THE ONLY ancient work on architecture which has survived to our time was by Vitruvius, an obscure architect and mediocre writer of the first Century A.D.

His avowed object in writing was to correct, what he conceived to be, the faults of Greek architecture by formulas evidently of his own making.

Mixed in with much that is either idle or false, his book contains a few passages of great value concerning certain Greek methods of design in common use when he wrote. From these we learn that it was the custom of the Greeks to use modules to obtain harmony of proportion in buildings.

In all living creatures the parts are proportional. Seeing this principle exemplified everywhere in nature it was natural that man should have attempted to use it in his own work. It is not practicable to make all corresponding parts of different buildings proportional, but in the same building all parts may be proportional and many may be invariable in their design as we see them in Greek Doric buildings. These invariable parts, or some of them at least, were the key to the work; placed on the structure just as the musician places the signature on the written sheet of music.

Notwithstanding the fact that the formulas of Vitruvius do not agree with the ancient work, his unsupported word has generally been accepted as true during the last 500 years; so that today, in every civilized country, in every school of architecture, the teaching is based on his statements which can now be proved false. This has been disastrous for art. In large measure architecture has been degraded from the status of a fine art to the mere exercise of mathematical formulas. The outward forms of Greek architecture have been simulated, but the principles which produced those forms have not been used nor understood.

1 A paper read at the Institute of France at the session of the Academy of Fine Arts, 28 June, 1924.
others did not see it as I did. Being sure of my ground I determined to find and present absolute proof, but how to begin?

To prove the unit it would be necessary to prove intended dimensions; to do so there must be something definite to work from, and how was that to be found where all was uncertainty and disagreement? Practically none of the findings of the principal investigators agree at a single point; many dimensions much to be desired are missing, and measurements of my own would be suspected of having been influenced by the theory. For a long time the task seemed hopeless, but finally progress began to be made.

In studying the temple of Diana Propyliana at Eleusis, I discovered that, according to Hittorff's measurements, the height of the top step is contained exactly 25 times in the height of the column and stylobate. It was also evident that other important dimensions were intended to agree with multiples of the unit. Similar conditions were found elsewhere. Even the temple of Rome and Augustus at Pola, a Roman building of much later date and different order, conforms to the rule, and fifty times the height of the top step exactly equals the height of the stylobate and order. Here a strange condition was found. The building is composed of a pronaos and cella, together forming one façade on the flanks, yet each of these two parts has its own governing unit. The unit of the pronaos is represented by the top step and that of the cella by a continuation of the step in the form of a plinth, but slightly higher or thicker than the step. By ingenious adjustments, clearly apparent, the two units are made to work together and the various divisions of height agree with multiples of their proper units. In the Parthenon the intended height of the order exactly equals 25 times the step unit. There is not time to multiply examples. I can only say that similar conditions are found in every one of the several ancient buildings I have had an opportunity to study since making the discovery. In this way it was possible to be sure of various intended dimensions. Certainty was also secured in other ways.

The stylobate top of the Parthenon was intended to be in the proportion of 4 of breadth to 9 of length. This is certain both because all measurements closely approximate that ratio and because it is found in stylobate of other temples. But what were the exact dimensions? The investigators all differ in their findings. Neither do any two agree as to the width of the bays from axis to axis of columns. Penrose gives 169°056 and Collignon 168°898.

Having observed that multiples of 13 abound throughout the work, it seemed possible that the building might be designed in that key. A test of this produced the most astonishing results. It was found that the square of 13 was exactly contained in every dimension of height which had been made certain in the way before described, and similar keys were found in other buildings.

Now it was seen that the intended width of the bay was 13 itself or 169°, which lies between Penrose's and Collignon's measurements. Being sure of the bay, it was easy to make sure of the dimensions of the stylobate top, because it must contain 16 times the bay one way by 7 the other way with equal margins to the edge of the step. It was immediately seen from the measurements that the margins were intended to equal the height of the capital, or what may be called the capital unit, which is two times the square of 13 = 33°8, and that the intended length of the stylobate top was 2737°8 and its intended breadth 1216°8, figures which agree closely with the measurements.

It was also found that the capital unit would be exactly contained in the length and breadth of the peristyle platform, in the height of the order and in the width of the bay. The intended width of the bay when multiplied by the number of bays at end and side gives two quantities which of course stand to each other in the proportion of 7 to 16, corresponding to the number of end and side bays. If to each of these quantities the intended height of the capital be added, two other quantities are produced which are to each other as 4 to 9 corresponding to the width and length of the stylobate platform.

The height of the triglyph, including base, when added to the height of the cornice exactly equals half the width of the bay, a condition found in some other temples.

The intended height of the triglyph is contained exactly 10 times in the height of the building, from the pavement to the top of the cornice; 20 times in the width of the stylobate platform and 45 times in its length; 10 times the height of the triglyph capital exactly equals the height of the stylobate.

The height of the top step is to the height of the capital of the column as 16 is to 25, and the height of the capital is to the height of the triglyph as 10 to 18.

The sinkage at the joint, between capital and shaft, represents the hundredth part of the height of the capital and this same small unit appears to be contained in all minor and major divisions of the façade. The whole height of the building equals 2,600 of them.

The units prove that the small base below the steps was a part of the building intended to be seen. The base showed that the steps were not for mortal use but figurative; it also gave scale to the structure which otherwise it would lack.

Many pages might be filled with interesting facts of this sort, but enough has been said to show how certainty was reached as to many intended dimensions.
NEW LIGHT ON GREEK ART

The work of investigation is of the most absorbing interest in which days pass as hours and weeks as days. Each new discovery makes the way easier and one becomes enraptured with delight and enthusiasm as these ancient fabrics slowly, and as if reluctantly, yield up their long-guarded secrets and the true principles of Greek art are disclosed.

The work, as far as I have been able to carry it, has been tabulated. The measurements are not mine. All that I have done is to discover a number of the units and the meaning of several of the parts. My figures may easily be verified and one who does so can hardly fail to be astonished at the close agreement of the work with the governing units. It conforms indeed with an accuracy which would be unbelievable without proof.

The question now presents itself, what was the meaning of this marvelous accuracy? Such work was not done without an object.

There can be no doubt that the eye of the ancient architect was trained to harmony of dimensions just as the ear of the modern musician is trained to harmony of sounds. The numerous slight refinements to correct optical illusions show conclusively that this was so, for they would not have been made if the need for them had not been felt.

Everywhere in Greek work one finds simple proportions, i.e., proportions based on the lower digits as 1 to 1, 1 to 2, 2 to 3, and so forth. There are only ten of these combinations between 5 on one side and 5 on the other and only 26 between 5 on one side and 10 on the other. It is quite conceivable that the eye could be trained to observe such ratios, after correction had been made for optical illusions, as found in the Parthenon. Even with us almost any architect of experience can tell with considerable certainty the number of diameters in the height of a column.

There is close analogy between architecture as a fine art and music; one relates to harmony of dimension and the other to harmony of sound. As each musical composition is written in a certain key, so each ancient building appears to have been designed in a certain key. The key of the Parthenon peristyle was 13 and every intended dimension, large or small, so far as I have been able to discover, is a multiple of 13. The width of the bay is 13\( ^2 \); the height of the capitals is 2 \( \times 13\); the length of the triglyph is 6 \( \times 13\); the overall length of the base is 13\( ^3 \times 13\); and the overall width 79 \( \times 13\), and so it is with all other intended dimensions.\(^1\)

Since the destruction of the ancient learning, architecture has not been a fine art in the Greek sense, but at most the imitation of one. For 2,000 years it has been in the condition in which music or poetry might have been if ages ago all knowledge of harmony and measure had been lost and not recovered. During five centuries we have been copying the outward forms produced in the practice of the ancient fine art architecture. Is it not possible for us now to practice the art itself and so create new forms more beautiful perhaps than those of the Greeks? We are of the same stuff as they, but they possessed certain simple principles, since lost, which produced great art. From their work we may recover a knowledge of those principles and apply them to our own benefit.

Vitruvius gives us two doctrines, one of Grecian origin and the other apparently of his own invention. These investigations prove the one true and the other false. His own doctrine relates to the use of the lower diameter of the column as the module and his various formulas for the design of the order. The Greek doctrine he states in effect as follows:

To be well designed a structure should have harmony as we see it in the human form, where there exists a symmetrical relationship of proportion between the members and the whole. That harmony may be had by the use of modules taken from the work itself to serve as terms of comparison for the various parts and the whole structure.

Since the Renaissance architecture has followed the false doctrine of Vitruvius and the true doctrine of the Greeks remained a dead letter.

The art of the Greeks was simple. It had for its object the extraction of the essence of beauty in nature. It was conventional. It did not simply copy nature, for that is useless. We see natural objects all about us in better form than they can be copied. Naturalism is vulgar. Art should go below the surface and reveal the spirit.

In man himself, and indeed in every living creature, from the largest animal to the smallest insect, we see exemplified the correct principles of design. Nature is lavish in her instruction. In each living production may be found harmony of proportion, unity, scale, symmetry and all other essential qualities of correct design. So that to tabulate them one has but to record what there stands revealed. The object in the use of the principles of design should be the production and preservation of beauty. If that is not the result then they have been either misunderstood or wrongly applied. There may be art in the making of things unpleasant to see like many modern pictures, statues, and buildings, but of what use is it? There is enough ugliness in the world without taking pains to produce more. In architecture nine points of beauty depend on proportion, and good proportion may be had with

\(^1\) Since this document was prepared the writer has continued his researches in connection with the Parthenon and other temples and learned much that he did not know when he wrote it, one result being, that he is not as sure as he was that 169 English inches exactly represents the intended width of the bay, upon which depends the fundamental unit. The reasons for this doubt have to do with the Greek foot and can hardly be explained in a note. That will be done in a book now in preparation. The ratios here given are evidently right, even though there may be an almost indistinguishable error in the unit, but the key number would not be 13.2—E. F.
certainty by the use of modules. In that way one may design always using those simple combinations of dimensions which are sure to please.

In recent times in all civilized countries there has appeared a restless tendency to break away from former methods, to abandon the meaningless copying of ancient forms and to walk independently. Such a change would be most commendable if made without sacrifice of beauty and refinement. Heretofore even the semblance of the ancient art has sufficed to stamp many of our productions with a certain cachet of elegance albeit but the outer shell or husk of the true art. Now, even that is passing. Beauty and refinement seem no longer the fashion.

With us in America much recent work has not even common sense to recommend it. The desire to hide or camouflage the steel frame has resulted in a veritable epidemic of falsification. Many of our constructions are simply architectural scenery—falsehoods in which neither the construction nor the design are what they pretend to be.

Here in France much of the new work appears more German or Bolshevist than French. The exquisite taste, which for so many centuries has characterized French productions and made of Paris the art center of the world, appears to be under a cloud. In many new buildings one sees in the ornamentation a strong leaning towards realism, much of it being simply the naturalistic reproduction of foliage—photographic and meaningless. On the other hand, in paintings there is often a grotesque departure from nature, while in both, beauty—the raison d'être of art—is missing. The taste of the world must indeed be at the ebb when such things are found here.

"If the salt hath lost its savor, wherewith shall it be salted?"

My hope is that these and further disclosures of Greek methods may awaken a new interest in classic art, and that this time it will not be the outward form which is copied, but those simple yet profound principles which enabled the ancients to carry taste to the highest point it has reached on earth. Thus far little has been done, but that little may prove of great value. The documents which I have prepared prove conclusively the truth of the Greek doctrine transmitted to us by Vitruvius, and show, in some measure at least, how it was applied.

The door is now ajar and may be pushed wide open admitting us to full knowledge of those methods of design which have proved most worthy of the genius of man.

ERNEST FLAGG.
Some Old Maryland Houses

After the etchings by Howard Sill

Pleasant and St. Paul Streets—Baltimore, Maryland
"Friendship"—Prince Georges County, Maryland
Built circa 1730
Howard Sill
FLEET STREET—ELLICOTT CITY, MARYLAND
Howard Sill
HE OFFERINGS which have come recently to my docks contain just about as little of architectural interest as is possible, and so much less than the previous cargo as to be noticeable. The illustrations generally are of uninspired subjects when they portray new material, and not away from the commonplace when they reproduce the old. The letterpress generally seems not to be very far in advance of the illustrations. I look for good reading in Architecture, the Journal of the Society of Architects, London, but no copy has come to hand in the present consignment. In fact a number of my old friends are missing. But just because of that, that is, because of a seeming paucity of material, I am not going to single out some one individual and make him, rather than the ideas he advances, the object of my lucubrations. I shall not steer that abominably easy course even to prove a statement which I recently made in print—that after all it is the man that counts rather than the thing; that the thing counts only as it proclaims the man. Had there been no name signed to a recent article, or, let us say, "reaction" of mine, my critics, at least one of them, would have had nothing to say; or at least could have said nothing. You remember Fanny's First Play? Not one of the critics called in to witness the dress rehearsal and to pass judgment on the play could utter a word until he had first ascertained the name of the author! How can one criticise a play until he knows who wrote it? they asked. What starting point has one without that knowledge! I wonder whether architectural critics in this country are like Fanny's dramatic critics.

Personalities in Criticism

Whether our own dramatic critics can criticise a play without knowing the name of the author, certain it is that the bulk of them cannot write a notice of a play without using the names of the actors and actresses, especially the latter. How our dramatic critic loves to roll the name of a young or pretty actress under his tongue. There are underlying principles in the arts of painting and music and architecture which the critic is supposed to know and if these principles are violated, he knows and comments thereon; as he knows and makes comment when conditions of artistic structure have been fulfilled. (At least let us say that it is so in architecture for the good name of our profession and of our critics.) But evidently there are no standards of dramatic construction; and all the critic can do is to relate the plot of the play; and because neither plot nor characters mean
anything to him abstractly (or passes are not given to him for dealing in abstractions) he uses the names of the performers. Thus, in reporting "Hamlet" with an all-star cast: "Edwin Booth stabs Lawrence Barrett in a duel"—or is it the other way about?—"because Mary Anderson went nutty and drowned herself." I saw this statement made point blank in a dramatic column not so long ago: "———- ———— is the illegitimate daugh-
ter of — ———", the names being those of a well
known actor of society parts and of a popular actress of about his age. Of course it was in the description of a play—but doesn't that make it worse rather than better? Thank goodness, architectural criticism, even when it is personal, isn't as low as that. In connection with all this, I cannot help but wonder whatever was in the head—
I almost said mind—of one of my recent critics when, in arguing for precedent and bemoaning the blight which non-users of precedent had placed on architecture, he said: "We had Richardson and Sullivan—we still have Pond and Frank Lloyd Wright" (for which you may thank God). But—Sullivan and Frank Lloyd Wright, preeminent among our innovating individualists, classed with Richardson, a man of power whose every form was based on narrow precedent, and with Pond who in all his life never dared nor cared to stray away ten feet from the spirit of the finest precedent of all ages! That's logic.

