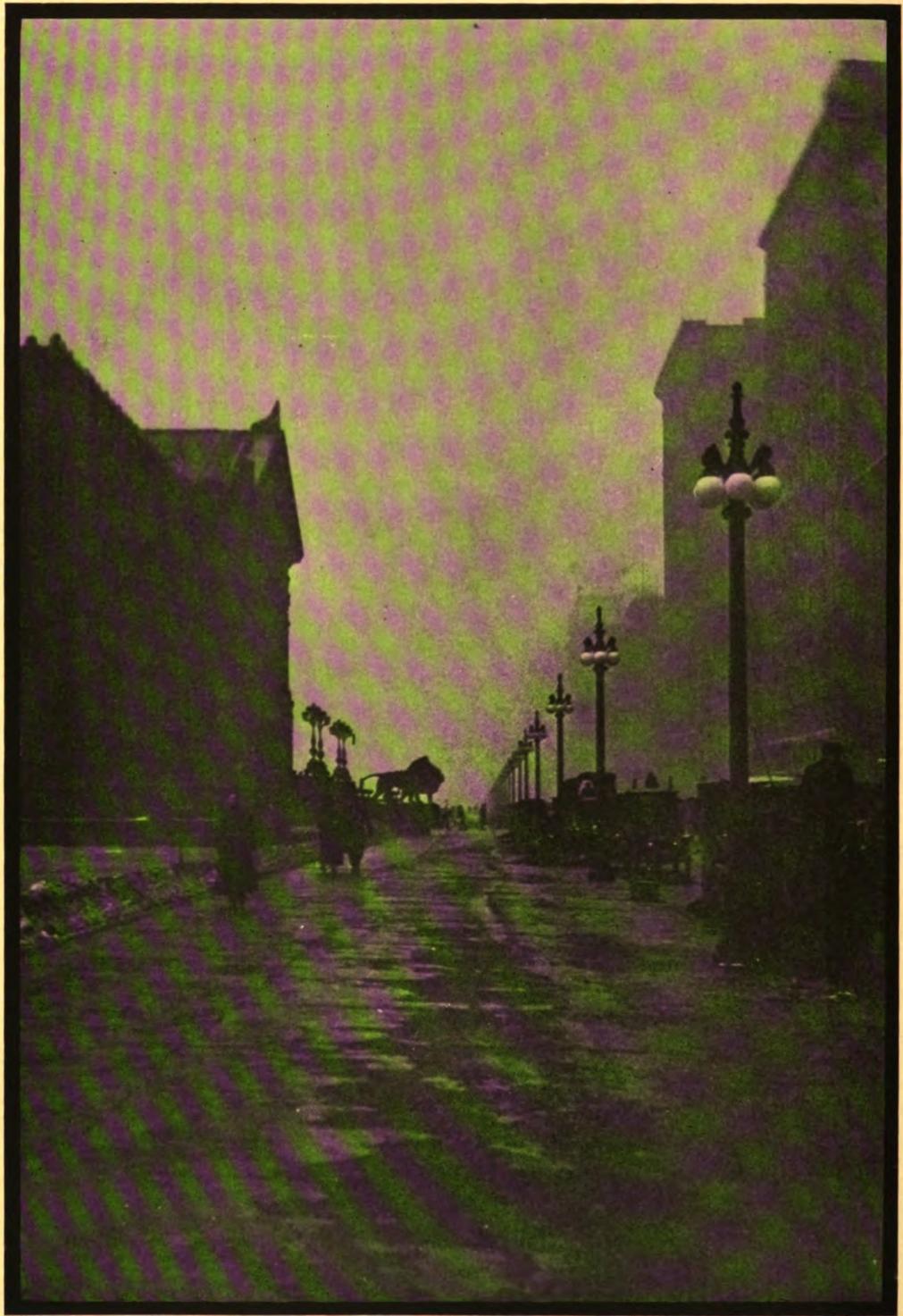
THE GRAND CANYON OF NEW YORK
EVENING



THE CABBY
(THE FLATIRON, NEW YORK)



THE CAPITOL



MICHIGAN BOULEVARD
CHICAGO

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in which these statements occur are, to be sure, not wholly ingenuous, being colored by his desire to secure the adoption of the design through invoking the authority of antiquity and the professional reputation of Clérisseau. For this very reason, however, we may be confident that he does not overstate his own contribution, and may conclude that he was responsible for at least as much as has just been outlined.

Evidence on the light in which both men viewed Clérisseau's service is given by their accounts and correspondence in the Virginia archives. In Jefferson's account with the Commonwealth of Virginia, dated December 9, 1789 occurs the entry: "1786 June 2, Pd. Clérisseault for his assistants in drawing the plans of the Capitol and Prison, 288 livres." The voucher accompanying this is a bill in Clérisseau's handwriting, as follows:

Deboursé pour Monsieur Jefferson
 les plans de prizons coupe et elevation 2 Louis
 les plans du model premier et Rez de
 chaussé 2 Louis
 l'élevation de la façade 2 Louis
 élévation Latérale 2 Louis
 les antiquités de Nimes 3 Louis
 toutes les mesures et profil pour l'exécution
 du modele 1 Louis
 il faut observer que tous les dessins
 ont été obligé d'être fait deux fois avant
 de les dessiner proprement

I do certify that the above Acct Amted to 288
 Livres. J. LATIL
 9 dec 89

Clérisseau's letter of acknowledgement bearing the same date, likewise speaks only of payment of expenses and makes it certain that he regarded the transaction as Jefferson did, rather as a loan of his draughtsmen for the drawing up of Jefferson's design, than as regular professional services:

Monsieur, je suis sensible a la complaisance que vous avez eu de m'envoyer mes deboursés. quant a la maniere obligeante avec la quel vous vous exprimé, j'en suis des plus satisfait. je suis entièrement satisfait lorsque je suis assuré que vous este satisfait du zele avec lequel j'ai secondé vos inten-

tions. qu'il me soit permis de me trouver tres honoré de trouver quelque moien pour pouvoir meriter votre confiance et votre amitié. l'amour que j'ai pour mon art est tel que je ne puis vous exprimer combien il m'est satisfaisant de trouver un vrai amateur de l' antiquité. j'aurai l'honneur de vous voir pour vous entretenir et vous prouver que le plaisir que j'ai eu de vous obliger est superieur a mes peines. je suis avec toute la consideration que vous merite.

Monsieur
 Votre tres humble
 tres obeissant serviteur
 CLÉRISSEAU

a Auteuil ce 2 juin 1786

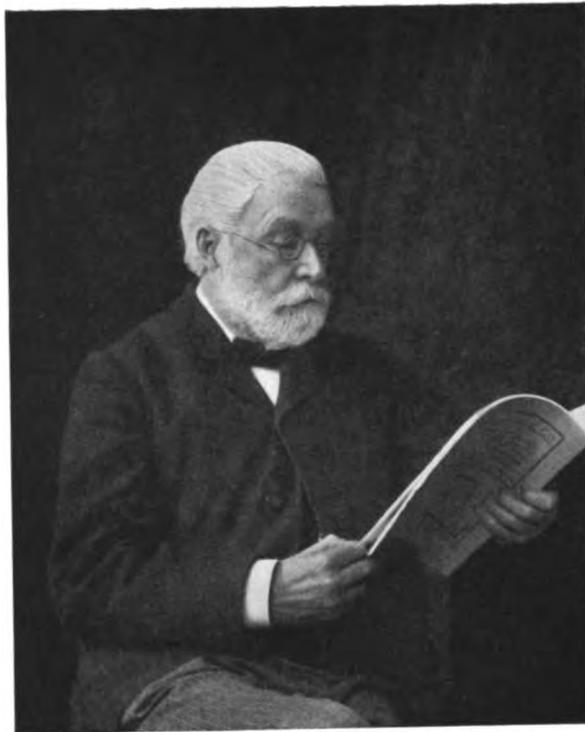
A further entry in Jefferson's account with the state, "June 3, 1789, Pd Odiot for coffee pot as a present to Clerissaut for his trouble with the drawings &c, of public buildings for 23 livres" shows that Clérisseau's own personal services and advice were also handsomely acknowledged, but in a way which only confirms our view of their advisory character.

Two later letters from Clérisseau to Jefferson are preserved, one, of March 16, 1792, by the Massachusetts Historical Society, the other, of May 23, 1797, in the Library of Congress; they testify, however, merely to Clérisseau's confidence in Jefferson's friendliness. The first recommends a compatriot who is emigrating to America; the second, written in poverty during the Revolution, offers his library for sale. Among the polite formulæ with which this second letter opens, he says:

"je conserve toujours les sentiments les plus sensibles pour une personne qui a bien voulu m'honorer de sa confiance et qui a daigné estre satisfait de mes productions."

As the productions referred to might well include his book, which Jefferson had bought, his drawings of antiquities, and other architectural works, no inference is to be drawn that Clérisseau was the designer of the Capitol. On the contrary, the study of all the written documents gives a strong presumption that Jefferson's part was the larger, a presumption which the study of the drawings will confirm and enlarge.

(To be continued)



William Robert Ware

GIVEN an ancestry distinguished through several generations for high culture; an education, both general and professional, the best that America in the mid-nineteenth century could provide; given an exceptional opportunity for achievement in the professional field, and to meet this opportunity a keen New England conscience with its sense of duty and its reverence for high principle; given with all this a sound physical inheritance, and it needs no mystical vaticination to predict success. But success of what kind and degree and value, and for what ends,—selfish or unselfish? Where, whence, and how to be attained? By what experiences, through what failures, what discipline of life? All this only the man's actual life can disclose, because life alone discloses personality. Success and failure, achievement and defeat, are not each the

second member of an algebraic equation; for this mysterious something which we call personality is the problematic x , the fundamental unknown quantity on which the result depends, never to be determined by the equation, but to be studied to the end of his days in the man himself.

So when one has predicated of William Robert Ware all the factors of success enumerated above, one has after all only started the environment and circumstance of a life whose fundamental distinction was the personality of the man who lived it. And it was by reason of this personality that Professor Ware achieved the great and notable success which has made his name one to be revered in the annals of American architecture, and his memory one to be cherished with deep affection by all who ever knew him in person. For his greatness was achieved in

WILLIAM ROBERT WARE

neither of the fields, certainly not in the manner, which the three great factors of heredity, education, and environment would have led one to expect. Ware was not a great scholar, as scholars are accounted today. That he was, or ever could have become, a great designer of buildings he would have been the last to affirm or believe. But he was a great educator; and the success of the really great educator—be he Thomas Arnold, Mark Hopkins, "Sam" Taylor of Andover, or William R. Ware—is nine-tenths due to personality, to the influence of one soul, mind, and character reaching out to and acting upon another soul, mind, and character.

The great educator is one who, by his own electric vitality, can awaken, as by induction, the slumbering activities of another's soul, which in turn bring into action the forces of the intellect and heart. And in this Professor Ware was wonderful. Not only in his inimitable classroom lectures, abounding in excursions and by-path wanderings from his main theme, but also in the personal intercourse which he always sought and cultivated with his students. He was forever stirring young men's minds to new action, opening new intellectual and esthetic vistas, revealing new meanings and relations in familiar facts, pouring out the treasures of an extraordinarily well-furnished mind. To his thinking, architecture as a profession to be taught was something more than a business or a means of earning one's living; it was a department or section of the larger and broader life in which it was related to all other activities and interests; it was a great and inspiring career, because it opened to its practitioner innumerable gates of access to fascinating and illuminating fields of thought and action. Painting, sculpture, the opera, philosophy, religion, science, history, literature,—with all of these architecture was concerned. And for its practice he insisted that two things were chiefly necessary,—common sense and

good taste; and, in his opinion, to the development and cultivation of good taste and common sense the efforts of every teacher, whether of mathematics, theory, design, history, drawing, or professional ethics, ought always to be directed.

The outlines of Professor Ware's history were printed in the last issue of the Journal; they can be found in any recent "Who's Who in America." He was born in 1832, in Cambridge, Massachusetts. His father was a distinguished Unitarian clergyman; he was graduated from Harvard in 1852, later from the Lawrence Scientific School; began his architectural studies in the famous office-atelier of the late Richard M. Hunt in New York, and practised his profession in Boston for twenty years, from 1860 to 1880,—after 1865 in partnership with the late Henry Van Brunt. In 1866 he went to Paris under appointment as Professor of Architecture in the Massachusetts Institute of Technology, to study the French systems of architectural training in the *Ecole des Beaux-Arts* and the *Ecole Centrale*. On his return the new Department of Architecture was inaugurated, under his direction, in the Institute of Technology, and so continued until his resignation in 1881, when he was called to inaugurate and direct a Department of Architecture in the (so-called) School of Mines (now the Faculty of Applied Science) of Columbia University. In this post, as Professor of Architecture, he remained until his retirement as Professor Emeritus in 1903, at the age of 71. The remaining twelve years of his life were spent in the quiet retirement of his charming cottage at Milton, Massachusetts, in the company of his two sisters; and here at the age of eighty-three years, fourteen days, he quietly passed away on the tenth of June, 1915. In 1883 he made a summer's visit to Europe, where he purchased photographs, books, and other equipment for the school. In 1889-90 he spent a year's leave

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of absence in visiting Spain, Greece, Turkey, Egypt, France, and Italy. Another short trip abroad was made in 1903, with his sister. Professor Ware was never married. Such is the simple, uneventful chronicle of his life, apart from the record of his incessant professional and professional labors.

In its outward aspects his life was more placid, less marked by striking episodes than that of many an architect of less fame. His nature befitted this calm and happy existence; it was gentle, kindly, without rancor or vindictiveness, patient and forbearing in adversity and in the face of opposition, courteous with a high-bred, simple courtesy springing from a knightly heart, not a mere external habit. But behind and underneath this quiet, placid demeanor, and this tenderness of affection and sympathy,—too often imposed upon by unscrupulous and designing persons,—there was a strength of purpose and a firmness of principle which no temptation nor hostile attack could shake. The inner life of the spirit was deep and full, but was disclosed to few, and those only his most intimate and lifelong friends. But to all with whom he had personal relations he was frank and open-hearted, and his genius for friendship manifested itself not only in the extraordinary number and variety of his friends, but in the degree to which he interested himself in their affairs, their joys and sorrows, their successes and failures. There were hundreds who found in him their wisest counselor, and felt toward him something of the affection of a son toward a father. The purity and the absolute sincerity of his life inspired perfect confidence, while the sparkle of his conversation and the surprising breadth and accuracy of his information were a constant intellectual stimulus.

To some aspects of his work as a teacher I have already alluded, but it would take many pages to do justice to the subject.

Ware was, in the first place, a pioneer in his field. He was the founder of the first professional school of architecture in America and the first official professor of architecture. He was likewise the organizer, and for twenty-two years the head, of another school in what is now one of the greatest of American universities, which school he raised from an insignificant beginning into the very first rank, with but one or two others to question its premiership in that rank. He was, indeed, the virtual creator of the American system of architectural education, in that those broad features common to all our larger schools of architecture, which distinguish them from the various European schools and systems, rest upon conceptions which he was the first to formulate, and upon methods which he to a large extent initiated. With great skill he developed, gradually but surely, the distinction between architecture and engineering, with which it was perforce closely associated at first because the engineering schools were better equipped than any others to give the scientific instruction which is essential to architectural training. At Columbia, the last year of his active service witnessed the final severance of the Department of Architecture from the Faculty of Applied Science, and its erection into a full-fledged independent school of the university. The cultivation of good taste, which as earlier noted, he considered an essential part of the work of the school, he conceived to be impossible without liberal culture; that is, without the study of collateral and outlying subjects and, as far as possible, visual contact with the world's masterpieces of thought and design. The history of architecture was especially emphasized and related to history in general; the theory of design was treated as giving outlooks upon psychology, esthetics, physical science, and all the allied arts. With these ideals in mind, he was forever experimenting, devising new and original methods,

WILLIAM ROBERT WARE

exercises, and devices; and at his retirement in 1903 his keenest regret was that he had two or three new educational experiments still in view and untried. This tendency to change and this discursiveness were no doubt an element of weakness in his methods, or would have been in any other hands. But with his intellectual enthusiasm, and the magnetism of his personal intimacy with his students, they became instruments and means for the inspiration and fruitful awakening of undisciplined minds. And withal Professor Ware was intolerant of mental sloppiness, of inaccuracy, of slipshod thinking; and if he was too kind to many lazy and incompetent students, he was also most helpful and encouraging to all who showed promise of mental development, and he awakened many an apathetic youth out of his intellectual lethargy.

Broad-minded in the acceptance of French ideas and methods (he brought over the late Eugène Létang, the first French professor of architectural design in America), he was equally insistent upon the necessity of modifying French methods for American needs. He was a thorough believer in the independent strength of American architecture.

During his long academic career Ware was active in many extra-academic lines. At his death he was the oldest member of the Institute, was for several years its secretary, and was active in the New York Chapter and in the Architectural League of New York. He was also an active member of the Archæological Institute of America, and for years a member of its Committee on the Classical School at Athens. He designed the building for that school, and his services in connection with the conduct of the school were invaluable. He was a Corresponding Member of the Royal Institute of British Architects, and numbered many of the leaders of the profession in England among his warm friends. His correspondence with them

and with scholars, architects, and former students was enormous. He ceased architectural practice in 1881, so that the works of his firm belong to the period preceding the great architectural awakening of the "eighties" and after. They include the fine First Congregational (Unitarian) Church and the old Harvard Medical School in Boston; the former Union Station at Worcester, Massachusetts; the Episcopal Seminary at Cambridge, Massachusetts; the Memorial Hall of Harvard University, two dormitories and the enlargement of the old Library at Harvard, and many other buildings. In connection with the Library he devised the first book-stack storage system (1877); and as the inventor of this system conferred upon library administration a great boon, for which he has never received adequate credit.

Ware was also one of the earliest agitators—perhaps the very first—for the reform of architectural competitions. His efforts only slowly bore fruit, but his own successful conduct of a long series of important competitions did much to educate the profession as well as the public, and the present standards maintained and enforced by the Institute would not have become possible today without his twenty years of labor for the reform. The long list of his competitions includes such projects as the Indianapolis Soldiers' Monument, the Philadelphia Art Club, the Madison Square Garden and the Public Library in New York, and Libraries in Utica, Louisville, and other cities, the St. Louis City Hall, the D. A. R. Building in Washington, and city halls, churches, libraries, clubs, and office-buildings in many cities.

Professor Ware's chief literary work was in scattered articles in periodicals, chiefly architectural. His "Modern Perspective" (1883) was, however, his *magnum opus*, a classic treatise now, scientific, almost exhaustive, but hardly the student's text-

book he meant it to be. On the other hand, his "American Vignola" (1903) is the most simple and practical of all treatises for students of the orders and other traditional elements of architecture. His "Shades and Shadows" (1912) has somewhat the same merits and defects as his "Modern Perspective." These are his only books.

His death removed from the ranks of American architects not only a rarely beautiful and genial spirit, but one of the greatest personalities in the development of modern American architecture.

A. D. F. HAMLIN.

[A typographical error in the Journal for July made the date of Professor Ware's death appear as 1910, an error so obvious as to hardly require correction.—EDITOR.]

Civic Architecture in Providence, Rhode Island

POLITICAL influence is no new enemy to the architectural profession, but in view of the tremendous progress of the last few years in the elimination of this factor in public buildings, at least in the large centers of the country, one is somewhat astonished at the persistence of the effort which seems to have been directed against the architects in Providence, apparently entirely political in its character.

Two years ago an order was introduced in the common council, creating the office of City Architect. The reasons cited were the very ones which have been so completely demonstrated to be economically unsound. The "Providence Journal," in an able editorial, exposed the fallacious method of reasoning. In reply to the contention that "the establishment of such an office would result in a saving of several thousand dollars a year to the city, and that, moreover, there would be a corresponding prevention of waste of time in procuring and deciding upon plans and specifications," it pointed out the following:

"In the first place, what is true economy, either of money or of time? Is it to substitute an inferior article at a hypothetically less cost of effort and dollars? If so, then the resolution presented should be accepted by the Ordinance Committee. But if our civic pride finds it necessary to consider the quality of the work resultant from the adoption of such a plan as that suggested, then it must be

doubted gravely whether the measure would make for economy at all. There are several workings of the law of cause and effect which must induce lower artistic standards in the designing of future municipal buildings, if the task is to be consigned to the care of one man paid a definite salary, to draw plans for every variety of architectural work required by the city of Providence. And the expense of maintaining the office would probably be greater than that of the present system.

"If we could ignore the probabilities in the case and deal only with an imaginary architect possessing the highest quality of ability, and willing to expend that ability for obviously inadequate remuneration,—according to current prices paid for architectural plans,—it might still be possible to consider the project of entrusting all city architectural designs to one man a feasible one. But we cannot ignore those probabilities. The element of competition eliminated means that the spur to endeavor is removed. And it is obvious that only a man of mediocre talents would accept a position clearly less remunerative than the opportunities of a free lance of ability would be. Therefore we are confronted with the possibility that all our civic architecture in the future should be the product of a commonplace brain operating under conditions which do not prick it to its best efforts.

"If, again, we turn from the suggestion of common sense to that of known experience, what do we find? What has been the result in other cities where the experiment recommended has been tried? What has been that of the United States Government—where at the present time the official architect is about two years behind on the required plans? Can we blink such palpable testimony as that which investigation of these conditions offers as to the inefficiency of the idea of one architect for all civic architecture? It is impossible to do so. And it is equally impossible to believe that the representatives of civic intelligence in Providence to whom the

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task of making the decision is entrusted will fail to perceive their plain duty in the matter."

The office of City Architect was not created, but the decision had hardly been reached when it was proposed, in the city council, to abolish supervision by the architect of public work on the again fallacious pretext of a saving to the city. It is not necessary, in the Journal, to point out either the danger or the falsity of this reasoning, but the Rhode Island Chapter presented its able arguments in vain, and contracts for public buildings were let, under which the architects were denied supervision.

But other examples of the persistence of these attacks were yet to come. In the spring of the present year, an order was again introduced into the common council providing that the plan for the new high-school building be drawn in the office of the Commissioner of Public Buildings, the argument being the saving to the city of the architect's commission. The usual fatuous reasons were also put forth in the shape of unsigned letters to the press, while one newspaper, in support of the pretended great saving to be effected, stated that "anybody can design a schoolhouse!"

It was pointed out that architects had been known to increase the cost of the building in order to increase their commission, and from this glittering generality inference fastened the crime upon all architects. One cannot read the newspaper comments and reports and believe that they are in any way representative of the real intelligence of an old and serious community such as Providence.

But the result is humorous, as well as tragic. The mayor refused to sign the order authorizing the making of the plans

by the Commissioner of Public Buildings and in extenuation of his action he revealed the extraordinary arrangement whereby a large part of the architect's commission would be saved in the following manner (we quote from a newspaper statement):

"(1) Preliminary sketches will be prepared by the Commissioner of Public Buildings, including details of construction and embodying the requirements of the school department. The effect of this will be to limit the scope of the architect commissioned to draw the plans. *The architect's work will be practically laid out for him.* [The italics are our own.]

"(2) Heating plans will be prepared by the Commissioner of Public Buildings.

"(3) Plumbing plans will be prepared by the Inspector of Plumbing.

"(4) Electrical plans will be prepared by the City Electrical Engineer."

Again the Rhode Island Chapter pointed out the falsity of the bases from which the deductions were being made. It also timidly suggested that there were other considerations which entered in the question, not the least of which might be some regard of the citizens of Providence for the architectural character of its public buildings. We regret to chronicle the fact that, except for the editorial above referred to, this point was so entirely lost to view in the discussion of the various questions with the authorities as to lead one to wonder why the intelligence of the community so persistently refused to assert itself. The Rhode Island Chapter is to be warmly congratulated upon its earnest efforts to really serve the best ends of the city of Providence. Time and patience will reveal the unselfish character of its labors, and the citizens of Providence will ultimately awaken to a sense of their own responsibilities and real interests.

The New Standard Documents: III*

By WILLIAM STANLEY PARKER

7. *The New Articles of the General Conditions, continued.*

Article 11. Foreman; Supervision. (Cf. old articles 49 and 51.)

The first paragraph, relating to the General Foreman, is substantially the same as old Article 49. There was much discussion of the sentence which states that "the General Foreman shall not be changed except with the consent of the Architect." Contractors very generally, and with good reason, object to this provision. They represent the many conditions under which it may be advisable, if not necessary, for the Contractor to change the foreman on a job,—he may prove unequal to the requirement of that particular piece of work; rough construction may be his specialty, and a foreman familiar with interior finish more valuable after the work has progressed to a certain point; a foreman too valuable for the job may have been temporarily available at the start but needed for more important work later, with a perfectly competent foreman ready to step into his shoes; he may prove to be incompetent or unfaithful; a general readjustment of the Contractor's administrative organization to fit conditions imposed by new undertakings or otherwise may make changes in the general foreman desirable;—for any of these or other reasons the Contractor feels he should be free to act without the right of veto by the Architect. On the other side, the Architect can easily point to the injurious effects of the removal, at a critical time, of a foreman thoroughly familiar with all the details of the work. His substitute, however skilful, will cause delay, mistakes, and general confusion until he in turn becomes thoroughly familiar with the work, which may conceivably be humanly impossible during the balance of the building operations. It may well be that the foreman will be more valuable to the Contractor on some new and more important work, but has not the first Owner prior claim on the services of the Contractor, and is it fair to make his work suffer for the benefit of the Contractor or some other Owner?

It seemed impossible to draft a clause that would recognize all the possibilities, and give the Architect a veto power only under certain conditions. The interests of the Owner seemed to demand the consideration represented by the Architect's control

*The two previous articles appeared in the *Journal* for July and August. The concluding article will appear in the *Journal* for October.

in this matter, and after much discussion it was decided that the provision should be retained. The Architect, however, should not exercise this authority arbitrarily, to the hurt of the Contractor's interest if the Owners interests are not jeopardized.

Old Article 49 provided that directions to the foreman should be given in writing, if requested. It seemed better to provide that if the foreman felt it desirable the Architect should confirm his orders in writing to *the Contractor* rather than to the foreman. To make the record complete, in case of possible claim later, the foreman's request for such confirmation should be in writing,—since otherwise an issue might be clouded by the foreman claiming that he had asked to have the order so confirmed, but that the Architect had failed to do so.

As already stated, the giving of orders on the job is a matter which gives the Contractors much concern,—and that should be done with caution by the Architect and his representatives. According to Article 24, orders for changes must be in writing duly countersigned. Orders given on the job, and intended to be merely incidental to the execution of the contract may involve a change, and unless confirmed in writing the Contractor will be denied the right to claim any extra remuneration involved, and may even be liable later for the cost of making the work conform to the exact requirements of the drawings. The only safeguard against trouble of this sort seems to be eternal vigilance on the part of the foreman and Architect.

The second paragraph of this Article 11 is substantially old Article 51, somewhat condensed.

Article 12. Materials, Labor, Appliances. (Cf. old Articles 8, 9, 44, and 55.)

The first paragraph, as in old Article 44, states that the Contractor shall furnish all labor, materials, and incidental service necessary for the execution of the work, subject to such exceptions as may be specifically noted. The last phrase in Article 44 related to coördination of the work with that of other Contractors, and is sufficiently covered here by the general statement noted above. It is specifically mentioned in new Article 41, which deals with separate contracts.

The word "pay" has been inserted in this clause, thereby making the payment of the Contractor for material and labor a contract agreement which the Owner can employ if occasion demands for the protection of Sub-Contractors and material men.

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In the following paragraph materials are required to be new, and both materials and workmanship of good quality, unless otherwise specified. In old Article 9 materials were to be "of the best quality of their respective kinds." The words "good quality" seem to give a fairer basis for approval than the superlative phrase previously employed, for if an Architect does not consider a material or a type of workmanship worthy of particular mention, it is fair to assume he does not desire the absolute limit of perfection but only such results as are compatible with sound construction or the degree of perfection specified for adjacent or similar work. The balance of this second paragraph relating to evidence as to the quality of materials used is the substance of the first three lines of old Article 55.

The last paragraph relates to the fitness of the men employed on the work. The new Article, in this matter, stops with the statement of fact embodied in the first sentence of old Article 8, and omits the statement of the Architect's right to order the Contractor to dismiss anyone whom he deems unfit. Any such statement is unnecessary, as under Article 10 the Architect has full power to pass on any such matters. Moreover, if any dispute arises, the subject matter is now clearly the fact of the fitness of the man for the work he is engaged in, not the Architect's opinion on the fact. This distinction, subtle as it may be in some cases, between the fact and the Architect's opinion of the fact, as a basis for possible disputes, seems sound and has determined the phraseology of several clauses in the new General Conditions. The discharge of a workman is also frequently a delicate matter, involving the relations of the Contractor with labor organizations, and the control of the situation by the Contractor should not be endangered by direct action by the Architect unless the conditions be exceptionally critical. High explosives should be handled only by experts, and the Contractor is generally better able to handle such situations than the Architect.

Article 13. Inspection of Work. (Cf. old Articles 10 and 11.)

No very substantial changes have been made in the provisions of this Article. In the second paragraph, relating to inspection of work, reference is added to inspections required by law which may not be particularly noted in the specifications, but which of course must be observed.

In the last paragraph the same change in phraseology is made that was referred to under the previous Article 12. Old Article 11 provided that the Contractor should bear the expense of re-examination and replacement "if the Architect decides that the work is defective." In this new Article the Con-

tractor is responsible if the work is "found not in accordance with the contract." Again the fact rather than the Architect's opinion on the fact is the basis of action. Also the words "not in accordance with the contract" are used rather than the word "defective," as the terms of the contract are rightly the basis of judgment and conceivably the terms of the specifications might be responsible for the defect, and the Contractor in no way to blame.

Article 14. Correction of Work Before Final Payment. (Cf. old Article 12.)

This Article is substantially the same as Old Article 12. The slight changes in phraseology need no comment.

Article 15. Deductions for Uncorrected Work. (Cf. old Article 19.)

The only essential change in the new Article is in the last five words, "if acceptable to the Owner," which are inserted to give the Owner the power to insist on work being done according to contract if he so desires. Old Article 19, in effect, gave the Architect power to change the contract in that he could control the acceptance of defective work. This exceeds the power the Architect should have as a special agent of the Owner, and while doubtless the owner would generally follow the architect's advice on such matters he should have final control.

Article 16. Correction of Work After Final Payment. (Cf. old Article 17.)

Apart from the new phraseology the only change is that the limit of time within which the Contractor must make good defects due to negligence or faulty work or materials is the limit set by the statutes rather than one year. The legal statute of limitations is usually from three to six years, and it would be well for Chapters to determine this period by reference to their own statutes. This provision materially extends, therefore, the period within which the Owner can claim repair of damage which can be shown to be due to such causes, and instances were cited which justify this extension. In one aggravated case a heavy wind tore off a considerable portion of a copper roof which was found to have been secured at double the intervals specified, creating insecure conditions directly resulting in the damage. Under such conditions is there any reason why the Contractor should be relieved of any part of his legal liability for the results? If, however, one year had been specified, and the damage had occurred just subsequent thereto, the loss would have fallen on the Owner, unless the Contractor voluntarily assumed responsibility. These severe cases may be rare, but it is entirely reasonable that the Owner should be protected from losses when they do occur.

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As stated in the first Article,* the bond would, at the normal rate, insure the Owner against the Contractor's failure to make good such damage for a period of one year, and at an added premium of one-eighth of 1 per cent per year will protect him for such longer period as he cares to name.

Article 17. Protection of Work and Property. (Cf. old Article 31, 59, and 60.)

Old Article 59 required the Contractor to protect the work "in a manner satisfactory to the Architect." The new Article calls upon him to furnish "adequate protection." Again the fact rather than the Architect's decision is made the basis of the provision. Under Article 10 the Architect can decide if the protection furnished is adequate and order additional protection if he finds it advisable to do so. The final sentence calls upon the Contractor to make good any damage "except such as may be directly due to errors in the contract documents." It is manifestly only just that if the Contractor has built according to detailed instructions he should not be held responsible for damage caused by errors in such instructions.

Article 18. Emergencies. (Cf. old Article 41.)

The provisions of this Article, for action in case of emergency, are radically different from those of old Article 41, in which the only action provided for was by the Architect, acting as the special agent of the Owner, and empowered to make such changes or order such extra work as he deemed advisable to meet the emergency. While the Architect was not ordered to act, his action was fairly implied, and under that clause he might conceivably be held to have been derelict in his duty if he failed to observe and act in an emergency which resulted in damage to property or injury to persons. This is a responsibility which an Architect is not paid to assume nor usually fitted to exercise. He is a supervisor, not the active manager of the work. Responsibility for the safe and proper completion of the building operations lies with the Contractor, and he should be held fully responsible for the adequate meeting of any emergencies that arise out of such operations. Certain normal emergencies are constantly arising which call for protective measures covered by Article 17. If the emergency develops from sources outside the contract, and for which he is not financially liable under the contract, he should be equally responsible for proper action to safeguard life and property, but he should be permitted to act without waiting for the formality of the notice required by Article 25 and the order called for in Article 24, and later to collect from the Owner such extra remuneration as may be approved by the Architect or arbi-

*See the Journal for July.

trators. Article 18 provides for such action in emergencies of this nature. In addition to permitting the Contractor so to act, it also requires him to act if so instructed or authorized by the Architect or Owner.

Article 19. Damage to Persons. (Cf. old Article 31.)

This Article has been most carefully phrased to provide the greatest possible protection of the Owner by the Contractor without impairing the Contractor's ability to protect himself by insurance.

In the performance of a contract there are certain liabilities imposed upon the Contractor by law. Insurance companies issue policies to protect the Contractor from loss on account of such liabilities. There are other liabilities which are not imposed on the Contractor by law, but which properly devolve upon him in connection with his prosecution of the contract, and against these he cannot insure. The terms of the contract should be so drawn as to protect the Owner from loss on account of both of these classes of liabilities.

It is needless to state in the contract that the Contractor shall protect the Owner against loss on account of the first class, that is, liabilities imposed by law, for the law has already stated this. The Contractor might, however, suffer so great a financial loss under such liability that he would be unable to complete his contract for the Owner. In order to protect the Owner against such a contingency it is usual to require the Contractor to purchase liability, insurance, the premium being a normal expense connected with the Owner's undertaking, and paid by him as part of the contract price.

Since the law does not itself place responsibility on the Contractor for the second class of liabilities it is necessary to protect the Owner by making the Contractor *voluntarily assume* such liability by the terms of the contract.

Liability insurance policies, however, specifically state that they do not protect the Contractor against *liabilities that he voluntarily assumes*. It is necessary, therefore, so to word the contract that by its express terms the Contractor shall not *voluntarily assume* any liability that is already imposed by law, since he might then be sued under his *voluntarily assumed liability*, known to insurance companies as *contract liability*, and in such event the insurance policy would not hold itself responsible.

It has been very generally the custom, as in old Article 31, to insert a broad clause by which the Contractor assumes to protect the Owner against every possible liability arising out of the contract, and also agrees to take out insurance to protect himself. This broad assumption of so-called "contract liability," however, includes the liabilities imposed by law, and places the Contractor in a position where, in spite of ample insurance policies, he may

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find himself unprotected by his insurance, and the Owner's interests imperiled through his possible financial embarrassment. It is therefore desirable in the interest of both parties, as stated in the preceding paragraph, to guard against this contingency, and Article 19 has been carefully drafted with this object in view.

The first portion of the paragraph, which states that "in addition to the liability imposed by law upon the Contractor on account of bodily injury or death suffered through the Contractor's negligence, *which liability is not impaired or otherwise affected hereby,*" specifically eliminates these liabilities imposed by law from any participation in the "contract liability" assumed by the balance of the paragraph, which, however, includes every other possible liability in that it states that "the contractor hereby assumes in cases not embraced within such legal liability, the obligation to hold the Owner harmless from every expense, liability or payment (voluntary payments excepted), by reason of any injury to any person or persons, including death, *suffered through any act or omission* of the Contractor or any Sub-Contractor, or anyone directly or indirectly employed by either of them, in the prosecution of any work included in this contract." The words "expense, liability, or payment" cover costs of defending suits brought against the Owner, while the words "voluntary payments excepted" prevent the Owner from making a voluntary settlement of a claim and then collecting the payment from the Contractor. The final words "in the prosecution of any work included in this contract" extend the scope of the Article to include accidents that occur outside of the immediate premises of the Owner, which are sometimes not sufficiently covered. The words "suffered through any act or omission of the Contractor, or any Sub-Contractor, or anyone directly or indirectly employed by either of them" properly limit the obligation assumed by the Contractor to acts or omissions for which he is directly or indirectly responsible.

The broad assumption of liability involved in old Article 31 is a relic of the days when liability insurance was unknown, and it was right and proper to insist that the Contractor should protect the Owner from all liability. The new Article recognizes the now common element of liability insurance, and affords its protection to the Contractor without in any way reducing (but rather increasing) the total protection afforded the Owner.

Article 20. Liability Insurance. (Cf. old Article 62.)

This clause somewhat amplifies old Article 62, including reference to workmen's compensation acts and the statement that "the Owner shall be responsible for his own contingent liability."

The law imposes certain liabilities on the Owner. Sometimes the Owner has endeavored to make the Contractor agree to protect him against even these. To do so, however, would manifestly be an assumption of liability that the Contractor could not insure. The Owner, however, can insure his contingent liability at an extremely low rate, owing to the very slight liability actually involved. It seems more reasonable, therefore, that he should assume it, and insure it if he sees fit, rather than attempt to impose it on the Contractor, who cannot insure it.

Article 21. Fire Insurance. (Cf. old Article 26.)

Old Article 26 provided that each party to the contract should insure his own interests. New Article 21 provides that the Owner shall insure the interests of all parties. Double insurance affords complications in adjusting a loss even when there is a single contract. In cases where there are several separate contracts there would be additional policies and, inevitably, additional difficulties in adjustment. A single policy to cover all interests seems simpler and safer.

Some think, however, that the Contractor should take out the policy rather than the Owner. Where there is a single contract covering the entire work this of course is possible. The Owner's interest, however, is always by far the larger, and he will want to be sure that proper insurance is maintained. Insurance is a technical subject, and the Owner will need the advice of a man trained in insurance problems. If he takes out the insurance himself he can entrust his interests to an agent in whom he has confidence, whose duty it will be to keep him properly protected and to advise him on all questions that arise. If the Contractor takes out the insurance, the Owner has no such paid adviser but is no less in need of advice. Where the work is done under a number of separate contracts the situation would be more complicated, and the Owner's difficulties still greater, if the various Contractors took out the insurance policies. It seems better, therefore, that the Owner should take out the insurance, on account of greater simplicity of control and adjustment.

Some feel strongly that the Contractor should be responsible for keeping the owner informed of the amount of the Contractor's interest, such as the value of materials delivered on the job but not paid for. This makes the Contractor at all times partly responsible for the adequacy of the insurance, and in case of loss the adjustment is complicated by this fact, as he will generally have failed to notify the Owner as required. An Owner's insurance agent can equally well advise him on this matter, and is constantly doing just this in the regular course of his business. It seems better, therefore, to place full responsibility on the Owner, who can transfer the

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responsibility for the routine to his paid technical adviser.

Regardless of whether the Owner or Contractor takes out the policies, the custom has been to increase the insurance from time to time as payments are made. This means constant chance of oversight or delay. The manager of the adjustment bureau of a large insurance agency has found that, in a large majority of cases, the buildings have been under-insured. How can the Owner be protected against this contingency?

As a result of the work of the Institute committees a new type of policy has been approved which removes this danger. The Boston Board of Fire Underwriters has recently issued a ruling whereby an Owner can take out a single policy, when building operations begin, in an amount equal to at least 80 per cent of the total insurable value of the finished work, and pay a rate 20 per cent less than the regular rate that would otherwise apply. Whether this reduction is large enough to bring the total premium down to a practical equivalent of the premium on the previous method is questionable, but the advantage to the Owner of a single policy that completely covers all interests from the start to the finish of building operations, seems almost obvious. One wonders why the companies, in their own interest, have not devised it before, for it will inevitably increase the total amount of insurance carried and tend to prevent under-insurance on each contract. The total premium, furthermore, will be paid in advance instead of on the installment plan. This type of policy would seem to be of advantage

both to the Owner and to the company, and would relieve agents of a vast amount of routine. It ought not to be difficult to determine a rate that will be proper for the risk involved.

In some localities it is held that the valued policy law or the standard form of coinsurance clause prohibits the issuance of such a policy. It would appear that this type of policy was not contemplated by these laws, and its prohibition is incidental rather than intentional. If the type of policy is as desirable as it appears to be there would seem to be enough insurance business of this sort to warrant an attempt to so revise existing forms as to make it possible.

The new Article 21 arranges for any loss to be payable to the Owner as a trustee, thus protecting those who have interest in the adjustment. It also provides a means for the further protection of the various interests by referring the adjustment to arbitrators if demanded by a party having an interest. The replacement of injured work is considered as extra work, and arranged for by special agreement of the parties or according to the terms of Article 24 governing orders for extras.

This Article has been the subject of more discussion than almost any other article of the General Conditions. It is believed to afford the best method of dealing with a very difficult subject, and it suggests a new type of policy that would appear to simplify the whole problem. Consideration of this matter by Chapter committees with their local insurance authorities should result in solutions adapted to local conditions.

Joint Committee on Sculpture, S.B.-A.A. and N.S.S.

LLOYD WARREN, *Chairman*

Official Notification of Awards Judgment of June 21, 1915

FIRST CLASS: "An Electrolier"

This electrolier is not to exceed 20 feet in its largest dimension, and is to hang 50 feet from the ground, in an immense dome in the Electrical Building of a great exposition.

Second Medals: W. Goldman, Paul Herzel.
Mentions: L. Keila, A. Brunelli.

FIRST CLASS: "Life Model"

Second Medals: V. Salerno, J. Yoshioka of Mr. Hinton Perry's Class. L. Keila of Mr. Albert Jaegers' Class.

Mentions: G. Cecere, T. di Luna, O. Rene of Mr. Hinton Perry's class. Paul Herzel of Mr. Polasek's Class.

FIRST CLASS: "Whitney Prize"

These prizes are awarded to the best three models submitted in the Composition Class during the course of the year.

First Prize: Paul Herzel—"The Struggle"
Second Prize: Saul Baizerman—"A Doorway with Caryatides."

Third Prize: Will Goldman—"An Electrolier"

ORNAMENT CLASS: "The Adams' Style." No Awards.

Judgment of July 7, 1915

Preliminary competition for a prize offered by Mr. Albrecht Pagenstecher for a Pair of Book-ends.

The following were chosen for the final competition to be rendered July 19:

Paul Herzel, Louis Urlich, P. Manfredi, J. Novelli, John Ruhl.

Town Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

How to Go About City Planning*

By WALTER D. MOODY

Managing Director, Chicago Plan Commission

Assuming that city planning requires a scientific plan, financial resources, and an organization for its promotion, two questions promptly engage our attention. First, how to proceed to get these things, and, second, having acquired them, how may results be obtained?

Many communities, inspired with a desire for more attractive physical development, are immediately in a quandary concerning the best manner to proceed. Theory cannot possibly provide so good a formula as that proved by successful experience. There are many theories,—all sorts of viewpoints are advanced, and various methods tried. In cases where practical experience is lacking, the best course is to be guided by the experience of others. Too frequently a false start is made, and work that otherwise would have resulted in desired accomplishment ends merely in fine reports, much agitation, and ill-considered sketches. A well-grounded plan of operation, backed by wisdom and insistent endeavor, cannot fail.

Rarely in this country is city-planning work initiated by the municipal government. Where this is the case, the highest degree of success is not attained. The best results have been had where the city-planning movement originated with a group of substantial public-spirited citizens, or under the auspices of commercial or civic organizations. The reason is that at the very outset adequate funds must be had for technical advice and for the conduct of preliminary work, to the end that public sentiment may be stirred. Appropriations by city administrations for the first need rarely suffice. This is due to the fear of politicians that the censure of the community would be incurred by invading new and untried fields. Under the ordinary power of a city for making appropriations for corporate purposes, the second need cannot be covered at all.

It is necessary, therefore, after the question of city planning has been raised, to secure an adequate fund, either by contributions from citizens or by appropriation from a civic organization. The fund

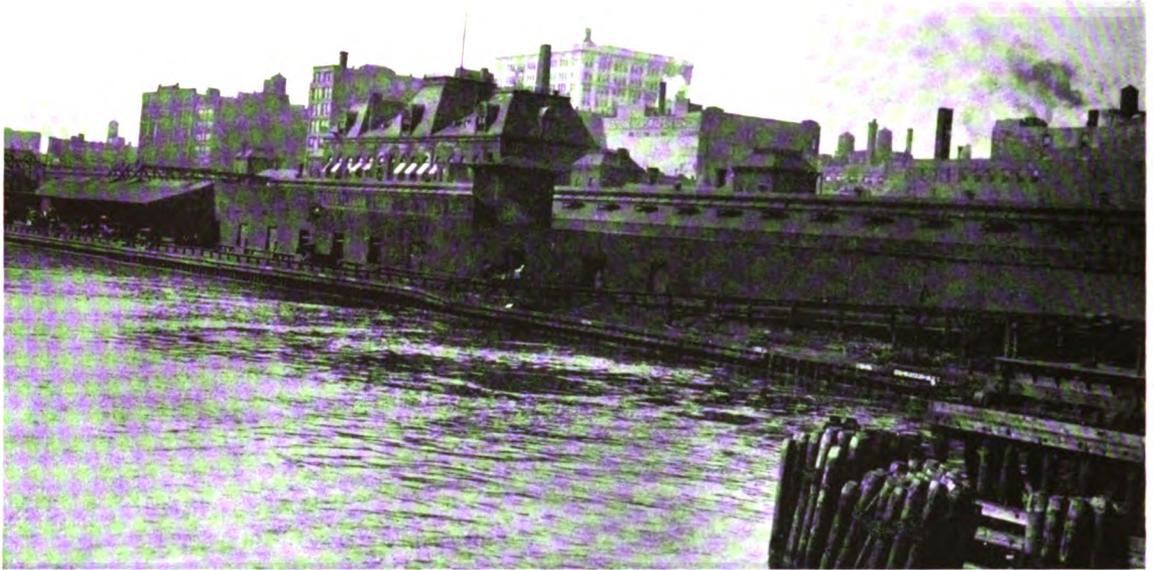
*Summary of an address to the National City Planning Conference.

in hand, there should at once be sought the services of a city-planning expert. No attempt at city planning should ever be made without such counsel.

An expert city plan once evolved, the next step is to create public sentiment, and when that is aroused, to secure recognition of the plan by municipal authorities. The obligation of the sponsors by no means ends with the mere submission of the plan to the city authorities. Accompanying their appeal there should be a well-thought-out plan of organization to be provided for by city ordinance. Until the time when city planning is established as a city department, the promotion of plan work should rest with a properly constituted quasi-public body.

When such an organization has been authorized, and appointed by the mayor, adequate appropriation should be made by the city for its maintenance.

City-planning bodies vary in name, jurisdiction, and official recognition in various communities. There are self-constituted bodies, so to speak, and those created by appointment of the mayor on the authority of the city council. A plan body, appointed under city authority, is perhaps best named the Plan Commission. Its organization should embody all elements constituting the citizenship of a community; the mayor, his cabinet heads, and one alderman from each section of the city should be *ex-officio* members. The whole commission, under the executive leadership of a chairman, a vice-chairman, and a secretary, should in the remainder be composed of leading business men, representatives of all professions, union labor leaders, newspaper publishers, and political leaders of all factions. Churches of all faiths should be represented, and especially where there is a mixed citizenship, all nationalities should have representation. Such a commission should be absolutely non-partisan and non-political. But political faiths should have recognition in ratio to the political life of the community, and especially should the chairman represent the leading political faction, and the vice-chairman the faction next in importance. This method of organization naturally should vary according to the size and citizenship of the city. The work of the Plan Commission should



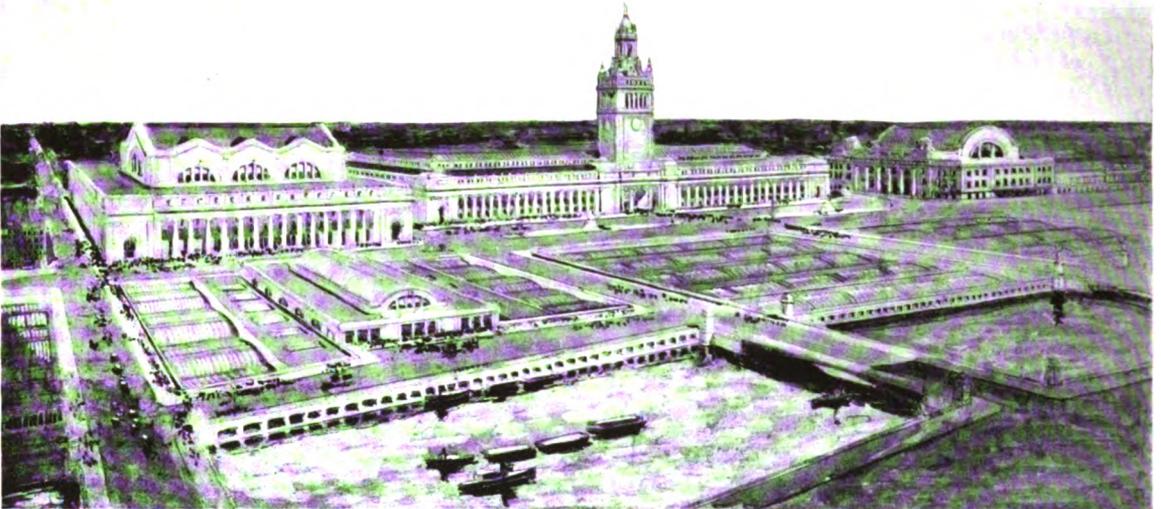
CHICAGO.—Union Depot, Canal Street, as it is Today. To be Replaced, as Shown Below

clear through an executive committee typical, in its selection of the personnel of the larger body. An official headquarters should be established under the supervision of a director of works to carry out the projects initiated by the commission.

The power of the Plan Commission should be

advisory and not executory, and it should act at all times as the intermediary between the city authorities and the people.

The Plan Commission should lend its first endeavor to the study of the plan committed to it by the city. That reasonably accomplished, it



CHICAGO.—Canal Street Widening and the New Union Station, now Assured at a Cost of \$65,000,000

TOWN PLANNING AND HOUSING



CHICAGO.—Twelfth Street Today. Southern Boundary of Future Traffic Quadrangle

should next recommend a specific phase of the plan for adoption and execution by the city.

That is the procedure adopted in the creation of the Plan of Chicago by the Commercial Club of Chicago, under the direction of Daniel Hudson Burnham, and in the organization of the Chicago Plan Commission.

Recognizing the fact that, under American municipal rule, the ballot-box always precedes the city planner, the Chicago Plan Commission, at its inception, immediately undertook to comply with an important phase of its province stipulated in the message of the mayor, on its appointment, viz.: "whose duty it shall be to take up this question [the Plan of Chicago] to the end that the whole city and all elements in it may be fully informed as to what is contemplated in this plan for the future."

Actuated by this admonition, the commission set out on an elaborate and comprehensive educational propaganda. First there was prepared an eighty-page illustrated booklet setting forth the technical proposals in the plan. This was shot through with a strong and exhortive appeal to the citizens to get behind the commission in the promotion of the plan. There were published 165,000 copies of this booklet and distributed gratis to property-owners and tenants paying a rental of \$25 per month and upward.

Next there was prepared a text-book on citizenship and city planning for use in the Chicago schools. This study was adopted by the Board of Education, since which 45,000 copies have been issued.

Tens of scores of stories of the plan and the purposes of the commission were written and furnished to newspapers and periodicals.

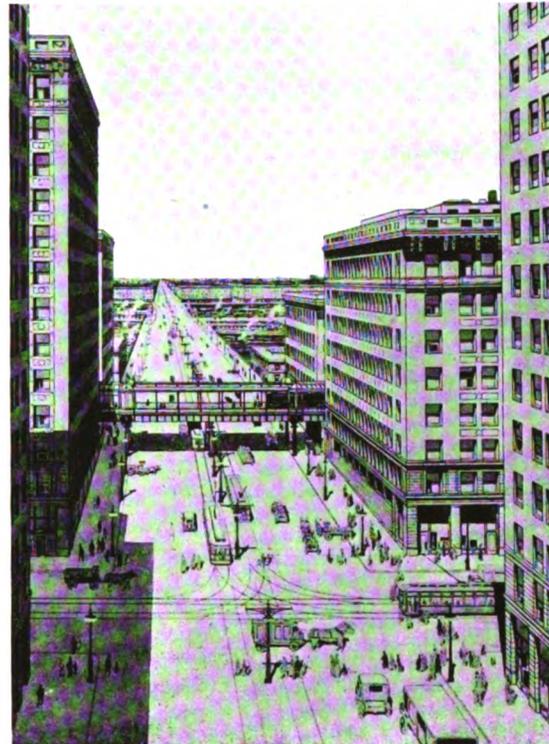
There was organized an effective stereopticon lecture course. The countries of the world were scoured for illustrations and technical data, for use

in embellishing the arguments of the lecturer. Thus the Plan of Chicago has been directly presented in more than 300 lectures. There have been 100,000 citizens reached directly in this way. Invitations for the lectures have been received from clubs, societies, business organizations, schools, universities, churches, labor organizations, in fact from every organized source and from all parts of the city.

A new and impressive means of publicity of far-reaching importance is being employed by the Plan Commission. Civic Chicago has invaded the world of "movies." The commission has arranged with the Educational Films Association to have the entire Chicago Plan put up in film form. This is a two-reel feature, occupying forty minutes in exhibition. It shows contrasting scenes of Chicago with those proposed in the Plan of Chicago and other interesting and illuminating features that go to make up an instructive pictorial exhortation.

To begin with, this reel will be exhibited in thirty first-class Chicago vaudeville houses and one hundred motion-picture theaters. It will later be shown in the leading theaters of both kinds throughout the United States.

To further the commission's educational propa-



CHICAGO.—Twelfth Street as Widened from Sixty-six Feet to One Hundred and Eighteen Feet for Two Miles. Completion Assured at a Cost of \$4,500,000.



CHICAGO.—Michigan Avenue. This Narrow Gap to be Widened for a Mile as Shown Below

ganda, consideration is also being given to the making of talking-machine records.

Interwoven with all this educational effort there has been the insistent work of the commission with the city administration to have adopted by ordinance and other necessary procedure some parts of the general plan.

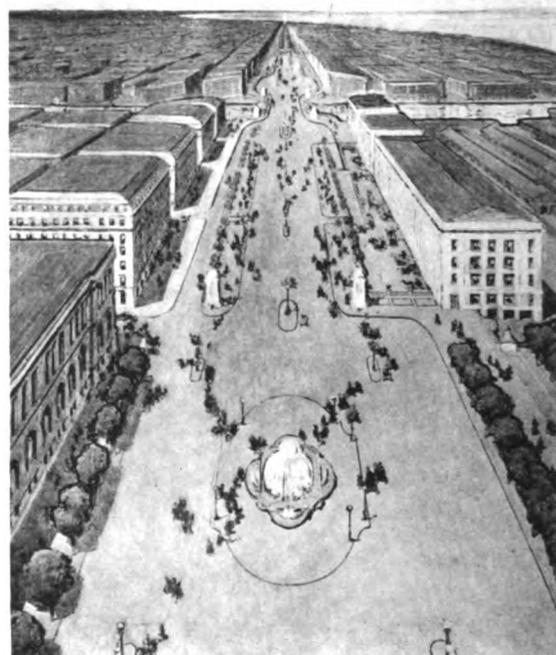
The first of these to be undertaken was the widening of Twelfth Street, the most important east and west artery in the groundwork of the street system of the general plan. This improvement will be two miles in length, and involves the taking of property and buildings for a widening of 42 feet, the construction of a great new bridge and railroad viaduct. The total cost of the improvement is \$4,500,000. An ordinance has been passed by the city council and bonds to the extent of \$1,750,000, the city's share of the cost have been voted by the people, All preliminary steps have been complied with, and the Twelfth Street case is now in court.

The next work of the commission on the central street system was concerned with the improvement of Michigan Avenue, the city's leading north and south thoroughfare. This is to be one mile long, and

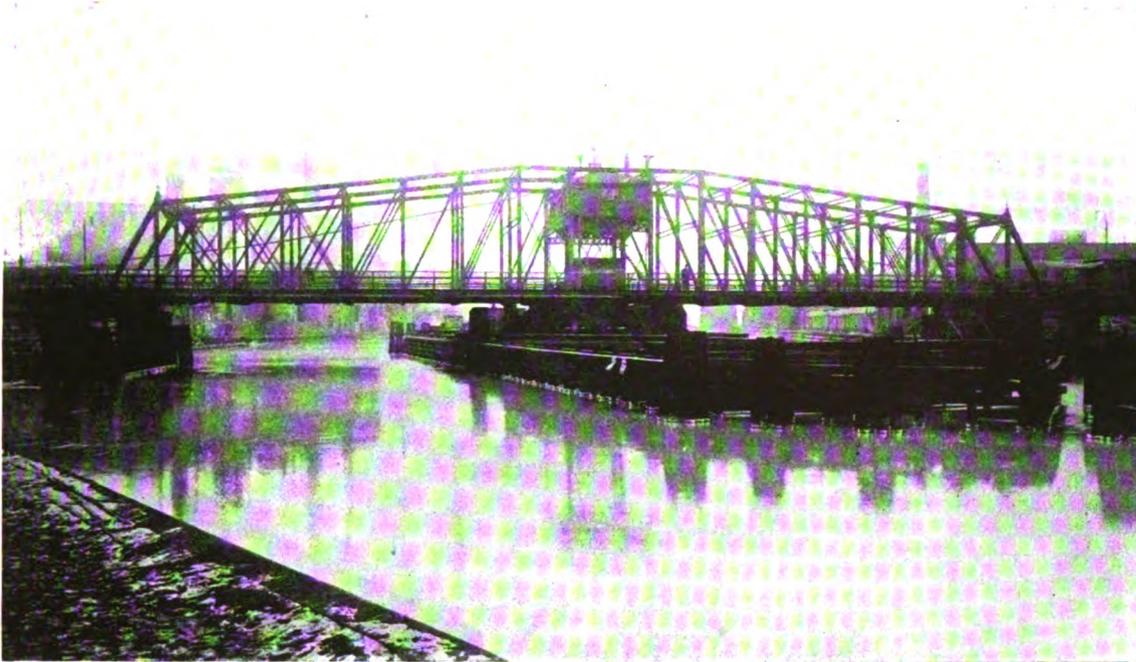
requires the taking of approximately 75 feet of property and buildings. It involves a two-level street structure and bridge, the total cost of which is \$8,000,000. An ordinance has been passed by the city council, bonds to the extent of \$3,800,000, the city's share of the cost, have been voted by the people, and the case is nearly ready for court proceedings.

The Michigan Avenue case disposed of, the commission next took up the proposed \$65,000,000 Union Terminal project. Its work on that case secured for the city, at the expense of the railroads, sixteen important bridge, viaduct and street improvements. The latter includes the widening of Canal Street from 80 to 100 feet, for more than a mile, in the heart of the city. This thoroughfare is destined to be one of Chicago's leading north and south arteries, and its improvements form an absolutely new north and south connection across the Chicago River.

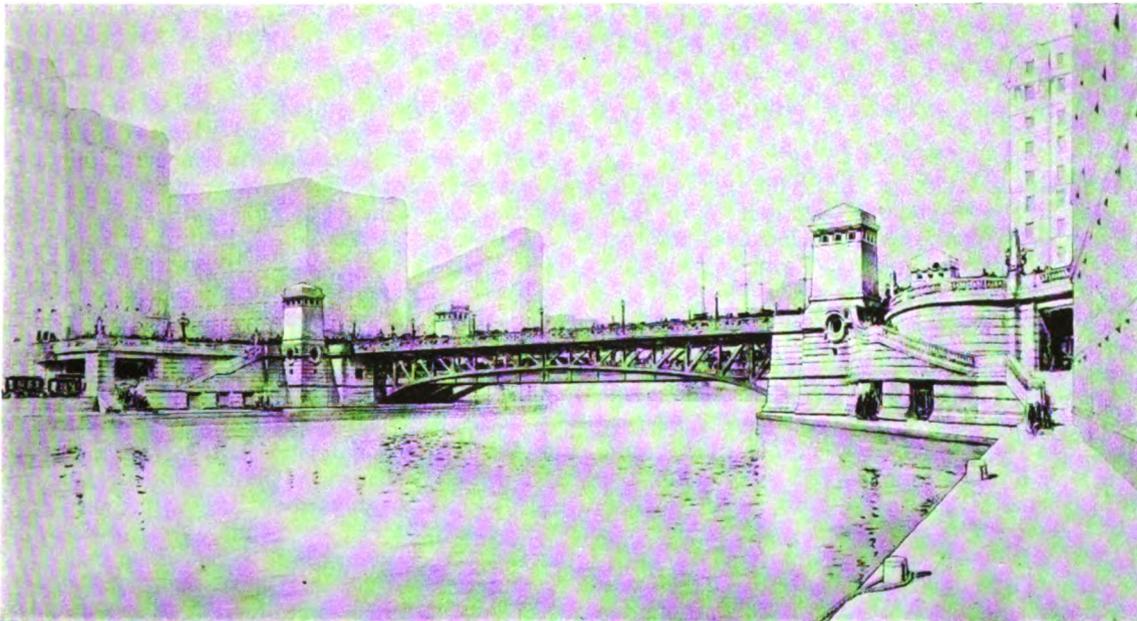
The improvement of Canal Street, in connection with Twelfth Street and Michigan Avenue, practically completes the foundation of the central street system in the plan.



CHICAGO.—Michigan Avenue Improvement, East-erly Side of Traffic Quadrangle, with Two-level Plan for Separating North and South Traffic from East and West Traffic. Sixty Thousand Vehicles Traverse this Street every Twelve Hours.



CHICAGO.—Rush Street Bridge. It has the Heaviest Vehicle Traffic in the World, and will be Replaced by the Bridge Shown Below



CHICAGO.—Assured Two-level Bascule Bridge Across the Chicago River at Michigan Avenue.
Upper Level for Light Traffic; Lower for Heavy Vehicles

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The commission then gave its attention to plans for the reclamation of five miles of lake shore to the southward of the city's center. These involve the establishment of 1,550 acres, built out in the lake to form a series of parks, lagoons, playgrounds, and driveways, and to provide for future harbor needs. Tentative ordinances for this great project are now being drafted.

Forest preserves—great playgrounds outside of the city limits—and the construction of good roads in adjacent territory, having been recommended by the commission, were approved by the people in referendum at last November's election. The forest-preserve act was given a majority vote of 100,000, and the \$2,000,000 bond issue for good roads carried also by a big majority.

Chicago Plan Commission activities under present consideration cover recommendations to the United States Government for a new post-office site and building, the construction of additional bridges over the Chicago River, and other improvements concerning certain streets and city parks.

The headquarters of the Chicago Plan Commission has been established four years. During that period \$130,000 has been expended for promotional and technical work. Of this amount, \$90,000 was subscribed by the Commercial Club, the balance was had from yearly appropriations by the city.

Prior to the appointment of the commission, the Commercial Club had expended nearly \$100,000 for the creation of the Plan, and the publication of its elaborate report for presentation to the city.

These finances have enabled the commission to maintain the technical staff employed on the Plan when it was originally worked out; the commission, acting as adviser to the city in Plan matters, has furnished city departments, notably the Bridge Department, the Board of Public Works, and the Board of Local Improvements, with technical advice, and has actually supplied detail drawings for certain plan projects adopted by the city on the recommendation of the commission.

There is an understanding between the city authorities and the commission that no major public works, not included in the Plan of Chicago, shall be initiated by the city without having them first referred to the Plan Commission. Under this established policy, scarcely a month passes that some council committee or city department does not seek the advice and assistance of the commission.

The experience of the Chicago Plan Commission may contain something of value to other communities, in so far, at least, as it justifies the method of procedure described for the inception, adoption, and organization of city-planning effort.

Institute Business

The Special Meeting Held in New York City, August 5

Pursuant to the call of the Secretary, the special meeting of the members of the Institute, to which there have been numerous references in the Journal, was convened at the Fine Arts Building, New York City, on August 5 at 10 o'clock A.M.

The meeting was called to order by Robert D. Kohn, Chairman of the Committee on Chapters. President Sturgis and Secretary Fenner were elected temporary chairman and secretary respectively. The Secretary duly read the call for the meeting; thereupon President Sturgis and Secretary Fenner were elected permanent chairman and secretary. It was announced that a large majority of both Fellows and Members were represented, either in person or by proxy.

Chairman Sturgis briefly outlined the objects of the meeting, all of which had been duly set forth in the call therefor. The principal business related to the acceptance, by the Institute, of the new Charter which had been granted by the State of New York,

under which the Institute now possesses the definite right to hold its annual meetings wherever it pleases, a right which up to the present time has been more or less questioned by some of the members. The new Charter was unanimously accepted, and in compliance therewith it was voted that the office of the New York Chapter, which was generously offered by President Hunt, be made the office, in the State of New York, of the Institute.

In order further to comply with the new Charter, the number of Directors was increased to fourteen. This is not an actual increase over the present number, which includes the nine directors prescribed by the By-Laws and the five officers of the Institute. It is merely a change in the form of wording, in order to conform to legal usage. The meeting also unanimously ratified and approved all elections of officers and amendments to Constitution and By-Laws adopted at previous conventions which have been held outside the State of New York.

While the meeting itself was in the nature of a formality, it was also one of exceptional interest, for it counted among the fifty members present Past

INSTITUTE BUSINESS

Secretary, A. J. Bloor (*F.* 1861), who, since the recent death of Professor Ware (*A.* 1859; *F.* 1864), is now the oldest member of the Institute. He spoke briefly of his interest in the Institute, and the meeting, and was the recipient of many congratulations, as was also Mr. J. W. McLaughlin (*F.* 1870), than whom there are now only seven members who were admitted to the Institute at an earlier date.

At the close of the meeting the members present were the guests of the New York Chapter at luncheon in the Hotel Plaza.

Meeting of the Executive Committee, August 5 and 6 at New York

At the above meeting, held in the office of the Secretary, there were present, President Sturgis, First Vice-President Kimball, Secretary Fenner, and Treasurer Mauran. Mr. La Farge was unavoidably absent.

The Success of the New Contract Documents

The Secretary reported that the cash sales of the new Contract Documents during the first three months had been most gratifying, and that there is every indication that the sales for the first year will cover all the preliminary expenses in connection with the preparation of the documents.