Legitimate Criticism

All the foregoing was started by an editorial with the selfsame caption in The Architect, London, 24 October, dealing with an anonymous review (the writer of which the editor undoubtedly recognized behind the mask) of a book on Regional Architecture of the West of England, by Professor Richardson. The review in ques-
tion appeared, it seems, in The Times and in a British architectural journal, and is quoted in full in The Archi-
tect in order that its enormity may be fully apprehended and the merited rebuke appreciated. The reviewer says: "We would enter a plea for architectural books of popular interest being written in sensible English. It is no use the authors of such urging that the meaning of expression in building be taught to 'the people,' when they themselves are open to the retort that the meaning of expression in words should be learned by the authors. We know what an architect would say of a serious architectural work being a medley of all styles, but what will most readers say of this?"

Then something seems to be omitted, and the review goes on to quote, evidently, from the book; but by the manner of handling one could not say whether the words were the author's or the reviewer's except that they seemed to be too sensible for a reviewer's: "For nearly a hundred years vernacular building expression, which makes up the bulk of national architecture, especially in the country, has been suffering a partial eclipse; experiments have been made, it is true, by architects to transplant shoots taken direct from old roots, but the ground has not been sufficiently prepared, the truth being that a vernacular growth, if it is to be healthy and vigorous in its flowering, needs the care of humble gardeners. Owing to the want of craftsmen, of bricklayers, masons, carpenters, and others skilled in their craft, men enamoured of their trade for the work's sake, architecture, the first and fairest of the Arts, has become a painted beauty, an odalisque to be bought and sold in the slave-market at the will of the purse-proud."

These are Professor Richardson's words, and, as an architect, whatever may be my limitations as a reviewer,
or however supercilious my critical attitude ought to be, I find that the sentiment strikes a sympathetic chord in me. Evidently the editor of *The Architect* is similarly impressed, for, in answering the reviewer he says: "Does the writer deny that in the last century there has been practically no vernacular expression, i.e., that traditional craftsmanship which differentiated buildings in one locality from another is wholly or almost wholly extinct? A door made in Devonshire and one in Yorkshire would, unless made to an architect's details, be finished with similar stock mouldings."

"It was not so," the editor continues, "in the past when there were no stock mouldings, and when a great part of the details and design were relegated to the craftsman, and the author states this in terms that to us seem absolutely clear. Again, is it not entirely true that modern design, if it is design at all, is the outcome of the architect's work? And is it not true that if our architectural expression is simply the outcome of the architect's direct instructions and details, it cannot be said to form a vernacular expression, but is only evidence of the superimposed will of a limited number of designers?"
FROM FOREIGN SHORES

Professor Richardson's concluding lines that architecture is 'bought and sold' at the will of those who employ architects is literally true, whether the architect is a man of reputation or not.

I found the editor's criticism of the review very interesting and I believe his strictures on the reviewer of Professor Richardson's book were well deserved. The discussion brings out one point of peculiar interest to those of us in this country who wish to see architecture develop locally as befits the geography of the region, and the peculiar conditions of temperature and of atmosphere. However, we, to use the vernacular, are up against the "hand-me-down" spirit of the age; up against stock mouldings, stock doors, stock building materials and methods and—worse than all—stock methods of education from the primary grades up and through our architectural training. All are educated under one system which takes no account of the individual or of individual capacity or predilections; which, professing to elucidate principles, really drills stock forms so deeply into the inner consciousness that the evil, for evil it is, never can be eradicated. (I wish education would not obtrude its ugly little nose into my line of vision when I am trying to think of something interesting and pleasant to write about; but it is a persistent ghost and will not down, at least not for long.)

Back to First Principles

It has long been a hobby of mine that architecture is not going to become very interesting to sincere minds until we get back to first principles, back to the elemental.
is not that the forms are ancient or modern, old or new, that makes them ugly or inappropriate; it is their misap-
application and misuse.

The Passing of Collcutt

The English architectural journals carry notices of the
death of Thomas E. Collcutt, Past-President and Royal
Gold Medalist of the R. I. B. A.; and illustrations of
his work are given. Collcutt had a fine and genial per-
sonality and from what I saw of him in the Fall of
1911 I can well understand the feeling of personal loss
which his death has brought to many within and outside
of the profession. The Imperial Institute which we
illustrate from The Architects' Journal, 22 October,
1924, is regarded as his chief work. I do not like to think
of the number of kindly faces I should miss were I to
attend another gathering of the R. I. B. A. While I
was President of the American Institute of Architects,
on my way homeward from the International Congress
of Architects in Rome and Venice in 1911, I stopped in
London and was entertained by the Council at its annual
dinner, which precedes the opening session whereat the
newly-elected president of the Institute is inaugurated.
At that dinner I broke, perforce, though not willfully,
a tradition, and possibly, though improbably, established
a precedent. I made a speech! It was in response to a
toast to the American Institute of Architects, offered by
the then President, Leonard Stokes, who was in the chair.
That was the first time, it was said, that a speech had
been made at one of those dinners, or any toast drunk
other than the one to the reigning Sovereign. I cut that
speech short, but made up for it later in the evening when
I seconded the resolution for a vote of thanks to the in-
coming President of the Institute for his inaugural ad-
dress. They do things in a seemly manner over there,
and I really felt at that Council dinner that precedents
were better followed.

The Illustrations and Such

Construction, Toronto, Canada, 24 October, illustrates
quite fully Eden Smith's Anglican church at Oshawa,
Ontario. Two details of the exterior attract attention;
I hate to say—mar the composition. The top of the
tower seems incomplete; it looks like a case of arrested
development, though the feature had been entirely proper
had any similar forms led up to it. The chimney must
have been an after-thought; it hardly could have been
contemplated in the original design. Baillie Scott and
Beresford show a cute little Women's Institute in The
Architect for 10 October. We reproduce from the
Journal of the R. I. B. A., 18 October, an illustration
of the Stadium at Wembley, by Sir John W. Simpson
and Maxwell Ayrton. This is from a well illustrated
article on the buildings of the British Empire Exhibition.
An interesting municipal development at Elberfeld is
shown in Deutsche Bauhiitte for 24 September. I have
reproduced these plates, for the designs have a real
punch. In contrast to the offering from L'Architecture
in my preceding cargo, we present the Theatre at Lille
which was finished at about the outbreak of the war,
taken over by the Germans, and allowed to stand. Ex-
ternally and internally it may serve as a model for our
over-chaste Movie Houses. When the French really
care to slather on the ornament we Anglo-Saxons might
as well stand out of the way. These types of theatres
are best seen when the lights are extinguished and a mid-
night storm in all its gloomy frightfulness is drenching the
silver screen. There is more I might present for the edi-
fication of the reader, but time is come to stow sail and
beach my craft.  

IRVINC K. POND.
Gables, Dormers and Chimneys in Old Dijon

After the sketches by Greville Rickard
GABLES, DORMERS AND CHIMNEYS IN OLD DIJON
Greville Rickard
GABLES, DORMERS AND CHIMNEYS IN OLD DIJON
Greville Rickard
The Bertram Grosvenor Goodhue Memorial Volume

FROM THE admirers of Mr. Goodhue's work, from the readers of the JOURNAL, from places far on the other side of the world, from people in many and various walks of life, there comes a steady stream of inquiry as to when the Goodhue Memorial Volume will be ready. We can but answer that it will be as soon as possible, and that we hope to issue it early in 1925. The task of assembling the material has involved much correspondence, the searching out of clues that seemed to promise the discovery of fresh material, and many preliminary considerations of the scope and character of the work. The interest that has everywhere been shown and the willingness that has without exception been offered are eloquent evidence of the affection and esteem in which not only the work of the architect, but the man himself were held.

On the opposite page we reproduce one of the interesting drawings that has come to light in our search for the fugitive material that was known to exist in some considerable quantity. "In Xanadu" was drawn on a page of the guest book of Mr. Elmer Grey of Los Angeles, and he has generously and thoughtfully sent us a photograph and his permission for reproduction in the book. It is this side of the life of Goodhue that we desire greatly to emphasize—the story of that incessantly busy pencil, urged on by that ever dreaming brain, full of fantasy and beauty, teeming with the genius that was transcendent throughout his whole life. May we here ask any readers of this page who possess any of Mr. Goodhue's drawings to let us know of them? It will of course be impossible to include, in the present work, all the material available, but it is our wish to make the volume as complete a record as can be, while keeping the work within the size and price which will make it available to all.

We have received numerous inquiries as to whether or no the current reprint of the book of Mr. Goodhue's drawings issued some years ago is the same as the Memorial Volume we have already announced. The answer is that it is not, and it is perhaps worth while to say that the (present) reprint of the old book was protested by Mr. Goodhue before he died, who even went to the extent of seeking to discover whether there were legal means to prevent it.

The manuscripts for the Memorial Volume are now in hand. They are by Mr. Cram, who deals with the period when Mr. Goodhue entered the office of Cram & Wentworth up to the severance of the partnership of Cram, Goodhue & Wentworth; by Mr. Lee Lawrie, who writes of his experiences as collaborating sculptor; by Dr. Alexander of Lincoln, Nebraska, who gives an account of the new capitol; by Dr. George Hale of California, who recounts the history of the last building by Mr. Goodhue that had come to be nearly finished before his death. The period covered in those years between his entrance into the world at Pomfret, and his association with Cram & Wentworth will be the subject of a biographical memoir to be written by the editor of the JOURNAL.

To show the scale of the work illustrated in the volume, new drawings are being made. May we therefore again renew our plea that any readers having sketches or correspondence of Mr. Goodhue be good enough to acquaint us at once with the nature of these so that in so far as possible nothing of interest or moment may be overlooked or forgotten or left in obscurity.

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At the Century Club in New York City, there was opened on 8 December an exhibition of the drawings, sketches, typographical designs and letter work of Mr. Goodhue. Unfortunately the period of the showing was limited to a fortnight.
"IN XANADU"
After the drawing by Bertram Grosvenor Goodhue
Courtesy of Elmer Grey
AN OLD FRENCH TAPESTRY

From the offices of Messrs. Kilham, Hopkins & Greeley, of Boston, comes the photograph of this rare and priceless work. From its color, we are informed, it is adjudged 17th or early 18th century French and the border motto is taken verbatim from the King James version of the Bible. It is hoped that through its publication some reader of the JOURNAL may be able to offer some information about it. Another and regrettable reason is that the original was stolen from an exhibition early last December, and that it may possibly be traced and returned to Messrs. Kilham, Hopkins & Greeley, its rightful owners.
The New Risorgimento

The DAILY press recently illustrated an edifice to be erected in Rome and known as the "Mole Littoria." It is a most extraordinary building. The drawing, a very good one, is a rendered elevation and shows a structure covering a very considerable area, eighty-eight stories high, designed by Mario Palanti. Its silhouette is massive and picturesque, though formally balanced. The lower stories, instead of being largely composed of plate glass, with a minimum of masonry—as is customary in most of the towering structures in our metropolis—contain a very large area of wall in proportion to the openings. Great arches spring from ponderous piers crowned by a frieze of balconies and hanging gardens enriched with sculpture. The balconies in form resembling barbettes on armored cruisers appear at intervals on the façade, and form a chaplet at the seventyninth floor. The "Faccada Principale" extends for at least a thousand feet. At either end there are enormous gibbosities, which do not resemble barbettes on armored cruisers appear at intervals. These gibbosities, which do not seem fully in rhythm with a design otherwise consistent, form abutments to the main building, which is about four hundred feet high and six hundred feet wide. This latter portion is similar in fenestration and composition to our newer office buildings, with the breaks and setbacks imposed by zoning laws. The central tower, about one hundred feet square, soars upward for eleven hundred feet; and its form is a delicate compliment to the openings. Great arches spring from ponderous piers crowned by a frieze of balconies and hanging gardens enriched with sculpture. The balconies in form resembling barbettes on armored cruisers appear at intervals on the façade, and form a chaplet at the seventyninth floor. The "Faccada Principale" extends for at least a thousand feet. At either end there are enormous half domes, ninety feet in radius, their tops rising two hundred feet in the air. These gibbosities, which do not seem fully in rhythm with a design otherwise consistent, form abutments to the main building, which is about four hundred feet high and six hundred feet wide. This latter portion is similar in fenestration and composition to our newer office buildings, with the breaks and setbacks imposed by zoning laws. The central tower, about one hundred feet square, soars upward for eleven hundred feet; and its form is a delicate compliment to that distinguished architect, Mr. Ernest Flagg. The whole forms an harmonious combination of the Colosseum, the Baths of Diocletian, the Hudson Terminal, and the Singer Building. There is an impressive power and strength in its lines.

The Littoria will contain 4,500 rooms, 100 halls, a huge theatre, a concert hall, gymnasium for all kinds of sports (except fox hunting), swimming pool, libraries, and so forth. Built of reinforced concrete, it is designed to be a centre for all sport associations, and to prepare scientifically all champions for international and local contests. The significance of such a project is profound. The great strides that Italy has made in the last few years presages the new Renaissance. With her glorious background, there are no heights she may not attain. All art is vibrant, seething, pullulating. The majesty of great masterpieces is resonant with dynamic force. There is an overpowering harmony in the grandeur of Karnak, Thebes, Gizeh, Pastum, Athens, Ephesus, Rome, Florence, Venice, Chartres, Toledo, Ely. Their divine diapasons stir the soul. They dance in the sunlight like Sophocles at Salamis, they stir the heartstrings like a symphony in the moonlight.

Taine has shown us the close relationship between aesthetic beauty and physical development. The popularity of sports is the most encouraging sign for the future of art. A passage taken from The Philosophy of Art may be quoted in this connection. "If ever the correspondence of art with life disclosed itself through visible traits, it is in the history of Greek statuary. To produce man in marble or bronze, the Greek first formed the living man, perfect sculpture with them being developed at the same moment as the institution through which was produced the perfect body. One accompanies the other, like the Dioscuri, and, through a fortunate conjunction, the doubtful dawn of distant history is at once lit up by their two growing rays.

The two appear together in the first half of the seventh century (B.C.). At this epoch occur the great technical discoveries of art. About 689, Butades of Sicyon undertakes to model and bake figures of clay, which leads him to decorate the tops of roofs with masks. At the same time Rheikos and Theodoros of Samos discover the process of casting bronze in a mould. Toward 650, Malas of Chios executes the first statues in marble, and, in successive Olympiads, during the latter part of that century, and the whole of the following century, we see statuary blocked out to become finished and perfect after the glorious Median wars. This is the period at which orchestral and gymnastic institutions become regular and fully developed. A social cycle terminates, that of Homer and the epics, while another begins, that of Archilochus Callinus, Terpander and Olympus and of lyric poesy."

In speaking of the Spartans, Taine says: "As soon as the infant begins to walk they not only harden and train it, but again they methodically render it supple and powerful; Xenophon says that they alone, among the Greeks, exercised equally all parts of the body, the neck, the arms, the shoulders, the legs, and, not merely in youth, but throughout life and every day, and in camp twice a day. The effect of this discipline is soon apparent. 'The Spartans,' says Xenophon, 'are the healthiest of all the Greeks, and among them are found the finest men and the handsomest women in Greece. . . .'