The Secretary also reported a very considerable demand for the separate sale of the General Conditions, in view of which it was resolved that the General Conditions be placed on sale separately at the price of eight cents per copy, the price of the Agreement remaining at two cents, as at present; but no change is made in the conditions which attach to the sale of the Agreement as a separate document.

The Miami, Florida, City Hospital Competition

The Secretary reported the receipt of a communication from Mr. C. G. Ralston, of Miami, Florida, chairman of a commission charged with the construction of a new City Hospital, in which it was stated that a competition is now under way for the selection of an architect; that the commission, recognizing the fairness of the Institute's Code governing competitions, had prepared its program in accordance therewith. Mr. Ralston requested the Institute's assistance in securing two architects of standing and reputation from outside the state of Florida to serve as jurors. The Executive Committee was highly gratified at this indication of the influence of the Institute in a territory where no Chapter exists. The Secretary was directed to give every assistance in his power to Mr. Ralston, and to suggest the names of competent jurors, and ask their cooperation.

A Question of Professional Relations

A letter was read from a member of the Chapter at Large, stating that he was considering the establishment in his office of a structural department to undertake the actual construction of buildings, and asking whether in so doing he would be considered as acting in other than a professional capacity. The Secretary was instructed to reply that when an architect makes a contract or guarantees an outside limit of cost to the owner, and thereby becomes financially interested in the profits or losses arising from the contract or responsible for the amount of the contract, he is not acting in the professional capacity of an architect.

Deaths of Notable Members During the Year

The Secretary announced the deaths of Mr. William S. Eames, a former President of the Institute; Professor William Robert Ware, whose life was devoted to architectural education; Mr. John W. Alexander, President of the National Academy of Design and an honorary member of the Institute; and Abraham Salm, of Amsterdam, Honorary Corresponding Member, and, upon motion, it was resolved that resolutions of regret be prepared for presentation at the next Convention.

Membership

The Secretary reported the receipt of many new applications for membership, bringing the total applications for the year up to 72, a number far in excess of any previous year.

Letters were presented from Mr. Henry Lloyd Gay, of the Southern California Chapter, and from Mr. R. S. Roeschlaub, of the Colorado Chapter, requesting that their names be placed on the retired list on account of age and retirement from practice. It was resolved that Messrs. Gay and Roeschlaub be retired as of August 6, 1915.

A Proposed Organization in the Northwest

The Secretary submitted a letter from the Secretary of the Washington State Chapter, in which it was stated that the Architectural League of the Pacific Coast had gone out of existence, and that the Chapter desires to know the attitude of the Board of Directors toward the formation of a similar association of the Institute bodies of the Northwest with other architectural societies in the northwestern states and in British Columbia. The Secretary stated that copies of the letter had been submitted to members of the Board of Directors and read the replies received. All the members evinced interest and many valuable suggestions were made. After full discussion it was resolved that the Executive Committee submit to the Washington State Chapter the replies received from the members of the Board,

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and state that in its opinion the Institute should encourage any correlation of interests which will promote mutual acquaintance and understanding, but that it should deprecate the multiplication of organizations with all the machinery which goes with such organizations. In the present case it questions the advisability of any association other than an informal one conducted by the Chapters for social and professional intercourse. The Executive Committee suggests that no definite steps be taken toward the formation of an organization until after the visit of the committee to the Pacific Coast in September, and the action of the Annual Convention of the Institute in December on the proposed reorganization of the Institute and its Chapters.

The Institute to Petition the Carnegie Foundation for an Investigation of the Teaching of Art in This Country.

The Secretary reported that he had been in conference with Mr. Zantinger, Chairman of the Committee on Education, and Mr. LaFarge, and that they had offered to collaborate in the preparation of an argument for presentation to the Carnegie Foundation, covering the need for an investigation of the whole subject of art education in the United States, with a view to ascertaining in particular what is being done and what should be done by the colleges and universities, as well as by the professional art schools of the country, to promote the knowledge, appreciation, and production of art in America.

It was resolved that the offer be accepted, and that the collaborators be requested to present their argument personally to the President of the Carnegie Foundation.

The Visit to the Pacific Coast

The Secretary reported that arrangements are proceeding for the excursion to the Pacific Coast in September. Thus far the number of positive acceptances has been disappointing, but there is reason to believe that within the next month many who are favorably considering making the trip will definitely decide to do so.

The Secretary announced that in connection with the trip one or more of the officers and members of the Board would visit the Buffalo, Michigan, Illinois, Wisconsin, Minnesota, Colorado, Washington State, Oregon, San Francisco, Southern California and Kansas City Chapters, and that arrangements for such meetings are already under way.

Should the Rules of Professional Practice Be Applied Equally to All Sections of the Country?

The Secretary presented a most interesting letter from Mr. Willcox of the Board of Directors, in which doubt was expressed as to the wisdom of applying

the same rules of professional practice, particularly in regard to competitions and schedule of charges, to all communities. Mr. Willcox asked that serious consideration be given to the question as to whether or not the application of uniform standards in all sections of the country does not actually retard, in the newer sections, the growth of a right public understanding of the ethical principles which the Institute is endeavoring to establish.

The Executive Committee, appreciating the importance of the questions raised, and the necessity for full consideration by all members of the Board, instructed the Secretary to send copies of Mr. Willcox's letter to all Board members, with the request that they give the fullest consideration to this matter, and be prepared with constructive suggestions for the meeting of the Board immediately preceding the next Annual Convention.

The New Constitution and By-laws. The Work of the Committee on Chapters

Following the Special Meeting of the Institute on August 5 last, the Committee on Chapters met in New York City. Of the Committee, there were present Messrs. Briggs of Connecticut, Brown of Minnesota, Cogswell of Boston, Kohn of New York, and Lubschez of Kansas City. During the sessions, other members of the Institute joined the Committee and participated in its discussions.

The meeting was largely devoted to the discussion of such provisions of the proposed Constitution and By-Laws as were criticized at the last Convention, and in the voluminous correspondence which followed. The whole draft of the proposed new Constitution and By-Laws was revised to meet practically every criticism made of the previous one, both at the convention and since. The most important change from the previous draft is a method provided for the membership of men who, for one reason or another, are not yet ready to become full members of the Institute, including in this provision the so-called Chapter members, and yet adhering strictly to the resolution of the 1914 Convention "that eventually the Institute should consist of Institute members only." This important problem, it is believed, has been satisfactorily solved.

As the whole document will soon be presented to members with possible discussion of its principal features in the columns of the Journal, it seems unnecessary to make further report of this meeting except for the statement that the Committee is now completing its final report, which will be published in time to enable definite action on the new Constitution and By-Laws to be taken at the next convention in December.

INSTITUTE BUSINESS—OBITUARY—NEWS NOTES

The Refurnishing of the Octagon

At a recent meeting of the Board, the question of refurnishing the Octagon was discussed, and the hope was expressed that it might be possible eventually to completely refurnish the building in the manner which prevailed at the time of its occupancy by President Madison. The memorable contribution of the famous table upon which the Treaty of Ghent was signed, made by the San Francisco Chapter, was recalled, and it was felt that other Chapters might welcome the opportunity now presented.

A group of members of the Philadelphia Chapter have subscribed the sum of one hundred and seventy-five dollars, which has been placed at the disposal of the Board.

Obituary

Robert A. Bethune

Admitted to the Institute, 1902

Died at Buffalo, N. Y., July 17, 1915

Mr. Bethune was born in Bowmanville, Ontario, but began the study of architecture with Mr. Gordon W. Lloyd, of Detroit, continuing with Mr. R. A. Waite, of Buffalo. He began practice with Mrs. Louise Bethune, his wife, in 1881, under the firm name of R. A. & L. Bethune. In 1890, Mr. William L. Fuchs became his partner under the firm name of Bethune, Bethune and Fuchs. Since the death of Mrs. Bethune, who was at one time a member of the Institute, in 1913, the firm has been Bethune & Fuchs.

News Notes

The Activity of the St. Louis Chapter on the New City Plan for St. Louis

At the last Chapter meeting, Mr. Russell, chairman of the special committee of five appointed to meet the City-Plan Commission, and work in conjunction with the Projects Committee, in advancing the New City Plan, reported that the committee had interviewed several members of the City-Plan Commission, the Mayor, the President of the Board of Public Service, and the President of the Board of Aldermen.

All the men interviewed seemed now to be aware of the necessity of providing the city with a comprehensive City Plan, and expressed their willingness to work in conjunction with the architects from now on and along right lines.

The different civic organizations, whose views were obtained, also expressed themselves as willing

to fall in line, and work for a comprehensive City Plan, and asked immediate action, which now it seems is considered very important.

American Builders' Week at the Panama-Pacific Exposition

The week of October 18 to 23 next will be American Builders' Week at the Exposition in San Francisco, and the committee in charge is planning a special daily program of particular interest to visiting builders. Quite apart from the exhibits in the exposition, the buildings themselves will offer an unusual variety of suggestions to builders, and it is not to be doubted that the influence of the Exposition as a whole will be felt throughout the whole country for many years to come. Builders' Week would seem to be one of the most fitting of the many observances which have been planned by the exposition authorities. Curiously enough, we have not heard of an Architect's Week.

The Fireproofing of Wood

The Most Comprehensive Report on this Subject

The National Fire Protection Association has published its report of the Committee on Uses of Wood in Building Construction, Mr. Julius Franke, chairman. A special edition of the report has been printed for members of the Institute, and has been distributed by the Committee on Fire Prevention, of which Mr. Franke is also chairman.

The bulk of the report is given over to the narrative of the exhaustive tests made by Mr. R. E. Prince, Assistant Engineer in Forest Products, Forest Products Laboratory, Madison, Wisconsin. The principal object of the tests was to determine, if possible, the most practical methods of rendering wood fireproof. The report treats of the relative inflammability of fifteen or twenty specimens of the commonly used woods, the relative inflammability of wood treated with various chemical fire-retardants, and the relative inflammability of untreated and treated siding and shingles, an investigation of the relative inflammability of unpainted and painted shingles and siding. The whole narrative is replete with interesting experiments and deductions, of too great length to be here reprinted. The general conclusions were as follows:

1. There was very little variation in the inflammability of the various species of untreated woods when tested at the higher temperatures. For example, all of the specimens tested at 375 degrees C. ignited within two minutes.
2. Ammonium salts and sodium borate gave more

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efficient results than the other chemicals tested in rendering wood fire-retardant. All of the other salts tested did not prevent free combustion of the wood when injected in moderate quantities or they reacted with the wood, weakening and discoloring it.

3. None of the chemical fire-retardants used, when injected into the wood, prevented it from glowing or charring.

4. Wooden shingles may be rendered fire-retardant by injecting certain chemicals. The additional cost of painting which is necessary with water-soluble salts would, in most cases, no doubt, restrict the use of such treatments.

5. The use of insoluble metallic borates precipitated in shingles appears to be the most practical of the methods studied for rendering wooden shingles fire-retardant.

6. All of the paints tested with shingles rendered them to some degree more fire-retardant. The most effective of the paints tested which were suitable for outside use was one containing zinc borate pigment, which acted as a fire-retardant.

7. Shingle stains of the type tested did not greatly increase the inflammability of the shingles

even though they were applied shortly before being tested. Their use as a means of decorating treated shingles should, no doubt, be allowed, as they do not detract materially from the fire-retarding treatment.

8. The paints tested which were designed for interior use were in general more effective than the paints designed for outside use, in retarding fire.

9. The method of application of a paint is of considerable importance. It would seem to be good practice with shingles to apply the paint to approximately three-fourths of both sides before laying the shingle.

Further work is now being carried on at the Forest Products Laboratory, in which conditions existing in fires will be more closely approached.

The object of these experiments is to obtain a comparison of the results described in this paper with the results that would be obtained in a fire. More information will also be collected on the degree to which wood can be rendered fire-retardant.

We believe that the thanks of the profession are due the N.F.P.A. and the Forest Products Laboratory for this further interesting and profitable contribution to the great subject of fire prevention.

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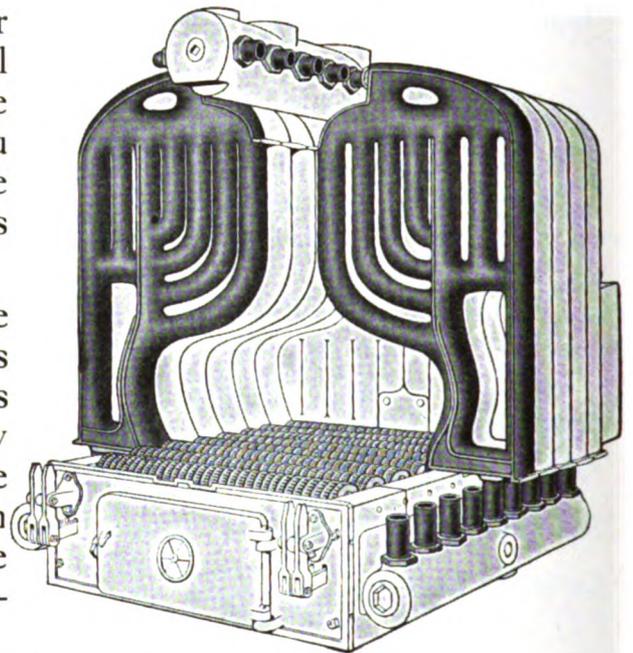
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CASA CONTARINI FASAN—VENICE
From the original drawing by John Ruskin

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Architectural Draughtsmen

VI. JOHN RUSKIN

PRIMARILY, John Ruskin was not an artist at all. He was a most inspired worshiper of nature, God's handiwork, as he would have said, a prophet, an author, a social reformer, an art critic, a geologist, a draughtsman, and an excellent judge of wine.

The charm of his personality told equally on Charles Eliot Norton and on sacristans of churches in remote Italian villages, who treasured his sayings and to whom he wrote letters, as carefully composed as if written for the "Times." Meanness was absent from his character, and his charity covered a multitude of other people's sins. He was a prophet with a wonderful sense of rhythm, and his eloquence drew crowds to his lectures,—crowds that neither believed half he told them, nor much cared for his beliefs. His collected writings fill nearly forty large volumes, deal with every aspect of life, and are filled with passages which for sheer splendor are not to be outmatched in English literature. Mazzini thought Ruskin's mind the most analytical in Europe; but it was like a gem with a thousands facets,—when one flashed the others went out, and his works are filled with self-contradictions, with errors of fact, false principles of art, and bad politi-

cal economy. He financed "advanced movements," helped Miss Octavia Hill in her housing of the poor, founded schools, and, boldly preaching that the true success of an industry was to be judged by its effect on the workman, anticipated modern socialistic teachings. As an art critic he preached a spiritual revival of art which had its religious parallel in the "Oxford movement." He forced the public to take art seriously; he invented a moral soil for it to grow in, and created an atmosphere through which it was seen in new proportions, glorified and enlarged. He made Turner famous, and incidentally made the fortunes of those who had bought Turner's works. Yet seen through the pages of "The Gentle Art of Making Enemies," he appears as a sort of impostor who, having hopelessly confused art and morals, succeeded in imposing his judgments on an unenlightened public by his ability to write sonorous English. He drew with the fine sense of the true craftsman for the qualities of the medium; but drew to learn, and used his drawings to point a moral and adorn his tales. Lastly, he felt that his failure to devote himself to geology was a real loss to that science.

This strange, crotchety saint, who combined some of the reverence of Words-

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worth, the sensitiveness of Shelley, and the accuracy of Turner, was born in 1819. He was an only child and his youth, and indeed much of his early manhood, was spent in the constant companionship of his parents, both of whom influenced his career to a quite exceptional degree. His mother was a pious evangelical, a prude, much concerned with moral philosophy, but a perfect housekeeper, in fact, like Martha, careful and troubled about many things. To her insistence on Bible readings Ruskin owed much of his sense of style, and to her exacting demands in the matter of accent and rhythm, the cultivation of his ear. A well that he endowed to his mother's memory bears an inscription which is worth quoting, because it gives so much of the spirit of the man and is also an example of his English, which came from sources as pure as the well. It runs as follows: "In obedience to the Giver of Life, of the brooks and fruits that feed it, of the peace that ends it, may this well be kept sacred for the service of men, flocks, and flowers, and be by kindness called Margaret's Well."

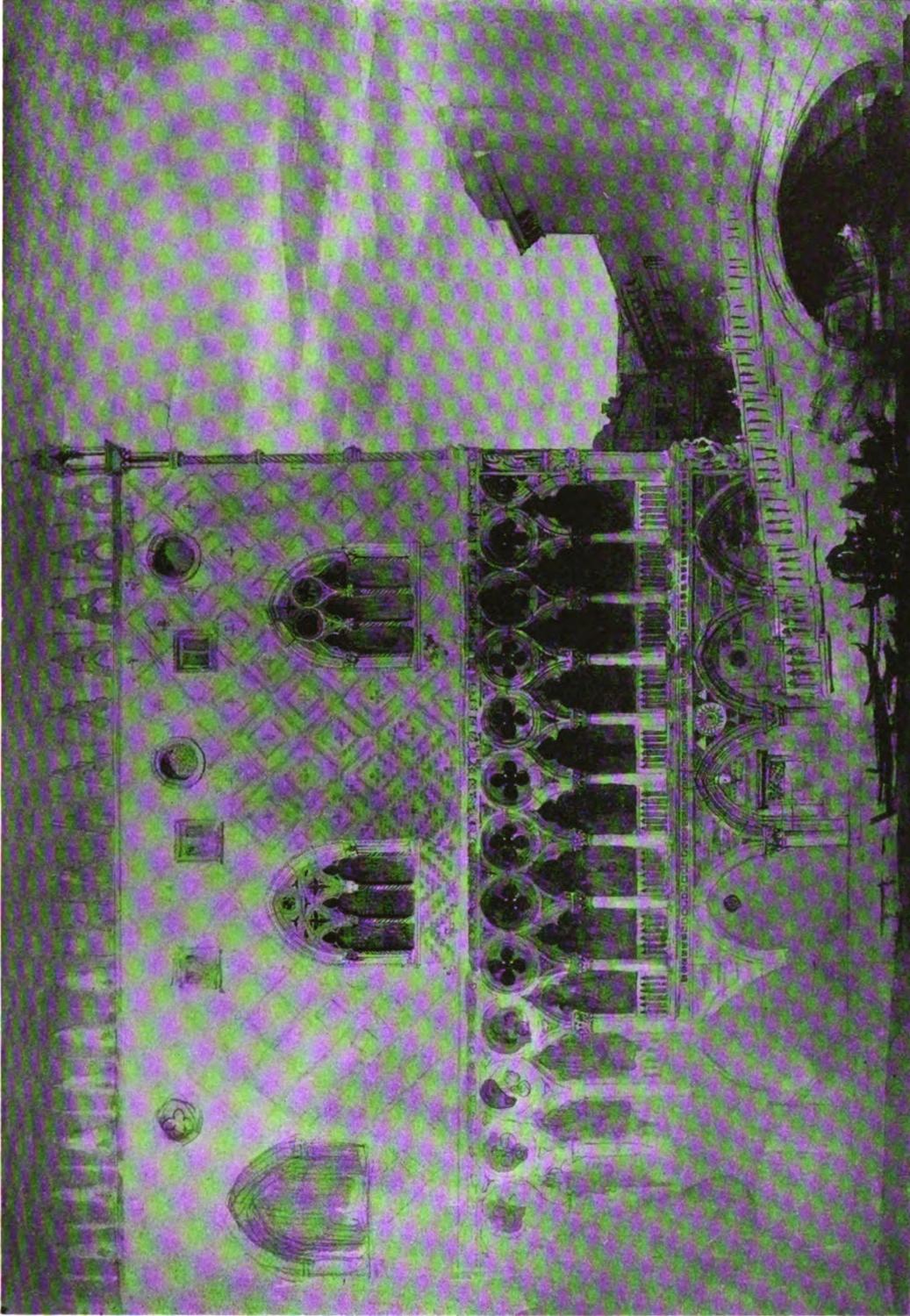
To his father, who was a wine merchant, Ruskin owed his fortune, his introduction early in life to art, and the romantic vein in his nature. The elder Ruskin was a type of merchant as complete as, apparently, extinct. He had the soundest of business instincts, unimpeachable honesty, and a palate fine enough to test and pass judgment on the sherries that he sold and which were, by the way, the best in the world. To these qualities which insured his worldly success were added a taste for pictures, a love of Scott and Byron, and a great delight in romantic scenery. It was during his father's leisurely posting tours to sell wine and see pictures that Ruskin made his first acquaintanceship with lovely scenery and the Old Masters.

At the tender age of ten Ruskin began to draw, copying maps in an atlas, and at twelve he was given a drawing master, a

Mr. Runciman, who taught him perspective but failed to cultivate the boy's already remarkable delicacy of pen line. In the same year his father subscribed to a volume of Prout's published sketches of Flanders and Germany, and Ruskin became familiar with an artist for whom he was always to care and by whom he was much influenced. This volume of sketches so delighted the Ruskins, father and son, that Mrs. Ruskin suggested that they might see the places in reality, and so it came about that in 1833 the future author of "Modern Painters," had his first view of Switzerland and Italy. It was a time of passionate happiness for the sensitive boy, and the excitement of those three months strained his "poor little faculties" to the utmost. He made many small sketches in pen and India ink, and the following winter set himself to write a poetical account of the tour, illustrated with drawings in imitation of the engravings in Rogers' "Italy." This book had been given to him by Mr. Telford, his father's partner, and the engravings were from drawings by Turner. Ruskin had never heard of Turner, but the effect of these reproductions was so great that the main tenor of his life was determined.

In 1834 Ruskin was hard at work studying geology, architecture, writing verses, and drawing. That he had some appreciation of the merits of his own work is evidenced by a comment on this year's drawings in which he says, "there was really the making of a fine landscape or figure outline engraver in me." An illness in 1835 was followed by another trip to the continent, which really began at Abbeville, where he had his first taste of French Gothic and French provincial life, in the little, then unspoilt, town, the market place of which he was later so beautifully to draw.

The next artist to directly, though slightly, influence Ruskin, was Copley Fielding, then president of the Old Water-



THE DUCAL PALACE—VENICE
From the original drawing by John Ruskin

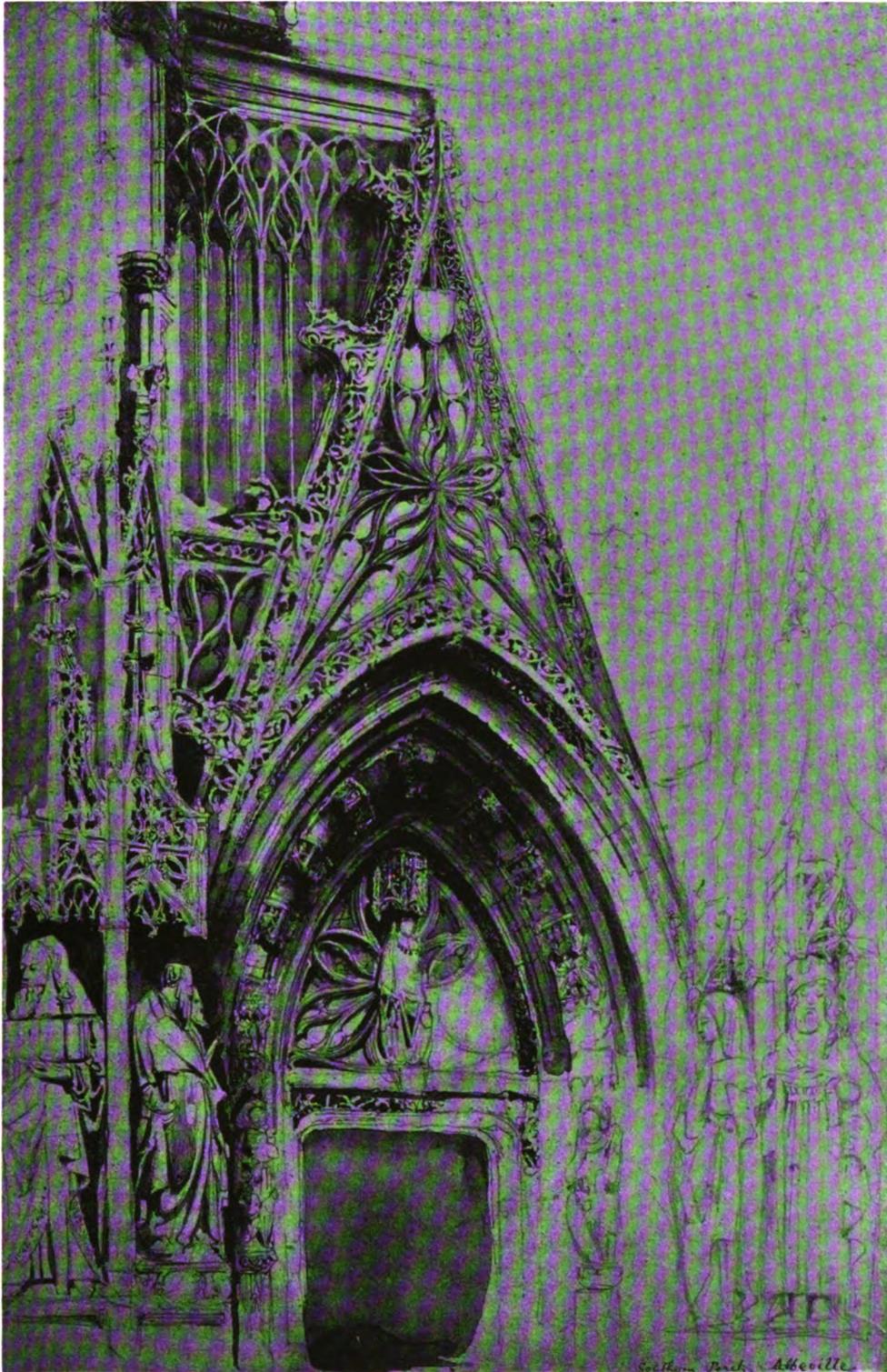
Color Society. The elder Ruskin had bought one of Fielding's paintings, and the delight of father and son in his work led first to their making his acquaintance and later to his giving water-color lessons to Ruskin. The boy soon learned the somewhat academic method of his master, but as quickly discovered that Fielding's processes were of little use in portraying the Alps and, more important still, he realized that his own gifts did not lie in the direction of color composition, so he returned to his line work. This was derived from Prout, and was characterized by a sharp line ending in a dot, and this Proutesque style became more and more mannered until, in 1840, he abandoned it and tried a method learned from David Roberts. One of the drawings here reproduced belongs to this period, and Prout actually borrowed it and copied it. The original was done in pencil, wash, and body color, and represents the Casa Contarini Fasan at Venice. Certainly of its kind it is nearly perfect, and as wonderful as a bit of Venetian lace in the intricacy and delicacy of its detail, which unfortunately becomes quite impossibly fine in the reproduction. The line sometimes breaks for the sake of breaking, and has a kind of self-conscious tremble like an assumed stutter, to add to the effect of a good story. It is interesting to note the natural drawing of the dark boat on the left which balances the stately procession of the palaces.

Before 1836 Ruskin had never seen a Turner drawing, and the pictures he had seen appear not to have made much impression on him, but in that year Turner exhibited three paintings which were attacked in a hostile review published in "Blackwood's Magazine." This article raised Ruskin to the pitch of "black anger," and he wrote a defence, or rather a scathing rejoinder, which was sent to Turner for his approval before being published, but the old painter only replied that he did not notice such attacks and sent the

manuscript to the purchaser of one of the three pictures. Thus was written what was virtually the first chapter of "Modern Painters," and thus began Ruskin's acquaintanceship with the man whose name was to be forever linked with his.

David Roberts, to whom I have already alluded as the artist whose method Ruskin copied after 1840, was a Royal Academician, a "kind of gray mirror," "destitute of imagination" and "incapable of color." He had been to Egypt and Syria, and had brought back many drawings which, as records, were invaluable before the days of the photograph. His method, which differed in no essentials from that employed by the early Italians, consisted in the use of a cool gray paper for his drawing, the shadows being indicated with a flat wash and the lights with a warm white. Of some drawings made in this way, in 1841, Ruskin says, "I can say now forty years later, with certitude, that they could not have been much better done. I knew absolutely nothing of architecture proper, had never drawn a section nor a leaf moulding, but liked, as Turner did, to the end of his days, anything that was graceful and rich, whether Gothic or Renaissance; was entirely certain and delicate in pencil touch and drawn with an acuteness of delight in the thing as it actually stood, which makes the sketch living and like, from corner to corner. This much I could do, and did do, for the last time. Next year I began trying to do what I could not, and have gone on ever since, spending half of my days in that manner."

Meanwhile Ruskin, in 1836, had gone to Oxford, and was entered as a gentleman commoner at Christ Church, then, as now, the most aristocratic of English colleges. He was graduated in 1842, and of his stay in the University it need only be said here that his success in pure scholarship was small, his studies, as might be expected, diffusive, and his friends distinguished. But the year he left Oxford



SOUTHERN PORCH OF ST. WULFRAN—ABBEVILLE
From the original drawing by John Ruskin

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he made, for him, a very important discovery. Noticing one a day a bit of ivy about a thorn stem, he made a careful pencil study of it, and of this he says, "When it was done I saw that I had virtually lost all my time since I was twelve years old because no one had ever told me to draw what was really there." After this he never *imitated* anybody, but he came more and more under the influence of Turner, who in 1843 painted for him the Goldau and the Dazio Grande.

In 1844 Ruskin returned to Chamouni, and worked in, what he calls, "entirely right and profitable ways." This meant more and more careful work from nature, a "resolute determination to have ever so small a bit of my work right, rather than any quantity wrong,"—right, in Ruskin's mind, meaning true, not to some artistic impression, but true to what was really there, before his eyes. As an interesting indication of Ruskin's feelings about his work of this period we may quote a passage in which he says, referring to a famous Swiss guide, Joseph Couttet, "For thirty years he remained my tutor and companion. Had he been my drawing master it would have been better for me." In the winter of this year, on his return to England, he studied and copied Turner's "*Liber Studiorum*" so that he got a good control of sepia washes.

From this time on Ruskin was almost yearly on the Continent, and in 1845, before the monument to Ilaria di Caretto, by Jacopo della Quercia, he vowed that not all his time should be devoted to the study of rocks and clouds. On this trip he was accompanied by the guide Couttet, already referred to, and a servant of his father, named George. Ruskin, fresh from his studies of Turner, was interested in comparing the master's compositions with the actual places which had inspired them, and one day pointed out to George how Turner had adapted nature to his needs. George's criticism of the great painter's

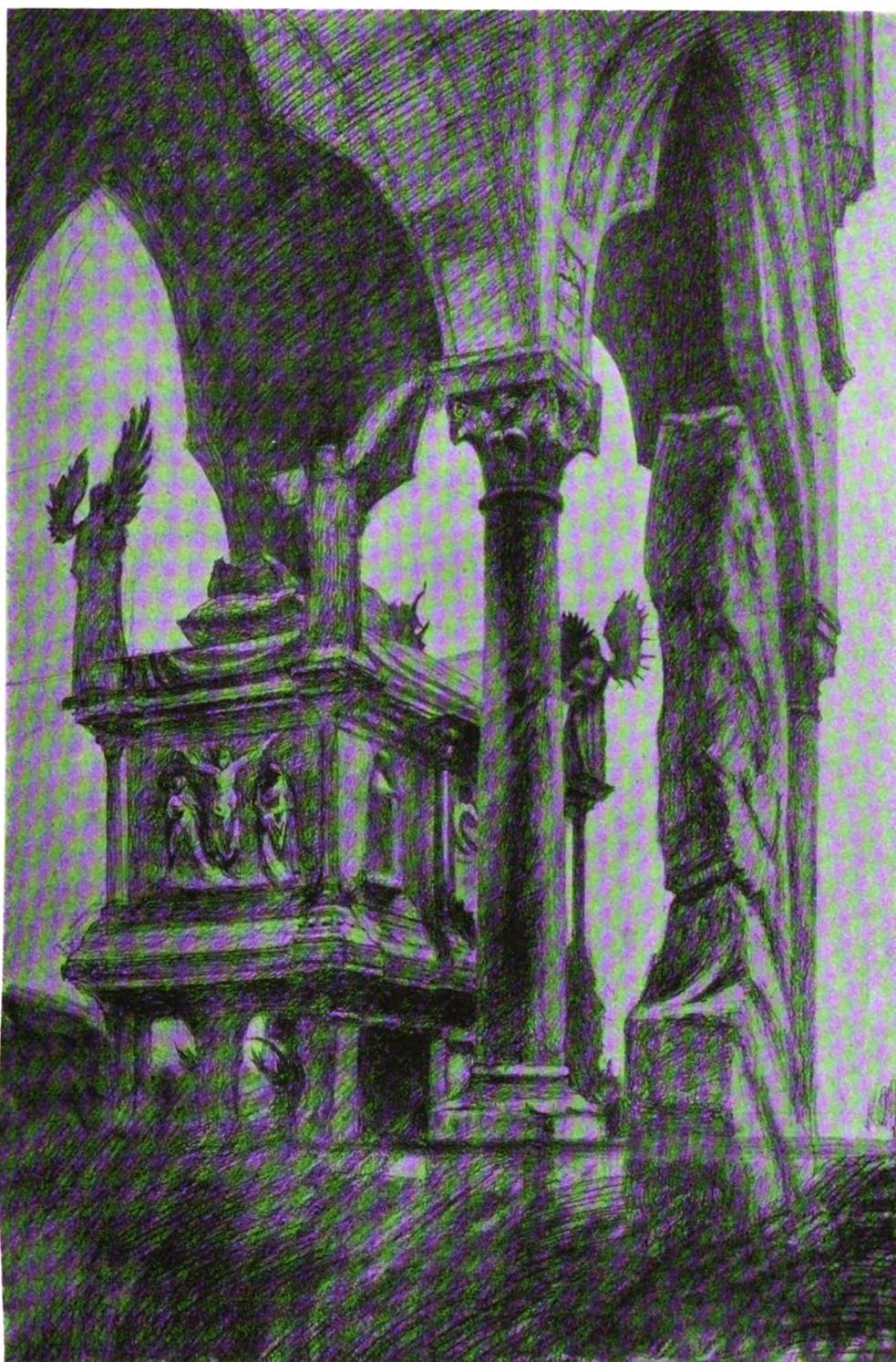
composition, which often has been made since but in less amusing terms, was: "Well, he is a cunning old gentleman, to be sure, just like Mrs. Todgers, dodging among the tender pieces with a fork."

Ruskin's first real contact with early Italian painting was on this year's pilgrimage, and the naturally religious temper of his mind was much enhanced by contact with the works of Orcagna and Angelico. How close the connection was, in him, between the esthetic and the religious impulses may be seen from a passage in which he says, "Further than this, all my love of the beauty, or sense of the majesty, of natural things was in direct ratio to conditions of devotional feeling."

By the autumn he had arrived at Venice, and the sight of the Tintoretto paintings in the Scoula di San Rocco, overwhelmed him as the Alps had done in younger days. "Modern Painters," which had been begun as a defence of Turner, now became a hymn in praise of Old Masters and most of the drawings Ruskin made at this time, and for years after, were fagots for the fire he kindled with that book.

There is a drawing of this period, here reproduced, which clearly shows the change that had come over Ruskin's method. It represents a portion of the Ducal Palace at Venice, and though far less of a picture than the drawing of the Casa Contarini, it is a far more serious affair. We hardly need to be told that it was "sketched by measurement" and we feel the determination to get the "small bit" quite "right." So intent was Ruskin on the architecture that the value of the sky is all wrong, looking as somber as the twilight of a winter day, while the gondolas, the most insistent note of romance in Venice, are most summarily suggested.

During the years 1846 and 1847 Ruskin made, usually in pen and sepia washes, many careful studies from nature, largely of tree forms and rock structure, but in



THE TOMB OF MASTINO—VERONA
From the study by John Ruskin

1848 he returned to Abbeville and architecture, and we have reproduced a drawing of the Southern Porch of the Church of St. Wulfran, made in that year. It was one of many drawings used to illustrate a lecture on "The Flamboyant Architecture of the Valley of the Somme," given by Ruskin at the Royal Institution in 1869. Like most of the countless drawings and sketches which he made, this one is unfinished; and like most of the careful studies, it was made in order to learn certain facts. Ruskin was forever finding out and then straightway holding forth, using the study, from which usually he had found out many things, to illustrate the theory, about which he held forth at great length. So in this case, our drawing illustrates one of the seven lamps of architecture. It is freer than the Ducal Palace, but with the same overmastering intention, and would seem to be sufficiently successful, yet Ruskin wrote of it, "I seem born to conceive what I cannot execute, recommend what I cannot obtain, and mourn over what I cannot save."

These and the following years were full of crucial events in Ruskin's life. The second volume of "Modern Painters" appeared, bringing fame to the author and not a few enemies. Meanwhile the family had moved into a larger house at Denmark Hill, where there were soon a wonderful and growing collection of Turner's works and delightful dinners with artist friends. Then came one of those unfortunate love episodes in Ruskin's life, unfortunate because they led to nothing except a temporary decline in his health. This time his admiration was Lockhart's daughter, and Ruskin's manner of making love to her was, characteristically, to write a review in the "Quarterly." In the end Lockhart cut the best passages of the article, and Ruskin had his last sight of the girl at a dinner where he seems to have wasted his time disputing with Gladstone, who sat on the other side of Miss Lockhart.

Another shock was the slowly dawning recognition of the errors and limitations of the religious beliefs he had been taught. He began to see that the success of religion was in the vividness of its faith and not in the terms of its doctrines. Lastly his marriage to Effie Chalmers Gray, which was *not* a love affair and being, in truth, no marriage at all, was a few years afterward annulled.

Before this took place Ruskin and his wife went to Venice, where many drawings and notes were made for the "Stones of Venice" and so on to Verona, which represented to him the "fate and beauty" of Italy. Two drawings made there in 1852 are here reproduced. One is a finished drawing, the other a study of general chiaroscuro, both of the tomb of Mastino. The latter was shown at a lecture given at the Royal Institution in 1870, on "Verona and its Rivers," to illustrate what Ruskin called "the peace in manner of contemplating death, and correlative perfectness in Gothic style." The drawing, although sketchy, is not in the least careless, and in spite of the looseness of texture and hasty line is full of sharp accents in vital places. The emotion and passion of the three figures, sculptured in relief on the end of the sarcophagus, are wonderfully conveyed with the utmost simplicity of method.

The more finished drawing of the tomb of Mastino is no more finicky than the other is careless. It is always saved from over-refinement by a simplifying process, and from any mere smartness of facility by the reverence of the man toward his subject. In fact the most precious qualities in these drawings are explained by the following extract from a letter written by Ruskin to his father: "I don't think myself a great genius, but I believe I have genius, something different from mere cleverness, for I am *not* clever in the sense that millions of people are . . . But there is in me the strong instinct which I cannot analyze



THE TOMB OF MASTINO—VERONA
From the original drawing by John Ruskin

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to draw and describe the things I love,—not for reputation, nor for the good of others, nor for my own advantage, but a sort of instinct like that for eating and drinking. I should like to draw all St. Marks, and all this Verona, stone by stone, to eat it all up with my mind, touch by touch.” Again the reader must be warned that much of the beauty of all these drawings could not survive the double ordeal of photographic reduction and process reproduction.

One of Ruskin’s many plans that were never carried to completion was an illustrated work on Swiss towns, and he was in Switzerland in 1854, 1856, 1858, and 1861, making drawings and notes. But the task did not prosper. Old buildings were torn down before he could draw them, and new ones were erected just where they spoilt the composition. In dismay and anger he saw the country which was most dear to him, his genius having a strong affinity with mountains, being day by day defiled with the by-products of modern travel. In a letter of 1856—when he was thirty-seven!—he complains that he is getting old, and that he will have only 11,780 days left for work if he be spared until seventy. Meanwhile, when at home in England, he drew from the figure, sometimes in Burne-Jones’ studio.

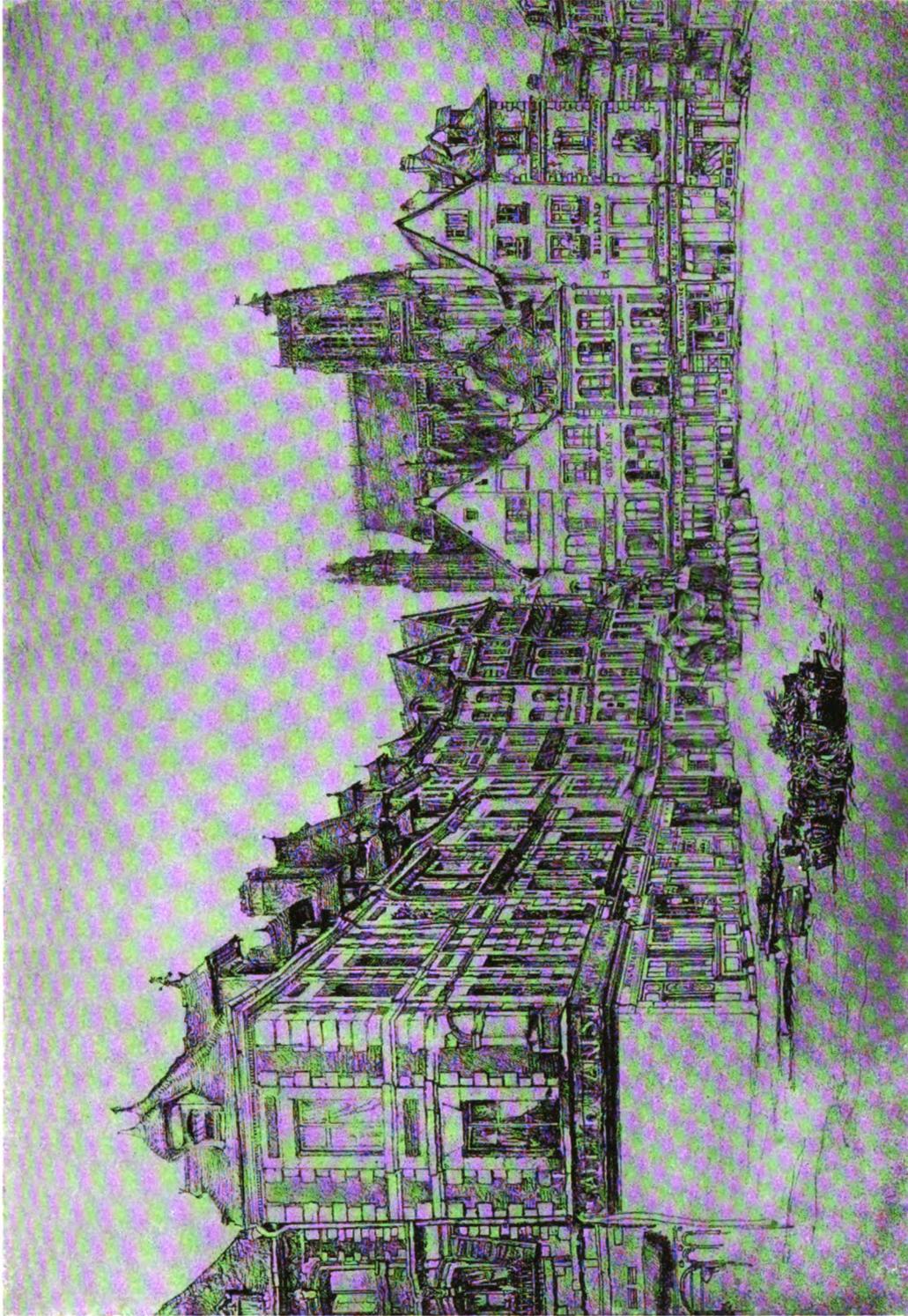
In 1868 he was again in Abbeville, and a charming drawing of the market place, done in that year, is here reproduced. Considering the wealth of detail it is small wonder that he drew on it for more than a month. The present writer, who has attempted to draw that market-place, which is, or was before the war, much as Ruskin saw it, can testify to the quite touching fidelity of its delineation. Ruskin himself said of the work he did at Abbeville on this occasion, “It isn’t Turner and it isn’t even Prout, but it isn’t bad.” and we may be permitted to agree that it is not Turner but much finer than Prout. It is pleasant for Americans to note that he

took the time to go to Paris and dine at Meurice’s with Norton and Longfellow.

In the spring of 1869 Ruskin was again in Verona, it being a principle with him to return again and again to the places he loved, and among the many drawings made there we have reproduced one of the *Piazza dei Signori*, in pencil and slight body color. Compare this with the drawing of the *Casa Contarini*, and it will be seen how far he had progressed since his Proutesque days. There is more exactness and still more fidelity, but a great freedom and an almost ethereal lightness of touch. Nothing is slighted, one can even read the poster on the wall, announcing the production of Hugo’s “*L’Homme qui rit*,” but what ease of manner and tenderness of execution, and how suggestive, from the cross on the top of the tower to the crowd under the archway. Here he again met Longfellow, who chanced upon him as he drew in the square, in the lovely Italian sunlight of early morning.

In 1874 Ruskin was once more in Italy, this time in Lucca. Indeed it might be thought that he spent all his time in travel on the continent, if there were not the record of his other life, lecturing, contesting an election with Disraeli, furthering a hundred charitable and socialistic undertakings and founding schools. Our last drawing is of the church of San Martino at Lucca, and Ruskin thought it one of his best. It is more of an achievement than the other drawings because of the violence of the perspective and the mass of foreshortened detail, also because of the rendering of the local color of marble and mosaics. Ruskin has succeeded in this by keeping the cast shadows delicate and luminous, which gives the full value to the black marble.

There is little to add to these examples of Ruskin’s methods of work. He drew until his hand was shaky and his eyes dim, using a modification of Turner’s method till the end. But long before this came,



THE MARKET PLACE—ABBEVILLE
From the original drawing by John Ruskin

in the first days of the present century, he had virtually ended his art work. His marriage had been a failure, his health became poor, his changing views affected unfortunately his relations with his father and mother, his father finding his ideas on political economy as heretical as his mother considered his religious doctrines unorthodox. Carlyle was at his elbow, ever urging him on to the expression of his "divine rage against falsity," and he began to turn away from the field of art. Ruskin had tried in his essays to "bring everything to a root in human passion or human hope," and now he turned wholly to the study of those human passions and hopes which find expression in labor strikes rather than in art.

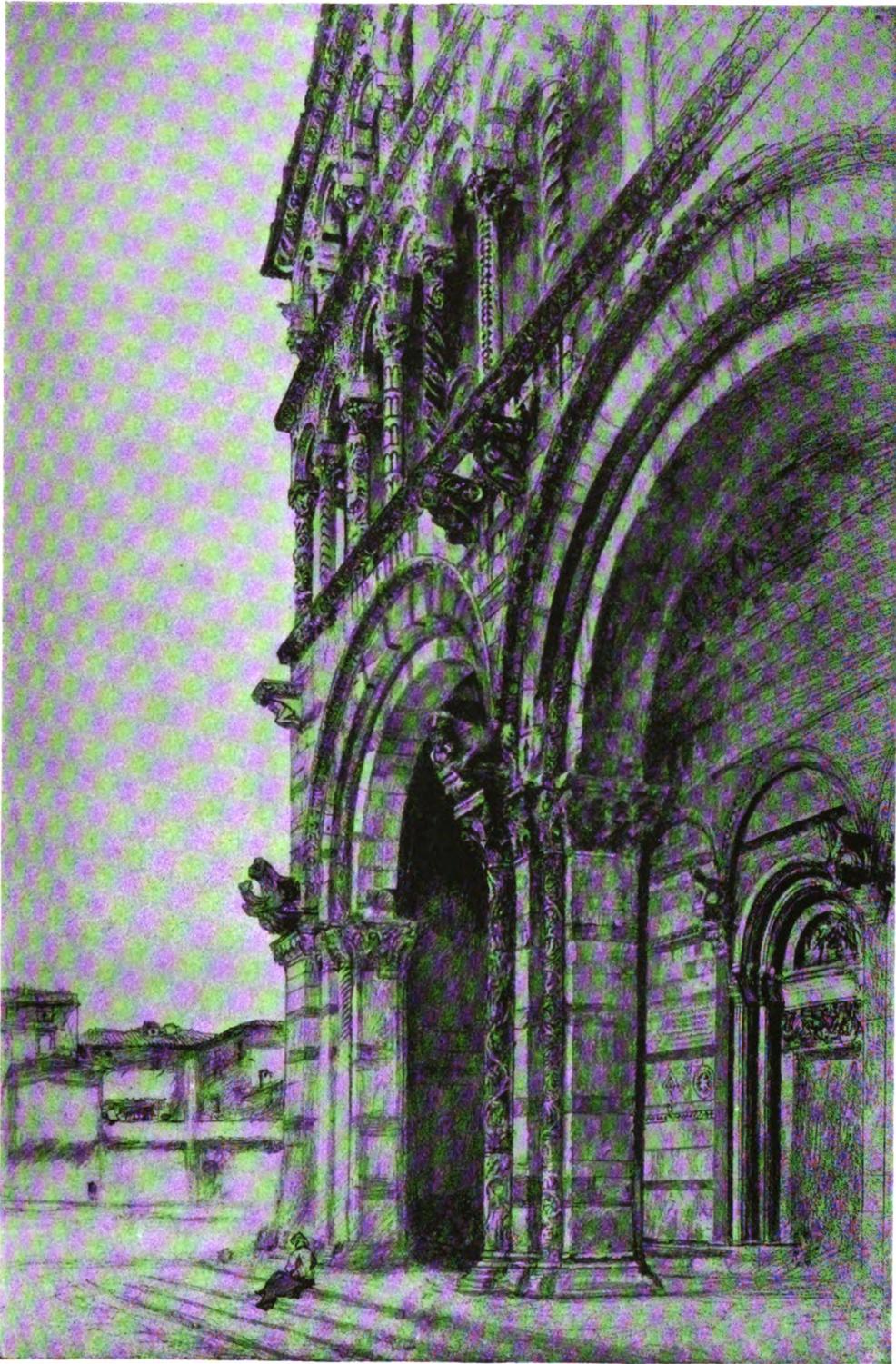
Ruskin wrote like a god, but he drew in the spirit of a worshiper. His power of invention was small, his sense of composition not great, but his power of observation was prodigious and his sensitiveness to beauty very keen. Also he had a knowledge and feeling for architecture, which, combined with his artistic power, made his architectural drawings unique. Also, and this is important, it must be remembered that underlying the many manifestations of Ruskin's energy was a persistent spiritual impulse. He held that art was man's appropriate means of glorifying God's handiwork. He divided the world of artists into sheep and goats, and the goats practised art for its own sake. This central theory of Ruskin is clearly stated in "The Two Paths," where he says, "Wherever art is practised for its own sake, and the delight of the workman is in what he *does* and *produces*, instead of in what he *interprets* or *exhibits*,—there art has an influence of the most fatal kind

on brain and heart, and it issues, if long so pursued, in the *destruction both of intellectual power and moral principle*; whereas art, devoted humbly and self-forgetfully to the clear statement and facts of the universe, is always helpful and beneficial to mankind, full of comfort, strength, and salvation."

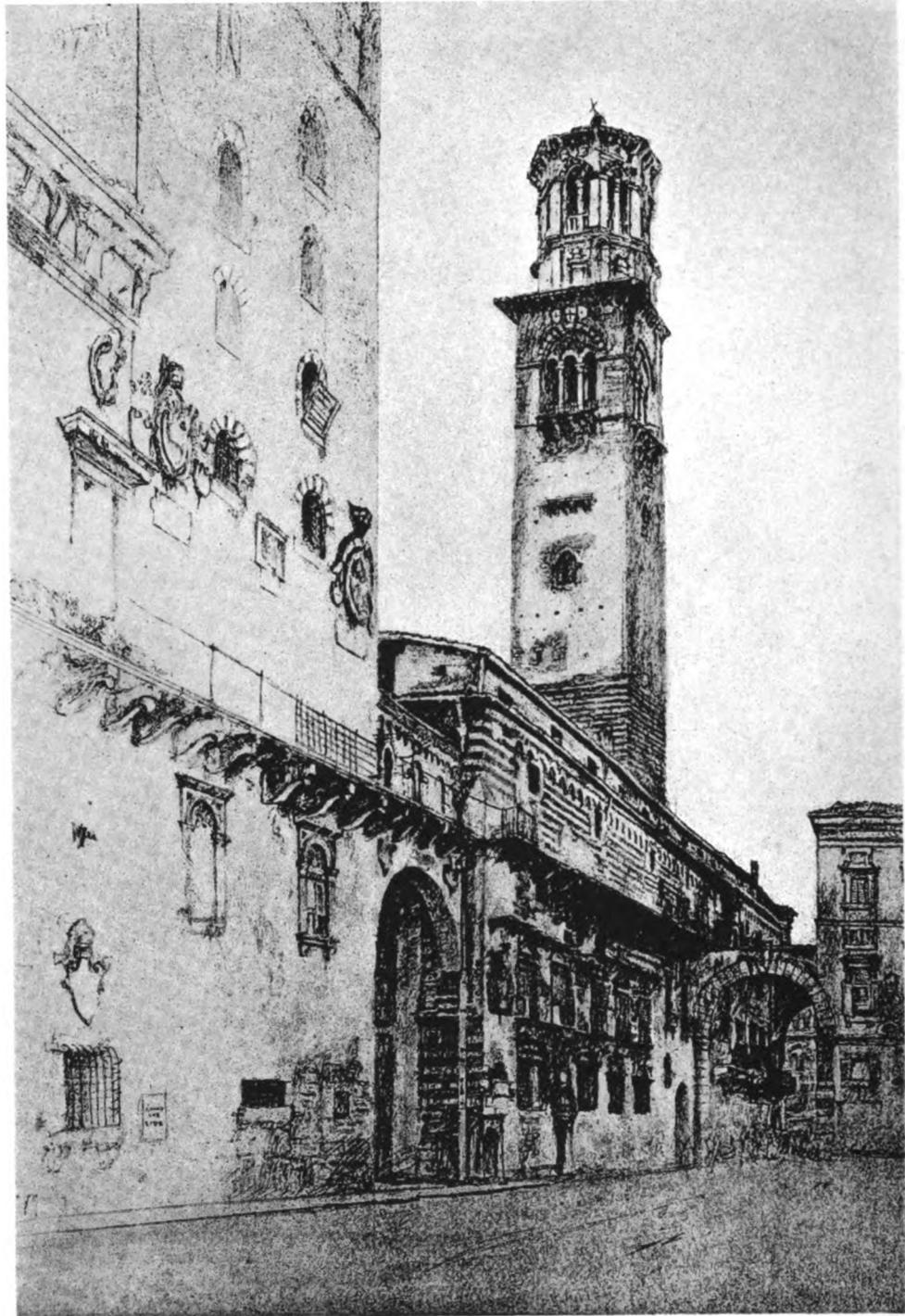
This attitude, or rather this moralistic obsession, had its natural effect, as well on his drawing as on his writing, and it was the development of this, always dominative, side of his character which led him away from the field of art into the less flowery field of socialism. Incidentally it was the cause of his falling foul of Whistler. The world has now almost forgotten that famous trial, how Whistler won his farthing damages and how, with more wit than kindness, he held up to ridicule, on the point of his spiteful pen, the mistakes and critical shortcomings of his adversary. Now, putting side by side one of Whistler's exquisite arrangements of racy line, and one of Ruskin's delicately beautiful and piously faithful drawings, we may perceive the charm of both and the utter futility of that far-away trial. It is not the rules that count but the man behind the rules.

HENRY WINSLOW, London, 1915.

[NOTE:—The drawings here shown are in the Ruskin Drawing School at Oxford and, by the kind permission of the trustees, have been reproduced for this article by the Clarendon Press. It is perhaps of interest to know the scale on which Ruskin worked in making the various drawings here reproduced, and the dimensions of the drawings are therefore appended. Casa Contarini Fasan, $12\frac{3}{4} \times 17\frac{1}{2}$; Ducal Palace at Venice, 14×20 ; Porch of St. Wulfran, 12×18 ; Tomb of Mastino, sketch $13\frac{1}{2} \times 20$; Tomb of Mastino, drawing 14×18 ; Market Place at Abbeville, 14×20 ; San Martino, Lucca, 13×20 ; Piazza dei Signori, Verona, $14 \times 20\frac{1}{2}$.—EDITOR.]



SAN MARTINO—LUCCA
From the original drawing by John Ruskin



PIAZZA DEI SIGNORI—VERONA
From the original drawing by John Ruskin

Thomas Jefferson and the First Monument of the Classical Revival in America

By FISKE KIMBALL, Ph.D., M. Arch.
University of Michigan

II. The Original Design of the Capitol¹

B. The Design as Proposed by the Directors.

With the letters of the Directors at hand, it is possible to recognize as their "inclosed draught" a drawing preserved in the Coolidge collection in Boston. (Fig. 1.) The remarks which accompany the plan have disappeared, but the plan itself bears manifest evidences of being a sketch intended to convey the requirements for the building projected. Its suggestive character appears in the lack of windows, and the note, "the windows to be plac'd as found most convenient in the Ellivation." The building shown is rectangular, having a relatively small portico placed against each of the sides, as appears by notes in the margin. It thus corresponds with Jefferson's statement, cited on page 380², that the building begun was to have four porticos. A central hall traverses the building in each of two stories, with rooms ranged on either side in rather accidental fashion, answering closely in number and relative importance to those named in Jefferson's description of his design.

C. Jefferson's Studies for the Design.

The Coolidge collection includes also a group of drawings, the general agreement of which with Jefferson's description, and with the Capitol as it stood until 1906, leaves no doubt that they have reference to the building. As variants one of another, still bearing suggestions for further modification, they are evidently preliminary

studies, and the identity of paper and technique with earlier and later drawings of Jefferson's establishes with certainty that they were drawn by his own hand.

There are seven sheets in the group, four of plans on red-lined coördinate paper, three of elevations on paper with coördinate lines embossed without ink. The drawings themselves are executed with a finely pointed pencil, the elevations in line only, the walls in plan filled in with a solid pencil tone. Neither coördinate paper nor lead pencil was used in drawings made by Jefferson before his residence in France; on the other hand, both were his preferred media after his return.¹

Of the red-lined sheets, three are engraved, with main division slightly less than the English inch, and divided into ten parts. The total shortage below English measure in the length of the plate, about twelve and a half inches, varies from three-sixteenths to three-eighths of an inch, which conforms to what might be expected from the shrinkage of the paper after impression. There is no water-mark or other indication of the origin of the paper except what may be furnished by its English sub-division. Many other drawings on this paper exist in the Coolidge collection, of which it will suffice to mention one as having no connection with Clérisseau—a plan of one of the pavilions for the University of Virginia, which must have been made as late as 1817. The fourth sheet with red lines was ruled by hand none too carefully. Of the embossed paper used for the three elevations, only

¹Continued from the September Journal.

²Journal for September.

¹Cf. the drawings reproduced and studied in the article on Monticello, already cited.

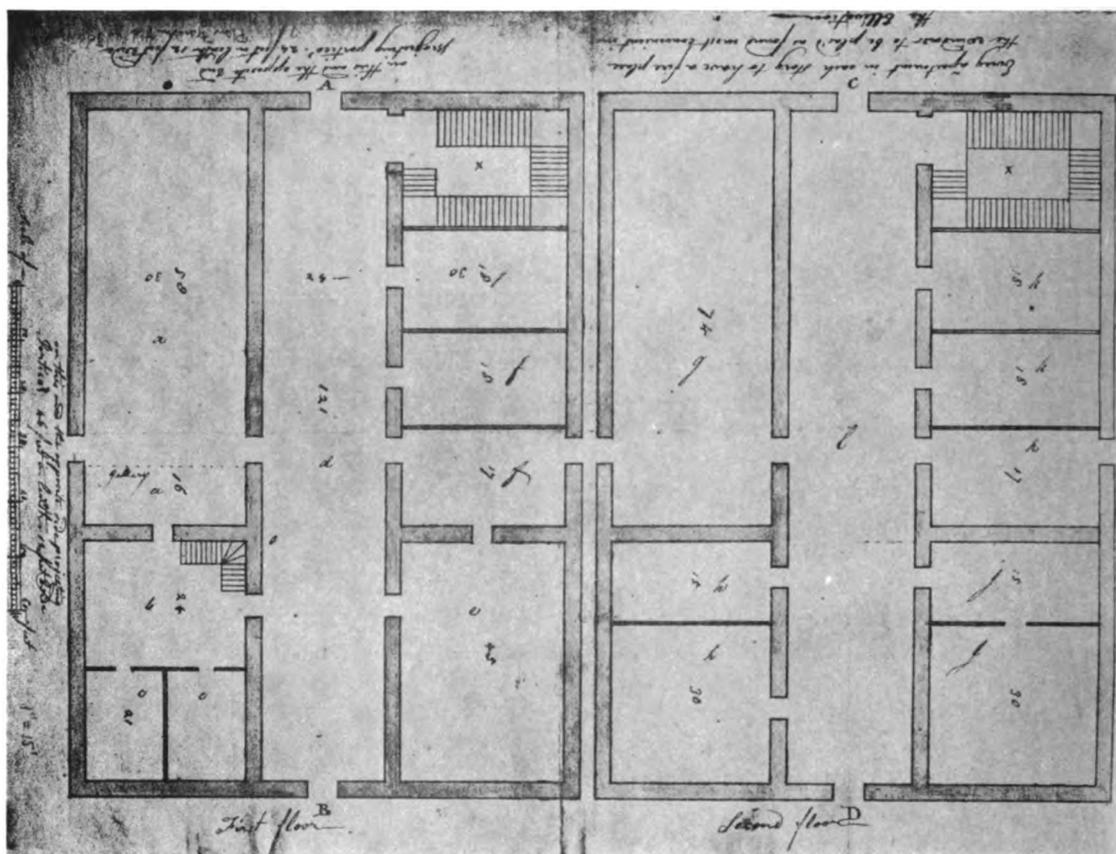


FIGURE 1

one other sheet exists among Jefferson's drawings, but it bears a drawing of which Jefferson's authorship can be in little doubt,—a plan for the grounds at Monticello, evidently preparatory to the remodeling of 1796, but bearing later notes, one of them dated May 23, 1808.

This coincidence of materials, of course, is not sufficient to establish Jefferson's authorship of the Capitol sketches. Their identity of technique with other drawings of Jefferson's, however, is equally striking. Self-taught as a draughtsman, and approaching architecture with geometric and formal preconceptions fostered by his allegiance to Palladio, Jefferson's manner was calculated, mechanical, and precise,—the very antithesis to the free and intuitive method of men of artistic training,

like Clérisseau. The exactness and Palladian detail of the elevations of the Capitol repeat verbatim the language of corresponding drawings made by Jefferson before his European journey.¹

Before studying the design as exhibited in these drawings it will be well to examine their possible sources on the formal side, the drawings of the Maison Carrée which were accessible to Jefferson. The building is figured in Book IV of Palladio's "Architecture," Jefferson's prime authority in previous years; it is shown with greater detail and exactness in Clérisseau's "Monuments de Nismes," which Jefferson mentions in his Memoir. We have seen that he purchased a copy from the author,

¹Cf. especially the Ionic portico of the garden pavilion, bearing the date, April 23, 1779, reproduced in the article on Monticello, Fig. 18a.

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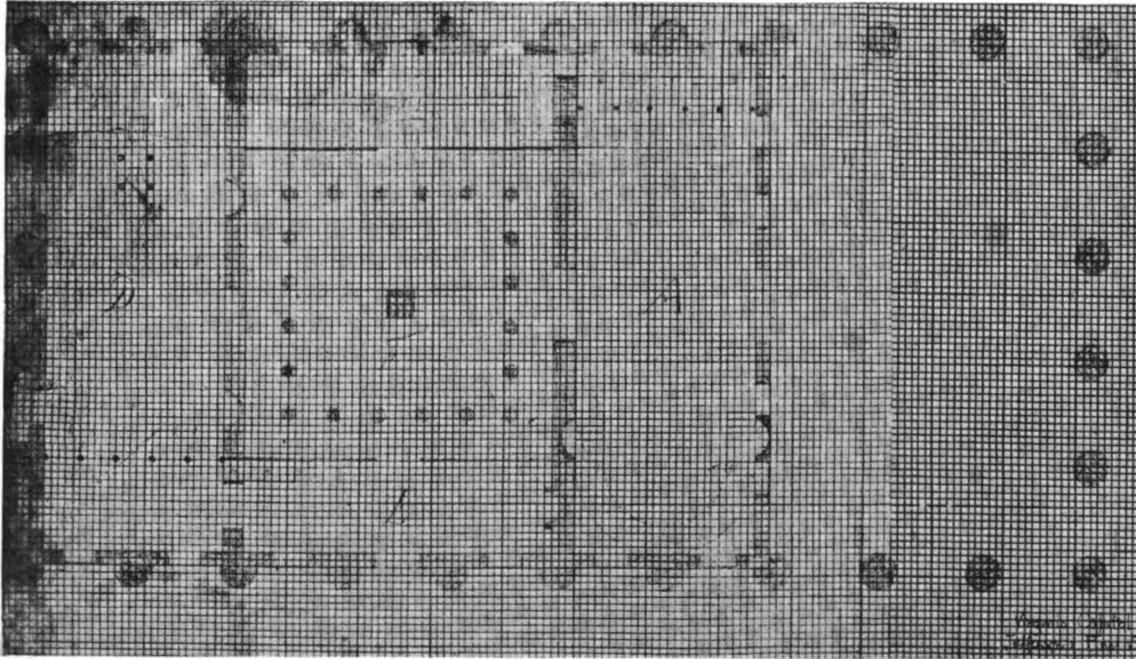


FIGURE 2

charging it to the state; an entry, whether for this copy or another, appears in the catalogue of his private library. Jefferson also acquired an additional copy of Palladio while in Paris,¹ but the dates of these purchases we do not know. In Palladio's engraving the dimensions of the building are rationalized to conform to the modular system which the author, following Vitruvius, everywhere introduces. The lower diameter of the column being taken as a module, the height of the column and entablature are given as ten modules and as two and a half modules respectively, the intercolumniation as one and a half modules, or "pyncostyle"—the close spacing of Vitruvius. In Clérissseau's plates, on the other hand, all the dimensions, even those apparently corresponding to each other, are given minutely in French feet and inches. Frequently differing in absolute size from the measures as stated by

¹ The entries for the Clérissseau and for De Chambray's edition of Palladio occur in his MS Library catalogue (at the Massachusetts Historical Society) in the darker ink and finer hand which characterize the entries for his foreign purchases.

Palladio, they result in a somewhat different set of proportional ratios, less conveniently integral. Column and entablature, to be sure, are of nearly the same proportional height, but the space between the columns averages about one and three-fourths modules, instead of one and a half, a spacing justified by no classical theory. Since the number of columns and spaces are the same in each case, it follows that the total proportions of the length to the width vary substantially in the two representations.¹ It should therefore be relatively easy, provided Jefferson did, in fact, rigorously observe the proportions, to see which authority he followed, and ascertain which study in the series, from its closer relations with the prototype, seems to have been made first.