'The Greeks gradually borrow from the Spartans, and, in general, from the Dorians, the important characteristics of their habits, régime and art; the Dorian harmony, the exalted choral poesy, many of the ceremonies of the dance, the style of architecture, the simpler and more manly dress, the more rigid military discipline, the complete nudity of the athlete, gymnastics worked up into a system. . . .

'Under Solon there were already three large public gymnasia and a number of smaller ones. The youth of sixteen and eighteen years passed his hours there in a lyceée of day-scholars arranged, not for the culture of the mind, but for the perfect development of the body. . . . Some among them renew the exploits of fabulous heroes. Milo, it is said, bore a bull on his shoulders, and, seizing the rear of a harnessed chariot, stopped its advance. An inscription placed beneath the statue of Phylion, the Crotorian, stated that he leaped across a space fifty-five feet in width and cast the discus, weighing eight pounds, ninety-five feet. Among Pindar's athletes there are some who are giants.

'You will observe that in the Greek civilization these admirable bodies are not rarities, so many products of luxury, and, as nowadays, useless poppies in a field of grain; on the contrary, we must liken them to the tallest stems of a magnificent harvest. . . .

'Alexander, at the Granicus, charged like a Hussar, and was the first to spring, like a tumbler, into a city of the Oxydrace. A bodily and personal mode of warfare like this requires the first citizens, and even princes, to be complete athletes. . . .
The Mole Littoria—Rome
Mario Palanti, Architect
"A little farther on, at Phaselis, on seeing a statue of the philosopher, Theodectes, in the public square, he returned after his repast to dance around it and cover it with crowns. To provide for tastes and necessities of this sort, the gymnasion was the only school. It resembles the academies of our later centuries, to which all young nobles resorted to learn fencing, dancing and riding. . . .

"Plato, Chrysippus and the poet, Timocreon, were at one time athletes; Pythagoras passed for having taken the prize for boxing; Euripides was crowned as an athlete at the Eleusinian games."

It is a pity not to quote the whole chapter, which ends: "The Greeks were concerned about truth before they were concerned about copying it; they were interested in veritable bodies before being interested in simulated bodies; they devoted themselves to forming a chorus before attempting to sculpture a chorister. The physical or moral model always precedes the work which represents it; but it is only slightly in advance; it is necessary that it be still present in all memories the moment that the work is done. Art is an expanded and harmonious echo; it acquires its fullness and completeness when our life, of which it is the echo, begins to decline. Such is the case with Greek statuary; it becomes adult just at the moment the lyric age ends—in the period of fifty years following the battle of Salamis, when, along with prose, the drama and the first researches in philosophy, a new culture begins. We see art suddenly passing from exact imitation to beautiful invention. Aristotle, the "Eginetan sculptors, Onatas, Canachus, Pythagoras of Rhegium, Ccase and Ageladas, still closely copied the real form as Verocchio, Pollaiolo, Ghirlandajo, Fra Filippo and Perugino himself; but in the hands of their pupils, Myro, Polyclitus, and Phidas, the ideal form is set free in the hands of Leonardo, Michael Angelo, and Raphael."

It must not be presumed that the study of geometry, philosophy and poetry were neglected in ancient Greece. They were a part of the curriculum and went hand in hand with boxing, running and basketball. It will be recalled, however, that books or scrolls were few in number; a dozen or so were soon absorbed in the pauses between chariot racing and javelin throwing. The young men would pass their rest periods in Platonic Dialogues or listen to the wisdom of Socrates while he shaped the marble of Pentelicus.

The marvelous age of the Renaissance in Italy was the result of conditions not unlike those that obtained in ancient Greece. There were the same strong, hot-headed individuals (so wonderfully portrayed by Symonds in The Age of the Despots), the great athletes, poets, sculptors, painters, and architects. Men and women of culture (vid. Il Cortegiano) who loved beauty in all its forms, who lived in constant danger of their lives and whose standards while differing essentially from those of the present day, present a condition that should be carefully studied so that we may learn from them the incunabula of the Muses.

A quotation from Art in Italy shows certain striking similarities with conditions in Greece that produced as supreme works of Art as the world has ever known. A new art can be produced that will rival the old, and the "Mole Littoria" is the torch that Italy holds to light the way.

"The men of this period (15th Century) are obliged to be interested in one thing with which we are no longer familiar, because we no longer have it before us and pay no attention to it, and that is the body, the muscles and the different attitudes which the human body in action presents to us. At this epoch a man, no matter what his rank might be, is expected to be a man of arms, skilled in the use of the sword and dagger in his own defense; consequently, and without being aware of it, he charges his memory with every form and attitude of the active or militant body. Count Balthazar de Castiglione, in describing a polished society, enumerates the knowings in which a man who is well brought up should be expert. You will see that gentlemen of those days have the education, and consequently, the ideas, not only of a master of arms, but again of a bull-fighter, of a gymnast, of a horseman, of a knight-errant."

"I require," says Castiglione, "that our courtier be a complete horseman, and, as it is a special merit of Italians to govern the horse with the bridle, to manoeuvre it systematically, especially horses difficult of control, to run with lances, and to joust, let him in these matters be an Italian among the best. In tourneys and passages at arms, and in races within barriers, let him be one of the good among the best of the French. . . . In cudgel-ing, bull-fighting, casting darts and lances, let him excel among the Spaniards. . . . It is well again that he should know how to run and jump. Another noble exercise is tennis, and I esteem it no light merit to know how to leap a horse."

"These are not simple maxims confined to conversation or to books; they were put into practice; the habits of men of the highest rank were in conformity with them. Julian de Medici, who was assassinated by the Pazzi, is lauded by his biographer, not only for his talent in poetry and his tact as a connoisseur, but again for his skill in managing the horse, in wrestling, bull-fighting, casting darts and lances. Czsar Borgia, the great assassin and able politician, possessed hands as vigorous as his intellect and his will. His portrait shows us the man of fashion, and his history the diplomatist; but his private life also shows us the matadore as we see it in Spain, from whence his family came. 'He is 27 years old,' says a contemporary, 'he has a very handsome figure, and the Pope, his father, is much afraid of him. He has slain six wild bulls, fighting them on horseback with a pike, and he split the head of one of these bulls at a single blow.

'Consider men thus educated, with experience in and taste for all corporeal exercises; they are fully qualified to comprehend the representation of the body—that is to say, painting and sculpture; a rearing horse, a curvature of a thigh, an uplifted arm, the projection of a muscle, can be interested in its members, and become connoisseurs than a modern of comprehending their beauty and physical perfection. He will appreciate, without being educated in a studio, through involuntary sympathy, the heroic nudities and terrible muscularities of Michael Angelo, the health, the placidity, the pure expression of a Madonna by Raphael, the natural and hardy vitality of a bronze by Donatello, the twining, strangely seductive attitude of a figure by da Vinci, the superb animal voluptuousness, the impetuous movement, the athletic force and joyousness of the figures of Giorgione and Titian."

H. G. R.
Planned Cities of the Middle Ages

To realize the scope, motives and aims of medieval city planning, we must primarily pay attention to those hundreds of cities which were laid out along the regular lines of preconceived plans in the heyday of medieval life and architecture, when the great Gothic cathedrals arose. For these cities and their plans eminently represent the full attainment of organized endeavor in medieval urban development. "The Gothic towns par excellence," Felix de Verneilh calls them in his important study on the *Villes neuves* of Southwestern France. De Verneilh was elated over the recent "discovery" of something so unique as medieval cities with, at least in part, comparatively broad, straight streets, in which many generations of unsophisticated provincials had moved around without ever finding anything peculiar about them! Those straight streets became famous over night, and the excellent de Verneilh, growing ever more enthusiastic about them, once for all consecrated their fame by declaring that "these regularly planned cities reveal much better than the irregular ones the real tendencies and predilections of the Middle Ages!"

In reality, while many new cities were regularly planned in the Gothic period, there was also manifest an ever increasing tendency toward regularity in city planning in general. Numerous cities of earlier origin and of more or less irregular planning grew rapidly during this period, and in many instances the new quarters show greater regularity in the lines of the streets and in the form of the often square or nearly square blocks, which contrast with the very oblong or irregular blocks of the preceding centuries. A development in this direction seems to be in accordance with what might reasonably be expected, and with this tendency agrees also what we know, from documentary sources, about the widening and straightening of streets in medieval cities, operations which, although not frequent, do not lack a symptomatic significance. Incidentally, the method of expropriation, which variously was applied in the extension of cities, probably also found application in achieving the purposes just mentioned. As regards the more populous cities in particular, the desire to readjust the street conditions toward greater regularity and spaciousness seems so natural that we are not surprised at those medieval ordinances which prohibited or regulated projective features and aimed at barring or checking the erection of stalls and other temporary structures in the streets. In Paris, then the largest city in Europe, some of the most notable regulations of this kind were passed.

Thus, there is abundant evidence of the pursuit of regularity in medieval planning, and it became most remarkably manifest in the numerous instances of city foundation during the 12th, 13th and 14th centuries. In various parts of Europe, notably in Southwestern France, in Germany east of the river Elbe, in the area which now constitutes Lithuania, Poland, Czecho-Slovakia, Hungary and Roumania, there arose regularly planned cities, set up for the purpose of serving definite political and economic aims. German colonization, with a view to political and economic expansion, originated many of the foundations in Central Europe. Those of Southern France were partly founded by French kings or feudal lords, partly in the time of English domination of Guyenne and Gascony, by English rulers, above all by Edward I, who also was the founder of the New Winchelsea and of Kingston on Hull in England. Medieval city planning attained its highest perfection in some of the regularly planned towns of Southern France, called *bastides*, *villes neuves* or *villes franches*. They must be judged entirely on the merit of their practical arrangement, for the aiming at unified architectural effect which is peculiar to the planning ideals of the Renaissance was wholly foreign to these plans. Some of them, for instance those of Monségur, Sauveterre de Guyenne and Sainte-Foy La Grande, are so well adapted to their

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dieuval cities, in France, are not confined to the southern provinces, but here the examples are most numerous and most peculiarly developed. There are about two hundred bastides in Southern France.

Montpazier has perhaps become best known, as its strictly regular plan, affording an example of really mathematical precision, has been frequently reproduced in works on city planning. While excelling the others in regard to geometric symmetry and regularity, it is, however, not to be considered as the best among them. Felix de Verneilh very rightly remarks that the plan of Sainte-Foy La Grande is to be regarded as better than that of Montpazier. Both towns were laid out on level ground favoring the plotting of a rectilinear net of streets, but the planner of Montpazier, Jean de Grailly, produced a scheme which is an exhibition of geometry, rather than well conceived, all the more so there is no artistic excuse for this regularity a l'outrance.

In the plan of Sainte-Foy La Grande, the order attained does not exclude a certain amount of variety, and a closer examination will reveal how skilfully the various parts are interrelated—it is, in fact, one of the most excellent among remarkable historical examples of regular planning on a small scale. Yet, Sainte-Foy La Grande was one of the earlier of those bastides that were laid out in the 13th century, from which most of them date. Montpazier was, in fact, founded later than Sainte-Foy La Grande, and we can, therefore, not agree with de Verneilh in expressing the opinion that the plan of Sainte-Foy La Grande is to be regarded as an improvement upon that of Montpazier. On the contrary, the latter is rather to be considered as giving evidence of decline. Presently, in dealing with the German plans, we shall be able to determine with greater certainty the effects of gradual declination, manifesting the dangers involved in too strict an application of regularity.

Although not within the purview of the present exposition, it ought to be briefly mentioned that documents of the greatest interest have come down to us, which admit of an insight into the procedures incident to the establishment of the bastides. Privileges were granted those who were willing to settle there. Building plots were sometimes sold or leased on easy terms; sometimes the land was granted free, as were also building materials. Each dwelling usually had a small garden, and, generally, extramural agricultural land was allotted to the settlers. These are circumstances which have their parallel in the city foundations of antiquity.

From France we turn to Germany. The numerous German examples are, as has been indicated, scattered over a wide area between the Baltic and the Black Sea, and they present a great variety, in various respects, while they also, like the French ones, have important characteristics in common. The French planted towns show outlines of greatly varying form, according to the nature of the site and the practical requirements. So do the German ones, but a rounded contour is particularly frequent, indicating that the facility of defense seemed especially important to the planners of these cities, many of which were outposts on foreign ground and thus very liable to being attacked. That many of them
were established with an economic as well as a political aim in view is evident from the great number that were planted on the banks of navigable rivers.

A constantly recurrent feature, here as in the French plans, is a square or nearly square market place. It is almost always centrally situated, its position sometimes indicating the desire for symmetrical arrangement, from which, however, it should not be concluded that aesthetic pre-occupations were underlying the conception of these plans. What their authors had in mind was to plan for a "workable" community, meant to be quickly set up and to be so organized that it could hold its own in the competition with the well-established older communities.

Alike in the German and in the French plans, space for the market was generally obtained in the simplest possible manner by leaving the area of, mostly, one block's width free. However, the arcade motive, which seems to have been rarely lacking in the French plans, is very exceptional in the German ones, but this difference cannot be considered an essential one.

Generally characteristic of the German examples is the great size of the blocks and of the market place. There were, of course, practical reasons for this, and the desire for obtaining a good-sized market no doubt often determined the dimensions of the blocks. In some instances, the square market is about two hundred meters wide, so for example in Cracow, where the market occupies an area corresponding to four blocks. As the towns were small, often extending over an area of only five blocks' width, sometimes less, the extensive market is very conspicuous both on the plans and in reality. It is a dominating feature of these plans, strikingly contrasting in this respect with the French ones, where the blocks mostly are small, as is also the market place, having rather the appearance of a subordinate part of the whole. Yet, of the German examples, as of the French ones, it holds true that the market place has no formal significance as an element of composition beyond being a necessary part of the plan for practical reasons.

This opinion is at variance with that held by a well-known German writer, Dr. Franz Meurer, whose study on the medieval plans of northern Germany has aroused much interest and discussion.1 According to Meurer, the market place, as it appears in the most regularly planned towns in the area east of the Elbe, typifies the form of perfection finally attained after a gradual development toward this form in German planning of the preceding centuries. In the opinion of Meurer, this gradual evolution of the market place toward more perfect regularity was of quite central importance in the German medieval planning, and the market became a formative element exerting an ever greater influence toward increasing regularity in the plan conception.

As a matter of fact, the form which the market place assumed in the regular plans of the period of colonization was attained or very nearly approached in plans of an earlier date, which, although less regular, undoubtedly were preconceived, as is evident from the great similarity of their main features. In these plans, the market place already has that rectangular, sometimes square form, which it necessarily must assume, when the planning approached to complete but primitive regularity, the market place then being formed by leaving one or two blocks free. In still earlier plans, the market appears merely as the widening of a main artery, the area of part of an adjoining block being used for the purpose. In a still more primitive stage, the widening was irregular in shape, often assuming the form of a very oblong trapezoid, as is shown in the diagram.