There can be no question that the first project was the plan reproduced in Fig. 2, and that it was derived from the engravings of Clérissseau's "Monuments de Nismes."

¹ For full details concerning these and other dimensions and proportions, see the table on page 434.

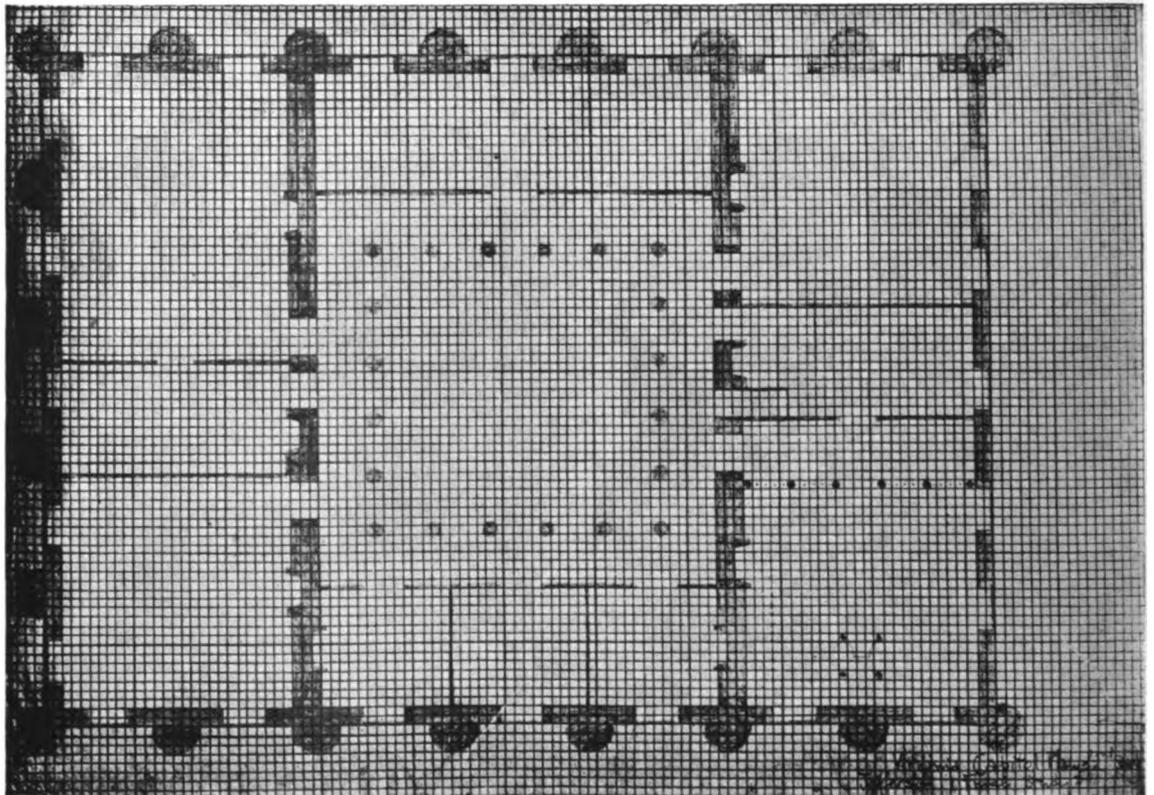


FIGURE 3

The spacing of the exterior ordonnance is, with a negligible percentage of error, exactly on the same proportions as in Clérisseau's plan (see Table, page 434). The scale, however, was much greater, the total length being 153 feet 9 inches, against about 85 English feet for the Maison Carrée; the module—the diameter of the column—5 feet 5 inches, against about 3 feet. Neither of these important dimensions is in round numbers, and it becomes a question what did determine the size. The answer would seem to be furnished by a striking coincidence between Jefferson's study and the Directors' sketch. If the depth of the porticos there stated be added to the scaled length of the main mass, the total length amounts to 153 feet 6 inches, identical with the total length of Jefferson's study. The exterior of Jefferson's first scheme, then, was determined by the

proportions of the Maison Carrée as given by Clérisseau, and, very naturally, by the extreme dimension furnished by the Directors.

The interior disposition, in contrast with that shown by the Directors, is clear and largely handled, corresponding in general with Jefferson's description and with the building as executed. A monumental hall, square, running through two stories, and focusing on the pedestal for Washington's statue, occupies the center of the cella, between two principal rooms at the ends and the shallow rooms, one containing the stairs, at the sides. The precise relative sizes of these rooms was determined by the fenestration, two bays of the side going to each of the end rooms and three to the central hall. This gave a very large central space, permitting a peristyle of six columns each way, but

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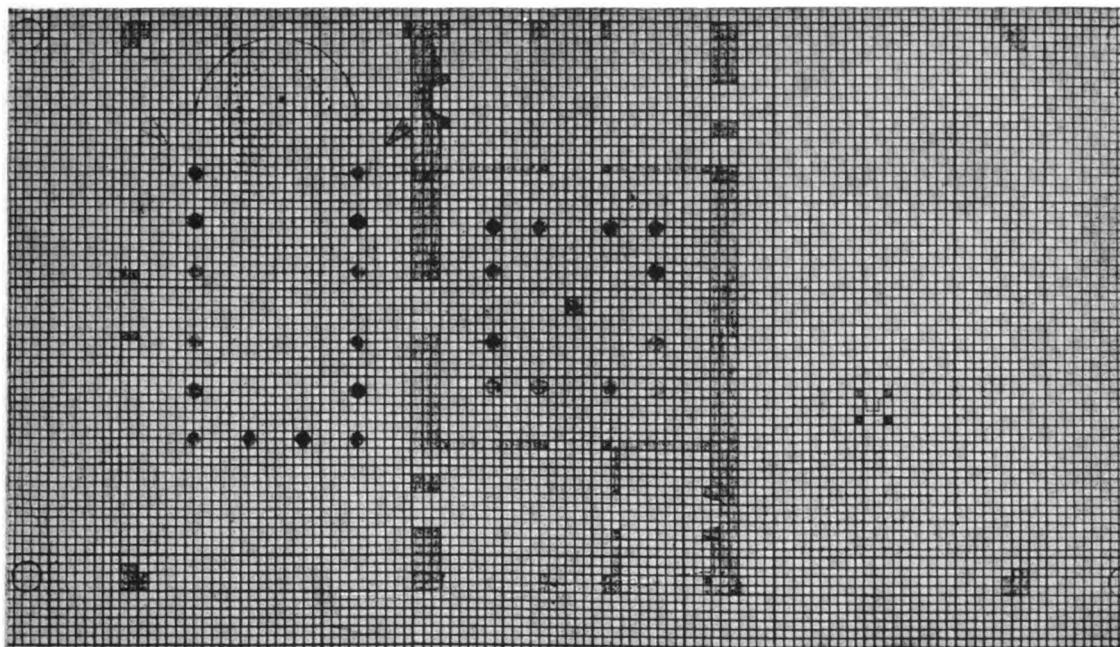


FIGURE 4

made the end rooms comparatively narrow, twenty-five feet by seventy. The cutting off of galleries supported on columns, and the further subdivision by railings, do not noticeably improve this disproportion. The second story (Fig. 3) has the same main divisions as the first, with a second order of columns in the central hall, and smaller rooms separated by light partitions over the long rooms at the ends. The various rooms in the first-floor plan were indicated by capital letters, referring to some legend not to be found. The distribution of these letters is identical with that on later plans, which will be found to permit a readier identification.

The two remaining plans (Figs. 4 and 5) show little or nothing outside the ashlar lines of the cella, and obviously embody attempts to improve the proportions of the individual rooms. Each divides the length of the cella into three equal parts, with the central hall square, and the length of the end rooms twice their breadth. Here the inspiration is evidently from a passage in Palladio, Book I, Chapter 21:

“In the length of halls I use not to exceed two squares, made from the breadth; but the nearer they come to a square, the more convenient and commendable they will be.” Among “the most beautiful and proportionable manner of rooms” Palladio names those which are square or of two squares. The difficulty of these schemes in which the interior was determined first was that of afterwards fitting the exterior order to it. With neither of the schemes in hand is it possible to place either columns or pilasters along its sides, no matter what their proportions, and have five spaces on the end and seven on the side, all equal, as in the original. Even had the spacing been different on the end and on the side, the new proportions of the interior would not have permitted a symmetrical position of the windows in the end rooms. These difficulties might have been overcome by the omission of the exterior order along the sides, as in the studies for the elevations, and may well have given the first suggestion for the omission, though the possibilities of free-

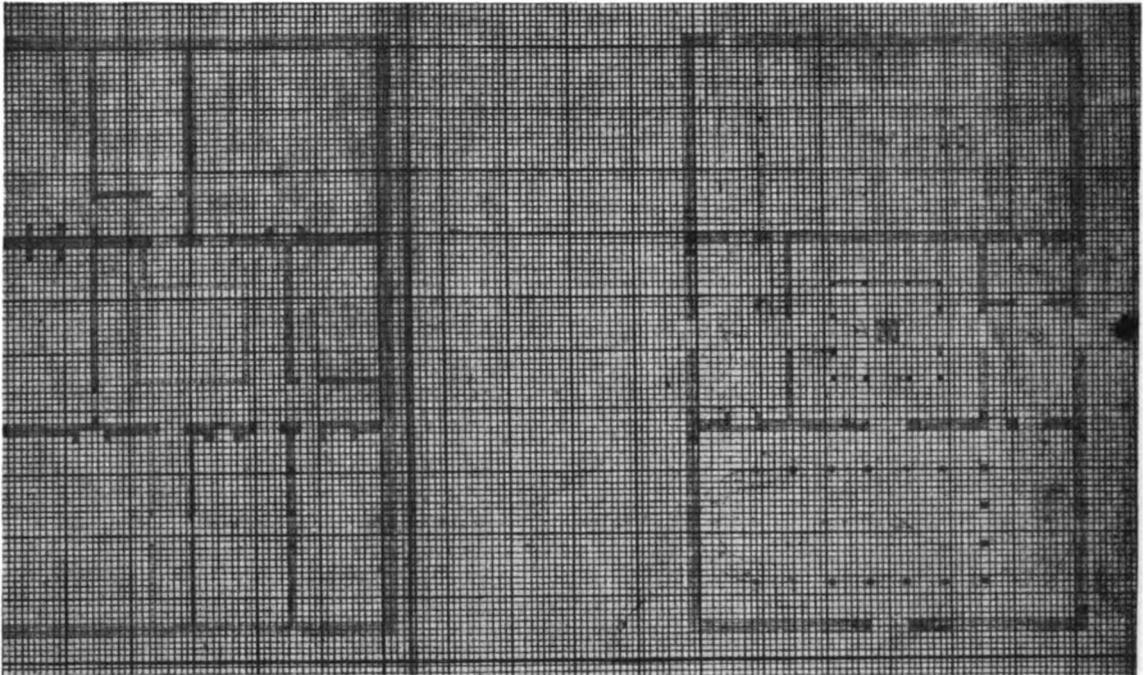


FIGURE 5

dom thereby secured were ultimately left unutilized.

The interior arrangement of the first story is substantially identical in the two studies, the second story is shown only in the one on hand-ruled paper (Fig. 5). The reduced central hall has now four columns on a side in the first story, and none in the second, a simple railing being substituted there. In one of the end rooms, however, the greater width secured is used to elaborate the subdivision, a basilican arrangement of columns being introduced, leading up to the railed exedra at the end. The stairs are moved into the aisle of the central hall, but otherwise the arrangement, both upstairs and down, follows the general lines of the first study. The basilican colonnade, just mentioned, now gives us the clue to the arrangement of the rooms mentioned in Jefferson's lists, for it can denote nothing else but the court-room, for which Palladio himself recommends and illustrates a form on the antique model (Book III, Plate XVII). The same

holds for the room with the corresponding letter A in the first study. D must then be the House of Delegates; F, the central hall, must be the Conference Room; E, the House Lobby; B, the vestibule to the court-room; and C, the office for its clerk. Upstairs, the Senate Room is certainly the large room with a gallery, situated over one end of the court-room. All this corresponds perfectly with the indications given by Jefferson in his formal description of the design, and in his letter of January 26, 1786.

The principal difference between the two studies under discussion, and a very notable one, lies in the intended relation of the columns to the cella. On the one shown in Fig. 4, instead of the single deep portico, a portico at each end, only one bay deep, is suggested,—a radical departure from the prototype, whether made in the interest of formal symmetry or of expression of the balance of legislative and judicial functions in the interior. The external walls of the cella are left incomplete to permit

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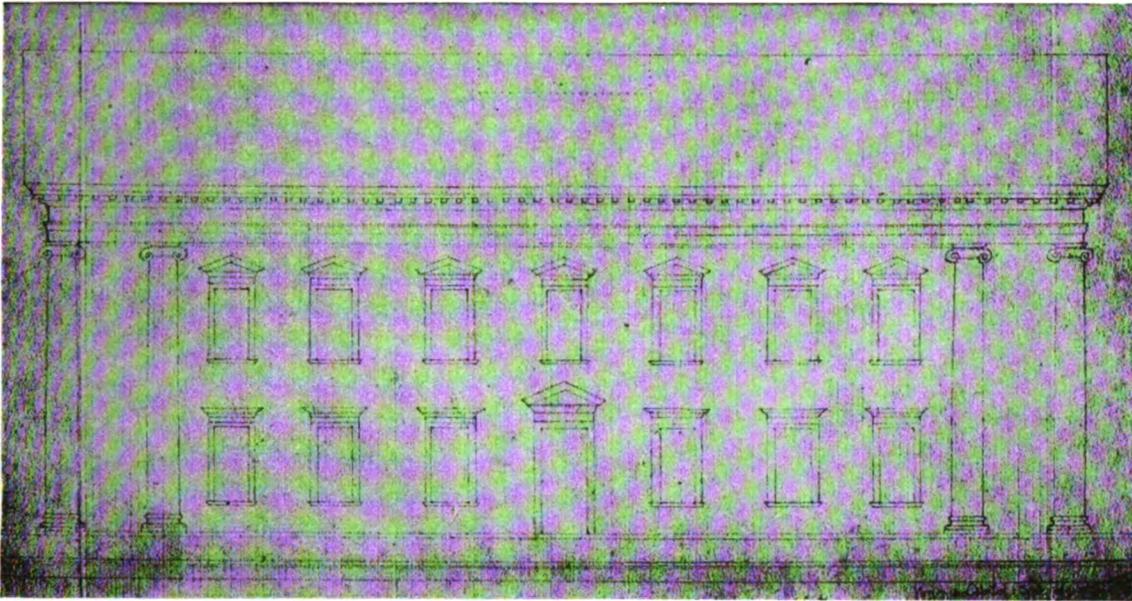


FIGURE 6

adjustment of the fenestration, but the faces of the corner columns project so little beyond the outer face of the walls as to make it evident that only pilasters could have been intended, and they perhaps only at the corners. The diameter of the columns shown would result in an intercolumniation of about two and a half modules, against one and three-quarters for Clérissseau's *Maison Carrée* and Jefferson's first study. The eustyle intercolumniation of two and a quarter modules is indissolubly associated in Palladio's formulæ with the Ionic order (Book I, Chapter 13), and is used in Jefferson's studies for the elevations with Ionic columns. There can be little question, then, that the change from Corinthian to Ionic was already proposed when the plan in hand was made. The third plan shows not even a vestige of colonnade, yet it may safely be assumed from the position of the cella on the paper that a single deep portico was again intended. That this drawing was made later in order may now be proved. The other plans, including first study, were made on one kind of engraved

coördinate paper, the elevations which embody the final version are on another kind, likewise engraved. The drawing just considered, on an improvised sheet, imitating the style of the earlier engraved ones, must obviously fall between the two groups, and hence proves to be the latest study for the plan.

The elevations do not correspond exactly to any of the plans, but show further changes of dimensions and proportion of the same sort as those between one plan and the next. This may point to a certain interval between the dates of composition, and possibly to the making of intermediate studies, now lost; but it must not be forgotten that Jefferson's mathematical methods made it possible to derive an elevation without drawing the corresponding plan. The difference of paper is not significant, as we know that Jefferson had temporarily run out of the red-lined paper even before he made the latest of the plans.

One of the elevations (Fig. 6) shows the side of the building with a portico at each end, one bay deep, as in the intermediate plan. The Ionic order is of the conven-

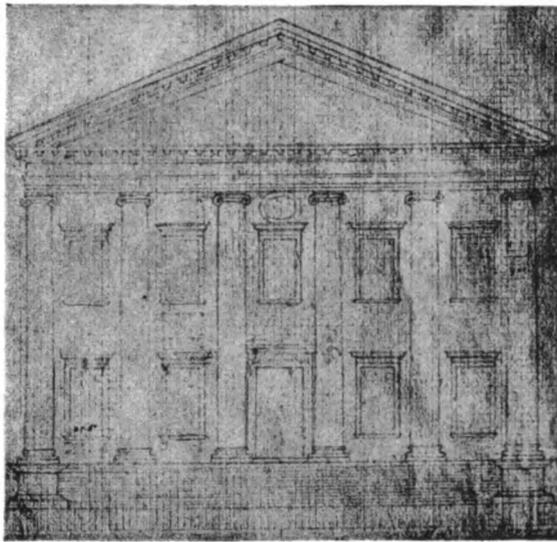


FIGURE 7

tional Palladian proportions, with a module of 4 feet 2 inches. As in the intermediate plan again, pilasters only respond to the columns; they occur merely at the corners of the building, and are moved away from the end windows in an effort to widen the rooms inside while keeping the windows symmetrical in the rooms. The model and the building show that the experiment with two porticos was not considered successful, and that the accepted studies are the drawings reproduced in Figs. 7 and 8. The equality of modules and heights between these two drawings proves that the front elevation here belonged with this side elevation, and not with the previous one.

The scheme shown retains the single portico of the original, but this is two columns in depth instead of three, and the cella has no ordonnance but a single pilaster next to the portico. The building is laid out on a module of 4 feet 4 inches, with the column nine modules high, the entablature one and four-fifths, and the intercolumniation two and a quarter modules, all as recommended by Palladio (Book I, Chapters 13 and 16). The total length of the building is almost exactly what would be obtained by figuring the

length of a columnar building of the same number of bays and the same module. The relation of the pilaster-respond to the end window is not changed as in the rejected study, and the fenestration is such that pilasters might be added without any change in the windows (as they actually were added when the building was erected). The proportions of the end rooms, approximately calculable on the assumption that they were still based on the fenestration, lie between the long-and-narrow form of the first study and the two-to-one ratio desired.

The forms of detail—doors, windows, cornice, and capitals—are all forms shown by Palladio, which Jefferson had already used with equal literalness in his designs for Monticello.¹ Certain problems met here for the first time, such as the Ionic capital on the angle and the return of the corner pilaster, are handled in a tentative and unsuccessful way, but in general the design is well studied and consistent. As in Jefferson's earlier work, the classical forms are still rationalized according to Palladian rules; the height of the pediment, for instance, is determined by Palladio's general formula, two-ninths of the span, instead of the proportions given for the *Maison Carrée*. Indeed we now see clearly that Jefferson's insistence on the exactness with which he had followed the *Maison Carrée* was largely to prevent further tampering with his design, and that the design really departed from its model in almost every way,—in dimensions, in proportion, in ordonnance, and in detail. For the first time in Jefferson's work, however, the whole effect is not merely Palladian; the temple form appears—it is Palladianized Roman.

The relation of Jefferson's description to the studies now becomes clear. The notes from which it was worked up, since lost, must have included calculations similar to those which we have in his note-books

¹ Kimball: *Monticello*, esp. Figs. 22, 25, and p. 128.

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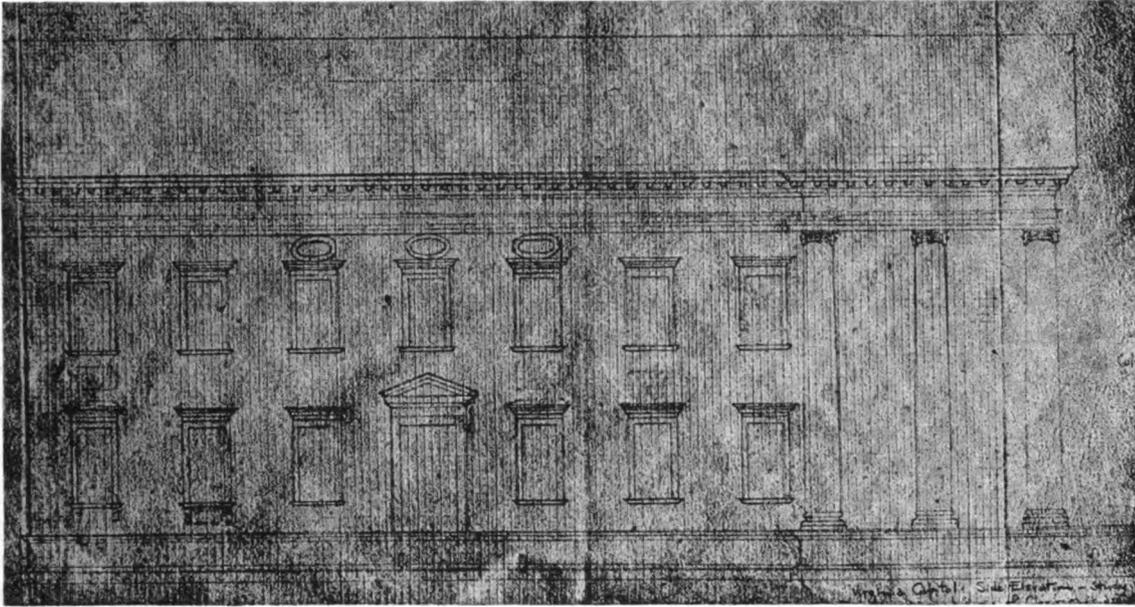


FIGURE 8

for Monticello, with the parts of the order figured out on a modular basis. In re-deriving the dimensions of the building after a long interval, it is not surprising that certain discrepancies should have crept in, and the correspondence between the description and the final studies (see Table, page 434) is sufficient to remove any doubt that the description refers essentially to the building as shown by them. Its differences from the first study are wide, and the most precise coincidence of the module and heights with the rejected elevation, otherwise very different, is apparently accidental. There can be no further doubt that the drawings given to Clérissseau at the time the notes were made were those we have identified as the final studies. Jefferson's authorship of them and his own essential completion of the design are thus given another confirmation.

That Clérissseau did make some positive contributions to the design, however, is also certain. What some of these were appears in the soft-pencil lines added with professional facility to Jefferson's labori-

ous and precise elevations. They occur in the front view and the final side view, the rejected side view having none. The principal changes affect the enframements of the doors and windows and the slope of the pediment. Consoles were added at the sides of the doors and beneath the window-sills, panels were introduced below the sills of the first-story windows and between the upper and lower ranges, and minor changes in the size and projection of the cornice-members were indicated. The apex of the pediment was lowered so that its proportions, instead of being Jefferson's favorite, 2 : 9, corresponded to the slope of the Maison Carrée as shown in Clérissseau's engraving. Pedestals were suggested to buttress the steps which were necessary to reach the side doors.

D. The Model Preserved at Richmond.

The interpretation of the studies which has been given is confirmed by the model preserved in the Virginia State Library. (See frontispiece in the Journal for September.) Because of differences between this and the building as executed, doubts have

sometimes been expressed as to whether it is the original model sent from France. In fact these very differences should have precluded any idea that the model could have been made subsequently, unless for some remodeling. Its exact correspondence with Jefferson's drawings, as corrected, now removes this last possibility. As a further check on the authenticity of both, however, we have with the vouchers at Richmond, the directions for unpacking the model in the handwriting of Bloquet,¹ its maker. They say; "le fond de la petites queste est attacher au plateaux du modelle avec 6 visse en fer pour le rendre immobile dans la queste." The holes for these screws, just six in number, still exist in the under side of the platform.

The model shows the design essentially as in Jefferson's final studies, with the modifications indicated upon them by Clérisseau. There are some further changes of relatively slight importance: the frieze and cornice of the second-story window-caps are removed and small oblong windows are placed over them; the pediment of the side door is replaced by a horizontal cornice, the steps at the side are turned along the building, the columns and pilasters are fluted. The actual dimensions of the model are, in general, with great exactness, twice the corresponding dimensions of Jefferson's final studies. The scale of the model then must be five English feet to the English inch. That Clérisseau made practically no change in Jefferson's dimensions is further evidence of the correctness of our conclusion that his part was secondary.

E. The Drawings Prepared by Clérisseau's Assistants.

The final drawings sent to Virginia are not preserved at Richmond and a thorough search has failed to discover them elsewhere. The "ground plan, the elevation of

¹ The entries in Jefferson's accounts give the name as Fouquet, but the vouchers are signed unmistakably Bloquet.

the front, and the elevation of the side," which accompanied Jefferson's letter of January 26, 1786, arrived safely, as we know from their acknowledgement. The second-story plan was probably also included, as it appears with the others in Clérisseau's bill to Jefferson. The sections referred to in Jefferson's letter of transmission were probably never completed, as no item in payment for them appears in any of the accounts, and as the Commissioners' letter which crossed Jefferson's must have made him skeptical of the adoption of the plan.

The subsequent fate of these drawings is made clear by the following letters. On July 11, 1791, David Stuart, one of the commissioners for the new Federal City on the Potomac, wrote to Governor Beverly Randolph, of Virginia:

" . . . Major L'Enfant is about drawing a model for the house of Legislature. I have mentioned to him the one sent in by Mr. Jefferson, which he desires to see. If there is no impropriety in it, I would beg you to send it to him by stage. His residence is at Geo. Town. If not adopted it shall be returned immediately."¹

Two weeks later the Governor replied:

" . . . Your favor of the 11th inst was duly received and would have been immediately answered but for the absence of Mr. Hay one of the directors of the public Buildings—I did not suppose that you expected the model of the Capitol in plaister of paris to be forwarded by the Stage. I therefore called upon Mr. Hay for such drafts of the house as had been sent from France by Mr. Jefferson. You will receive enclosed in a small tin case a Draft of the Ground plot, together with a side and front view of the Building which I beg may be returned as soon as Major L'Enfant can take copies of them as I am told they are essentially necessary for the Completion of some work here. . . ."²

On August 5 Stuart again wrote:

"I have received your letter accompanied by the draft of the Public Buildings, and return to you my thanks for your kindness. As soon as Major L'Enfant is done with it, I will return it . . ."³

¹ Calendar of Virginia State Papers, Vol. 5, p. 342.

² Letters of the Commissioners of Public Buildings, 1791-93, Vol. 1, p. 20.

³ Calendar of Virginia State Papers, Vol. 5, p. 356.

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The promised return was never made, however, as we learn from a letter of March 18, 1799, written to Governor James Wood by William Hay, then retired from the Directors of Public Buildings:

"At the time the late Beverly Randolph, Esq., was Governor, the Plans and Drawings of the Capitol and the Public Prison, which were sent from Paris by Mr. Jefferson, were delivered to him, and were by him transmitted in a tin case to the Directors of the Public Buildings in the Federal city. Since that time I have never seen them. . ."¹

The reason for this is not far to seek. L'Enfant was dismissed from the government service in February, 1792—about six months after the time the Capitol drawings were entrusted to him, leaving the custody of his papers in dispute. The Commissioners claimed that he declined to pass over the papers of his office; he protested that they were stolen by order of the Commissioners during his absence². Many of L'Enfant's personal papers are now the property of James Dudley Morgan, Esquire, of Washington, but the Virginia drawings are not among them, nor do they appear to be preserved in the Library of Congress nor in the office of the Commissioner of Public Buildings and Grounds.

Fortunately the lack of the final drawings of the Virginia Capitol makes no serious gap in our information. There is no reason to question their exact correspondence to the model prepared from them. If the model had been corrected from the drawings in any important respect, Jefferson would have undoubtedly called attention to it, as he did to his desire for a deeper portico. The executed building, as we shall see, itself gives no evidence contrary to the assumption of identity, which may thus be taken as established.

More to be regretted is the absence of the discarded set of drawings referred to by Clérissseau in his bill to Jefferson, which

¹ Calendar of Virginia State Papers, Vol. 4, p. 10.

² Records of the Columbia Historical Society, Vol. 2, pages 139-142 and *passim*.

says "Il faut observer que tous les dessins ont été obligé d'être fait deux fois avant de les dessiner proprement." These might throw further light on the development of the design and on the relative contributions of Jefferson and Clérissseau, but so far they have not been located. There exist at the Winter Palace in Petrograd twenty volumes of Clérissseau's Roman architectural drawings bought by Catherine II.¹ If these were purchased during his stay in Russia in 1778-82 they cannot, of course, include the drawings of which we are in search. It is possible, however, that the purchase was made or supplemented in 1797 when, as we have seen, Clérissseau sought to dispose of his library. A letter addressed to the curator in Petrograd has brought no reply.

The necessity for a complete re-drawing while the matter was in Clérissseau's hands is difficult to explain, if Clérissseau had in hand from the start Jefferson's final studies with which the model agrees. It might imply merely that Jefferson changed his own ideas, or it might be thought to indicate that some of the changes which we have traced in the course of his studies resulted themselves from suggestions from Clérissseau, prior to those indicated on the elevations. While these questions cannot be decided with certainty, a number of statements, not wholly consistent, may be brought to bear upon them.

In his letter to Douglas, Jefferson states that his description is written from notes made when he gave the plan to Clérissseau, yet the dimensions given in it correspond so closely with those of the final elevations as to make it improbable that a drawing was undertaken merely for the sake of changes so slight. The notes, however, may well have been made on Jefferson's giving Clérissseau a second, revised plan.

Jefferson says in his letter of January 26,

¹F. Noack in Thieme-Becker: *Künstler-Lexikon*, Article Clérissseau.

1786 that it was Clérisseau who suggested that the portico be made only two columns deep, yet this arrangement appears already in Jefferson's final side elevation. He says, however, that this was the only instance in which Clérisseau persuaded him to depart from the prototype.¹ Numerous others remain, some of which at least seem more consonant with French methods of thought than with Jeffersonian methods. The complete omission of an engaged order, while it had ample precedent in other classic temples and might have resulted solely from economy, suggests the puristic ideas of eighteenth century *architecture raisonnée*. This appears above all in the rejected side elevation with its shallow porticos at both ends, so much better than the single deep portico for the expression of two rooms of equal importance, yet so contrary to Jefferson's declarations concerning the dangers of departure from the antique precedent.

Possibly a clue may be found in certain passages hitherto unstressed. Jefferson's Memoir says: "I applied to M. Clerissault . . . to have me a model of the building made in stucco, only changing the order from the Corinthian to the Ionic." Clérisseau's bill uses the words, "les plantes du model," for the plans of the building. It would seem that in the first instance a close approximation had been wanted, doubtless with engaged columns and windows between, as in Jefferson's earliest plan; and that a set of drawings along these lines was begun under Clérisseau's direction. Meanwhile, however, Jefferson doubtless discussed the matter with Clérisseau, who

¹ In Jefferson's Memoir he mentions also the substitution, at the instance of Clérisseau, of "the modern capital of Scamozzi" for the "more noble capital of antiquity." The capital of Scamozzi, with four pairs of volutes, placed diagonally on the corners, was indeed used in the building but the capitals were not added as we shall see, until a late date, after the original drawings had been lost. The model shows the Roman Palladian capital which Jefferson had used in his studies and elsewhere. As Jefferson makes no mention of a discrepancy between the model and the drawings in this respect, as he certainly would have done had he troubled to have the model corrected, it is reasonable to believe that the final drawings showed this also, and that Jefferson's memory was deceived by the change in execution.

may well have made criticisms and suggestions which Jefferson canvassed, along with fresh ideas of his own, in further studies,—the two later plans and the elevations, which now first became necessary. He apparently decided not to use the two portico scheme, but determined to substitute the other modified study for the scheme already under way. He must now be assumed to have made the notes on which the description sent to Douglas was based, and given the drawings to Clérisseau, who revised their detail, but had his assistants draw them up otherwise unchanged, producing the final drawings sent to Virginia.

F. Growth of the Design and Responsibility For It.

The growth of the design and the responsibility for it should now be fairly clear. Jefferson's statements in his Memoir are substantially accurate, but understate his own part; his letters, though doing better justice to his share, purposely exaggerate the responsibility of Clérisseau and the imitation of the antique. In the letters to Madison and Randolph this is easily explained as due to delicacy in claiming credit for a design whose adoption he was urging on grounds of superior merit; in the letters to the Directors, as calculated to prevent departures from the scheme. The drawings and the model show that the design, though a classic adaptation developed with some criticism, was essentially his own. The idea of such an adaptation was itself his; the Directors' sketch gave only the practical requirements and a limiting dimension. Clérisseau's attempts to rationalize the plan show that it can scarcely have been he who suggested the literal imitation of the temple form. Jefferson not merely selected a model for the exterior, and determined the arrangement of the interior, but fixed every principal dimension, both inside and out, after elaborate study and the rejection of many alternatives,—the final result having nothing in

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common with its prototype except the general form. The Ionic order, with the changed proportions which its adoption necessitated, was apparently his idea. The omission of the order along the sides of the building may or may not have resulted from a suggestion by Clérisseau, but the new fenestration was his own. To Clérisseau are due, beside the reduced depth of the portico, certain minor changes, and the final forms of the details, which influence the stylistic aspect of the body of the building but not its mass, subdivision, proportions, or interior arrangement. If one man is to be designated as the architect, it must unquestionably be Jefferson.

The plan, which is wholly his, is boldly and logically conceived, with the principal rooms occupying the axial positions, the minor elements well subordinated. The major balance is not between the two branches of the legislature, as in the typical capitol of today, but between the judicial branch and the legislative, as represented by the House of Delegates. Perhaps the democratic tendencies of Jefferson account for this identification of the legislature with its popular house, for, in practice, the court scarcely needed a larger room than the Senate. The conference-room, as the central hall is called, is a feature which corresponded with the existing Virginia Constitution, according to which the ballots of

each house for governor, and so forth, were to be deposited and examined "in the conference-room."¹

The exterior is an interesting compound of classicism and French academicism. The consoles and garlanded panels of the cella recall rather the manner of Gabriel than of Palladio, as suggested by the earlier studies. Whatever the motive was in omitting them, the lack of pilasters along the sides, though it weakens the unity of portico and cella, conforms at once to classical and French structural purism. The exterior has the sleekness and accomplishment self-understood in eighteenth-century France, with nothing of the unstudied artlessness of colonial America, and with a grandiose classic quality still relatively novel abroad—admirably symbolizing the aspirations of the new republican state. The glaring defects in the relation of the portico to the interior resulted from the antithesis which lay in the very program. As in the Roman triumphal arch and in Perrault's colonnade of the Louvre, it was the civilization and majesty of the State which were to be symbolized, and the columns were used not only as elements of intrinsic magnificence but as trophies of the classical culture of the builders. The portico was a frontispiece to all Virginia.

¹ *The Constitutions of the Several Independent States of America* . . . 2d edition. Boston, 1785, p. 126.

DIMENSIONS & RELATIVE PROPORTIONS SHOWING DEVELOPMENT OF THE DESIGN OF THE VIRGINIA CAPITOL

ONLY SIGNIFICANT DIMENSIONS ARE GIVEN IN EACH CASE	DIRECTOR'S SKETCH		PALLADIO'S MAISON GARRETT		CLERISSEAU'S MAISON GARRETT		JEFFERSON'S PLAN NO. 1		JEFFERSON'S PLAN NO. 2		JEFFERSON'S PLAN NO. 3		JEFFERSON'S ACCEPTED FRONT SIDE VIEW		JEFFERSON'S DESCRIPTION		MODEL		FOUNDATION LAID BEFORE RECEIPT OF JEFFERSON'S PLAN		MEASURED DRAWINGS				
	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	FRENCH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS	ENGLISH FEET	MOD. VELS			
COLVMN-DIAMETER		2-9		1	2-9	1	c 5-5	> 1	c 5-6	1			42"	1	42"	1	42"	1	(d)			48"	c 10%		
LENGTH OUTSIDE OVER ALL	153' 6"	71' 6"	26	c 76 2/3	284	c 125	28 1/2	c 125					134'		134'		134'				148'		146'	10	
WIDTH OUTSIDE OVER ALL	119'	36' 2"	c 13 2/3	40' 6 1/2	146	64'	60	14 1/2	64' 6"	18' 4"	(d) 70'	(d) 64' 6"	est. c 75'	e 17 1/2	c 74' 6"	e 17 1/2	71' 30"	e 17 1/2			118'		84' 6"		
WIDTH OUTSIDE ASHARLINES	95'	35' 5"	c 12 2/3			74'			64'		64'		est. c 70 6/8		est. c 72 3/8		est. c 70' 3/4		15 1/2	75' 4 1/2			83' 8"	11	
ORDER-TOTAL HEIGHT		34' 4 1/2	12 1/2	34' 2 1/2	c 12 1/2				64'				45'		34' 4 1/2		45'		9 1/2	47' 6 1/2			53'	14	
COLVMNS ~ HEIGHT		27' 6"	10	2 75 3/8	c 10				37' 6"	9			37' 6"	9	est. 37' 6"	e 9	est. 37' 6"	e 9	7 1/2	39' 4 1/2			44' 6"	14	
ENTABLATURE-HEIGHT		6' 10 1/2	2 1/2	6' 11"	2 5/8				7' 6"				7' 6"		c 7' 10"	e 1 1/2	7' 6"						8' 6"	13	
INTERCOLVMNIATION		Normal height Center 5 1/2	1 1/2	1 1/2	1 3/4	c 9' 6"	1 1/2	est. c 8' 5"	c 2.5				c 9' 4"		Normal height Center 10'	e 2 1/2	est. 9' 4"	e 2 1/2							
PROJECTION OF PIASTERS OR ENTABLATURE		1' 4 1/2	1/2	2'					est. 8 1/2	e 1/2			est. 8 1/2	e 1/2	10' 1/2	e 1/2	est. 8 1/2	e 1/2							
PEDIMENT { WIDTH				c 45' 6"																					
{ HEIGHT				c 8' 6"																					
CORNERS OF CYMA { H + W				1.07-527																					
CELLA { OVER ALL																									
LENGTH { OUTSIDE ASHARLINES	127' or 129' 6"					108'	103'	100'	est.	(d) 104'	(d) 98' 5/8	98'	107 5/8		105' 2"	est. 106 5/8	98' 11 1/2	est. 106 5/8						112' 4"	
THICKNESS OF OUTSIDE WALLS		2-9	1			2'	70'	2'	2'	2'	2'	2'	est. c 6' 46"		est. c 67'	64'	est. c 6' 46"							75' 9"	
HOUSE OF DELEGATES { LENGTH INSIDE	74'					25'	30'	30'	30'	30'	30'	30'	est. c 28'		est. c 28'	30'	est. c 28'							31'	
{ WIDTH INSIDE	30'					43'							36' 1/2		est. c 40'	36'	est. c 40'							35'	
ROTUNDA { DIAMETER INSIDE																									

- NOTES**
- (a) WITH ENGAGED COLVMNS
 - (b) " " " " PIASTERS
 - (c) THE COLVMNS OF THE FRONT ELEVATION ARE DRAWN 1/8" HIGHER, BUT THIS IS CORRECTED BY FIGURED DIMENSION & NOTE.
 - (d) ERRORS IN MEASUREMENT ARE INCREASED IN MULTIPLYING
 - (e) DIMENSIONS AT THE PRINCIPAL STORY WOULD HAVE BEEN SOMEWHAT LESS
 - (f) MEASUREMENT ON PHOTOGRAPHS GIVES 2:9

Seen from The Octagon

SCARCELY three weeks ago a monster steam-shovel made its appearance in the vacant lot which faces the Octagon across Eighteenth Street. Its arrival was neither wholly unheralded nor unsuspected, for we had all realized for some time that the inevitable day was coming, and with swift wings. A giant is this terrible monster, the noise of which has put an end to all conversation in gentle tones within the Octagon and turned these peaceful precincts into a smoking, puffing, and wheezing pandemonium.

Burrowing its iron claws into the sloping earth, the character of which is admirably adapted to its operation, its capacious maw emerges with a load which amply suffices to fill the cart which stands waiting to receive it. At first, there was a steady crawling line of carts, going to and coming from the site of the Lincoln Memorial. For it will no doubt be remembered that the monument which is to commemorate the greatness of Lincoln is to rise from a gently sloping mound, a great part of which will be formed by the earth excavated from the lot which faces the Octagon and whereon is to be built the new home of the Department of the Interior. The site of the memorial was quite flat, a fact which offered a welcome opportunity to the Treasury Department, under the supervision of which the building was planned and is to be erected.

But the crawling lines of carts have now been partly superseded by a stodgy little locomotive, which also adds its puffs and snorts and wheezes to the general discord, as it labors its way over a treacherous iron roadbed which has been temporarily permitted through the streets and the mall. And another smaller shovel has been set at work filling the fewer carts which crawl up from the lower levels of the excavation.

This newest of departmental buildings is to occupy the entire block bounded by Eighteenth and Nineteenth Streets, F Street and New York Avenue. At the point immediately opposite the Octagon it will rise to a height of about one hundred feet, we believe, greatly changing the old-time appearance of this section of Washington. Only two years ago, the windows of the Octagon looked out upon the Washington Monument and across the level plain beside the Potomac, to where the pillars of Arlington stood white among the foliage on the sharp rising hill across the river. But the Navy Building then reared its ten stories on the other side of New York Avenue and blotted out a view the loss of which we shall never cease to regret.

The site of the new building, which is destined even more greatly to affect the surroundings of the Octagon, was largely a vacant plot of ground. A few houses clustered at the corner of Eighteenth and F Streets. None of them possessed any marked architectural character, but a certain air of indefinable interest seemed to hover about the very large house which stood at the exact corner. In some ways it might have passed muster if transplanted to Lincoln's Inn Fields and associated with Mr. Tulkinghorn, but here it lacked the surroundings necessary to such a romantic affiliation. It possessed only a few random bits of architectural charm, and yet there were some who never passed it without feeling that it had once been the scene of events of more than passing moment, and that it had a history into which one might venture with both pleasure and profit. But suddenly, although with a warning which one might have heeded, a group of wreckers were to be seen scrambling about its premises. Before we had time in which fully to realize its impending doom, it had

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quite disappeared. In less than three days its site had been made as vacant as the rest of the square over which it had so long stood a rather silent and somewhat mournful guardian.

What we shall miss are the trees which have already been sacrificed. They grew all over the lot, were of great size, and gave the quarter an almost country-like appearance. Their cutting down will bring us no compensation whatever, for we still do remember that the erection of the Navy Building did relieve us of the far too close view of a miserable and unbelievably vile cluster of hovels in which what are popularly known as the "dregs" of a great city appeared to pass a semblance of human existence. We may certainly be forgiven for having wished, and even for still wishing, that the view which was once

ours might have been preserved to us in some other manner, and that those hovels might have been made to give way to something less than a ten-story building.

Now, with the completion of the new building of the Department of the Interior, we shall be left only the little parked space at the intersection of New York Avenue and E Street. Happily, this cannot be invaded. The worst that can befall is that another huge building may be erected on the farther side of it, thus shutting out the straggling bit of distant prospect which comes with the falling of the leaves and which is now the sole remaining remnant of the wide and lovely landscape which greeted Colonel John Tayloe and General George Washington when they came to choose the site of the Octagon House.



AS SEEN FROM THE OCTAGON ON SEPTEMBER 17, 1915

School Building in Michigan and Connecticut

IN THE last number of the Journal we had the pleasure of recording the noteworthy action of the Building Committee of the new city hospital at Miami, Florida. Convinced that the Institute had framed the only regulations governing a competition which insure fairness to all the interested parties—the single basis upon which any competition should be carried out—this committee asked the help of the Institute in selecting advisors.

How different is the attitude of the Board of Education in Marquette, Michigan! We quote, from a local newspaper, the resolution governing their choice of an architect:

“Resolved, That nine architects be asked to submit floor plans and sketches of high school building in black and white, and estimate cost of said building upon a competitive basis. Three prizes of \$50 each to be paid for three best sketches, except that the architect to whom the contract is awarded shall not receive a prize. The board of education shall be the sole judge in the competition with such experts as it may see fit to engage. Preference will be given to plans and sketches of architects who make personal visit to the proposed site. Sketches must be submitted on or before Aug. 12th, 1915. All sketches to be the property of the board of education.”

“This resolution,” says the “American School Board Journal,” for September, “violates practically every known principle of architectural competitions. To persons who are at all familiar with the customs of architects it displays a lamentable ignorance, assuring in advance the defeat of the very purpose it is intended to achieve and affording loopholes for unfairness on the part of the competitors and favoritism on the part of the board members.

“Without entering in detail into the defects of the resolution it may be said that the board presupposes that architects are tradesmen who are willing to prepare and submit plans for examination, just as a merchant presents samples of merchandise. They offer to six architects no compensation for sets of sketches, which, if technical preparation and experience are added to the cost of actual drawing are worth not less than \$3,000 each for a building costing \$100,000. Five laymen set up themselves as

sole judges of plans that involve difficult technical problems such as can be judged accurately and completely only by an expert. The members, if they may see fit to engage experts, do not agree to follow their advice. An outline of the requirements is not offered equally to all competitors, but such as visit the site are to be preferred. Only two weeks are given to a problem that cannot be well studied in any architect's office in less than a month or six weeks' time. Finally, the board does not absolutely agree to accept one of the sets of plans and may, if it desires, throw out all plans.

“An architectural competition is the least satisfactory of the several methods of obtaining plans for a new schoolhouse. It is frequently necessary when many architects press their claims, but it is successful only when conducted with rigid fairness and with due consideration of all the principles formulated by the American Institute of Architects. These principles are not the arbitrary dictum of a portion of the architectural profession; they are the result of many years' experience and observation, and simply state the conditions which will assure fair and honest conservation of the rights and interests of the architect and of the owner.

“Space prevents a discussion of the principles of architectural competitions. A few of the most important can, however, be restated because they are most commonly overlooked by school boards:

“First, competitions must recognize the professional and technical character of the services rendered by architects.

“Second, the program must contain a complete technical statement of the problem, and fix fair, definite conditions under which the drawings are to be submitted. A man familiar with competitions should be called upon to draw up these conditions.

“Third, the architects invited should be competent and honest, and evidence of these qualifications should be required.

“Fourth, the selection of plans should be in the hands of a competent expert, who has had training, experience, and a preëminent reputation as a school-house architect.

“Fifth, the competition should be a definite contract between the architect and the school board, and should provide for the employment of the successful competitor or for adequate compensation for the drawings, if the project is abandoned.

“As a basis for competition, the resolution of the Marquette School Board is defective in every one of these five essentials. It is of a character that will permit no self-respecting architect who values his pro-

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fessional reputation to enter, and will undoubtedly be condemned by the American Institute of Architects before this issue of the Journal is read. Instead of an impartial competition, it will provide for a scramble in which the man or the firm that can furnish the flashiest drawing and make the most extravagant promises will win. If we were not certain that the members of the board are wholly honest and upright we should say that the competition has all the earmarks of political jobbery."

This admirable statement by the "American School Board Journal" could be applied with equal force to the statute governing the employment of architects by the state of Connecticut, which is as follows:

"Sec. 1. Whenever any building is to be erected by the state of Connecticut, in the designing or construction of which the services of an architect shall be required, the comptroller shall give public notice, for not less than one month, through the public press, that such building is to be erected, together with a statement of the amount appropriated therefor, and other details of the proposed construction, and that any and all architects who may see fit may submit plans, specifications, and estimates of cost for the construction of such building.

"Sec. 2. [Covers the furnishing of additional information upon application.]

"Sec. 3. [Provides for the reception of the plans by the comptroller, and the delivery of them by him to the board or commission charged with the control of the undertaking.]

"Sec. 4. Said board, committee, or persons having charge of the supervision or construction of such building and the selection of plans and specifications therefor, shall give a public hearing to all parties interested, who shall have ample opportunity to present the merits of any of said plans and specifications.

"Sec. 5. Said board, committee, or persons shall have the right to accept any one of the said plans and specifications, and may reject any or all of them, and such selection shall be conclusive."

Recently, when the state proposed to erect a Training School for Feeble-minded, the comptroller caused the usual public

notice to be inserted as an advertisement, including the following paragraph; "The architect of the plans selected by the committee in charge will be employed to prepare the working drawings and specifications and to superintend the construction of the building. For his compensation he will receive the commission authorized by the American Institute of Architects. No compensation shall be paid for plans not finally accepted." Upon application, such architects as cared to respond were furnished with a typewritten statement which could not possibly be construed as a program, and which concerned itself chiefly with the description of a building in another state, which had greatly pleased the committee. Four days before the time for filing plans, supplementary information was sent out, in which the following statement was made:

"The members of the Board of Trustees have spent nearly two years in study of the design and material to be used in the buildings to be erected. They can, without expense to the state, put their hands upon plans and specifications which would be acceptable to them. While, therefore, they recognize that there is always a possibility for improvement, they are in the market not so much for designs and suggestions, as for supervision of the work to be done. This is the first point. The second is, that the method of selecting an architect is prescribed by law. Having decided that we need an architect principally in order to secure adequate supervision, the law requires us to advertise for competitive designs, any or all of which we can reject."

Tempting as is the opportunity, we refrain from further comment upon this episode. We believe that in the history of architectural competitions that statement will forever occupy a unique and secure position. It certainly ought to be of particular interest to the authorities of the city of Providence in the adjoining state.

The New Standard Documents: IV

By WILLIAM STANLEY PARKER

7. *The New Articles of the General Conditions, concluded.*

Article 22. Guaranty Bonds.

This is a new Article. Its object is merely to establish the right of the Owner to require a bond, and to establish the fact that the Owner will allow the premium as an extra if the bond is not required until after estimates have been received.

Article 23. Cash Allowances. (Cf. Old Article 25.)

This Article is a revision of the first paragraph of old Article 25. The second paragraph has been omitted as it appeared to be merely routine business detail. There is no change in the intent of the Article. The statement that the Contractor shall assume responsibility for the work of sub-contracts covering allowances, noted in the old Article, is not repeated as it is adequately stated in Article 43.

Article 24. Changes in the Work. (Cf. old Articles 20, 22 and 23.)

The new Article makes no departure from the intent of the old Articles, but consolidates the three Articles into one and eliminates all the details of adjustment noted in old Articles 22 and 23, merely indicating the various methods commonly adopted. The new Article is careful to note that, while changes are normally not valid unless made pursuant to written orders duly signed, work done in an emergency, as provided in Article 18, and work done under order of the Architect acting as special agent of the Owner, as provided in Article 9, are exceptions and the Contractor can recover extra remuneration as approved by the Architect or arbitrators.

Article 25. Claims for Extras. (Cf. old Article 21.)

There is no change except in phraseology. The reference to "the last paragraph of Article 24" ought perhaps to read, "the last two paragraphs," as it is obviously intended to refer to the various methods of determining the value of the work on which a claim is based.

Article 26. Applications for Payments. (Cf. old Articles 14 and 15.)

In old Article 14 the schedule was "for the use of the Architect at his discretion." The new Article provides that it "shall be used . . . unless it be found to be in error." It was felt that if such a schedule were prepared it should be definitely accepted

by both parties as the basis for adjustment of payments, unless certain items were found later to be incorrect or perhaps padded so as to increase the earlier payments. The new Article provides for the submission on request of evidence as to payments to Sub-Contractors. This is in accord with Article 28 which permits the withholding of a certificate if the Contractor has failed to make such payments properly; and reference is made to Article 44 where the matter of payments to Sub-Contractors is determined.

Article 27. Certificates and Payments. (Cf. old Articles 16, 17 and 35.)

The only new provision in this Article is the restriction of the waiver of claims involved in the acceptance of final payment. In old Article 16 the waiver is made absolute, which however operates to hold up the final payment until all claims are settled and often proves a great hardship to the Contractor. If the Owner has an unadjusted claim which may reduce the balance due the Contractor, the final payment will naturally be withheld pending a decision; but the determination of some additional payment due the Contractor should not delay the payment of the usual retained percentage, about which there is no question; and the Contractor obviously should not be required to waive such unadjusted claim in order to get the retained percentage. The new Article, therefore, provides that the making and acceptance of the final payment constitutes a waiver by the Owner of all claims except such as may later arise on account of liens (Article 29) or correction of work (Article 16) and a waiver by the Contractor of all claims except those previously made and still unsettled.

Article 28. Payments Withheld. (Cf. old Articles 18 and 24.)

Four justifications for withholding payments are named. The first two, uncorrected work and liens, are those covered in the old Articles. In addition to these the new Article permits payments to be withheld if the Contractor has failed to make payments properly to Sub-Contractors or for material and labor, and if a reasonable doubt exists that the contract can be completed for the balance then unpaid.

Article 29. Liens. (Cf. old Article 24.)

The provisions relating to liens are not markedly different from those of the First Edition. The first part of old Article 24, forbidding the filing of liens,

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is omitted as it is applicable only in a very few states, where it should be added in a special article.

The Contractor may be called upon to deliver a release of liens if required, but may furnish a bond in lieu of the release if unable to secure a release from a Sub-Contractor. The Contractor is made responsible for costs and attorney's fee in connection with discharging any lien or claim.

There is much diversity in the lien laws of the different states and the provisions of this article should be compared with local laws in order to assure the most complete protection of the Owner.

Article 30. Permits and Regulations. (Cf. old Article 53.)

There is no substantial change in these provisions.

Article 31. Royalties and Patents. (Cf. old Article 56.)

The old Article has been much abbreviated without changing the essential provisions. While this Article affords a necessary and reasonable protection to the Owner the Contractor has sometimes suffered unduly on account of it. In one case certain equipment was built from complete details furnished by the Architect but was later found to be identical with a patented article and the Contractor was forced to pay an indemnity to the patentee. The Article had been intentionally copied but doubtless without intent to avoid the patent. Wherever possible the Contractor should be protected from losses of this sort.

Article 32. Use of Premises. (Cf. old Articles 45 and 58.)

In many cases the prohibitions of old Article 58 are unnecessary, but they are very often desirable to a certain extent. The new Article gives the Architect power to make such provisions as he deems wise. Otherwise the new Article merely brings together closely related provisions previously separated.

Article 33. Cleaning Up. (Cf. old Article 57.)

No important change in wording has been made. There remains the phrase "clean and ready for use," different only in the substitution of "clean" for "thoroughly cleaned." This phrase is often a source of trouble in determining the degree of cleanliness to be expected. It must be interpreted in the light of commonly accepted local practice and wherever any special care is desired in the final cleaning of a building it should be carefully specified in a supplementary article.

Article 34. Cutting, Patching and Digging. (Cf. old Article 61.)

There is no substantial change from the provisions of the old Article except the insertion of the second

sentence which calls specific attention to responsibility for the cost of such work caused by error or negligence.

Article 35. Delays. (Cf. old Article 28.)

Causes for extension of time are enumerated more completely than in the old Article, adding among others a reference to delay caused by the Architect or anyone employed by him. The time within which a claim can be made is extended from two to seven days; and a provision is added that, if no schedule is prepared as provided in Article 3, no claim can be made for failure of the Architect to supply information until two weeks after demand for it has been made. In the case of a continuing delay only one claim need be made. Old Article 28 referred to "general strikes;" the new article refers to "strikes." A local strike in a single branch of the work may give ample cause for extension of time.

Article 36. Owner's Right to do Work. (Cf. old Article 33.)

The intent of old Article 33 is maintained but somewhat more broadly and simply stated.

Article 37. Owner's Right to Terminate Contract. (Cf. old Article 34.)

The causes justifying action by the Owner are enumerated much more amply and the written notice is extended from three to seven days; otherwise there is no change in intent.

Article 38. Contractor's Right to Stop Work or Terminate Contract. (Cf. old Article 35.)

The limit of time for payments by the Owner, after issuance of certificate or award by arbitrators, is reduced from ten to seven days and the length of notice to be given by the Contractor before taking action is reduced from five to three days; otherwise the Article is substantially the same as the first paragraph of old Article 35, the last paragraph being included in new Article 27.

Article 39. Damages. (Cf. old Articles 27, 29 and 32.)

Old Article 27 relates to damages to the Owner through delay in completion of the work; old Article 29 relates to damages to the Contractor through delays caused by the Owner, or through any other act or omission of the Owner; old Article 32 relates to payment for protracted services of the Architect or clerk of the works due to delay caused by the Contractor. It seemed wiser to group all provisions relating to damage in a single Article and to eliminate any mention of particular causes, making the statement brief and broad. The new Article, therefore, merely refers to damage to either party, by

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delay or otherwise, through any act or neglect of the other party, or of anyone employed by him. This is all inclusive, covers all possible causes of damage, and is simpler and safer than the separated and more specific clauses of the First Edition. For a similar reason the specific limit of forty-eight hours in which to make a claim, noted in old Article 29, is eliminated and a broad provision is substituted, that claims shall be made within a reasonable time of the first observance of the damage, but in any case prior to the final payment. Claims for damage are rare and generally the result of some unusual combination of circumstances and each case may well be judged on its own merits without the chance of being out-layed by some technicality.

The Article makes an exception of damage caused by one Contractor to another, as noted under Article 40, and also to claims under Article 16 which arise out of correction of work after final payment and therefore cannot be made before the final payment as required for other claims.

Article 40. Mutual Responsibility of Contractors. (Cf. old Article 30.)

Old Article 30 involved the Owner in the settlement of disputes between Contractors in regard to claims for damage. By the provisions of new Article 40 the Contractors agree to settle such disputes between themselves, and in case the Owner is sued direct by someone not operating under such provisions the defendant Contractor agrees to defend the suit and pay any judgment and all costs. This method is far better for the Owner and perfectly reasonable from the Contractor's point of view.

Article 41. Separate Contracts. (Cf. old Articles 37, 48, 44, 63 and 52.)

The subject matters of the various old Articles are covered by the new Article in the order named, in the case of old Article 44 the last two lines alone being involved. There is no material change in intent, but to guard against unjust decisions the exception in the last line of the second paragraph has been added, although it would naturally be implied in a reasonable interpretation of old Article 63.

Much has been gained by this grouping of matters bearing on the relation of the Contractor to other separate Contractors employed by the Owner on the work. This article has no reference to Sub-Contractors, whose relations with the Contractor are covered by Articles 43 and 44.

Article 42. Assignment. (Cf. old Article 36.)

The old Article provided merely that the Contractor could not assign the contract without the Owner's consent. Since the Owner's financial standing is of interest to the Contractor, it is equally

reasonable that the Owner's assignment of the contract should be subject to the Contractor's consent. The new Article recognizes this and also adds that the Contractor shall not assign moneys due or to become due without the Owner's consent, since the moneys are properly applicable to the work of the contract and if applied to other liabilities of the Contractor liens may result to the damage of the Owner.

Article 43. Sub-Contracts. (Cf. old Articles 46 and 47.)

This Article contains considerable new matter. The first paragraph is substantially equivalent to old Article 46 and the fourth paragraph covers, under its general terms, the provisions of the middle portion of old Article 47. The last phrase of this paragraph is added to make clear again the separation of the contract liability involved from the liability imposed by law, which differentiation was discussed in connection with Article 19.

The second paragraph suggests a method of making proposals that has much to commend it. Dickering of sub-bids after the contract is let is of advantage to no one but the General Contractor and sometimes may prove a boomerang to him. It is to the advantage of the Owner that the sub-contracts be let to responsible concerns at reasonable prices. If the names of the proposed principal Sub-Contractors are given in the proposal, and form part of the accepted bid, their status is determined and no second bidding for cut-rate prices is possible for those portions of the work. If any of these named sub-bidders are incompetent or unfit, substitution of satisfactory ones can be arranged before the contract is signed. Furthermore the naming of the sub-bidders permits a more intelligent analysis of the low bid and indicates the general class of work to be expected.

It is undesirable and unnecessary to name the amounts of the sub-bids. The names alone furnish the necessary information, and the naming of the amounts might well lead to abuses.

Many Contractors, and particularly Sub-Contractors, favor this type of proposal, and the new article permits the Contractor to name his sub-bidders if he so desires even if not required to do so.

The third paragraph authorizes a Sub-Contractor who believes himself to be underpaid to apply to the Architect for information as to the amount of payments certified on account of his part of the contract. His exact interest may not be shown as other work, or part of the General Contractor's profit, may be included in the item, but so far as it may be of value to him he would appear to be entitled to the information; and through his right to apply for it the Architect gains a source of information which may well be of use in connection with the provisions of

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Article 28 (b) and (c) relating to the withholding of payments on account of possible liens, or failure to make proper payments to Sub-Contractors.

In view of the various provisions of Articles 43 and 44, the last paragraph of Article 43 has been inserted to make it perfectly clear that no Contractual relation between the Owner and any Sub-Contractor has been created by any of the provisions. This is fairly evident from the phraseology of the Articles but it seemed wise to insert the direct statement.

Article 44. Relations of Contractor and Sub-Contractor. (Cf. old Article 47.)

The first sentence of old Article 47 provided that in sub-letting any part of the work the Contractor should bind his Sub-Contractors according to the terms of the contract documents as far as they were applicable.

This is the more or less customary phrase and represents what would generally be the case even if it were not specifically stated; as every General Contractor, in drawing up sub-contracts, endeavors so to word them that all the duties and responsibilities in connection with the work sub-let, placed upon him by the contract documents, shall be transferred to the Sub-Contractor. This involves a careful adjustment of his own standard form of sub-contract to the varying forms of general contract under which he is operating.

There are many relations existing between Contractor and Sub-Contractor that are necessarily different from or in addition to those existing between the Owner and the Contractor. The mere statement that the Sub-contractor is bound by the terms of the contract documents so far as applicable does not suffice for a sub-contract. The varying relations must be stated in detail if a complete sub-contract is to be obtained. This of course will usually be done in work of any magnitude.

A very large number of sub-contracts however are carried out on a mere letter of acceptance which refers to the bid and may or may not refer to the terms of the general contract under which the work is to be done. Such sub-contracts are indefinite and no basis exists for the adjustment of any disputes arising out of them.

Some have advocated the drafting of a standard form of sub-contract, embodying these special sub-contract conditions, to be used in connection with the standard general contract documents. This would simplify the execution of sub-contracts when formal sub-contracts are used. It would not however affect the large class of informal sub-contracts referred to above.

It was felt by some that if an Article could be added to the General Conditions, defining the stand-

ard relations that should exist between the Contractor and his Sub-Contractors, then all Sub-Contractors would be reached by its provisions. It was argued, against this method of procedure, that the General Conditions of the contract between Owner and General Contractor was not a proper place for the definition of relations between Contractor and Sub-Contractor; that it would be invalid, as it is impossible to bind a Sub-Contractor by an agreement to which he is not a party. While the first argument is theoretically true enough, it is always violated, to a certain extent, by general references to Sub-Contractor's duties which might well enough be amplified by more specific references. The second argument is indisputable, but in the case of any Sub-Contractor such an article *would become binding*, as between him and the General Contractor, as soon as he agreed, tacitly or specifically, to be bound by the terms of the general contract documents of which it formed a part; and such an agreement would doubtless exist in fact, if work were done without specific exception being taken, even if no written agreement were made.

Such an Article would simplify the execution of formal sub-contracts and automatically apply to all others. In other words all Sub-Contractors would be operating under uniform and fully developed sub-contract conditions, except such as specifically agree otherwise with the General Contractor. The advantage of this is manifest, especially where guaranty bonds are employed, the serious danger of divergence in the protection afforded by the various bonds being practically eliminated, there being but a single document to which to refer and there being also a standard form of bond which should be used for both general contract and all sub-contract bonds.

Although not originally proposed by them, Contractors have been quick to see the advantage of such a system and the detailed provisions of Article 44 as finally drafted have met with their approval.

To supplement this Article a standard form of sub-contract is issued. On account of the present novelty of the system the provisions of Article 44 are referred to and reprinted in full in Article 5 of the sub-contract. The balance of the form is extremely brief, merely affording opportunity for the enumeration of the parties, the work, the time of completion, and the contract price. Ample space is available at the end, under Section 6, for the addition of any special conditions that may be required, and which are anticipated in the first paragraph of Article 44.

A somewhat briefer standard form of letter of acceptance is also issued for use where the formality of a signed agreement is not demanded. This is just as binding as the longer form and may facilitate matters somewhat when no special conditions are involved.

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Article 44 has been embodied in the New Standard Documents only after most searching criticism, and careful consideration of its effect on the balance of the documents. Counsel agree that it in no way affects the validity of the contract between the Owner and the General Contractor, and it appears to simplify greatly the standardization of sub-contracts. General contracts are already under way in accordance with its terms, using the standard sub-contract form for all sub-contracts. It is of course highly probable that improvements can be made in it as a result of practical experience, and users of the documents should cooperate by forwarding to the standing committee for consideration any suggestions that may result from their practice.

Article 45. Arbitration. (Cf. old Article 38.)

The first paragraph repeats the general statement of Article 10, that except as otherwise specially provided all questions in dispute shall be submitted to arbitration at the choice of either party. According to the provisions of paragraph (o), of the preceding Article 44, the procedure laid down is made applicable to disputes between the Contractor and his Sub-Contractors as well as to disputes between the Contractor and the Owner.

The second paragraph makes reference to the laws of the state in which the work lies, which shall

govern the arbitration procedure. Here again comparison should be made of the procedure laid down in this article with local laws and, where necessary, amendments drafted.

The following paragraphs define the procedure somewhat more fully than in the old article. The next to the last paragraph permits, as did the old article, the assessment of damages against the loser if the circumstances warrant such action, and in this provision lies a strong deterrent of ill-considered appeals to arbitration.

The final paragraph prevents an award being declared void for some purely technical cause, provided the award is in writing.

(8) *Conclusion.*

The New Standard Documents are the result of long study and most valuable cooperation of Architects, Contractors and their counsel. They represent unquestionably a step well in advance of previous standard forms. Their value, in standardizing good building practice, will be in proportion to their use and every Architect who adopts them as his standard forms will help in developing their full value. He will help still further to perfect them, if he will inform the standing committee of any defects he discovers as a result of his practice.

Town Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

The Battle With Chaos*

By F. L. ACKERMAN

The terms included in the topic, "The Architectural Side of City Planning," have for each of us a certain definite meaning which is shaded by our experiences. I make no attempt to define the terms "Architecture" and "City Planning," nor do I ask an acceptance of the interpretation which I shall give to them. I simply wish to surround each with a group of associated ideas.

Terms Architecture and City Planning Used Comprehensively

The term "Architecture" brings to the minds of most of us visions of well-ordered cities containing elements of beauty, things monumental in character, things decorative. We differentiate between engineering and architectural conception in a very curious way. I do not wish to quibble over these terms. A mere definition is of no consequence. I shall use the term "Architecture" in an all-inclusive way embracing both the utilitarian and the esthetic in our physical environment.

Let me also surround the term "City Planning" with a number of associated ideas. As I conceive the term, city planning is not a series of legislative acts, as so many assume, imposing upon a people a set of conditions to which their lives must be warped into conformity; it is not merely the carrying out of certain theories developed by city planners, engineers, and by students of social and economic conditions or of the ideals of the architect. It is not merely the providing for adequate transportation, sanitation, better housing, or more beautiful surroundings. It is more than all of these. City planning is the act of providing a more adequate physical expression for the composite ideals of groups of people thrown together by social and economic forces in our communities.

In Prosaic as Well as Monumental Forms True Valuation is to be Found

Sculpture, painting, the "works of art" or even the "monuments of architecture," or our "great feats of engineering," do not completely and adequately reveal the story of civilization. It is also in the more prosaic forms of expression that we

*Part of an address delivered at the National Conference on City Planning.

find the story told with equal accuracy and by the use of terms of more intimate appeal. Our rural homes, our villages, our cities,—all that they contain, the good, the bad, the beautiful and the ugly tell the true story,—reveal the secrets. Into the great physical composite has been wrought, for the greater part by the unguided hand, all of our hopes, our aspirations and our fears. It is this physical composite which constitutes the real, vital art of a people. It is not the degree of attainment in a single phase alone which should serve as the basis of a true valuation; but rather it is the degree of attainment and the co-relation of all. Art is not so much an expression of a people's concept of beauty as it is a physical expression of their composite ideas or, in other words, their culture.

Beauty Not a Quality of Universal Appeal

Beauty is not a quality of universal appeal, for the basis of valuation depends upon a group of associate ideas rather than upon an intrinsic quality in beauty. We speak lightly of a "universal art;" that does not now nor will it ever exist until there shall have been a complete standardization of ideas—or cultures. There are in art expressions of a certain few elements or phases of more or less universal appeal; to that extent is art universal.

Physical Surroundings Must Express Definite Ideal of a People

In our effort toward self-expression, we have adapted the institutions of the past, and in the same way we have endeavored to find an adequate physical expression through the use of old forms, at best possessing but a very limited number of elements of universal appeal. We speak of our cities as being "typically American"—suggesting that they are adequately expressive of our day and of our people. Superficially this may be true; but, if one looks more deeply into their structure, he finds that they fall far short of being adequately expressive.

It is true that we have a definite ideal which we have failed to express in our physical surroundings, and that progress or evolution can result only from a series of tangible expressions of our aspirations or our ideals, then the question arises: What

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are the elements lacking and how can they be supplied?

Education the Foundation Upon Which We Must Build

I assume that education is the foundation upon which we must build, and that the educational methods of the present day do not provide a proper foundation. Not until we shall have abandoned our system of "puzzle education" in our schools, and introduced a system based upon some such educational philosophy, for example, as advocated by Dr. John Dewey and as carried out by Mr. Wirt in the schools of Gary, Indiana, can we hope to provide conditions which will have a very direct relation to ourselves as individuals. The motive for study must be a knowledge of its value; the knowledge of a need must precede the process of supplying the need. Our whole educational policy has been a sort of memorizing process; few elements in it have been related to the world of today. Our institutions and our physical surroundings are accepted as being the result of natural laws, and in themselves quite unrelated to ourselves. Our schools consider things in the abstract only; the application is left to chance. This curious process,—for it is a process and little else,—has led us to accept as a matter of course the most stupid physical arrangements in our cities, our villages, and our rural homes.

Must Teach Architecture and Art as Elements of Town Planning

In the book, "A Civic Biology," by Mr. George W. Hunter, there is presented a method of teaching which is most suggestive. The chapter on "Man's Improvement of His Environment" indicates in a very specific way the possibilities of presenting the subject of physical surroundings, architecture and art to pupils whose previous experience had not provided them with even the most primary concepts concerning such things. This chapter in itself has little directly to do with architecture; it considers methods of improving sanitary conditions and subjects of a similar nature. It would be a simple matter indeed to extend the scope and include a group of subjects which would awaken in the minds of the pupils a keen interest in other phases of their physical environment of equal interest and importance. The beginning of the chapter states that its purpose is "to show how we as individuals may better our home environments, and secondly how we may aid civic authorities in bettering the conditions in the city in which we live." The few phases of this subject touched upon in this chapter cannot fail to awaken a keen interest, but it leaves quite untouched the larger group of ideas upon which city planning rests. I hope that someone will com-

plete that chapter, adding the ideas which will make it clear to the child that there are things for him to consider in our towns and cities which are vital to his comfort and well-being, and which incidentally have to do with architecture and art.

All this may seem like a Utopian dream. Why should it? In the public schools of New Jersey under the direction of Mr. Dana*, city planning is being taught, together with other subjects of a similar nature. Leaflet No. 23 issued by the Superintendent of the Public Schools of Newark illustrates the scope and nature of the work. The subject is made interesting and personal through the use of a local application of general principles. The child is induced to see that his physical surroundings are not, in many cases, adequate, and he is shown how few changes would be required to make them right. The esthetic phase of the subject appears as a resultant, and a more accurate valuation is given to the many elements which constitute our physical environment.

It is quite possible, through methods of suggestion, to create in the minds of the children in urban and rural schools a definite ideal of adequate physical environment. If we were to select, from the best examples the world has produced, photographs and slides illustrative of adequate physical conditions of a simple, intimate nature, and see to it that the children were made acquainted with such ideas, there would be developed not only a higher ideal, but there would also be provided a very definite conception of the thing which would express that ideal. If in these illustrative examples there were elements of beauty, then beauty would become intimately related to life.

University Instruction to Further a Higher Form of Community Expression

In our universities of higher education, with students thus provided with an educational background, relating form to living conditions, it would be possible to extend the teaching. Instead of filling the mind with a mass of facts and formulas quite abstract in their nature, again we might by inductive methods and suggestion show how it is that the physical expression of community life results from a multitude of social and community functions; that political methods and processes are the channels through which the community expresses itself in its institutions and in its physical aspects.

Why not teach, by illustrated lectures in our universities, the subject of city planning? Why not relate the student's abstract notions of life and the vague ideas he holds to things of actuality? Why not arouse his interest in the processes of govern-

[*See the article by Mr. Dana on page 447 of this issue. —EDITOR.]

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ment by relating them to the things of a physical nature which he can see and feel? Again would the beauty of the thing assume a new meaning, and art and architecture would become vital things related to life.

Our architectural schools have developed a splendid system of logical thought in regard to the subject of plan. All that is lacking is that it should be made more intimate to our present-day conditions and we should force home to the architectural student the fact that our communities are primarily social rather than physical structures.

The Architect's Responsibility in City Planning

I will say but a word regarding the function of the architect in the work of developing our cities. The work of the architect of today is complex indeed; the greater part of his effort centers about single problems, but the principles which he applies to their solution are subject to the broadest application. He is a coördinator of many things, and his constant study of bringing things into harmony and proper arrangement enables him to render a service in the field of city planning which no other individual is now trained to render. To him in many cases facts and figures are not necessary. A sort of intuitive judgment in the application of the principles of planning enables him to vision rather than to calculate the forms which will adequately express.

If the architect is to render the greatest possible service in the work of city planning, two things are of fundamental importance. He must assume the great responsibility imposed upon him by his training, his knowledge and his citizenship. It is also of equal importance that his ability and his fitness to perform certain functions be recognized and given a proper valuation. His point of view *must* be recognized in the development of the program, and something of his vision *must* be included in the solution of the problems. As I view the situation from the standpoint of the architect, the object is to provide an adequate and a proper envelope for a set of reasonable conditions, rather than to require of the architect, as we now do, that he attempt to render pleasing a set of conditions, the very nature of which prohibits absolutely such a possibility.

The Esthetic Possessed of a Definite Economic Value

A few years ago we recognized the serious state of affairs existing within our cities; but, when we first endeavored to call them to the attention of the people, we turned for our inspiration to the cities

of Europe. We selected elements related to the esthetic side of city planning in the hope that these would awaken a general interest in the more serious side of the subject. Our first appeal was expressed in the advocacy of the "City Beautiful." In this we failed. The people had not developed to a point where such considerations seemed pertinent, nor did this phase appear to them to have anything whatever to do with their more fundamental ideals concerning living conditions. That the esthetic had a definite economic value in a community was not easily demonstrated, for the simple reason that the mind was working along other directions. A little later, however, when we had gone into the subject more deeply, and when we approached the problem from the standpoint of social and economic values, considering such subjects as housing, sanitation, congestion, there was a ready response. This response resulted not from the fact that the new proposition was more easily demonstrated, but rather from the fact that in our argument the people recognized that there was an intimate relation between our effort and their ideals of individual rights, liberty, and adequate physical environment.

Ultimately Utility and Beauty to be Related as Cause and Effect

I recognize that I have offered little of a definite nature concerning the architectural side of city planning which may be applied with immediate results. I have not dwelt upon the specific contributions of the architect which affect, in a material way, the physical aspect of our cities. I do not ignore that phase of city planning because I deem it of secondary importance; I simply pass it by because I recognize that the time is not yet ripe for such a discussion. The ugliness, the inadequacy of our surroundings are not due to viciousness of character or commercialism, as so many would have it, but to plain ignorance—a chaotic condition of thought which has set up a false standard of values. Our battle,—and it is a battle which we must wage,—is not so much against a definite or an established order of things as it is against chaos. Chaos is our problem. To go on in an endeavor to more adequately express chaos is about as futile in developing a better civic architecture as is the attempt to sound a bell in a vacuum.

It is for this reason that I say that it is alone through the proper methods of education that we can hope in the future to realize our vision. We may struggle with the problems of the day, and through our effort we may slightly deflect the current of our chaotic progress. But we cannot hope that the succeeding generations which follow will find conditions much less chaotic, nor can we hope that they will find the task less difficult, unless we follow the cur-

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rent of influence to the source, and there establish an educational system which will develop such an interest in our physical environment that things will have an intimate relation to our lives.

When we shall have accomplished this, then it

will be possible for those who think in terms wherein utility and beauty are related as cause and effect, to use a language in which the symbols of expression will not only have a universal meaning but will also be related to the impulses of our lives.

City-Planning Instruction in the Public Schools of Newark, New Jersey

By JOHN COTTON DANA*

The Newark City-Plan Commission was appointed by the Mayor, in accordance with a state law, five years ago. It has a small annual appropriation of \$10,000. It can give advice, but can not compel the city to follow it.

The commission is working toward the publication of a comprehensive City Plan, one that shall cover not only Newark itself, but also the many municipalities which lie near and join with it to make one huge and rather formless city. From the very first the commission rejected the idea of laying out and presenting to the city, in elaborate form, an expensive "Civic Center." It has made many studies of special subjects, such as recreation, rapid transit, and housing, and has issued pamphlet reports thereon. In these it has made many recommendations, all of which, with many others, will be included in the comprehensive scheme to be issued later.

The commission early discovered that few citizens understand what city planning means. Also it noted the obvious fact that, however excellent might be its suggestions, citizens would give them slight heed unless they clearly understood them; and the further obvious fact that busy men can with great difficulty be led to see that expensive changes in a city's anatomy, the streets, are very important, may be profitable even though costly, and are more cheaply made today, however expensive, than tomorrow or next year.

Publicity, then, naturally became the keynote of all the commission's work. Not publicity for the commission itself, and not publicity for any specific reform or change it may recommend; but publicity that shall lead citizens to look on the idea of a more wholesome, saner and more effective city as an idea to be kept always in mind, to be always desired, to be always striven for, and at times to be made real even at great cost.

In its publicity work the commission has aimed to acquaint the citizens with facts about their city; to show them that it is confronted with many problems of transportation, housing, street arrangement

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and recreation, and that city planning, wisely and logically administered, can alone solve these problems and satisfactorily provide for the proper physical expansion of the city. Once the people realize that city planning is not an expensive and needless embellishment idea, but rather a most sensible and logical procedure, wherein beauty may proceed out of utility at little or no added expense—then will city planning come into its own.

In its campaign of education a series of post-cards was mailed to a list of a thousand business men; many newspaper articles were prepared and printed with the hearty coöperation of the local press, and addresses were made before numerous organizations and in the public-school lecture-courses.

The commissioners found that city planning is not the work of a day or of years, but of decades and generations; and that the children now in the schools, when they become active, tax-paying, voting citizens, five, ten and fifteen years from now, will still find city planning going on, and great problems of city improvement still waiting solution.

Newark has probably done more than any other American city to educate its school children in matters pertaining to local history and to local civic and physical conditions. "If the young people," said Newark, "are given an intelligent interest in the problems of their city they will, when they become voters and taxpayers, take up these subjects and endeavor to solve them as they should be solved."

The up-to-date teacher says knowledge should grow "from the Known to the Related Unknown," and so, for instance, teaches Home Geography before presenting World Geography. The schools of Newark subscribe to this belief. The City-Plan Commission, as already noted, saw from the first that its plan for a better Newark could be realized only when the citizen public had learned to know its own city, to care for it, to compare it with the best of other cities, and wish to make it like them.

The Newark Library, as an institution devoted to the improvement of the people of Newark by the distribution of printed things, has brought about a

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union of these two faiths from which has been born an educational practice which is full of promise.

There is in the course of study for the Newark schools a "Newark Course." It demands that in each grade shall be studied, at suitable seasons, the many things that together make up a city's life. This is published complete in one volume under the title, "Newark and the City Arts." The work for each of the several grades is also issued separately. The Board of Education has also published about forty leaflets, from four to eight pages each, for the use of pupils and teachers. These are largely revisions of multigraphed sheets, formerly furnished the schools by the library. The forty leaflets cover such subjects as: Hospitals, Public Buildings, Streets, Industries, Water Supply, Police, Shade Trees, Fire Department. From time to time new leaflets are issued. One of these, first published in the "Newark," the house organ of the library, is on City Planning. Here are a few sentences taken from it:

"The reason why the maps of most cities are so much like puzzles, is that the people who lived in them at first did not realize how large they would grow to be, or in what ways they would expand." . . . "Even in Newark there are streets, in the business section, like Bank and Beaver, so narrow that on them the police permit vehicles to travel one way only!" . . . "Within the last generation, City Planning has been adopted in many American cities. It was begun in Europe before that. . . . City Planning means such forethought, on the part of the people of the city as a whole, as will prevent haphazard city building by individuals and will, therefore, cause the city to become as convenient, healthful, and beautiful as men know how to make it." . . . "In Newark the Federal Government may build a Post Office, the state government a Normal School, the county government a Court-House, and the city government a City Hall, and no one of these governments may know where or when the other will build, or what sort of architecture will be chosen."

The library supplements this course with illustrations and maps from its collection of 400,000 items, lending these freely to the teachers, and publishes occasionally such lists as the part of one which follows and shows the many pictures in the Picture Collection, third floor of the Public Library.

A List of Pictures Illustrating the Subject of City Planning

1. Arches { Washington Arch, New York City.
L'Arc de Triomphe, Paris.

2. Bridges { Park—London Bridge.
River—Fenway, Boston.
Street—Pont St. Michel, Paris.
3. Historic Landmarks { Old Curiosity Shop, London.
Old South Meeting House, Boston.
Van Cortlandt House, New York City.
4. Water Fronts { Thames, London.
Seine, Paris.
Chicago River.

Each year, on May 17, called "Newark Day," or "Founders' Day," an exhibit of pictures and maps, showing features of Newark's history, advantages, and growth, is put up at the library, and visited by thousands of children, often with their teachers.

The Board of Trade has shown interest in this "Newark Study" movement by a contribution of money for printing. The Board of Education has called into conference, in the library, teachers, principals, and citizens for discussion from the two points of view of ways to make the city and its hopes known to its young people. The board has also had made a hundred large maps of the city, 9 x 9 ft., for school use, and many small outline maps in pads for classroom use in what teachers call "development" map work, in which the pupils add certain features to the outlines.

A full index of sources of information on Newark, compiled by the library, is a part of the "Newark Study."

This course has now become widely known. Requests for copies of it have been received from all parts of the United States and even from Russia and India.

Recently there was held at the City Hall a Newark Municipal Exhibition. Maps, charts, diagrams and pictures were shown, telling of the work of the several departments of the city government. Supplementing these was a special exhibition of city-planning material, drawn from world-wide sources, and public meetings were held in the council chamber twice daily, at which were given talks on municipal problems. The children of the schools visited this exhibit in great numbers, most of them taking notes, and many of them making sketches and writing compositions on what they had seen and heard.

Thus the schools have used the work of the City-Plan Commission for the training of pupils, and the commission has used the pupils, both to spread the information on which are based its recommendations, and as soil in which to plant knowledge and views which shall bring into being good plans for the city's future.

Institute Business

Subjects for the Careful Consideration of Every Member of the Institute Prior to the Next Convention on December 1, 2, and 3

Reports of Committees

Beginning on October 15, there will be mailed from the Octagon to Secretaries of all Chapters printed copies of the reports of the various committees of the Institute. This will afford an opportunity for every Chapter to consider the contents of these reports at a regular meeting, or, in some few instances, at special meetings which may be called. The Secretary of the Institute has issued a circular letter to all Secretaries of Chapters in which he emphasizes the importance of bringing these reports before the various Chapters. It is only by so doing that the delegates can be sure of leaving for the Convention with a clear idea of the opinion of their fellow members upon the issues which will be raised on the floor of the Convention.

The Reorganization of the Institute

Every member of the Institute has now received a copy of the proposed new Constitution and By-Laws. This important subject will be prominently to the fore in the Convention and the freest expression of opinion is desired. The Committee on Chapters has undertaken and completed a most arduous task and now believes that it has met all the arguments and suggestions which were offered when this question was before the Convention of 1914. But it is of the highest importance that delegates to the Convention are made thoroughly familiar with the consensus of opinion, in their respective Chapters, of the actual amended Constitution and By-Laws which are now to be presented to the next Convention, pursuant to the mandate of the Convention of 1914.

New Members

The following new members have been admitted to the Institute: J. R. Allen, E. R. Bossange, L. S. Butler, Henry O. Chapman, J. W. Cross, George B. de Gersdorff, Aymar Embury, II, Lindley M. Franklin, Jr., Charles Merrick Gay, Frank Goodwillie, E. T. Howes, Arno Kolbe, G. C. Mackenzie, Andrew C. McKenzie, Thomas Nash, Pennington Satterthwaite, Augustus D. Shepard, B. B. Smith, Arthur T. Sutcliffe, Harry W. Tuttle, Teunis J. Van der Bent, Henry W. Wilkinson, New York Chapter; W. A. Etherton, Washington Chapter.

Nominations for Officers

The Secretary of the Institute has received the following nominations for officers of the Institute to be elected at the coming Convention in Washington on December 1, 2 and 3 next:

- For President—*
Thos. R. Kimball, Omaha.
- For 1st Vice-President—*
C. Grant La Farge, New York City.
- For 2nd Vice-President—*
M. B. Medary, Jr., Philadelphia.
- For Secretary—*
Burt L. Fenner, New York City
- For Treasurer—*
J. Lawrence Mauran, St. Louis.
- For Directors (3)—*
R. Clipston Sturgis, Boston.
D. Everett Waid, New York City.
Ben. J. Lubschez, Kansas City.

These nominations were signed by members of Chapters as follows: Kansas City, 5; New York, 9; Philadelphia, 1; Virginia, 1.

- For President—*
Thomas R. Kimball, Omaha.
- For 1st Vice-President—*
C. Grant LaFarge, New York City.
- For 2nd Vice-President—*
Milton B. Medary, Jr., Philadelphia.
- For Secretary—*
Burt L. Fenner, New York City.
- For Treasurer—*
John Lawrence Mauran, St. Louis.
- For Directors—*
Edwin H. Brown, Minneapolis.
Ben J. Lubschez, Kansas City.
R. Clipston Sturgis, Boston.

These nominations were signed by members of Chapters as follows: Oregon, 7; Washington State, 14.

- For President—*
John Lawrence Mauran.

This nomination was signed by members of Chapters as follows: Chicago, 27; Cleveland, 11; Philadelphia, 5; St. Louis, 11.

- For Director—*
Horace Wells Sellers, Philadelphia.

This nomination was signed by members of Chapters as follows: Louisiana, 7; Michigan, 1; Philadelphia, 11; So. Penn., 9.

News Notes

The Work of the American Society for Testing Materials, of Which Society the Institute Is a Member. The Prospect of a Standard Specification for Portland Cement.

Professor Thomas Nolan, delegated to represent the membership of the Institute, in the recent annual meeting of the American Society for Testing Materials, has submitted a report covering the work undertaken at the meeting, as well as review of the history of the Society and its accomplishments. The Institute was appointed a member of a sub-committee to deal with certain aspects of the proposal to devise methods for securing uniformity in specifications for cement, and Professor Nolan's report summarizes the steps which have already been taken toward this end. Coöperating with the Society were the American Society of Civil Engineers and the Government Departmental Committee on Specifications for Cement. At a joint conference of delegates of the three societies, an agreement was reached on all the requirements of the specifications and methods of tests, except the determination of the time of setting. Further consideration of the subject at the preliminary meeting of the committee led to the suggestion for sub-committees to consider the various phases of the matter, the Institute being appointed a member of the sub-committee to consider the significance of tests, methods of marking packages, weights, and allied questions.

Consideration of this question dates as far back as 1885, but the Committee on Standard Specifications for Cement did not come into being until 1902.

In 1903 it adopted, as a basis for its work, the report of the Committee on Uniform Tests of Cement. In order to obtain data to aid in drafting

a standard specification, the committee arranged a series of tests with some thirty prominent laboratories. The results of these tests were collated, and a tentative specification was prepared and adopted by the committee in 1904; the specifications were adopted by the Society in the same year. Upon the recommendation of its Committee on Masonry, the American Railway Engineering and Maintenance of Way Association adopted the specifications of the American Society for Testing Materials on March 21, 1905. This specification was revised at the annual meetings of the American Society for Testing Materials in 1908 and 1909. The report of the Special Committee on Uniform Tests of Cement was accepted by the American Society of Civil Engineers on January 17, 1912.

The recommendations of the departmental conference, reported February 13, 1912, were made the specifications of the United States government, by executive order dated April 30, 1912. The Joint Conference on Uniform Methods of Tests and Standard Specifications for Cement came into existence as explained above.

The adopted Standard Specification for Cement was the standard in this country in all branches of engineering, except some departments of the United States government. The present efforts to reconcile differences between the government specifications and this standard will undoubtedly lead in the near future to an agreement upon a specification for Portland cement which will become the standard for the entire United States.

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Official Notification of Awards—Judgment of August 30, 1915

FIRST CLASS: Composition, "A Memorial Day Monument."

This was the judgment of the preliminary competition for a monument in temporary material to be erected at Grant's Tomb as part of the celebrations of Memorial Day, 1916.

Models chosen as eligible for the final competition were by:

A. H. Atkins, N.S.S.
S. Baizerman, S.B.-A.A. Atelier.
P. Herzel, S.B.-A.A. Atelier.
P. Manfredi, S.B.-A.A. Atelier.
G. Cecere, S.B.-A.A. Atelier.
A. Goodelman, S.B.-A.A. and Cooper Union
Ateliers.

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MICHEL M. KONARSKI, B.S.

Assistant Librarian, Avery Library, Columbia University

691. Materials, Processes.

Green Ebony. *Am. Architect*, July 21, 1915, p. 45.
Plaster: the Micro-Structure of the Raw Material. *Arch. and Contract Reporter*, London, July 16, 1915, pp. 47-9.
Willow Wood. *Am. Architect*, July 21, 1915, p. 45.

696. Plumbing, Lighting.

Plumbing Installation and Sewage Disposal.—IV. Mechanical Appliances Used in Plumbing Systems. Chas. A. Whittemore. *Brickbuilder*, July, 1915, pp. 171-3.

697. Heating, Ventilating.

— of Schoolhouses. Harold L. Alt. *Brickbuilder*, July, 1915, pp. 165-8.

710. Town Planning.

Belgium, Reconstruction of.—IV. *Arch. and Builders' Journal* London, July 7, 1915, pp. 6, 7.
Cardiff, Civic Development at. *Arch. and Builders' Journal*, London, July 28, 1915, pp. 38, 39, plates.
City-Planning Restrictions on Private Property. Frank B. Williams. *Am. City*, July, 1915, pp. 24-30.

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710.9. Housing.

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711. Landscape Architecture.

Italian Villas; Their Place and Function in Landscape Architecture. Samuel Parsons. *Am. Architect*, July 28, 1915, pp. 49-55, 59.

712. Public Parks and Gardens.

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718. Monuments.

Memorials of War.—V. Modern French. *Arch. Review*, London, July, 1915, pp. 7-12, plates.

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Human Figure as an Architectural Support. John Shapley. *Art and Archaeology*, July, 1915, pp. 1-9.

720.42. Architectural Practice.

New Standard Documents. W. S. Parker. *Journal Am. Inst. Archts.*; July, 1915, pp. 300-3.

720.7. Beaux-Arts Society Projets and Award.

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Slabs in Reinforced Concrete. Leonard Leeper, B. Eng., Inst. C. E. *Builder*, London, July 23, 1915, pp. 69-72.

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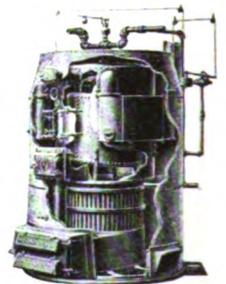
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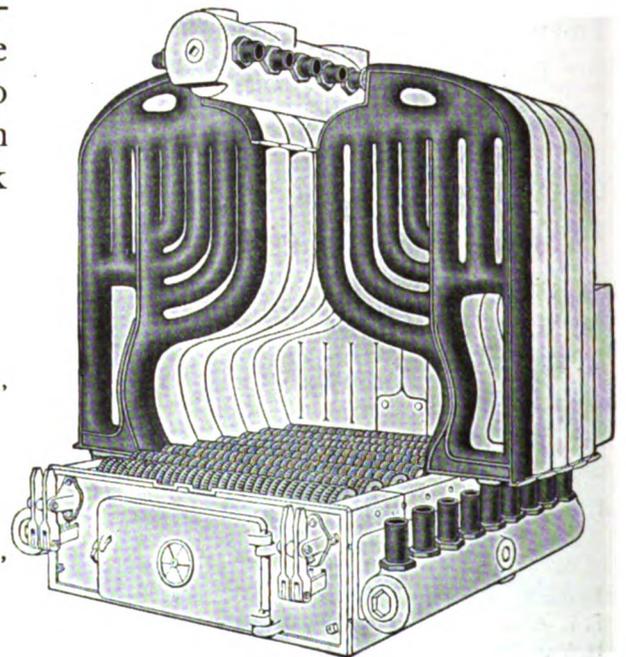
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THE ANGEL GABRIEL

The figure is of wood, painted and gilt. Much of the polychromy remains,—the gilt alb, patterned purple amice, rose-colored cope, and feathers carefully picked out in green, rose, purple, and gold. The peculiar type suggests an origin in eastern France, probably within the first half of the Fifteenth Century.

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No. 11

Eothen!

THIS is a story of a pilgrimage, and a pilgrimage, as you know, is quite different from travels, or a journey, or the even more wonderful kind of wandering which we call migration. One travels for business, one goes upon a journey for pleasure; but one makes a pilgrimage to pay homage and to draw nearer to something which has a deeper meaning than business or pleasure. I have always thought that a pilgrimage was one of the great experiences and influences of life; but I have also thought that perhaps migration was still more wonderful, for then you must experience the thrill of standing for a time where you may look down upon a promised land. All the past behind you—all the future beckoning you on. Is there any deeper emotion than that which springs from the hope born of that first look upon the promised land? I do not know, because I have never migrated, but I have let my imagination play with the magic of those two words ever since I can remember hearing them. I may never migrate, but their magnetic wonder will always remain.

Of course you do not go upon a pilgrimage alone. You may start by yourself, as pilgrims often do, but they are sure of meeting with other pilgrims on the way, which is just what happened in the case of this particular pilgrimage of which

I am trying to become the historian. Which reminds me that I have not yet explained that the great difference between a migration and a pilgrimage is that in one case you abandon everything and start anew, while in the other case you travel a long road, meet with many people, pass through many experiences, and return to the spot where your life lies and where strong ties bind you to other lives and other things. But you bring back something, if you are a sincere pilgrim,—something better than gifts and tokens,—you bring back a warmer sympathy and a deeper knowledge of life. For a pilgrimage has the merit of revealing, as no other thing can in quite the same way, the so much forgotten fact that the world thrives only upon kindness and consideration, and that men are drawn by those magnets as by nothing else.

When we steamed in through the Golden Gate, I wished that I might look inside all the minds of all the other pilgrims and get one broad glimpse of their impressions. That is what a good historian should be able to do, but I am a poor historian. I cannot submerge my own impressions, and so grasp and assemble those of others, that I may make the composite picture. I saw, through the waning light of an October afternoon, the dream city by the water's edge. Above it on the hills, lay the other

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city of which the dream is just beginning. I thought for a moment of the coming day when men shall begin again to dream of the cities in which they live, and then gave myself up to the inexpressible charm of the picture which nestled below the hills and by the sea. Over it all there hung a misty veil. Into this the sunlight seemed to plunge, to waver, to succumb, and be translated into a delicate, reflected light, seemingly springing from an unseen source. In the delicious softness of that light, the whole panorama of form and color seemed to be half hiding, half revealing itself. None will ever forget that moment and every pilgrim knew the pilgrim's joy.

I also thought, in the same moment, of the others who once migrated to this their promised land. I remembered the wild trail across prairie and desert, the weary path around Cape Horn, the fever-ridden road across the very Isthmus which then separated but now unites two oceans. It was to celebrate that union that men built this city of dreams. It was the magic of this promised land which led men along those death-strewn paths,—which made possible, even inevitable, the shrine to which millions

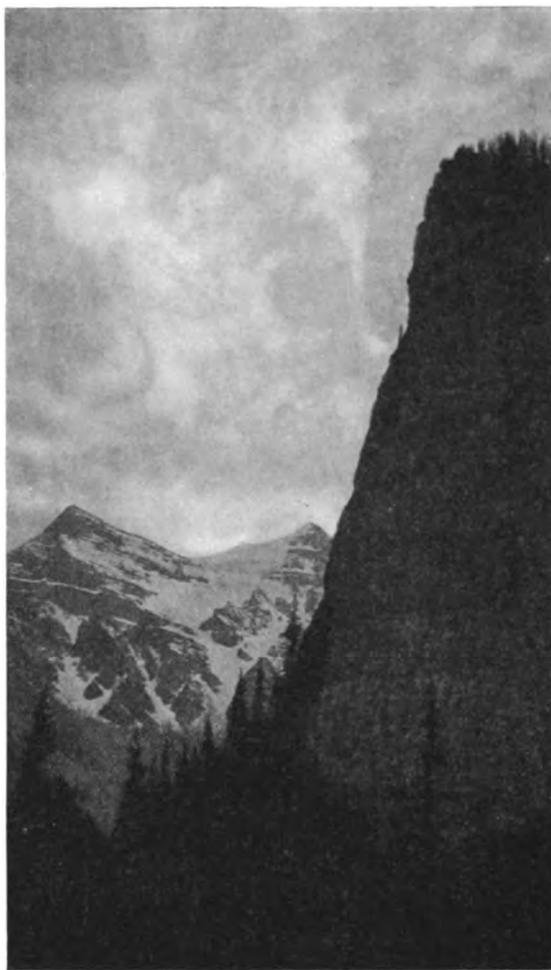
of pilgrims have already paid their homage.

How easy it is to forget that the achievements of men are built not upon earth, but upon men! How much we need to remember that the stream of life is a flowing river upon which nothing is possible save through the life that has gone before!

Then I thought of the road over which we had neither toiled nor labored nor suffered. Other men had prepared the way for us and made easy the steps. Across the golden prairies of Minnesota and Dakota, where the land, water-fed with winding lakes, stretched away to the horizon in an unbroken plane. Where uncountable shocks of yellow grain lay in waiting, not for the flail of the husbandman, but for the eager grasp of a cunning machine, the arms of which never grow tired. From one hand there flows

the ceaseless river of grain; from the other there fall the great mounds of yellow straw. This indeed was a promised land. Once it was a sea!

And so we came to Calgary, through thriving towns the very names of which were strange to us and eloquent of the swift changes which had been wrought,



NEAR LAKE LOUISE
After a Photograph by Mr. Gray

EOTHEN!

for it requires little imagination to picture the romance of Moose Jaw, Medicine Hat, or Swift Current. And then the wall of mountains lay before us. Who can ever forget that first faint flush which stole up from the dawn, mantling the snowy summits with a roseate glow, and stealing away as gently as it came, leaving us the deep blue lower slopes and the dazzling crests which welcomed the sun's first rays? What a benediction for the day!

Steadily, and with a conscious power that seemed majestic, we wound our way in and out of the climbing hills with the green water foaming below us. What a pilgrimager! Without toil, without labor, without hardship, without danger, we took our way—the way that had been made for us, and which still seemed to me to be the foot-worn path of the thousands who had gone before. For the path was there first. We could see it in many places, threading its way through the gorges and the canyons. From that path had sprung the trail, from the trail the iron road. Life upon life, labor upon labor. What was our pilgrimager adding to the way?

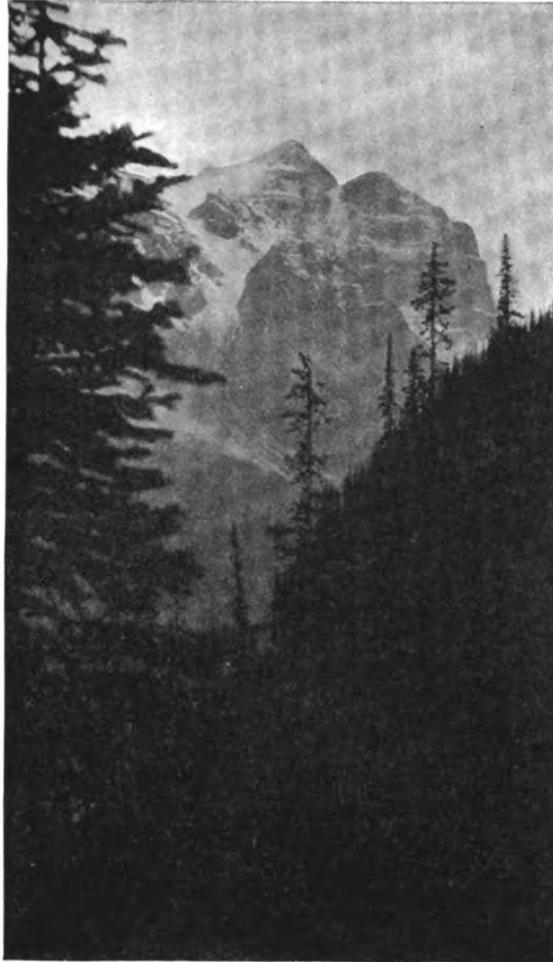
I cannot tell the story of those mountains. We saw them and were made happy

by the sight. They are the things to which one may safely anchor. They are like great faiths and great truths, only much easier to find and much easier to give up than a faith and a truth, when experience shows you one that seems greater still.

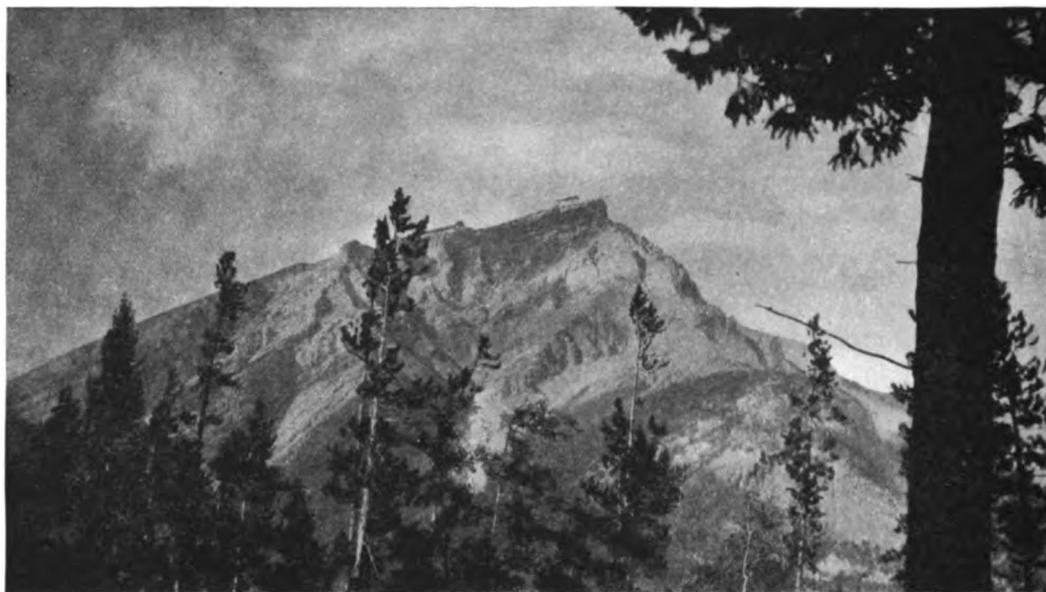
To me, the Canadian Rockies have a charm not possessed by our own. They seem more delicate, more intimate, with their bases all clothed with foliage and their tops rising from out that forest of green. At this time of the year one also sees the valleys and the lower slopes garbed in the golden yellow of the aspens, and spotted with clumps of wild gooseberry bushes, the leaves of which have been painted with every color and shade known to man. The color effects are not massed with the gorgeousness to which we are accustomed in the East; which is also one of the reasons, I think, why the

Canadian Rockies seem to take you by the hand rather than to thrust you away in awe.

Banff was wonderful. I liked it best of all, although the more intimate charm of Lake Louise is something that will never vanish, but abide with all the other emotions and impressions which followed



NEAR LAKE LOUISE
After a Photograph by Mr. Gray



AT BANFF.—After a Photograph by Mr. Gray

one upon the other in a bewildering succession. At Glacier it rained, but many climbed the mountainside for a nearer view of the relentless mass of ice which is easily seen from the railway station. I looked upon it, and wondered what lad would some day stand in its empty path as I once stood in the intervalles of New England, and have his father picture, as mine did, the sullen ice-pack that once ground its mighty way to the sea! Then the Yoho Valley, the Thompson River Canyon, the Fraser River Canyon. By dizzy ways along precipitous heights we crawled down the Pacific slopes through another succession of mountainous wonders, coming at last to the quiet plains and haunts of men. It was late in the evening when we reached Vancouver. The first stage of our pilgrimage was over.

We awakened next morning to a city in which all things seemed to reflect the sadness of a war so far distant that one could scarcely realize its intimate relation to this peaceful community on the edge of the Pacific, and yet so cruelly stricken in a bereavement from which hardly a home has been spared. No less sad was the

aspect of Victoria, in her streets and shops, although we felt the sadness less because of the great pleasure we had in meeting with the men of Seattle. They had come the long journey by boat just to bid us welcome, and it was then that we realized, perhaps for the first time, how greatly our pilgrimage had lacked the deepest of all the pilgrim's experiences,—the nightly arrival at the wanderer's roof-tree, the frank greeting of strangers or the hand-clasp of distant kinsmen, the rude board around which to eat and have speech, the glowing fire heaped high with wood from the forest, the pleasant bed, the refreshing sleep of silence, the morning's departure! But above all, the interchange of tidings and experiences and the fine fellowship which springs from the warm hospitality of strangers. Our pilgrimage had been rich indeed in the pleasures of acquaintanceship and in the renewal of old ties, and I for one would not have had the days much changed. Yet were we glad indeed of that welcome at Seattle and of the promise it gave. From then on, at Seattle, Portland, San Francisco, Los Angeles, and San Diego, we

EOTHEN!



AT DEL MONTE.—After a Photograph by Mr. Gray

were to be welcomed and feasted and made to feel the joy of a hospitality which was as kindly, as considerate, and as modest as it was boundless.

Yet I must not forget that we had been nobly entertained at Minneapolis. Here it was that the pilgrims came together for the first time. Here it was that we were met at the station, spirited away to the country for breakfast, given a glimpse of that lake-enchanted city, and sent on our way with a hearty God-speed. A few of us had enjoyed the same delightful experiences at Buffalo, Detroit, Chicago, and Milwaukee, where all-too-brief stops had been made, and where the hours appeared to fly like minutes. We were then, so to speak, scarcely out of our own bailiwick, but we left each place with an ever-increasing appreciation of the ties which held us so strongly together. On the Pacific Coast we were, indeed, come to a far country, and even though we were among our own kin, all things seemed to take on an added charm and a deeper meaning.

How shall I picture the newer wonders of the Northwest? Mount Rainier, as it rose sharp and clear in the fading light of

the day on which we left Seattle. All the day long the clouds had so hovered about it that we despaired of seeing it, but late in the afternoon they took flight and we saw the sun clothe it with a transparent glow of loveliness for which there are no words. We watched night spread her mantle over it as gently and as beautifully as the dawn had sent her benediction that morning in Alberta.

It was Mount Saint Helens that greeted us the next morning in Portland, her symmetrical crest rising above the green forest which stretched away to her very feet. Is there a lovelier mountain than this? Even Mount Hood, majestic as is its towering peak and forever snow-clad slopes, finds in the loveliness of Mount Saint Helens a rival to whom I, for one, would pay first homage.

At noon of that memorable day in Portland, after a glorious ride through her hillside parks and boulevards, we found ourselves at Crown Point on the Columbia River. Far beneath us flowed the wide water. Far away on either hand, the tremendous gorge seemed to have pushed the hills asunder rather than to have cut



THE COLUMBIA RIVER AT CROWN POINT
After a Photograph by Mr. Levi

its way through them. The river rested between the sharp-rising cliffs, as though conscious of the strength and surety of the mighty arms in which it lay, and disappeared, a shining silver thread, in the dim fastnesses of the hills through which it takes its way from the east. One cannot say that it is more beautiful than the other gorges, canyons, valleys, and mountains through which our pilgrimage had lain, for each of them has its own message to the hearts of men, but the view from Crown Point on the Columbia River possesses a grandeur, a majesty, and a tranquillity which are likely to remain forever

in the memory of every pilgrim. Nor will one forget the perfect highway over which it is reached,—thirty miles through a picturesque countryside, with those two white and ever-changing peaks playing at hide-and-seek through the forest tops,—and the daring Columbia Highway which hugs the sheer walls of the gorge and leaves one first gasping with the thought of the sheer drop below, and then spellbound with the varying panorama which changes at every turn in the road.

We journeyed from Portland to San Francisco by steamer, a welcome respite from our confined quarters in the train, and I have already recorded my impressions of the Exposition as we came upon it from the sea. It will no doubt afford an inexhaustible topic of discussion for years to come, and one can scarcely doubt that it will also exert a large influence upon public interest in architecture. Seen at night, with the fog scudding through the air overhead, with the search-lights throwing their rays into the mist, and so producing a weird and uncanny confusion of light, I thought the Tower of Jewels the most cruel thing I had ever seen in architecture. Instead of soaring aloft with a message of hope, it seemed to be descending with an irresistible crushing force, under which humanity writhed in agony. It was less cruel by daylight, but I could not make it seem hopeful or uplifting or even joyous, try as I would. In fact, no where in the Exposition could I get the illusion of the future, except in the tower of the Court of Ages. Everything elsewhere seemed to record past achievement, and to be satisfied to sit with folded hands and take no thought of the morrow.

Yet we never failed to realize the degree of courage, skill, energy, patience, and persistence on the part of the men who had made it possible. Theirs is an achievement of which they may well be proud.

One hopeful note I found in the fact that the compilers of the guide-books had

E O T H E N !

been unable either to catalogue or pigeon-hole the court to which I have referred, and they finally gave it up by conceding, reluctantly, one is sure, that it was "an original creation of great beauty." Can it be that the day is coming when architecture shall be judged without having first to pass through the hands of the ticketers, cataloguers, and pigeon-holders? Let us hope.

I did not mean to talk about architecture at all. Possibly it would have been much better if I had kept to my resolve, but these are only my own impressions, and I am quite prepared to suffer for having let them escape. Yet while I am on the subject, I must add a word of praise for the way in which the component parts of the great courts have been so skilfully united. Nothing in the Exposition pleased me more than the magnificent wall-spaces of the outer fabric, the charming entrances with which they were broken, the dignity, simplicity, and, above all, the restraint with which the whole had been joined together without the slightest mar upon the work of others. I cannot conceive any other architectural task in the Exposition to have been more difficult than this. Surely none was better executed. The Italian building is a gem; it is elegant, restful, harmonious. What a lesson in taste and refinement!

There were many interesting gatherings in San Francisco. The days flew by at an all too rapid pace. There never seemed to be a moment of idleness, or one which could not be occupied with pleasure. The man is so much more interesting to me than the architect, and humanity is so much more interesting than architecture, that I did not regret having so little time for the Exposition. The real value of a pilgrimage comes not from the study of men's creations, but from the association with men, and when I sat in Festival Hall on a Sunday afternoon, and heard first the Symphony Pathétique by Tschaiowsky, and then the Pilgrim's Song of Tol-

stoi, set to music by the same composer, I felt that I had had a vision of what a pilgrimage should be.

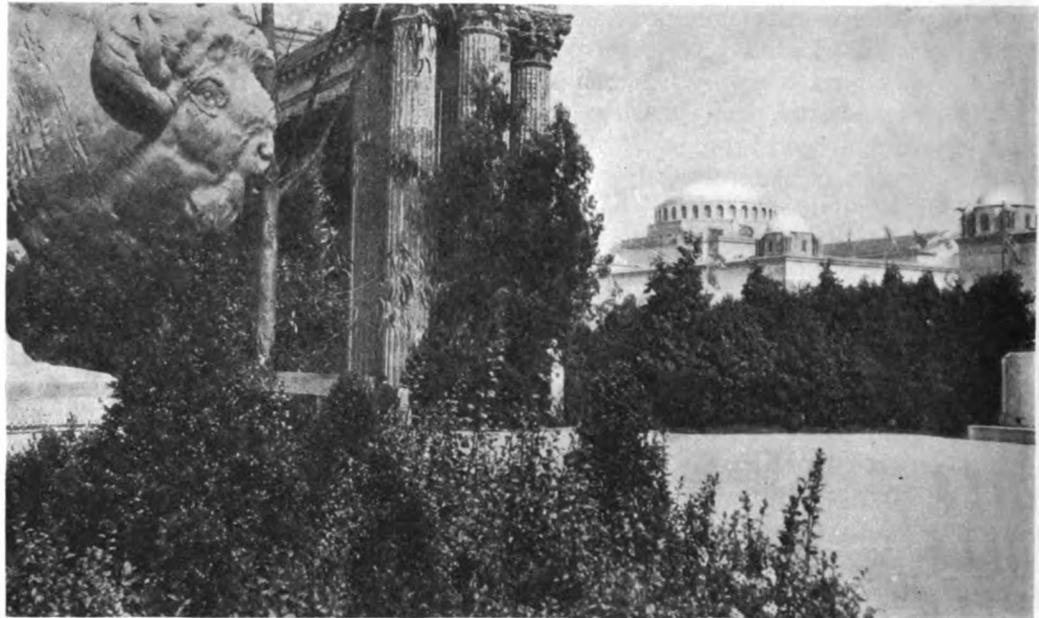
"My blessing fall on this fair world,
On mountain, valley, forest, ocean,
The clarion winds in ceaseless motion,
And heaven's blue banner high unfurled.

"And bless the staff that hither bore me,
The alms that helped me on my way,
The boundless plain that lies before me,
The glowing morn, the evening gray.

"The very path by which I wander,
Shows glorious, golden, bathed in light;
No blade of grass that glistens yonder
But seems a star from heaven's height.



AT DEL MONTE
After a Photograph by Mr. Gray



LOOKING TOWARD THE MAIN BUILDINGS FROM THE ART PALACE.—After a Photograph by Mr. Levi

“Oh! might I in my exultation
To all the world this joy impart!
Would I might clasp the whole creation,
Lovers or strangers, foes or brothers,
In fervent rapture to my heart!”

As the strains died away, and the moment of silence came, I thought of how all the troubles which beset the practice of architecture come not from the art but from men. I also thought of how the one thing needed to clear them away was a larger spirit of tolerance, of kindness, of patience, of appreciation of the inevitable differing points of view which must enter into the practice of so great an art. If there be a Spirit of Architecture, with what infinite charity she must look down upon the many who practise in her name, and who, with their pettinesses and their conceits, obscure the vision of her face and flounder aimlessly in the darkness of their own egoism and uncharitableness.

I wished that every architect could realize that, in truly professing to follow the Spirit of Architecture, he is undertaking a pilgrimage and nothing more,—one intimate pilgrimage within the great

pilgrimage of life,—fellowship the foundation of them both,—and alone through fellowship that any accomplishments are possible.

Must one also point out the fact that in the days when the pilgrims, through their sincerity, had won a recognized place in the sun,—when their persons were inviolable, when they were exempt from tolls on the road, entitled to a lodging for the night at the convents, or the resting stations which had been built for them on all the main roads of Europe, pilgrimages fell into disrepute. Men began to join them, and go upon them in the wrong spirit, for the sake of enjoying the pilgrim's fare and of escaping the common labor of life.

Let us have more pilgrimages. Let us get a vision of the profession of architecture as a pilgrimage upon which we may always go, and where we may always give, and receive, consideration of the essential fact that men approach their ideal through paths which only appear to differ widely from our own, until a tragic flash suddenly shows us that they really lie side by side and lead in the same direction. What

THREE IMPRESSIONS OF THE EXPOSITION



THE COLONNADE OF THE ART PALACE.—After a Photograph by Mr. Levi

matter that this our pilgrimage, like those of the Middle Age, should be menaced by men wearing false colors, who, to satisfy their greed, their ambition, their vanity, care nothing for the means they choose and less still for the injury they do to the

art of architecture. The profession need not falter—it cannot fail. To attain its Mecca requires only that the pilgrimage be sincere.

Is this an over-idealization?

C. H. W.

Three Impressions of the Exposition

I

Dear Editor:

You ask me to jot down for you some of my impressions of the Panama-Pacific Exposition. But I wasn't impressed!—I simply felt satisfied with the world for still accomplishing beautiful effects, and pleased that the first view repaid the coast-to-coast trip. Satisfied and pleased that so much could be blended so harmoniously; that common business as well as artistic sense had made the great Fair a distinct success.

There also came a feeling of admiration for the venturesome business men who

undertook the financial responsibility, and for the situation, plan, and setting.

But impressed—never! One is impressed only by some great individual work of nature or man, standing alone in its grandeur—a Matterhorn, a Taj Mahal, or a Pyramid—which gives one the idea of stability for all time. Reality!—Exposition buildings of stucco in the severe Classic style, no matter how well designed, can only depict unreality! Besides, the Chicago Fair lesson had been learned long ago.

Consequently, the lighting effects and planting about the more Spanish type of structures, with their high, unbroken



THE COLONNADE AND POOL AT THE ART PALACE.—After a Photograph by Mr. Levi

walls, appealed to me most, and I sincerely regretted the lack of little prettinesses and picturesque compositions which attracted me over and over again to the Paris Exposition; those hillocks with their charming and unobtrusive little pavilions so interesting from every angle.

May one not think that the huge classic exposition building has seen its day? The general public seems to prefer wandering among exhibits presented in a picturesque manner, in structures appropriate to their short-lived architecture, to passing along endless aisles in the unattractive interiors of the larger buildings.

May one not also believe that this public has a right to resent the fact that so many of the states can find nothing more distinctive to represent their home activities than a sample in the manner of the usual post office or library building turned out wholesale at Washington? Why is it that the fine opportunity for decorative effects in ironwork—in grilles, windows, and gates was overlooked? What a pity that the famous screens of Burgos and Toledo did not serve as inspirations!

In conclusion, dear Editor, let me recall that an exposition which strives to *impress* must have some great permanent "clou." Surely all must agree that the first and only lasting impressions of the four Paris expositions were the four permanent features,—the Palais de l'Industrie, the Trocadero, the Eiffel Tower, and the group represented by the Grand and Petit Palais with the Pont Alexandre III. Such permanency is lacking here, and that is why I was not impressed!

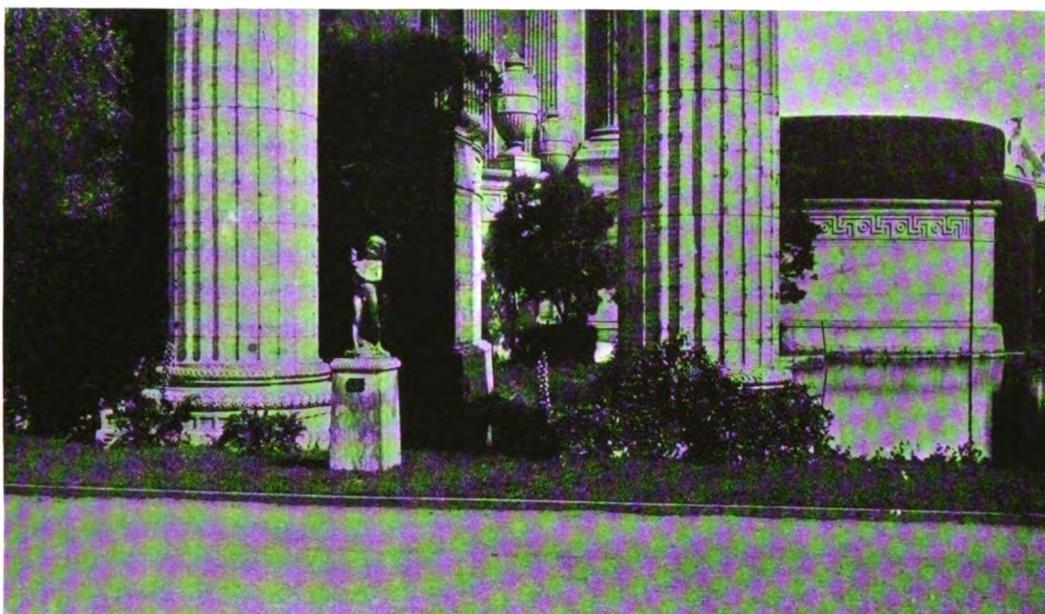
HERBERT R. MAINZER.

II

FIRST there was the enchantment of the festive glamor and mystery in the glow of hidden lights at night, and in the soft glow of subtile architectural color by day, always in a setting of rich and varied foliage; then there followed the more deliberate enjoyment of study.

An object lesson of great value in educating the general public to an appreciation of architecture,—that much we expect of every well-conceived and well-executed exposition. It doubtless would be generally

THREE IMPRESSIONS OF THE EXPOSITION



ONE OF THE CHARMING LITTLE SCULPTURES IN THE COLONNADE OF THE ART PALACE
After a Photograph by Mr. Levi

admitted that from the Chicago Exposition there dates in this country a very general increase in popular appreciation of monumental architecture,—a popular recognition of architecture as a fine art. The Panama Exposition carries to another generation this same lesson, and certain other lessons which are of peculiar interest to the profession as well as to the laity. These are the value of certain time-honored principles too often lost sight of in the effort to meet modern conditions in a modern manner; the beauty of broad, plain architectural surfaces relieved by well-placed ornaments; the fact that old, familiar motives may take on new charm and virility in the hands of a designer having imagination and an eye trained to a keen sense of proportion and scale; the fact that the landscape work and all other accessories should be handled as an integral part of the general building operation. In addition, there is that quality which may be referred to as “scale in color,” the toning down of the color to the scale of the ornament.

The bold primary color attributed to the

Greeks was in scale with the bold masses of their detail, and was not over-intense as contrasted with the intense blue of the waters and sky of the Mediterranean. The bold color of the Middle Ages was also used largely in contrast with bold masses and in deep shadows, but such colors seem to clash with our ordinary modern conditions.

The color of the exposition teaches us the possibilities of a very free use of colors, if properly toned down and harmonized one with another. It is interesting to know that this contribution was made possible through the coöperation of a painter, Jules Guerin, he, no doubt, in turn having received it from the mural painters of the school of the great Puvis de Chavannes.

GEORGE H. GRAY.

III

IN THE dim twilight of the evening mist the great Dream City lies; a fairy world sinking to its slumber, undisturbed by the patter of hurrying feet. Swirls of mist descend, and night is claiming its own, when silently a magic wand



URNS AND STATUE—ART PALACE
After a Photograph by Mr. Levi

touches the towers. Out of the gray dusk they spring, ruddy and clear, into life. The magic travels to the mosque-like domes, and they glow with gold. It hurries swiftly to court and to colonnade, to lake and to lagoon. It searches the dark recesses and the slumbering Palaces of Enchantment awaken white and dazzling.

Myriads of fairies rise with the light beams. They gather tree and shrub into quivering black masses, and weave dancing shadows upon the walls. They trace lace-like portals and detach column and statue from the shadows. They raise shimmering reflections in silver and gold from the depth of the waters. With



AT SANTA BARBARA
After a Photograph by Mr. Gray

bewildering rapidity they paint nocturne upon nocturne, defying the genius of a Whistler or the imagination of a Beethoven. They pour the intoxication of beauty into eye and brain.

Over all, the dome of the sky, at times misty gray and near, at times clear, deep, and powdered with far-away stars, is suddenly aquiver with light waves. The magic wand has transformed itself into an ever-changing aurora, sweeping the skies in countless combinations of white, gold, green, blue, red, and purple. The imagination, swept with it, soars heavenward, and is lost in the immensity of space.

JULIAN CLARENCE LEVI.

The Question of Delegate Representation at the Annual Conventions of the Institute

AT a meeting of the Board of Directors, early in 1914, the then Acting Executive Secretary presented some figures to show the cost of holding a Convention at Washington. The figures were based upon the bare amounts necessary to cover the transportation, including sleeping-cars, of every delegate from every Chapter. We believe it was a matter of general surprise, when it was shown that this one item involved an expenditure of more than ten thousand dollars, but the imminent revision of the Constitution and By-Laws made it seem inadvisable to pursue the subject any further at that moment.

Theoretically it would seem, as so many contend, that the equitable way in which to deal with this question would be to divide the total transportation charge by the number of delegates and then assess each Chapter pro rata according to the number of delegates to which it was entitled. This would have the effect of placing all Chapters upon an equal basis, so far as the cost of transportation was concerned, since the Institute would then redistribute the whole assessment on the basis of actual cost per delegate. The advocates of this system point out their belief that there is no other way of keeping the Institute thoroughly democratic, since the first principle of a democracy is that the government shall be wholly representative. At present, it will be evident to anyone who cares to make the calculation, that the Boston Chapter or the New York Chapter can send its entire delegation to Washington for a sum which would just about cover the expenses of one delegate from the Pacific Coast, while a like disproportion exists throughout the country. Even by the utmost sacrifices and at the cost of suspending every form of local activity, the far-away Chapters could

never hope to send full delegations to a Convention at Washington, without relying upon the generosity of the delegates themselves, and this is a most pernicious system, since it has the effect of forever disbarring hundreds of men whose practices will not permit any such contribution, and to whom the experience of attending a Convention would be one of the most welcome events in their career. Thus those who complain of the defects of the present system,—and they are by no means confined to the membership which suffers most,—assert that the problem is not local in its nature but is a matter of Institute concern.

There are, of course, other complications and other points of view. Many have suggested a more central meeting place for the Convention, and have thought that the selection of Chicago, for example, would have the effect of equalizing the cost. This is, of course, far from being the case. A little consideration and calculation will show clearly that the point at which the Convention can be held with the least total transportation cost is in the East—probably New York City—since it is determined not by the matter of distance alone but by numbers of delegates as well. It is, of course, wholly impossible to equalize the loss of time involved with the cost of transportation. That is to say, if the Convention is held at Washington, which means very near the lowest total transportation cost, it still places many delegates at a disadvantage, since they must lose two or even three weeks from their practice, while the eastern delegates need in no case lose more than a week. But this question is of minor importance, when compared with the question of delegate expense.

In the coming discussion of these things on the floor of the Convention, the question

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of limiting a delegate to the right to vote two proxies will also receive consideration, we believe, since the far-away Chapters feel, in many cases very strongly, that after making the sacrifice necessary to get one delegate to the Convention, they should not be deprived of the advantages of having him vote their full quota. They contend that this only imposes an additional handicap, which should be removed in any event. But we feel sure that the proponents of a changed basis would regard its removal only as an expedient pending the whole readjustment of the question of expense.

We think it will be pretty generally agreed that the proxy system is unsatisfactory at best. What is needed is a method which will make it possible for every Chapter annually to send its full delegation. We believe that no one will deny that to be the ideal condition toward which the Institute should aim, for in no other way could the Institute as a whole accomplish so much toward strengthening the standards of honorable practice for which it stands. Many a man who is inclined to resent this or that action of a Convention would feel very differently, in many cases, if he had listened to the discussion of the principles involved.

Thoroughly to cover all the ground in

this matter, we should also allude to the opinions which have been freely expressed in regard to the present system of making Washington the Convention city each two years out of three. Admitting the advantages which Washington possesses, the fact that it is also the official home of the Institute, and that it involves perhaps as little expense for transportation as to any city which could be selected, the opponents of the present practice contend that if the plan were reversed, and the Convention held at Washington one year out of three, two things would be accomplished: First, a more equable distribution of the time consumed per delegate would be made possible, and second,—and this the proponents of such a change feel to be by far the greatest factor,—the influence of the Institute upon local conditions would be brought to bear twice as often and with more than double the benefit to the Institute as a whole. They plead that under the present system it is only possible for a Chapter to reap the benefit which always results from a gathering of architects in any community,—once in something like a hundred and twenty years. Under the revised method, that figure would at least be cut in two.

These are all questions of serious moment, and we hope they will be thoroughly discussed by the coming Convention.

Provision for Park Lands in Reclamation Projects

In making provision for park lands in undeveloped areas, a law which the Secretary of the Interior is now proceeding to enforce is of more than passing interest. The law provides that in each section of land developed under a government reclamation project, twenty acres are to be set aside as a public park, playground or

community center. People using the parks so set aside must pay for their maintenance. Aside from its significance as the recognition by governmental authority of a principle vital to city planning, it affords much satisfaction to those who are interested in its immediate application to rapidly developing areas.

Thomas Jefferson and the First Monument of the Classical Revival in America

By FISKE KIMBALL, Ph.D., M.Arch.
University of Michigan

III. Executive Building¹

THE Capitol building as executed did not conform entirely to the design sent from abroad; Jefferson's foredoomed attempt to furnish his country with a perfect example of classic architecture was frustrated in part. He spoke in his "Memoir," as we have seen, of "some variations, not for the better, the most important of which, however, admit of future correction." Much the same phrases occur, amid the pardonable expressions of triumph, in his letter to William Short on first seeing the building after his return to America,

"Our new Capitol, when the corrections are made of which it is susceptible, will be an edifice of first rate dignity. Whenever it shall be finished with the proper ornaments belonging to it (which will not be in this age), it will be worthy of being exhibited alongside the most celebrated remains of antiquity."

Before we can ascertain in what the changes and incompleteness consisted, and how far, consequently, Jefferson's ideas could make their desired effect on contemporaries, we must examine the evidences concerning its original form and its later history.

A. Sources of Our Knowledge.

The early views of the Capitol are taken from such a distance or drawn at such small scale that they furnish but little information. The earliest, in a sketch of Richmond from the banks of the James River in 1796 by the architect Latrobe,² shows the main lines of the building essentially as they were until recent days, with

¹Continued from the Journal for October.

²Journal of Latrobe, 1905. p. 73.

pediment roof, and pilasters along the side walls.

The same is true of the engraving on the Bishop Madison map of Virginia, 1807,¹ and of later engravings known to me, or to the authorities of the Virginia State Library.

The drawing mentioned by Douglas in his letter to Jefferson seems never to have been published, perhaps for the reasons explained in the following letter:

"Agreeable to my plan, I had a drawing or front elevation of the Capitol taken by a person in Richmond, and I got it engraved by one of the most eminent artists in Philadelphia. The work was completed in the month of December & I had every reason to expect the copies or impressions, here in January. After writing two months for them, in March they sent me the plate itself, but the copies, by some unlucky accident or other, were lost or mislaid, & have not yet been found . . ."²

Further particulars relating to the building, however, are given by the descriptions of early travelers. The Duc de la Rochefoucauld-Liancourt, an accurate and cultivated observer, gives this account of the Capitol in 1797:

"This edifice which is extremely vast, is constructed on the plan of the Maison Quarrée at Nismes, but on a much more extensive scale. The attics of the Maison Quarrée, have undergone an alteration in the Capitol, to suit them to the convenience of the public offices of every denomination, which, thus perfectly secure against all accidents from fire, lie within reach of the tribunals, the executive council, the governor, the general assembly, who all sit in the Capitol, and draw to it a great

¹Reproduced in H. A. Christian's "Richmond, her Past and Present," 1912.

²Library of Congress, Jefferson Papers, 2d series, vol. 27 No. 16. No copy, either of the original register of 1800 or of the proposed republication is known to me, nor is either listed in Sabin or Growoll, or in the partial list of Virginia copyright entries for the period, printed in the reports of the State Librarian.

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afflux of people. This building which is entirely of brick, is not yet coated with plaster: the columns, the pilasters, are destitute of bases and capitals: but the interior and exterior cornices are finished and are well executed. The rest will be completed with more or less speed: but, even in its present unfinished state, this building is, beyond comparison, the most noble, the greatest in all America. The internal distribution of the parts is extremely well adapted to the purposes for which it is destined. It was Mr. Jefferson who, during his embassy in France, sent the model of it. Already it is said to have cost a hundred and seventy thousand dollars; and fifteen thousand more are the estimated sum requisite for completing it and remedying some defects which have been observed in the construction."¹

In the same year, Isaac Weld, a critic less sympathetic as well as less competent, makes this comment on the Capitol:

"From the opposite side of the river this building appears extremely well, as its defects cannot be observed at that distance, but on a closer examination it proves to be a clumsy ill-shapen pile. The original plan was sent over from France by Mr. Jefferson, and had great merit; but his ingenious countrymen thought they could improve it, and to do so placed what was intended for the attic story, in the plan, at the bottom, and put the columns on top of it.—In many other respects, likewise, the plan was inverted. The building is finished entirely with red brick: even the columns are formed of brick: but to make them appear like stone, they have been partially whitened with common white-wash. The inside of the building is but very little better than its exterior part. The principal room is for the house of representatives; this is also used for divine service, as there is no such thing as a church in town. The vestibule is circular (!), and very dark. . . . Ugly and ill-contrived as this building is, a stranger must not attempt to find fault with it, for it is looked upon by the inhabitants as a most elegant fabric."²

Obviously in his remark on the inversion of the attic story Weld is merely revealing his own ignorance of the classical podium and unconsciously showing how much superior was Jefferson's knowledge of ancient architecture to the current tradition of the day.