1 Franz Meurer, Der mittelalterliche Stadtgrundriss im nordlichen Deutschland im seiner Entwicklung zur Regelmaessigkeit auf der Grundlage der Markngestaltung.
conceptions which, however well answering their purpose, are to be considered as primitive from the architectural point of view.

As to the instances under discussion, unity of form can be spoken of only to the extent that the streets are traced along straight or nearly straight lines and the blocks surrounding the market are rectangular or nearly so—sometimes they even appear as perfect, or almost perfect squares. Furthermore, the streets often are of equal, or nearly equal, width. In consequence many of the German plans leave the impression of being somewhat schematic in a bad sense, and scarcely any example observed by the writer has as fine qualities of differentiation and of adaptation as are manifest in the best French examples. There is indeed evidence of the decline which too rigorous an application of geometric regularity is sure to entail.

Particularly interesting, from various points of view, is the plan of the new city of Thorn, the “Neustadt,” which was laid out immediately adjoining the old city, the two cities having one wall in common, as is shown by the picture. There resulted an urban conformation of Siamese twin variety, which, however, by no means was exceptional in the Middle Ages. Some other instances are Stuttgart, Wesel (in western Germany), and Rostock (in Mecklenburg). It is to be observed that the new city of Thorn was an independent community, although having party wall with the old city and having been founded to answer the need of extension. It was less costly to extend the city in this manner than by enlarging its area in all directions, enclosing it within a new wall farther afield. Parenthetically, it may be noted that the peculiar kind of satellite city to which this gave rise was not the only one known to the Middle Ages. Sometimes the new community was established at some distance from the mother city. A well-known example is Neu-Brandenburg on the river Havel in Germany.

After this little digression, let us cast a glance at the plan of the new Thorn. It is immediately to be recognized as a skilful piece of work, which, thanks to the juxtaposition of the new city and the old one, affords an opportunity of comparing two plans of about equal size and dating from the years 1231 and 1264, respectively. The older plan—the city was founded by the Knights of the Teutonic Order—was also preconceived, as its appearance reveals, but its authors were apparently less concerned with geometric precision than were the originators of the later plan. For all its exactness, this one is a little masterpiece of well-adapted distribution within a restricted and well-compassed irregular area, about 1,200 feet wide at a maximum. The market place is an almost exact square of about the same size and dimensions as the block adjoining the market on its outer side. We can easily realize how the planners proceeded after the first step had been taken of determining the outline of the wall in the manner best suited to the local conditions. Obviously, they did not fix the location and the size of the market at the outset. They first mapped out the street system, making it their prime concern to trace those two main lines of communication which cross each other almost in the center of the area and lead straight across it to the gates in the north and northeast walls. Then, after having decided that the market place should occupy the southeast corner between these two streets, they completed the tracing of the street system, dividing the southern part of the area by only one transversal street to insure obtaining a tract neither too small nor too large to provide space for the market.

The plans of the two cities, if compared, strikingly illustrate the rapid progress of city planning toward greater regularity in the course of the 13th century. Moreover, the fact that only 33 years separated their

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It is also evident that interior, dividing walls might prove of great value in the case of a hostile attack or a revolt within the cities. There are some interesting observations with regard to this in Leon Battista Alberti’s *Ten Books on Architecture*.
foundation bespeaks the importance of this century in the urban history of the Middle Ages. In no other century of this era were so many cities founded and laid out at once, and it was also a period of great urban extensions, many cities enlarging their area through constructing new walls far beyond the old ones. These operations, frequent also in the following centuries, were sometimes of so great a scope that the extended urban area was sufficient for the growth, not of decades only, but of hundreds of years. The new wall included vast tracts of agricultural land, to provide for the needs in the case of a siege, as well as for expansion. As a rule, it seems, medieval cities proceeded to such extensions as soon as the need made itself felt, and only those cities whose populations increased little remained within the same wall for centuries.

Some of the greatest medieval city extensions took place as early as the 12th century, of which Cologne and Magdeburg are notable examples. Only in the latter half of the 19th century were these two cities extended beyond their medieval limits. In the year 1870, the city of Strasbourg had three times as many inhabitants as in 1580. However, the municipal territory had grown but little, since it had already been substantially increased four times in the period 1200-1450. These examples, communicated by Eberstadt, show the great scale on which medieval extensions sometimes were undertaken. The area of Paris, to quote another notable instance, was enlarged in the 14th century through the erection of a new wall on the right bank of the Seine. The urban territory thus grew from 609 acres to 1,057 acres. This extension was so considerable that vast tracts remained unimproved as late as the year 1600, while gardens were frequent and often very spacious, circumstances of which we have trustworthy documentary evidence. However, it is to be observed that Paris, more than any other medieval city, showed the tendency to over-exploitation of the central area. Its development was exceptional in that the rapid increase of the population—which probably exceeded 200,000 in the 16th century—actually caused the central quarters to become rather extensively congested as early as the Middle Ages. The Ile de la Cite and the adjoining territory on both banks of the Seine became densely crowded with buildings, which also lined the bridges.

While some congestion probably also arose in a few other medieval centers, it nevertheless holds true that the actual condition of medieval cities, in general, was very different from that state of overcrowding and congestion which we have long associated with their constitution. So many writers have drawn such a picture of medieval cities that this long has been the popularly accepted idea of their status. In generalizing, these writers conveyed an entirely false impression of actual conditions, for spaciousness seems in reality to have been the general characteristic of the cities of the Middle Ages. Excessive accumulation occurred, but was entirely exceptional. Even so eminent an author as Albert Babeau, in writing of the French cities during l'ancien régime, made this mistake, apparently unaware that the urban conditions of that period were mostly not truly

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1 Albert Babeau, La ville sous l'ancien régime.
Paris Letter

The Salons are the milestones of life in Paris today. During the summer each one of them attains a certain contact with nature—by the sea, in the mountains or in the forest. Since the reopening on the first of November, the Salon d'Automne gives us nature once more, nature seen from a thousand vantages, and expressed in every conceivable manner, and especially in daring manners. And many of those whose lives are generally ruled by respect for tradition refuse even to examine what they consider the handiwork of erratic artists. For my own part I confess that their endeavors, even the most unfortunate amongst them, seem worthy of interest and deserving of a little study. I think that perhaps an artist profits more by coming in contact with an Art quite unlike the art of the masters who have found it worthier either to abandon it entirely or retain it only in an improved state.

Now, the Salon d'Automne is chiefly representative of the eccentric artist of today. But there are two kinds of these erratic beings: the first are eccentrics because they have the courage to tear away the cloak which has been given them ready-made, as their habit of thinking, and who have found it worship either to abandon it entirely or retain it only in an improved state.

The second are eccentric because they think that since Delacroix, Maret, Carpeaux or Labrouste come, as they do, of the accepted order of things, it is sufficient merely to copy them to possess genius and to achieve success. And it is no simple matter for the public to distinguish the sincere from the shoddy.

It is indeed evident that those who seek only success follow in the train of the sincere artists, copying them more or less adroitly, and it is well that, in fact, the free and honest tendencies give the Salon d'Automme its note of originality and the characteristics of contemporary art.

Literature and all other arts, since the war, have been seeking the simplest and most expressive forms, just as the industrial régime has sought an economic and efficacious solution of its problems. The architecture of tomorrow will partake of both: expression found in extreme simplicity, and effectiveness obtained with a maximum of economy. In the architectural department of the Salon d'Automne we find some realizations of this program, which—though embryonic—are, nevertheless, praiseworthy. Evidently not a few of the forms have been chosen principally because they have been unused in the past. But the predominance of blank surfaces, of straight lines, of bays greater in width than in height, and the concentration of the elements we call decorative in a much smaller number of points, if indeed there are any, are the common characteristics of this new work. It is curious, then, for the architect to identify the repercussions of this modern movement in the buildings which he sees in course of construction every day, and to find traces of them in the work of the most classic artists.

As for that, if we look at things in an inverse sense, we will find among the revolutionists the most rigid observances of the cherished rules of the tradionalists.

This is because the classic school only concerns itself with the immutable rules of composition, and neglects the study of their adaption to the modern milieux and times, of which the revolutionaries think first of all. Accordingly, never-ceasing discussions rage among the young men in the ateliers of Paris.

These men came in numbers to the conference held on 10 November by M. Le Corbusier, a conference which was a sort of résumé of his book Towards An Architecture. This conference began in an original fashion. In the first ten minutes of it, the speaker said nothing, but had run off on the projection screen a series of the most characteristic amenities of modern life: a steamship, an automobile, a safe, an aeroplane, a business office (in polished oak, which we Frenchmen call American), a skyscraper, a hospital operating room, and many others. In the midst of these pictures he suddenly flashed upon the screen a hall in the chateau of Fontainebleau and the façade of a nineteenth century house in an ornate style.

At the conclusion of this performance, M. Le Corbusier delivered an address which made his audience realize how unadaptable to the evolution of life were these ancient works which he had just shown. We can truthfully say that we have already recognized this fact, but even so this idea is decidedly worth restating in such a forcefully original and complete fashion, and the lecturer must verily have been astonished that, if men had thought this before, they had not drawn the necessary conclusions from it. Then he expounded a theory, on the order of geometry, which seemed to me none too substantial: that nature is to be symmetrical before all else, and that the right angle, consequently, will play the preponderant rôle in new architectural forms. As far as I am concerned, I feel that convenience and the faculties of construction justify such practice as much as any other consideration: but this argument is perhaps implied in his. At this moment it appears to me that, through this love of order and geometric coördination, M. Le Corbusier sings the praises of some of the most immutable rules of composition for classic design, such as have been illustrated by the competitions for the Prix de Rome. The influence of reinforced concrete construction was discussed with more force and logic. The ability to put bays in the angles of buildings, the ease with which enormous surfaces can be glassed in, and the resulting advantage in illuminating interiors imparts a new and sometimes shocking aspect to houses in which these factors have been given full play.

M. Le Corbusier then gave examples of his work and that of his friends. The resulting impression to me was that these buildings revealed a logical employment, dissociated from all prejudice, of modern construction methods, and yet the impression one gets from standing before an impassive and silent man. It proves without doubt that when these men traced their plans they were at the same time thinking of themselves as theorists as well as designers. They have not committed any
outrage against their aesthetic convictions, but they have considered doing so, and that has kept them from committing certain necessary faults.

In any discussion of an impeccable logic, it is the passionate word—more than a simple statement of the truth—which stirs the crowd and inflames it.

But we must remember that we have seen only the photographs of houses which are scarcely finished and that the final, true effect depends upon such homely details as the color of the curtains, bits of ironwork and other touches which the inhabited house eventually acquires. Let us therefore withhold judgment; let us reserve it all the more for the works of the future which will heighten the quality of expression more than of utility: museums, churches, libraries, for example.

M. Le Corbusier, in fact, very wittily called the home a machine for living, but a closely united group of buildings might be included in this definition. It puts aside the public monuments which should be considered not alone from the point of view of their usefulness, but of their expression and permanence. For time has quickly condemned architectural forms not indigenous to their milieus. An old architect one day called my attention to the fishing boats: the sea, in the course of centuries, has taught ship builders fearful and costly lessons from which have resulted types of vessels perfectly adapted to seafaring conditions, in which the non-functional element was eliminated or each element was proportioned to its function; and yet expression had not been banished. It had been a matter of great care and thought, or it could not have existed under such stressful circumstances: the color of the hull, the tapering tip of the mast, the small light spars, the cross-piece of the rudder with its delicately sculptured handle, bringing utility and life itself into community. It is this bond which seems lacking in the works of the neophytes of modern art. But in it there is a natural reaction against an art in which the link exists alone, so to speak, without support.

We must be thankful to those men such as M. Le Corbusier, who come to wake us from our idle slumbers, even though they awake us a trifle brutally. They do more good to their enemies than those who admire them without reserve.

M. Le Corbusier went on to warn his listeners, his most partisan friends, against poverty of expression, which should not be confounded with simplicity. He said, in simple and fortuitous terms, that he understood that simplicity, in art, should be the condensation of complex elements, and not the successive elimination of these elements, which would lead eventually to poverty of expression. This is of course a classic view, but one revivified in the most expressive fashion.

M. Le Corbusier finished by affirming that a new consideration should enter into an architect’s work: and that is ‘urbanism.’ No longer may an architect design a building in itself an end; he should constantly see it in its relation to the city, as formerly he saw a door-way or a window in relation with an entire façade. And this conference, like the book of which it was the résumé, is a smart whipping up of those who sleep profoundly in the security of their learned-by-rote formulas, and a subject for reflection for all.

G. F. SEBILLE.

THE WREN MEMORIAL WINDOW

An appeal to the membership of the Institute has been made to defray the expenses of a proposed memorial window to Sir Christopher Wren, to be erected in the Ashmolean Museum at Oxford. The present plan calls for a four-light window, with lower panels six by two and a quarter feet, and upper panels two and one-quarter feet square, the cost of which is estimated at £100.

It is hoped that more than this minimum sum may be raised, the surplus to be devoted either to the installation of a larger window, or toward the endowment of the Lewis Evans collection of scientific instruments, for the express purpose of illustrating Wren’s scientific developments and discoveries. Subscriptions to the Fund should be sent to Mr. R. T. Gunther, Magdalen College, Oxford, England.

AMERICAN ACADEMY IN ROME

COMPETITIONS

The American Academy in Rome has announced its annual competition for Fellowships in architecture, painting, sculpture, musical compositions and classical studies. The competitions, in the case of the Fine Arts, are open to unmarried men who are citizens of the United States; in classical studies, to unmarried citizens, men or women. Applicants are required to submit examples of their work and such other evidence as will assist the juries in making the selections.

For each Fellowship in the fine arts the stipend is $1,000 a year for three years; in classical studies there is a Fellowship for one year with a stipend of $1,000, and a Fellowship paying $1,000 a year for two years. All Fellows have opportunity for travel. In the case of all Fellowships residence and studio (or study) are provided free of charge at the Academy. Entries will be received until 1 March.

For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

PERSONAL

HARWOOD HEWITT has removed his offices to the Harris Bldg., Los Angeles, Calif.

CHATTTEN & HAMMOND announce the removal of their offices to the Burnham Bldg., 160 North La Salle St., Chicago, Ill.

ARTHUR HEUN announces the opening of his new offices in the Tower Bldg., 6 North Michigan Boulevard, Chicago, Ill.

TISDALE & STONE announce the removal of their offices to the Independent Life Bldg., Nashville, Tenn.

THOMAS NASHI has opened his new office in the Grand Central Terminal, 100 East 45th St., New York City.
The Fifty-eighth Annual Convention
And the Architecture and Allied Arts Exhibition

I RATHER imagine that the exhausted Institute members and delegates, and the hundreds of other architects and draughtsmen who are expected in New York next April, will sink back into the cushions of the Pullman, heave a long sigh of satisfaction, and sum it all up in the homely but very convincing phrase—"some show!"