The description of Bernhard of Saxe-

¹ *Travels through the United States of North America*, London, 2nd edition, 1800. Vol. 3, p. 61.

² *Travels through the States of North America and the Provinces of Upper and Lower Canada during the years 1795-1796, and 1797*. London, 1799. vol. 1, pp. 189-190.

Weimar, who visited Richmond in 1825, is more intelligent, but careless in some respects. He says of the Capitol:

"It recalls the *maison quarrée* at Nismes in France. On one of the narrow sides of the longish rectangle stands a portico of eight Ionic columns. These columns are however only of wood (!), and have, seen from close at hand, a rather decayed aspect. The building has two entrances on the long sides, with flights of steps."¹

Samuel Mordecai, an old resident of Richmond, who published in 1856 his reminiscences of early days, says,

"The *Capitol* itself, not then stuccoed, exposed its bare brick walls between the columns or pilasters. The roof was once flat, if I mistake not, and paved with tiles—an elevated roof was substituted."²

More precise and reliable, though fragmentary, are the indications furnished by the official letters, accounts and vouchers preserved at Richmond. Some of these have been published or summarized in the *Calendar of Virginia State Papers*, but a far larger number remain in manuscript, including vouchers for the smallest items of the original construction and subsequent changes. It will suffice at this point to signalize their existence and scope, leaving individual documents to be utilized where necessary in the historical summary to follow.

The same is true of the later evidences, of which the most important are a set of geometrical drawings signed "Alb. Lybrock, arch't and supt." and dated 1858. They comprise two parallel series, showing the building as it then existed, and as it would be if remodeled by the addition of one bay at the rear and by certain minor changes. Only the first series need interest us, especially as this remodeling was never carried out. The series includes plans of each floor, front and side elevations, and sections, all of which in almost every point where they can still be verified, are of the greatest accuracy.

¹ *Reise*, vol. 1, p. 300.

² *Richmond in Bygone Days*, 1856. pp. 59-60.

FIRST MONUMENT OF THE CLASSICAL REVIVAL IN AMERICA

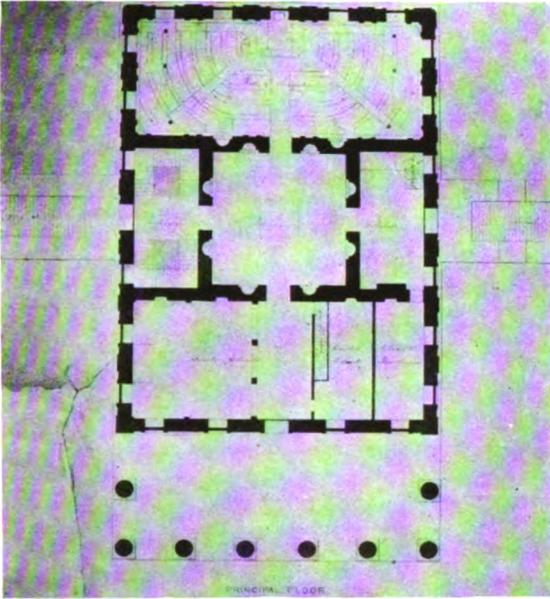


FIGURE 10

(Figs. 10–15.) Photographs taken before the remodeling of 1905 are an important supplementary source. (Figs. 16–19.) They give the best idea of the interior detail, and cover many points not shown by the drawings. What neither drawings and photographs can show, in many cases, are the materials of the different parts, and the evidences of changes prior to 1858 which lie concealed in various parts of the building.

The “Report of the Committee on the Enlargement, Restoration and Repair of the Capitol Building,”¹ far from clearing up these points, as it might well have done, does not even give a summary of the alterations made in the old building in 1905. There is likewise no itemization of the large sums expended by the contract, which might indicate exactly what the changes were, though certain incidental mentions and items for extra work in the accounts reveal a few of them. To supplement the bareness of the legislative report, Messrs. Noland and Baskerville, the Richmond architects among those associated in charge of the remodeling, have

¹Senate Document No. III, Session of 1906.

kindly given the writer the benefit of their knowledge of the building before its transformation, and of their exceptional opportunities for observation during the reconstruction. In general their surveys and written memoranda made at the time, were not preserved, but their memory is clear on many points of interest.

B. General History of the Building.

Before the arrival of the plans of the Capitol from abroad, considerable progress, as we have seen, had already been made on the building. The corner-stone was laid August 18, 1785;¹ two months later the Directors had written: “The foundation of the capitol is laid, of the following dimensions, 148 by 118 feet . . .” Their further statement: “The present plan differs from the one transmitted you only in the arrangement” is obviously incorrect, as the draught sent to Jefferson shows

¹Christian: Richmond, p. 27.

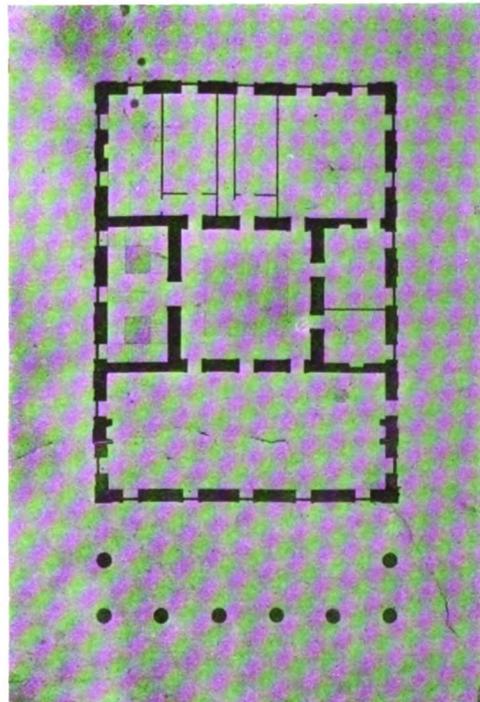


FIGURE 11

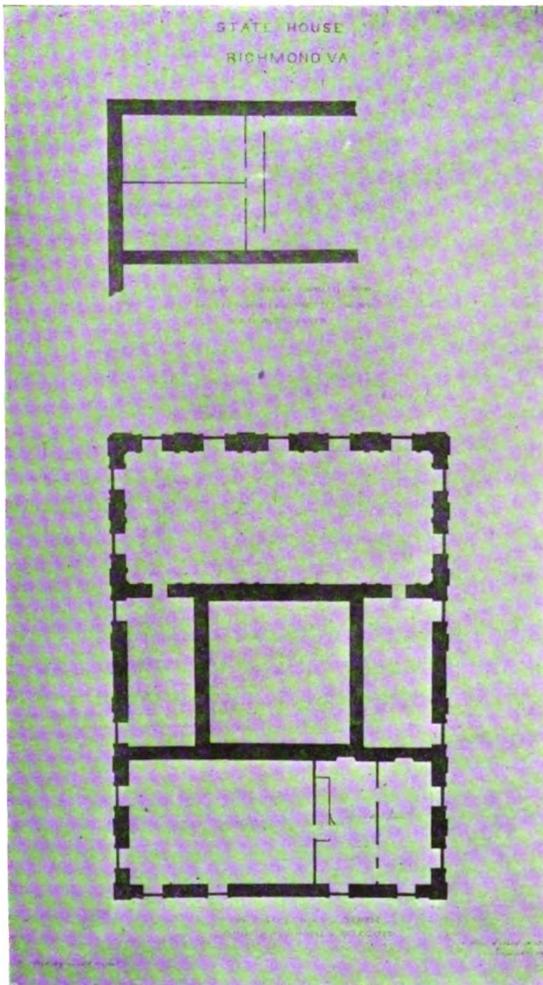


FIGURE 12

the body of the building about 120 by 96 feet, a discrepancy later admitted by them.

Jefferson's plan differed from both; he knew difficulty was bound to arise over its adoption, as his letters to Madison and Randolph have attested. He even wrote a second letter to Madison, of the same tenor as the one already quoted.¹ Madison replied to the first that it did not arrive till February 24, too late for legislative action with regard to the capitol. A letter from the Attorney-General, he goes on,

"takes notice of the plan you had promised and makes no doubt it will arrive in time for the purpose

¹Feb. 8, 1786. Bergh, vol. 5, p. 282.

of the Commissioners. I do not gather from his expressions that he is aware of the change which will become necessary in the foundations already laid, a change which will not be submitted to without reluctance."¹

The outcome of the difficulty on the arrival of the plans, with the essential adoption of Jefferson's design, appears in the following letter, July 12, 1786, to Jefferson from Edmund Randolph, then one of the Directors:

" . . . your favor concerning the capitol came to hand; after the most painful anxiety at the tardy movement of the plan to Virginia. A council of Directors was immediately called, and with some difficulty the plan was carried thro'. But I am exceedingly afraid that we have committed some blunder even now. I directed Mr. Dobie, our superintendent, and an adept in draughtsmanship, to furnish me with a narrative of our proceedings in technical language. When completed, it shall be forwarded. At present, however, I will give you some imperfect idea of it. The plan sent to you was a mere assay: that adopted by us was very different. When your plan was examined, it was conceived, that without adhering precisely to the same front, (i. e. frontage) it would be enough to follow the same proportions. By this doctrine we were rescued from a great embarrassment. For the lowland interest and a strong party of the upland, in the Assembly, are laboring to stop the progress of the building. To pull up all that had been done would have been to strengthen the opposition. We have therefore resolved to pursue your plan in every respect, except the extension of the front. By this means we have been obliged to remove only one side wall and a few partition walls . . ."²

The arrival of the model, and its relation to the progress of the work are chronicled in a letter from William Hay to Jefferson, dated May 3, 1787:

"Your favour of the 26th of December inclosing Bill of Lading for the Model of the Capitol came safe to hand, addressed to Mr. Buchanan and myself, and have to apologize for answering it in my private capacity. There has not been a Meeting of the Directors of the Public Buildings for some considerable Time past and Mr. Buchanan is now confined by a severe spell of Sickness, so that I

¹Writings of James Madison, edited by Gaillard Hunt, vol. 2, p. 224.

²Library of Congress, Jefferson Papers. Series 6, vol. 2, No. 95.

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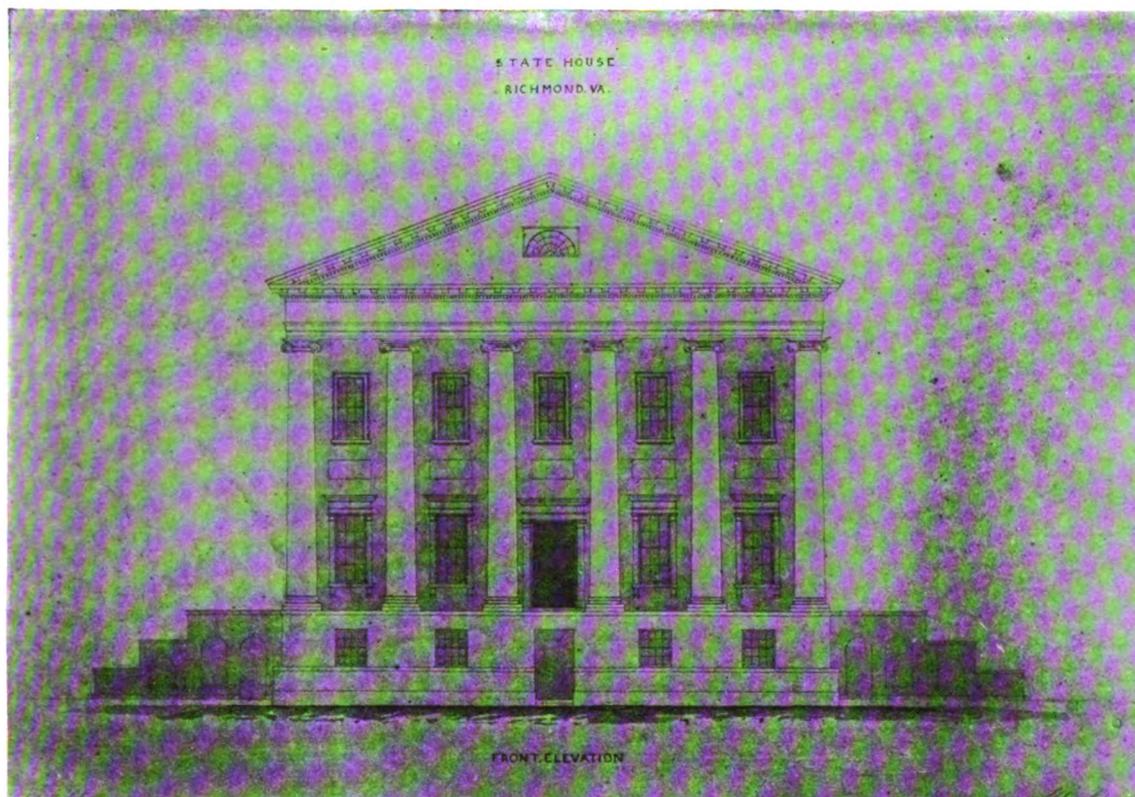


FIGURE 13

could have neither the Advice of the Directors nor the assistance of Mr. Buchanan in the business. No Delay in the work has been occasioned by the Models not coming to Hand, last Summer, and I fear it will stop where it is now for some Time. The Pedestal Basement and the principal Story were finished by last October, and nothing has been done since. The fund of the 2 p. c. Additional Duties upon which was charged £5000 to be applied towards completing the public Buildings, has proved unproductive, for the Treasurer assures me, it will not produce the sum which was charged on it in the first Instance for the support of the members of Congress. The Directors therefore can make no Contract upon this Fund without sacrificing too much to the extravagance of the Times, and when the Assembly meets again I fear no further Assistance will be given on Account of the Distress which is universally complained of through the State. The Capitol may then remain in its present state for many years. The Directors themselves have been neglectful, in many things, and in none more than in the want of Acknowledgements to you, for the great Assistance you have given them in this Business. Permit me therefore, to return my sincere thanks, and I am

sure they will be those of the Directors in general, for the Interest you have taken in procuring proper Plans and a model for the Ornamenting of the Capitol of your native Country, and to assure you that I have the Honour to be with perfect Esteem, Sir, your most Obe. Hb. Ser.”¹

The further progress of the building may be traced indirectly through the great mass of accounts and vouchers preserved at Richmond. For our purposes only the most important, those marking the principal stages, or having references to changes from the design, need be cited. The “Report of a Committee to whom was referred the letter of the Directors of the public buildings, December 14, 1789, states:

“Samuel Dobie contracted with the Directors in February, 1787, to put a flat roof on the Capitol which should be tight and durable for £170, but

¹Library of Congress, Jefferson Papers, 2d Series, vol. 41, no. 46.

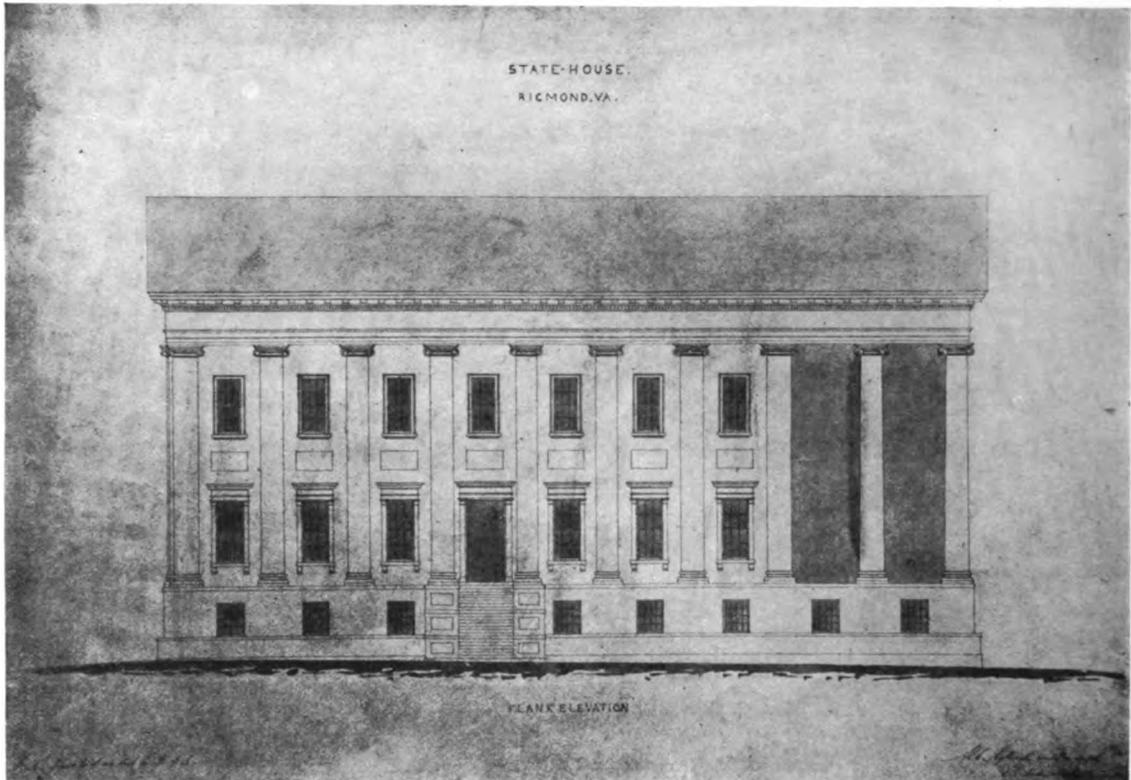


FIGURE 14

after much labor in honestly endeavoring to fulfil his contract, it was apprehended that it will be impossible to make the roof a tight one, and said Dobie is willing to make a reasonable compromise on account of said contract" . . . "that it is absolutely necessary for the preservation of the building from ruin there be a pediment roof put on it to be covered with Lead."¹

Warrants were authorized for payments on account of this pediment roof, April 13 and November 11, 1790.

The building of the portico is described in a letter from William Hay to Governor Beverly Randolph, June 22, 1790:

"Stating . . . that Edward Voss contracted with the Directors, on May 11, 1789, to build the columns of the Portico, and the vaults under the portico, of Brick . . . that the said columns were finished so late last season that the Directors postponed the vaults till this season. Upon application of Voss for permission to begin the vaults, the Directors excepted to the columns, as being . . . insufficient . . . As it would be unsafe to trust

¹ Calendar of Virginia State Papers, vol. 5, p. 77.

a Lead Cover on the roof of the Portico until the columns are made sufficient, they (the Directors) think that the roof should be shingled, and the front and sides of the pediment sheathed with plank to preserve the timbers from injury. . ."¹

On Voss' failing to take down and re-erect the columns, they were finally allowed to stand as they were. On May 8, 1792 the Directors resolved

"that Dabney Minor be directed to whitewash the pedestals upon the top of the Capitol, and the Pilasters, with Stone Lime, with a mixture of Lamp black to give it the appearance of stone," and on June 14 they wrote the Governor, "Mr. Minor will soon furnish the entablature."²

Not until 1797 was there an appropriation for completing the exterior, which had remained, meanwhile, as La Rochefoucauld-Liancourt saw it, without stucco or capitals. Then begins a series of payments, the last of which, marking the completion

¹ Calendar of Virginia State Papers, vol. 5, pp. 174-5.

² Calendar of Virginia State Papers, vol. 5, p. 593.

FIRST MONUMENT OF THE CLASSICAL REVIVAL IN AMERICA

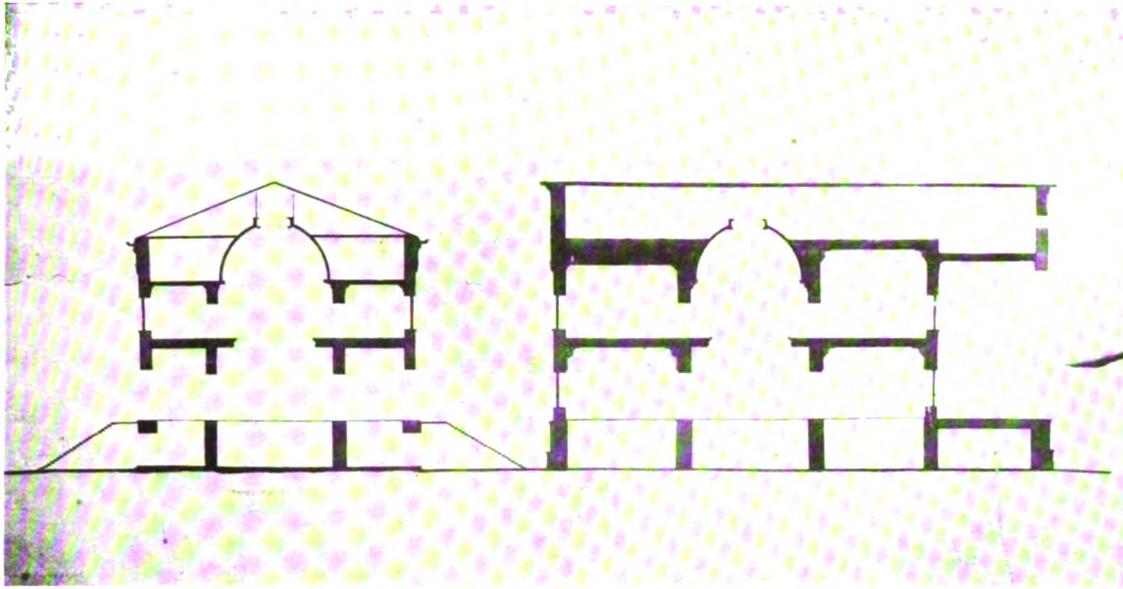


FIGURE 15

of the building, is attested by a letter to the Governor from William Fourshee, one of the Directors, October 23, 1798:

"Mr. Henry Robinson, the Undertaker to finish the outside of the Capitol, having nearly laid on all the coating, etc., I am also desired to request a warrant for one thousand dollars under the appropriation of the last General Assembly for that purpose."¹

The later history of the building includes no important changes before the proposed enlargement in 1858. The only interesting modification recorded is the opening of the window in the pediment, for additional light in the garret, in 1801.² As the proposed for enlargement was not followed, the original fabric still remained substantially intact until 1870. On April 27 of that year occurred the catastrophe in which

"the gallery of the Supreme Court gave way and its main floor with it, into the House of Delegates below. The Supreme Court was sitting in the room on the North East corner of the third floor . . . Resolutions were offered to pull down the Capitol and build a new one, but it was finally decided to repair the old building."³

¹Calendar of Virginia State Papers, vol. 8, p. 522.

²Calendar of Virginia State Papers, vol. 9, pp. 229, 235.

³Christian: Richmond, pp. 317-320.

As subsequent photographs show, by their agreement with the drawings of 1858, the architectural members of the House of Delegates were left as before.

On August 1, 1904, after prolonged agitation and discussion, the building was turned over to contractors for enlargement and remodeling, which was completed in the course of 1905. The architects entrusted with the work were Messrs. John Kevan Peebles, of Norfolk, Frye and Chesterman, of Lynchburg, and Noland and Baskerville, of Richmond.¹

The scheme adopted by the legislature involved the building of separate wings of less height for the House and Senate, connected with the main block by corridors at the old side doors, and the cutting up of the old House and Senate Chambers for offices. A part of the original materials were replaced by new. In matters of form and detail, the architects, although they apparently ignored the plaster model, tried to revert to Roman forms and the proportions of the *Maison Carrée* in cases where these had been lost by the builders. The columns of the por-

¹Report, pp. 2-3.

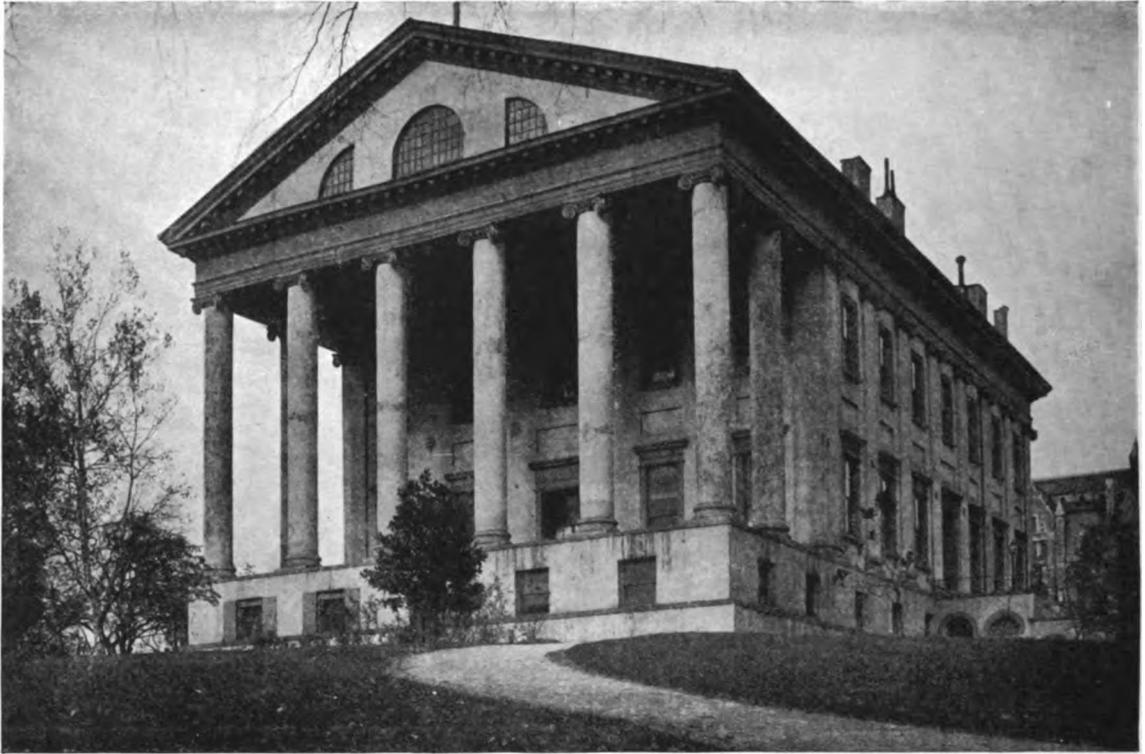


FIGURE 16

tico were reinforced, and both capitals and bases were enlarged to correspond to the increased diameter, terra cotta capitals being substituted for the old capitals of the columns and pilasters. The architrave and the frieze were made of stone and the cornice of terra cotta. A marble floor was placed in the portico, and marble treads on the stairs. The niches of the rotunda were executed in marble instead of wood, and marble bases and wainscoting were introduced in the halls and rotunda. The belt courses at the basement sill line and the first floor line were made of stone instead of stucco.¹ Messrs. Noland and Baskerville state also that the columns were given entasis when the diameter was increased, that the pediment was lowered somewhat, and that the modillions were increased in size. These statements are confirmed by a comparison with earlier drawings and photographs.

¹ Report, *passim*.

C. The Building as Originally Completed.

We are now in a position to discount the various changes which have taken place since the erection of the building, and to determine how far it conformed, as first erected, to the original design. That it conformed in general is as certain as that it differed in many particulars. The use of the Ionic order, the number of bays on front and side, the main proportions, the principal divisions of the interior, and many details agreed with the model and with Jefferson's intentions. Rather than to specify further agreements minutely, it will be simpler to note the points of difference, which include beside greater size and certain variations in proportion, the changes in the exterior approaches and steps, the addition of pilasters to the walls of the cella, and the change in character of the door and window enframements.

That some differences should have crept

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in through adaptation to foundations previously laid, through modifications of the program, carelessness or defects of workmanship, local practices in building, and lack of understanding of the ideas of Jefferson and Clérisseau, is but natural. Some of the stylistic changes, however, can be assigned to none of these causes; they are the expression of a different personality, which, like Jefferson and Clérisseau, was in some respects ahead of the time. This, as we shall see, can be no other than the Samuel Dobie, who has been mentioned by Edmund Randolph in 1786 as "our superintendent, an adept in draughtsmanship." In later times indeed he passed as the architect of the building, for there is no question that it is he who is meant when Mordecai speaks in his recollections of one "John Dobie . . . the architect of the Capitol."¹

In a letter of William Hay to Governor Beverly Randolph, May 11, 1790,² Dobie is referred to as "Surveyor of Public Buildings," a title afterwards given by Jefferson to the architect of the Capitol in Washington. Although he was not employed by the Directors after 1794,³ he was apparently still in Richmond in 1798 when Hay recommended him to inspect certain work under construction, "as the best judge I know of work of this kind."⁴ Concerning his origins and training nothing is said, and inquiries of members of the Dobie family still in Virginia have not brought the desired information. We know, however, that he was already in the country as early as 1782,⁵ and there seems no doubt that he came of a family which had been long in Virginia. A patent of land was issued to John Doby in 1683; the name of

¹ Richmond in *Bygone Days*, p. 87.

² *Calendar of Virginia State Papers*, vol. 5, p. 150.

³ *Ib.* vol. 8, p. 316.

⁴ *Ib.* vol. 8, p. 507.

⁵ *Ib.* vol. 8, p. 317.

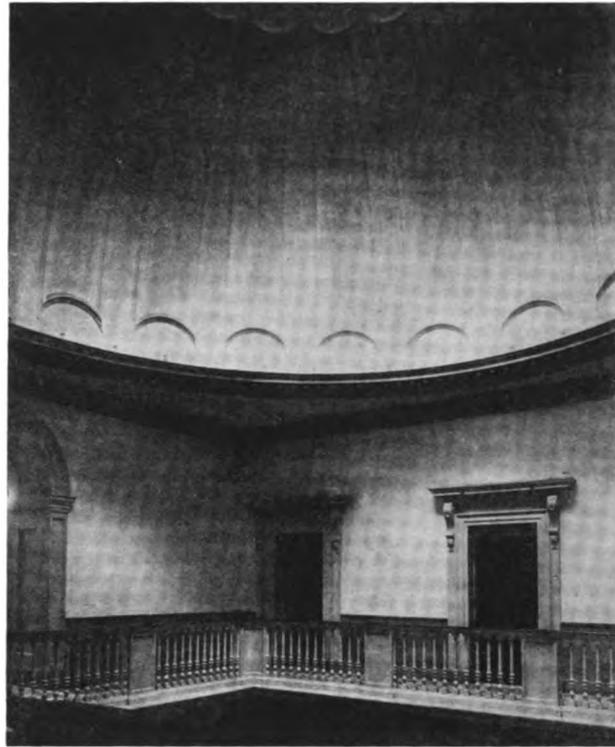


FIGURE 17

Dobie appears on marriage bonds of 1750 and 1761.¹

Dobie submitted in the original competition for the National Capitol in 1791 a design which throws light on his architectural knowledge and powers. (Figs. 20-22.)² It exhibits a square general mass with four porticoes and a dome over a central rotunda. The suggestion is obviously from Palladio's *Villa Rotunda*, but the scale is much greater and the details are modified in an interesting way. Two of the porticoes are octastyle and the rotunda is large enough to have an interior colonnade. The exterior dome, however, instead of having the semi-circular form shown in Palladio's plate of the *Villa*, is of true Roman shape, and implies a familiarity with classical forms very unusual at that time in America. Dobie was evidently

¹ Cf. *William and Mary Quarterly*, vol. 12, p. 105; vol. 20, p. 22; vol. 11, p. 270.

² Glenn Brown, *History of the United States Capitol, 1900-1902*, pls. 10-12.

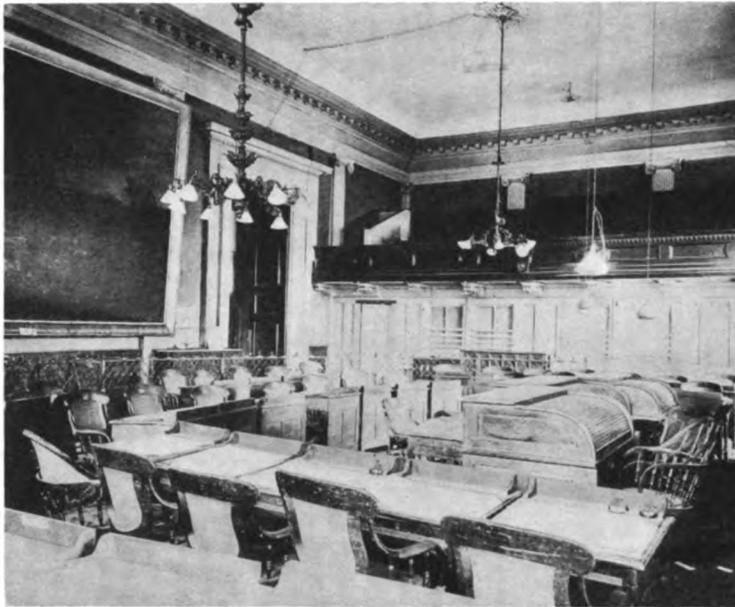


FIGURE 18

a man of some independent knowledge and training, whose influence on the building of the Virginia Capitol must be reckoned with.

Among the individual differences between the design of the Capitol and the execution, the greater size is readily explained by the necessity of conforming to the foundations already laid before the design arrived. As one would expect from Edmund Randolph's letter, the length of the building corresponds to the length of the foundations, the width is less than that of those foundations but proportional to the width of the model. The general increase thus necessitated was of approximately 10 per cent, and the dimensions of the plan conform to this percentage with a very small margin of error. The heights, however, both of the columns and of the entablature, are increased in greater ratio, about 14 per cent. (See Table.) This makes the columns about nine and a half diameters high instead of nine, and thus the change can scarcely have been made in an attempt to improve the proportions. It resulted more probably from increases

in the interior heights, which lengthened the pilasters and forced a proportional increase in the entablature. The pediment was raised again to the Palladian ratio which Jefferson had originally used, 2:9, one of which occurs again in Dobie's design for the National Capitol.

In the interior, the end rooms were widened at the expense of the center, making the side windows unbalanced, the basilican colonnade in the court room was omitted, and the galleries of the House were rearranged. The colonnade in the central

hall was crowded out, and the gallery above was supported on brackets, the stairs being again placed in the vestibule. The room next to the portico was also shortened, as the original cornice and pilasters in the photograph show (Fig. 15); while galleries were placed at both ends of the House of Delegates, with the Speaker's chair in the middle of the rear wall. The minor subdivisions of the upper floors may well have suffered modification before 1858. The uses of the rooms shown by the plans of 1858 differ in many respects from those assigned by Jefferson, notably in having the Senate opposite the House on the main floor, and the Court on the second floor. The library certainly did not occupy such extensive quarters at first. Whether the rooms originally followed Jefferson's assignments is not indicated by any document to which I have had access.

Another group of changes which presents no difficulty is the omission of the monumental flight of steps before the portico, and the substitution of single flights at right angles to the building for the pairs shown on the model. The object

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was doubtless to get more light and more offices in the basement. It is apparently to the side steps that an item in Samuel Dobie's account with the State refers: "For drawings . . . and directing the workmen in the years 1793 and 1794 in building the stone steps and stairs . . ." ¹ Before 1793 the plans had been sent away to Washington and it is not surprising that the new plan of the steps should not have conformed to them. By 1793, also, the building had already been long enough in use to demonstrate that it was the side

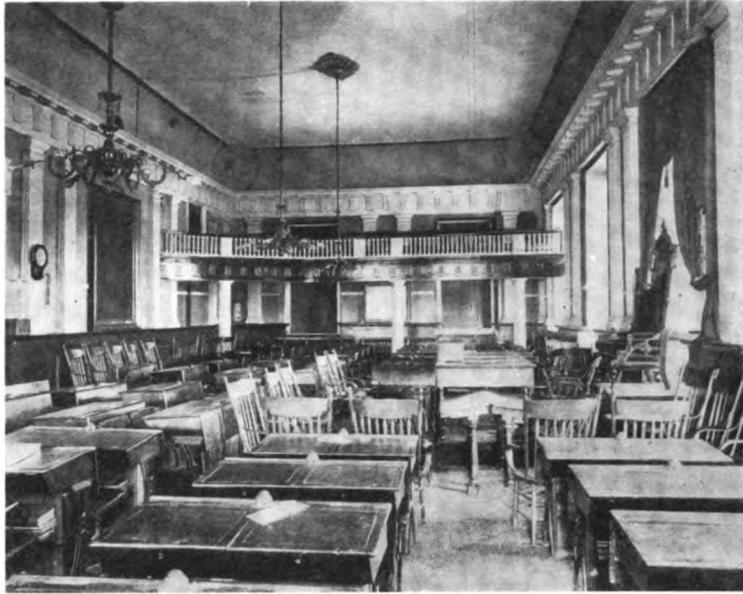


FIGURE 19

entrances that the interior rendered important, and that the steps in front had only an esthetic function, which had to give way before practical needs. Mr. Baskerville remembers quite distinctly that when the exterior plaster was removed from the sides in 1905, marks of stairs running as in the model were found. As Dobie speaks of building the stone steps, there may well have been previous temporary ones of wood, having the form originally intended.

Another change traceable to Dobie is the addition of a parapet above the cornice—a feature not long preserved, but attested by papers of the Directors. As we have seen, Dabney Minor was directed in May 1792 to whitewash the pedestals on the top of the Capitol, and in June of the same year occurs an item "3 Tons of lead for covering the Pedestal Cornice," ² These statements can refer only to a parapet of pedestal form, such as Dobie showed later on his design for the Capitol at Washington.

The use of the Scamozzi Ionic capital on the exterior order, already mentioned,

may likewise be assigned to him on similar grounds. They appear not only on the design for the National Capitol but in the interior finish of the building at Richmond, which was not shown in the drawings sent from abroad.

The most striking modification, and the one which most clearly evidences the intervention of some other agency than the ordinary craftsman of the day, is the addition of the pilasters at each bay along the sides and rear of the building. This was a step in the direction of closer following of the classic prototype, as well as of Palladian architecture in the grand manner, which we can attribute to Dobie. The pilasters belong certainly to the original construction; they are mentioned in the vouchers in 1792, were seen by La Rochefoucauld and Latrobe, and are stated by Messrs. Noland and Baskerville to be bonded into the walls. It is interesting to note that Dobie's design for the Capitol at Washington has a pilaster treatment exactly similar even to the capitals. It might be urged that it is more likely that Dobie derived this idea from the Virginia Capitol, but as there is not a vestige of

¹Calendar of Virginia State Papers, vol. 8, p. 319.

²Calendar of Virginia State Papers, vol. 5, p. 594.

evidence that the pilasters were ever included in the original design, and there is ample proof that Dobie had an independent knowledge of classic forms and a preference for them, it must be concluded that they were due to him in both cases.

One other stylistic change attracts attention, the substitution, for the Louis XVI doors and windows of the model, of enframements having an indefinably Greek flavor. These formed part of the work of finishing the exterior in 1797-8, at the time the stucco was laid on. At that date Dobie was no longer in the employ of the Directors; his detail for the Washington Capitol design, moreover, has nothing of this Greek touch. It may not be a coincidence that there was in Richmond in the employ of the Directors at that very moment the first representative of the Greek Revival to come to America, Benjamin Henry Latrobe. A man who had refused the post of Surveyor General to the Crown, he was well versed in Greek forms, as his design for the *corps de garde* of the United States Capitol, 1807, makes clear.¹ His first important commission in this country was the design of the Virginia Penitentiary at Richmond, on which he was employed during 1797 and 1798. With the original drawings of the Capitol lacking, nothing could have been more natural than that the authorities should have applied to the best qualified person at hand for a design for the missing details.

To complete our study of the executed building it remains only to examine those points not covered by the original drawings and the model, which, in the absence of sections, the builders were forced to decide for themselves. Most important of these was the method of covering the central hall. A dome was adopted, accommodated to the square room by flat triangular soffits, naively unstructural but not unsatisfactory (Fig. 17). The surface of the dome itself is decorated with segmental

¹Brown: U. S. Capitol, vol. 1, pl. 44.

gorges, which recur in Dobie's Washington Capitol. The interior detail for the most part presents nothing unexpected in late Colonial woodwork. The Doric and Ionic orders of the House and Senate Chambers (Figs. 18, 19), are of the stereotyped Palladian form, with no trace of Adam influence, and few of the ordinary native adaptations to the material. Only in the consoles of the doorways in the central hall is there evidence of the more direct classical influence sometimes appearing elsewhere in Dobie's work.

A curious evidence, to which there is now no danger of attaching too much significance, is offered by the railing about the rotunda opening. When the paint was removed from this at the time of the remodeling, there was found, according to Mr. Baskerville, the name "Thomas Jefferson," very neatly carved, as if by a workman. In the absence of any other obvious motive for this, it is scarcely too hazardous to assume that it was a testimony to the common knowledge of Jefferson's part in the design.

The materials used in the building did not conform entirely to Jefferson's informal suggestions in his letter of August 13, 1785, but that was hardly to be expected. He had proposed that the columns and external architraves should be of stone, the external cornice of wood, and the interior cornices and trim of plaster. As constructed, the columns were of brick, and according to Messrs. Noland and Baskerville, hollow like a well-curb. The main entablature was all of wood, the enframements of the openings were modeled in the stucco, and the interior orders were of wood.

Considering the executed building as a whole, it is evident that much had been lost from the original design with very little compensating gain. The proportions of the columns were greatly injured by the increase in relative height, the relation between the rooms and the fenestration

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suffered, the majestic columnar subdivision of the interior was abandoned without securing the delicate charm of typically colonial woodwork. The scale, to be sure, was further increased, the pilasters tended to restore the unity of cella and portico, the Greek doors and windows were more in advance of stylistic fashion, but the elegance and consistency of the original design were lost. In their pre-destined attempt to reach the classic ideal set them, Dobie and his comrades failed to strike fairly either their own goal or the less ambitious mark of the humbler craftsmen. So far as the building succeeded, it was due to the underlying qualities with which Jefferson had endowed it at the first, which make the building itself as truly his as the finished design. The use of the simple and crystalline temple form, the colossal order, the monumental disposition of the interior—the chief remains of his ideas—are what give the building its novel dignity, its expressiveness of the majesty of the new and sovereign republican state.

IV. Influence of the Design

In the colonies during the Revolution, building came practically to a standstill. In the chronology of American buildings given in "The Georgian Period," a few dwelling houses only are listed during the years 1775-83, against a rich assemblage of important buildings during the decades before and after.¹ In the table in Mr. Aymar Embury's "Early American Churches,"² not a single building appears between the years 1775 and 1787, although nine buildings each fall in the twelve-year periods before and after these dates. Although these tables are not without errors, the condition which they indicate is too patent to be mistakable.

¹The Georgian Period, being measured drawings of Colonial Work, 1898-1902, vol. 1, p. i; vol. 3, p. i.

²1914, pp. 186, 187.

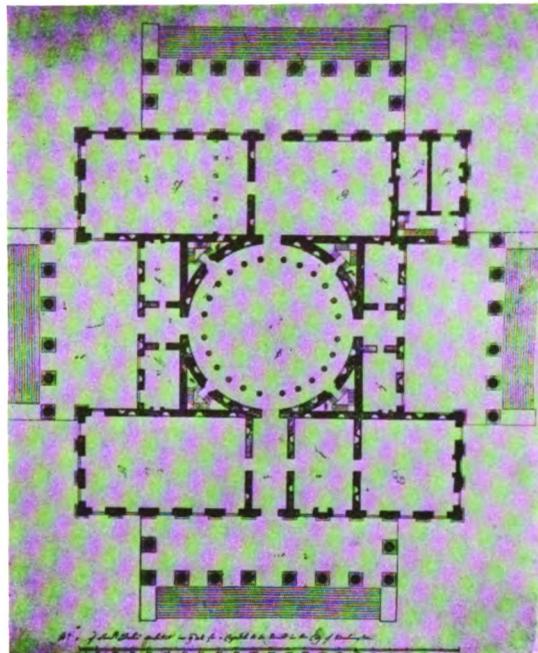


FIGURE 20. PLAN OF SAMUEL DOBIE'S COMPETITIVE DESIGN FOR THE CAPITOL AT WASHINGTON

Few civil buildings prior to the Revolution surpassed the old State House in Philadelphia, or the State House at Annapolis, which well represent the prevailing style. In the planning of the interiors there was evident a primitiveness of analysis which would have been serious had the requirements been more complex. Architectural treatment of the exterior was generally confined to the openings, cornice, and cupola, sometimes with quoins at the angles. The portico appears in but few instances, notably in the Redwood Library at Newport, although porticoes, even extended through two stories, were already beginning to appear on the more ambitious churches and residences. These porticoes were invariably less in width than the building, so that they have at most an academic, not a classical aspect. Exceptional buildings only—Christ Church in Philadelphia, the two churches at Charleston, the old Charleston Exchange, and Faneuil Hall in Boston,—showed any attempt to give an architectonic member-

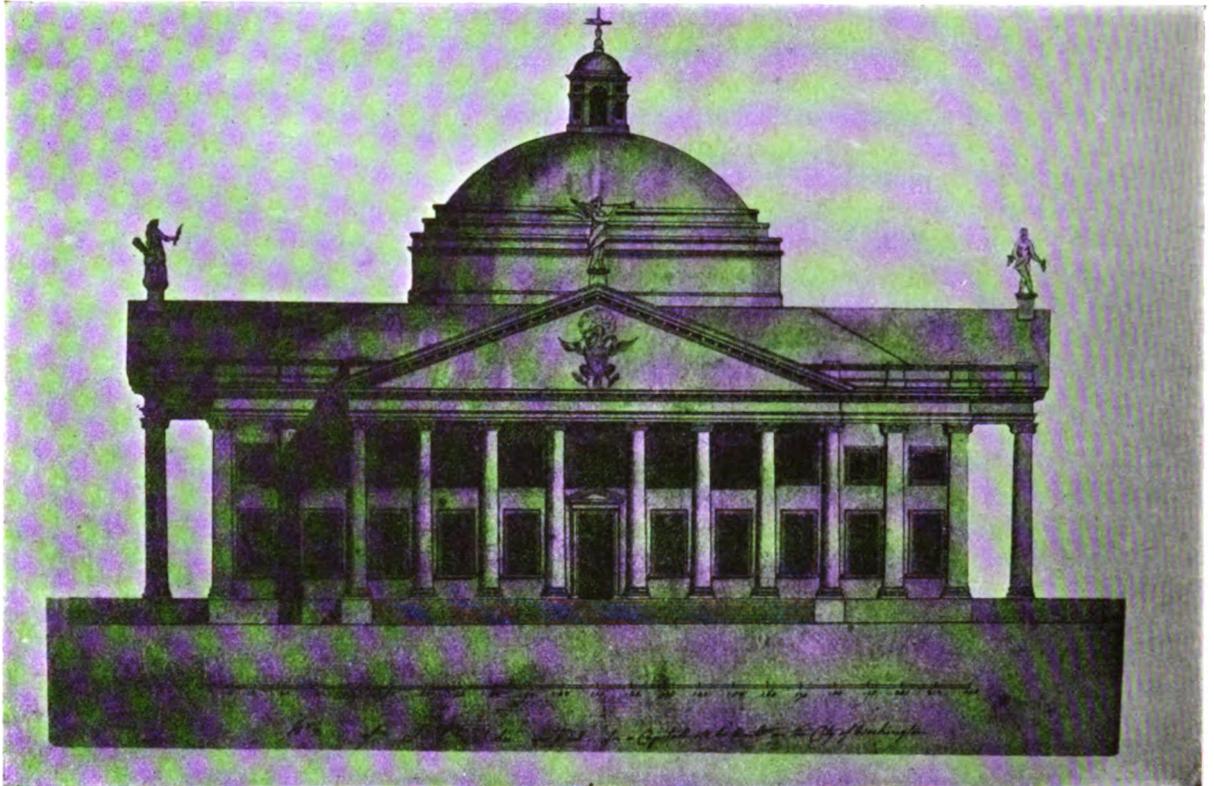


FIGURE 21. DOBIE'S COMPETITIVE DESIGN FOR THE CAPITOL AT WASHINGTON

ing to the wall surfaces, or to unite them with the portico by a pilaster treatment. Although in all these points they may have been unconsciously superior in frankness of expression, they were, none the less, backward in relation to the stylistic movements in Europe which furnished their received ideals. Foreign taste and foreign architecture had themselves undergone a transformation in the second half of the eighteenth century — a transformation which German scholars have rightly characterized as a second Renaissance.¹ The discovery of the buried cities, the engravings and writings of Piranesi, the publication of the Greek monuments, had opened an era of classical building, in which the Adams in England, Soufflot in France, had already created new standards.

¹O. Benndorf: *Über die jüngsten geschichtlichen Wirkungen der Antike*, Wien, 1885.

A. Schöne: *Über die beiden Renaissance-bewegungen des 15. und 18. Jahrhunderts*, Kiel, 1903.

The character of the colonial buildings no longer satisfied the founders of the independent states of America and the new national government. Although the traditional method of buildings were resumed in churches and ordinary domestic buildings with scarcely a change, a new feeling for largeness of scale and architectonic quality began to manifest itself in public and semi-public buildings. The buildings successively prepared for Congress and for the President at New York, Philadelphia, and Washington evidenced this in varying measures. Federal Hall in New York, remodeled by L'Enfant in 1789, with its portico and high basement, had a new and studied elegance.¹ The Government House, in New York, built for Washington, 1789-91, surpassed the private residences of the day by its size

¹Columbian Magazine, 1789, p. 504; J. Winsor; *Narrative and Critical History of America*, vol. 7, 1888, p. 331.

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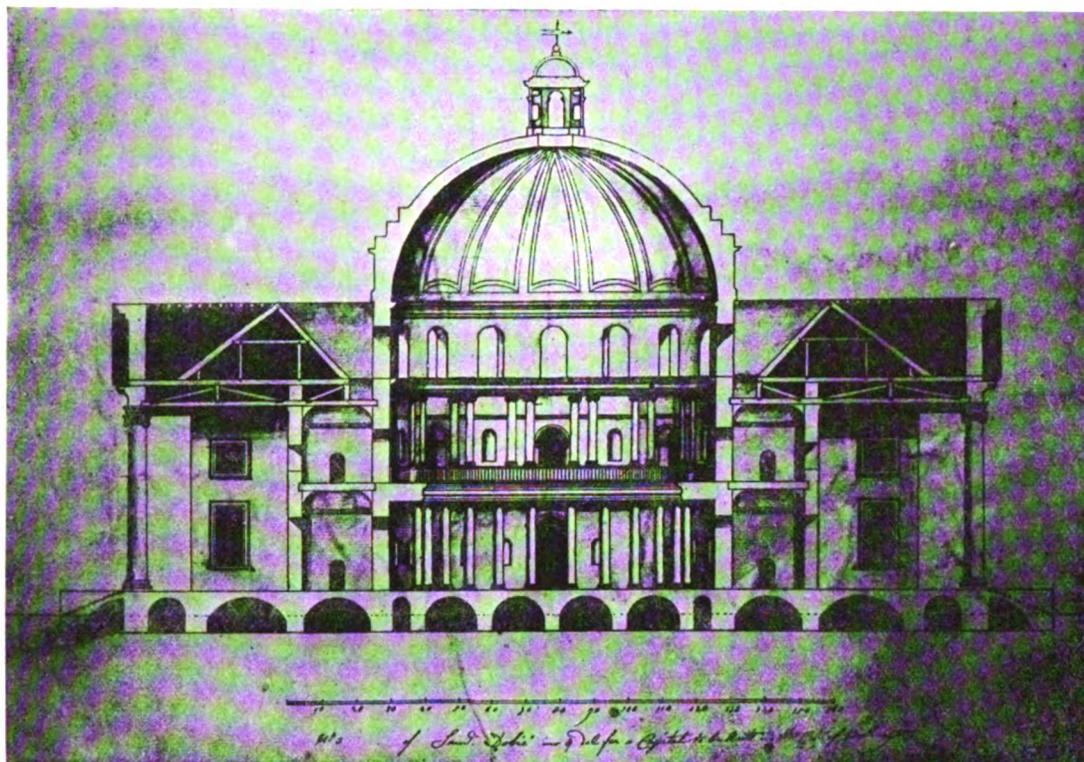


FIGURE 22. DOBIE'S COMPETITIVE DESIGN FOR THE CAPITOL AT WASHINGTON

as well as by its tall pedimented portico.¹ The Congress Hall in Philadelphia, built for another purpose, was confessedly inadequate, but the house built by the State for the President, 1793-97, though still Colonial in its detail, was of a scale and magnificence hitherto unapproached.² For the buildings at Washington a determined attempt was made, under Jefferson's leadership,³ to secure designs which should be worthy of a great nation and conform to the best architectural taste of Europe. The individual states were not backward in this movement. The new state house of South Carolina, designed by Hoban and erected after 1786, had a heavy tetrastyle portico in the Tuscan order (Fig. 23);⁴

¹Cuts in *N. Y. Magazine*, 1795, front., and in *Magazine of American History*, vol. 16, 1886, p. 222.

²Engraving by George Strickland, 1828, kindly furnished me by Mr. T. W. Jordan, of the Pennsylvania Historical Society.

³Cf. his letter to L'Enfant, April 10, 1791. *Bergh*, Vol. 8, p. 162.

⁴Destroyed in 1865. Reproduction of Richardson's pen

drawing from "Columbia, South Carolina, 1786-1913," facing p. 25, kindly called to my attention by Mr. A. S. Salley, State Archivist.

the State House in Boston, built in 1795-8 on a liberal scale, showed a mixture of colonial and classic forms. Of many of these buildings no plans are preserved. The plans of the national Capitol, however, and, in a less degree, the Massachusetts State House, show a monumentality and logic immeasurably superior to the naiveté of the earlier designs.

Before all these in date stands Jefferson's Virginia Capitol, which anticipates their qualities of monumental planning and external treatment, and outdoes them in its prophetic announcement of the return of the antique. Virginia preceded the other states as well as the nation in providing new quarters for its administration; its capitol was the first building to be destined specifically for a modern republican government, and the first to give such a

drawing from "Columbia, South Carolina, 1786-1913," facing p. 25, kindly called to my attention by Mr. A. S. Salley, State Archivist.

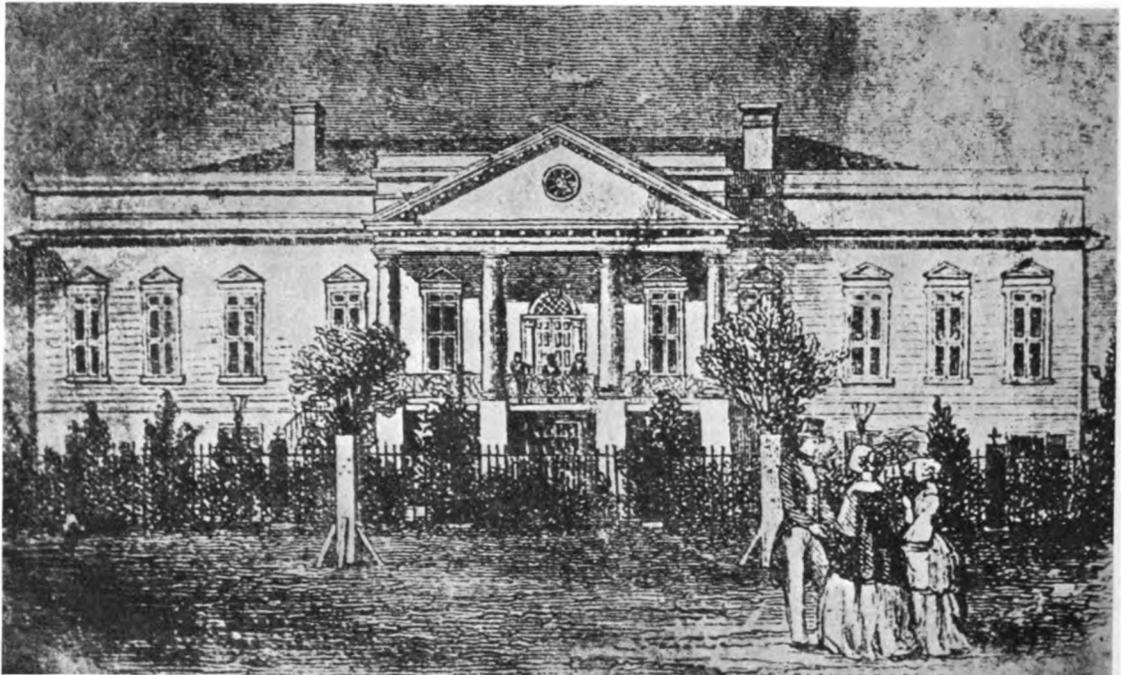


FIGURE 23. HOBAN'S DESIGN FOR THE SOUTH CAROLINA STATE HOUSE

government, a monumental setting.¹ The uniting of legislative, judicial and executive departments under one roof, in a conscious attempt to secure greater magnificence, became a universal precedent in America, occasioning many difficulties in later days of more elaborate requirements. Although the combination was not of Jefferson's making, he accepted it, and sought to give clear distinction to the various parts within the plan by logical analysis and balance of coordinate branches, thus establishing the principle, though not necessarily the formula, for later solutions. The external forms were not less novel. The hexastyle portico was not only unapproached in scale, but bore a new relation to the building, united with it by a single unbroken entablature. The temple form, with its unrivaled abstract unity blinding observers to faults of relation, here made its first appearance in America.

Innovations so striking could not be

¹Neither in Switzerland nor in Holland does the republican form of government seem to have given rise to special types of buildings before the nineteenth century.

wholly without the effect which Jefferson so much desired. The testimony of contemporaries, already cited, makes it clear that, in spite of inadequacies of execution, the building was considered very notable. More concrete effects were also not lacking. Within the pervasive movement of which it was the leader, it is easy to point to specific instances in which it exercised a direct influence.

The first of these appears during the preliminary studies for the national Capitol. It has already been mentioned that Clérisseau's drawings were sent to L'Enfant to serve as references in the designing of the Federal buildings with which he was then charged. Jefferson wrote after L'Enfant's dismissal "Major L'Enfant had no plans prepared for the Capitol or Government House. He said he had them in his head. I do not believe he will produce them for concurrence . . ." ¹ In consequence a competition was instituted,

¹Letter to Messrs. Stuart, Johnson & Carroll, Mar. 8, 1792. Bergh, vol. 19, p. 88.

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the program of which, revised by Jefferson, itself bears striking evidence of the establishment of precedents by the Virginia Capitol.¹ The drawings at first sent in were unsatisfactory, others were invited; finally, the plan of Dr. Thornton was selected, Stephen Hallet was given second place and engaged to supervise the execution. Among the studies which Hallet made, one is still preserved which has a *parti* strikingly similar to that adopted by Jefferson for the Capitol at Richmond (Fig. 24).² Like that, it has the form of a temple, but has a free standing portico all about. With its octastyle front and fourteen columns on the side it surpassed Jefferson's design in scale, though its interior arrangements fall behind those of his.

The impression made by such a design is shown by letters concerning Hallet's competitive drawing, with which this design can be identified.³ The Commissioners wrote Hallet on the receipt of his plan: "The Stile of Architecture of yours has attracted, the Distribution of Parts, is not thought sufficiently convenient." Washington wrote the Commissioners "Could such a plan as Judge Turner's be surrounded with Columns, and a colonade like that which was presented to you by Monsr. Hallet (the roof of Hallet's, I confess does not hit my taste) . . . it would, in my judgement, be a noble and desirable structure."⁴ Letters preserved at the Department of State make it clear that the suggestion of a temple form came to Hallet from Jefferson, to whom he had previously shown a design of a different character.⁵

Jefferson did not insist on the temple form, merely demanding that the accepted

¹Brown, U. S. Capitol, vol. 1, p. 5.

²Ib., Vol. 1, pl. 18.

³The sequence and relationships of Hallet's designs is to be fully treated in a forthcoming study by Mr. Wells Bennett, who kindly enables me to utilize his conclusions.

⁴Documentary History of the United States Capitol, 1904, p. 18.

⁵Cf. especially Hallet's letter to Jefferson, Sept. 21, 1792. District of Columbia Papers, vol. 1.

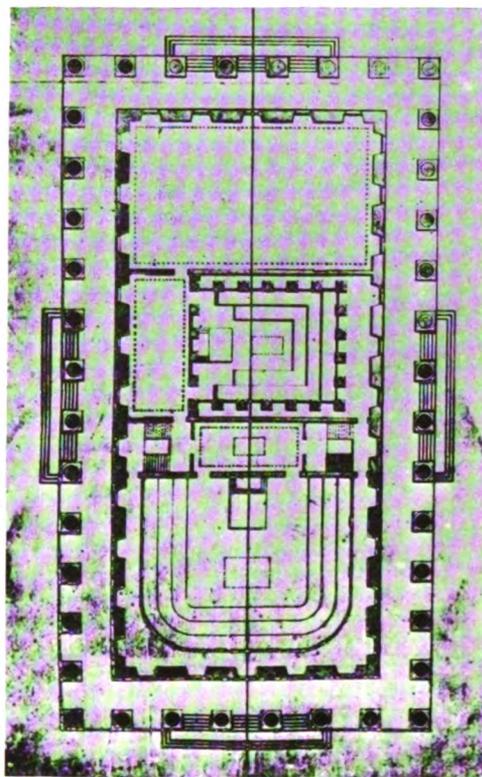


FIGURE 24

design should be classical, and cordially recommended Dr. Thornton's plan with wings and a central rotunda—doubtless as being a model of "spherical architecture"! It was this form, rather than the "cubical," which, with the prestige of its adoption in the national Capitol, became the accepted form for state capitols down to our own day.

Its victory was not without a struggle, which was rendered more severe in consequence of a certain lack of relation to the use of the building which became evident with time. The rotunda of the National Capitol like the central hall at Richmond, was originally intended as a room for conference for both houses, but unlike the hall at Richmond, it had an external expression out of all proportion to the use which it proved to receive. In the long years before the Rotunda was completed, indeed, the intended use was lost sight of, and to



FIGURE 25. THE THIRD CAPITOL OF KENTUCKY, 1827-31

this day the conference of both houses is held in the Hall of Representatives. There exists thus a lack of practical function in the Rotunda, which the monumental expressiveness of the great dome has not prevented foreign architects from remarking. For commonwealths of the limited means of the States just after the Revolution the Washington plan had the drawback of greater size, complexity, and expense.

From whatever causes, a number of the earlier state capitols followed the temple form by preference, and in some of these, at least, a direct influence from the Virginia Capitol can be traced. The Capitol of Kentucky erected at Frankfort, 1827-31, was an Ionic temple having, like the one at Richmond, a hexastyle portico in front only (Fig. 25).¹ Later date and greater means resulted in a Greek character in the order and an execution entirely in marble; an incongruous addition was the small domed lantern over the stairway. Although there had been two previous capitols of less ambitious form, built about 1794 and 1816, the intimate relations of Kentucky with her parent state, together with the

¹ L. Collins, *History of Kentucky*, Enl. ed. 1882, p. 248.

close correspondence of the forms, leaves little doubt that it was a case of germination deferred until the soil was prepared.

In the same series belongs the Capitol of Tennessee, built from the designs of William Strickland about 1850, and still intact.¹ This was a rationalization of the temple type, similar in general scheme to Jefferson's rejected studies with the porticoes at both ends. Here these porticoes are eight columns wide and one deep, and there are two other porticoes of six columns to mark the entrances on the sides. The Ionic order is again employed, but over a full basement story instead of a podium. A reminiscence of the colonial scheme with its cupola appears in the tower over the center, crowned with the inevitable Monument of Lysicrates. The relation of interior and exterior, the expression of the plan is much superior to that of Jefferson's design, in just the measure that the adherence to the classical type is less strict.

With this design we reach a point where the influence of Jefferson may be thought subordinate to other forces, yet it will be

¹ Frequently published, e. g. by E. Leslie Gilliams: *A Pioneer American Architect*. *Architectural Record*, v. 23, 1908, p. 135.

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found that even these forces may be traced in part to him. Strickland had been a pupil of Latrobe, and had completed Latrobe's design for the second United States Bank in Philadelphia, a prostyle version of the Parthenon, in 1824. Latrobe was an Englishman of the highest professional training, received in the office of S. P. Cockerell, the father of the archæologist; he was the first to employ Greek forms in America.¹ It might well be thought that the use of the temple type by him and his pupils was independent of Jefferson's example. An examination of the revivalist architecture of England, however, gives no encouragement for such a view. Although individual Greek forms began to appear as early as 1760, the temple seems not to have been imitated in its entirety in any monumental construction until after 1830.² Even then there was but a single important building of temple form actually executed, the Birmingham Town Hall, 1831-5³ It would seem then that Latrobe got his encouragement to literal imitation elsewhere, nowhere else than from the Virginia Capitol.

It was to the statesmen and rulers, like Jefferson, Napoleon, Catherine II, and Ludwig I, rather than to the professional architects, that the direct imitation of classical models made its appeal,—the Virginia Capitol and the Madeleine are parallel instances of their creation. Whereas in France, however, the fidelity of academic architects to functional requirements left the copy isolated, in America, without this restraint, it was multiplied as nowhere else. The sophmoric analogy of the young republic with Rome was on the lips of everyone. Encouraged by Jefferson's example the builders adopted the temple form not only for government buildings but even for dwellings. The old State House

¹In his design for the *corps de garde* of the National Capitol, 1807. Brown: U. S. Capitol, pl. 44.

²A. E. Richardson, *Monumental Classic Architecture in Great Britain and Ireland*, 1914, *passim*.

³The *Architectural Magazine*, . . . conducted by J. C. Loudon, v. II, 1835, pp. 16-27, 237-239.

at Hartford,¹ and the Sub-Treasury in New York, both designed by Ithiel Towne, are among the chief of the buildings which may be traced thus indirectly to the Virginia Capitol.

Aside from stimulating the literal imitation of the temple forms, the building must have given a powerful impulse to more classical treatment generally—above all to the adoption of porticoes of the full height of buildings. Dobie's design for the National Capitol shows an early use of such a portico, which soon became almost universal for public buildings, and, in Virginia at least, for private residences as well. For these last, to be sure, Jefferson gave more direct models in his designs for the rebuilding of Monticello, for Farmington, and other houses; yet these were not only later in date but far less conspicuous than the Capitol of the State. Its portico dominated the architecture of Virginia.

Directly or indirectly, American classicism traces its ancestry to Jefferson's Capitol at Richmond. Though it was inevitable that the pervasive classical movement should ultimately reach America, the direction it would take was uncertain. Jefferson, who provided the means of introduction, turned it in a definite channel. At his first opportunity to design a monumental building, he broke with his earlier Palladian tendencies in a way which proved decisive for American architecture. Though impressions of Europe had doubtless accentuated his native classical leaning, the fundamental character of the design is not to be ascribed to French influence. Jefferson's provincial insistence on the support of classic authority anticipated by twenty years the attempt of Napoleon to gain the same sanction for his own Empire. Not merely in America, but in the development of modern classic architecture as a whole, the Virginia Capitol is a landmark of the first importance.