Why do we think so? Because we believe that the show we are planning will rise to the heights epitomized by that little word "some." It is, after all, a summation that gathers in the shopworn superlative now reduced to rags and tatters by the copy-writer and transmutes their ancient significance into something that carries a conviction—which is more than the cheap dealers in superlative are ever able to achieve.

But the fact is that there will be gathered in the Grand Central Palace in New York City next April, from the 20th of that month until May 2nd, to be exact, such a variety of things to be seen that an enumeration is not possible. All that goes into houses, for example, as well as into every other kind of material, from the architect's first sketch to the last note in decoration or furnishing. More than that, it is not to be merely assembled but arranged, perfectly, in a harmonized grouping, so that the vast extent of the exposition will be broken into an orderly succession of units each of which will have its own peculiar charm. Intimate sculpture for the small room will vie with friezes and pediments for the State Capitol and dancing dryads for the garden. Picture the friendly murals for the over-mantel and the splendid frescoes for the great auditorium—wander through gardens purring with the notes of pool and fountain, made formal with hedge and balustrade and terrace, and quiet with sequestered wooded glens. See whole towns developed as a unit, cities beautiful of the present, imaginative glimpses of great future metropolises to meet the needs of new democracies not yet dreamed of.

Ten foreign countries will display the best that sketch and drawing, plan and photograph will tell us of their present-day architecture. Each region in the United States will send its best. Building materials of every worthy sort, appliances, furnishings, fixtures, hangings, tapestries, objets d'art, rugs, stained glass, household conveniences and comforts will all be shown.

The Convention itself will hold its sessions in the great hall at the very center of all these attractions, yet the Convention Committee plans such interesting sessions that not an eye will wander or a head be turned while they are on.

In the next issue of the Journal we will try to be a little more specific.

Harvey Wiley Corbett, Chairman.

The Secretary's Page

57. Chapter Reports. This month the Secretary has something from the following Chapters: West Texas, Baltimore, Minnesota, Nebraska, Washington State, Georgia, San Francisco, Kansas City, Chicago and Washington, D. C. Ten Chapters isn't a very large proportion out of all the Chapters of the Institute. The Secretary appreciates the thoughtfulness of many of the Chapter secretaries in attempting to make his job of reading what the Chapters are doing more easy, but at the same time he hopes that results will continue to grow.

West Texas held an enthusiastic meeting in Austin on 3 November and a special dinner in San Antonio on 19 November. Distances are nothing in Texas so the Chapters find it simple to meet in different cities. Example for some of the other chapters whose territories cover more than one city. Mr. Walker and Davy Boyd were doing more of their valuable tile work at San Antonio. The Secretary was much interested in the menu and will preserve the relic from Mexico attached thereto. And the West Texas minutes speak of the joint meeting of the three Texas Chapters to be held in December.

Baltimore as usual was busy. Letters of appreciation for the active work done by the Chapter which helped get a favorable vote of the citizens for the $1,000,000 loan for the new museum. Several discussions were mentioned but where they tended was not indicated. Plans for the Regional meeting in Philadelphia were also discussed.

Minnesota reports a successful carrying out of a new experiment so far as it was concerned. The meeting was held in the cafeteria of the new building of the Retail Hardware Mutual Fire Insurance Company, and after the dinner, an excellent one, and a short business meeting, the owner and the architect took the Chapter on a tour of inspection of the building. Minnesota plans to do this sort of thing frequently in the future.

Nebraska reports a pleasant luncheon with Mr. Magonigle of New York as the Chapter guest. Why can't the local Chapters keep an eye out for the visiting architects and get together with them? Architects who can be the visitors ought to make a point of letting the local Chapters know of their presence. Nebraska's minutes of the October and November meetings and the text of the proposed city ordinance for the registration of architects were in the Bulletin. This applies to the
City of Omaha and is being put through because of difficulties in securing a state act for registration. The Secretary has not taken the time to read the text carefully but he is sure that the Chapter took counsel with the Institute Committee before taking any action.

WASHINGTON STATE's printed Bulletin, still with advertising, reports many things of interest. Congratulations on the new City Planning Commission of Seattle, which, by ordinance, must have one of its members taken from the Washington State Chapter.

GEORGIA reports its annual meeting with the election of new officers and a start for the new year. Discussion of the contemplated Regional Conference. The Chapter secretary called it a convention even though he knew it wasn't one. Note the spread of the Regional idea.

SAN FRANCISCO's printed Bulletins come in. This time the Secretary received copies directly and through the Washington office. This isn't necessary. Send them all to Washington and they will arrive through the proper channels at the Secretary's private desk. The Secretary prefers the standard size of Bulletin and has no particular choice as to the color of the paper. The Secretary likes the thought expressed by the Chapter Board when it asks the Regional Director of the Institute to sit in at all Directors' meetings, and that he be notified of all such meetings.

KANSAS CITY presents a very full program and much activity. The enthusiastic reports by delegates on the Convention and the Regional Conference are encouraging, as well as the endorsement by the Chapter of the formation of a Branch Office of the Architects' Small House Service Bureau. The transfer of Wyandotte County from Kansas territory to Kansas City Chapter was also reported. Interest shown in the development of a Chapter seal. The next Chapter meeting, to be a joint one with some of the general contractors, contains a fine note of cooperation, together with the idea of placing the opportunity for the services of the Chapter before the Commercial, Rotary and Kiwanis Clubs of the cities and towns in the Chapter territory.

CHICAGO provided on 1 November another of its interesting meetings with two speakers of note. Would that some method could be evolved by which the Chapters in the less thickly settled parts of the country could secure the presence of such men as are possible in the great centers of the country. Perhaps closer touch between the Chapters and the help of the big communities may be able to tie in with the local programs.

WASHINGTON, D. C., reports one of its usual busy meetings and the steady interest in things of a civic nature. Hopes expressed that the work on the District Code would be finished in a month.

58. ARCHITECTURAL SERVICE. The following quotations from letters in an architect's office are most illuminating and throw light upon another phase of architectural service which has definite effects upon the standing of the profession.

LETTER FROM A MANUFACTURER: "There is a question in our mind as to the correct billing of the order. Do you want us to bill the School District for the gross amount and to send you our check for the trade discount of 20%, or do you wish us to bill the school at the net discounted price?"

THE ARCHITECT'S ANSWER: "As architects for the Board of Education all commissions obtainable through us, as purchasing agents, must accrue to the benefits of the Board. It is obvious that it is impossible for the architect to receive any commissions on any materials or equipment used in his work other than the commission paid him for his services by the client. Your bill, therefore, to the School District, should be for the net amount, discount of 20% allowed."

ACKNOWLEDGMENT BY THE MANUFACTURER: "As you request we will, of course, bill your client direct, allowing the 20% discount originally quoted to you. We are aware of the ethics of your profession, but have been required by some architects to allow them the 20%, and simply wanted the matter cleared to obviate any possible chances of mistake."

Rather nice, what? It is good to know that the manufacturer, at least, is aware of the ethics of our profession.

59. REGIONAL CONFERENCES. The Secretary believes that he holds the world's record for attendances at Regional Conferences, and he becomes more and more an advocate of their desirability. He is tempted to caution the Chapters who are so fortunate as to be the hosts of the Conference, against the danger of being led into extravagance in the matter of entertainment which will lead to their becoming a burden on the Chapter and ultimately make it impossible for smaller Chapters to dare to have a conference at their homes. Also, he feels that more time should be given to actual conference and less to entertainment. He has noticed, also, a singular thing, common to every conference he has attended: the presence of the local men in large numbers at the dinner and their remarkable absence from the sessions of the conference. MICHIGAN, at the Fifth Regional Conference in Detroit, made this quite conspicuous by providing ribbons of different colors, blue for the officers of the Institute, red for the visiting architects, and white for the local Chapter men. Perhaps it is an actual fact and perhaps it is merely camouflage, but it gives the thought of great pressure of business on the part of the local men. Even so attendance would take them away from their work for much less time than has to be given up by the visitors. And a conference should be a conference, not a gathering of a few enthusiasts. Can't we all be enthusiasts for the profession?

60. BETTER HOMES IN AMERICA. The Secretary has just received a most interesting package of the documents issued by Better Homes in America. Write to James Ford, Executive Director, 1653 Pennsylvania Avenue, Washington, D. C., and ask him to send them to you. They may cost you a few cents but they will be worth it.

61. THE SECRETARY'S PAGE. The writing of The Secretary's Page is really no joke for the Secretary. And he is, furthermore, attempting to make it of some value to the readers of the Journal. He has found it, thus far, a good deal like talking into a microphone with the exception that if he says anything worthwhile into the microphone there are later a lot of responses showing interest. It was most gratifying, at the Fifth Regional Conference, to have one of the older members of the profession come across the room and say that the Page was being read and was worth while. And then, stopping
INSTITUTE BUSINESS

Off in Chicago, to find a man that commented on the
Page and said he read it regularly. And then to get
home and find a letter about it. After a silence for fif-
teen months this was most encouraging. The Secretary
has but one imagination, and if he could get the imagina-
tions of many working along the lines of the Page per-
haps we could develop a form which would be of real help
to many of us.

Edwin H. Brown, Secretary.

INSTITUTE BUSINESS

Window Displays in the Fifth Avenue section and an
announcement of an exhibition of small sculpture for
which white soap has been used as a medium, and for
which prizes have been offered by the Procter & Gamble
Company, soap manufacturers.

From the point of view proper to the Committee of
Allied Arts of the Institute, it seems to me that both these
announcements have a distinct importance, particularly
due to the fact that they indicate a steadily increasing
appreciation on the part of large commercial interests of
the importance of bringing such matters to the attention
of qualified artists and arranging, as far as possible, that
the public estimation of these things should be guided by
qualified artistic opinion.

The wide publicity enjoyed by the Butter Woman at
the Columbian Exposition in Chicago has been frequently
referred to as illustrative of the lamentable lack of under-
standing of artistic matters, characteristic of that period.
If, today, a window display or collection of sculptural
objects executed in soap can be listed among the events
of real significance to the artistic community, we may well
feel that something gratifying has been happening in the
relations between art and industry.

J. Monroe Hewlett, Chairman.

Producers Research Council

The semi-annual meeting of the Producers Research
Council, affiliated with the American Institute of Archi-
tects, was held at the Cleveland Hotel, Cleveland, Ohio,
on 24 and 25 November.

Mr. D. Everett Waid, President of the Institute, at-
tended with a dozen members of the Council, and ad-
ressed the meeting on the first day, expressing the interest
of the officers of the Institute in the work of the Council
and saying a few words about each of the several sub-
jects which had been reported upon by Committees and
brought up for general discussion.

Mr. W. R. McCormack, president of the Cleveland
Chapter, attended the sessions of the Council on both
days, and made a few happy remarks about the impor-
tance of cooperation between the architects and pro-
ducers of building materials. About a dozen members of
the Cleveland Chapter were also present on the first
day, and Mr. Henry Turner Bailey, Dean of the Cleve-
land School of Arts, gave an excellent address on the
work of the Council as viewed by an outsider.

Very interesting reports were rendered by the Educa-
tional Committee, the Bulletin Committee and the Ex-
hibit Committee. The first mentioned committee is han-
dling a proposed program of lectures with films or lantern
slides covering the application of various products to
building operations. The Bulletin Committee will supply
the Scientific Research Department with bulletins on the
latest improvements in materials, together with data as to
new publications and old materials which have been
superseded.

The Exhibit Committee is working with all members
of the Council toward a full representation at the Archi-
tectural and Allied Arts Exposition, to be held in New
York at the time of the next annual Convention.
THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

Industrial Relations

Arbitration: The Association of Building and Construction of Oregon through its Arbitration Committee has taken active steps to secure the passage of a State Law of Arbitration similar to that now in force in New York State, making legal and final the decision of the Arbitrator, where a clause is inserted in contracts in which both parties agree to submit disputes and differences to arbitration.

In a pamphlet issued 1 December by the Oregon Association is published the Arbitration law of New York State and the following facts with regard to it:

"The arbitration law in New York State provides that 'two or more persons can agree in writing to submit any actionable difference or controversy to arbitration, and such written agreement to arbitrate is binding and irrevocable.'"

"It provides, further, that the arbitrators selected by the parties shall have power to subpoena witnesses and otherwise exercise the same authority as a judge. It also empowers the court to confirm the award of the arbitrator, which then becomes a judgment of that court, and enforceable like any other judgment. This award of the arbitrator is final and will be vacated by the court only if procured by fraud. The constitutionality of this law has been confirmed by the Court of Appeals."

"The following facts should be known regarding the arbitration law of the State of New York:

"A provision in a written contract to settle by arbitration a controversy thereafter arising out of that contract is valid, enforceable and irrevocable."

"The Supreme Court will order and compel an arbitration where one of the parties to an agreement to arbitrate refuses to proceed."

"The arbitrator may be any person selected by the parties. When appointed, the arbitrator signs an oath faithfully and fairly to hear and examine the matters in controversy, and to make an award that will be just, according to his understanding and interpretation of the evidence."

"The time and place of hearing is set with due regard to the convenience of the disputants. The arbitrator has the power to compel the attendance of witnesses, and the production of books and papers material to the issue."

"The award of the arbitrator may be filed in the office of the Clerk of the Supreme Court, and upon motion of either party, the court must confirm the award and enter judgment accordingly. This award becomes the judgment of that court, and is enforceable precisely like any other judgment."

"The award of an arbitrator may be vacated only on proof of fraud, partiality, or other misconduct by the arbitrator. Where there is evident miscalculation of figures, mistakes or persons, or any imperfection of form, the court may correct the award accordingly."

This pamphlet continues by giving all of the details of the scheme adopted under this law by the Arbitration Committee of the New York Building Congress, and quotes the clauses already adopted in contracts by a great many New York Architects at the present time, reading as follows:

"All disputes arising in connection with this contract shall be submitted to and determined by arbitration, as provided in the arbitration law of the State of New York, in a Tribunal of Justice to be known as the Court of Arbitration of the New York Building Congress, to be established and conducted by the New York Building Congress (Arbitration Committee), under the rules of procedure as established by the Arbitration Committee of the Congress on 24 January, 1924."

It is interesting to remark here that of all of the cases already submitted to the Arbitration Committee in New York, a very large percentage has been adjusted by that Committee without the formality of taking evidence.

Apprenticeship: From a recent report made by the Apprenticeship Commission of the New York Building Congress, of which Mr. Fenner is Chairman, it appears that in the New York District there are now 1,580 carpenter apprentices, as compared with approximately 500 when the Committee started its work, and in five other trades the increases have been in almost as large a percentage. It is more and more evident, incidentally, that the participation of the Architect in this apprenticeship training movement is everywhere being recognized as being essential to its success.

Selection of Contractors and Sub-Contractors: The Philadelphia Building Congress has recently adopted and issued a statement identical in principle with that of the Boston Building Congress on the subject of the desirable procedure in the selection of general contractors and sub-contractors.

The Boston and Philadelphia statements are exceedingly interesting in their detailed study of the subject, and are well worth sending for. A complete account of the Boston statement appeared in the JOURNAL for July, under Building Congress Notes.