¹Demolished 1887, Cf. *The Connecticut Quarterly*, v. I, p. 320.

The Architect and the Public*

By WILLIAM L. STEELE
President of the Iowa Chapter

It is a common expression that the people get what they pay for. It is a saying, also, that the people love to be humbugged. It is at least a fact that the people are often humbugged and misled by those to whom they look for guidance, by those who teach, by those who preach. It was said of old, "Beware of false prophets, who come to you in sheep's clothing, but inwardly they are ravening wolves." When the people go to a false prophet and pay him for his false prophecies, are they indulging their love of being humbugged, and therefore getting what they pay for, or is it true that both of our old saws are really false,—spurious money minted by the father of lies?

I believe that no one in his right senses likes to be deceived. Granted that this is so, we touch another bromide button, and the first suggestion is usually "There ought to be a law to prevent it."

At every assembly or legislature in every state in this great Union of ours, a multitude of laws are enacted at every session. The legal precedents are no sooner established by the courts for one set of laws when the next batch upsets them. It makes it interesting all the time for the legal profession. I heard a prominent Pennsylvania attorney once say when asked about a point at law, "I do not know. Our last legislature passed some new laws which will have to be tested out in the courts before we can say with any degree of certainty how we stand in this matter." And he took up a bound volume containing the laws passed by the said last legislature, patted it on the cover, and said, "Our legal joke-book!" That was almost twenty years ago, and the same thing has been going on ever since.

The great American people are almost always the supposed beneficiaries of every law that is passed. The "public welfare," "public health," "public safety," "public interest," are all shibboleths of well-worn but tough fiber. It would seem that the people ought to know what is good for them in a democracy such as ours, but we find them strangely indifferent as a rule. They are too busy trying to earn their daily bread to bother their heads much about what goes on in legislature or in court, and so some say that democracy has failed. Others that it has not failed but must have its checks and balances, and the self-chosen ones must go ahead and run things. Out of courtesy and respect for the good old Constitution the dear people are still to be

*An address before the Illinois Society of Architects.

allowed to walk up to the ballot-box and confirm our previously outlined schemes, and ratify the preliminary wire-pulling.

In an ideal democratic condition the people as a whole ought to be found dictating the terms under which any business or profession or vocation or means of earning a livelihood should be undertaken and carried on. Considering the actual conditions and not theories, we find at once that this is not so.

There is a mistaken feeling of too much respect in the average mind for the mind of exceptional brain-power.

The professional walks of life are held to be beyond the ken of ordinary mortals. So that the result is that when a profession waxes strong and powerful it can get just about as much legislation for itself as it wants. If a profession is not so strong, or indeed if it be in the "twilight zone" and of a nature which, to the average mind, is not "professional" at all, it is "up against it" if its members want to exert influence in legislative halls.

Let us face the facts fairly. Most of us are agreed that the practice of architecture should be regulated, to some extent at least, by law. It is so regulated in some of our states;—in most of the states not at all. What are *our* motives?

The claim is made that the public safety demands it. That the incompetent should be prevented from practising architecture because they will design buildings that are unsafe, unsanitary, unscientific. The claim is made that lawyers and doctors have to be licensed, and that architects also should be so licensed as members of an equally elevated and honorable profession. The claim is made that there is the same need of licensing architects as there is need of licensing lawyers and doctors.

In Illinois the architects have their law, and I think they have proved that its existence has been beneficial not only to the public but to themselves. Is it not true that the value of such legislation is of great direct benefit to the members of the profession or calling affected? Is it not true that these members so affected are expected to prove by their way of doing their work that their chief motive was not their own self-advancement? Are they not expected also to prove that their interest in the protection of the public was not secondary?

The great engineering fraternity has pitched upon the state of Illinois as a strategic point in which to obtain similar privileges for itself. Its

THE ARCHITECT AND THE PUBLIC

members also are burning with zeal to protect the dear people. As a profession they are doing the big things in constructive work today. They are damming the Mississippi at Keokuk, harnessing Niagara Falls, breaking through the Continental Divide to let the Atlantic and the Pacific flow together. They are designing automobiles, submarines, aeroplanes. They are reorganizing factories, appraising railroads, putting any kind of a "going concern" on an "efficiency" basis. Nothing is too large for them or too small. They are designing buildings. Their estimates of cost work out. They are great on details, steel, reinforcing, elevators, conveyors, refrigeration, heat, light, power! We cannot do without them.

And how, pray tell me, can the architect hold the position, if he ever really had it, of being the recognized generalissimo and high-cockalorum of everything that pertains to building, unless he can get a strangle hold on every legislature in every state, and teach these upstart engineers to know their place?

Most of us, I take it, are graduates from one or another of our colleges of architecture, God bless them! But nearly all of them were, and still are, mere appendages to a greater and far more puissant college of engineering. Is there not a screw loose here? How well we remember the lordly air with which our engineering fellow students discussed the mysteries of calculus in our presence. How much they enjoyed the imputation that we of the architectural bar-sinister had elected our course because it was easier than theirs. How well we remember the way the "Fine Arts" were tagged and set aside and feminized! How little we understood,—do we yet understand,—that art is the breath of life? How can we have architecture unless there be architects to breathe into construction a living soul? How can the wonderful creative faculty, which ought to be the birthright of every architect, be taught in any school which is a mere subscript to the great Behemoth of modern commercialized engineering?

I do not want to be misunderstood. I do believe that, whether the public knows it or not, the practice of architecture and the practice of engineering are both professional, and both ought to be regulated by law. I have come to believe that such regulation is bound to be more or less ineffectual unless the standards of building practice are fixed by a uniform building code. You can test a man's ability, but you have to follow him up in a direct and unevadable way.

"By their fruits ye shall know them," and that means in this case that if you have a code and honest competent inspection, you can tell at once whether the designer of a building knows his business or not.

As to the supremacy of the great profession of architecture as compared with law or medicine or

engineering, I would not be concerned save in one way. The architect will never be supreme by law. He must have the appreciation of the great dignity of his calling. He must have the deepest sense of realization of the responsibility that attaches to it. He must labor "in season and out of season" to make himself more capable, more worthy, more serviceable. He must sit at the feet of the heroes and learn "not hero-worship, but what the heroes themselves worshiped." He must become great, not as the sleek beneficiary of special privilege, but as the worker spending himself in service, and the last limit of service. He must be free from any taint of selfishness or graft or dishonesty or bluffing or brain-sucking. If he does not want to be exposed as a hollow sham in public places, let him beware how he lets a big heating firm's engineer figure out his radiation for him—gratis,—or a big steel mill's engineer figure out his construction for him—gratis, or any other kind of a specialist do anything for him—gratis! Let him gladly, in the bigness of admitting that he can't know everything, make use of any and every kind of a specialist that walks; but, in God's name, let him pay for it. We hold that the owner should pay for special services of this kind, but how often does he? I maintain that if an architect is employed, and paid his fee to see that all these things are done properly, the architect ought to pay for the information he himself does not have. Only so can we hold our ground against the "specialists" who now, grown tired of playing their little second fiddles, are invading the architect's territory and taking entire commissions to execute.

How else would it be possible for a man formerly on the pay-roll of a bank-vault concern to go out as a bank engineer, and get commissions to design and build not only a vault, but the building that is to receive the vault, and its fitments down to the forty-nine brass cuspidors? How is the public going to judge? How can you stop it by law if the fellow is smart enough to pass his examination? We must educate the people. Ah, yes! but, my friends, in the last analysis there is only one way, and that is the long, hard, and weary way of practising what we preach.

A certain man used to be employed as a draughtsman in quite a prominent office in Chicago. He is now a specialist and a breezy writer for the various architectural and near-architectural journals. He is considered a sort of guide-post by some people in all matters architectural. He loves to tell the public how incompetent is the average practising architect. He advertises by letter to architects and owners,—with this difference: To the architect he says, "Why hire draughtsmen? Send me your rough sketches and I, with my corps of trained experts will get up the drawings and specifications for you. Or, if you

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haven't any need of such exalted services, let me at least make your perspectives." To the owner he says, "Your architect is probably well enough in his way, but he needs guidance. Let me be your consultant to check the other fellow up so that you may be sure he is right before you get stung."

To make the following instance clear, let me call this man Pecksniff. I was sent a sample copy, the other day, of an architectural magazine published in a far part of the world. It contained a very good article by Pecksniff on some of the inconsistencies of traditional methods of design, and as illustration there was a picture entitled, "A City Hall in U. S. A., designed by Pecksniff." A day or two later I received from Pecksniff a letter containing his advertising matter. Among the half-tones enclosed therein was this same picture, but at the bottom was reproduced the name of a firm of architects in one of our principal cities! The inference was that these misguided gentlemen had employed Pecksniff to make this perspective for them. He evidently thought well enough of it to appropriate it as his own for his far-away article. It is possible that he would say, "These pseudo-architects employed me to design it for them." But even so, to what depths of professional indecency are we come when we contemplate a mess like that!

There is a question that at once occurs to the practical man who is worn to a frazzle finding ways and means for keeping his establishment going during a period of hard times, and that is the relation of the architect's compensation to his standards of practice. I was very much impressed by the paper presented to the American Association of Engineers here in Chicago last month by Prof. F. H. Newell, of the University of Illinois. He says:

"What do we mean when we claim that the highest function of the engineer and his greatest reward are found in effective service? The word conveys the idea of help rendered to another, not as a favor involving an obligation, nor on the other hand as a matter of self-sacrifice. It is something that may be expected though it cannot be demanded, and may be performed among equals. Service consists of those acts that tend to lessen trouble or increase the health, prosperity, and convenience of others.

"Engineers in performing service are by this very fact entitled to full recognition. Service implies a suitable reward, and while the effort may be altruistic, it does not involve unnecessary self-denial. A proper remuneration—one assuring a good living—is due to the engineer. He that performs service rightfully does it with full expectation of reward, directly or indirectly, in the satisfaction of duty well done."

This applies, word for word, to the architect, and the public is going to judge our worthiness of a

proper remuneration first by our own self-respect and our own estimate of the worth of our services, and second, by our fulfilment of our professional obligations, by the comparison of our service rendered with our service promised.

I do not favor "unionesque" methods of enforcing an established fee, but I see no hope for the future of architectural practice unless we succeed in educating ourselves to the full knowledge of what our proper service to the public ought to be, and what it costs to render such service. In the light of such knowledge we would be able to say "no!" when opportunity presents itself for getting a commission away from some brother architect by price-cutting. Price-cutting inevitably results in lowered standards of practice, and very very often in dishonest methods of practice.

Professor Newell makes a strong appeal for the widening of the field of practice. It is equally true, in the practice of architecture, that the architect should be "a man of vision—a missionary of light and progress." It is equally true that in his work the architect is far ahead of the public. He has not taken the public into his confidence and explained in simple terms, in ways that would attract the public, the results already achieved. The city-planning movement is a great field for the architect, and the engineers are seizing the opportunity and are now on the way toward occupying by far the most commanding place in the public vision where any matter of civic improvement is concerned.

Professor Newell points out the problem resulting from the new men who come into the professions each year from the schools. His optimistic belief is, and I think it is the true one, that "the overcrowding is more apparent than real. A relief is to be obtained, not by limiting the influx of men, but rather by widening the field of service." I believe we should welcome into the practice of architecture every young man who has the necessary equipment and the proper ideals. But I think we should be in a position to say to the schools: "You must not expect us to make room for half-baked, immature, young smart-alecks. You must not expect us to find a place for the typical graduate as he comes forth today with only a four years' veneer of architectural odds and ends covering his lack of ideals, his starved and all but dead imagination. We ought to know what is going on in the schools. We ought to help sustain the child as he passes from the primary grades into high school, and see to it that his means of self-expression are cultivated and not suppressed. We can not blame the architectural schools when we come to realize how little real material they have with which to work. Let the public be taught how well worth while it would be to improve the training

IMPRESSIONS OF A MEMBER OF THE INSTITUTE

of its special students. At present the public is satisfied if its local high school is on the accredited list of a respectable number of colleges and universities. It does not seem to occur to check up the graduates of the high school and see how many of them ever amount to anything.

As to the appreciation of the value of architecture by the public, I think again with Professor Newell that there is a certain salesmanship which the architect as well as the engineer should cultivate. I will quote from his paper:

"We recognize that the success of many a merchant is due to a peculiar art that he has acquired, and one that enables him to sell goods at a profit. We have more slowly come to recognize the fact that his success is due not to the fact that he personally makes a profit, but that the other party, the world to whom he sells, is benefited. For a time a merchant may sell inferior goods and make money; but an established business can rest secure only on honest advertising and on the realization by the public that he is performing a real service to mankind.

"In the same way, the engineer, to succeed, must acquire the art of salesmanship. He may not recognize or label the quality, and may even deny its existence. He may point to a code of ethics rigidly observed against advertising, or self-exploitation,

and yet he may possess to a high degree the real art of presenting his ware in such a way as to convince the world that its general welfare is promoted by purchasing from him."

Lest it may seem that this is all foreign to my subject, let me urge that the public is and ought to be concerned in all manifestations of architecture "as she is practised." Let me urge that while laws are needed, that what is still more needful is that the ancient fire of genuine love for humanity and love of labor be kept burning. For say what we please Art is the flame that flickers above this sacred fire. Any other fuel will produce only smoke. I make confession to you of a deep and abiding faith that whether we as individuals prosper or fail, whether we survive or perish, this beloved country of ours will bring forth an architecture that will live and endure long after our law books have moldered away. I confess to you my belief that if we are to have a creditable share in that most enduring of all records of a nation's life, we must be architects to the uttermost stretch of every fiber that is in us. We must endeavor to interpret the spirit of our age and people, not as geniuses, not as originators, not as copyists, not as romanticists, not as mystics, not as academicians, but as *men*,—sincere in every self-expression, loving truth and that most dear goddess, our liberty.

The Impressions of a Member of the Institute, Now in Paris

Some weeks ago the editor of the Journal suggested that many architects in the United States would be glad to have the impressions of one of their number who now finds himself in Paris. I hope that the editor is right, for, as you will see, I have some impressions which seem of great moment.

First of all, let me say that the daytime impression of Paris is much the same as usual, except that the smell of absinthe is gone from the Boulevards. Aside from taxis, there are relatively few civilian autos, but their place is taken by hundreds of the gray motors of the army, with quite a few belonging to the British navy, and by innumerable hospital autos and ambulances, French, English, and American. The "New York Times" amused us very much recently by publishing a photograph of an ox-cart as typical of war-time transportation in Paris!

There are, of course, soldiers everywhere, many wounded and convalescent. The Grand Palais is now numbered among the hospitals, as are the Elysée Palace Hotel, the Carlton, the Astoria, and

several apartment houses on the Champs Elysées, so that particular part of the town looks very strange. There are in all France today about five thousand hospitals, of which about seven hundred are in Paris! The Astoria is especially interesting with its Japanese doctors and nurses, who are doing splendid work.

A pathetic sight, and one which brings the results of the war home to us as nothing else can, is that of the many "mutilés" in the streets; all young men with an arm or a leg, sometimes both, missing, but all cheerful and determined.

The real Paris of war-time appears, above all, after nightfall. Instead of the brilliant illumination to which we are accustomed, only one light out of four is lighted, and that is crowned with a sort of inverted dishpan, so that no light shall be projected upward. All shutters must be closed after dark, though cafés and restaurants may remain open until half-past ten, after which hour the few lights in the streets are lowered or put out—and Paris goes to bed! A few theaters are running, and the Français

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has now gone back to a schedule of nightly performances.

Architecture may for the time be regarded as one of the lost arts. Most of the buildings which were in course of construction when war broke out are abandoned; the lower openings have been hastily closed with partition blocks, and the steam derricks housed. Monsieur Laloux told me in June that in all Paris there were hardly fifteen thousand mechanics, and of course most of these are old men or boys.

All of this is merely a question of the physical appearance of Paris; as for the spirit of Paris, it is impressive beyond words. Everyone is at work, everyone is sorry that the war is not over, and everyone is prepared to keep on till the war can be settled so that it will stay settled. One of the few really amusing things, in the light of conditions here, is the idea which seems to be prevalent in America, that the United States will be able to help in making peace. This war is going to be fought until the Allies have their adversaries down, and when that time comes no President or Pope, or any other prominent neutral, will be needed to help in the process of making peace.

One hears on all sides the remark, "unless we thoroughly beat Germany, in ten years she will be ready to begin again, and what is the use of going through what we are going through now, if we cannot make sure that our children will not have to do it again?"

The French are full of gratitude to Americans for their invaluable aid and sympathy; but no Frenchman can understand why, with our high ideals, we yet failed to take any official action when Belgian neutrality was violated, nor can he understand why, feeling as we do, that we must still preserve official neutrality.

The argument that we may thus become qualified to aid in making peace only causes a smile, for the French know that when that time comes they will have no need for our aid.

Meanwhile, everyone continues to do his or her work, and those who were amateurs a year ago are now professionals, just as the soldiers we see on the streets, in their faded blue uniforms, back from the

trenches on leave, are veterans trained to the minute and hard as nails. A trip to Compiègne and points nearer the front gave me recently the chance to talk with the men who had been in the trenches and were going back to them in a few days, and everywhere was the same feeling,—of regret that the war was not yet over, but of absolute resolution to see it through to the end and to a lasting peace.

In closing, let me add a word in reference to our work here. The American Relief Clearing House was organized to clear and distribute goods sent for relief in France and Belgium, and the French Government has granted it free transport by train, and freedom from customs duties for practically everything except tobacco. No other organization, not even the French Red Cross, has such broad privileges. Goods designated for any special hospital or relief work, if addressed directly to us, benefit by the same "franchise," and we, in turn, forward to the hospital in question, while undesignated supplies are distributed by our Relief Committee. An idea of the size to which the work has grown is given by the figures for August, when we cleared seventeen hundred cases and bales and distributed twenty-eight hundred. Money sent us is spent on the purchase of hospital supplies and fittings, socks, shirts, sheeting, and other necessities.

Every effort is now being made to meet the conditions which will arise with the approaching winter campaign, and money and supplies will be most welcome.

The Clearing House is represented in America by the War Relief Clearing House, 15 Broad Street, New York.

You must pardon me for running an appeal for help into an otherwise harmless communication, but no one who has been here for any time, and seen the chances to help, can resist the temptation to let his friends have a chance to express their sympathy for France.

*CHARLES BUTLER, *Paris, October 8, 1915.*

*Mr. Butler is a member of the Institute, and was secretary of the New York Chapter up to the time when he resigned that position and sailed for Paris, early in the summer, as a volunteer in the Relief Clearing House to which he makes reference in his letter.—EDITOR.

Mr. Steele's Work in the Iowa Chapter

Mr. Wm. L. Steele, President of the Iowa Chapter, has written to the Town-Planning Committee of his Chapter, urging upon it the necessity of actively engaging in promotive work along lines which he illustrates from various sources. He particularly points out the work which has been accomplished in Davenport, Iowa, and which has received national

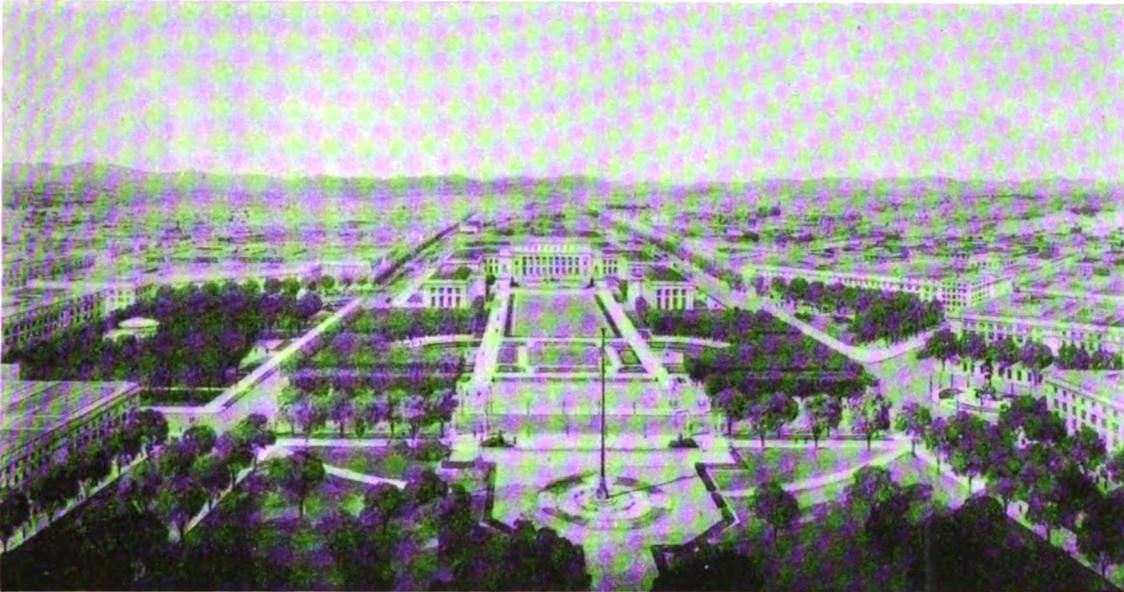
notice, and quotes in full the Report of the Institute Committee on Town Planning to the 48th Annual Convention. In the field of housing reform, he urges the committee to adopt an intelligent and systematic program for securing needed legislation. Mr. Steele also has an interesting contribution on page 486 of this number of the Journal.

Town Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

City Planning and Civic-Center Work in Denver

By HENRY READ*



DENVER.—The Civic Center as it Will Appear When Completed, From the Drawing of the Advisory Commission, View Looking West from the State Capitol. A Combined City and County Building is Shown (Facing the State Capitol) at the West End of the Plaza, and an Art Gallery Balancing the Library.

When the Denver Art Commission was created by a new charter in 1904, it realized that an initiative and constructive policy was more important than the exercise of critical functions. In this it received the cordial support of Robert W. Speer, the first mayor of "Greater Denver," who held office until 1912. At an early stage it felt the need for a systematic plan of city development, including some method of reconciling discordant platting particularly in a focal district adjacent to the grounds of the State Capitol.

The First "Plan for the Improvement of Denver."

In 1905 the commission, with the approval of the mayor, invited Charles Mulford Robinson to visit

[EDITORIAL NOTE: Denver is one of the few cities in the country that is actually carrying out a great architectural civic center. The city owes a vast debt to architects for their active coöperation in this work.]

*President, Denver Art Commission; Honorary Member, Colorado Chapter.

Denver, and published in the form of a report, his "Proposed Plans for the Improvement of the City of Denver." It became an absorbing topic in the daily press, and was favorably received by the commercial and other organizations.

Action was delayed by an adverse vote in the matter of extending the time limit on a bond issue, but the Art Commission and its friends began a vigorous agitation for what they believed to be a pressing need, namely the planning of a civic center.

The Basis of the Present Plan for the Civic Center.

A small group of men, united by a common purpose, succeeded in gaining such support as justified the mayor in appointing a special committee of twelve influential citizens to consider the advisability of condemning property near the State Capitol. In February, 1907, the committee made a report to the mayor, which recommended a modification of the Robinson plan. Although regarded as a step in the right direction, it was open to serious objec-



DENVER.—Looking West from the State Capitol Before the Acquisition of New Land

tions, and remained in abeyance for a few months until Frederick MacMonnies came to the city to inspect the site for a pioneer monument which he had been commissioned to execute by the Public Improvements Committee of the Real-Estate Exchange. The writer called Mr. MacMonnies' attention to the problem, and with him drafted a new plan embodying his suggestions. This met with immediate acceptance. The committee of twelve agreed to substitute it for the previous report, and it became the basis for the present civic center.

Acquisition of Land.

A campaign of education followed, and the land was finally condemned in 1909, the cost being assessed against the East Denver Park District.

Preparation of Detailed Plans.

Bitterly contested legal battles intervened, and before any practical steps could be taken to carry out the work, a new administration came into office in 1912. The Park Board then called in Frederick Law Olmsted, who was assisted by Arnold W. Brunner. Detailed plans were prepared by them, and were under consideration when the adoption of a commission form of government for Denver and the subsequent abolition of the Park Board, caused further delay and uncertainty. The major part of the ground has, however, now been cleared, and the central area laid out in skeleton form.

Example of Voluntary Aid by Citizens.

Perhaps the most noteworthy feature of the undertaking, and one that should be an incentive to other communities, was the material aid given by long-continued voluntary work, which released the city from all but trivial expense up to the time when the cost of legal proceedings became a necessity.

The Physical Problem.

The accompanying illustration will explain more clearly the physical conditions. It shows the view looking west from the State Capitol before the change was made, with valuable property covered with buildings, and the need for safeguarding the mountain view. The buildings on the left are not yet removed. The central part is bounded on two sides by Broadway, the main north and south thoroughfare of the city, and Colfax Avenue, the most important east and west highway. From their point of intersection the business district extends diagonally to the right.

Other Work—Comprehensive Planning.

Parks, parkways, boulevards, and playgrounds have occupied an important place in the civic scheme of Denver. In 1907 George E. Kessler was called in to systematize improvements in this direction, and he remained in close touch with the situation for several years.

TOWN PLANNING AND HOUSING



DENVER'S MOUNTAIN PARK SYSTEM. Wildcat Point, Lookout Mountain Road

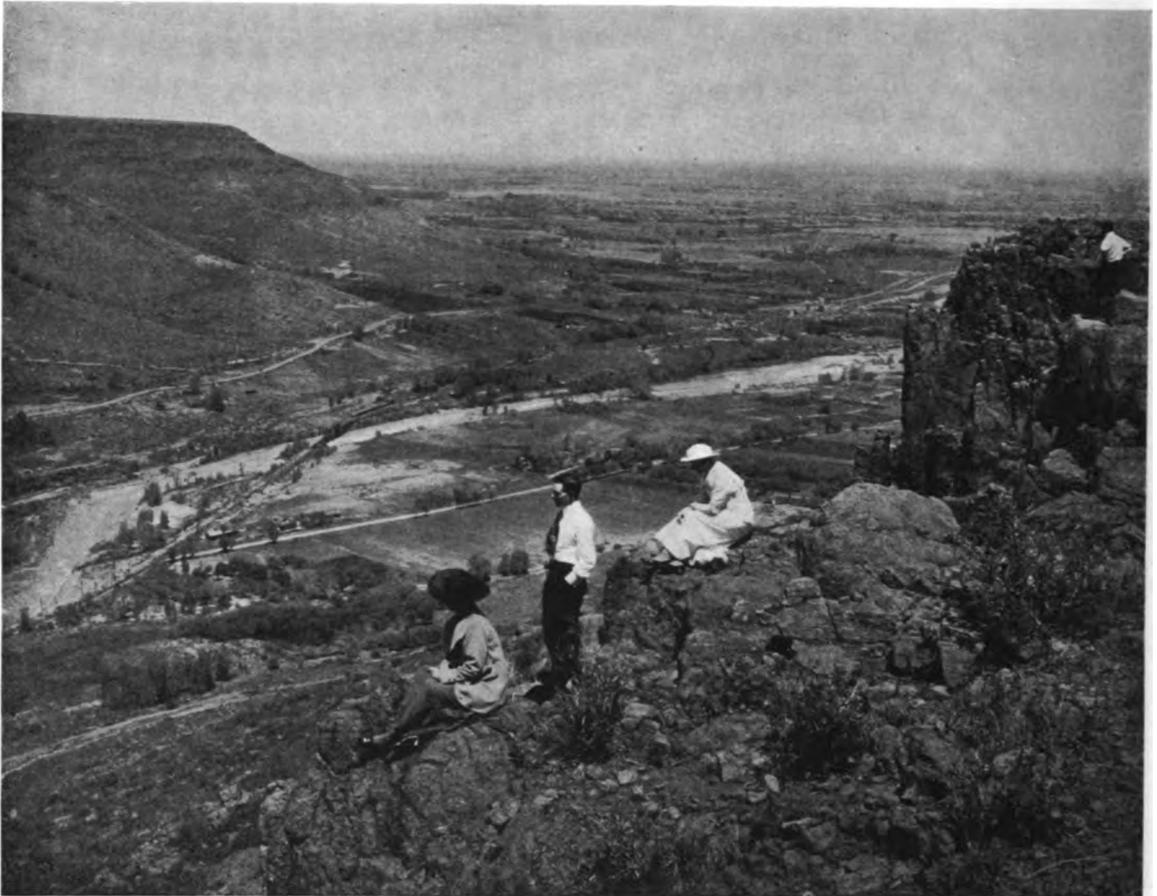
Arrangement and Extent of Open Areas.

In a general way, his policy was to develop existing parks to the fullest extent, and to connect them by a girdle of boulevards and parkways encircling the city, so designed as to afford a succession of scenic points that opened upon the city, or upon the snow-capped peaks of the Rocky Mountain Range. Where necessary, land was acquired, roadways widened, parked, and beautified by shrubbery and flowers, and the whole made to serve the purpose of extended travel. Playgrounds received careful attention, ornamental lighting was installed, and various other improvements were carried out. Denver now has four large and twenty-two minor parks, eighteen playgrounds, and twenty-four boulevards or parkways. The parks contain about 1,240 acres.

A Unique System of Mountain Parks.

More remotely bearing upon the subject of city planning is the creation of a mountain park system for Denver. Under a recent state act, cities of the

first and second classes may now acquire land outside their corporate limits, for parks and boulevards, parkways and roads. This has enabled Denver to establish its chain of mountain parks, occupying various vantage points, from which magnificent panoramic views of mountain and plain stretch away to the horizon. The parks are scattered over an area of about seventy square miles, at elevations of 7,000 to 10,000 feet above sea-level, and at distances of fifteen to thirty miles from Denver. They are opened up and connected with each other and the city by more than 200 miles of roadway, of which important links have already been improved or constructed. The Department of the Interior, authorized by Act of Congress, has withdrawn from entry, in favor of Denver, an additional 7,000 acres for mountain park purposes, which the city can now acquire at a nominal cost. The land already purchased was secured on the advice of Frederick Law Olmsted, who planned the entire system in 1913. The enterprise is financed by a half-mill levy for a period of five years, which



DENVER'S MOUNTAIN PARK SYSTEM. Clear Creek Valley

amount is subject to a reduction at the will of the city council.

The view from the State Capitol, down the civic center, is in line with the mountain parks. The West Colfax Viaduct, more than a mile in length, now being built across the railroad tracks, the Platte River, and low-lying ground, will, when completed, continue Colfax Avenue and afford the most direct approach to the parks.

Mr. Biscoe Appointed to the Denver City-Plan Commission

At the last meeting of the Colorado Chapter, it was announced that Commissioner Greenlee had appointed Mr. Maurice I. Biscoe, a member of the Institute and formerly President of the Colorado Chapter, to the Civic-Center Commission as representative of the Colorado Chapter. A brief description of the work of this commission appears elsewhere in the Journal.

Distribution of Parks

The general principles of design in a park system are briefly given by Mr. Charles Mulford Robinson in a recent report to the Park Commissioners of Council Bluffs, Iowa. He notes our tendency to dwell on the beauty and attractiveness of foreign cities, and to deplore the lack of charm in our own. He defines some of the conditions under which we should seek beauty in the distribution of open spaces, by the studied allocation of park lands in the city plan, and says that we must seek to preserve the best typical scenery in sites distributed to serve all parts of the community, the sites to be so located and of sufficient proportions to anticipate, as far as practicable, the city's growth. Where other things are equal, lands should be selected which are not of great value for building purposes, and given a landscape treatment that will invite use. Parks should be created sparingly, if at all, for purely esthetic purposes, and always with due regard for ways and means of distributing the cost.

TOWN PLANNING AND HOUSING



The Architectural Treatment of Special Elevated Stations of the Dual System, New York City

By S. J. VICKERS*

When the present subway was extended into The Bronx, there to emerge and become an elevated line, a gain was made in the appearance of the stations.

In the new stations that are being constructed, the tracks have been kept of sufficient height to allow the ticket house to be constructed and partially

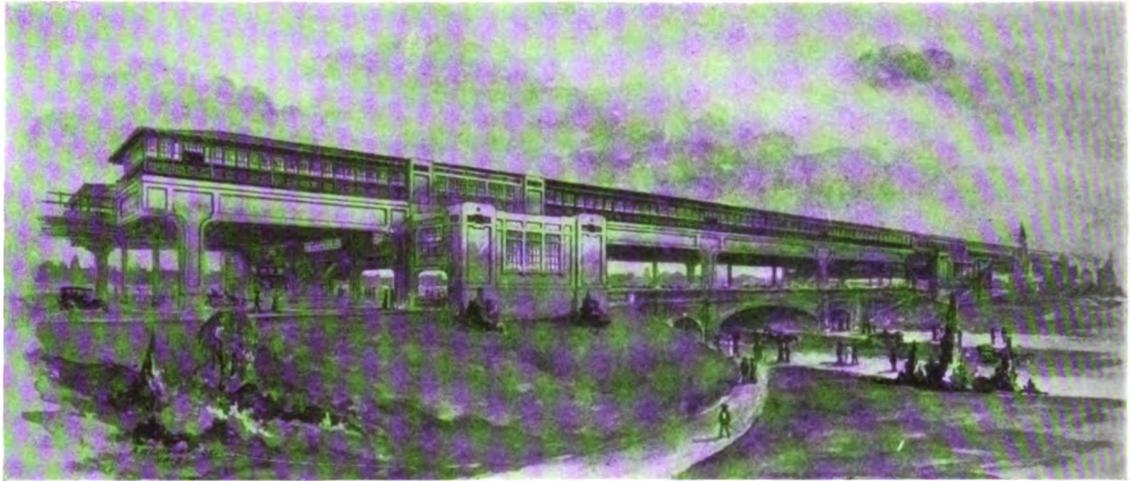
*Designing Architect, Public Service Commission, First District, State of New York.

concealed underneath. This is a saving of light and air, and a distinct gain in appearance. A systematic effort has also been made to simplify the detail and eliminate all ornament, admitting frankly the utilitarian nature of the structures.

Although these stations will be orderly, we cannot hope that they will be beautiful because of the conditions imposed. On account of the great expense of special steel shapes and blacksmithing, it is



WOODLAWN STATION—NEW YORK CITY



MUSHOLU PARKWAY STATION—NEW YORK CITY

necessary to use the stock ordinarily turned out in the rolling mills. This is but one of the hard conditions met in the designing of the ordinary stations. Recognizing this fact, it was determined by the Public Service Commission to give a special treatment to these elevated stations built at the intersection of important streets or boulevards, in connection with the parks, or where it is desirable to create civic centers. The designing of these structures is, perhaps, the most interesting problem of an architectural nature that arises in connection with railroad-station problems of the Dual System. These structures are steel, covered with concrete, and designed in a consistent style, which appeals to us as rational for the material and type of structure required.

We strive for large, simple surfaces, with few mouldings or projections. After the removal of the forms the surface is treated with a pneumatic hammer. Not only is the cement skin removed, but the entire surface is cut back to a plane in order that the board marks and all unevennesses may disappear. A uniform texture in this way is assured, and the gravel in the concrete broken, which gives the surface a brighter appearance.

Inlaid colored tile is used where it seems desirable to add interest to the structure. A hand-made glazed tile with a semi-vitreous back is used, in regard to which much might be said if space were allowed. The tile is set flush with the concrete in order that the surface may be enriched and still retain its simplicity.

In no case is there an attempt to imitate stone. Cornices, rustications, keystones, modillions, all of which may be done only with elaborate forms, are religiously omitted, not alone because of the expense but from a feeling that concrete work demands a treatment of simplicity all its own.

In the treatment of these stations we have, perhaps, broken with tradition. There has been more concern in adapting our materials to such uses as seemed proper and in creating forms that were logical and fitting than an attempt to conform with precedent. While the old forms are appreciated, they are not used when they do not appear to lend themselves properly in the working out of our problems. In the designing of these structures we have therefore striven after structure integrity, simplicity, and restraint.

News Notes

City Planning for Boston and Surrounding Towns

There has recently been organized in Boston a Council of Fifty, following two public meetings at which representatives of thirty-five city- and town-planning boards, social and civic organizations in and around Boston were present. It is the purpose of the council to foster and promote an intelligent understanding of city and town planning, and "to produce coöperation and unity of purpose between official boards and interested organizations and individuals who desire attention focused upon securing a practical and adequate plan for the development of the Boston District." Comparatively minor, temporary improvements are not to receive attention of the new body, which will promote the preparation of a large and comprehensive plan. A civic exhibition will be held during ten days in November, at which the exhibit of the American City Bureau will be shown, together with a local exhibit showing what has been done, what is being done, and what ought to be done for the development of the Metropolitan Boston District.

NEWS NOTES—OBITUARY

New Ohio Law on City Planning

Ohio has recently passed a city-planning law authorizing the council of each municipality to appoint a city-planning commission of seven members, four of whom were to be citizens without official positions. The commissions are authorized to make plans and maps showing recommendations for improvements of every type looking toward systematic planning. No physical improvement may be made without the approval of the commission, except where the council overrules the commissions' findings by a two-thirds vote. The law becomes effective in January, 1916. Mayors of several cities have already signified their intention of appointing planning commissions. Other cities of Ohio, among which are Toledo, Dayton, and Cleveland, have in their new charters a provision either giving the mayor the right to appoint, or, as in Cleveland, making it mandatory for him to appoint, a city-planning commission.

A New Departure in Comprehensive Planning

A unique city-planning organization will be found in Westchester County, New York, if a bill recommended to the Legislature of 1916 by the county board of supervisors becomes law. The bill provides for a county-planning commission, the commissioners to serve without salary, and to have an appropriation of \$5,000 to cover necessary expenses of the work. The function of the commission will be to coordinate the plans of all the communities lying within the county, in order to secure the best arrangement of highways, parks, parkways, water-supply, and drainage. With each of its great number of cities, villages, and townships, at present carrying out its development without much regard to the plan of its neighbors, Westchester County will receive great benefit from the orderly and cooperative planning which this commission will be able to insure.

Obituary

Henry Clay Carrel

Admitted to the Institute in 1902; to Fellowship, 1912.
Died at Philadelphia, October 19, 1915.

Frederick Ward Putnam

Elected an Honorary Member of the Institute in 1893.
Died at Cambridge, August 14, 1915.

Frederick Ward Putnam was born in Salem, Massachusetts, April 16, 1839, and died in Cambridge, August 14, 1915. Professor Putnam was one of the last survivors of the group of students whom Louis Agassiz gathered about him, and who have played so notable a part in the development of scientific work in this country. During the earlier portion of his life he devoted himself to natural history, and in this work was connected with the Essex Institute in Salem, the Boston Society of Natural History, and the Museum of Comparative Zoölogy at Harvard University. In 1875 he was appointed Curator of the Peabody Museum of American Archæology and Ethnology, a position he held for more than forty years. In 1886 he was made Peabody Professor of American Archæology and Ethnology, and served as head of the Division of Anthropology in the University until his retirement in 1909. In 1892 he was made Chief of the Department of Anthropology at the World's Columbian Exposition in Chicago; in 1894 he became Curator of Anthropology at the American Museum of Natural History in New York

City, and remained in charge of this section of the museum until his appointment as Professor of Anthropology and Director of the Anthropological Museum of the University of California in 1904, from which he resigned in 1909, when he retired from active work. In 1873 Professor Putnam was made Permanent Secretary of the American Association for the Advancement of Science, and for twenty-five years, during one of the most important periods in the life of the association, he continued to hold this position. To his energy and administrative ability no small share of its success was due.

Professor Putnam's membership in scientific societies was extensive, both in this country and abroad. He received the degree of B. S. from the Lawrence Scientific School of Harvard University in 1862, honorary degrees of A.M. from Williams College in 1868, and S.D. from the University of Pennsylvania in 1894. In 1896 the Cross of the Legion of Honor was given him by the French government.

To all his students and associates Professor Putnam endeared himself by his kindness and ready sympathy. He inspired those with whom he came in contact with enthusiasm for scientific work, and nearly all the active workers in anthropology in this country may be said to have been either his pupils or his colleagues. In him anthropological study in this country loses the last of its founders, and the host of his pupils and associates lose a well-trying friend.

Results in California of the Law Admitting Architects to Practice

The California Board of Architecture has just published its fifth annual report, which affords an interesting commentary upon some phases of the profession. The Board has found, "in the majority of cases, that parties engaged in illegal practice, when notified of their offense, will endeavor either to comply with the law by applying for examination or by abandoning illegal methods of advertising," and that the minority, "either by evasion or defiance of the law," will continue to practice. Which shows, does it not, that the law tends to raise the level of constructional ability, and gives notice to the public that an architect has special expert functions to fulfill quite aside from that of design?

That this is all the law should do is clearly the opinion of the California Board, which says in its report:

"Architects should not desire a law which would tend to interfere with owners or contractors, and prevent them from proceeding in any manner which they may see fit, or restrict either of them in the operations to which they have hitherto been accustomed; but architects should feel that it is essential for the public to know that an architect is a person of special training, performing duties which cannot be very well performed by any other person, and that the Certificate of a State Board is reasonable evidence that the holder of such a certificate at least has the knowledge and training necessary to exe-

cute satisfactory work. To this end this Board is devoting its best endeavors, so that the public and the profession may, in time, recognize that the Certificate of the California State Board of Architecture is of value; that it is not to be regarded lightly, and is as much a benefit to the public as it is to the architectural profession."

We believe that even those who are opposed to laws admitting architects to practice will uphold the attitude of the California Board. Is it not true that the merits of the whole question rest upon the degree of protection secured to the public? No decent architect would advocate a law to protect the profession at the expense of the public, but the report of the California Board does seem to indicate that a law is necessary to protect the public from the incompetent practitioner who seizes upon the title of architect just as he would seize upon anything else which promised to help him make money. We hope that the Committee on Legislation will report thoroughly on this subject at the coming Convention.

The members of the California Board are as follows: President, Edgar A. Mathews, San Francisco; Vice-President, Will S. Hebbard, San Diego; Secretary-Treasurer, F. L. Roehrig, Los Angeles; Assistant Secretary-Treasurer, Sylvain Schnaitacher, San Francisco; and J. C. Newsom, Oakland; John Bakewell, Jr., San Francisco; Octavius Morgan, John P. Krempel, Summer P. Hunt, Los Angeles.

Institute Business

Executive Committee Meeting

A meeting of the Executive Committee was held in San Francisco on October 7. There were present President Sturgis, Secretary Fenner, Treasurer Mauran, and Directors Morgan, Rankin, and Willcox.

Nominations for Honorary Membership

The Secretary reported the proposed nomination of Mr. Howard Crosby Butler, of Philadelphia, for election to Honorary Membership in the Institute. Mr. Butler is Professor of Archæology and the History of Architecture at Princeton University, from which he was also graduated. His work in connection with the American Archæological Expedition to Syria in 1899 and 1900, the Princeton Expedition to

Syria in 1904, 1905, and 1909, and the American Excavations in Sardes from 1910 to 1914, places him among the foremost of living archæologists. He is also the author of a number of works of importance in his field.

The members of the Executive Committee were well aware of the work of Mr. Butler, and it was resolved that his name be brought before the next full meeting of the Board, with the recommendation of the Committee that the nomination be formally made and presented to the Convention.

Nominations for Officers

In addition to the nominations published in the October Journal, the Secretary reported that he had received the following:

INSTITUTE BUSINESS

For Director—

Albert H. Brockway, Syracuse, N. Y.

This nomination was signed by members of Chapters as follows: Buffalo, 7; Central New York, 11.

For Director—

William B. Faville, San Francisco, Cal.

This nomination was signed by members of Chapters as follows: San Francisco, 12; Southern California, 3.

The meeting, after the usual routine business had been disposed of, was given over to a final discussion of the proposed revision of the Constitution and By-Laws. During the journey west, the members of the Executive Committee had held many informal conferences, and whenever possible, had sought the opinions of members of western Chapters. The subject was also made a special topic of discussion at the meeting with the San Francisco Chapter.

Before adjournment the proposed new Constitution and By-Laws, with changes, were approved in principle.

The Institute Trip to the Pacific Coast

An account of the trip is published elsewhere in the Journal, but the official character of the various Chapter meetings is not therein narrated. The President, Secretary, and Treasurer left New York ahead of the other eastern men who made the journey, and attended meetings of Chapters at Buffalo, Detroit, Chicago, Milwaukee, and Minneapolis. The long time demanded for the journey to the Pacific Coast naturally compelled the officers of the Institute to reduce this part of the schedule to the minimum, but in all cases the meetings were well attended and a most gratifying interest was manifest in the work of the Institute. All of the officers addressed these meetings.

At Minneapolis the party was completed, and from there on to Seattle was as follows:

Boston	President Sturgis Miss M. C. Hardy
Buffalo	Edward B. Green
Champaign, Ill.	Professor J. M. White Mrs. White Miss Adelaide L. White
Chicago	Mrs. Emily Addy
Cleveland	Mr. Levi T. Schofield
Columbus	Mr. C. W. Bellows
Detroit	Mr. George D. Mason Mrs. Mason
Kansas City	Mr. Austin Allen
Louisville	Mr. George H. Gray
Manchester, Mass	Miss Frances Sturgis Miss Gertrude Sturgis
New York City	Secretary Fenner Mrs. Fenner

New York City	Mr. Julian C. Levi Mrs. Levi Mr. Carl F. Grieshaber Mrs. Grieshaber Carl F. Grieshaber, Jr. Mr. H. R. Mainzer Mrs. Frederick Culver Miss Hilda Goodwin Mrs. Mayo-Smith Miss Mayo-Smith Mrs. James S. Whitman Miss Whitman
Philadelphia	Mr. Wm. R. Morton Keast
Pittsburgh	Mr. Edward Stotz Mrs. Stotz
Rochester	Mr. Otto Block Mrs. Block Mrs. Mary A. Kinsman Mrs. Wm. L. Dobbins
St. Louis	Treasurer Mauran Mr. T. C. Young
St. Paul	Mr. Thomas G. Holyoke
Washington	Mr. Robert Stead Mr. C. H. Whitaker

At Seattle the party was joined by Mr. and Mrs. John Hall Rankin and Miss Cornelia Rankin of Philadelphia, and by Mr. and Mrs. W. R. B. Willcox and Miss Porter of Seattle.

At Portland by Mr. A. E. Doyle and Mr. F. H. Narramore of Portland. At San Francisco by First Vice-President Kimball, Mr. Octavius Morgan, Mr. J. J. Backus, Mr. S. Tilden Norton and Mr. Homer W. Glidden, of Los Angeles, and by Mrs. Doyle of Portland.

Chapter gatherings and meetings were held at Seattle, Portland, San Francisco, and Los Angeles; at each of which addresses were made by the officers of the Institute. At Portland there was an informal discussion of many matters bearing upon the application of the Institute competition code and schedule to the Northwest, and the meeting developed viewpoints which will enable the Board more intelligently to consider the various questions raised. Due to the fact that so many of the party had signified their wish to make the journey to San Francisco by boat, the meeting at Seattle was far shorter than would have otherwise been the case, but at San Francisco a number of meetings were held. The officers of the Chapter entertained the officers of the Institute at luncheon, followed by a very large public meeting which was attended by nearly two hundred of the members of the party and the architects and draughtsmen of the city. President Sturgis, Secretary Fenner, and Treasurer Mauran addressed the meeting and presented a detailed account of the activities of the Institute and its relation to the profession.

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Another Chapter meeting was held on the following day, at which the proposed revision of the Constitution and By-Laws was discussed at length, and on Sunday the members of the party and the officers of the Chapter were entertained at breakfast, informally, by the San Francisco Society of Architects. The Chapter also gave a luncheon at the Cliff House, preceded by a drive through the parks and the Presidio. Altogether the few days at San Francisco were made very full and very enjoyable.

The party spent part of a day at Del Monte and at Santa Barbara, arriving at Los Angeles on October 14, where an informal smoker was given on that evening by the Chapter. On Friday the party became the guests of the Chapter on a long drive through Los Angeles and its renowned environs, and for luncheon at the Country Club. On the afternoon of the same day the journey was resumed and came to an end at a luncheon given by the architects of San Diego. From this point on each member of the party was left to his own devices, and the homeward journeys were made over various routes.

At San Francisco the members of the party united to present to Mr. Julian C. Levi, Chairman of the Committee of Arrangements, a cane and umbrella in testimony of their appreciation of the admirable manner in which the journey had been organized and carried through. Every detail had been thought out, and all preparations made with such thoroughness that there was an almost complete absence of care and annoyance. We very much hope that the officers of the Institute may find some way of making a yearly visit to at least part of the Chapters, for in no other way can the Institute be made so interesting and its work so profitably discussed with the great majority of members who cannot come to Conventions.

The Convention in December to be Held in the Corcoran Art Gallery

We believe that the members of the Institute will share our pleasure in the fact that the Committee on Convention has secured the use of the new auditorium in the Corcoran Gallery of Art for the Convention, as well as the use of its new exhibition gallery for the showing of the work of the students in the various architectural schools of the country. This latter feature was inaugurated at the last Convention, and was so successful that it promises to become an increasingly interesting adjunct to the Convention each year.

The headquarters of the Convention will be held at the Shoreham Hotel, where will also be held the annual dinner. All committee meetings will be held in the Octagon.

The first evening of the Convention will be

devoted to a conference on architectural education along the same lines as last year. This meeting will take place at the Corcoran Gallery; it will be in charge of the Association of Collegiate Schools of Architecture and in connection with the exhibit to which reference has already been made.

The second evening will be given up to a public conference on the general subject of stimulating an appreciation of art among the students in colleges and universities throughout the country. On the third evening will occur the annual dinner.

News Notes

The St. Louis Chapter Offers Its Services to the St. Louis City-Plan Commission.

The Chapter is now actively at work to secure the development of the right city plan for St. Louis.

At its last Chapter meeting, a special committee was appointed to stimulate public and private interest in the work, and the following resolutions were adopted and embodied in a letter addressed to the City-Plan Commission:

Whereas, The funds available at this time will not permit the City-Plan Commission to employ an expert to direct the development of a comprehensive city plan, be it

Resolved, That the St. Louis Chapter of the American Institute of Architects hereby tenders its services, and will appoint a committee of three to act with the commission in lieu of a city-plan expert. It freely offers to the commission such preliminary studies as have already been made and all technical resources at its command, including the data in possession of the American Institute of Architects' Committee on Town Planning, absolutely without charge for the personal services of its members.

A New Type of Public Service Inaugurated by the Minnesota Chapter

The Minnesota State Art Society has recently begun the publication of the "Minnesotan", a magazine to be devoted to the interests of the Society. In the interest of better architecture it will open a "Question and Answer" column, inviting inquiries from its readers upon any subject allied with building. Mr. George A. Chapman, Chairman of the Committee on Public Information of the Chapter, has been designated as the editor of the column in question. When questions or problems arise which require consultation with a professional man, the questioner will be so advised and the nearest competent person will be designated to him by the Chapter for consultation if desired.

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MICHEL M. KONARSKI

Assistant Librarian, Avery Library, Columbia University

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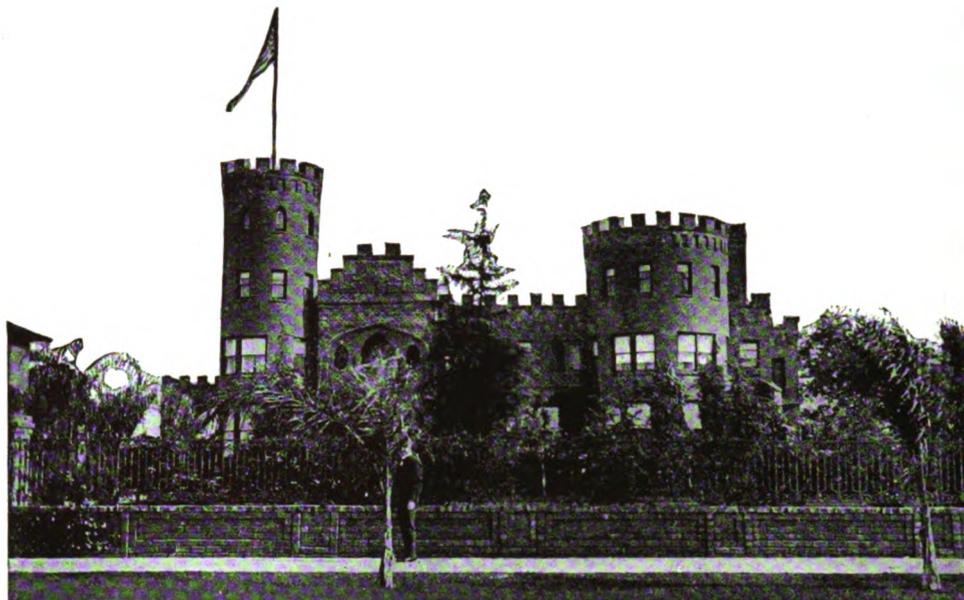
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Vol. III

DECEMBER 1915

Number 12

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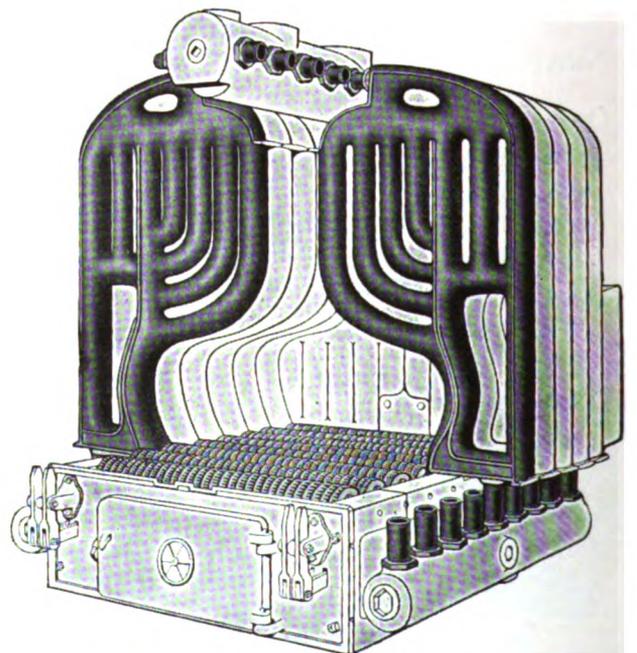
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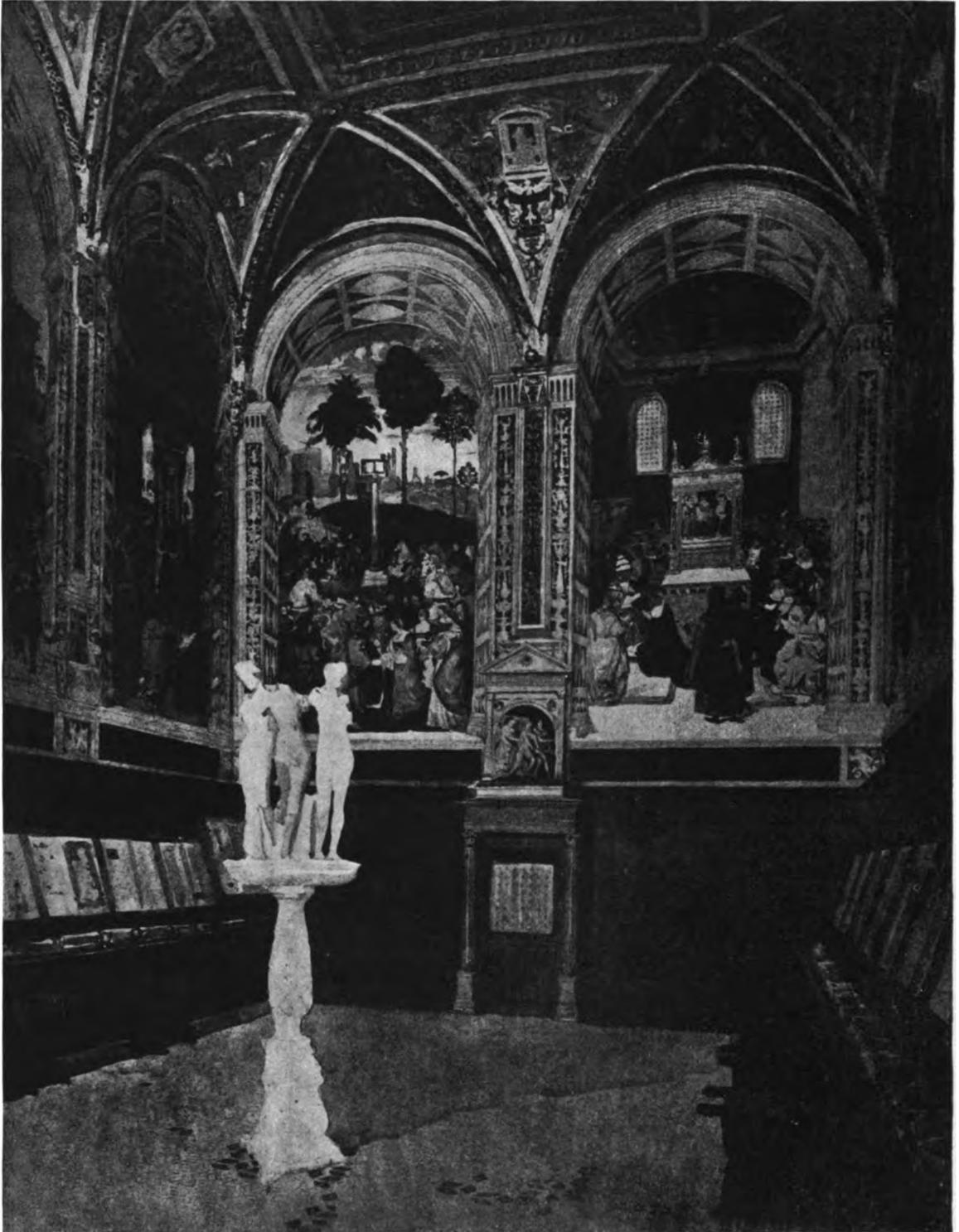
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JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Vol. III

DECEMBER, 1915

No. 12

The 49th Annual Convention of the American Institute of Architects

IN this number of the Journal there will be found as full an account of the Forty-ninth Annual Convention of the Institute as it was possible to publish within the short space of time at our disposal. The regular appearance of the Journal has been interrupted in order that the members of the Institute might have before them, with the least possible delay, the records of the achievements of a Convention in which so many are deeply interested.

Thanks to the generosity of the Corcoran Gallery of Art, the Institute was able to avail itself of the opportunity for holding its sessions in the new hall of that institution, and we feel safe in saying that it was a real pleasure to architects to be able to convene in a room so admirably adapted to the purpose, and so much in keeping with the spirit of their profession.

The report of the Committee on Chapters, which covered the results of two years of study into the question of the reorganization of the Institute and the relations of Chapter members to the parent body, brought out the fact that more time will still be required in order that the membership generally may become familiar with the questions at issue.

One gained the impression while listen-

ing to the discussion which occupied all the first afternoon, that the delegates had not sufficiently studied the proposed revisions of the Constitution and By-Laws to enable them to clearly grasp the character of the fundamental principles which are at stake and which were so thoroughly debated at the last Convention.

The Convention was attended by one hundred and forty delegates and by many members. The extent of its work is best revealed by the reading of the material which we are publishing, yet we cannot refrain from again calling attention to the immense amount of work involved in the labor of the year, not alone by the officers, but by the committees. It is this spirit of service which symbolizes the things for which the Institute stands,—that architects may give—give of their thought, their dreams, their hopes, their wisdom, their training,—and by so giving grow richer in the knowledge that they have added a stone to the foundations upon which the profession of architecture rests. On this immortal road of high purpose, all men may travel with joy. For the architect there are special resting places, whence he looks ahead, behind, above, the world illumined with the vision of his all-embracing art.



The Ruins of Ablain St. Nazaire

By JEAN-PAUL ALAUX

AFTER an absence of several months, here we are again in the region of Notre Dame de Lorette. It is with emotion that we behold again this landscape, witness, during so many months, of the tragic events of war. My first thought, upon arriving, was to visit the ruins of the church of Ablain St. Nazaire and of sending a sketch of them to the Journal. A bicycle enables me, by passing through a wood, to arrive at the entrance of the gallery which leads across the plateau to the trenches of the first line. It is six in the morning; the sun is still veiled by a light fog. It is the dawn of a beautiful day.

The gallery conducts me, by an interminable zigzag, to the ruins of the chapel of Notre Dame de Lorette, which the Germans converted into a small fort. Turning to the right, I descend by a spur toward the

village of Ablain St. Nazaire, and I perceive rising before me out of the mist the profile of the church. Poor, mutilated church—thou art still graceful and beautiful; draped in a filmy tulle of fog, thou hast the mien of a peaceful and innocent Betrothed of Death; I see thy belfry; it still adorns thy tottering and shell-raked tower.

Neither roof nor walls are standing. The nave lies open-mouthed under the heavens, as if to better cry out by what irreparable disaster it was struck. At most, a few lancet arcades remain intact. The choir and the altar are overturned, crushed by the collapse of the vault. As to the porch, a drawing* of which I have already sent you, and which was a masterpiece of grace, nothing remains. It is with

*Published in the Journal for August, 1915.

THE CONCEPTION OF AMERICA BY AMERICANS

difficulty that I recognize, under a pile of stones and refuse, two little "portillons," lying under the rubbish. The vault in falling has buried everything under a pall of white stones. It is an indescribable upheaval in which I discover by chance, and reverently lift, the tricolor scarf of a patriotic banner which probably decorated the interior of the church.

I stop in front of these impressive ruins to make my sketches and take notes. My perspective drawing allows the famous heights of St. Lorette to be seen through the ruins, silhouetted against the horizon. I am obliged to conceal myself behind a ruined wall, as I am in sight of the enemy, and it is the fog alone that makes it possible for me to keep my position until it lifts.

This visit was of the liveliest interest to me, I assure you. Everything in the

ruins of this village, where not one house remains standing, recalls the events of a struggle, desperate and relentless. The ruins are beautiful in their desolation. As the disaster is complete, restoration is impossible; one cannot restore what no longer exists. The walls which you see still standing, in my sketch, are so cracked and shattered by the shock and explosion of shells that they must be demolished.

At this moment the artillery commences its habitual serenade; the bombardment of the trenches begins, and I hear two French shells pass over my head. In returning, I traverse the little French cemetery at the rear of the church. Some Germans have buried their dead there, as I see some crosses with German inscriptions. The shells have not left the dead in peace and I look upon yawning graves in a plowed soil. At the front, October, 1915.

The Conception of America by Americans!

IN the second of his articles on Modern German Architecture in the Brick-builder, Mr. Irving K. Pond gives utterance to one of the most profound observations upon the possibilities of art in America which have ever come to our attention.

"Can the mind grasp the possible wonders of an American art when the American artist conceives America, and the American craftsman makes the conception concrete for the love of an America which does not impose itself upon its citizens, but which is the ultimate and communal expression of individual life and idealism?"

No, Mr. Pond, the mind cannot comprehend the possibilities of the art which would emanate from such a state. Sadder than that, there are only a few artists and far too few teachers in the so-called art schools who have even the vision of such a

state, much less the possibility of inspiring their pupils with such a vision.

By a systematic process of blundering stupidity, we have pretty successfully detached art from life. We have housed it in museums and carefully denuded our homes of the beauty which springs from the true knowledge of the message of art. We talk about "The Value of Art to a Nation," as though art were in some manner to be tacked onto us like a piece of decoration. When we can begin to talk about the value of men to a nation, not as soldiers, or sailors, or industrial slaves, but as human beings capable of making their lives the expression of a worthy aspiration, we shall begin to mine deep in the wellsprings of a national art. Not before.

You have given us a real message, Mr. Pond. We hope that it may bear its fruit in due season.

Assisi and Perugia by Chance Acquaintance

By W. R. B. WILLCOX

IN Italy, it so happens, certain trains run only every other day. This intermittent service is likely to disarrange the traveling plans of those who happen not to be familiar with the system. So we learned on our way down from Venice to Rome, when, having stopped off at Assisi for a comfortable dinner and night's rest, we found ourselves in the dilemma of having to choose between continuing on the morrow by a slow, poorly appointed train, and spending the next two days thus unexpectedly about Assisi. Happily, as it turned out, we decided upon the latter course, which furnished us pleasant diversion and a store of interesting impressions.

One scarcely knows what gives the peculiarly distinctive flavor to Assisi; whether it is the solid-rock-like character of the town raised high upon the hillside; the narrow, hilly, stone-paved streets between pink, rough-hewn stone buildings; the broad, flat plain spreading without a ruffle to distant mountains; the strong, graceful dome of Santa Maria degli Angeli rising from it through low-lying mists of morning like an island from the sea; the towering, arcaded battlements of the monastery of San Francisca, or the whole landscape shimmering bright under "blue Italian skies," of which, but for today, a lowering season had near made a myth.

Still, it may not be these visible aspects so much as the peaceful stillness broken now and then by voices in the resonant street, the crunching of wheels as a cart winds up the gravel roadway from the plain, or the mellow tones of bells quavering on the gentle breeze from neighboring belfries. Yet again, it may be the ease with which, in imagination, one re-creates the olden time and circumstance, and views

with apprehension the towers of Assisi's ancient rival outlined against the sky. But tonight Perugia's lights twinkle a friendly greeting, while English voices in the house recall us to the twentieth century.