ROBERT D. KOHN, Chairman.

New Members Elected

BOSTON, Harry B. Little, Concord; Richmond K. Fletcher, Waban, Mass.; BROOKLYN, John M. Infanger, Queens, L. I.; CENTRAL ILLINOIS, Ernest Lawrence Stouffer, Pearsie; CLEVELAND, Herman J. Albrecht, Leo J. Barrett, John S. Kelly; FLORIDA, Fred J. James, Tampa; LOUISIANA, Herman J. Duncan, Alexandria; NORTH TEXAS, Thomas Dohoney Brodt, Dallas; PHILADELPHIA, Philip Scott Tyce; RHODE ISLAND, C. Stephen Pierpont, Providence; SOUTHERN CALIFORNIA, Kenneth MacDonald, Jr., Los Angeles; SOUTH TEXAS, Clarence M. Sanford, E. E. Stowe, Houston; WEST TEXAS, George Louis Walling, Austin; Robert M. Ayres, Samuel C. P. Vosper, San Antonio.

Junior Members

Raymond Adolph Mattson, Chicago, Ill.; Peyton Wemys-Smith, Oklahoma City, Okla.; Viggio F. E. Rambusch, Washington, D. C.

Mr. G. FRANK WITMAN announces that the former partnership of Hamme & Witman, York, Pa., has been dissolved, and that he has entered into a co-partnership with Mr. James A. Royer for the general practice of architecture under the firm name of Witman & Royer, Registered Architects, with offices at 47 East Market St., York, Pa. Manufacturers' samples and literature are desired.
Regional Conferences

THE FIRST MEETING OF THE FIFTH DISTRICT

My pleasantest recollection of the Regional Conference at Ann Arbor, Detroit, 18-19 November last (too late, unfortunately, for reporting in our December issue) is the indefinable mellow charm that radiated throughout the dining room of the University Club as Toastmaster Grylls picked off his victims one by one. From the moment when he arose to assume the chair, so to speak, the room became suffused, and the guests likewise, with a fine and permeating humor. (If I were to attempt a sub-division of the precincts of the hereafter along the dual conventional line, I would see that Grylls was put in Heavenly charge of all social gatherings; as for the hellish attributes of the other demesne, I would arrange endless and perpetual—the tautology is justifiable—conferences, so that on leaving one the participants would proceed immediately to another by subway.)

The evening at the University Club was a jolly one. The afternoon reception in the Michigan Union at Ann Arbor was a very pleasurable one. Steele's talk on education was as human and full of fellowship as the talk of most educators is not. Pond's contribution was one of those fortuitous events that seldom come off. In the wholly delightful structure he had designed, which rises on the very site where he dwelt as a youth, he told us the story of the founding of Ann Arbor, among other things, and he touched, at times a little sadly and cynically, I thought, on education and other matters. But it was worth while and even inspiring to feel that at least one architect had had such a rare and intimate association with a building, with the locality in which it was raised, with the traditions of the institution of which it is a part—for that sort of association in architecture is very precious and is likewise the fine soil for fine flowers. When a people loves its buildings, architecture is quite safe, and pumped-up admiration is a poor remedy for dearth of affection.

But the point is, in this particular matter, that the MICHIGAN CHAPTER was so generous and kind and hospitable that when the serious session of the conference came off the following morning—with no one present but the Chairman and the reporter at the opening hour, and with the members of the board straggling wearily in after a hurry-up morning session—it was a little hollow and lacked spontaneity, the only quality that can make one of these affairs go with verve and interest. I think that everyone who believes in the principle of regional conferences will agree, if he wants any really serious discussion, that it is wrong to mix them up with meetings of the Board of Directors or the Executive Committee thereof of the Institute. He was careful to disarm possible criticism of the ill effects that might spring from over-centralization by suggesting juries to be set up in different parts of the country, so that judgments would not only be quicker, but would not be biased by the flavor of a distant metropolitian center. Thus, new departures in design would be a tendency to encourage the development as well as the tradition of localities.

Apathy, the other subject, came in for some sad and at times rather trivial talk. Director Hammond reported that some of the Chapters in the Fifth District had responded neither to letters nor to eleventh hour telegrams, requesting information as to whether or no they were sending delegates, and there was further melancholy debate over the hoary subject of inattendance at Chapter meetings. It was said that the experiment of feeding the members out of the Chapter treasury had been tried, and that making them pay for their own feed had also been tried, the results not seeming to be greatly different in either case. I hoped that someone would raise the very fundamental question as to whether or no the Chapter in its present form—at least, in the majority of cases—is not a bit out of date. There seems to be a terrible fear about examining the Constitution of the Institute to see whether perchance it needs a little repair here and there, and it might be that the trouble with Chapter meetings lies buried in that august and honorable document. It might be! Such things have happened, and constitutions do wear out, and the world does change, and Chapter meetings are slim, and always have been, and always will be, until some study is given to matters that lie at the root of the difficulty. But the question was not raised, and if any delegate took home any brilliant ideas on the
subject, I confess to not being able to record them. ("The world is governed by the imagination," says Napoleon's seventh maxim. "The vice of our modern institutions is that they have nothing which speaks to the imagination.")

Secretary Brown explained with fervor and warmth that the trouble, in his opinion, was because men deliberately shirked their responsibility, were disloyal to the spirit of loyalty things would not change much for the better. I think he is quite right, but I also think it pretty true, in this world as at present arranged, that far too many men cannot be made to revere and adore and give their unassailable loyalty to something that costs them the trifle of twenty dollars a year. (As a corollary, the Institute can do but a fraction of the things that might be done to inspire the service it needs.) It is a sad commentary, I admit, but perhaps an examination of the Constitution or the By-laws, or wherever the price is fixed, might not be amiss in studying the reason for the persistence—the terrible and heartbreaking persistence—of our old friend, Apathy.

There was a bit of real talk over the question of disposing of Institute members without their consent as to which Chapter they preferred to join. ("The art of the police," asserts the twenty-eighth maxim of the Great Emperor, "is not to see what it is useless to see.") The matter is, of course, prescribed in the By-laws, but during the discussion again it seemed, at times, as though the whole question of Chapters, per se, might get to the front. But it never did. The Institute has taken great precautions in tying men up, for its organizational form is pretty rigid (following, of course, the theory of Chapter form that at present obtains), but here again there might be something worth studying. It is all linked up with Apathy, and in spite of the numerical increase of the Chapters, the Institute has a decided tendency to over-centralization, at least in the psychological effect on the members, who, by and large, generally look upon it as the George that will do it. But history affirms, I think, that the most useful forms of organization are those which keep a loose rein at home and see to it that their Localities become self-administering, self-preserving, and self-educative. Over-centralization is the desperate answer only. Paternalism is but the political word for dry rot. Constitutions ought to be examined periodically to see what rats and the rust have been doing, and in a truly advancing society, they would eventually be shortened to about ten or fifteen words. ("A constitution," said Napoleon in his fourteenth maxim, "should be short and obscure.") The conditions surrounding the practice of architecture are changing, from what I hear wherever I go, and they need some study by thoughtful and open-minded people.

Let me not forget to mention the exhibition which had been arranged by the Thumb Tack Club in the Art Museum at Detroit. It seemed to me to be of exceptional interest, because it was restricted in quantity and there was a freedom from that preponderance of photographs which is so deadly dull. What captured my affection was the model of the proposed school of architecture for the University of Michigan. The design was Saarinen's and the model had been executed by his wife. There was also the much more brilliant and grandiose model for the Detroit River Front Improvement, imposing, convincing, and revealing the consummate skill and mastery of Saarinen the Master Architect, but I gave my heart to the model of the school, where it would be pleasant to dwell and to live and to pass away quietly, forgetful and even ignorant of the hurly-burly of traffic problems and the civic schemes that may inspire pride, but do not tap the deep sources of affection. But for the genius of the Saarinens there can only be gratitude, for they fashion lovely things in whatever field they essay.

It remains to be added that the Chapters comprising the Fifth District, of which Mr. C. Herrick Hammond is Regional Director, are Central Illinois, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Erie, Grand Rapids, Indiana, Kentucky, Michigan, Pittsburgh and Toledo, which suggests that the superstitious members have not yet been heard from, or else that certain silences bespeak their dread. C. H. W.

The Institute Gold Medal

The Gold Medal of the American Institute of Architects will be awarded to Sir Edwin Landseer Lutyens, R.A., F.R.I.B.A., the distinguished English architect, at the forthcoming 58th Convention of the Institute in New York City, 20-24 April. Sir Edwin, who—we are informed—is at present in India, where he is working upon the new Capitol building at Delhi—has accepted the invitation of the Institute to come to this country and to be present at the awarding of the Gold Medal during the Convention.

Scholarships

At the December meeting of the Boston Society of Architects, Mr. William Rotch spoke briefly of the Scholarship which now pays the holder fifteen hundred dollars a year instead of the thousand it once yielded, and Mr. Wallace Kirkman Harrison, Thirty-seventh Holder of the Rotch Traveling Scholarship, gave an account of his journeys. This, thanks to the Secretary of the Society, we are able to report for our readers, as follows:

Mr. Harrison returned to this country last summer, having achieved an itinerary that should add distinction to his panoply. He was unable to go further east than Syria (that storehouse of archeological treasure). Landing in France, Mr. Harrison travelled south, with stops—at frequent intervals—in Chartres, Arles, Rome, Palermo, Girgenti, Catania, Alexandria, up the Nile to Luxor, Karnac, Thebes, thence from Alexandria again to Constantinople, back to Alexandria through the Suez Canal to Haifa, Beirut, Damascus, Baalbek. Returning to Alexandria, as it seemed the only way, an eventful voyage was made to Constantinople, where for four days the crew battled manfully with flames which momentarily threatened destruction. From Constantinople the voyage was resumed to Athens, Delphi, St. Luke's Monastery, on a steep crag jutting over the Helicon whence drift the

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1 Collected from the correspondence of Napoleon by Dr. K. J. Frederiks, published in Holland, 1922. Selected and translated by Richard Aldington.
floating mists that wrap the beautiful hills of Delphi like the wraith of some lovely widow draping the evening sky, Olympia!

Returning to the east coast of Italy, stops were made for study of certain villas, with further time spent in Rome. A short trip to Normandy with a somewhat longer stay in Provence together with visits to Paris and Spain, used up, in all, the allotted two years.

Mr. Harriss’s viewpoint and opinion were of interest. He finds there are but two kinds of Architecture—Classical and Picturesque. He is disgusted with architectural histories (in which view many of us will join) and believes there is no such thing as decadence. In what was supposed to be the apogee (or is it perihelion?) of Roman art, some of the most atrocious things were consummated, and vice versa! Take Aya Sophia—for example—which was designed in the very worst period of the decadence. It is a masterpiece, surpassed, if at all, only by the Pantheon, among the works of Imperial Rome. The Suleimanie mosque is not so good but still exquisitely lovely with its court in purple and white tiles, the tinkling fountain in luminous smalt, and the purple and white doves cooing and flapping to the accompaniment of the muezzins. The speaker showed a number of new slides illustrating the principal events of the trip and delivered his report in a simple direct manner, clearly and interestingly expressed.

The Architects’ Club of Chicago

The question of a home for the architectural profession in Chicago has long been mooted, and recent developments along the lines of definitely establishing such a communal organization bid fair to bear fruit at last. At a gathering of a number of members of the CHICAGO CHAPTER last May, the subject of a clubhouse was discussed at length, and it was suggested that the Glessner house, on Prairie Avenue at 18th Street, long regarded as one of the best examples of the work of the late H. H. Richardson, would be a suitable home for the profession in Chicago. After some deliberation, Mr. John L. Glessner, owner and occupant of the house, was approached with an offer to purchase his home, not alone to house the proposed club, but to preserve the building itself as a monument and memorial. Mr. Glessner then came forward with an offer to donate his dwelling to the Chapter upon his death or removal prior thereto, on condition that the Kimball house, directly across the avenue, until the Glessner house should be made available to it.

To carry out the mandate contained in the Glessner legacy, the Chapter invited the Illinois Society of Architects to cooperate, and committees, with power to act, were appointed, consisting of President Alfred Granger, George C. Nimmons and Richard E. Schmidt of the Chapter, and President Chas. E. Fox, F. E. Davidson and J. C. Llewellyn of the Society. These committees evolved a plan for forming a club to take over the Kimball residence; this plan was subsequently approved by the two organizations, and the Chicago Architectural Club was at the same time tendered an invitation to join the movement, which it accepted.

According to the contract entered into by these three architectural organizations, they will share all privileges and benefits accruing from the Glessner legacy, as well as the maintenance costs, although the title to the building itself belongs to the CHICAGO CHAPTER alone, by the terms of the deed.

The Kimball house and land have been already purchased, we are informed, and plans for temporary occupancy are in hand. The three organizations will establish their homes within its portals as tenants of the “Architects’ Club of Chicago,” until such time as the Glessner home passes to the CHICAGO CHAPTER. Meanwhile the Kimball garage is to be remodeled into an atelier for the present Sketch Club. Nebulous as necessarily are plans at the present stage for the Glessner house, they include the establishment of a magnificent art gallery, a free architectural public library, as well as the amenities of club life—members’ rooms, bedrooms, a grill, and so on—in addition to the quarters of the Chapter, the Illinois Society and the Architectural Club. The garage of the Glessner home will, in turn, be rebuilt to the requirements of the atelier of the Sketch Club.

The building is to be known as Glessner House, by the terms of the deed of gift, and will be preserved—with certain not inharmonious interior alterations—in the state in which it is turned over to the Chapter. The Richardson monogram, carved in the outer wall above the front entrance, and the portrait of the architect, will be preserved—under the terms of the deed of gift, and will be preserved—under the terms of the deed.

A very full and detailed account of the history of these proceedings appears in the Bulletin of the Illinois Society of Architects for November—December, 1924. It is interesting to note that, while this agitation for a clubhouse for the profession in Chicago has been coming to a head, a similar-minded movement was manifesting itself in New York City. At the meeting of the NEW YORK CHAPTER on 10 December last, it was announced by President Benjamin Wistar Morris that he had appointed a committee to investigate the feasibility of a coalition of and a joint home for the various arts and crafts of the city. The committee consists of Robert D. Kohn, Chairman; A. C. McKenzie, Burt L. Fenner, F. Y. Joanna, J. E. R. Carpenter and W. H. Beers. Its appointment followed upon Chapter action taken at the meeting of 12 November.