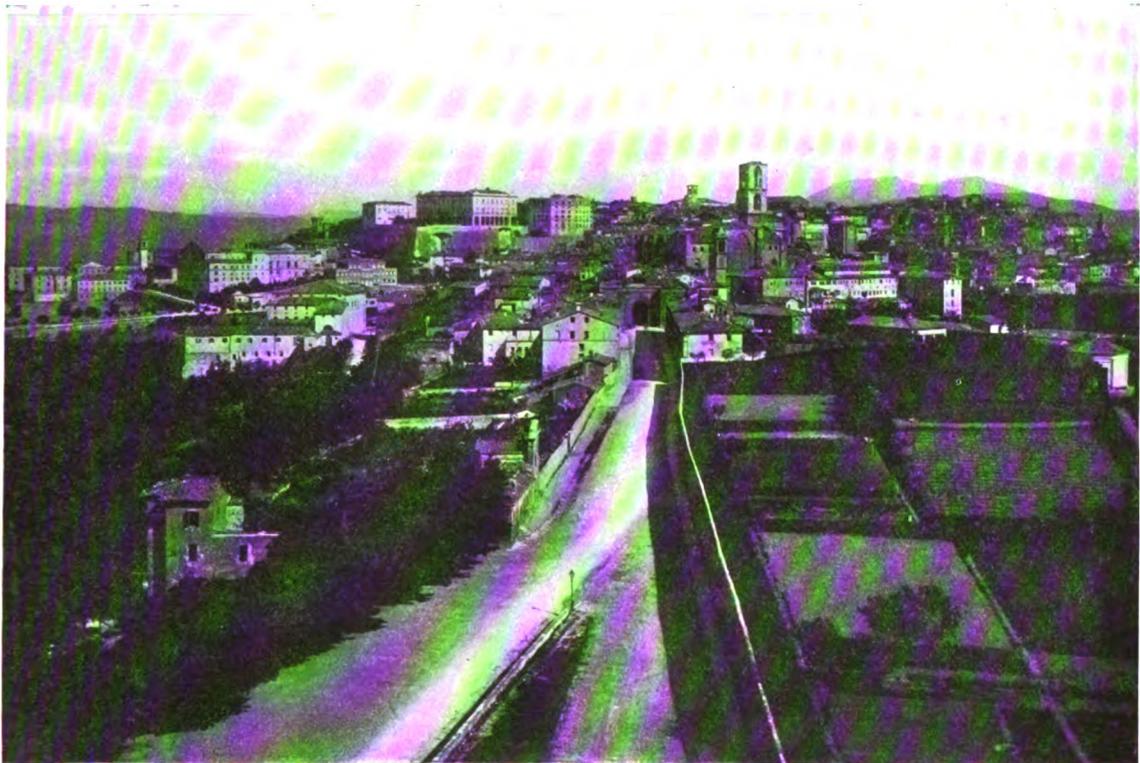
Having arrived in mid-afternoon, we entered one of the dilapidated public vehicles awaiting a fare, and were driven to the church of Santa Maria degli Angeli on our way to the town. The few houses clustering about sink out of sight in the presence of its striking bulk, which so dominates the plain that it seems to challenge the encircling mountain heights. How refreshing to think of Vignola as its author, as well as that of a compilation of measurements of classic orders however useful such dry stuff may be!

The great interior is white and bare except for altars, rich with color, ranging along both side aisles, which suggest, no doubt, what the treatment of the whole interior would have been had things not come to an end when they did. To think that this great building rears its lofty shape because once, a long time ago, a good man met on the spot with some of his friends. To be good, surely, is an infrequent distinction!

Quitting the church, we embarked again in our conveyance and, across the plain upon the perfection of roads glistening white on ahead, approached Assisi. Well do I recall the thrill which, when fresh from home, my first entrance into a quaint old English village gave me, and while such experiences lose their piquancy by repetition and the fatigue of travel makes an end, almost, of surprise, still the ascent to this old city by the winding, walled-in road, the entrance through the city gate and the novel sights within seemed again to touch that long-lost chord, and



Assisi



PERUGIA.—FROM SAN PIETRO



ASSISI.—SAN FRANCESCO

fill my breast with its well-remembered note.

After securing accommodations at the clean and comfortable Hotel Sabasio, we strolled up to the church of San Francesco, —really two churches, one over the other, —which adjoins the hotel. Here we fell in with a party of Italian theatrical folk in tow of a caretaker, who, with an eye to business, no doubt, invited us to go with them, first to the tomb of Saint Francis, and then out upon the lofty exterior arcade which crowns the great retaining walls of the monastery, from the base of which, far below, the lower reaches of the hill slope away to the plain and to what at this season of the year is a dry river-bed.

Having enjoyed for a time the view over the broad, restful expanse of level valley,

we withdrew from the party and left the church for a stroll before nightfall through the town. Soon a young boy, bright as the day, voluntarily took charge of us, and in a most amusing manner insisted upon guiding us to several points of interest. Incidentally, considerable entertainment was supplied by attempts at conversation with the youngster, who was of a sort not to give up trying to make himself understood. Although unacquainted with the Italian language, it was surprising to discover of how much avail were some old Latin words which, unexpectedly, were dragged from memory's dark storehouse.

I happened to remark upon my surprise, facetiously attributing the circumstance to the presence in the market-place of a work of the first century, or thereabouts—the

ASSISI AND PERUGIA BY CHANCE ACQUAINTANCE

Temple of Minerva—admitting that for aught I could remember Minerva may have been a Greek rather than a Latin deity; whereupon my companion, a former classmate of preparatory school-days, seized with what seemed to be unnecessary eagerness the opportunity to observe that Latin always had been Greek to me anyway. A sense of the probable truth of his sally alone prevented me from making his pun the subject of the sarcasm it so richly merited. But, indeed, there was something in the worn, though finely limned Corinthian columns of the hexastyle porch of the little temple calculated to revive dim memories of past excursions into classic lore.

We wandered on through narrow, crooked streets, so steep in places that the pavement took the form of shallow steps,

or sharper flights of well-worn stairs. There seemed to be no level spaces in the town, except the little piazzas into which we found our way. One of these seemed to have been filled in, once upon a time, behind a great retaining wall down the face of which we gazed upon the tops of trees below.

From another we entered the dimly lighted church of Saint Clara, and passed down a broad, darkening stairway from the middle of the nave into a crypt, guided by the flicker of a single candle in the hands of an invisible Italian somewhere on ahead of us. Upon coming up to him, or rather down to him, he led us silently toward an altar inclosed by metal grilles, which was lighted by another candle or two. Suddenly out of the darkness, and noiselessly, a heavily veiled and hooded



ASSISI.—SANTA MARIA DEGLI ANGELI

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nun appeared behind the grille and slowly drew a curtain. There upon a dais, reposed a figure which we were told in awesome tones was the veritable body of Saint Clara. We gazed awhile, the curtain fell, the nun faded away into the darkness, the Italian blew out his candle, and we cautiously groped our way toward the light slanting feebly part way down the stairs. Propitiating with a generous coin the fierce-looking guide who had us so completely at his mercy, we were permitted to escape and, with a smaller thank-offering to the wrinkled old woman who threw open the door, drew a full breath and were ready to proceed with our youthful manager, who, we then recalled, had

sneaked in, barefoot and hat on head, and had been with us all the time.

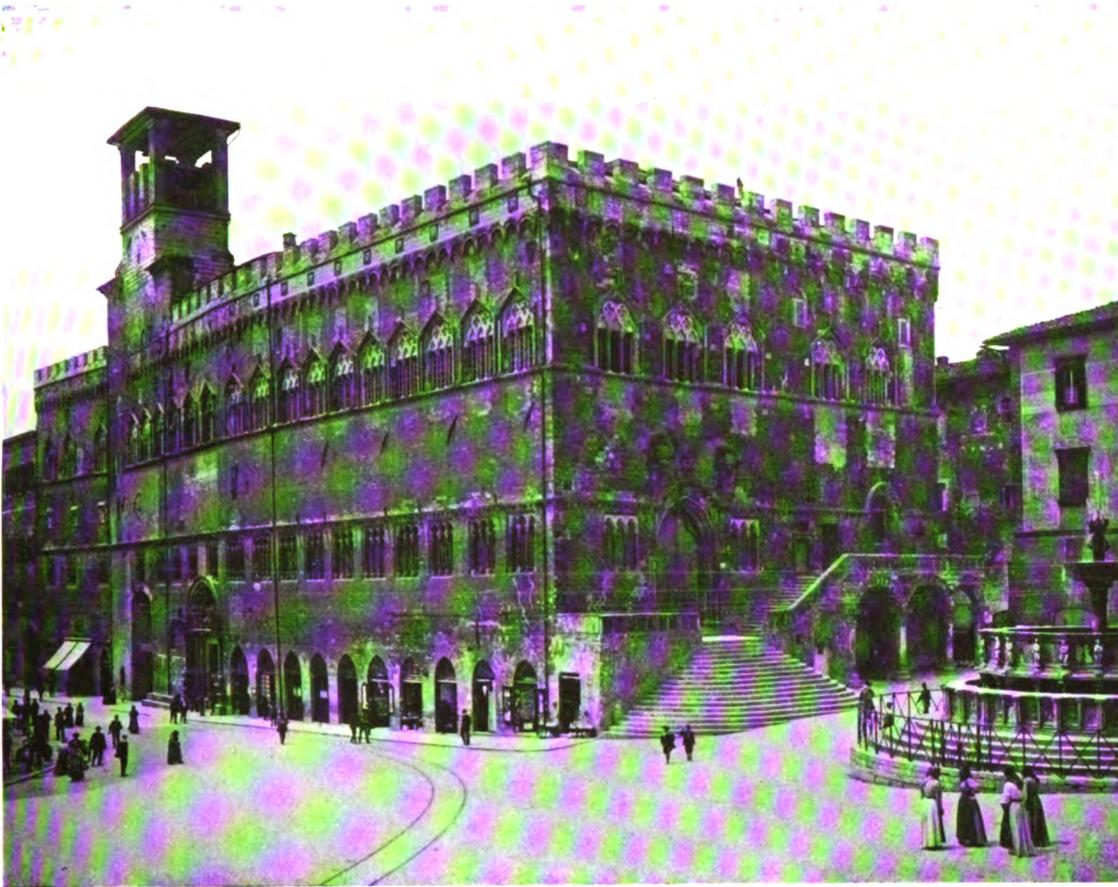
It occurred to us afterward that the entertaining little urchin may have had a financial agreement with the Italian of angry mien, since having importuned us at once for a small donation, he departed forthwith and returned into the church.

At the tomb of Saint Francis a similar scene had been despoiled of a like impressiveness because of the presence of the rather boisterous actor crew, one of whom carried a lighted cigarette throughout the exhibition. But there, also, the "dim religious light" was well preserved, so much so that only with difficulty, and by means of a taper on the end of a stick



PERUGIA.—MUNICIPAL PALACE AND A CORNER OF THE DUOMO

ASSISI AND PERUGIA BY CHANCE ACQUAINTANCE



PERUGIA.—MUNICIPAL PALACE

thrust through the grille by some ubiquitous functionary, were we able to see a small part of the sarcophagus resting high overhead in a grilled inclosure.

After dinner, during which some English women, by their animated conversation about Giotto's frescoes in the lower church of San Francesco, which they were engaged in copying, silenced all other talk, we retired to our apartment rather fagged from our rambles. Here we discovered a little, iron-railed balcony, unnoticed upon our arrival, overlooking the valley and with the last pink flush of sunset tinting the sky, we drew our chairs outside for an evening smoke. We watched the day die, the night come on, and the moonlight flood the broad-spread valley to distant

hills. The voice of a lone singer rose to us from a curve in the road as it leaves the city gate, and the low tones of conversation of a man and woman leaning over the parapet of the terrace below accentuated the silence that seemed to embrace this old Italian city, while tiny spots of light from evening lamps peeped out from many an invisible house in the valley.

Until, one by one, the little sparks of light went out, and all sounds save the sighing of the night wind in the trees beneath us had ceased, we sat and talked of the life of voluntary poverty and hardship which Saint Francis followed here so long ago; of the antagonism which existed between Assisi and Perugia in the old days, and of the frequent encounters between



ASSISI.—SANTA MARIA DEGLI ANGELI

the families of Perugia's great nobles, the Odii and the Baglioni. Our dip into history ended at bedtime with a decision to visit Perugia on the morrow.

So, in the morning, after a two hours' ride across the level country between the towns, we came to the foot of the hill upon which Perugia is built, and whiled away still another half-hour as our poor old nag toiled wearily up the zigzag road into the town.

However the escapades of the Baglioni family in the days long past may have been regarded they evidently, today, are accounted among the assets of the city. One seems continually to run upon illusions to their part in the city's history. We had some diverting gossip about the present generations of the Baglioni from

the custodian of the Museum, retailed in most picturesque English to the accompaniment of delightfully energetic gestures. The story ran somewhat as follows:

The remnant of the Baglioni family consists of two brothers, one a professor of philosophy, a distinguished individual without an heir, who divides his time between Florence, Genoa, and Berlin, altogether a credit to his race; the other, a gentleman with a family of four girls and a "boy 'bout twent' six-sev'n eight." The boy does not take to books or business, preferring to drive fast horses and to enjoy himself in mild pursuits of other sorts. The depleted family fortune, however, is inadequate, alone, for the support, in the manner to which the family has been accustomed, of the ancestral home, so the

ASSISI AND PERUGIA BY CHANCE ACQUAINTANCE



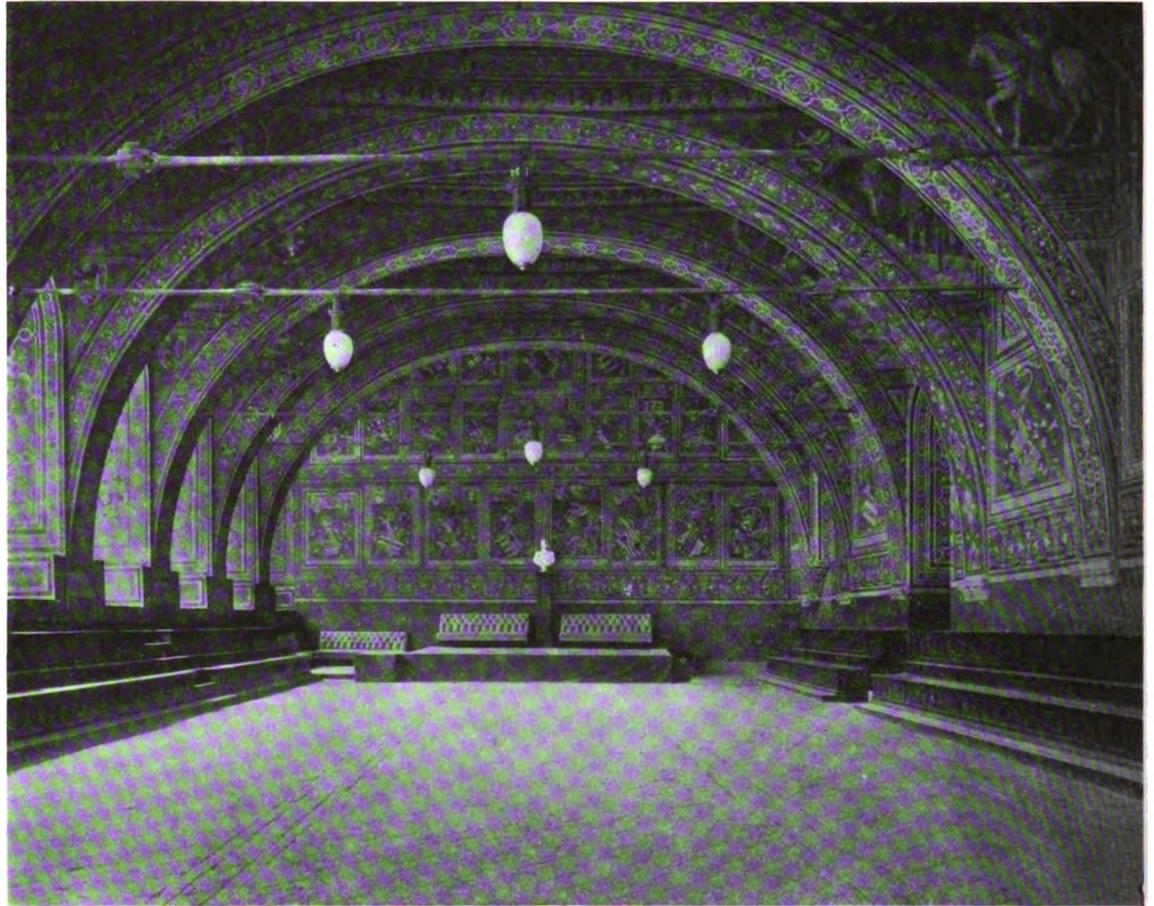
ASSISI.—CHURCH AND CONVENT OF SANTA CHIARA

father is often away on business, increasing as best he may the limited resources.

This relieves the young man of a salutary parental oversight, and leaves him free much of the time to his own devices. So, in order to provide the means, beyond a moderate allowance, for his gay indulgences, he often essays the role of coachman and guide to English and American tourists and frequently may be seen driving parties about the district. He does not tell them he is the proud heir to the Baglioni fortunes, nor does he let his enterprises come to the knowledge of his father, for he, every inch a gentleman, would be deeply chagrined thereat. But the boy is a big, broad-shouldered, handsome chap, a Baglioni withal and proud of it. Indeed,

does not the prominent thoroughfare between the Piazza Vittorio Emanuele and the Piazza Garibaldi bear the family name? And is it not rumored that Gabrielle D'Annunzio, the dramatist, is now engaged upon a play to be entitled "Atalanta Baglioni," dealing with incidents in the family history?

Strangely enough, of those buildings standing in the bloody days of old, but two remain—the Palazzo Municipale and the Chiesa di San Lorenzo. The façade of the latter is still lacking its marble veneer, while its interior is resplendent in imitation marbles. The exterior of the former building, with its interesting vertical divisions and rhythmical window spacing, has evidently undergone many defacements and subsequent repairs and alter-



PERUGIA.—MUNICIPAL PALACE. SALA DEI NOTARI

ations, but within, the Sala dei Notari, a twelfth-century hall, is genuinely impressive. Great, parallel, semi-elliptical, solid arches span the room from the level of a high dado above two tiers of paneled benches, the ceiling spaces between the arches are heavily beamed, the floor is tile-paved and the surfaces of walls and arches are rich with red, yellow, and gilt decorations over a dark blue field. The modern electric light globes dependent from the heavy iron tie-rods of the arches strike the single incongruous note.

Out in the square between the two buildings, inclosed by a simple iron railing, raised upon a circular base of several steps, stands a fine old fountain, the faces of its superimposed stone basins orna-

mented with fluted and twisted dwarf columns and sculptured figures. Throughout the town the narrow, tortuous streets climb up and down stairs and frequently are arched over, as though the lower stories of buildings had been removed to extend the streets tunnel fashion.

Late in the day we gathered again into our decrepit landau, and started back toward the town flashing bright in the sunlight on the distant hill. As we slowly passed out through the city gate, a heavily built, handsome youth drove rapidly by in a light road cart behind a spirited animal. The thought struck me, and I ventured. Poking the patient driver of our outfit in the back, and motioning to the figure in the rig fast disappearing on the road ahead

ASSISI AND PERUGIA BY CHANCE ACQUAINTANCE

of us, I asked; "Baglioni?" at which his placid countenance broke into a broad grin as he nodded assent. Thus it happened that we had a fleeting glimpse of the last descendant of the great and notorious family of the Baglioni.

In the fast-lengthening shadows of western hills, clear cut against a glowing sunset sky, we jogged back across the plain and climbed up into the town. Again from our

little balcony, through a long, still, moonlit evening, we witnessed the sprinkle of lamplights in the valley, heard the whispering of gentle breezes in the trees and the metal tones of distant bells softly clanging, grateful for what an odd mischance had brought us. The following day we went back over the straight, white road to the railroad station, and the train for Rome.



ASSISI.—BASILICA OF SAN FRANCESCO

Town Planning and Housing

GEORGE B. FORD, ASSOCIATE EDITOR

Art Commissions and the Future of American Cities

By ANDREW WRIGHT CRAWFORD*

In the last decade the determination that American cities shall be developed in a more convenient and more orderly way has been pronounced. This determination is causing the addition of two new bureaus to municipal governments,—one the City-Planning Commission, and the other the Art Commission. The work of the two bodies, sometimes confused, is essentially different, though each is supplementary to the other, as well as to the city departments already created.

* Mr. Crawford is Secretary of the Philadelphia Art Jury, and a member of the Executive Committee of the National City Planning Conference.

Function of the Art Commission Essentially Critical

The function of the City-Planning Commission is to foresee and to forecast. It is the imaginative faculty of the city. When it has exercised this faculty and has prepared plans, in whole or in part, for the city's growth during the next decade or during several decades,—plans which will change with the varying needs of successive administrations but which, nevertheless, will continually tend to a consistent, comprehensive, organic development,—and has presented them to the authorities and to the



NEW YORK.—A Design for a Cast-Iron Drinking-Fountain of Ornate Design and More than Twelve Feet High. Disapproved by the Art Commission.



NEW YORK.—Memorial Fountain for the Same Site. Illustration at Left. Of Much More Graceful Design; Executed in Iris Porphyry. Approved by the Art Commission.

TOWN PLANNING AND HOUSING



PHILADELPHIA.—Original Design for Water-Tower on Public Property Which Would have Dominated the Grounds of a Great University Near Which it Was to be Built. Disapproved by the Art Jury.

public, the plans are turned over for execution, as occasion arises or opportunity offers, by the proper department, generally called the Department of Public Works. The latter department prepares the working plans and submits them to the Art Commission. The work of the City-Planning Commission and of the Art Commission is thus separated by the interposition of the department charged with the work of construction.

The function of the Art Commission is, moreover, essentially critical. It is not creative. It is essentially a jury, whose duty it is to say yes or no in regard to the esthetic qualities of designs. The Art Commission passes on plans to be executed immediately; there is no broad duty put upon it of forecasting the growth of the city, and of providing plans for that growth. The imaginative faculty and the critical faculty share to some extent the power of visualization, but even here the talents are different; the power to visualize the result of the execution of a definite plan for a definite structure, and the power of visualizing the results of great community growths and great public arteries to take care of the increased



PHILADELPHIA.—Water-Tower on the Same Site. Approved by the Art Jury. The Improvement was Effected by Casing the Tower with Brick Covered with Stucco, and by Treating the Tank and Roof with Shingles.

traffic caused by that growth, are of a distinctly different quality. The two functions should be kept separate; but in some cities the work of an Art Commission and a City-Planning Commission has been unwisely confided to one body.

Definition of Powers

The greatest opportunity of service by Art Commissions to the community lies in veto power over the designs of all public works, and of all private work that extends over streets, rivers, and similar public property. The members of Art Commissions, however, have generally realized that, in the exercise of these powers, the complete heights of success cannot be scaled by one leap. The work, as in the case of the City-Planning Commission, must be supported by public opinion publicly voiced. Both of these bodies are still regarded by the public and by politicians as experimental. Insistence upon the very last refinement in the case of each and every design, insistence upon the exercise of the very last atom of authority, might



PHILADELPHIA.—Independence Square, West Side, Showing New Surrounding Wall and Congress Hall. The Design of the Wall is the Work of the Philadelphia Chapter, A. I. A., and was Approved by the Art Jury. Congress Hall Has Been Restored in Accordance with Plans Prepared by the Chapter and under Its Supervision and Control.

easily result in legislation repealing acts authorizing the appointment of such commissions. The wisdom of this course has been demonstrated by the grant of larger and larger powers.*

Volume and Cost of Work Submitted

The opportunities of such bodies are indicated by the cost of work covered by submissions annually made. While such cost is usually capable of approximate estimate before the structures are begun and of exact statement after the structures are completed, in some cases it is impossible to state their values, as when a standard design of lamp-posts or of other street fixtures is submitted. In the case of Philadelphia, however, expert consideration was given, in

* An example of the greater jurisdiction thus secured is evidenced in the amendment of 1913 to the Act of 1907, creating the Art Commission of Philadelphia, called the Art Jury:

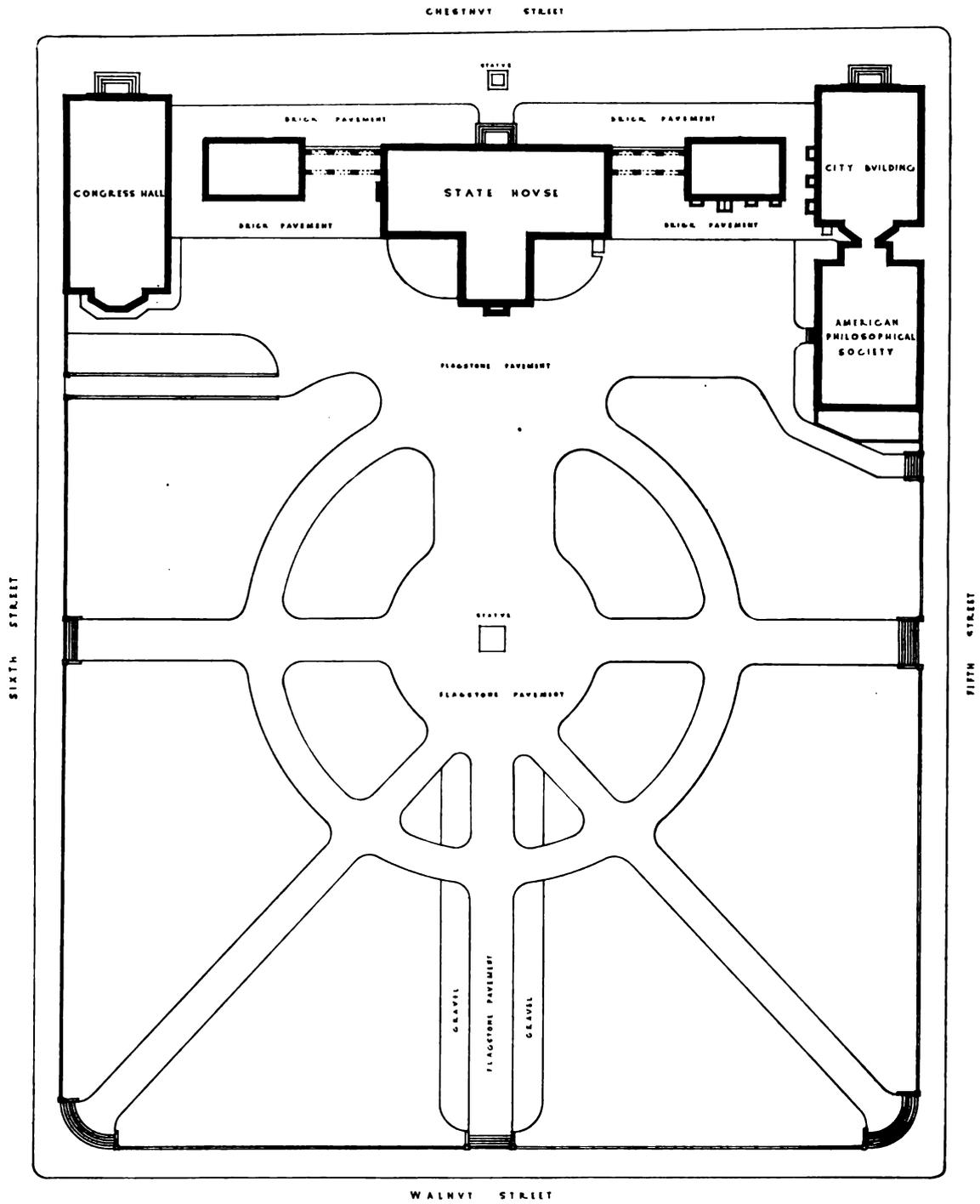
"No construction or erection, in a city of the first class, of any building, bridge, or its approaches, arch, gate, fence, or other structure or fixture, which is to be paid for, either wholly or in part, by appropriation from the city treasury, or other public funds, or for which the city, or any other public authority, is to furnish a site, shall be begun, unless the design and proposed location thereof shall have been submitted to the jury, at least sixty days before the final approval thereof, by the officer or other

person having authority to contract therefore. The approval of the jury shall also be required in respect to all structures or fixtures belonging to any person or corporation, which shall be erected upon, or extend over, any highway, stream, lake, square, park or other public place, within the city. . . . In deeds for land, made by any city of the first class, restrictions may be imposed requiring that the design and location of structures to be altered or erected thereon shall be first approved by the Art Jury of such city. Nothing requiring the approval of the jury shall be erected, or changed in design or location, without its approval."

the second year of the Art Jury's existence, to projects involving over \$9,000,000, at a cost of less than \$4,000. During the first year of the jury's existence, 67 submissions were made; during the second year, 54; during the third year, 181; and in the past year 182 submissions were considered.

In New York City the total amount of money involved in designs passed upon by the Art Commission reaches much greater figures. Thus, in 1909, the 179 submissions considered involved approximately \$43,000,000. The ultimate effect on the appearance of cities of consideration by experts of undertakings of such total magnitude will readily be imagined. If Mr. McAneny is right in saying that New York is rebuilt every thirty years, there is hope even for New York.

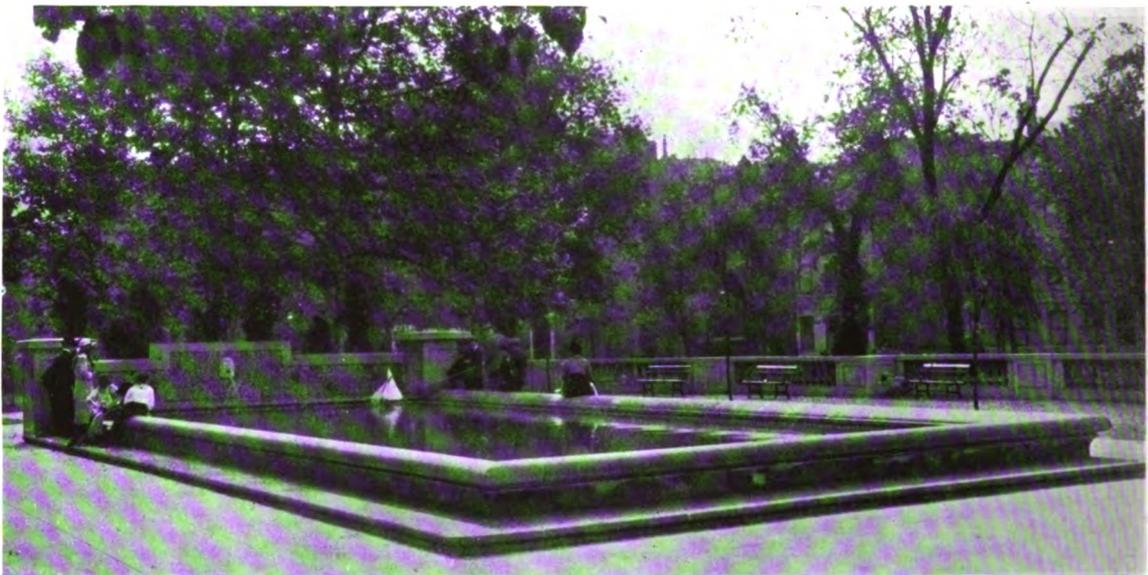
person having authority to contract therefore. The approval of the jury shall also be required in respect to all structures or fixtures belonging to any person or corporation, which shall be erected upon, or extend over, any highway, stream, lake, square, park or other public place, within the city. . . . In deeds for land, made by any city of the first class, restrictions may be imposed requiring that the design and location of structures to be altered or erected thereon shall be first approved by the Art Jury of such city. Nothing requiring the approval of the jury shall be erected, or changed in design or location, without its approval."



PHILADELPHIA.—Of National Interest Are the Plans for the Restoration and Improvement of Independence Square Prepared by the Committee on Preservation of Historic Monuments of the Philadelphia Chapter, A. I. A., and Approved by the Art Jury. The Chapter is to Be Congratulated upon the Success of the Unrequited Labors of Its Members.

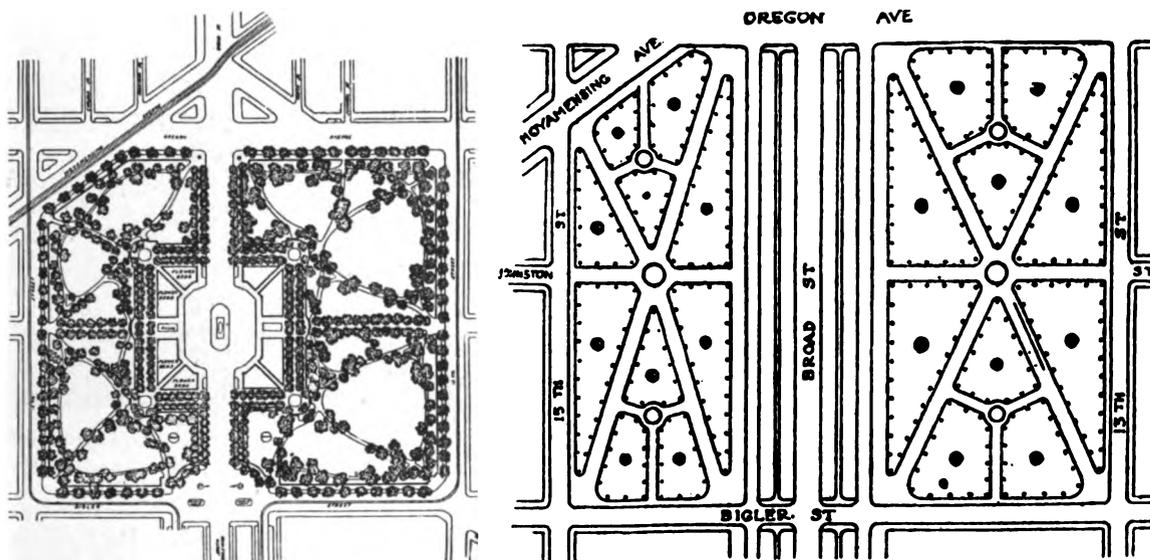


PHILADELPHIA.—Independence Square, East Side, Showing New Surrounding Wall. Design Prepared by the Philadelphia Chapter, A. I. A., and Approved by the Art Jury.



PHILADELPHIA.—Pool in Rittenhouse Square, Simple Yet Dignified in Its Treatment, and in Harmony with Its Surroundings. Designed by Paul P. Cret. Approved by the Art Jury. Typical of the Class of Civic Works upon Which the Art Jury Must Pass.

TOWN PLANNING AND HOUSING



PHILADELPHIA.—Plan for Southern Plaza, Approved by the Art Jury. A Formal Interior Square Surrounded by an Exterior Informal Park, with Direct Through and Diagonal Routes. It is believed that South Philadelphia Will Be Provided with a Plaza that Has No Superior in Any City in the World. Plan suggested by Paul P. Cret and worked out by Olmsted Brothers.

PHILADELPHIA.—Among the Important Submissions that Occupy the Attention of Art Commissions are Those Relating to the Development of Parks and Parkways. Above is Shown a Tract of Sixteen Acres Called Southern Plaza, Occupying Four City Blocks in Philadelphia which Was Actually in Course of Execution Before It Was Submitted to and Promptly Disapproved by the Art Jury.

Aims and Methods in the Judgment of Submissions

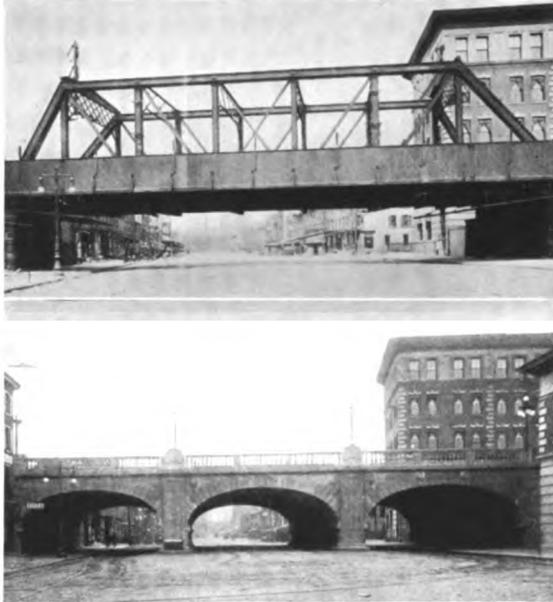
Neither decrease of cost nor increase of cost is sought as any object by Art Commissions, nor, indeed, is it their endeavor to maintain the cost exactly as submitted. But the testimony all goes to prove that the result of the adoption of their recommendations has been to decrease cost. It has been found of advantage in practice to let the designers of disapproved plans know, in the first place, that all meetings of the Art Jury are in executive session, no one being admitted; if reporters were admitted, a minor suggestion might be enlarged into a criticism, and a criticism into a condemnation; in the second place, that only the names of designers of approved plans are permitted to become public, so far as the jury is concerned; in the third place, that it is not the function of an Art Commission to prepare plans in place of those disapproved, but that the motto of the designer must be "try, try, again,"—explaining that otherwise such commissions would have to employ a corps of architects, engineers, sculptors, and draughtsmen to do the work in every case of disapproval; and, lastly, that the cost does not enter into consideration. As an example, the Art Jury disapproved a monument that was to have cost \$50,000, although the design for the monument won first prize in an open competition in which

fifteen sculptors participated; that the jury also disapproved the design of a small fountain that was to have cost \$900, while it approved the design of a fountain to cost only \$400.

Character of Submissions

The wide range of critical judgment on the part of members of a commission, demanded in the course of routine consideration of submissions, is illustrated by the topical divisions of the 1914 Report of the Philadelphia Art Jury. These include illuminated overhanging signs, private street-lighting fixtures, marquises and metal awnings, public lighting fixtures for streets, street and railway bridges, plans for parks, squares, and parkways, designs for public buildings, works of art intended for museums and similar institutions, and many other minor matters, illustrations of some of which are shown herewith.

The jury has given special consideration to the matter of illuminated overhanging signs. Their use is a serious detriment to the appearance of streets, and, to quote from the 1914 report, "is becoming accentuated, as signs are projected from building after building, not only from the lower, but from the upper floors as well. . . . A continuation of the process will result disastrously to the appearance of the city as a whole, and will be an increasingly serious menace to the lives and limbs



PHILADELPHIA.—Above: Typical Instance of the Domination of Structural Fitness Alone in the Design of Bridges Spanning Public Thoroughfares. It is the Function of the Art Commission to Counteract these Tendencies. A plan for a duplicate, along side of this bridge, was disapproved by the Art Jury.

Below: Bridge on the Same Site as Above. Approved by the Art Jury. The former bridge was removed and one bridge was built to carry all the railroad tracks.

of the people who use the sidewalks, as the signs become older and their supports rust or become otherwise weakened. . . . It recommends that as soon as possible a general plan shall be devised for the ultimate removal of all such signs already erected, and for the future restriction of all private signs to those closely attached to the walls of buildings and parallel therewith."

In the matter of marquises or metal awnings, the jury recommends that only theaters, hotels and railroad stations should be permitted to erect these, and then only for covering the space of the sidewalk immediately in front of only one entrance to each building.

Composition of Art Commissions

In the appointment of Art Commissions, the enabling acts usually provide that among the commissioners shall be one sculptor, one painter, and one architect. There is no reason why a resident of the city must be chosen and, indeed, the painter and sculptor members of the Pittsburgh Art Commission are residents of New York City. Anyone who is fit may be chosen regardless of city, county, or state lines, if the legislation is so drawn.



PHILADELPHIA.—Rittenhouse Square, Vases. Approved by the Art Jury.



PHILADELPHIA.—Contiguous Piers on the Delaware Waterfront, Inshore View. Approved by the Art Jury. A New Era in the Development of Philadelphia's Waterfront is Marked by the Construction of These Piers. They front on a riparian thoroughfare 150 feet in width, newly constructed in place of a 50-foot street.



PHILADELPHIA.—Outshore Elevation, Piers on the Delaware Waterfront. Approved by the Art Jury. Both the inshore and outshore façades are of concrete construction.

ERRATA.—The legend under the illustration on page 498 of the Journal for November should have read: Denver; Looking West from the State Capitol after the Acquisition of New Land. Civic Center Site as Executed at the Present Time.

The 49th Annual Convention of the Institute

HELD AT WASHINGTON, DECEMBER 1-3, 1915

The Delegates Were Welcomed to Washington and to the Hemicycle in the Corcoran Gallery of Art by Mr. Henry White

The Address of President Sturgis

Two years ago the work of the Institute was proceeding along normal lines. Among the committees appointed at the Board meeting in January, 1914, was the Committee on International Congress of Architects, which was planned to meet in St. Petersburg in May, 1915. How infinitely far away that time of apparent peace seems! Even the name of the city has gone and Petrograd is now the Russian capital. Yet, in some respects, the world is a nobler world today than it was then. We have seen Belgium, connected in our memories with the atrocious conduct of the Congo Colony, take her place surely and deservedly among the heroic nations. We have seen England forget her home strifes and troubles and respond with united mind and heart to the defence of her plighted word. And, perhaps above all, we have seen with amazed admiration the superb courage and fortitude, and the intense and devoted patriotism that have welded into one splendid whole the people of France. No nation or people can come through this war without being refined as gold by the fire—such response as we have made to the call for help is the measure of our spiritual gain in the war.

We here belong to a profession which deals with things of the spirit. We belong to that group of workers who share in the divine work of creation. No man can earnestly and reverently do such work without receiving in return a larger vision, more of that insight or sympathy which one calls spiritual, because it is not material.

It is not unreasonable to expect that architects will see and profit by the lessons of this war, and indeed one cannot talk with a group of architects anywhere without feeling their quick intellect, ready understanding, and above all their sympathy and their ability to share and understand the spirit of others. These qualities, more than any others, are necessary if our civilization is to be enduring. It is not might but moral force which is strong. It is not the state, as opposed to the individual, but the individuals who compose the state, that produce a stable society.

On the one hand is competition and strife, on the other coöperation, and, as in all relations of life, both sides have their place; both are good, and

both, carried to extremes, are evil. Nothing is really worth while that is not worth fighting for. For after all strife is life and it was the universal statement for all time made by our Lord that it was not peace but the sword that he brought as emblematic of what this life is. And in fixing our ideals and being prepared to fight for them, we should at least see to it that our ideals are so fixed as to make it practicable for us, in striving toward their realization, to move forward. Our national body, this American Institute of Architects, can exist and perform its work only through understanding and sympathy; and, at times, competition and strife may be the only means by which to reach understanding. They should, however, be a last resort. Generally the work of the Institute will be accomplished directly by coöperation. The day is past when a small group of men can with advantage to the whole body make laws and determine standards, or do constructive work for the common good. The Institute is indeed a representative body and must reflect the thought of its members everywhere.

If there was one thing that was brought home to your officers during the recent trip across the continent, it was the necessity of keeping a mind and heart open to see and understand. Everywhere that your officers went it was necessary first to understand the point of view of a group of men who felt themselves isolated, or at least far away from the Institute headquarters. The natural result was that these men looked upon Institute legislation as being framed to meet conditions differing from theirs, framed in ignorance or disregard of conditions that were local and important. This is just human nature. It is what every one of us does; and, having made up in advance a point of view, a premise, everything is seen through a medium thus colored. Sometimes it was true that local conditions caused difficulties, but nowhere was it found that local conditions were peculiar to that locality. They were common elsewhere and were the normal difficulties which must always confront a society which legislates for so large and varied a body as the architects of the United States.

The first need then in all our efforts toward coöperation, whether it be establishing the standards

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of our own members, or improving the housing conditions of workmen, or arousing the interest of the public in what is good and true and beautiful—the first need is sympathetic understanding. We cannot enforce standards of practice without knowledge of the special difficulties in some cases, and how much harder it is for some than for others. It is easy for the busy, prosperous, or financially independent architect to refrain from drumming up work, and not at all difficult for him to view with scorn and contempt the man who scrambles for it. It is quite a different thing for the man whose office is idle, whose pocket is empty, and whose children need food and clothing and education. "How very hard it is to be a Christian, hard for you and me."

We cannot improve the housing conditions of the poor without understanding their point of view, and what they consider the essentials of their home life. We cannot force them to accept standards of living which they are not fitted to adopt, any more than we can force them to accept charity. The workman who accepts a model house under conditions unsuited to his needs, merely because he makes some gain thereby, is not the sort of man we want to help. It is the independent man who thinks for himself, but not by himself, who deserves, not our help, but our sympathy. Then if help is given, it will be mutual.

We cannot arouse the public to interest in our own life-work—studying conditions, solving problems with sound common-sense, and then adding, with creative imagination, the beauty which is the vital element of it all, unless they see our point of view and know it is disinterested. The crying need of the Institute today is for a better understanding on the part of the public, and a fuller recognition of the profession and what it stands for. This can be accomplished only by a high stand on the part of every individual architect, and a keen sense of his own responsibility for the attitude of the public toward architects. It is the sacredness of the individual and the obligation of unity which makes the only true society.

The Institute discourages offering services gratuitously, discourages advertising, looks with disapproval on employing agents or drummers, because it injures the standing of the individual practitioner, and injures the profession in the eyes of the public. The Institute discourages unfair or unbusinesslike competitions, because they imply an absence of uprightness, which is the architect's most valuable asset. The man who gambles for work is not to be trusted. The Institute tries to eliminate careless and incompetent work on the part of its members, through spreading knowledge of what good work is, that the profession may be respected and trusted by the people.

Nothing has done so much to establish the profession in the respect of the community as its disinterested service, and its record of achievement. The members of the Institute who appeared last winter before the Congressional Committee on Public Buildings and Grounds, in Washington, were heard with interest and attention, not merely because they had some definite and desired knowledge of the subjects under discussion, but because they had no interest in the work under discussion, the smaller federal buildings. No work of preserving and restoring old landmarks has been more to the credit of the profession than the work done in Philadelphia through the unselfish and united work of the Philadelphia Chapter. Town planning, and the establishment of well-considered centers of municipal life, have met with support because they contemplated work for the general good and often brought no reward to the individual whose brain conceived them.

It is not without value that all our accomplishment is the result of coöperative work. The public understands and appreciates what disregard of self, in the light of the common good, is involved in any work carried on by a group of men, and especially a group of professional men, whose aims and points of view are matters of opinion and of imagination, and generally not capable of proof. The achievements of groups of architects have had great influence in molding the public opinion of the profession.

These matters of which mention has been made are related rather to the moral than the esthetic side of the architect's work, but the record established in raising the standards of good design—among ourselves and in our country—may well be counted among the things which help to strengthen the position of the profession.

Not in a spirit of pride but of thankfulness may one consider the definite achievements of architecture. First, one may place a fine spirit of loyalty to sound tradition, which is more marked today in this country than it has been for a century, and more marked here, in what may be called a new country, than in the older European nations; sound precedent is acknowledged and valued. Our own early traditions in good design, the precedents established by the English and Dutch in the East, by the French in the South, and by the Spanish on the Coast, are now fully appreciated. The old examples are cherished and preserved. Everywhere strong movements, backed by popular sentiment, are demanding the preservation of the architectural landmarks and monuments of our earlier history. The study and appreciation of these has been the work of architects, and has led not only to accurate and reverential restoration, but also to fine new work based on old tradition, but full of vital imagination.

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And second, one may place a new esprit de corps. The Exhibition at Chicago marked the first great movement toward that coöperation among architects which has been so marked a characteristic of our work since then. The exposition at San Francisco is a logical outcome of the work of that group of men who at Chicago decided that they would establish a standard and work toward a harmonious whole. They rightly chose the dignity and restraint of classic precedent for their work, and at that time it was probably not only a wise choice, but the only one that promised a successful issue. In San Francisco a more difficult task was attempted,—to follow precedents of the East and the West and weld them into an harmonious whole typifying the union of the two great oceans. In the one case it was but the lesson which all beauty gives, in the other it was that and something more—a beauty with a definite meaning lying enshrined in it. The great court with its classic colonnade had pavilions which suggested, in the combination of the classic order with Indian parapets and domes, the eastern and western design, and led logically to the splendid groups of sculpture typifying the East and West facing each other across the court. The unity of the various courts, and the unity of the outer inclosure, was a new thought in exposition architecture, and was carried out with great skill. The restful outer walls, accented here and there by richly decorated doorways, or niches with sculpture, displayed restraint and knowledge—a combination as rare as it is admirable. Stage effects and the picturesque have here, if anywhere in architecture, their true place, and nothing could be more picturesque than the circular temple and colonnade of the Fine Arts Building with its wonderful setting of water, great hedges and trees.

Looking back twenty-five years we may well feel that San Francisco has achieved a success which would have been impossible then. If San Francisco with its great exposition group is encouraging, San Diego seems almost a *chef-d'oeuvre*. Smaller, more harmonious, having more of the value of permanency, and more of romantic setting in its enchanting gardens and wild gorges, it stands a wonderful example of early precedent renewed and vitalized by creative imagination. Expositions however are at best a sort of *tour de force*—not the ordinary humdrum work which must be well done if we are to make a true advance. That good work in these transitory and show places is the sign of vital work elsewhere is shown throughout the country. Just now our federal buildings have suffered a severe check in the expressed determination of the Government to seek economy and efficiency by dispensing with trained, professional service, or using only such service as can be obtained on Government salaries. If these attempts of the Government are

due to a belief in the incompetency of architects who have done Government work, it is our duty to show in other work that this belief is unfounded, and that good architecture must of necessity, and as a first requisite, be practical and economical. This is a temporary phase with the Government. It will pass. Each in his own place can strive to establish such respect for architecture and those who practise it as shall lead to a popular demand for the very best professional services for federal buildings. These should establish standards for other public work. It does not follow that they should set standards for all work. Lavish expenditure, justified, perhaps, by colossal fortunes, is not the right example, to be set by the Government of a democracy which should practise and teach that thrift which is the foundation of true prosperity.

In state and municipal work the record of achievement is one upon which the profession may well look with satisfaction. The Institute has aroused interest in the broad problems involved, has guided the work along proper lines, and the individuals to whom such work has been entrusted have justified the confidence placed in them. States, cities, and towns have buildings that are a constant pleasure and an ennobling influence. In domestic work a return to sound precedent, and above all an honest appreciation of simplicity, has spread throughout all classes. Not only the houses designed by architects, but even the products of popular journals, of builders and of speculative real-estate brokers are far better than they were a decade ago. On the whole our people are better housed in material ways, and with more beauty in their houses than the people of any other nation. One element, however, and an important one in domestic work, is perhaps overlooked or misunderstood in the eagerness to do all that is possible for the public—the rights of the individual, especially his domestic, private and home rights, have been overlooked, and where true consideration has been given in so setting houses and planning surroundings as to recommend such work as a part of the beauty of the community, there has been generally no recognition of the right of the owner to that use of his own grounds for which privacy is essential. It is an over-emphasis of the debt due the public and an underestimate of the individual rights. The achievements of the profession in their actual work may be paralleled by the accomplishment of the Institute in work that has been done for the bettering of the profession.

To the Institute are due the better standards of practice and a clearer understanding of the obligation of service and the better opportunity for architectural education that are everywhere being offered throughout the country.

This work has been accomplished quietly and in

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the main, so unobtrusively as to create but little remark, and on looking back and comparing this work with that executed twenty, or even ten years ago, we can see how far the profession has gone forward. One may therefore feel encouragement for architecture, sure that the universal art will take its right place.

It rests with each individual who practises the profession so to discharge his obligations as to command the respect of the people about him. As it is with the physician so it is with the architect, work which brings no reward is constantly called for, service which is for the public good and utterly unrequited is needed. The more we can respond to such calls for public service the more surely will our calling be respected. It is not enough to proclaim our high ideals. Above all we are called upon to stand firm by the principles in which all believe but which are so hard to practise. The order of St. Benedict in addition to the usual monastic vows had also the vow of *stabilitas loci*. St. Paul urged the same thing long ago when he urged the soldier, after he had done all he could to prepare himself for struggle and for victory, to stand fast. Over on the other side of the Atlantic, that quality is again proving the most trying. To stand fast by honor, to stand fast by friends, to stand fast when to go forward even would seem the easier course. In the rush of modern competition and strife, let us remember that only through working together shall we obtain results that are worthy, but that coöperation must be by individuals who preserve their own souls because they recognize and respect the souls of others. We have seen nations coming through fiery trials, inconceivable to those of us who sit at home, and, with calm courage and sure confidence, awaiting the issue. We have seen our own people eager to serve, and we know that the best service rendered—the only service worth while—has been in the hospitals and in the relief work, where there could be no hint of self-interest. Our protests of various sorts have fallen idly because either lacking in the courage of conviction or tainted by selfish motives.

All this is perhaps far removed from architecture, and yet if there is any profession which is universal, which depends on knowledge and sympathy, on the

love of beauty, and of the truth which underlies all beauty, that profession is architecture. So all that is universal and vital, as is this testing of the souls of men, is close to our hearts and lives. Many wonderful lives have been given freely that truth may prevail; rich and poor, high or low, side by side as was their blessed lot. Many beautiful structures, the expression of lofty, ideals, have gone never to be replaced, but the truth remains, nothing is lost. In the imperishable words of a great poet:

“All we have willed or hoped or dreamed of good shall exist;
Not its semblance, but itself; no beauty, nor good,
nor power
Whose voice has gone forth, but each survives for the
melodist
When eternity affirms the conception of an hour.
The high that proved too high, the heroic for earth
too hard,
The passion that left the ground to lose itself in the
sky,
Are music sent up to God by the lover and the bard;
Enough that he heard it once: we shall hear it by
and by.”

So this year, if not a year of achievement, is not a year lost. The work of your officers and of your many earnest and efficient committees will bear fruit. Even the year's disappointment and trials are not to be looked upon as failures unless classed with those failures that mark the forward progress.

It is not without significance for us that we have for a year stopped money-making and faced hardship, stopped looking with satisfaction at ourselves and our material progress and given our thoughts and our sympathy to that superb exhibition of faith and loyalty. Perhaps we have realized as never before that there are things of the spirit which are inestimable and imperishable, worth living for and worth fighting for. Perhaps when this war is over we may find that even we have gained thereby a higher standard of ideals and that our public life will be less sordid and our private lives less selfish, through the sacrifices made by others. On us as architects, professors of a noble creative art, lies the burden of responsibility to be in the forefront of the battle for what is true, and because true, beautiful.

Members Admitted to Fellowship

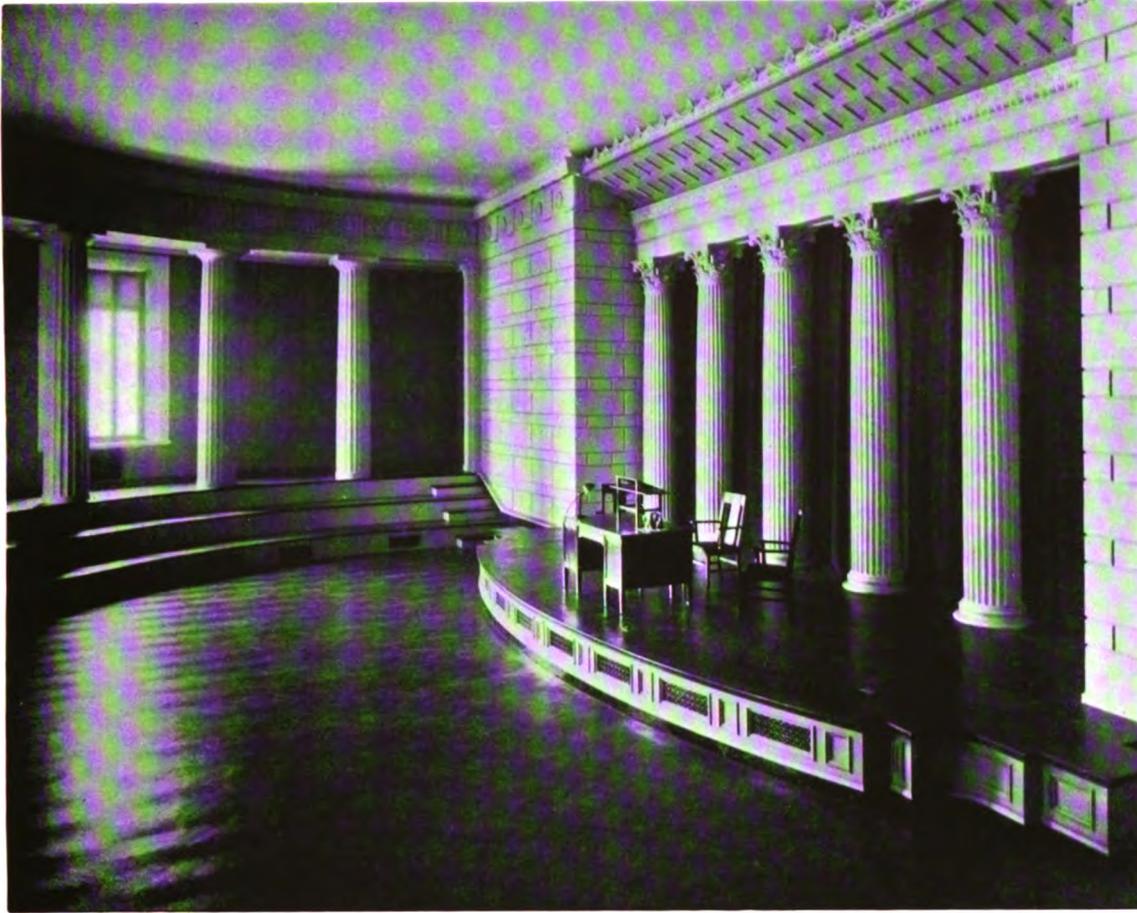
Donn Barber

Mr. Barber was born at Washington, D. C., in 1871. He was graduated from Yale University in 1893, with the degree of Ph.B. He took a special course in architecture at Columbia University in 1893-4 and entered the Ecole des Beaux Arts in

1895, receiving the diploma from the French Government in 1898. He entered respectively the offices of Carrere & Hastings, Cass Gilbert and Lord & Hewlett, entering practice for himself in 1900.

The Atelier Donn Barber, which sprang into existence through his voluntary criticism of the work of the student draughtsmen in his employ,

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CORCORAN GALLERY OF ART, WASHINGTON, D. C.—THE HEMICYCLE. Waddy B. Wood, Architect
The Room in Which was Held the Forty-ninth Annual Convention of the Institute, Its Use Being Generously
Tendered by the Trustees of the Corcoran Gallery

about 1899, has exerted a considerable influence in the training of the younger men in the profession.

He is a member of the Société des Architects Diplômés, of the Society of Beaux-Arts Architects, the Architectural League of New York, and is Vice-President of the National Sculpture Society, as well as a member of many clubs. He was admitted to the Institute in 1907.

Among the important buildings to his credit are those of the National Park Bank, Lotos Club, Institute of Musical Art, National Board of the Y. W. C. A., in New York City; of the Travelers' Insurance Company, State Library, Hartford National Bank, at Hartford, Conn.; of the Chattanooga Union Station in that city, Capital City Club at Atlanta, White Plains Hospital in that town, Central Presbyterian Church at Summit, N. J., "Conyers Manor" at Greenwich, Conn., the

model farm of Richard Delafield and the residence of William Dinsmore at Tuxedo Park.

George F. A. Brueggeman

Mr. Brueggeman was born in St. Louis, in 1873. He was graduated from Cornell University, with the Degree of Bachelor of Science in Architecture. His early office training was with Shepley, Rutan & Coolidge, in their St. Louis office. Later he was chief draughtsman and office manager for Eames & Young. He is now practising independently in St. Louis.

He was secretary of the St. Louis Chapter 1911-12, Vice-President 1912-13, and for the past two years its President.

His most interesting works have been the Warwick Hotel (with its modest but interesting interiors) and the Missouri Athletic Club building in the

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city of St. Louis. He was admitted to the Institute in 1908.

Eleazer Bartlett Homer

Mr. Homer was born in Somerville, Mass., in 1864. He was graduated from Massachusetts Institute of Technology, Department of Architecture in 1885. He spent two years as draughtsman in the office of Hartwell & Richardson, Boston. Instructor, Assistant Professor, and Associate Professor Massachusetts Institute of Technology, 1887-1900. Lecturer on History of Architecture Massachusetts Institute of Technology, 1900-1915, now completing twenty-seven years of consecutive service. Architect for Massachusetts Institute of Technology, 1896-1900. He began practice in Boston in 1889. Director, Rhode Island School of Design, Providence, 1900-07. Architectural adviser to Government of Porto Rico 1907. Chairman of Architect's commission on Porto Rico Capitol competition 1908. Member of the firm of Clarke, Howe & Homer, Providence, 1907-13. Since 1913 he has practised independently. He was for four years Vice-President, and is now President of the Rhode Island Chapter; Chairman, Providence City Plan Commission; Member, Metropolitan Park Commission, Providence, 1898-1900 and 1915; Director, American Unitarian Association 1907-15.

Among the most notable buildings to his credit are the Waverly Grammar School, Belmont, Mass; Massachusetts Institute of Technology, Henry L. Pierce Bldg., and alteration of the Rogers, Walker, Engineering and Gymnasium Buildings, Boston, house for A. J. Wellington, Newton, Mass.

While a member of the firm of Clarke, Howe & Homer, he was specially connected with the Veazie Street School and Blackstone Hotel, Providence; Peacedale High School, in that town; high schools at San Juan and Ponce, and twelve other schools in various towns in Porto Rico. St. George's School, gymnasium, Newport; Science Bldg., R. I. State College, Kingston; People's Savings Bank, and Rhode Island Medical Society Building, Providence; and a large amount of domestic work. He was admitted to the Institute in 1900.

Warren Powers Laird

Dr. Laird has been Professor of Architecture in charge of the Department, University of Pennsylvania, for nearly twenty-two years. He received his architectural education at Cornell University, and in atelier work in Paris. During his incumbency as head of the Department of Architecture, University of Pennsylvania, it has grown from one of the smallest to one of the largest in the country. Professor Laird has had a very extensive experience as professional adviser in competitions.

He has been an active member of the Philadelphia Chapter for more than twenty years and the Principles of Practice and Code of Ethics as promulgated by the Institute have been made a part of his teachings.

His personal consulting practice has extended beyond advisership in competitions, to important architectural projects done in collaboration with others and alone. He is President of the Association of Collegiate Schools of Architecture, composed of the eleven schools of highest standing. Lately he was appointed a member of the Permanent Committee on Comprehensive Plans of the Philadelphia Municipal Government, during the absence of Mr. Paul Cret.

He is a member of the Church Building Commission of the Protestant Episcopal Diocese of Pennsylvania, of the Lutheran General Synod of the United States, and has been selected to prepare the article on American Architecture for the Encyclopædia Britannica Yearbook. He was admitted to the Institute in 1911.

Frank B. Meade

Mr. Meade has been practising in Cleveland since 1893 and has been a member of the Chapter since 1899. He was admitted to the Institute in 1912. After the death of Mr. John Carrere, Mr. Meade was appointed to fill his place on the Board of Supervision which has charge of the placing and planning of public buildings, principally in connection with the group plan of Cleveland.

Notable buildings to his credit are the residences of F. E. Drury, Howard Ells, and Ex-Gov. Myron T. Herrick, Cleveland; Henry Everett, Willoughby, Ohio; S. S. Kresge, Detroit, Mich.; W. P. Cooke, Buffalo, N. Y.; Fred Todd, Youngstown, Ohio; Mayfield Country Club, and Shaker Lakes Country Club, East Cleveland Public Library, and the Hough Branch Public Library, Cleveland; Elks Club, Erie, Pa.

Chas. H. Prindeville

In 1887, Mr. Prindeville entered the office of James J. Egan, and there remained until 1897, when a partnership was formed under the name of Egan & Prindeville. This partnership continued until July 6, 1914, when after an association of nearly twenty-seven years, Mr. Egan retired, since which time Mr. Prindeville has practised alone.

Among the buildings designed by Mr. Prindeville are the New Brevoort Hotel, Mt. Carmel Church, St. Jerome's Church, St. Andrews Church, Visitation High School, New Mercy Hospital, Residence of Mrs. P. J. Geraghty, Chicago; St. Paul's Cathedral, Pittsburgh, and the New Col-

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legiate Hall, St. Mary's College, Notre Dame, Ind. He was admitted to the Institute in 1908.

William H. Schuchardt

Mr. Schuchardt was born in Milwaukee in 1874. After completing the work of the sophomore year at the State University of Wisconsin he took up the course in architecture at Cornell and was graduated with the class of '95, receiving the degree of B. S.

He worked for a number of years as a draughtsman in the office of Elmer Grey, with still further training in the offices of R. E. Schmidt, of Chicago, and of William G. Rantoul, Cope & Stewardson and Cass Gilbert.

After eight years of practical training as an architectural draughtsman he visited Europe in 1903-4 and studied in Paris under Ernest Hebrard, a winner of the Prix de Rome.

He began the independent practice of his profession in Milwaukee in 1905 and since then his work has covered a wide range and always bears the stamp of careful study and a thoroughly trained hand. He was admitted to the Institute in 1910.

He has taken an active interest in the welfare of the draughtsmen of Milwaukee, and for a number of years conducted an atelier for their benefit, besides giving lectures on City Planning and Housing before various associations and clubs.

His interest in professional matters was instrumental in forming the Wisconsin Chapter, of which he was its first president.

Mr. Schuchardt has written a series of articles for the American Architect on "Housing in Europe" and is contributing weekly articles on architecture to the "Milwaukee Free Press." Besides his professional interests he has generously given of his time to his native city as a member of the Municipal Art Commission. He is secretary of the Milwaukee Art Society, a director of the Columbia Hospital, vice-president of the University Club and a member of the City Housing Commission.

Charles L. Borie, Jr.

Mr. Borie was born in Philadelphia in 1870. He was graduated from St. Paul's School in 1888, and from the University of Pennsylvania, with the degree of B. S. in Civil Engineering, in 1892. He associated himself with C. C. Zantzinger in 1903, they being joined shortly after by M. B. Medary, Jr., forming the firm of Zantzinger, Borie & Medary.

He has been identified with the erection of many notable buildings and has rendered singularly valuable service to his community by his unselfish and untiring labors toward its beautification. To him is assigned the credit of the plan for terminating the axis of the Parkway on the height of Fairmount,

of making the Philadelphia Museum of Art the focal point of the axis, and of grouping about the foot of Fairmount the art-teaching institutions of Philadelphia, thus to create an art educational center.

In altruism, broad vision, fearlessness in any cause to which he devotes himself, his labors offer a fine example of the contribution which an architect has to offer in public service.

He was admitted to the Institute in 1908.

Frederick A. Russell

Mr. Russell received his first training in the office of H. H. Richardson, which he entered in 1883 and where he remained until the death of Mr. Richardson in 1886. Ten years of service in the office of Longfellow, Alden & Harlow then followed, after which the firm of Rutan & Russell was formed and was continued by Mr. Russell after Mr. Rutan's death about ten years ago.

His work has covered a wide range, has been conceived according to the best traditions, and is always characterized by careful study. He has given largely of his services in the work of the Pittsburgh Chapter and in the work of the Municipal Improvement Committee of that city.

Owen Brainard

Becoming associated with Carrere & Hastings in 1893 as their chief engineer, Mr. Brainard was made a member of the firm in 1901, a partnership which was dissolved in 1905 in order that while still retaining his connection with the firm he might be able to undertake personal work, his services having been sought and given as consulting architectural engineer on the office buildings of the Senate and House of Representatives, the alterations to the Capitol, in Washington; the Cuyahoga County Court House in Cleveland, and important work for the United States Steel Corporation in the town-planning and housing requirements of their industrial villages.

His career has been marked by his faith in his profession and by his willingness to give it the largest measure of his ability and devotion.

Guy Lowell

Mr. Lowell was born in Boston about forty-five years ago, was graduated from Harvard in 1892 and in architecture at the Massachusetts Institute of Technology some two years later. He went to Paris, entered the Ecole des Beaux Arts and won the diploma of the French government after little more than three years of study there.

He completed his professional education by a course in landscape design under M. Edouard André. Upon his return to America, some fifteen

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years ago, he opened an office in Boston and shortly afterward one in New York, and has conducted his professional work in both cities up to this time with conspicuous success.