Heraldry in Architecture

At the December meeting of the Boston Society of Architects Mr. Pierre de Chaignon la Rose addressed the members and his words have been preserved for us in the impeccable prose of the Secretary, from which we are privileged to quote as follows:

“The President introduced Mr. la Rose,” says the Secretary, “in a most felicitous manner, alluding to the
well-known flair of the profession for the treatment of wall spaces with inscription and heraldic devices. Architects’ drawings are often non-committal, merely stating that: ‘Inscription is to go here,’ or ‘Inscription furnished later by Owner,’ the implication being that the whole matter is up to the client and that the architect (or draughtsman) has done his duty when he indicates that there is to be something of that nature ‘here.’ The irrepressible and irresistible glamour of heraldry seems to exercise a devolu on the designer that often leads him by strange ways into tortuous paths. (The shining ladder of heraldry is paved with slippery stones which often thwart, by their seeming complexities, the valiant efforts of our most distinguished artists to grasp their key, as one might say.) Mr. la Rose will tell us something of our sins and illiteracies and help us to rub out the blots on our escutcheons."

Thus presented, Mr. la Rose spoke for over an hour, giving one of the most interesting couteries that it has ever been the privilege of this Society to hear. It is much to be regretted that a literal transcript of his remarks, delivered in a delightfully informal, and at the same time scholarly, manner, cannot be given. Heraldry, while now a dead art, ought not to be obscure or difficult. The medieval architect knew many things that are not now within our purview. Iconology was thoroughly understood by him and he knew when and where to employ it. Nowadays, the problems and intricacies of modern construction interfere with the legends of the Saints and the gestes and joustings of Godefroy de Bouillon and Bertrand du Guescliu. It is not true that the more heraldry one splashes on a building the more medizval it is, but it was an unnerving task.

Heraldry, while an interesting phase of medieval art, cannot be learned from textbooks; the sources are few and very difficult to trace. It began about the time of the Second Crusade, say A.D. 1150; and it was purely a military necessity. "Previous to that time, armor did not cover the head, but when the helmet arrived it became necessary for the soldiers to distinguish their leaders. There were three ways of marking the leader: on the banner, the surcoat, and the shield. Each leader chose his own markings and it was not considered cricket for one knight to appropriate the markings of another. Arma Sunt Distingendi Causa. The distinguishing marks were purely arbitrary and really had no other meaning than that they might be easily seen at a little distance. This rule of visibility applied equally to the colors, which were chosen with the same purpose in view. The heraldic colors were red—always a pure bright red; blue—not a dark blue, but a middle clear blue; green—which was a rich bright green in value; and black. Then there were added white, or silver and yellow or gold, which were called the "metals." Modern text books add purple, which is called a barbarous color, as it cannot be made out well at a distance. These markings applied on the surcoat gave rise to the phrase "coat-of-arms" which is the common term of designation. "Armorial Bearings" or simply "Arms" is more correct and comprehensive.

The word "Gules" (red) is thought by some to refer to a particular shade of red. This is not so. Gules is any red you choose, provided it is bright and can be easily distinguished. This is comparable to the present day problem of the yacht club flag; visibility is the main factor.

In combining these colors one must never put color on a color or metal on a metal, as this tends to confuse vision. Always separate colors or metals by a clear line or space, just as in the best stained glass. The motive is comparable to the present day problem of the yacht club flag; visibility is the main factor.

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invented in support of all these, and the language of the heralds will grow more and more complex and technical. For nearly five hundred years (since 1450) the art of true heraldry is a dead one. A fourth type of marking was the imitative design which is so familiar as to need little comment. Yin-praisers or designs in a little circle were used in the 15th, 16th and 17th centuries. There are many beautiful examples.

The term seal seems to cause all kinds of trouble to architects, designers and others. Seals, which came into use long before heraldry was ever thought of, must not be confused with "arms." The seal is simply a mark to attest a document or a signature and is a little thing, finely wrought, to be examined under glass, not to be inflated a hundred diameters and placed on the walls of a building. Many people refer to "our family seal" when they mean Armorial Bearings. When Guy de Puisyange, Sieur de Bohaine, returned home from the wars, to warm his rusty joints at the ancestral hearthstone, or quaff great horns of Yuletide mead it was natural that he hang the "olde shielde" on a peg on the wall while Yseult of the White Hands draped wreaths of smilax and mistletoe about it. The decorative value thus became apparent but it is an architectural mistake so to treat the seal. One may, however, place his arms on or in a seal. Great care should be exercised to have the shield and helmet, when used together, of the correct size. The shield must not be too big.

The speaker told many interesting things about our state and federal arms which are, strictly speaking, not quite in the correct heraldic manner. There were some fifty of Mr. La Rose's most beautiful drawings pinned up on the walls, which were of particular interest as the story gradually unfolded. The drawings—all done in the 13th century manner, though with modern details—proved conclusively what a very beautiful simple and inspiring thing true heraldry must have been.

**Education**

Mr. Eliel Saarinen is now in residence at the University of Michigan as Visiting Professor in Architectural Design and will teach a graduate class of students during a period of three or four months.

**Where No Man Sees**

In the recently published Memoirs of Sir Francis Fox, an eminent English engineer, there has come to light the story of W. A. Walker, a marine diver who engaged to undertake as difficult a piece of building repair as perhaps was ever approached. Early in the present century Winchester Cathedral was by way of becoming a fallen ruin. The cracks in its structure were too ominous to be disregarded. Walls and vaulting were being torn apart by the subsidence of the whole structure into the earth. There was nothing to be done but to go to the bottom, get below to the underpinning.

> "The mead from the flower, and the ale from the corn, Smile, sparkle, and sing in the buffalo horn— The horn, the blue horn... on its tip, Its path is right on from the hand to the lip," etc. "The Circling of the Mead Horns" from The Misfortunes of Eliden given a vivid picture of these carousals, now, alas, almost completely forgotten.

To float the structure on a complete slab of concrete was the first idea, but it was abandoned through fear that the variation in weight would either cause the slab to crack or the structure to list. Piling was out of the question, for the condition of the walls would not permit any vibratory operations. Sir Francis Fox wisely decided that there was nothing to be done but to remove the area of peat—already compressed more than three feet by the weight atop it—and for five and a half years the diver Walker plodded at the job. He worked in the total darkness of muddy water, picking the peat out by sections from under the walls, and filling the thus excavated cavities with concrete. The cathedral now stands on a bed of rock and while it will never recover from the stress of the subsidence, the wall cracks have been stopped in a proper way and the fabric is safe for centuries.

All honor and glory to W. A. Walker, and all praise to Sir Francis Fox for acknowledging his debt to a British workman of the great school that is, after all, our very precious inheritance.

**Francis Small**

**From Our Book Shelf**

**Three Old English Masters**

In the individual architect one very frequently finds a transition from the urgent desire for originality in early work to a sober determination to be guided by sound precedent in later work. As with an individual so with a period.

Chambers was born in 1726 and had the imaginative and individual work of Hawksmoor and Vanbrugh behind him. His was a wholesome, sound influence and he so revered the grand conceptions of Rome, that, as Mr. Edwards points out, he was very impatient with the beautiful work of Adam, because it was Greek. "His anger with the Greek revivalists was justified in so far as they busied themselves with learned tricks of detail and deliberately sought to cut us off from Rome, "the grandeur that was Rome." We may

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Hawksmoor, born in 1661, lived and worked in close connection with both Wren and Vanbrugh, and Mr. Goodhart-Rendel points out how difficult it is to determine the part which any one of the three played in the work where they were associated. From work which Hawksmoor undoubtedly designed and executed it is, however, evident that he was a designer of ability and a capable architect in the broader sense.

The 18th century was wholly devoted to classic precedent, and Gothic, so slow to lose its hold in England, was discredited. It was Hawksmoor who perpetrated the Westminster West Towers, and Mr. Goodhart-Rendel suggests that the Boston stump was the prototype of such towers as St. Anne's and St. George's in the East; and from both these it would seem as if Hawksmoor believed that the aspiring lines of Gothic could be interpreted with Classic detail and its strong emphasis on the horizontal. Later Hawksmoor freed himself from this eccentricity of originality, and, in more logical and much more beautiful manner, designed the portico and Tower of St. George's Bloomsbury.

Mr. Goodhart-Rendel gives an excellent analysis of the designer and the architect (a distinction much more marked in England today than here) and shows how marked was the line of division between the two. All the more remarkable then that Hawksmoor, as also Wren, should have so largely combined the two.

There is a delightful paragraph on "modern" architecture. Here are some gems: "The romantic architect places a pinnacle to weight a particular point of his structure; the 'modern' architect places an obelisk to emphasize a particular point of his design." And again, "The 'modern' architect says 'pilaster' when he means 'pilaster,' and the only criterion by which he can be judged is whether or not 'pilaster' comes to cover this, and the modern architect must make his building fit in every way for its use; only after this is accomplished is he in a position to express the use in terms of beautiful architecture.

There is an excellent essay on one of the great qualities in architecture, the whole as distinguished from the various facades, which is well worth reading.

Vanbrugh had an aim wholly different and the aim he set out to reach he attained in a remarkable degree.

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Mr. Mason's kindly spirit and broad scholarship endeared him to his associates, while his architectural ability reflected credit on his profession.

Mr. Mason was active in the affairs of the Institute and of the Chapter, not only in Philadelphia, where he practiced for many years, but also in Newport, Rhode Island. He was for some years Secretary of the Institute, which position he administered with his customary thoroughness and precision. The first architectural exhibition held in Philadelphia shortly after the opening of the then new Art Club, about 1892 or 1893, was largely due to the active interest and discriminating judgment of Mr. Mason. During his active professional career Mr. Mason more or less divided his time and the volume of his practice between Newport and Philadelphia.

Mr. Mason was born at Newport, Rhode Island, 8 August, 1849. He was educated at Yonkers Military Academy in New York. At the age of eighteen he entered his father's office, and later associated with him in the practice of architecture.

His architectural work in and near Philadelphia includes Mrs. Walter Massey's house at Torresdale, two houses for Mr. Thomas Baird at Villanova, a house for Mr. John Baird at Haverford, Mr. Walter Lippincott's house at Bryn Mawr, and the Delancey School, Broad and Pine Streets, and alterations at St. Stephen's Church in middle life. It is like DuMaurier and De Morgan, starting late in life as writers, and producing at once and without effort masterpieces. So Vanbrugh started with Castle Howard and followed immediately with Blenheim, and Mr. Barman truly remarks that he had "a fund of native invention far in excess of that of his contemporaries; a man who would have steered towards the Charybdis of looseness and redundance rather than fall a prey to the Scylla of polite and accomplished boredom." He himself states that he is concerned with "state, beauty and convenience" and the latter had but little influence with him. He was concerned primarily in "state." From this point of view he is to be judged, and not from the point of view of what he did nor attempt. The modern architect is primarily and necessarily concerned with the object and use of his building. "Convenience" is a term to cover this, and the modern architect must make his building fit in every way for its use; only after this is accomplished is he in a position to express the use in terms of beautiful architecture.

Died at Ardmore, Pa., 22 April, 1924

The PHILADELPHIA CHAPTER, in the death of Mr. George C. Mason, has suffered the loss of another of the older group of architects, who, a generation ago, were the leading spirits in the advancement of the profession in Philadelphia.

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in Philadelphia itself. In Newport, R. I., he designed the Belmont, Zabriskie, George Warren and George Tiffany houses and the War College at Coastus Harbor.

While Mr. Mason's buildings showed the work of the refined and painstaking practitioner, a great deal of his time was devoted to the literary side of his profession, where his scholarship and graceful expression found ready outlet. Among the books and manuscripts by Mr. Mason are: Life of Gilbert Stuart, Miniature Painter; Reminiscences of Newport, in six volumes, and Life of Commodore Oliver Hazard Perry, U. S. N.

Edward H. Glidden
Elected to the Institute in 1901
Died at Baltimore, 2 May, 1924

Mr. Edward H. Glidden was a member of the Baltimore Chapter of the Institute. He had always stood for a very high standard of practice; a man of undoubted ability and integrity.

Being a son of Mr. William Pierce Glidden of Cleveland and Damariscotta, Maine, the founder of the Glidden Varnish Company, his father naturally desired that he should carry on the business of manufacturing varnish. This, however, was not in the least congenial to his poetic spirit and he left his father's employ to take up architecture. He studied in Paris during the years of 1908-12, and finally went to Baltimore, where he was engaged in the capacity of inspector on the New Court House building. Here he formed a number of strong friendships and opened an office under his own name.

His work included some very delightful apartment houses, such as the "Homewood" Apartments, Washington, Canterbury Hall and Tudor Hall Apartments, and the house of the Furness Line.

At the time the Cathedral of the Incarnation was started Mr. Glidden, at the request of Mr. John Glenn, Jr., then Treasurer of the Cathedral Foundation, prepared a set of plans for the development of the Cathedral, which plans were the basis of the accepted plans later prepared by Mr. Goodhue. Mr. Glidden worked on these plans some years, including a trip abroad for the purpose of studying style.

Up to the moment of his death, Mr. Glidden had been actively engaged in preparing plans in the competition for the new college buildings for the Baltimore City College, being associated with Mr. Hobart Upjohn of New York.

The profession feels that a distinct loss has been sustained in his death.

George L. Morse
Elected to Fellowship in 1894
Died at Riverside, Conn., 8 November, 1924

George L. Morse, one of Brooklyn's prominent architects until his retirement in 1910, died at the age of 87 years.

He was born in Bangor, Me. His father was Timothy N. Morse, a builder and draftsman, who, with his wife, was descended from the early settlers of Massachusetts Bay. The younger Morse came to New York when he was seventeen and entered the office of Jervas Wheeler, an English architect. He learned so quickly that he was offered a partnership, but before he could accept Wheeler had to return to England.

Mr. Morse set up his own practice in 1860, at the age of twenty-two years, with offices in the Brooklyn Post Office building in Montague Street. In his fifty years of professional work he designed many of that borough's principal buildings, among them the Bank of America, the Mechanics Bank Building, The Brooklyn Eagle Building, Abraham & Straus store, Temple Bar, the home of the Brooklyn City Railroad and the First Reformed Church. He was successful in the designing of residential buildings and it was not until the last twenty years of his active career that he planned any commercial structures.

He served for several years as an officer of the Institute. A son, Herbert B. Morse, survives him. His wife died many years ago and a younger son, George Tremaine Morse, also an architect, died in 1919.

John Howard Adams
Elected to the Institute in 1916
Died at Providence, R. I., 7 December, 1924

John Howard Adams, member of Jackson, Robertson & Adams, died after a serious illness of several days. He was born in Pawtucket 22 February, 1876. Graduated from Pawtucket high school in 1895, he entered the architectural school of the Massachusetts Institute of Technology. In 1899 he went abroad to continue his architectural training, spending a year in the ateliers of Paris and traveling and sketching, both on the Continent and in England.

On his return, he was associated with the office of Peters & Rice in Boston. After a short apprenticeship, he began an eight-year term in the offices of McKim, Mead & White at a time when that firm was carrying out many of its most monumental and important commissions. This experience was of great benefit and was to prove a most valuable asset in his future work.

In 1908 Mr. Adams came to Providence and while practicing for himself shared offices at 72 Weybosset Street with Clarke & Howe, who he at times assisted in their own work. Later, after opening offices for himself, he became, in 1912, a member of the firm of Jackson, Robertson & Adams, with which firm he had continued to be associated since that time.