Among the more widely known of his buildings are the Lecture Hall and Emerson Hall built for Harvard College, two dormitories and a refectory for Simmons College, Boston; seven buildings for Phillips Academy, Andover, Mass.; the Normal School at Framingham; the New Hampshire Historical Society building at Concord, N. H.; the Boscawen Library, a few miles north of Concord, one of the smallest and most exquisite buildings of its class; the Cumberland County Court House in Portland, Maine; the first building and recent enlargement of the new Museum of Fine Arts, Boston; the gate-houses and park buildings for the Charles River Embankment; the New York County Court House, a ten-million-dollar edifice, won in competition against worthy peers.

His business methods are admirable, his enthusiasm for his work and for his profession unbounded, and his accomplishment commands the respect and admiration both of the critical and of the uncritical. One of the most highly trained architects in this country, he is sound in taste, rational in design, and progressive. Few men in the profession have more completely measured up to the fullness of great opportunities.

George S. Mills

Mr. Mills was born in London, fifty years ago, and came to the United States at the age of four. He was educated in St. Louis, and began his career in the office of George Barnett. Among the buildings built from his plans are The Ohio Building, Toledo Club, First Congregational Church, Secor Hotel, in Toledo, and some of those of the Ohio State University, and, in collaboration, the Municipal Building of Toledo.

He was active in organizing the Toledo Chapter, but before its organization he had anticipated its work in fostering the ideals of the Institute in that city. He has given generously of his time and ability in public service, to his city, his state, and his country.

The names of the members advanced to fellows were presented to the Convention as follows:

Mr. Barber by Mr. La Farge.
Mr. Borie by Mr. Sellers.
Mr. Brainard by Mr. Swartwout.
Mr. Brueggeman by Mr. Mauran.
Mr. Homer by Mr. Cady.
Mr. Laird by Mr. Day.
Mr. Lowell by Mr. Coolidge.
Mr. Meade by Mr. Garfield.
Mr. Mills by Mr. Brunner.
Mr. Prindville by Mr. Pond.
Mr. Russell by Mr. Stotz.
Mr. Schuchardt by Mr. Eschweiler.

Finances

Report of the Board of Directors

In its report one year ago, the Board stated that the increase in dues adopted the year before (1913) had not deterred Chapter members from joining the Institute, as shown by the fact that the number of new members in 1914 was but one less than in 1913. In view of business conditions the Finance Committee this year deemed it wise, in preparing its budget, to count on a reduction in the number of new members of 33 1/3 per cent. It is, therefore, especially gratifying to report the election of eighty-one new members, as against fifty-eight for the year previous, an increase of 40 per cent, together with forty-four applications pending.

It has been many years since so large a growth has been recorded and when we consider that during this year there has been unprecedented depression in all building industries, it is fair to conclude that the Institute is making its influence more and more widely felt and that reputable practitioners of our profession are coming to feel that they cannot afford to hold themselves aloof from the one society of national scope which represents the profession.

The Institute has, however, felt the effect of business conditions in a reduction of its income from current dues because of the inability of members to meet their financial obligations. Where the Board has been convinced of the sincerity of those in arrears it has exercised the leniency permitted by the By-Laws; but where the Treasurer's

repeated requests have elicited no response, or an unsatisfactory one, the Board has ordered the names posted in *the Octagon* and read to the Convention. In several cases of members long in arrears and who have shown little or no disposition to make their accounts good, the names have been dropped from the roll of membership. In framing the budget the Finance Committee has a right to count as an asset the dues of every member. If the assets cannot be realized, the inevitable result is a deficit. The necessity of obtaining a working capital together with the reduction in income which was anticipated at the beginning of the year compelled the Board to reduce Committee appropriations to the minimum. It did this with the utmost regret, for it forced the Committees to conduct much of their work by correspondence, and in some cases to pay personally the expense of attending the meetings.

In the interest of economy the Board has held but two meetings, instead of three as formerly, and the Executive Committee but two meetings as against four last year. This is not a desirable condition for it places upon the officers responsibilities which they are loath to assume, and deprives the Institute of the benefit to be obtained from the personal interchange of ideas for which meetings of the Board are designed. One meeting of the Executive Committee was held in San Francisco, but the Treasury was called upon to pay only the cost of a meeting in Washington. In the course of the trip to and from the Coast, visits were paid to the Buffalo, Michigan, Illinois, Wisconsin,

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Minnesota, Washington, Oregon, San Francisco, Southern California, Kansas City, and St. Louis Chapters. Other members of the Board visited the Iowa and Colorado Chapters.

The Board wishes to record its belief that with a large increase in members paying dues to the Institute, a reduction in annual dues might be made. If 400 new members could be added in 1916, a reduction of dues of five dollars per annum would be entirely practicable.

The salient points in the Treasurer's report which mark progress during the year, are the following: Although the \$3,000 mortgage on the 18th street property has been paid off, and \$1,500 borrowed to pay on account of Octagon restoration work, the invested securities of the reserve fund remain unimpaired and the cash on hand is \$2,713, as compared with \$3,429 one year ago, showing a temporary shrinkage of only \$716.

The cash receipts for the year, actual and estimated	\$25,312.00
Disbursements for the year, actual and estimated	21,599.00
Showing accumulated "working capital" of	\$ 3,713.00
The unpaid bills Jan. 1, 1915, amounted to	\$ 4,644.00
The unpaid bills Jan. 1, 1916, (estimated) amount to	931.00
Showing a decrease in this encumbrance of	\$ 3,713.00
The 1915 Budget limited expenditures (including the 15 per cent passing to the reserve fund) to	\$22,230.00
in spite of the fact that the book income was	\$24,206.00

Through unprecedented increases in membership this "book income" has been considerably augmented.

Summary of the Report of the Treasurer

After presenting a detailed statement of the accounts of the Institute, Treasurer Mauran continued as follows:

The figures tell us that the present income is sufficient to carry on the Institute's activities, provided that income is collected during the year in which it has to be spent. To that end it is necessary to secure the same kindly cooperation from the members as any other organization, professional or social, dependent upon a revenue from dues must have to live. But we can deduce from these figures also the happy augury that when our new constitution and by-laws have been adopted, and when such period as is necessary for the accession of new members and the readjustment of the financial plan has passed, the dues can undoubtedly be reduced.

Some of you may remember that last year I told you that the Treasurer, on taking office, was confronted with a surprise package in the shape of "unpaid bills," for which no provision had been made in the 1914 budget. Naturally, therefore, this incubus had to be nursed along until it could be gradually decreased. This item, amounting to \$4,644, on January 1 of this year, as you have heard, led me to urge the Board at the January meeting to so frame our budget as gradually to secure a "working capital." The resulting "paring down," postponed only, let us trust, that much to be desired enlargement of the program for full Board meetings with more frequent sessions of that body with the various Chapters. Happily, the trip to the Pacific Coast was fulfilled without any tax on the treasury in excess of the scheduled cost of an executive committee meeting in Washington. The figures I have given you show that these "unpaid bills" were reduced in twelve months from \$4,644 to \$931. This will give the incoming administration the needed funds to provide ample opportunity for the representatives from all sections of the country to consider those broader questions of Institute policy and progress, while the Executive Committee can confine its activities to the details of administration of our complex problems.

Membership

Report of the Board of Directors

The total membership of the Institute to date of November 15, is now, 222, made up as follows:

Fellows	309
Members	789
Honorary Members	88
Honorary Corresponding Members	36

Since the last report of the Board there have been:

Advanced to Fellows	13
Elected Members	80
Reinstated	1

There have been the following resignations and removals:

Fellows	5
Members	22

There have been the following deaths:

Fellows	9
Members	8
Honorary Members	2
Honorary Corresponding Members	1

The total number of new active members has been 81

The total number of resignations, removals, and deaths of active members have been 44

Leaving a net gain in active members of. 37

Obituary

The following deaths have occurred during the year

FELLOWS

Henry Clay Carrel	Brooklyn.
William S. Eames	St. Louis.
James Egan	Chicago.
Hugo Kafka	New York.
Norman S. Patton	Chicago.
Chas. H. Rutan	Boston.
Samuel B. Snook	New York.
Douglas H. Thomas, Jr.	Baltimore.
Kivas Tully	St. Louis.
Wm. Robert Ware	Milton, Mass.

MEMBERS

Robert A. Bethune	Buffalo.
Eugene C. Gardner	Springfield, Mass.
E. T. Hapgood	Hartford.
Herman Kreidler	Newark, N. J.
Albert F. Norris	Montclair, N. J.
Chas. Opel	Kansas City.
E. V. Richards	Galveston.
Carl F. White	Cleveland.

JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

HONORARY MEMBERS

John W. Alexander
Frederick Ward Putnam

HONORARY CORRESPONDING MEMBERS

Abraham Salm

Report of the Board of Directors

No new Chapters have completed their organization during the present year, although active steps are being taken for the formation of Chapters in Florida, Alabama, Youngstown, Ohio, and Memphis, Tenn.

During the year letters have been received from members of the Chapter-At-Large resident in West Virginia and Oklahoma, drawing vivid pictures of the chaotic conditions of architectural practice in states where no Chapters exist, and where Institute influence is therefore absent. The Board has received these pleas for help in the most sympathetic spirit, and has offered every assistance in its power to the men on the ground toward the formation of new Chapters, but the Institute cannot, through any existing machinery, itself do the preliminary work of organization.

Other letters have been received from members of Chapters whose territorial jurisdiction is very large and who, by reason of the distance which separates them from their Chapter headquarters, find their Chapter dues a

burden. Many Chapters with large territories have a lower initiation fee, and dues for members residing at a distance, and the Board recommends, to those Chapters which have not already done so, the establishment of a system of non-resident fees.

Report of the Committee on Chapters

In spite of the arduous and painstaking labors of the Committee on Chapters during the last two years, the discussion of its report clearly revealed the fact that the delegates were not yet sufficiently informed upon the proposed changes in membership to take any definite action upon so important a matter.

Resolution of the Convention

That a Committee on Chapters composed of one member from each Chapter be appointed by the Convention for the purpose of further studying the question and for report to the next Convention. That from January 1, 1916, until the next Convention, the question of waiving the initiation fee of a Chapter member advanced to membership in the Institute, be left to the discretion of the Board, and that until the Convention of 1916 no members be admitted to Chapters except upon the understanding that within three years after their admission they shall either join the Institute or resign from the Chapter.

The Octogan

Report of the Building Committee

In so far as the funds permitted, the committee has made structural and permanent repairs, but has been able to accomplish little compared with the total amount of work absolutely essential to be done. The work authorized by the Board at its meeting of May 1, including partial service toward the complete survey contemplated under the fund authorized by the Convention, has been satisfactorily performed at a total expenditure of \$2,500. This work included the heating of certain rooms not at that time heated, the repairing of the brickwork, the substitution of iron lintels for the old wooden lintels in the basement, the installation of metal weather-strips on the exterior doors and windows, calking around the window-frames, repairing glass, and the painting of the exterior woodwork.

For purposes of immediate security, the stable front has been tied back by rods.

With regard to the work in the future, the committee cannot too strongly urge upon its successors and the Institute the immediate prosecution of the further work necessary to preserve the building, the lower floors of which are greatly in need of reconstruction, and many other features which are in a sadly neglected condition. The committee has always had under consideration the repair of the exterior stonework which, with the other work, has been too long deferred. The committee also recommends the painting of the interior, and the installation of more appropriate lighting fixtures, and presents for the consideration of the Convention the following:

Respectfully submitted,

D. KNICKERBACKER BOYD,
HORACE WELLS SELLERS,
CHARLES A. ZIEGLER
WM. MITCHELL KENDALL, *Chairman*

Report of the Board of Directors

After the instructions of the last Convention the mortgage of \$3,000 on the property adjoining the Octogan has

been paid off from the Emergency Fund. Thus, money which was drawing interest at 2 per cent has been used to pay off a debt upon which the Institute was paying interest at 5 per cent.

The last Convention also authorized the Board to borrow from the Emergency Fund the sum of \$2,500 with which to undertake a survey of the Octogan house and grounds, and to make certain urgently needed repairs. Those most urgently needed for the stability of the structure consisted of removing decayed timber wall plates and lintels in the foundation walls and replacing them with steel and masonry. This work has been finished and may be considered as a permanent betterment of the property. In addition many other items of much-needed repair work have been completed. The walls of the stables, which were in imminent danger of collapse, have been braced and made safe for a time.

At the last Convention the suggestion was made, and favorably received, that the drawings of the building then authorized, be published in the form of a Monograph. This suggestion has been followed and has necessitated a considerable additional expense for draughting, but the drawings, which are now on exhibition, will make the Monograph a work of exceptional value to the architect and of rare interest to the layman who prizes the few remaining examples of that fine period in the history of American Architecture. It is hoped that every member of the Institute will wish to possess a copy of the Monograph, for not only will he find it a work of great professional value, but the treasury of the Institute will be reimbursed for the cost of the drawings, and if a balance remains it will be put to excellent use in the further restoration of the house.

Early this year it became necessary to relinquish the loan collection of furniture which had been for many years in use in the drawing-room or Board-room through the courtesy of the late Frank D. Millet. It was, therefore, a most welcome surprise when the Board received during the early summer the sum of \$190 contributed by members

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of the Philadelphia Chapter, to be devoted to furnishing this room. As this is the room which is most commonly seen by visitors, it is the belief of the Board that it should be furnished in the spirit of the general restoration toward which all expenditures upon the property could, as far as possible, be directed.

It will be recalled that a few years since the San Francisco Chapter presented the Treaty of Ghent Table which now occupies its original place in the room in which the ratification of the Treaty was signed.

The Board recommends to the Convention the passage of a vote of thanks to those members of the Philadelphia Chapter who have contributed to this new and most welcome gift.

At the last Convention, the Board was directed by Resolution "to investigate the present title to the Institute's property, and to take such action as may make safe the legal status of the property." Acting under these instructions and in conference with the Institute's Counsel, the Board satisfied itself that the title to the property was perfectly safe. At the special meeting of the Institute in August the Board recommended that no change in the present method of holding the property through trustees be made prior to the 1915 Convention, and this recommendation was adopted by the meeting. Since that date

the Board has had the question under consideration with Counsel, but it is not yet prepared to make a definite recommendation as to a change in the present form of trusteeship. With the information and advice which it has at present, the Board is inclined to believe that no change is desirable, other than one which shall provide a legal way for filling any vacancy that may occur among the trustees.

The Board desires to continue its study, with counsel, of the legal aspects of the question and to defer for another year the presentation of any plan involving a change in title, and it is assured that in the meantime, the interests of the Institute are adequately protected.

Resolution of the Convention

The Institute is to be congratulated upon having made a real start on the preservation of the Octagon and having, as the trustee for the property of its members, taken actual measures to protect it. The work so well begun at last should, however, be looked upon only as preliminary. Every other work of preservation known to be necessary should be undertaken with as little delay as possible, and the means found to that end, including the restoration of the stable and the laying out of the grounds.

Annual Convention

Report of the Board of Directors

One year ago the Convention discussed at some length the suggestion of the Committee that the time of Convention be changed to the spring. It was argued in favor of the change that the Committees could proceed with their organization during the summer months and have the entire autumn and winter for their work. The Convention approved of the principle and referred the question to the Board with power. Letters were then sent to all Chapters asking an expression of opinion. Answers were received from but few and these few in opposition, the reason in practically every case being that the spring is the architect's busiest season and the time when he could least readily absent himself from his office for attendance at Convention.

The Board therefore deemed it unwise to make the

change this year, but it believes that the question has not been given the consideration which it deserves and it urges the delegates at this Convention to present the matter fully to their Chapters, for the Board does not wish to make so radical a departure from Institute custom unless it is reasonably assured that the change will meet with the approval of a majority of the members.

Resolutions Not Passed

Resolved: That the next Convention be held in May, 1917.

In the discussion of this matter it was clearly shown that the Institute is not yet ready to make so marked a change in its administrative routine, and that during the next year the matter should be carefully studied by the Board.

Convention Expenses

Report of the Board of Directors

[NOTE: The first part of the Report of the Board on this subject was clearly covered in an editorial in the November Journal.]

In view of the fact that attendance at Conventions is not a disagreeable nor burdensome duty, it is not unreasonable to ask that he who is honored by being chosen to represent his Chapter in Convention should be willing to share the expense attached to the honor. A table has been prepared on the basis of taxing the Chapters, in proportion to their membership, an amount equal to one-half of the railroad and Pullman fares of a complete quota of delegates and refunding to each Chapter one-half the actual fares of its own delegation. This table assumes a Convention held in Washington, and shows that one-half the average cost per delegate would be \$22.82. Chapters at a distance from Washington approximately equal to that of Chicago, Louisville or Atlanta, would receive a refund about equal to the tax. Those nearer Washington would receive a refund of less than the tax, and those at a

greater distance, a refund larger than the tax. The following examples will illustrate the application of the principle.

Boston, with thirteen delegates would be taxed \$22.82 per delegate, or \$296.66, and would receive a refund of \$180.70, which is one-half the railroad and Pullman fares for thirteen persons from Boston to Washington and return. Georgia, three delegates, tax \$68.46, refund \$60.90. Illinois, eight delegates, tax \$182.56, refund \$175.00. Minnesota, three delegates, tax \$68.46, refund \$97.65. San Francisco, four delegates, tax \$91.28, refund \$373.40.

With a Convention held elsewhere than in Washington, the cost would, of course, change. The nearer the Convention city to the center of Institute population, the lower would be the total cost of transportation thereto.

The Board does not offer this as a final solution of the question, but it believes that a solution based on this general principle would be equitable, and it is convinced that those Chapters which have so long been handicapped by the heavy expense of representation are entitled to some reasonable measure of relief.

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Government Architecture

Report of Committee

At the close of the last session of Congress, the House Committee on Public Buildings and Grounds was engaged in investigating a plan for standardizing government buildings, particularly post offices, without sacrificing dignity of appearance. It is understood that the subject will again be taken up by this committee as soon as Congress convenes. Since Congress adjourned, it is understood that the Office of the Supervising Architect in the Treasury Department has perfected a standardization plan, but not enough of its details are known to express any comments thereon. The position of Supervising Architect has been vacant since last April. It is hoped that so important a branch of the government's work as is this office, will soon have a properly equipped architect at its head, as provided by law. It is believed that an improvement in present conditions, or the reverse, will depend largely upon the qualifications of the next Supervising Architect as an executive, if the position is to be filled at all.

It will appear from these comments that the committee is not in a position at the present time to submit extensive resolutions of a constructive nature. It believes that a brief review of what has been done during the year should be placed before the Convention for its information and for such action as it may deem best.

Early in the year the chairman of the committee, accompanied by the President of the Institute, called on the then Supervising Architect of the Treasury Department and were graciously received. It was found that under the present system, which is fixed by existing law, the position of Supervising Architect is a difficult one to fill, and that suggestions of a helpful nature from outside authorities were of more value than criticisms. Acting upon this suggestion, President Sturgis appointed a special committee, consisting of Messrs. Sturgis, Fenner, and Coolidge, to cooperate with the architect's office in working out some administrative plan which would eliminate the delays and costly expenses connected with the present system. This committee had a number of conferences with the Supervising Architect, but had not reached the point where it was in a position to make suggestions, when Mr. Wenderoth's resignation was accepted by the Secretary of the Treasury. Since when the special committee has found no opportunity to continue its work, and has therefore been discharged.

At least one opportunity has been offered since the last Convention for constructive work, when members of the Institute were requested by the Postmaster General to appear at a conference in Washington, at which a general plan for standardizing post offices was to be discussed. At this conference those representing the post office were the Postmaster General, Mr. Merritt O. Chance, Chief Clerk, and Mr. John C. Koons, Superintendent of Division of Salaries and Allowances.

The congressmen present were Messrs. J. W. Logue of Pennsylvania, H. W. Sumners of Texas, W. A. Ashbrook of Ohio, and Edward Gilmore of Massachusetts.

Those representing the Institute were Mr. C. A. Coolidge of Boston and Mr. B. L. Fenner of New York.

The Congressmen composed the sub-committee of the House Committee on Public Buildings and Grounds. Mr. Logue was chairman, and the conference was really for the benefit of the sub-committee. The members of the committee freely stated that they were in accord with the general principles laid down in Mr. Burleson's minority report in the report of the Public Buildings Commission, but that there were certain details on which information was desired.

An extended informal discussion took place, participated in by all. The three principal points covered were:

1. *Lump sum appropriations.* It was the consensus of opinion that a lump sum appropriation should be made by Congress each year, to cover the cost of public buildings authorized for that year. The advantage of such an appropriation would be largely to remove the public buildings of the country from the field of politics, and would permit the Treasury Department, in cooperation with the Post Office Department, to construct buildings appropriate to the population of a town and the amount of business conducted there.

The cost of the site under such a plan could then be considered in relation to the cost and type of building, and the proper proportions maintained between the two.

2. *Standardization.* The sub-committee, generally speaking, seemed to have the impression that standardization is a simple matter, and that a type set of plans for a building of a certain class can be used effectively for any other building of the same class. Mr. Fenner explained that on account of difference in sizes of lots, sections of the country, etc., *exactly similar* plans cannot be used for buildings of approximately the same cost; but that if type plans were modified to fit a particular lot in question, the necessary changes could be made in four or five weeks. The advantage of this would be in the time and money saved in not making original plans for every building. Mr. Coolidge discussed the suggestion of the Postmaster General that standards of cost be established on a basis of square feet. He felt that it would be better to have this standard fixed on a basis of cubic feet. Such a system would give a basis of determining the cost of a given class of building on lots of varying dimensions. It was agreed that standardization could be applied successfully to buildings costing less than \$100,000.

3. *Cost of the site.* It was found that the cost of the site was an item not easily determinable by means of a fixed standard, and that the 20 per cent of the amount authorized for a government building as a minimum cost of a site was too small, and that it would be better not to make a limitation of this kind.

It was stated by Mr. Logue that the members of the sub-committee were practically in accord with Mr. Burleson's ideas, and that the committee would be glad to receive in the future such assistance from the Institute as the committee might be in need of. It was stated that drafts of bills on the subject would be sent to the Institute for constructive suggestions.

The matter of the employment of private architects to assist in the designing of public buildings for the government was not touched upon, and the Institute's representatives were thanked by the Postmaster General and the committee for their participation in the conference and the disinterested suggestions offered.

Following this hearing, plans of proposed bills were sent to Messrs. Sturgis, Fenner, and Coolidge, with the request that suggestions and amendments be made thereto. This was done and, at the invitation of the House Committee on Public Buildings and Grounds, these three members appeared before the committee on two occasions when full sessions were devoted to the formulation of a legislative act which would bring about a more uniform procedure in the making of appropriations for post offices, as well as a more uniform procedure in their construction. The members attended the hearing in a personal capacity and not as official representatives of the Institute. Afterward they submitted, at the request of the committee, a redrafted form of H. R. 21070, and also made some general suggestions with regard to H. R. 21072. The first bill concerns

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standardization, and the second provides for the reorganization of the public-building system as it now exists in the Treasury Department. The several hearings were reported stenographically by the House committee, and are embraced in printed reports, Nos. 40 and 44, which are filed at the Octagon. It is hoped that this work, so well started by the House Committee on Public Buildings and Grounds, will not be neglected by the new committee at this approaching session of Congress.

Your Committee on Government Architecture regrets that in spite of its repeated offers of cooperation during the past year, it has been unable to bring about a more harmonious working relation with the Department of the Treasury, and it further regrets that by the formulation of the adopted plans for the new building for the Department of the Interior, a distinct step in retrogression has been made from the policies of Government architecture as originally conceived by Washington and Jefferson, which have played so vital a part in the establishment of a real American School of Architecture. In these times of stress, the destruction of Rheims and the historic monuments abroad have been made the subject of the most universal condemnation, and it is indeed regrettable that the richest government in the world with the most unparalleled opportunities of modern times, should so absolutely fail to realize its wonderful power for the advancement of the fine art of architecture and instead of encouraging the production of monuments that should be national and enduring, should so commercialize its work that the destruction of these buildings would be so held by the future citizens not as a crime but as a distinct gain to civilization.

The Government buildings as a rule occupy a prominent place in the civic center of our cities and if this policy is persevered in it will be an insuperable obstacle to the artistic development throughout the United States. We as a nation are already accused of commercialism and lack of due appreciation of art. Can the Institute stand by and allow such a policy to go unchallenged?

In connection with this all-important national question of Government architecture we believe a campaign of intelligent criticism in all parts of the country calling to the attention of the members of Congress the advisability of maintaining a superlative and lasting art in the designing of Government buildings will help to attain the desired result.

EGERTON SWARTWOUT
NATHAN C. WYETH
CHARLES A. COOLIDGE,
Chairman

The Report was accepted.

Report of the Board of Directors

In its last annual report the Board expressed the hope that when the strain under which officers of the Government were laboring, by reason of conditions consequent upon the European War, was over, the Institute might be given an opportunity to share in the study of the complex professional problem of expediting the construction of public buildings and establishing a right standard of expenditure. The Treasury Department had had under consideration the vexed problem of standardizing public building design and construction so that the subject was even then a live issue.

Less than ten days after adjournment of the last Convention, the advice of the Institute was sought by the Postmaster General and the Committee on Public Buildings and Grounds of the House of Representatives. As will be noted in the report of the Committee on Government Architecture, representatives of the Institute attended three conferences with these officials in Washington in the study of a bill intended to standardize public building appropriations and construction. At the first meeting the Institute's representatives were received courteously, but with an undercurrent of suspicion which before the meeting adjourned had entirely disappeared. At the second meeting a draft of a bill prepared by the House Committee was considered in great detail, with entire freedom and cordiality. The attitude of the members of the House Committee was frankly that of seeking highly technical advice from those whom they looked upon not only as competent to advise them wisely but as willing to advise them disinterestedly. At adjournment, the Institute's representatives requested to redraft the bill. At the third conference the revised draft was considered and accepted practically without change, and the Committee then passed unanimously a formal vote of thanks to the representatives of the Institute for their assistance.

Unfortunately Congress adjourned shortly thereafter and no action was taken on the bill. Nevertheless, the members of this important committee of the House realize that the question with which they have to deal is one which demands for its right solution special technical knowledge, such as the Committee admittedly does not possess, and that the Institute is able and willing to give effective help.

It is doubtful whether Congress at its coming session will be able to find the time to seriously consider a radical change in its public-building policy, but the Board believes that an "era of good feeling" has been established as between the House Committee and at least one of the great executive departments on the one hand, and the Institute on the other, and that the Institute's further advice will be sought and received as the advice of a body which places the public good above personal gain.

The Journal

Report of Committee on Institute Publications

(The Report of the Committee is thoroughly covered in the Report of the Board.)

Report of the Board of Directors

The Journal continues to demonstrate not only its right to existence as a professional magazine, but its great value to the profession in general and to the Institute in particular.

It is now concluding the third year of its existence, and it is highly gratifying to be able to report that this year it has earned enough to pay every expense of publication, including all fixed charges, and leave a small but genuine balance upon the right side of the ledger.

That this result has been reached in the short space of three years is an accomplishment almost without precedent and augurs well for the future.

It is significant that the success of the Journal is allied with an advertising policy which excludes all extravagant and misleading statements from its columns, making the advertisements of the greatest informative value to archi-

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pects and giving them the highest attainable value to manufacturers and distributors. The potential value of such a medium as the Journal for presenting to the public the esthetic and ethical ideals for which we are striving cannot be overestimated.

As the Board views the question, the benefit which the Institute derives from the Journal is not primarily the pleasure and profit which may come to members who read it, but the influence which it may be able to exert toward raising the standards of public taste and increasing the respect in which the profession is held. As it succeeds in

this endeavor, every architect, whether a reader of the Journal or not, will enjoy the benefit.

When we recall that the Journal is only just finishing its third year, that in its first year it showed a large deficit, in its second year a somewhat smaller deficit, and that now in its third year it is showing a substantial profit, we have valid reason to entertain the expectation that, present progress continuing, its surplus will increase in such a ratio as to justify a reduction in membership dues by an amount greater than the subscription price.

Schedule of Charges

Report of Committee

This schedule is published as showing the minimum professional fee for less than which the architect may not be expected to render full or efficient service.

This schedule is advisory, not mandatory.

1. The architect's professional services consist of necessary conferences, the preparation of preliminary studies, working drawings, specifications, large-scale and full-size detail drawings, and of the general direction and supervision of the work, for which, except as hereinafter mentioned, the minimum charge, based upon the total cost* of the work complete, is six per cent.

2. On residential work, alterations to existing buildings, monuments, furniture, decorative and cabinet work and landscape architecture, it is proper to make a higher charge than above indicated.

3. The architect is entitled to added compensation for articles purchased under his direction, even though not designed by him, the fee to be paid according to the nature of the purchase.

4. If an operation is conducted under separate contracts, rather than under a general contract, it is proper to charge a special fee in addition to the charges mentioned elsewhere in this schedule.

5. Where the architect is not otherwise retained, consultation fees for professional advice are to be paid in proportion to the importance of the question involved and services rendered.

6. Where heating, ventilating, mechanical, structural, electrical, and sanitary problems are of such a nature as to require the services of a specialist, the owner is to pay for such services in addition to the architect's fee. Chemical and mechanical tests and surveys, when required, are to be paid for by the owner.

7. Necessary traveling expenses are to be paid by the owner.

8. If, after a definite scheme has been approved, changes in location, in drawings, specifications or other documents are required by the owner, or if the architect be put to extra labor or expense by the delinquency or insolvency of a contractor, the architect shall be paid for such additional services and expense.

9. Payments to the architect are due as his work progresses in the following order:

(a). Upon the completion of preliminary studies, one per cent upon the cost.

(b). Upon the completion of specifications and general working drawings (exclusive of detail drawings), an additional two and one-half per cent upon the cost.

(c). For detail drawings (due from time to time in

*The total cost is to be interpreted as the value of all materials and labor necessary to complete the work, plus contractors' profits and expenses, as such cost would be if all materials were new and all labor fully paid, at market prices current when the work was ordered.

proportion to the amount of service rendered), an additional one per cent upon the cost.

(d). For supervision (due from time to time in proportion to the amount of service rendered), an additional one and one-half per cent upon the cost.

Until an actual estimate is received, charges are based upon the proposed cost of the work, and payments received are on account of the entire fee.

10. In case of the abandonment or suspension of the work, the basis of settlement is to be in accordance with the schedule as outlined in Section 9.

11. The supervision of an architect (as distinguished from the continuous personal superintendence which may be secured by the employment of a clerk-of-the-works or superintendent of construction) means such inspection by the architect, or his deputy, of work in studios and shops, or a building or other work in process of erection, completion, or alteration, as he finds necessary to ascertain whether it is being executed in general conformity with the contract. He has authority to reject any part of the work which does not conform, and to order its removal and reconstruction. He has authority to act in emergencies that may arise in the course of construction, to order necessary changes, and to define the intent and meaning of the drawings and specifications. On operations where a clerk-of-the-works or superintendent of construction is required, the architect shall employ such assistance at the owner's expense.

12. Drawings and specifications, as instruments of service, are the property of the architect.

The Committee deems it wise that attention should be called to a method of compensation in vogue in some sections of the country, based on a fixed architectural fee, representing the value of the services rendered professionally by the architect himself, plus the actual cost of producing the drawings, together with office and other expenses incidental thereto, and with cost of superintendence on the work. Briefly summarized this method is as follows:

I. It is based on a written statement between first the owner, and second the architect.

II. A clear statement is made of the work contemplated.

III. A clear statement of the services to be rendered by the architect is made, divided as follows:

(a). Definition of the architect's own services and salary.

(b). Expense of draughting, multiplied by two.

(c). Expense of engineers, incidentals, and superintendence.

(d). Statement of the number and character of the drawings to be furnished by the architect.

(e). Cost of specifications.

IV. Architect's fee, or salary, the amount of same, and how and when payments should be made on this account.

V. Additional charges. In addition to the architect's

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salary there are the following items of expense to be paid by the owner, through the architect:

(a). *Draughting*.—Strict account shall be kept by the architect of the cost of draughting, such cost to be the total of the salaries paid to the draughtsmen engaged on the drawings, including time spent by the architect, and all expenses of stenographic work on specifications or otherwise, done in the architect's office, are to be considered a "regular office expense."

The total amount of such draughting expense shall be multiplied by two, to cover the proportionate share of regular office expenses, and this resulting amount shall be paid monthly on statements, in detail, from the architect. The total expense under this item is estimated at \$——.

(b). *Engineers*.—The services of structural, domestic, and sanitary engineers shall be paid for through the architect at cost. The total expense under this item is estimated at \$——.

(c). *Incidentals*.—Incidental expenses in connection with the work, such as additional blue-printing, traveling expenses, models, long-distance telephone, telegraph, express, and other miscellaneous charges, shall be paid at cost on monthly statements from the Architect. The total expense under this item is estimated at \$——.

(d). *Clerk-of-the-Works*.—At certain periods in the progress of the work, it may be deemed expedient to maintain an inspector continuously on the work. In such case he shall be selected by the architect, and his salary and expenses paid by the owner at cost, through the architect. The total cost of such services is estimated at \$——.

(e). *Summary*.—The above items are summarized as follows:

- (a). Draughting \$——
- (b). Engineers \$——
- (c). Incidentals \$——
- (d). Clerk-of-the-Works \$——

The above charges shall be paid monthly as they are incurred, on detailed statements from the architect.

(f). *Note*.—The estimated costs of the items under this Section (V), "Additional Charges," are understood to be approximate estimates, and the final costs under these items will vary from the amounts given, depending upon conditions developing during the progress of the work, and the architect does not guarantee the accuracy of these estimates. Respectfully submitted,

LOUIS C. NEWHALL, *Chairman*.
Committee on Schedule of Charges, A. I. A.

Report of the Board of Directors

For several years past no changes have been made in the Schedule of Proper Minimum Charges. All will agree that constant changes are undesirable when we are endeavoring to establish a standard and secure for it general acceptance. At the same time, no one will deny that a mistake, if proven to be such, should be corrected. The Board does not believe that there is any general demand for a change in the rate of charge, not in the qualifying and defining clauses of the Schedule, so long as architects adhere to the practice of basing their professional fee on a percentage of the cost of the building.

But the question is being asked with increasing frequency: Is a percentage system a logical one? Is it fair either to architect or client?

The architect will not admit that a substitution of less costly material made by the owner at the last moment should reduce his compensation, for his work and expense have not been reduced; nor can the owner understand the converse of this proposition. It requires great faith in the architect on the part of the client to completely dispel the instinctive idea that a recommendation involving an increase of cost may perhaps have been colored in some small measure, even unconsciously, by the architect's desire to increase his own compensation.

Fortunately, this attitude of mind is not often met in the relations between the architect and private client, but when the client is a Commission representing the Government, it is almost inevitably to be found to a greater or less degree.

Because they deem the percentage system illogical and unfair many architects have in recent years adopted a method of charge based upon the owner's paying the actual cost of the work to the architect, plus a fixed sum as a professional fee, and, so far as the Board has been able to learn, those who have once tried this plan have found it so satisfactory in its workings, both to architect and client, that they would not willingly return to the percentage plan.

In view of the increasing use of the new method, the Board is of the opinion that the Institute should recognize it and lay down certain general principles governing its application to the present Schedule in such form as to offer an alternative method applying the present rate. The Board regrets that this point has not been fully covered in the report of the Committee on Schedule of Charges. Even if satisfied that the new method is in all cases and under all conditions preferable to the old, the Board would not recommend that the old be immediately abandoned.

The percentage method has been in use since the foundation of the Institute and is the method with which the public is familiar. Whether he likes it or not, the client understands it and can estimate the cost. It would therefore be most unwise to sweep away that which has become an established custom, a custom recognized by the courts, and set up a substitute which even though more equitable to both parties to the agreement, is as yet generally unknown and untried.

There will doubtless be differences of opinion as to the details of any alternate scheme of applying the Schedule, but the Board recommends to the Convention the approval of the principle of charges based on cost plus a professional fee and authorization for the Board, with the assistance of the Committee on Schedule of Charges and after full consideration of suggestions made in Convention, to issue as a part of the Schedule of Proper Minimum Charges an application of the same to the cost-plus-fee system.

Resolution of the Convention

That the Schedule of Charges, and the proposed alternative method of charging, as outlined in the report of the committee, be referred to the Committee on Contracts and Specifications, and that it be requested to prepare a draft which, when in such form and content as to be acceptable to the Board, shall, if the Board consider such action advisable, be printed as one or two Institute documents, as it may deem best.

Practice and Judiciary

Report of the Board of Directors

The Board is exceedingly glad to report that during the past year the number of cases in which the disciplinary

powers of the Institute have been invoked has not been large. Several of the complaints received involved the vexed subject of advertising, and in response to a request for a definition of advertising received from one of the

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Chapters, the Board laid down the principle that "advertising is publicity for which the recipient pays." It was then asked to define what constituted payment, for obviously money is not the only medium for the payment of an obligation. It is not possible to make an exact definition and the question has been raised as to whether the Institute should place advertising in the same category with false or malicious injury to a fellow, competition on the basis of professional charges, accepting commissions from contractors, and the other more heinous sins, which are declared to be unprofessional, and as such to render the person who commits them subject to discipline.

That "advertising tends to lower the dignity of the profession" and should therefore be condemned, as stated in the Circular of Advice Relative to Principles of Professional Practice, is undeniable, but it is generally an exhibition of bad taste rather than bad morals.

The Board offers no recommendation in this matter other than that if there is any widespread feeling that a change in Institute policy is desirable, it be made known to the Board during the coming year so that it may receive consideration at the next Annual Convention.

Contracts and Specifications

The report of the Committee recited the history of the preparation and final publication of the new Standard Contract Documents, full accounts of which have already appeared in the Journal.

The Committee also brought in a supplementary report upon a proposed form of agreement between architect and client.

Report of the Board of Directors

In the spring of this year this Committee completed the laborious work of revision of the Standard Contract Documents upon which it had centered its attention for more than a year. The new documents have received the endorsement of building interests generally throughout the country and the sales for the first six months justify the belief that all costs of publication and placing on the market will more than be met inside the first year.

The Board recommends that those Chapters which have not already taken such action should formally approve the new documents and let their approval be locally known, for each community is to a considerable extent a law unto itself in matters of building practice.

No committee of the Institute in recent years has been charged with a more burdensome duty than the preparation of the revised documents, and none has fulfilled its

duty more completely and successfully. The Board has already passed a special vote of thanks to the Committee and wishes to here record its high appreciation of the splendid service which the Committee has rendered.

The concluding paragraphs of the Committee's report were due to a misunderstanding of the action taken by the Board at its May meeting. The misunderstanding has happily been cleared away and the Committee will submit for the consideration of the Convention a draft of a Contract between Architect and Owner.

There has been an increasing demand for such a document during the last year or two, and it is hoped that the Convention will either adopt the form as submitted by the Committee or authorize the Board, in conjunction with the Committee, to issue it with such modifications as the Convention may deem wise.

Resolutions of the Convention

That the Institute approves the issuance of a form of agreement between owner and architect, together with general conditions based on the form presented by the Committee. That the Board be empowered to issue the document in the name and under the authority of the Institute as soon as its form and contents be found satisfactory to the Board.

Competitions

Report of the Committee

In its report to the 48th Annual Convention, your Committee on Competitions expressed the hope that the Institute's Circular of Advice on the conduct of competitions might soon become sufficiently standardized to avoid the necessity of varying it from year to year, realizing that there can be no accepted standard of practice until such changes are reduced to a minimum.

The 48th Convention made no change in the Circular or Standard Program, except that recommended by your committee, eliminating the provision making the amount of commissions a condition precedent to giving the Institute's approval. All of the principles embodied in the Circular were maintained.

In reporting to the 49th Convention your committee has been governed by the same consideration, and the committee's correspondence during the past year has been measured by the standards now established, with a view to determining the relative values of the criticisms offered and of the standards by which they were measured.

Up to the date of writing this report, no specific criticisms of the competition documents have reached your committee since its last report, except those contained in the paper read at the 48th Convention by Mr.

Drew, President of the New Jersey Chapter, and referred by the Convention, on motion of Mr. Hewlett, to the Committee on Competitions. These criticisms have been the subject of careful consideration, with the following conclusions: The first recommendation of the New Jersey Chapter proposed dividing all competitions into three classes, basing the classification solely on the costs of the proposed works, the class covering works costing less than \$50,000 to be exempt from the Institute's provisions, at the discretion of the Chapter. Your committee sympathizes with the desire to remove any unnecessary obstacles in the way of smaller competitions, but rejects the suggestion on the ground that the principles laid down by the Institute are fundamental and apply to all competition. It is the opinion of your committee that some of the smallest competitions have given rise to the largest scandals, and if conducted unfairly will affect the largest percentage of members.

The second recommendation concerned Art. II, and proposed that the professional adviser must be a practicing architect of the highest standing.

Your committee does not believe the Circular would be helped by such a change, as many men who do not happen to be practicing are perfectly competent to act as advisers. In one instance a program involving a railroad problem

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has been approved with the chief engineer of the railroad company acting as adviser.

The proposed change in Art. III permits competitions for works costing less than \$150,000 to be open to all comers regardless of their competence, and to be conducted in one stage. This proposal also involves the elimination from the Circular of Arts. IV and V.

Your committee believes that the Institute stands firmly for the competence of competitors, and in insisting that a program shall guarantee the employment of one of them, the owner must retain the means of eliminating the incompetent. The principle that no competitor should give his services without the assurance that the owner will intrust the work to him in case of his success, goes hand in hand with the principle that the owner should not give such a guarantee until assured that the choice will fall among architects to any of whom he would be willing to intrust his work.

It was proposed to change Art. VIII, permitting the adviser to judge competitions for work costing less than \$150,000 and requiring a jury of three or more for larger work, all of whom should, and a majority of whom must, be practising architects, and making the adviser eligible for such service.

The Standing Committee reaffirms its belief that a jury should consist of men having no information before them other than that given to the competitors and that the judgment, being the selection of an architect, should be rendered solely on the basis of the use made by the several competitors of the information before them. An adviser has gone over the problem with the owners at great length, and has much collateral information which never gets into the program and which it would be unfair to apply to the judgment, especially as it is quite possible that one or more of the competitors may have similar information obtained before a competition was decided upon, while the other competitors have only that in the program, while there is the further possibility that the adviser has, by the time of the judgment, arrived at a solution of his own which might prejudice his judgment.

With reference to the personnel of the jury for larger work, your committee believes that the owner, an architect, and an expert on hospitals, libraries, apartment houses or whatever the work in hand might be, would be a competent jury and a sufficient guarantee to the competitors.

The Standing Committee again calls attention to the fact that several Chapters maintain Chapter juries appointed from among those members who are willing to give their services when the expense of a jury is the only obstacle in the way of securing a good program.

In Art. X it was proposed that the agreement could be nullified, and no award made in open competitions, if the judge or judges failed to discern any worthy solution of the problem.

Such a change, in the opinion of your committee, would nullify the whole principle of a business agreement between owner and competitors, and could only be considered as a result of the proposed elimination of Art. IV and the changes in Art. III referred to above, and which your committee does not recommend.

The proposal in Art. XII to make payments to all competitors in limited and the second stage of "semi-open" competitions mandatory is of the same nature as the discussion at the last Convention concerning the fees to the successful competitor. That Convention agreed that the Circular should confine itself to establishing rules insuring fair and equitable competition, and that rates of compensation were governed by good practice and the Schedule of Charges.

The carefully prepared paper by the New Jersey Chapter closed with a plea for the re-writing of the docu-

ments on competitions, giving serious and careful consideration to their phraseology, particularly where the reference to the owner's actions might be construed as dictatorial.

This is a matter concerning the impression made on persons studying the documents for the first time, and your committee is hardly qualified to give unprejudiced opinion on this question, but is not opposed to its consideration, provided the principles now laid down by the Institute in its Circular of Advice and Standard Program are not disturbed.

The consideration given the documents by several of the Chapters has helped materially to educate members concerning competition practice, and has been a great help to the Standing Committee, and we recommend that every Chapter devote at least one evening this winter to the subject, urging all members to be present, and to invite architects who are not members, in order that the views of all may be summed up and put at the disposal of the Standing Committee.

Your committee believes that each year adds materially to the general acceptance of the Institute's rules in whole or in part for competitions throughout the country, and it is gratifying to find a paper like the "School Board Journal" accepting these standards as a matter of course, and editorially measuring the value of school competitions by Institute standards.

The omissions of the amount of compensation was made by the 48th Convention with some misgiving, and your committee has watched the course of competition practice since then with particular reference to this change, and can report that no program has reached the Standing Committee where this question was an issue, or where the compensation offered has been lowered. In a competition for public work in Connecticut, a program was issued offering 5 per cent and was changed to 6 per cent upon the representations of members of the Connecticut Chapter that the higher rate was the customary fee for full and proper service.

Your committee, therefore, recommends that there be no change in the principles now laid down in the competition documents.

Respectfully submitted,
ARTHUR W. RICE,
ELLIS F. LAWRENCE,
CHARLES BUTLER,
D. H. PERKINS,
M. B. MEDARY, JR., *Chairman.*

Report of the Board of Directors

One year ago the Convention took a long step forward in eliminating from the Competition Code the mandatory requirement of a fixed fee. During the discussion which preceded the adoption of the resolution, the belief was expressed by some that the change would result in breaking down the Institute's minimum fee and would undo much that has been accomplished in this direction in recent years. It is therefore interesting to note from the report of the Committee on Competitions that no such result has been observed but that, on the contrary, no competition program for which the approval of the Committee has been sought during the past year has carried a fee of less than 6 per cent. The Committee also reports that with the exception of the suggested amendments presented at the last Convention by the New Jersey Chapter, no specific criticisms of the Circular of Advice relative to Competitions have been received during the year. It is perhaps not fair to assume that the elimination of the mandatory fee is alone responsible for the more general acceptance of the Institute's position with reference to competitions, but it removed the only point which was incapable of defence on ethical grounds.

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"The American School Board Journal," a highly influential publication, urges upon school committees the fairness of the Institute's Circular and advises its literal adoption. It has recently said, in its editorial columns:

"An architectural competition is the least satisfactory of the several methods of obtaining plans for a new school-house. It is frequently necessary when many architects press their claims, but it is successful only when conducted with rigid fairness and with due consideration of all the principles formulated by the American Institute of Architects. These principles are not the arbitrary dictum of a portion of the architectural profession; they are the result of many years' experience and observation, and simply state the conditions which will assure fair and honest conservation of the rights and interest of the architect and of the owner."

It is to be hoped that such advice will more and more commend itself to school-boards throughout the country, for there is no class of clients which shows so little intelligence in the choice of its architects as the very class which is concerned with developing the intelligence of others.

An interesting incident occurred during the year in the

small city of Miami, in Southern Florida, a town in which there is no member of the Institute. A competition for a public hospital was held, limited to local architects. The building committee, in some manner unknown, obtained a copy of the Institute's Circular and followed it in every essential detail because it appealed to them as a fair and equitable business proposition. That such an occurrence is possible in a town which is entirely outside Institute influence appears to the Board deeply significant. The Institute's stand in the matter of competitions will not be accepted by the public merely because it is the mandate of the Institute, but rather because it is reasonable and fair and guarantees to the owner, as far as that is possible, a satisfactory result.

Resolution of the Convention

That the Chapters be requested to work out such programs as are seemingly suitable to their local questions, provided they adhere to the principles laid down in the Code, and that they submit these to the Standing Committee for its comment and approval.

Special Meeting of the Institute

Report of the Board of Directors

By order of the last Convention, the Institute, through the Committee on Chapters, secured the passage by the Legislature of the state of New York, of an amended act of incorporation by which the powers of the Institute to carry on its business throughout the United States are greatly broadened.

In August of this year a special meeting of the Institute was held after a call issued in the manner prescribed by

the By-Laws, at which there were present, either in person or by proxy, more than half the entire membership. At this meeting the new charter was formally adopted, the acts of Convention previously held outside of New York State were ratified, and other formal actions recommended by Counsel were taken.

The thanks of the Institute are due to the Committee for the expeditious manner in which it obtained the needed legislation, and for the extraordinary amount of work which it performed in preparation for the special meeting.

Constitution and By-Laws

Report of the Board of Directors

The last Convention approved the principle of amending the Constitution and By-Laws in such a manner as to do away with the present distinction between Institute members and Chapter members not affiliated with the Institute, in other words, to make the Chapter membership consist of Institute members only.

The Committee on Chapters has worked long and earnestly and will present as its report a new draft of Constitution and By-Laws, which it believes will accomplish the end which the last Convention declared to be desirable.

The draft prepared by the Committee carries alternate suggestions offered by those members of the Board who met in San Francisco in October.

The points of difference are not radical, except in one particular. In the Committee plan, the Convention

would, by the action of adopting the Constitution and By-Laws, automatically transfer all present non-Institute Chapter members into Institute membership. By the alternate plan, Chapter members would become Institute members only after election by the present Institute members of their Chapters and the ratification of such election by the Board, after the receipt of signed privileged communications.

There is much to be said for and against either plan but the Board, believing as it does in the fundamental principle underlying both, trusts that the right solution of this most complex and difficult problem may be found. No one who has not been in close touch with the work of this Committee can form even an approximate idea of the magnitude of the task committed to it, nor of the devoted service which it has rendered and the Board recommends the passage of a special vote of thanks to the Committee

NOTE.—The various amendments to the Constitution and By-Laws adopted by the Convention will appear in the January Journal.

The Object of the Institute

Report of the Board of Directors

In concluding its report the Board wishes to express its thanks to the Committees for their painstaking work and to the members generally who in a time of business depression have loyally supported the Officers and the Board in their efforts to strengthen the membership and

carry forward the work of the Institute. It has received criticisms which have been helpful because constructive as well as others which frequently, offered in all sincerity, have not been constructive and have frequently proceeded from a mistaken idea of the objects of the Institute, as stated in Article II of the Constitution, viz., "to organize and unite in fellowship the architects of the United

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States of America and to combine their efforts so as to promote the artistic, scientific and practiced efficiency of the profession."

Let us not lose sight of the fact that the government of the Institute rests in the Convention. It is the Convention which determines Institute policy, not as some seem to think the Board of Directors, who are but the instruments of the Convention to carry out its will. The majority opinion in Convention must fairly represent the majority opinion of the entire membership, else the whole theory of representative government fails.

There are still many architects in the United States whose professional skill and personal integrity qualify them for membership in the Institute but who are not yet identified with it although it is the only national association representing our profession. It is difficult to understand the point of view of the man who, realizing as he must, the constantly improving conditions of architectural practice, refuses to do his small part in the organization which has been primarily responsible for that improvement. A lawyer who is not a member of his Bar Association is looked upon with some suspicion. The time is coming when

the same will be true of the architect, for the public is gradually but surely coming to see that the objects of our association are ethical and professional and that it is not organized for the purpose of securing commissions for its members.

Last year the Board called upon the architects of the country to devote their earnest thought to improving the type, design and arrangement of the small and medium-sized dwelling-houses in all cities and suburbs and to bring about as far as possible an improvement in existing conditions.

Some of the Chapters and every individual architect have been writing upon this important problem, the solution of which is a difficult one in view of the enormous number of such buildings which are annually built without regard for their appearance. The Board learns with satisfaction of these efforts which have in such cases been undertaken in cooperation with local civic and art associations and urges upon all members of the Institute and upon all those others who should be vitally interested, that further activities along these lines be prosecuted with all the vigor possible.

Summary of the Report of the Committee on Legislation

The committee recommended that the Institute favor the attitude that "legal recognition and regulation is desirable."

It is reported that there seem to have been developed two propositions seeking to accomplish this end: One is the proposal to "license" the architect; the other to "register" the architect, or "admit him to practice."

It was the sense of the committee that the latter course, viz., "registration," or "admission to practice," is the more desirable as being more in harmony with the dignity of the profession; and the use of the term or idea of "license" in connection with the practice of architecture is to be deprecated.

The committee recommended that no one be allowed to call himself an architect, or to use any term, abbreviation, or other device, intended to indicate to the public

that he or she is entitled to practice as an architect, unless and until he shall have first legally qualified.

Another subject referred to the committee was the operation of the various Workmen's Compensation Acts, as it affects the architect. This is a subject upon which there seems to be such a wide divergence of opinion that no consensus can be formulated. The committee suggests that the various Chapters can refer this subject to a Chapter committee for study.

Respectfully submitted,
WM. B. ITTNER,
HENRY H. KENDALL,
LANSING C. HOLDEN,
JOHN HALL RANKIN,
H. WEBSTER TOMBINSON,

The report was accepted. *Chairman*

Election of Officers for 1916

The following officers and directors were elected:

President . . . John Lawrence Mauran, St. Louis-
1st Vice-President, C. Grant La Farge, New York City-
2d Vice-President, Milton B. Medary, Jr.,

Philadelphia.

Secretary . . . Burt L. Fenner, New York City.

Treasurer . . . D. Everett Waid, New York City.

Directors to serve for three years:

Edwin H. Brown, Minneapolis.

Ben J. Lubschcz, Kansas City.

Horace Wells Sellers, Philadelphia.

Various Resolutions of the Convention

On the Illness of Past President Robert S. Peabody

Missing the friendly presence of its former President, and having heard with deepest regret of his illness, the Institute sends to Robert S. Peabody its warmest appreciation and its hopes for his speedy recovery.

On the Deaths of Members During the Year

The Institute paid tributes to the memory of each of the members who have died during the last year, and memorials of the following were read to the Convention; William Robert Ware, William Sylvester Eames, Douglas H. Thomas, Jr., John W. Alexander, and Abraham Salm.

Counsel

Report of the Board of Directors

The Board wishes also to express its deep sense of the obligation the Institute is under to its Counsel, Mr. Louis B. Runk, of Philadelphia, for the time and labor he has devoted to the work of the Institute, in connection especially with the revision of the charter, the special meeting in August, the preparation of the new Standard Documents and the amendments to the Constitution and By-Laws, a service out of all proportion to the modest compensation which he has received.

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These are not reprinted because notices of the deaths have already appeared in the Journal.

On the Recognition of the Work of Craftsmen

Whereas, The recognition of distinguished achievements on the part of craftsmen, whose work is accessory to that of the architect, such as metal-workers, modelers, carvers, and makers of leaded glass, would lead to a higher appreciation on the part of the public of the value and importance of such craftsmanship, be it

Resolved, That the Board of Directors be, and they are hereby, instructed to establish a medal, which in successive years would be awarded in turn in each of the more important of such crafts, and further be it

Resolved, That the Board establish such rules for the choice and order of the crafts for the selection of the recipient for the conferring of the medal and otherwise as they may see fit.

On the Collection of Historical Data Relative to Members of the Institute

That the Directors be requested to consider the subject of the collection and preservation of material illustrative of the professional work of the members of the Institute, so that the permanent headquarters may in time contain the documents for the history of architecture in this country.

On the Character of Future Conventions

It was the sense of the meeting that the Board shall prepare for the next Convention a program which shall

Further reports will appear in the January Journal.

have for its purpose the devotion of one day to a discussion of architecture as a fine art, and to which all architects of this country shall be invited.

On the Retirement of President R. Clipston Sturgis

The Institute hereby records its deep appreciation of the devoted services of its retiring President, R. Clipston Sturgis: Not slothful in business; fervent in spirit; bearing all things; serving the Lord.

A Vote of Thanks to Mr. Runk

That a vote of thanks be extended to Mr. Louis B. Runk, of Philadelphia, for the time and labor he has devoted to the work of the Institute in connection with the revision of the Charter.

A Vote of Thanks to Members of the Philadelphia Chapter

That a vote of thanks be extended to the members of the Philadelphia Chapter for their generous contribution toward furnishing the Board Room in the Octagon.

The Convention closed with the annual dinner at the Shoreham Hotel, the invited speakers being Senator Phelan, of California, Mr. Charles Moore, of Detroit, President of the Fine Arts Commission; Mr. Jesse Benedict Carter, of the American Academy in Rome, and Mr. Lawson Purdy, a member of the Tax Commission, of New York City. Lack of space forbids even the briefest comment upon their remarks, but they will appear either in whole or in summarized form in the very near future.

The Cathedral Library at Siena*

In the fifteenth century it is said that Siena possessed 100,000 inhabitants, and that it vied with Florence in wealth and art; and truly said, in the latter respect at least, for today Siena ranks next in importance to Rome, Florence, and Venice as a place for the study of the art of the Renaissance. Then, too, Siena has preserved its medieval character better than either of the other three cities, for which artists at least are truly grateful.

Stopping to take an all too hasty glance at the wonderful Gothic façade of the Cathedral, ablaze with its mosaics and colored marbles, one walks straight up the nave for about half its length, over the most wonderful church pavement in the world, with its unique graffito and marble designs by eminent artists, with Nicolo Pisano's famous pulpit and two works by Donatello ahead. One turns sharply to the left through a small, handsome door,

* See Frontispiece.

with an elaborate marble setting, and stands within one of the finest and best preserved interiors of the early Renaissance period, namely, the Cathedral Library, erected in 1495 by order of Francesco Piccolomini, afterwards Pope Pius III. The walls and ceiling fairly glow with color, and the charm of the manner in which the arabesque decorations are contrasted with the figure painting simply takes one's breath away, it is such a marvel of harmonious decoration and proportion. The walls above the wooden dado bear fresco paintings by the hand of the master Pinturicchio, executed in 1505-07. That glorious first impression gives way to a consideration of the individual pictures, which are scenes from the life of Æneas Sylvius, afterwards Pope Pius II (1458-64); but that first thrill upon entering is a joyous impression which remains forever in the memory of the artist.

G. P. S.

Civic Architecture in Kansas City, Missouri

THE letter which we print below needs no explanatory comment. The fact that a metropolitan community such as Kansas City, possessing a system of boulevards which have been planned and executed on a scale which commands the admiration of every student of civic improvements, should pursue such a method of employing architects, is beyond comment. On the one hand we have come to think of Kansas City as a leader in the broad vision which so many American cities lack. On the other hand we find her going back to an archaic method of employing her architects—a method which has fallen into disrepute because it has been found to secure the poorest results to the community which adopts it.

We regret to be the chroniclers of these events. We really believe that Kansas City means to stand for better things and that the present instance merely indicates adherence to an old method, not with the intention of doing the wrong thing but under the impression that a method which once managed to pass muster is still the right one. Here is the letter:

OFFICE OF THE MAYOR
KANSAS CITY, MISSOURI

November 30, 1915

My Dear Mr. _____:

You have heretofore sought employment by the city as an architect to prepare plans and designs for some one of the buildings presently to be erected by the city out of the proceeds of bonds funds. Bonds have been authorized for sale by the Council and when disposed of will provide available money for the following purposes:

A building on the hospital grounds . . . to cost not in excess of \$80,000.

A combination Police and Fire Station . . . to cost not in excess of \$20,000.

A combination Police and Fire Station . . . to cost not in excess of \$20,000.

The city would like to interest architects generally in this matter with the view of securing competitive designs, plans, specifications and estimates of cost, and to select such designs, plans and specifications which in its judgment are the most attractive and appropriate and practical and can be constructed at the least cost, and to employ the architect submitting such selected plans and designs to supervise the construction of the building.

The amount of floor space, the size of the building, details of interior requirements, character of equipment, number of employees and operators to be housed and all like information can be secured from the Board of Fire and Water Commissioners, Board of Hospital and Health, and the Police Commissioners. The writer will be glad to discuss the matter with you if you feel interested.

It must be understood that the city contracts no obligation whatever to pay for any service or to make any reimbursement to any architect other than to the one whose plans, designs and specifications may be finally selected and followed in the construction of the building. With the designs, plans, specifications, etc., should be submitted the bid of the architect stating the charge proposed to be made for supervision during construction. Such designs, plans and specifications should be submitted to the respective Boards on or before December 10, 1915, at 2.00 P.M. The bid of the architect should be separate and sealed, and will not be opened until that time even though received at an earlier date.

Kindly let me know whether you are interested in the matter.

Respectfully,
(Signed by the Mayor.)

News Notes

A Record of Progress in City Planning

The year 1915 shows a total of one hundred city-planning commissions in the United States, as against fifty-eight for 1914. Worcester and Amherst, Mass.; Allentown, Pa.; New Britain, Conn.; Kansas City, Kan.; San Anselmo, Cal.; Belleville, N. J.; Miami, Fla., and Niagara Falls, N. Y., are among the cities and towns favored with recent appointments. Massachusetts shows an increase of fifteen commissions in all; Pennsylvania an increase of eight; Connecticut, three; New York, three, and California, six.

An Appreciation of Mr. Parker's Analysis of the Standard Documents

To the Editor of the Journal:

"I wish to express my appreciation of Mr. Parker's review of the new Standard Documents in recent numbers of the Journal. The documents represent a big job well done,—the best thing the Institute has ever produced on the business side of architectural practice,—but they would fall short of registering their full value without Mr. Parker's clear exposition of the broad, equitable basis upon which they were built, and the logic underlying the committee's conclusions as expressed by the Documents."

Sincerely yours,

J. A. F. CARDIFF

The Housing Problem of the Government Clerk

The provision of adequate living quarters for the moderate-salaried government clerk without family affiliations is a matter that is creating as great an interest in Washington as did the housing of unskilled laborers following the report of the President's Homes Commission, appointed in 1907, when, as a result, model houses to the value of a million dollars, were erected. It is hoped that the absence of any accommodations except those in rooming houses, which are antiquated in design and lacking in privacy and convenience, may soon lead to the construction of the type of apartment house or apartment hotel which has met with such success in Brooklyn, N. Y., erected to accommodate a similar class of workers. There, compactness of arrangement has made it possible to provide each suite with living-room, kitchenette, bedroom, and bath at a very low rental. The absence of interest on the part of speculative builders in Washington

points to the need for individuals to step into the breach and demonstrate the possibilities of such a proposition as an income-paying property.

Eleventh Annual Convention of the American Civic Association

The program of the Convention of the American Civic Association, to be held in Washington, December 28-31 next, will relate to City Planning, with especial reference to the needs of the small towns; to Country Planning, with a view to the development of rural districts as well as cities; to National Parks and to the early creation by Congress of a National Park Service; to Niagara Falls Preservation, and the important legislation necessary; to the wider use of Schools as Community Centers; to the Abatement of the Billboard and Unnecessary Noises; and to the general problems of home, neighborhood, and community improvement.

Annual Meeting of the Society of Beaux-Arts Architects

The annual meeting of the Society was held at the new club-house, 126 East 75th Street, New York City, November 22.

The report of Secretary Meeks related that 978 students, from 110 ateliers, were registered during the season, and that six First Medals, forty-one Second Medals, and forty-one Third Medals were awarded, a total of eighty-eight.

The usual competitions were held, with the exception of that for the Paris Prize, which was abandoned on account of the war. Two new prizes were established to be awarded annually. The Municipal Art Prize, made possible by the Municipal Art Society of the city of New York, for the best solution of a city-planning problem; the Diplôme Prize of fifty dollars, made possible by the Société des Architectes Diplômés par le Gouvernement, awarded to the student in Class A who receives the greatest number of values during the scholastic year,—a medal struck in Paris accompanies the award of fifty dollars.

Mr. Lamb reported that the Committee on Education was working on a plan to establish a series of traveling exhibitions of the best projects shown from different judgments, which would be sent to all the universities and ateliers throughout the country, for the benefit of students who could not otherwise see the best of the work submitted, as a means of stimulating their work and of acquainting them with the standards and judgments of the juries of award.

NEWS NOTES—OBITUARY

Mr. Lloyd Warren reported that the project for a great Ball of the Fine Arts, now under consideration, would take place February 11 at the Hotel Astor, and probably take the form of an Eastern Pageant.

The following officers were elected for the ensuing year: President, James Otis Post; Vice-President, William Emerson; Secretary, William Lawrence Bottomley; Treasurer, Charles Lanier Lawrence; Corresponding Secretary, Maurice Prevot; Acting Secretary, Henry Renwick Sedgwick.

Executive Committee: James Otis Post, William Emerson, William Lawrence Bottomley, Charles Lanier Lawrence, Frederick A. Godley, Henry Hornbostel.

Committee on Education: Frederick A. Godley,

Chairman; William Emerson, Charles Lanier Lawrence, F. H. Bosworth, Jr., F. Burrall Hoffman, Jr., 1916, William F. Lamb, 1917, Lawrence Grant White, 1918.

Committee on Paris Prize: F. H. Bosworth, Jr., Chairman, William Emerson, Frederick A. Godley, Lloyd Warren, George A. Licht.

A National Gas Safety Code

Messrs. Julius Franke and D. Everett Waid, of New York City, have been appointed by the President to represent the Institute in Coöperating with the Bureau of Standards in the preparation of a code designed to prevent accidents incidental to the manufacture, distribution, and utilization of gas.

Obituary

Charles Henry

Admitted to the Institute, 1899.

Died at Akron, Ohio, November 3, 1915.

Mr. Henry was born in Vernon, Trumbull County, Ohio, in 1847, and there spent the early part of his life. He began his business career at River Falls, Wisconsin, in 1869. In 1882 he entered the office of Samuel Lane, of Cleveland, Ohio, and later that of Jacob Snyder, of Akron, Ohio. To the business of the latter office he succeeded in 1890. In 1911, due to failing health, he removed to Eustis, Florida, and there continued to practice in a modest way. He returned to Akron in 1914, and resided there until his death. He is survived by his wife, a daughter, and his son, Mr. L. W. Henry, of the firm of Henry and Murphy, architects, of Akron, Ohio.

Kivas Tully

Admitted to the Institute as a Fellow, 1890.

Died at St. Louis, Missouri, October 17, 1915.

Mr. Tully was born in Toronto in 1852. He studied at the Government Model School and in the office of Willcox & Miller, of Chicago. In 1896 he became a member of the firm of Tully & Clark, of

St. Louis, a partnership which continued without interruption until the death of Mr. Clark in 1912.

At its meeting of November 16 last, the St. Louis Chapter adopted the following resolutions:

WHEREAS: The death of Kivas Tully has caused us, his associates in the practice of architecture, the deepest sorrow; be it therefore

Resolved, That we now make record of this expression of our high regard for those qualities, which so blended themselves in his character as to make his passing a real loss to the community in which he lived and labored. Kivas Tully brought to the practice of his profession not merely technical ability, but a sweet and kindly attitude toward life and toward his fellow-men. His ideals ever marched ahead of his and our accomplishments, and the remembrance of his gentle personality and his upright and considerate nature will long constitute for us a legacy of inspiration. Of material monuments to his taste and skill two only need be mentioned, which will maintain his memory in the minds of all St. Louisans. The influence which has secured for us the magnificent reredos and the bell tower of Christ Church Cathedral, was one which we could ill afford to lose. Loyal in his friendships, modest in his bearing, but quietly steadfast in lofty purpose, to know Kivas Tully was to respect him. Let us remember him with honor.

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