An associate said of Mr. Adams: "Mr. Adams's ability was marked in the matter of design. The ideals of his profession he held very high and gave constantly of his time and strength to maintain them. He was an inspiring teacher to those draughtsmen who were privileged to work and study under his direction and his many clients have reason to know that their interests were always foremost in his mind, taking precedence at all times over interests of his own. His friends will enjoy always evidences of his work which remain as examples of his worth, his ability and his artistry. Few men are so privileged that their works live after them."

Mr. Adams was at the time of his death secretary of the Rhode Island Chapter, and belonged to the Providence Art Club.
The Allied Architects Association of Los Angeles—VI

The Opportunity to plan an Administration Center does not often knock at the door of the architect's office. There are so many factors involved; Federal, State, County and City Governments, Real Estate, Traffic, Public Utility and Commerce all have interests at stake. If ever, this is a subject for the consideration of many minds offering many points of view and many talents. Is it not logical that the planning of the Los Angeles Administration Center should be delegated to an association of architects and that the Allied Architects' Association of Los Angeles should be chosen for this important public service? It is hoped that its composite of personalities, its ability to arrive at definite decisions, its freedom from entanglements and its forcefulness in consummating public undertakings will result in an unprejudiced, clear-cut, masterly achievement.

The City of Los Angeles, in its youth, has never given deep consideration to the necessity for a city plan. It has been too busy growing, expanding and acquiring. So in its reception to the many new comers and new interests, it offers only a few isolated parks, a few large semi-public buildings and a dearth of public improvements and structures so necessary to the life of a growing metropolis. Now, while it is still young and still susceptible to important physical changes, the need for great public buildings and great public reservations will be met.

The County of Los Angeles and the City of Los Angeles, on 26 February, 1924, entered into a threecornered contract with the Allied Architects' Association to define the scope of the Administration Center and locate therein buildings, streets, grades, walks and planting. The compensation was One Dollar. This new "Job No. 94" was quickly put into the process of solution. The many angles to the problem were focused by a long series of luncheons presided over by the Board of Directors, and including as guests, public officials, members of the Association and all persons who might contribute constructive ideas to the work. In the meantime a canvass was made of all City and County Departments and all public and semi-public organizations for technical data, reports and suggestions. By this means certain elements became fixed and certain buildings, streets, public reservations and grades were defined. As a starting point, a certain section of the city was established for study by a straw vote of the people; from this area developed the major plan.

So, with certain facts ready for detailed consideration, the sixty-eight members of the Association began their individual study. No formal competition was invited; some members made sketches in their own offices, others directed sketches in the drafting room and some assisted in the development of the general plan of the production department in which their criticisms and suggestions were reflected. General meetings of the Association were called, some limited to members and others open to public officials. In this process of evolution over one hundred large scale precise plans were made. The final drawing with its accompanying data, reports, traffic, topographical and city plans will be presented to the municipal authorities the first of the year. It will show an area of three hundred and seventy-five acres laid out in the shape of a key. The bit of the key is a lower plaza devoted to buildings which are essentially for municipal business; the stem of the key is a long mall flanked by semi-public and secondary public buildings; and the handle of the key a large court on which the City Public Library is now being built, and around which other improvements are contemplated. The mall stretches over the hills of the city, adapting itself to topographical conditions, and enhancing the one dominant note of the natural beauty of the city. This long, wide sweeping park terminates at the highest point in a monument.

Around this area the flow of the traffic of the major highways can be accelerated, and through it, by means of tunnels and re-adjusted grades, sufficient streets penetrate to make this plan an improvement to the conditions of vehicular and electric transit. Beautification of the existing hills, ample provision for future requirements, coordination of existing points of interest, absorption and improvement of a great decadent district and improvement of traffic conditions are the most important essentials of this project. This is another illustration of collaboration combining not only the efforts of the members of one organization but also the many interests of a great community in working for a common cause.
In connection with the work of the Committee on Structural Service of the American Institute of Architects and in collaboration with other professional societies and organized bodies having the same objective—improvement in building materials and methods and better shelter for humanity in all its manifold vocations and avocations

Abstracts

Tests of "Nel-Stone" Walls (10a21). (Technical News Bulletin, No. 82. Bureau of Standards.) At the request of the Commissioners of the District of Columbia the Bureau has carried out some tests to determine the compressive strength of walls constructed of "Nel-Stone" building units and to determine the suitability of this system of construction for wall purposes. The "Nel-Stone" system makes use of specially constructed precast mortar blocks 12 inches square, which are laid up without mortar joints or beds. The units are so shaped that when set in place in a wall there are interconnecting, horizontal and vertical passages of circular cross-section throughout the wall. In these passages the reinforcement is placed and they are then filled with cement mortar of one to three proportions. Tests were made on nine walls, 6 feet long by 9 feet high, with thicknesses of 4, 6 and 8 inches. Three experiments were made for each thickness. The average strength of the walls at failure was 700 pounds per square inch. From the results of these tests it would appear that walls built with "Nel-Stone" units and in a manner similar to that used in constructing the test specimens compare favorably with common brick walls. Where the load carried by the wall is axial and no bending is introduced, any of the walls tested would be safe for a unit working load of 250 pounds per square inch.

Stucco and Plastering Investigation (21d). (Technical News Bulletin, No. 85, of the National Bureau of Standards.) In 1911 the Bureau started an investigation of Portland cement stucco, which is still in progress. Quite recently the results of various phases of the work were summarized and were used as the basis for an address by the chief of the cement section. The outstanding requirements to be considered in order to secure satisfactory stucco work, as indicated by these investigations, are as follows: Good stucco begins with proper design which involves two main requirements, adequate protective features and restriction of its use to vertical or nearly vertical surfaces. The requirements of design are well covered in the Standard Recommended Practice for Portland Cement Stucco of the American Concrete Institute. Masonry walls are best for stucco, not only because of their stability, but particularly because they afford a distributed anchorage, which is the most efficient way of preventing shrinkage. Frame walls, covered with metal lath, wire lath, or wire fabric, are satisfactory for stucco finishes, and accumulative evidence favors back-plastered construction or possibly paper-backed stucco in which the lath or fabric is attached to the studs, and shreathing is not used. With or without shreathing, however, stucco should give good service and justify its use through its attractiveness, its fire resistant value and its reduction of maintenance cost. In employing stucco the usual requirements for materials should be given proper weight, but far more depends upon good and intelligent workmanship. Emphasis must be placed on the proper fastening and tying of the lath and fabric as essential to the success of stucco on frame structures. The plasterer should be made to realize that elimination of crazing and other ear marks of the apprentice depends upon him, because the control of suction and the proper time for finishing are what he is supposed to know. Upon his knowledge and skill must depend the satisfactory execution of fine finishes, because the art of finishing cannot be written into specifications. Mixtures not richer than 1 part of cement, 1-5 part of hydrated lime by volume and 3 parts of building sand, are recommended for stucco. Finished coat mixtures should not be richer than the under coats, and it is preferable to have them leaner. The actual proportions of ingredients, including water, are much less important than the plasterer's knowledge of what he is using and how to use it. It should be remembered that the finest textures can be used with assurance of avoiding conspicuous defects only on mosaic structures. On frame structures, it is far safer to use the rougher textures, because small cracks and other defects are thus concealed and are not objectionable. Last of all, there is the great gap between the ordinary plasterer and the stucco specialist. More important than the choice of materials or specifications in the present state of the art is the selection of some one who has achieved a reputation for good work in this particular field.

Physical Properties of Materials: I. Strengths and Related Properties of Metals and Wood (Misc.). (Circular of the Bureau of Standards, No. 101, Second Edition.) This circular represents a compilation of the most probable values, from a testing engineer's viewpoint, for the tensile, compressive and shearing strength; ductility; modulus of elasticity; and other related properties of pure metals and their alloys and of wood. In addition to these, and whenever the existing data warranted, the circular gives the properties of metals at elevated temperatures and their fatigue and impact properties. Values for other physical properties include those for specific gravity, melting point and the coefficient of expansion. Properties and uses of less commonly used metals are described briefly. Graphical representation is used in many cases to show the effect of heat treatment, temperature and other conditions on the properties of a material. References to the sources of data are given for all values in the circular. These include the experimental results published in American and European technical periodicals, the specifications of technical societies and of Government departments and unpublished results of the Bureau of Standards.


Disintegration of Stone from Efflorescence (8b). (Technical News Bulletin No. 89, National Bureau of Standards.) In studying the weathering qualities of natural stone under actual conditions of use, frequent examples have
been noted where disintegration occurred in comparatively new buildings of limestone, sandstone and even granite. Such cases could not be attributed to the action of frost or the usual destructive agencies of the weather because under ordinary conditions the stone should not show signs of decay sooner than 40 or 50 years. These cases could nearly always be attributed to the formation of efflorescence due to the leaching of water through the parts of the masonry. About a year ago a series of tests was started at the Bureau of Standards to determine how severe the effect of efflorescence is on masonry. Twelve limestone panels which had been previously constructed for another test were utilized for this purpose. Blocks of stone with cup-shaped holes in the top were placed on the panels to catch the rain water and cause an excessive amount of leaching through the stone work below. In a short time considerable efflorescence formed where the water leached through to the surface of the stone, and, within a year decay of the stone at these places was noted.

These experiments were contrived to accelerate the action which actually occurs in buildings where the rain water is allowed to penetrate the masonry in excessive amounts as through window sills, the cornice or coping and brings the water-soluble matter to the surface. The crystallization of the dissolved matter in the pores of the stone during the drying process causes decay similar to that due to frost, but much more rapidly.

Fire Test of a Theatre Curtain (35a1). (Technical News Bulletin No. 84 of the National Bureau of Standards.) The test just completed is the last of a series in which the types of curtains now in use were included and in the course of which some new types and improvements were developed. The first curtains tested were of the rigid steel type having a sheet metal face on the auditorium side and an asbestos board covering on the stage side, with structural steel framing between them, the total thickness being about 7 inches. This type of curtain held back fire, smoke and glow for a period of over a half an hour, which gives more than ample time for the audience to leave the theatre, the exit facilities of which are usually arranged to empty the house in 5 minutes or less. Tests were then made of the ordinary single asbestos cloth curtains. These were found rather inadequate as fire stops, the cloth losing strength readily when exposed to fire, while the single thickness permitted smoke and glow to show on the auditorium side. An asbestos cloth was then developed having fine monel, nickel or chromium-nickel alloy wires woven into the asbestos which retained its strength much better than the plain or brass wire reinforced cloth, but as tested in single thickness considerable smoke and glow still showed on the unexposed side. Tests were then made on curtains of two plies of cloth, the one just tested having the front and back asbestos cloth facing separated by a metal frame-work which connects with guides, trolleys and track at the side in such a way as to maintain the curtain in place and enable it to operate under considerable pressure as from wind or drafts produced by a fire. Improved details were also provided to prevent smoke from passing around the edges of the curtain.

The results of the test of this curtain can be regarded as fairly satisfactory. Very little smoke, and almost no glow showed on the unexposed side during the test which lasted for 15 minutes. At the end of this time a temperature of 1700 degrees F. was attained in the furnace, which corresponds to a very bright red heat. A curtain made similar to the one tested would weigh about one-fifth of that of a rigid steel curtain of the same size which would permit installing it in buildings that could not carry the heavier curtain.

U. S. Government Master Specification for Battleship Linoleum (28i1). (Federal Specifications Board Specification No. 209, adopted 30 July, 1924. Circular of the Bureau of Standards No. 191.) Grades. Battleship linoleum shall be graded according to thickness, as light, medium, and heavy. Light battleship, average thickness 0.142 inch, is commonly known as "A" gauge; medium battleship, average thickness 0.187 inch, as three-sixteenth inch; and heavy battleship, average thickness 0.235 inch, as 6-mm linoleum.

Material and Workmanship. Battleship linoleum consists of oxidized linseed oil, fossil or other resins, and rosin intimately mixed with ground cork and pigments and pressed on an unpainted burlap backing. Some wood flour may be added in the manufacture of gray and other light colors to obtain the proper shade.

General Requirements. Color and Finish. The surface shall be smooth and free from streaks, spots, indentations, cracks, and protruding particles of cork. The color and finish shall match a sample mutually agreed upon by buyer and seller.

Width. Seventy-two inches ± 1/16 inch, unless otherwise specified. Burlap Backing. (a) Key.—The burlap shall be deeply embedded and keyed to the linoleum mix so as to be partially concealed in it. A pull of not less than 6 pounds shall be required to separate it from the linoleum mix on a strip 3 inches wide. (b) Finish.—The burlap shall not be painted.

Indentation. The linoleum shall not show an indentation of more than 0.010 inch one hour after it has been subjected to a pressure of 80 pounds applied for a period of 60 seconds on a flat-ended cylindrical steel bar 0.282 inch in diameter.

Detail Requirements. Seasoning. The linoleum shall be thoroughly seasoned. The surface of a clean, fresh cut made at an angle of 45 degrees in the case of light battleship shall show no difference in color or grain between the outer edges and the center. In the case of medium battleship a difference in color in the center not to exceed one-fifth of the thickness of the cut surface will be permitted. In the case of heavy battleship a difference in color not to exceed one-third of the thickness of the cut surface will be permitted.

Thickness:

<table>
<thead>
<tr>
<th>Kind</th>
<th>Minimum</th>
<th>Maximum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light</td>
<td>0.137 inch</td>
<td>0.147 inch</td>
</tr>
<tr>
<td>Medium</td>
<td>.182</td>
<td>.192</td>
</tr>
<tr>
<td>Heavy</td>
<td>.230</td>
<td>.240</td>
</tr>
</tbody>
</table>

Minimum Weight per Square Yard:

<table>
<thead>
<tr>
<th>Kind</th>
<th>Minimum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light</td>
<td>6.5 pounds</td>
</tr>
<tr>
<td>Medium</td>
<td>8.0 &quot;</td>
</tr>
<tr>
<td>Heavy</td>
<td>10.5 &quot;</td>
</tr>
</tbody>
</table>

Pliability: There shall be no cracking or breaking when the linoleum is bent over the mandrels of the following diameters, respectively:

<table>
<thead>
<tr>
<th>Kind</th>
<th>Diameter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light</td>
<td>2 inches</td>
</tr>
<tr>
<td>Medium</td>
<td>2½ &quot;</td>
</tr>
<tr>
<td>Heavy</td>
<td>3 &quot;</td>
</tr>
</tbody>
</table>

Water Absorption (24 hours at 21 degrees C. [70 degrees F.]):

<table>
<thead>
<tr>
<th>Kind</th>
<th>Maximum Absorption</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light</td>
<td>5½ per cent</td>
</tr>
<tr>
<td>Medium</td>
<td>4 &quot;</td>
</tr>
<tr>
<td>Heavy</td>
<td>2½ &quot;</td>
</tr>
</tbody>
</table>

Note: This circular also contains specifications for Method of Inspection and Tests, and Packing and Marking.
Rome—The Cloister, Church of St. John Lateran
Harold C. Whitehouse